point out that the Roman audience's response to this development may not have been identical to our own, but equally he posits the question of whether the situation may not be largely the result of Terence reworking his original material.

The heart of any Aris & Phillips edition, though, is the translation and the commentary based upon it. In the present case, readers will count themselves fortunate in being presented with a version that combines precision with eminent readability—a rare achievement—capturing well the spirit of this, the most popular of Terence's comedies with contemporary audiences. No less skilfully produced are the more than fifty pages of commentary which provide detailed examination of the play, giving greater focus to many of the topics raised in the Introduction. The scope of the present review does not allow for more than a few passing observations. It is clear, however, that B. has judged his intended audience well. Topics are treated with clarity for those new to the genre, but also incorporate observations that established scholars will find of interest. These can range from explanation of purely factual detail, to discussion of Terentian inserts aimed at masking Menandrian Act divisions (e.g. ll. 189–206). Then there is the playwright's general laxity in providing stage directions within the text, which often makes it difficult to determine when a character entered or left the stage, ostensible alterations to the Menandrian time-scale (Pythias' discovery of the rape, for instance), and the very question of whether those alterations laid at Terence's door, and for which he incurred such opprobrium, would not be better examined in a more positive light.

There are doubtless aspects to B.'s treatment of the play that will arouse dispute. This is inevitable wherever points of uncertainty exist in any work of literature. What is important, however, is that B. has produced an edition that in so many ways eminently suits the student of today.

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SENECA'S *MEDEA*

H. M. HINE: *Seneca* Medea. Pp. vi + 218. Warminster: Aris & Phillips, 2000. Paper, £16.50. ISBN: 0-85668-692-1.

The revival of interest in Seneca's tragedies seen in the last thirty years continues unabated, so that we now have a choice of more than one edition of the better plays where formerly there were none at all. Professor Hine here offers us a new look at the *Medea* in the familiar Aris & Phillips format of introduction, text, facing translation, select apparatus, and commentary. The text is based with a few changes on Zwierlein's OCT (1986), and the apparatus gives selected variants from the major manuscripts and conjectures relevant to the printed text. The translation is in prose, but printed so as to tally with the lines of the facing Latin text. It is accurate and on the whole readable—no mean achievement for anyone tackling Seneca's prose or verse (*experto credite*). The texts of the plays are notoriously short of signposts to the entrances and exits of the characters, but to help the reader H. gives stage directions which seem to indicate sensibly the actors' likely movements.

There is a substantial introduction that is very helpful towards understanding the play and its background in literature, philosophy, and rhetoric. Here, as in the

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https://doi.org/10.1093/cr/52.1.20 Published online by Cambridge University Press

commentary, H. makes full use of the wealth of scholarship that has accrued around the tragedies during the last generation. For example, in his wisely cautious discussion of the dating of the composition of the plays he takes account of the fundamental work of Fitch in arguing for a likely pre-Neronian date for the *Medea*. H. is equally cautious in putting the arguments for and against the staging of the plays, and here he makes two interesting points. First, Seneca and his contemporaries probably thought any tragedy was in principle performable on the stage. Secondly, if we look at the names of those in the first centuries B.C. and A.D. who are known to have written tragedies (in contrast with earlier, professional tragedians), many of them were prominent mainly in the political and military spheres (e.g. Cicero's brother Quintus, Pollio, Pomponius Secundus) and in all likelihood lacked experience of the practicalities of stagecraft. So what more likely than that a public figure like Seneca would join this band of amateur tragedians, but also share their lack of awareness of staging possibilities? H. understandably sits on the fence on this issue, and the jury are still out. There is much else of interest in the introduction, including an account of pre-Senecan tragedy in Greece and Rome, and Seneca's relationship to his predecessors. H. seems right in suggesting that Ovid's *Medea* was the most important for Seneca of the many treatments of the story, but that we need not suppose that in writing his own play he followed one particular model. What has to be stressed perhaps even more than H. does is Seneca's own treatment of the structure of his plays, his concentration on the individual dialogue (or monologue) scene at the expense of the dramatic unity of the whole. The introductory survey also has a sound detailed analysis of the *Medea*, including literary and linguistic elements, and the extent to which we can see Stoic doctrines emerging within it.

The commentary (with the lemmata keyed to the translation) is lucid, helpful, and well pitched to the needs of both advanced Senecans and students with humbler Latin attainments. The latter are catered for by, for example, explanations of Greek word forms and notes on basic grammatical constructions, e.g. 37–9, 168, 650–1. Some might think that H. is being occasionally overhelpful, but nowadays we have to assume less and less grammatical knowledge in our students. There are good introductory notes to the scenes and choruses, and detailed explanations of mythological and geographical references (and we do need help—particularly with Seneca's notoriously muddled geography). There are a very few small quibbles or queries. 6–7, 787: strictly *τρίοδος* and *trivium* are not crossroads but where three roads meet; 113: other (unquoted) anachronisms in the tragedies suggest that Seneca was indeed unconcerned about them; 321–8: more on the interesting word *sipara*? And why are they red?; 333: *parvo dives* is an obvious oxymoron to add to others pointed out. Generally there is adequate help on metre, though H. seems less interested in this (or lacked space), and I missed notes on interesting metrical points at 266 (covering also 268: fifth-foot dactyl), 488 (first-foot proceleusmatic), 512 (covering also 709: fifth-foot iambic), and 636 (resolved sapphic). But these are minor details, and the commentary is overall a solid piece of sensitive scholarship. The bibliography is selective for editions of all the plays, and otherwise comprehensive; which makes it the more surprising that three works fundamental to the tragedies are absent: Leo's article on the choruses in *RhMus* 1897, Friedrich's *Untersuchungen*, and Strzelecki's book on Seneca's iambics. Printing and presentation are up to the usual high standards of Aris & Phillips, and misprints are minimal and not misleading. If Medea deserves a further lease of life in our schools and universities, she can enjoy it fully in this fine new edition.

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https://doi.org/10.1093/cr/52.1.20 Published online by Cambridge University Press