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THE *RHESUS* ATTRIBUTED TO  
EURIPIDES

Cambridge University Press  
978-1-107-02602-5 — The Rhesus Attributed to Euripides  
Edited by Marco Fantuzzi  
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THE *RHESUS*  
ATTRIBUTED TO  
EURIPIDES

EDITED WITH INTRODUCTION AND  
COMMENTARY

BY

MARCO FANTUZZI

*Roehampton University London*



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## FOREWORD

My interest in the *Rhesus* stems from my research on the ‘realistic’ coincidence of the daylight time of the dramatic performance and the time of tragic action that encompasses all of the non-fragmentary tragic plays we know, apart from *Rhesus*. Although that research culminated and concluded in a brief paper of 1990, the project of a comprehensive approach to the play – where literary and historical interpretation of every episode would preface and accompany the linguistic, grammatical, and text-critical commentary – became a major part-time project that unfolded parallel to my other research interests in rather different fields.

This holistic approach required time; and the distractions engendered by my other interests (I think in particular of my falling in love with *Achilles in Love*, a few years ago) let it take, perhaps, more time than it should have. During my long engagement with the play, which lasted a bit more than the siege of Troy, a small alliance of great friends helped me to solve individual interpretative problems or to correct mistakes which should not have seen the light of day. Among them I am proud to remember in particular Angelos Chaniotis, Joel Lidov, Richard Martin, Robin Osborne, and Benjamin Henry, whose contribution to the metrical analysis of the lyric sections was especially thorough and original.

The reworking of the final version of this book also took some months and could hardly have been completed without the incredibly painstaking help of Neil Hopkinson and Michael Reeve, editors of the ‘Cambridge Classical Texts and Commentaries’ series, and of Martin Cropp, who shared with my pages his superb experience of ancient Greek language and tragedy. Benjamin Henry, again, Mathias Hanses, and Matthew Ward contributed, at different stages, to ‘anglicise’ the form of my English or the structure of my arguments; generous supports from the Loeb Foundation, a decade ago, and

## FOREWORD

more recently from the School of Humanities at the University of Roehampton, London, allowed me to compensate at least in part their priceless editorial help.

James Diggle gave this project his unrelenting attention from its beginning to its very end. His erudition, linguistic insight, and scholarly acumen benefited every single step of my work in progress, and he came back to the whole book again when it was almost finished, directing me on how to redeem it from its pre-final stage and bring it to its final one.

For the past two years I have had the good fortune to work in the Department (now School) of Humanities of the University of Roehampton and at the Institute of Classical Studies; for the stimulating and happy environment that Roehampton immediately provided to me I am most grateful to my colleagues and students. And right before reaching this happy and proactive academic community, a blissful semester at the Institute for Advanced Study, Princeton and a long summer at the Seeger Center for Hellenic Studies, also at Princeton, paved the way for me to conclude my commentary.

I also owe a special debt of gratitude to Michael Sharp, whose confidence in the completion of this project fostered my own belief when it might have faltered. And to my wife Maria and my daughter Alessia, whose love and exceptional patience helped me to feel less guilty for being all too often a mentally distant or physically absent husband and father.

Greek texts are usually quoted from the 'Oxford Classical Texts' series, but quotations of the *Iliad* and *Odyssey* are from the editions by M.L. West in the 'Bibliotheca Teubneriana'.

English translations of Greek and Latin texts are from the 'Loeb Classical Library', often with modifications, unless otherwise stated. Translations from the *Iliad* are by M. Hammond (Harmondsworth and New York, 1987).