

be useful to students reading the plays in Greek, perhaps even to graduate students starting serious work on drama.

All of the basic facts and ideas are here, presented briskly. I found only one typographic error that might mislead someone who is not yet familiar with the material: on p. 15, the schema for a trochaic metron has longs and shorts reversed (it reads short, long, short, anceps when it should be long, short, long, anceps). This book makes a very nice short introduction to Greek tragedy and comedy and will be useful in a wide variety of courses. I have already begun recommending it to students.

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Judith Mossman (ed.), *Euripides*. Oxford Readings in Classical Studies. Oxford: Oxford University Press, 2003. Pp. Vi + 411. Paper (ISBN 0-19-872184-6) \$20.00.

The series, *Oxford Readings in Classical Studies*, has enriched the study of a range of subjects, from the Greek novel to Aristophanes. Each volume bundles a diverse array of articles that might otherwise be difficult for readers to acquire, or become too easily lost in the constant proliferation of new work. The series had earlier recycled Erich Segal's more general volume, *Greek Tragedy*, and now turns to editions each devoted to an individual tragedian, with Euripides the first one thus honored, whether for his current popularity in the classroom or for the sheer number of worthy and readable scholarly essays on his work. Judith Mossman's collection of essays on Euripides capably illustrates the major issues in contemporary Euripidean criticism with a stimulating selection of often divergent approaches to this almost endlessly multi-faceted poet.

Given the recent cornucopia of scholarship on Euripides, Mossman faced a considerable challenge merely selecting a one-volume edition of greatest hits. The series' policy of including only articles not readily accessible in books, and the fact that several of the most notable Euripideans write in English, certainly eased her task in narrowing the range of options considerably, but complicated it too by thus completely excluding names such as Burnett, Segal, Rabinowitz, Gregory and Knox. There is, however, a notable inconsistency in the application of this criterion to Foley's classic article "The Masque of Dionysus," since, while it originally was published in *TAPA*, it did re-appear in its essential form in her book *Ritual Irony*. While it seems churlish even to hint of a complaint about the presence of Foley's article, one must still point out the inconsistency. Indeed, any informed Euripidean will have his or her own list of articles deemed unfairly excluded from this volume. Thus, it would be captious to focus on what is *not* here, so a discussion of the riches within is much more productive. That said, I am not sure that the volume represents the fullest possible range of approaches, since it contains little on gender and on the persistent fascination in Euripides with figures at the margins of Greek

society. Performance criticism also could merit more focused attention. On the other hand Mossman has skillfully selected essays that speak to one another, often with shared passages that will reward the reader who takes the time to read the whole volume in order. This careful selection allows some dramas that are not part of "the big three" (*Medea*, *Hippolytus* and *Bacchae*) to receive their due.

The volume contains seventeen articles, divided into two groups; the first seven focus on themes and problems in Euripidean drama, while the next nine each examine a single drama, with de Jong's narratological essay on off-stage characters awkwardly, and inexplicably, appended afterwards. Karl Reinhardt's classic, "The Intellectual Crisis in Euripides," will challenge many readers. His German does not translate well, and his preoccupation with his own culture might baffle some; four pages elapse before a single specific word about Euripides! But this remains a key discussion of atheism, with a stress on the new psychology in Euripides. R. P. Winnington-Ingram, one of only two critics to be represented more than once, follows with a model of clarity, "Euripides: Poiêtê Sophos." Winnington-Ingram shows a sophisticated poet in active pursuit of novelty. These two essays on intellectual ferment give way to another pair, this time on rhetoric. Collard's "Formal Debates in Euripides' Drama" examines the difficulties raised by the formality of Euripidean debates. D. J. Conacher's "Rhetoric and Relevance in Euripidean Drama" discusses the tension between rhetoric and dramatic relevance, with a focus on Phaedra's famous speech in *Hippolytus*. In "On 'Extra-Dramatic' Communication of Characters in Euripides," H. P. Stahl builds on Reinhardt, but also presents similar difficulties for the reader in search of a clearly defined and presented argument. According to Stahl, Euripides' characters become increasingly passive, internalized, reacting not acting. Mary Lefkowitz's important article, "'Impiety' and 'Atheism' in Euripides' Dramas" should be read by all students of Euripides, whether or not they agree with her argument that Euripidean drama is much more traditionally religious than scholars have allowed. P. Pucci carries the flag for literary theory in "Euripides: The Monument and the Sacrifice." Pucci argues that writing that excited pity has a healing function, and he focuses on the problem of such representation in Euripides.

Leading off the group on individual dramas, R. G. A. Buxton, in "Euripides' *Alkestis*: Five Aspects of an Interpretation," focuses on stage action, the boundary between life and death, the role of Herakles and tone. Then come two of the essays I am most happy to see return. P. E. Easterling's "The Infanticide in Euripides' *Medea*" stresses the sheer starkness of plot as foregrounding the infanticide. Easterling is particularly good on the language of heroism and appropriation of heroic code, and on the function of the Aegeus scene. In "*Hippolytus*: A Study in Causation," Winnington-Ingram engages in a characteristically close, and personal reading, disagreeing with Snell that Phaedra's lament of female life is an assertion not really applicable to her. Malcolm Heath's "'Iure principem locum tenet': Euripides' *Hecuba*" is a key player in the development of reception studies in Greek drama. Heath starts with the paradigmatic status of *Hecuba* as tragedy in the Renaissance, explaining its popularity then and subsequent decline. In "The Argive Festival of Hera and Euripides' *Electra*,"

Froma Zeitlin studies the seeming irrelevance of the chorus' mission to fetch Electra to celebrate Hera, the allusions to actual festival structure, the revenge narrative, and the distorted rituals of the drama. Jacqueline de Romilly, in "The Rejection of Suicide in the *Heracles* of Euripides," compares Heracles' decision to live with the Sophoclean Ajax's to kill himself. Euripides innovates that suicide is courageously standing up to death; this is a new doctrine, one engaged in a polemic with two Sophoclean dramas, and thus it begins a new stage in Western thought concerning suicide (though Oedipus must also be included in this equation, I think). Donald Mastronarde's lucid "Iconography and Imagery in Euripides' *Ion*" argues that artistic imagery reinforces the drama's main serious theme, the chthonic origins of man and his primitive nature, over which civilization is merely a veneer. I am also glad to see included Froma Zeitlin's "The Closet of Masks: Role-Playing and Myth-Making in the *Orestes* of Euripides," a virtuoso study of intertextuality in Euripides and its relation to meaning. Helene Foley's "The Masque of Dionysus," helped launch the modern interest in metatheatrical elements in Euripides. Foley links the theatrical worship of Dionysus with growing self-consciousness about the theater god and the theater. Illusion and art are our only access to this god. After Zeitlin and Foley, the placement of Irene de Jong's "Three Off-Stage Characters in Euripides" forms a bit of an anti-climax, with its concern for characters not onstage who exist for the other characters: Creon's daughter in *Medea*, Neoptolemus in *Andromache* and Aegisthus in *Electra*. All are protagonists of messenger speeches, and thus the question becomes whether or how poet moves audience at their deaths.

All told, Mossman has produced a highly useful and thought-provoking volume, and I eagerly await its siblings on Aeschylus and Sophocles.

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Christiane Sourvinou-Inwood, *Tragedy and Athenian Religion*. Maryland: Lexington Books, 2003. Pp. vii + 546. Cloth (ISBN 0-7391-0399-7) \$85.00.

This ambitious and difficult book offers a kind of unified general theory of the prehistory and history of surviving Attic tragedy. The work has several significant thrusts. First, it argues not only that the religious and ritual aspects of tragedy should not be minimized or neglected as they have been in some traditional and some more contemporary approaches to Greek tragedy, but also that these aspects should in fact be privileged as the key to the origin, structuring, and communal purpose of tragedy in Athenian culture. Second, the book presents a detailed reconstruction and interpretation of the ritual sequences and activities of the City Dionysia. Third, it argues for and implements readings conditioned by the reconstructed perceptual filters of the original audience. These filters emphasize the variations in the degree of distancing between the audience