Although her analysis is not quite definitive, it goes a long way to giving the reader a satisfying understanding of this very difficult play.

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THE LOEB EURIPIDES (VOL. 5)

D. KOVACS (ed., trans.): *Euripides:* Helen, Phoenician Women, Orestes. (Loeb Classical Library, 11). Pp. x + 605. Cambridge, MA and London: Harvard University Press, 2002. Cased, £14.50/$21.50. ISBN: 0-674-99600-3.

This is the fifth volume of K.'s Loeb edition of Euripides. The first three volumes were reviewed by David Bain in *CR* 45 (1995), 231–3; 47 (1997), 18–20; 49 (1999), 560. The general characteristics of K.'s Euripides are by now well known. His text is inevitably indebted to James Diggle's OCT, to which readers are directed for information about manuscript variants. K.'s own notes on the Greek text mostly list conjectures which he has adopted. Some of these are his own, and he is always critical and independent in his judgements. He is an adventurous editor, not afraid to emend or delete. In the great test case of *Phoenician Women*, he deletes 422 lines, as compared with 446 deleted by Diggle and 62 by Mastronarde. He sensibly tries to produce a readable text even when he does not feel certain of Euripides' exact words, and there are around twenty places in each play in this volume where he prints a plausible emendation when Diggle obelizes. There are only a handful of cases where K. obelizes and Diggle does not (*Hel*. 289, 445; *Pho*. 1374, 1524; *Or*. 38, 67, 345, 431, 1583). The volume is dedicated to Charles Willink, and K. has been much influenced both by personal communication with him and by his extensive published work on these three plays. Willink's contribution is most evident in the lyrics, but K. also follows Diggle in accepting some of his deletions in iambic passages (e.g. *Hel*. 503–9, 530–40, 728–33, 752–7).

K.'s translations are excellent on the whole. He keeps fairly close to the Greek, and is alert to the nuances which are so vital to Euripides' dialogue. His English style maintains an appropriately dignified level without sacrificing liveliness and fluency. Some striking turns of phrase add colour, e.g. 'hopes with loveliness in their glance but delay in their step' (*Pho*. 397) and 'Mr. Wealth's a cowardly warrior, afraid to lose his life' (*Pho*. 597). Each play has a brief introduction which summarizes the action and offers a few hints about interpretation. These are mostly quite helpful, although K. adumbrates some idiosyncratic ideas about *Orestes*. Overall, this book is a fine achievement and a substantial contribution to Euripidean studies.

*Hel*en 29: *βούσταθμα* are 'cow-sheds', not 'herds' (cf. 359). 86–9: K. accepts Diggle's deletion, agreeing with Renehan's argument (*CP* 93 [1998], 174–5) that *πόθεν* (83) means 'why?' rather than 'whence?'. 186: Willink (*CQ* 40 [1990], 93) is no doubt right that *νύμφα* can refer to 'maritally distressed ladies', but the chorus can hardly identify a lament as 'uttered . . . by some wife'. 632–5, 654–5: K. follows Willink (*CQ* 39 [1989], 50–1) in attributing these emotional lyrics to Menelaus, with significant consequences for characterization. 733: *ἀκούειν* here means 'obey', not 'hear oneself called' (cf. 1415). 933: 'my unmarried daughter' is rather weak for *θυγατέρ', ἣν οὐδεὶς γαμεῖ*. 948–9: omit 'what befell at' (cf. Denniston on *El*. 184–9). 1056: K. prints Cobet's *ματαιότης*, cheekily emending away the much-discussed *παλαιότης*. 1090: *μέγας γὰρ*

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ἀγὼν means 'a lot is at stake', not '[t]he contest before us is a great one' (cf. Mastronarde on *Pho*. 860). 1254: 'as far as money is concerned' (cf. LSJ s.v. ἕνεκα I.2). 1261 refers to the ἐκφορά of an empty bier (cf. Thuc. 2.34.3). 1269 refers to the visibility of the splash of the oars (ῥόθια) from the shore (χερσόθεν). 1278: 'very well then', rather than '[s]he may go': 'ἴτω is the Greek for a shrug of the shoulders' (Dodds on *Ba*. 365).

Phoenician Women 66: 'He [Oedipus] now lives in the palace' misses the emphasis on ζῶν. 105: 'footstep', not 'foot' (cf. 1718). 163: Mastronarde plausibly argues that δρόμον means 'racing' rather than 'path': 'as fast as the wind-swift clouds' (Waterfield). 307–8: παρηίδων τ' ὄρεγμα δὸς τριχῶν τε means 'reach out your cheeks and hair', not 'let me put my hand to . . .'. 413–14: K. remains unpersuaded by Mastronarde's trenchant criticisms of Jacobs' transposition. 549–67: K.'s deletion (cf. *GRBS* 23 [1982], 42–5) is based largely on a narrow view both of the context and of Greek ethics. 727: 'easy' is an odd rendering of δεινόν. 874: translating ἀμαθῶς as 'grievously' seems perverse, especially as the sons' folly is thematic. 1010: σηκός can mean 'lair', so there is no need to give the serpent a sacred precinct. Lines 1009 and 1091 show, against K.'s remark in the introduction (p. 208), that Menoeceus kills himself on the battlements.

Orestes 84: 'except that' is a surprising rendering of οὕνεκα. 167: 'unfeeling one' is not quite right for τάλαινα here, which could almost be translated 'you idiot' (cf. Ar. *Eccl*. 90, 156, 190). 192: 'ordaining' would convey the somewhat specialized sense of δούς here better than K.'s plain 'giving'. 255: 'shake' is presumably intended. 1106: the restrained tone of the 'tragic' aorist ἤνεσ' (Willink) is exactly right here. ἐμέμφθην (*Hel*. 463) is probably another example of this type of aorist. 1302–10: K. rightly rejects di Benedetto's suggestion that Electra sings along with the chorus. Her inclusive παύσωμεν (1314) is polite (cf. Soph. *OC* 1627). 1441–2: ἕδρανα παλαιᾶς ἑστίας = 'ancient hearth-seat', not 'seat by the ancient hearth'. 1513: K. prints his own τεμεῖν, but it is difficult to see its advantage over the palaeographically easier θενεῖν. 1534: read σώσει, a rare misprint.

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HERACLIDAE

W. ALLAN: *Euripides:* The Children of Heracles. Pp. xii + 236. Warminster: Aris & Phillips, 2001. Cased, £35 (Paper, £16.50). ISBN: 0-85668-740-5 (0-85668-741-3 pbk).

This newly annotated Greek–English edition of Euripides' *Children of Heracles* makes what is generally regarded as one of Euripides' weaker plays more accessible to students of classical Greek literature. In his thorough, concise, and well referenced introduction, Allan declares his hope that his edition 'will contribute in some way to the play's continuing rehabilitation' (p. 22). Whether or not an intrinsically flawed play can be 'rehabilitated' remains a moot point. Nonetheless, the edition, with A.'s informative Introduction and detailed commentary, is most welcome.

The introduction, which begins with A.'s efforts to explain away scholars' disenchantment with the play, covers considerable ground. It reviews in detail the known versions of the myth of the flight of Heracles' children to Athens and their rescue by the people of Athens from sure death at the hands of Eurystheus. It discusses

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