pointed out once more, creating an obvious parallel with the protagonists of the two plays considered previously. The decision to pass on the curse to his son Polyneices, Van Nortwick argues, turns the latter into a Neoptolemus as seen in the *Philoctetes*, a 'carrier of the self-destructive persona of tragic hero' (111).

The final chapter begins with a brief discussion of Sophocles' take on late fifth-century Athenian politics, followed by concluding remarks on the similarities and personality traits of Electra, Neoptolemus and Oedipus. The well-known ancient polarity between *logos* and *ergon*, a recurrent theme throughout this analysis, is brought to the fore again, as is the objectification of the heroic body and its central position in all three plays.

The monograph presents the plays in chronological order and the analysis of each play follows a linear approach, building the argument around the evolution of events. There are useful endnotes supporting the argument and offering further information to the reader. Overall, the argument seems familiar at times, but it is presented in a thorough, convincing and competent manner, drawing attention to similarities between the plays and the major themes emerging in late Sophoclean tragedy. Van Nortwick's work is certainly useful to specialists, offering extensive interpretation of and insight into three most important plays. At the same time, however, it presents the reader with enough information on the tragic, mythical and socio-political backgrounds to be accessible to the non-specialist who is looking for an introduction to late Sophoclean tragedy.

DIMITRA KOKKINI
University College London
d.kokkini@ucl.ac.uk

RINGER (M.) **Euripides and the Boundaries of the Human**. Lanham: Lexington Books, 2016. Pp. 377. £75. 9781498518437.
doi:10.1017/S0075426918000186

In this beautifully produced and highly readable introductory volume to Euripidean drama Ringer offers an insightful lengthy survey of the 19 surviving plays ascribed to Euripides (the often supposed as spurious *Rhesus* and the only complete extant satyr-drama *Cyclops* are included), devoting a chapter to each play with occasional references to the fragments of the lost dramas. This synthetic study of the Euripidean dramatic corpus, as well as coming in the wake of large-scale generalist guides to Euripides in both English (J.M. Walton, *Euripides Our Contemporary*, Berkeley 2009; D.J. Mastronarde, *The Art of Euripides: Dramatic Technique and Social Context*, Cambridge 2010) and German (K. Matthiessen, *Die Tragödien des Euripides*, Munich 2002; M. Hose, *Euripides: Der Dichter der Leidenschaften*, Munich 2008), not only serves as a valuable addition to an enormous amount of research produced by a cohort of eminent scholars in recent decades on the dramas of Euripides, but also continues in the most creative and stimulating way possible a long and honoured humanistic tradition of Euripidean scholarship remarkably encapsulated and distilled in Desmond Conacher's emblematic reading of Euripides, *Euripidean Drama: Myth, Theme and Structure* (London 1967).

Much as the writing of an introductory book to Euripidean drama imposes upon the author multiple limitations and, most important, the imperative need to paint with a rather broad brush, Ringer uses these constraints to his own advantage by keeping the critical focus trained upon what is in fact essential and important about each play, thereby providing a good grounding for both Hellenists and the general public to explore crucial scholarly controversies and profound issues of interpretation. It should be noted that on no account does this intense concentration on those fundamental interpretative topics showing the vitality and development of Euripidean drama, as well as its dynamic interplay between tradition and innovation, hinder the author from expressing his personal views freely and at times confrontationally. In fact, it is often the case that Ringer challenges readers to rethink their assumptions, and therefore to sharpen their answer to hotly debated questions that lie at the heart of his critical reading of each play. It is not surprising, therefore, that he leads off his perceptive inquiry with a distinctly polemical discussion of Aristotle's *Poetics*, arguing rather provocatively in a sweeping statement that '[o]ne of the greatest barriers to the appreciation of all Greek Tragedy is the misuse of Aristotle's *Poetics*' (6). Although there are all too many critics who may voice disapproval of Aristotle attempting to theorize about the tragic genre at a significant remove from the fifth-century theatre, Ringer's harsh critique of those misconceptions stemming from an overwhelmingly broad assortment of explications of the *Poetics* over so

many centuries fails to do justice to the philosopher's ingenious recognition of the importance of tragic emotions and their powerful impact on audiences, an aspect of the plays by no means missed by someone whom Aristotle passed judgement on for misleading the public with his dubious teachings: the great sophist Gorgias, Euripides' contemporary, in his *Encomium of Helen* (9).

To come now to the chapter-length discussions of the plays, Ringer is to be commended for touching on a wide range of important debates in Euripidean drama; at the same time, his analysis of the core issues of genre, rhetoric, structure, gender, government, the Chorus and the gods bears in a timely fashion on contemporary discussions about morality, religion and politics. Certain examples will suffice. Ringer is right to suggest that the frequently misunderstood and underappreciated *Rhesus* is indeed a successful experiment carried out most probably by a young Euripides himself with remarkable dramaturgical finesse and proficiency. Equally instructive and illuminating is Ringer's understanding of *Alcestis*, a play justifiably deemed 'one of the greatest artworks we possess' (35); for in the splendidly dense discussion of the play's deadlocked conflict between human and divine values and concerns Ringer grippingly invites us to consider the heroic element of supernatural miracle in strong counterpoint to the fixity of what is touched by the gods. The same methodical revelation and regimentation of the deepening of the religious dimension of human endeavour appears in Ringer's treatment of such plays as *Medea*, *Heracles* and *Ion*, which all have an emphatic Athenian quality in their closing statements. The book ends with a wide-ranging reading of Euripides' most prominent yet least understood tragedy, the *Bacchae*, laying special emphasis on the plot's trajectory as a meditation of great moment on the mystery of the divine forces playing relentlessly around human life.

Overall this theoretically mature and always commonsensical and informative volume is a valuable contribution to the ever-expanding field of Euripidean studies. It is a work of high intelligence and exemplary scholarship, which is sophisticated enough to please experts and at the same time written in a clear and engaging manner accessible to a non-specialist audience.

ANDREAS MARKANTONATOS
University of the Peloponnese
markant@uop.gr

SANDERS (E.) and JOHNCOCK (M.) (eds) **Emotion and Persuasion in Classical Antiquity**. Stuttgart: Franz Steiner Verlag, 2016. Pp. 321. €56. 9783515113618.
doi:10.1017/S0075426918000198

At the end of the second book of Livy's history, Appius Claudius II is able to enrage Laetorius, a tribune of the plebs, so thoroughly, by claiming that the plebeian tribunes do not have the right to arrest anyone other than a plebeian, that Laetorius is confounded and makes a political miscalculation (Livy 2.56.12–14). Appius' arousal of blinding rage as a means to confuse is an example of the often-unexplored ways that emotions can be used persuasively. The present volume helps to fill out our picture of the various ways in which emotive argumentation was used persuasively in classical antiquity. Such a work is salutary in the field of ancient emotions, which has seen an increase of activity in the last few decades, but still remains understudied. This volume developed out of a 2013 conference, which most likely explains the variety of genres explored, yet it is very well organized, and, as such, holds together well. The volume is divided into four parts, with four articles to each part. For space, I will briefly detail one article from each part as exemplary and then discuss the various strengths of the volume and how the various articles contribute to it.

Part one addresses the persuasive use of emotions in classical Greek oratory. In his article focusing on deliberative oratory (57–75), Ed Sanders differentiates between the emotions that are outlined by Aristotle to be used in forensic oratory and those used in deliberative oratory, namely fear, confidence, hope, shame and pride (a list of emotions which he derives). He examines deliberative speeches in Attic oratory, particularly Demosthenes' *Olynthiacs*, to determine whether these emotions are in fact used. After confirming that they are regularly deployed, he compares deliberative speeches in Thucydides for validation, which also bear out his hypothesis. Sanders' article is particularly useful in that it establishes a specific set of emotions to look for in Athenian deliberative oratory.

Part two addresses the roles that emotions play in the formation and maintenance of community identity. In an article on cultural trauma and its role in the structuring and preservation of the community (133–47), Alexandra Eckert looks at the various ways in which the proscriptions of Sulla affected Rome and surfaced in Roman literature down to Pliny the Elder.