in its attention to detail. Both here and in the introduction, P. traces extensively the secondary literature, though in places this comes at the expense of voicing his own opinion. He also relies quite heavily on older scholarship, sometimes omitting more recent works, for instance when listing secondary evidence surrounding the *nomos*/*phusis* debate (p. 319).

It is also clear that P. is heavily influenced by his own agnosticism *vis-à-vis* Antiphon's views and possible parallels. When he discusses, for example, the buried bed of fr. 15, he seems intent on showing that Antiphon's ideas are only a basic extension of the *nomos*/*phusis* contrast and that any more complex philosophical points on the priority of matter or nature over form or *nomos* are an Aristotelian addition (pp. 276–85). Nor does he note that, interestingly, it is the bed which Plato chooses to illustrate the priority of form over matter and image in *Republic* 10. Similarly, when dealing with *On Concord*, he presents Antiphon's views as simply a commonplace of sophistic epideixis (p. 380), and does not explore in any depth possible relationships with Euripides and Plato (pp. 383–5).

On the whole, though, P.'s commentary is an excellent work, full of careful observation and critique. It will be deeply valuable for anyone working on Antiphon or the sophists in general.

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TIME IN SOPHOCLES' *ELECTRA*

E. GASTI: *Η διαλεκτική του χρόνου στην Ηλέκτρα του Σοφοκλή*. (*Επιστημονική Επετηρίδα Φιλοσοφικής Σχολής Δωδώνη· Παράρτημα* 70.) Pp. 254. Ioannina: *Πανεπιστήμιο Ιωαννίνων, Τμήμα Φιλολογίας*, 2003. Paper. ISBN: 960-233-129-1.

Gasti's treatment of the dialectic of time in Sophocles' *Electra* is divided into two parts. Following a brief prologue, and an introduction of some twelve pages, which is, for the most part, an overview summarizing other scholarship on the play, with particular reference to aspects of time, the first part of the book deals with the first half of the play under the heading 'The Prominence of Memory'. This is divided into five sections which progress seriatim in the manner of a commentary, first addressing the prologue (1–120), then the *parodos* and *amoibaion* (121–250), the first episode (251–471), the first *stasimon* (472–515), and finally the second episode (516–822) and the *kommos* (823–70). The second part of the work is entitled 'The Teleology of Action' and continues the seriatim survey, looking at the second half of the play, also in five sections: the third episode (871–1057), the second *stasimon* (1058–97), the fourth episode (pp. 1098–1383), the third *stasimon* (1384–97), and the exodus (1398–1510). This is followed by a bibliography and a useful two-page English summary of the aim and structure of the work.

G. sets out the aim of her work in the introduction. This is to examine the characters' relationship with the house's past, exploring how characters experience the past and how it influences their plans for the future. She draws attention to the distinction between linear and cyclical time, which is evident in the play, and explains that she seeks to strengthen previous analyses of the play and of time in Greek tragedy through systematic analysis of the play's text.

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There is no doubt that G. succeeds in this aim. Indeed, her close examination of the text, in which she pays particular attention to tenses and words relating to time, is dutiful and thorough. Throughout the book, G. is also careful to credit other scholars who make similar arguments to those she proposes, and is clearly aware of the wide range of literature dealing with this play and with issues of time in tragedy and other genres. Having said that, the book is very heavily footnoted, often containing substantial paraphrasing or quotation of other scholars' work, and this reviewer felt that, in some cases at least, details related were unnecessary. (One, perhaps frivolous, example: do we really need to know that Lackeit's dissertation is 111 pages [p. 14 n. 9]?). Similarly, G. is most diligent in quoting in full all textual passages referred to, but this sometimes affected the flow of the narrative, particularly when the same passages were repeated in very close proximity to each other (e.g. 97–99 quoted on p. 50 and on p. 51).

G.'s general arguments concerning the treatment of time in this play are not new in themselves, and this is something she acknowledges. It is the detail in which she explores the theme which is new, and her book is, in effect, a commentary on the play with reference to the dialectic of time, marked also by the absence of a conclusion, which the present reviewer would have welcomed. But her close reading of the play allows her to make some interesting conjectures. For example, on pp. 29–30, she suggests intertextuality with the *Oresteia* (though she does not phrase it in this way), remarking that the reference to Apollo as λυκοκτόνος 'wolf-killing' foreshadows the killing of Aegisthus called the 'wolf' at A. *Ag.* 1259; and on pp. 70–71, she explores the etymological link between the words ποινή 'punishment' and φόνος 'murder' in terms of the memory of shed blood retained in the term ποινή 'punishment'.

Overall, the book is well presented, with a cover image of Francis Bacon's triptych inspired by Aeschylus' *Oresteia*. Typographical errors are virtually absent. This reviewer noted just one, on p. 117, with the italicization of the last two letters of *Αγαμέμνονα*.

In summary, this book, with its seriatim structure, will be a useful reference for those interested in Sophocles' *Electra*, as it will be for those dealing with concepts of time in ancient literature.

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A EURIPIDEAN COLLECTION

J. MOSSMAN (ed.): *Euripides.* (Oxford Readings in Classical Studies.) Pp. viii + 411. Oxford: Oxford University Press, 2003. Cased, £60 (Paper, £20.99). ISBN: 0-19-872185-4 (0-19-872184-6 pbk).

It would be an impossible task to come up with a selection of papers on Euripides which not only reflected the playwright's total output and the range of modern critical response, but which also satisfied every reader. Judith Mossman, well aware of this, offers perhaps as useful a selection as any, while pointing, in a succinct introduction (with useful bibliographical information), to both current and also more time-honoured critical approaches excluded on account of space constraints. The publisher's policy of avoiding 'very recent pieces' (as well as 'excerpts from books') has been followed, with the result that there is nothing originally published

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