history and historicity; reading vs. performance; carnival and carnivalesque; and the situatedness of critic, theorist, and/or anthropologist—but fails to appreciate their significance. Even so, she is a thorough scholar, and in her cult digressions often (as in her treatment of Dionysus) offers the seeds of her own deconstruction.

Overall, this book has valuable things to say—and I learnt a lot about Dionysian and Eleusinian cult and Aristophanic imagery. And, when the dust settles, there remain the *mustai* in the *Frogs* and there remains Dionysus. As a work of literary or cultural criticism, however, this book makes a rather forced religious commentary. Perhaps worst of all, there is little evidence of a sense of humour. In seeking to open up interpretation, I fear that L.-R. has come close to imposing a straitjacket on the methods and materials of this most kaleidoscopic of literary forms.

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THE SCHOLIA ON ARISTOPHANES

J. HANGARD (ed.): *Scholia in Aristophanem II: Scholia in* Vespas, Pacem, Aves *et* Lysistratam; Fasc. IV, *Continens Scholia in Aristophanis* Lysistratam. Pp. xvi + 58. Groningen: Egbert Forsten, 1996. Cased. ISBN: 90-6980-083-7.

M. CHANTRY (ed.): *Scholia in Aristophanem III: Scholia in* Thesmophoriazusas; Ranas; Ecclesiazusas *et* Plutum; Fasc. Ia, *Continens Scholia Vetera in Aristophanis* Ranas. Pp. xiv + 180; Fasc. IVa, *Continens Scholia Vetera in Aristophanis* Plutum. Pp. xxviii + 201; Fasc. IVb, *Continens Scholia Recentiora in Aristophanis* Plutum. Pp. xxix + 318. Groningen: Egbert Forsten, 1999, 1994, 1996. Cased. ISBN: 90-6980-105-1; 90-6980-055-1; 90-6980-084-5.

Dindorf's three volumes (1838) and Dübner's monolith (1842) win the prize for longevity. Though ninety per cent obsolete, they still survive by a thread. Rutherford—with only the R material—was a lame duck from the start, except perhaps for *Thesm.* (1896). Stein on *Lysistrata* (1891), White on *Birds* (1914), and Schuringa's V Scholia on *Frogs* (1945) all had great innings until they were overtaken by a slow-moving giant. Subsidized by Z.W.O. (The Netherlands Organization for the Advancement of Pure Research), the mighty Dutch juggernaut entered the fray four decades ago. W. J. W. Koster was at the helm, and D. Holwerda took over in 1975. By a strange inversion, the *finale* was staged as a spectacular *première*: 'Tzetzes can never have had it so good' (*CR* 11 [1961], 120). Here is the cast in order of appearance:

1960–4: PART IV, The Commentaries of John Tzetzes: (1) on *Plutus*, ed. Lydia Massa Positano (1960); (2) on *Clouds*, ed. Holwerda (1960); (3) on *Frogs* and *Birds*, ed. Koster (1962); (4) *Indices* (1964).

1969–77: PART I: (1A) *Prolegomena* on Comedy, ed. Koster (1975); (1B) Scholia on *Acharnians*, ed. Nigel Wilson (1975); (2) Scholia on *Knights*, ed. Mervyn Jones, Nigel Wilson (1969); (3^1) Ancient Scholia on *Clouds*, ed. Holwerda (1977); (3^2) Recent Scholia on *Clouds*, ed. Koster (1974).

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1978–96: PART II: (1) Scholia on *Wasps*, ed. Koster (1978); (2) Scholia on *Peace*, ed. Holwerda (1982); (3) Scholia on *Birds*, ed. Holwerda (1991); (4) Scholia on *Lysistrata*, ed. Hangard† (1996).

1994–2001: PART III: (1^a) Ancient Scholia on *Frogs*, ed. Chantry (1999); (1^b) Recent Scholia on *Frogs*, ed. Chantry (forthcoming); (2/3) Scholia on *Thesm.* and *Eccl.*, ed. Holwerda (forthcoming); (4^a) Ancient Scholia on *Plutus*, ed. Chantry (1994); (4^b) Recent Scholia on *Plutus*, ed. Chantry (1996).

The quadripartite division, with its eighteen subsections, is mischievously misleading as it is so easy to pick up the wrong 'fascicule', and matters are made worse when the titles under review (*Lysistrata*, *Frogs*, and *Plutus*) are buried in small print under much larger headlines: SCHOLIA IN VESPAS, PACEM, AVES ET LYSISTRATAM, or SCHOLIA IN THESMOPHORIAZUSAS, etc.Two new names join the distinguished cohort of contributors: J. Hangard died in 1984 and his slim but elegant *Lysistrata*, revised by Martha Sebens, had to be seen through the press much later by Holwerda himself. Marcel Chantry deserves the gratitude of all Hellenists: by nobly taking on two of the 'triadic' heavyweights he has triumphantly achieved a quadruple success (III 1^b went to the printers in August 1999). Connoisseurs will cherish the pearls he has found on the way (e.g. at *Plut.* 179b, see *PCG* vol. VII p. 711 on Theopompus fr. 5) and admire some brilliant new conjectures (like Dover's at *Plut*. 530a). In III 4^b Chantry wisely uses the symbols *th* and *tr* to distinguish the contributions of Thomas and Triclinius, without separating them from the *anonyma recentiora* (for *Clouds* in I 3^2 there were three distinct sections, for Eustathius, Thomas/Triclinius, and the *anonyma*, on top of the *vetera* in I 3^1 and Tzetzes in IV 2). Students of Aristophanes and scholars of later Greek will be thankful that the *rudis indigestaque moles* is never allowed to get out of control (as had happened with some of the earlier volumes). There is a rigorous selection of manuscripts (seventeen *codices eliminandi* are listed on pp. xxviif.), the scholia and glosses are intelligently displayed in smaller units (1a, 1b, 1c, etc.), and the apparatus is no longer burdened with useless information. A glossary at the end reads like a Modern Greek *vade-mecum*: *αὐγό* (egg), *γουρούνιον* (pig), *κοπέλα* or *κορίτζη* (girl), *μάγουλον* (cheek), *μαξιλάριον* (pillow), *μπάνιο* (bath), and so on. Nineteenth-century editors were happy to amalgamate the various layers of information and the chief merit of the new corpus is to scrupulously sort out the old from the new in the mass of annotations accumulated from the Hellenistic era down to the last centuries of Byzantium. Errata in the latest instalments are few and far between, and are picked up from one volume to the next. But watch out for a cluster of misprints lurking under the photograph on the front page of *Frogs*.

These are exciting times for the study of Aristophanes, as three major projects all draw to a close in rapid succession. In 1999 the Oxyrhynchus Papyri yielded their ultimate secrets with extensive remains of seven plays (*Ach.*, *Knights*, *Wasps*, *Peace*, *Birds*, *Frogs*, and *Plutus*) and a welcome crop of new readings (vol. LXVI, pp. 110–72, ed. Nikolaos Gonis). Today, as the curtain begins to fall on the Groningen saga and the Scholia's *dernier cri*, another fine climax looms on the horizon: Sommerstein's edition of *Wealth* in the Aris & Phillips series.

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