

These are two more volumes in the Aris & Phillips series of Euripidean tragedies published with English translations and a commentary which is based primarily on these translations and offers a literary rather than a philological interpretation (focusing on matters of structure and development, poetic style and ideas). The volumes of the complete plays all contain a general introduction by S.A. Barlow and an introduction to the play in question by the editor of the volume; the volume of fragmentary plays contains a general introduction to the Euripidean fragments and shorter introductions to the individual plays. The volumes of the complete plays are concluded with a bibliography (general and for the play in question) and an index. The series aims at introducing students at school, college or university and teachers of Classics and Classical Civilisation to the plays, but the volume on the fragmentary plays aims at a wider readership, ranging from Greekless readers to professional scholars.

In the *Andromache*-volume, edited by Lloyd, the purpose of making the play accessible to a wider readership seems to me to have been achieved very satisfactorily.

The introduction to the play deals with the myth; structure and themes (regarding the *Andromache* as a nostos-play, in which the hero, however, returns only as a corpse; discussing the problems of unity and discontinuity in the *Andromache*; and drawing attention to its general themes of nationality, marriage and the Trojan War); the problems of wives and concubines against the social background of epic as well as fifth-century Athens; locale and staging; data and place of production and a brief note on the Greek text. A brief survey of the play’s contents at the beginning of the introduction would probably have been useful for readers not familiar with the play, but apart from this slight drawback the introduction covers the main issues of the plays in a lucid and efficient manner.

The translation—based on J. Diggle, *Euripidis Fabulae I*, Oxford 1984 with an abridged critical apparatus in English—reads easily and on the whole conveys the nuances of the Greek text well (occasionally I have some doubts, as in e.g. 207 etc. where ὁ γόνατι is
translated with a proper name; 319 “Reputation! Reputation!”, 1084 “I cannot listen, but I still want to hear”).

The commentary focuses on literary interpretation, as promised in the introduction, philological discussion being mostly restricted to passages where text and interpretation are disputed. Sometimes the notes may be a little too compact and I should have liked the illustrative material to be presented somewhat more extensively and accompanied by some explanation (so e.g. in the commentary on 610, 914). At other times a note might have been welcome where there is none (so e.g. on the choral comment in 642ff., on Orestes’ chances of marriage in 974f., on Peleus’ prophetic heart in 1072). On the whole, however, the commentary is a good companion to the text, not only through its line-by-line explanations, but also because it offers useful introductions to larger sections of the play (like acts, choral odes or speeches).

In spite of its modest claims I think advanced students and professional scholars should not ignore this edition of the Andromache, as it may be regarded as a useful supplement to Stevens’—still indispensable—edition (P.T. Stevens, Euripides. Andromache, Oxford 1971): (1) as compared to Stevens’ commentary there is more attention for literary interpretation in which the results of recent scholarship on Euripides have been integrated (e.g. on matters of stagecraft or aspects of messenger-speeches); (2) there are many references to secondary literature after 1971 on issues dealt with in the commentary (e.g. on 4, 21–3, 46, 56–9, 85 etc.). As to the text, the philological notes, though brief, are worth reading alongside Diggle’s Oxford-text, which is sometimes challenged (so e.g. on 475, 784, 861–2, 1115–6).

The volume by Collard, Cropp and Lee contains the remains of selected fragmentary plays (Telephus, Cretans, Sthenoea, Bellerophon, Cresphontes, Erestheus, Phaethon, Wise Melanippe, Captive Melanippe). A second volume will contain the fragments of a selection of later plays (and an index to both volumes). The volume begins with a general introduction to the fragmentary plays. Then each play is treated separately: there is a summary bibliography, an introduction (dealing with plot and reconstruction; myth; themes and characterisation; staging, date; other dramatisations and later influence), a text of the fragments with an apparatus of sources and readings, a translation, and a commentary (in which text-critical discussion is placed between square brackets). The volume is explicitly aimed at a wider readership than is usual in this series: from readers who