Euripides’ *Heracleidae* is not commonly selected for close study in school and university reading courses. Yet, perhaps it should be, since it is, as William Allan remarks, ‘a drama of continuing moral and political relevance to the modern world’ (21). Allan’s contribution to the Aris and Phillips series is an excellent one, of which students and teachers should take advantage.

The volume begins with Shirley Barlow’s general introduction (with sections on ‘The Ancient Theatre’, ‘Greek Tragedy’ and ‘Euripides’), a reprint from *Trojan Women* (Aris and Phillips, 1986). Allan’s introduction to the play itself follows: this is wide-ranging and informative and students will find it highly accessible. One of Allan’s major aims is to ‘contribute in some way to the play’s continuing rehabilitation’ (22). In this he does a good job, but he also gives generous space throughout to the views of the play’s critics.

The introduction deals first with the mythical background to the play (‘Myth’). A useful summary of stories surrounding the Heracleidae is given, as well as the ways in which Athens exploited these. Sections on Iolaus, Alcmene, Eurystheus and Demophon deal not only with myth and possible Euripidean innovations therein, but also touch on these figures’ significance in cult. Questions surrounding Heracles’ daughter (*Heracleidae* is the earliest evidence for Heraclid daughters), her anonymity and its possible significance are discussed: Allan assumes that the daughter is *not* Euripides’ innovation, that her name, Macaria, was known, and suggests that her anonymity in the play contributes to the pathos of her death. The myth behind the Herald (also anonymous, but to be identified with Kopreus) is discussed briefly too.
The introduction continues with (shorter) sections on the 'Integrity and Structure of the Play', 'Suppliant Tragedy', 'Tragedy and History', 'Setting and Staging', 'The Heraclidae in Art', 'The Date of the Play' and 'The Transmission of the Text'. All these sections provide useful starting points for classroom discussion and debate. The only regrettable omission is a section on metre (despite the play’s metrics being cited in support of a production date of 430). In the section on structure Allan is particularly concerned with defending the play: he contends that Euripides has deliberately sought to give it a disjointed, episodic feel so as to surprise, enthral and provoke his audience. In ‘Tragedy and History’ Allan also confronts critics who regard the play as a colourless piece of Athenian propaganda written in response to events at the start of the Peloponnesian War. He does not wish to divorce the play from its historical context, but he highlights the important and complex moral issues it raises, and argues that the audience is challenged ‘to reappraise their assumptions and to review their history (both past and present) in a more critical manner’ (46).

Following the introduction is the text and translation, set out on opposite sides of the page, as is customary in the Aris and Phillips series. Diggle’s 1984 OCT text is used. Occasionally, Allan disagrees with Diggle’s text and departs from it in his translation, but such departures are always discussed in the commentary. The apparatus criticus is used very selectively, in English translation.

In his translation Allan ‘does not aim at elegance or performability, but attempts above all to make clear my interpretation of the Greek’ (58). In a few places it departs unnecessarily from the Greek (e.g. ὃς εἶπεν ἔπος in line 167 is left untranslated), and on occasion it comes across as a little too accurate (e.g. ‘by your chin’ for πρὸς γενεῖσαν, line 227) or clumsy (e.g. ‘...what robbed from you...?’ for τί ἔστω τῶν σῶν ἀποσπασθέντες, line 163). The translation of lines 221-2 (πρὸς βίαν θεῶν τῶν σῶν ἀποσπασθέντες) should read ‘...dragged in violence from your gods...’ (not ‘to’). But on the whole he translates accurately and idiomatically. Fragments falsely ascribed
to the *Heracleidae*, also with translations, are included at the end of the play.

The commentary, thorough and well-referenced, is to be commended. The notes on scenes and important speeches are particularly helpful. Although they sometimes take on a defensive tone, due to Allan's wish to help rehabilitate the play, this is not distracting. In fact, the attention given to earlier, uncomplimentary scholarship is one of this volume's real assets. Students reading the play for the first time can judge for themselves the artistic qualities of the work, having considered multiple scholarly opinions. The notes on individual words and lines are also good. Students will appreciate the explanations of syntax and references to grammars.

There are a few typographical errors. The stop after ψήφω, line 186, should be deleted. βαρυνθείς, line 204, should read βαρυνθείς. Other errors are: 'suppilants' (41, n. 93), 'disturbingly' (153), 'may have came' (156), 'unannounced' (169), 'credentials' (185), 'Athenian' (217). Oddly, mistakes have crept into the reprint of Barlow's introduction as well: e.g. 'on the woman' (12) instead of 'of the woman', 'without own age' (18) instead of 'with our age', 'with both uses' (19) instead of 'which both uses'. It is also unfortunate, for what is such a useful volume, that the print has come out faded in places.

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