

Greek text (40 words). (2) By omitting the personal pronoun and by placing the invocation to the Muse later in the line, J. avoids the rather disturbing alliteration (me-Muse) and creates a faster rhythm (*Tell how he wandered, Muse*), a brilliant reminiscence of the masterful immediacy of Homeric verse. (3) The well-known cumulative effect of the proem is rendered effective in J.'s translation by the repetition of indirect clauses (*how he wandered . . . how many towns . . . how many trials*). In this way a supple verse is created that is both fresh and close to the original. (4) The most challenging innovation is the postponement of the word 'man' to line 4 of J.'s translation. This is a daring decision, especially since this word (with which the Greek text begins) is the 'topic' of the entire epic. In cases like this, something is gained and something is lost. Here, it is fluidity and accuracy respectively. (5) J. translates the Greek *polytropou* as 'confounded'. Butler has tried 'ingenious', Rieu 'resourceful', Lattimore 'of many ways', Fagles 'of twists and turns'. He thus attempts to captivate both the positive and negative aspects of Odysseus' personality, whereas previous translators have either opted for a clearly positive (Butler, Rieu, Lattimore) or slightly ambivalent (Fagles) interpretation of the epithet. The question is here whether *polytropos* can mean 'perplexed'. J. has sacrificed accuracy for the sake of a more nuanced reading of the Greek. This all reminds me of Dawe's (1993) 'versatile', another effort towards this direction.

J.'s *Odyssey* is lively and captivating and, as such, I readily recommend it to anyone wishing to enjoy Homer's epic. For those who have the Greek text in their mind some of J.'s renderings may strike them as too poetic, but at the end it is all a matter of taste.

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TAUFER (M.) *A New Repertory of Conjectures on Aeschylus, Fascicle VII: The Conjectures on the Prometheus Vincetus*. (Lexis Research Tools 2.) Pp. 73. Amsterdam: Adolf M. Hakkert, 2012. Paper, €20. ISBN: 978-90-256-1277-1.

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Repertories of conjectures can be of high value to editors of classical texts, and even more so to editors of Greek tragedy, who very often deal with a corrupt text and need to consider many conjectures. Such collections also ascribe conjectures to their original authors (as far as possible) and, more importantly, they draw the editors' attention to conjectures which have been neglected by all other editors. Even conjectures deemed very unlikely can still be helpful, because they could lead an editor to a better proposal of his own. Last, but not least, a repertory allows scholars to consider everything that has been suggested on any single passage and avoid offering (independently) conjectures already made in the past.

The repertory of conjectures on *Prometheus Bound* is the first volume of *A New Repertory of Conjectures on Aeschylus*. T. has reviewed all editions of *Prometheus*, as well as similar repertories compiled by N. Wecklein (1885 and 1893), R.D. Dawe (1965) and M.L. West (1990). He provides precise references to the editions or secondary works, where the conjectures were published. Identifying the place of a conjecture's publication was especially demanding for Wecklein's lists, which only included the names of the scholars who proposed the conjectures. T. has been able to add unknown conjectures to

his repertory and attribute others to earlier scholars than to those to whom they have been assigned so far. More significantly, T. also reports a number of conjectures which are in fact found in Byzantine manuscripts, which he studied within the framework of a project on a new critical edition of this play.

T.'s work is a thorough contribution of permanent value. I noticed one omission from T.'s bibliography: P.J. Finglass, 'Unpublished Conjectures at Leiden on the Greek Dramatists', *GRBS* 49 (2009), 187–221, at 196. According to Finglass, ἐγγεγήθει at *PV* 157 and ἔννοιαν at *PV* 446 should be ascribed to Valckenaer (1715–1785), instead of Elmsley (1810) and Wakefield (1793) respectively. It is very possible that more corrections like these will become necessary and, indeed, a loose sheet in my copy of T.'s book lists sixteen 'Addenda and Corrigenda'. They mostly consist of conjectures which T. has now found to have been anticipated by medieval manuscripts. The editors of the *New Repertory of Conjectures on Aeschylus* may wish to consider publishing these databases in electronic format, which would facilitate regular updates, even by external contributors.

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MENSCH (P.) (trans.), ROMM (J.) *Herodotus: Histories*. Pp. xxviii + 540, maps. Indianapolis and Cambridge: Hackett Publishing Company, Inc, 2014. Paper, £11.95, US\$16 (Cased, £32.95, US\$47). ISBN: 978-1-62466-113-6 (978-1-62466-114-3 hbk).

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Fashions in Herodotean translation change with the social conventions of the translators. We no longer, like Rawlinson in 1882, expurgate the *Histories* in pursuit of 'purity of thought', or replace the names of Greek deities by their Roman equivalents, as he did, to avoid 'harshness and repulsiveness' [*sic*]; we are more likely to euphemise Herodotus' racial terms out of respect for political correctness. The habit of treating his use of Ionic dialect as a mark of archaic quaintness (rather than as the vehicle of cutting-edge scientific investigation), and of then attempting to reproduce that quaintness in English, has likewise, fortunately, been abandoned. But one characteristic that has stamped all literary versions of Herodotus remains as dominant as ever, and that is a resolute indifference to the demands of his enchanting style, the strung-along εἰρομένη λέξις disliked by Aristotle (*Rhet.* 1409^a 29–32), which does so much to make him, more than any other ancient author, sound as though he is speaking directly to his readers rather than writing for them.

There have been various reasons for this. The current argument would seem to be that the hypothetical general reader is accustomed to short simple sentences, and must not be scared off by long ones. Here the standard was set half a century ago by A. de Sélincourt's durable Penguin version, of which D. Grene well remarked, in the introduction to his own version, that it 'sounds exactly as though new-minted by a twentieth-century journalist'. The danger attendant on simplification is always a lapse into populist or bureaucratic cliché.

This is the tradition in which M. works; and, given its limitations, she has done much better by Herodotus than might have been expected. Her prose is never dull, and on the whole avoids clichés. She does break up his longer sentences, but not radically; she avoids