

A related problem is the reconstruction of the tetralogy, which is discussed with proper caution in part 4 of the introduction. I would also like to draw attention both to Appendix I on lyric metre, which, although it does not, in the words of the authors, lay claim to originality, explains the lyrics with clarity and provides more discussion and references than is usual in these appendices, and also to the general and Greek indices, which have been formulated with special emphasis on linguistic matters.

*Maarit Kaimio*

*Sophocles: Trachiniae.* Edited by P. E. Easterling. 1982. 254 p. £ 7.50. — *Sophocles: Oedipus Rex.* Edited by R. D. Dawe. 1982. 260 p. £ 7.50. — *Aeschylus: Prometheus Bound.* Edited by Mark Griffith. 1983. 319 p. £ 7.50. — Cambridge Greek and Latin Classics. Cambridge University Press.

The volumes of this series, each containing an introduction, text and a commentary, are designed mainly for undergraduates and students in the upper forms of schools, although they are also intended to attract the attention of classical scholars — as in fact every textbook for students should. The texts are supplied with a critical apparatus short enough to be grasped by students and detailed enough to allow discussion of most important textual questions in the commentary. The commentaries themselves are adequate for student's purposes. The introductions are also designed to be useful to those readers who do not understand Greek, but are interested in the tragedies as works of literature. In her introduction to the *Trachiniae*, Mrs. Easterling gives a very illuminating survey of the problems of the structure of the play and of the intricate twining of its themes. The exposition of the transmission of the text is left to an appendix, probably to avoid disturbing the non-Greek reader. I think, however, that it would be of particular importance for these very readers to get a glimpse of the conditions in which the classical texts were transmitted. An example of an excellent short exposition of textual transmission is found in R. D. Dawe's introduction to the *Oedipus Rex*. His discussion of the content and structure of the play is very personal and interesting, bringing out the several instances of Aristotelic *alagon* in the structure of this masterpiece. However, for the benefit of the beginner and the general reader, one would also wish for a clearer exposition of the merits of the structure — or are these thought to be self-evident for every reader? Mark Griffith keeps his introduction to the *Prometheus Bound* very carefully neutral as regards the problem of the authorship of the play; as we know that the editor is one of the chief experts in this field, he is perhaps being too modest when he avoids giving his personal view, telling us that "a number of scholars . . . have concluded that it is not the work of Aeschylus at all" (p. 32) and "most would date the play to the 440s or 430s" (p. 33), and only including his own name among others in the notes. The question of the trilogy is, in my opinion, too central a problem to be left to the appendix.

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