

long period of careful thinking about Sophoclean tragedy. For this reason, his book deserves the attention also of the specialist.

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R. TRAVIS: *Allegory and the Tragic Chorus in Sophocles Oedipus at Colonus*. Pp. xii + 243. Lanham, Boulder, New York, and Oxford: Rowman & Littlefield, 1999. Paper, \$17.95. ISBN: 0-8476-9609-X.

The thesis of this book is that *OC* 'allegorizes through the chorus the self's relation to the maternal body' (p. 3). More precisely, this tragedy is 'the allegorical performance of the self's fantasy-contents' (p. 10), and of these Travis says: 'it seems to me difficult to deny that through drama's performance of fantasy we recover an earlier relation to the world, one based on fullness and maternal care' (p. 18).

The first chapter is a 'Methodological Introduction' which sets forth the conceptual background of the main terms of this thesis. Following Quintilian, T. defines allegory as extended metaphor. As for the self, T. is aware of the difficulties surrounding this concept, but *OC*, by placing 'a character in front of an audience', 'allows us to talk about a self as integral to tragedy even if we cannot agree on its exact parameters of selfhood as opposed to our own' (p. 13). Toward the end of the book, T. states more confidently: 'the selves and the fantasies of the Athenians who watched tragedy and our own selves and fantasies are analogous in the highest degree' (p. 194). Neither Freud nor Lacan provides T. with a suitable model for psychoanalytic literary criticism. Melanie Klein is preferred because of the importance that she assigns to fantasy. T. orients his project within the work of feminist scholars like Page DuBois, Judith Butler, Marilyn Katz, and Ruth Padel. An essay by Joel Fineman ('The Structure of Allegorical Desire') is another model. T. also links his approach to Nietzsche: 'my central argument can be derived from Nietzsche's dialectic' of the Dionysian and Apollonian (p. 25).

T. moves on to two chapters in which he compares *OC* with other tragedies, Aesch. *Suppl.* and Eur. *Bacch.*, in which, again, the central problem is 'the establishment of a tragic self in allegorical distinction from the body of its mother' (p. 85). He argues that *hiketeia* is the political equivalent of the maternal allegory of *physis* (Chapter III), and that the religious function of tragedy has a related allegorical significance (Chapter IV). The fifth and final chapter is a sequential reading of *OC* explicating 'choral allegory' from beginning to end. This chapter begins with a theoretical and methodological summary that could be read in conjunction with the first chapter (pp. 191–4).

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S. D. SULLIVAN: *Euripides' Use of Psychological Terminology*. Pp. xii + 234. Montreal, Kingston, London, and Ithaca: McGill-Queen's University Press, 2000. Cased, £43. ISBN: 0-7735-2051-1.

Here is another valuable contribution to psychological lexicography by S., whose previous work includes books on psychological terminology in Aeschylus and Euripides (one wonders whether Aristophanes might be next). The words examined are *φρήν*, *νοῦς*, *πραπίδες*, *θυμός*, *καρδία*, *κέαρ*, and *ψυχή*. Their occurrences are exhaustively discussed, and then all are listed again in one appendix under a different set of headings and in another by tragedy. The order in which she treats the plays is alphabetical, a decision that seems to me based on underestimating what we can be reasonably sure of in Euripidean chronology. The tragic fragments are included, but not *Cyclops*. A central concern, as in the previous books, is whether the usage is traditional. *Ψυχή* is found to be used in a new sense in a uniquely high proportion (about half) of its instances. This is said to 'prepare us well for its prominent rôle in the late fifth century and particularly in Plato'.

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