The city of Constantinople, by MICHAEL MACLAGAN. (Ancient peoples and places 60.) New York: Praeger 1968. Pp.198. Illustrations. $7.50.

THE FASCINATION OF THE BYZANTINE civilization is growing stronger and in the last few years scholars have been particularly attracted by Constantinople. This small, handsome book is a comprehensive review of the history of the capital of the Byzantine empire by a distinguished scholar. It is mainly in the form of a historical narrative in which visits to the various, important monuments of the city are interwoven.

The reader is taken first to Byzantium, the Greek colony, founded in the seventh century B.C., at a point where Europe meets Asia, then to her successor, the city of Constantine, whose glories and vicissitudes he follows in the subsequent chapters: Constantine's plans, Justinian's buildings, Islams' early threats, the quarrel over the icons, the splendors of the Macedonian dynasty, the horror of the fourth crusade, and the final downfall of Constantinople in 1453—all are brought within the compass of some 120 pages. This is a formidable task indeed.

Although the bulk of the book is devoted to the Byzantine period of the city, the author extends his story to the nineteenth century and gives us glimpses of her monuments under the Turks. By now Constantinople has become Istanbul, probably the result of a "failure to pronounce Constantinoupolis in all its syllables."

The text is short but the author's wide reading and his familiarity with his subject are evident on every page. He has visited every Christian church and mosque and is aware of the problems that face the archaeologist and art historian and displays complete detachment by quoting opposing opinions. This is very useful, particularly for the curious non-specialist for whom this book is really intended.

The reader who is introduced to the Byzantine Constantinople for the first time would not be aware that there are elements of the history of the city that are touched upon lightly, such as, for instance, the question of the icons and iconoclasm. Of course the page limitation, presumably imposed by the publishers, may explain this. This reviewer, however, felt unable to experience the uniqueness of Constantinople particularly with reference to her contributions to European civilization. The author correctly states that "in some sense we have all sheltered behind the walls of Constantinople," and he recognizes the debt of western civilization to that city. But it does not become clear in the course of reading how this has come about. His choice of emphasis may create a wrong impression. One would like to have read more about the role of this city in European life and thought. The uninitiated reader would not realize, for example, that her university and cultural life were so important that Pope Pius II (1405–1464) was prompted to say that no Italian could pass as a cultured person if he had not studied for sometime in Constantinople. A few details added here and there may have suggested more sharply her various contributions to the West. It would be helpful, for instance, if we could be told not only of the adventures of the Hellenistic horses, resting now on St. Mark's façade in Venice, but of their impact on European artists as well—for example their being admired by Ucello, becoming the source of inspiration for Donatello's Gattamelata, and attracting Dürer's attention. We would have thus become aware of the role Constantinople played (in this particular case in a paradoxical way) in perpetuating Greek art, which was after all part of her own past.

None of these observations should distract us from the fact that this is a carefully written book to be read with pleasure and to be used as a guide by the traveller.

Except for its unbecoming dust jacket the book is well produced. The illustrations are mostly from photographs taken by the author himself. They are excellent and well selected. The author's son, Mr. David Maclagan, deserves special congratulations for the beautiful sketches which he has contributed to the book.

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Tragedy and philosophy, by WALTER KAUFMANN. New York: Doubleday and Co. 1968. Pp.xx,388. $6.95.

PROFESSOR KAUFMANN'S NEW VOLUME, which is destined to attract the interest of an audience beyond either classical scholars or professional philosophers, was based on a series of lectures which he delivered at the Hebrew University in Jerusalem, to be repeated at Princeton, where he is professor of philosophy. His previous works have included a rather successful book on Nietzsche, a number of English translations of modern philosophers and poets, a *Hegel*, and a widely used text on existentialism. The present book is based on a dual paradox, that academic philosophy is dead, and that "the most influential reflections on tragedy are those of a few philosophers." It is a meaty book, which ranges from Homer and Greek tragedy to Sartre and Hochhuth's controversial play, *The deputy*, and from Plato to the existentialism of Nietzsche and Heidegger. It is thus wise to bear the book's genesis in mind, for it is a rambling book, and indeed, designed primarily, it would seem, for students who have not had contact with Greek literature in the original; it will, one suspects, occasion some impatience in scholars who are specialists in the field.

Kaufmann comes to the study of Greek tragedy as a philosopher in the mantle of Nietzsche and Schopenhauer—and the results may be somewhat disconcerting both for the philosopher and the classical scholar. His treatment of the Greek authors, however, is surprisingly acute, and his use of some of the commentaries commendable. His sections on Sophocles' *Oedipus tyrannus* and *Antigone* are perhaps the best, and students may derive some profit from his discussions and his reactions to the standard interpretations. But the spirit of the book probes much more deeply than literary analysis and would seem to underline Jean-Paul Sartre's theory of *littérature engagée*—on which see Pierre Brodin, *Présences contemporaines* 3 (Paris 1957), pp. 229 f.—that is, a literature caught up in the sociological and spiritual problems of the age, and thus limited and bound by the preconceptions and prejudices of a school.

The ultimate purpose of the lectures is clarified in the final section (pp. 359 f.), an epilogue on "the death of philosophy"—an expression which, like the "death of God" and the "death of tragedy" is recurrent in Kaufmann. Here the author suggests that, if the metaphysics of Plato is dead, the existential humanism of Socrates, the critic and mystic, is not. This kind of philosophy, towards which Kaufmann now seems to incline, sees literature and drama as its ally, and it is this that will "liberate men from the narrowness of their moral and intellectual imagination, to develop an awareness of alternatives, and to show how other human beings feel and think" (p. 363). Thus Kaufmann at once rejects Plato's theory of literature and opts for a philosophy that is not limited either to a sterile metaphysics or to linguistic analysis. It is fundamentally phenomenological, with a debt to Nietzsche and Schopenhauer, but not, be it emphasized, to Heidegger. This challenge, therefore, to the philosophical establishment, coming as it does from a recognized Princeton professor of philosophy, is perhaps the most noteworthy contribution of the book; here he will have to stand before the bar of his peers, for it is an area not within our province.

Although it must be admitted that in his knowledge of Greek literature Kaufmann is indeed extraordinary, I cannot but feel that he lacks the expertise required of such a virtuoso performance. Though at home, for example, with Sophocles, he shows himself far less familiar with the problems of Euripides and Aeschylus. Here above all he seems to attempt too much, and he boldly scouts a terrain which many other scholars would avoid. But the book is a magnificent example of what I have elsewhere called the Hegelian fallacy—that is, the approach to literature as though it were a kind of philosophy, a viewpoint which, I suppose, in the case of Greek tragedy at least is not completely wide of the mark. In any case, the book will do much to make classicists more aware of the views of Kaufmann's favorite writers: Brecht, Freud, Goethe, Hegel, Kant, Luther, Nietzsche, Sarte, and Schopenhauer. Somewhat relegated to the background are Heidegger, Jaeger, Jaspers, Scheler, Schelling, and Schlegel. I especially regretted his omission of any discussion of Karl Jaspers' theory of tragedy (for example, in the series of papers collected in *Über das Tragische*), which would have cut across Kaufmann's views at different points. Above all, in this volume the student will become familiar with Kaufmann's own fascinating and original approach to the perennial problems of philosophy and literature. The style of the lectures is easy and colloquial; but it should be noted that the index is impossible to use, giving references not to the pages but to the numbered sections of the book.

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The tragedies of Ennius, the fragments edited with an introduction and commentary by H. D. JOCELYN. (Cambridge Classical Texts and Commentaries 10.) Cambridge: Cambridge University Press 1968. Pp.viii,473. $19.50.

THAT EDITING FRAGMENTS and reconstructing lost plays is a hazardous task is one of the platitudes of modern scholarship. It is, however, a platitude that is particularly true for the editor of Ennius. There remain of the tragedies some twenty titles and four hundred lines whose meaning and context is frequently uncertain because none of the fragments is long and most are corrupt. That the plays were based on Greek models is of little help since these have for the most part themselves been lost and accordingly are also subject to fanciful reconstruction. Jocelyn is aware of the dangers and states in his preface that he has tried "to present the evidence which exists concerning each tragedy whose title is known and to discuss the questions to which this evidence is relevant."