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Cesareo's Antigone of Sophocles *Sofocle: 'Antigone,'* con note di Placido Cesareo; Torino (Loescher). 1901.

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The Classical Review / Volume 16 / Issue 02 / March 1902, pp 125 - 125

DOI: 10.1017/S0009840X00205556, Published online: 27 October 2009

Link to this article: http://journals.cambridge.org/abstract_S0009840X00205556

How to cite this article:

M. A. Bayfield (1902). The Classical Review, 16, pp 125-125 doi:10.1017/S0009840X00205556

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tioned. What is the unreality about E 734, to take only one example?

ω 343. This line may be looked upon as an interpolation introduced by some one, who was not pleased to see *διατρύγιος δὲ ἕκαστος* without a verb.

I will conclude with the following list of desiderata for the editor's kindly consideration: χ 12 *δίοιτο* for *οἶοιτο*, ω 67 *νῶι* for

νῶιν, τ 215 *ξέινος* not *ξέινε* for *ξέινέ γ'*, φ 434 note on *κεκορυθμένος*, ω 67 *ἐν ἐσθῆτι* without the superfluous τ', φ 125 *τανύσσεσθαι* (Jordan) for *ἐρύσσεσθαι*, ρ 322 *ἀπαμείρεται* for *ἀποαίνυται*, ω 485 *θείομεν* (*θήομεν*) *ἐκκλησιν* for *ἐκκλησιν θέομεν*, unless he is prepared to stand by *θείομεν*. In τ 579 I am glad to see *ἄμα σποίμην* for the usual *ἄμ' ἐσποίμην*.

T. L. AGAR.

CESAREO'S *ANTIGONE* OF SOPHOCLES.

Sofocle: '*Antigone*,' con note di PLACIDO CESAREO; Torino (Loescher). 1901.

If any considerable number of Italian editions of the Classics can be compared with this, scholarship in that country leaves little to be desired. The purposed scope of the editor's work may be given in his own words:—'Ho procurato di rendere ai giovani il senso intimo d' ogni passo (o, quando ce ne poteva esser più d' uno, tutti quanti con le rispettive difese dei vari sostenitori), discutendo, vagliando, scegliendo quello che mi pareva il migliore; insomma mi sono attenuto a un' analisi il più che da noi si poteva scrupolosa, non diremo già fine... Ma ciò a cui abbiamo dato il miglior posto è appunto l' arte; chè non s' abbia a dire una tragedia di Sofocle si possa intenderla senza apprezzarla nel suo senso estetico e gustarla. Abbiamo quindi, volta a volta, notato le figure, le immagini, i concetti, la posizione delle parole nel periodo e nel metro, tutte le leggi generali e le anomalie peculiari, le quali formano la bellezza dei vari luoghi, o vi contribuiscono.'

This comprehensive design Sig. Cesareo has carried out with admirable success. His scholarship is accurate, and he shows a literary and dramatic taste superior to that of several of his predecessors in the same

field. An acquaintance at first hand with the works of English and German editors has enabled him to take a comprehensive view of all points of difficulty, and his judgment is, in the present writer's opinion, rarely at fault. His style is clear and concise; and if the few translations which are given are somewhat lacking in distinction (*senza caratteristico distintivo*), this is perhaps due to a desire to make them as literal as possible. In the result, we have a commentary which is at once thorough, appreciative, and scholarly, and which Italian teachers and students should hail with satisfaction. If boys are meant to be included under the term 'giovani,' the notes should be relieved of a good deal of matter which can have no interest for them,—in particular, the frequently recurring lists of editors' names, and the enumeration of untenable and improbable views. There are many points and passages on which Sig. Cesareo would be quite safe in simply giving his own opinion. Also there should be a good deal of translation (not literal) into Italian of the best literary style. The editor has already before him an unsurpassable model in the translations of Prof. Jebb, the first appearance of which marked an epoch in English classical scholarship.

M. A. BAYFIELD.

MARCHANT'S *XENOPHON*.

Xenophontis Opera Omnia recognovit E. C. MARCHANT. Tomus II. Commentarii, Oeconomicus, Convivium, Apologia Socratis. Oxonii.

MR. MARCHANT has brought out the second volume of his useful *Xenophon*. Like

Schenkl's second volume (1876), which it much resembles, (I hope it will not resemble it in being the last), it contains the *libri Socratici*. It is very convenient to have these together in one fairly handy volume. Using as I understand mainly the collations of other scholars, but making himself well