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***De Ioannis Stobaei excerptis Platonicis de Phaedone.* Scripsit Ernestus Bickel. Leipzig: B. G. Teubner, 1903**

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to his earlier volume which appeared in 1893 and 1896. But all this activity is put in the shade by the announcement that a catalogue of the 2500 Greek MSS. of the Ambrosiana went to press in 1901. Sigg. Martini and Bassi will have conferred a benefit upon Hyperboreans impossible to over estimate. The stranger, however, notes with regret three unfilled gaps: the volume in which the late C. Castellani began to collect the accessions to the Marciana is without a successor, the S. Salvatore MSS. at Messina still remain with a written catalogue, and the Apostolic Library, so far as one hears, has laid down

its arms, satisfied with clothing its smaller collections (Palatine, Urbino, Ottobuoni, Regina, Pio II.) in sumptuous type.

Herr Gardthausen's book might, for practical utility, have been better arranged. The modern catalogue of a library, where it exists, does not spring to the eye as clearly as it should from bygone bibliographical lumber. It appears to be very accurate: I have only noticed 'Eaton' for Henry VIII.'s foundation, and a denial of all his initials to the reviewer, who possesses *tria nomina* and signs

T. W. A.

BRIEFER NOTICES.

Antigone. An account of the presentation of the *Antigone* of Sophocles at the Leland Stanford Junior University, April 17th and 19th, 1902. Paul Elder and Company. San Francisco, 1903.

THIS little book, freely illustrated with reproductions of photographs, is the record of a performance which sought 'to strengthen the cause of Greek studies on the Pacific coast' and, it is good to hear, attained its end.

It contains a sympathetic study of the play by Prof. A. T. Murray, who incidentally points out that to *Antigone* alone of all the characters of the play Creon is not only the representative of the State but also a *τύραννος*, a fact which heightens her isolation; and further he sees in this conception of Creon as the representative of the State the reason why the interment of Polynices, whose unburied body was a menace to the State, should precede *Antigone's* release.

Professor Fairclough contributes a note on the function of the chorus and the music of the drama, which, whether as accompaniment to plain speech, as recitative, or as choral lyrics sung in unison with rhythmic movements to a harmonised accompaniment of instruments, played, in his judgment, a larger part than is sometimes realised, recalling to the last the lyrical origin of the drama as a 'story set forth in dance-song.'

J. E. CASE.

De Ioannis Stobaei excerptis Platoniciis de Phaedone. Scripsit ERNESTUS BICKEL. Leipzig: B. G. Teubner, 1903.

THIS is a reprint of an article published in the Supplement to vol. 28 of the *Jahrbuch f. class. Philologie*. The author provides us with a detailed comparison of the readings given by our manuscripts of the *Phaedo* with those which appear in Stobaeus' excerpts, with a view to determining how far the testimony of Stobaeus throws light on the origin and inter-relations of Platonic texts. A convenient tabular form is adopted for exhibiting the more important differences of lection in each of the Stobaeus excerpts (*Phaedo* 60 B, C; 69 E-80 D; 91 E-95 A; 95 E-107 A; 63 B-82 C; 107 B-114 D; 68 B-69 D). An examination of the first excerpt leads to the conclusion that—'brevi ecloga funditus eversa sententia Cobeti est qui peculiarem librorum recentiorum Platonis memoriam post Photium ortam esse voluit' (p. 420). And further, 'Schanzium libros Phaedonis in duas classes ita secantem ut priori praeter BC etiam (ΔΦΓς) attribueret, codicibus (ACEHJL) E alteram familiam totam repraesentari vellet, parum firmis rationibus usum esse apparet' (p. 421). The truth would appear to be that—'Non nisi communi codicum recentiorum a familia BC D differentia codices recentiores inter se copulantur.' Another result, suggested by the readings of the first excerpt and confirmed by further observations, is thus stated: 'tot lectiones aperte vitiosas singularum familiarum codicum Platoniorum apud

Stobaeum recurrere, tot locis singulos codices auctoritatem gnomologo defensam obruere, totiens nostros libros in easdem scripturas atque scriptores veteres discedere vidimus, ut gravissimam quamque differentiam nostrae memoriae Platonicae ab antiquitate originem petere sumi debeat' (p. 486). That many of our later *codices* preserve a genuinely ancient tradition is a fact which, if true, is of the highest importance; and it seems undeniable that it is here supported by a considerable body of evidence.

What is most remarkable about the readings given by Stobaeus is the variety of tradition they represent. Thus, in the first two excerpts his text shows the closest affinity to that of the E family; whereas in the third it diverges from E and approximates most nearly to C. In the fourth excerpt, again, the relationship it shows to the Coislinian (Γ) is more close than its relation to either C or E; while in the sixth and seventh excerpts it reverts to C in common with B D. In one excerpt, the fifth, the text of Stobaeus exhibits marked divergencies from all our existing manuscripts and would appear to represent an independent tradition.

It is not often that the lections peculiar to Stobaeus are preferable to those of our best texts of the *Phaedo*. Occasionally, however, he proves really helpful. Thus, in common with Eusebius, he gives ὁμοίως for ὁμῶς in 80 D. In 94 A he restores an indispensable ἄν after πάσχειν. In 70 A he confirms ἀπόλλυται, as against the more authoritative subjunctive. In 78 c, in place of κατὰ ταῦτα ταῦτα δὲ σύνθετα, he offers the neater κατὰ ταῦτα (read ταῦτα) σύνθετα: and his omissions of τοῦ λόγου (108 D) and of εἰσπεῖ (112 D) may also be correct. But the majority of his deviations is obviously erroneous. It is interesting to observe that, as a rule, the citations of Iamblichus accord more nearly with our *codices* than with Stobaeus; although in one instance at least—ἀνδρεία for ἀνδρία, 69 B—Iamblichus supports Stobaeus against the *codices*.

On the whole, it would seem that Herr Bickel has made out his case against Schanz and Cobet.

R. G. BURY.

Inscriptiones Graecae ad illustrandas Dialectos Selectae scholarum in usum. Edidit FELIX SOLMSSEN. Teubner. viii + 96 pp. Mk. 2.

THIS book supplies a want: perhaps I ought to say supplies a lack, before the want has been felt in this country. But it is a

very necessary part of classical training that some idea should be given of the vast quantity of original documents which exist, free from the changes and chances of copying and corruption. To use such a book is also a very satisfactory way of impressing the characteristics of dialects upon young learners, and a useful illustration of Theocritus or Alcaeus. But it does seem to me a great pity that the text is printed, by a sort of compromise, in a hybrid style: accents, breathings, and quantities being marked, and yet ω and η not always used. It would have been better to print, as in the *Corpus*, both a text in the actual signs used, and a transliteration in the ordinary style. Such a form as *ἡεπὲν* is quite misleading, except to those who know more than users of this book will know. With the method I suggest, it will be less easy for a pupil to suppose, as they all seem to do, that the symbol (;) marks a question in Greek, and the absence of it a statement; and many of the ambiguities in their well-meant compositions may be avoided. The selection of pieces is good.

W. H. D. ROUSE.

TWO CHICAGO UNIVERSITY DECENNIAL PUBLICATIONS.

The Meaning of ἐν τῇ σκηνῇ in writers of the fourth century. By ROY C. FLICKINGER. 1902. Pp. 16.

The Introduction of Comedy into the City Dionysia. By EDWARD CAPPS. 1903. Pp. 30.

MR. FLICKINGER is under a misapprehension as to what his evidence can prove. Let us assume that in the four *Poetics* passages ἐ.τ.σ. may be roughly translated 'at scenic contests,' 'at the performance,' or even that (as he says) σ. actually means 'performance.' This proves nothing at all as to the original sense of the expression, which may have been just the same as our 'on the stage' and have been subsequently by usage weakened into indistinctness. Hence the whole argument of this paper falls to the ground. On the other hand, as I seem first to have appealed to the phrase ἐ.τ.σ. as bearing on the stage controversy, I should like to say that I am less confident now as to its meaning literally *on the stage*. Certainly there are uses of ἐνί with the genitive which go to show that it may mean *at* or *near* the σ., i.e. the background, as Dr. Dörpfeld contends. Such grammatical evidence does really assist the judgment.