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***Zur Entstehungsgeschichte des Ilias.* Von Hermann Kluge Cöthen. Schulze, 1889. Pp. viii., 200. 8vo. Mk. 4. 50.**

Arthur Fairbanks

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teristics of life. This something, *as soon as the body is burnt*, goes away to a place apart, remote, from which there is no possibility of return. Further, this something, once gone to Hades, has no power for good or for evil on the living. In a word the Homeric world is haunted by no ghosts—Patroklos himself, once his body burnt, can reappear no more: hence after the funeral there is no cultus of the dead, no offerings at the tomb, no oracular utterance: all is done. In this respect Homeric faith is markedly different from that of most primitive peoples. Usually the dead man's ghost haunts his tomb, is locally powerful, must be tended and appeased. Moreover, in post-Homeric times we find an elaborate cultus of the dead, hero-worship, and the whole apparatus of a faith that recognises the power of the departed soul. Whence and when did this arise? Herr Rohde contends, and we believe rightly, that this faith and this ritual existed before Homer, and that in his poems there are traces of its survival; that during the period of epic influence it slept for a time, and re-awakened to fresh power and new developments: he believes, in fact, in the epic *break* in tradition. The break he abundantly proves: the reason is harder to determine. He conjectures—but all here is conjecture—that the reason for this break in traditional faith is to be sought in the general tribal upheaval consequent on the Doric invasion and the movement of the displaced tribes towards the coast of Asia. In a word, when you are moving about from place to place, when conditions almost nomadic compel you to burn your dead, you tend to drop a cultus that is local and ancestral; your gods, we may add, tend to remove themselves from their tribal seats and collect into a remote Olympus equally convenient at all points and always remote; your dead, instead of hovering about their ancestral graves, go to a common Hades, and revisit you no more, uncertain where you

are. But when you settle again, rebuilding home and hearth, the old local ancestral faith and ritual revive.

To the existence of the Homeric break Hesiod gives incidental and most interesting testimony. His five ages are characterised not more by their moral standard than by their status after death. One after the other they follow in regular decadence, with but one break in their continuity, and that for the epic heroes. The golden race after death are happy daimons, guardians of men: the remotest tradition then known to Hesiod shows a belief in the *activity* and *local* presence of souls after death. The men of the silver race, disobedient to Zeus, buried in the earth, but still were powerful and worshipped after death. The iron race went down to Hades nameless. The fourth race, the heroes of Thebes and Troy, interrupt the downward sequence—a part of them 'death covered,' and they reappeared no more; a few, the exception always, Zeus kept alive, they never suffered death, but they were translated to remote regions, islands of the blessed. This is perfectly consistent with Homeric faith—if you die, you end; if you are favoured by the gods, you are translated. After this break the downward sequence goes on uninterrupted.

We have no space to note in detail the many interesting points dealt with in relation to this main contention, *e.g.* the gradual modification of the original Homeric view as seen in the later 'descent of Odysseus into Hades' and the other cyclic poems, the exceptional criminals like Sisyphos and Tantalos, hero-worship, cave oracle gods, ritual of the dead, chthonic deities, and especially the Eleusinian cults: everywhere the absence of any doctrine of moral retribution in primitive Greek faith is clearly demonstrated. The present monograph, it should be noted, is only a first part.

JANE HARRISON.

Zur Entstehungsgeschichte des Ilias. Von HERMANN KLUGE. Cöthen. Schulze, 1889. Pp. viii, 200. 8vo. Mk. 4. 50.

THIS little book is an attempt to analyze the *Iliad*, and to determine the relative age of the different portions, by a study of the metre. The first part aims to discover the origin of the Homeric hexameter, and to ascertain the characteristics of its earlier forms. Previous theories are summarily set aside. In the first chapter the author endeavours to show that the original foot was the spondee. The constant increase in the percentage of dactyls in demonstrably later epic poems points to this conclusion; in the *Odyssey*

the dactyls are $2\frac{2}{3}$ as many as the spondees; in Apollonius of Rhodes the figure becomes $3\frac{2}{3}$, after a steady increase in intervening writers. The author's second contention is that the original metrical principle is the accent of recurring syllables. The lengthening of short vowels is very common, and cannot otherwise be accounted for. The shortening of long syllables (as in B 537, I 382); the insertion of particles like γ', β', τ', often in a succession of lines (A 671—715, φ 489); synizesis (as in A 273) and other similar devices resorted to, for the purpose of making the verse fit the type, show—says our author—that the original type was not quantitative but accentual.

It is further claimed that the original form of the verse was either that of two tripodies, or that of three dipodies. Each of these two forms gave rise to a hexameter in different places, and from the fusion of these hexameters is descended the present form. Anacrusis and catalexis were common; hence a dactyl containing the caesura would arise in the third foot of the first type of hexameter, and in the second and fourth feet of the second type. Survivals of such an anacrusis may still be noted, as in O 18, and ♣ 396. Finally, the author attempts to show that rhyme is a common feature of the older verses, and that we must therefore assume it for the original form: this rhyme is either of hexameters, of dipodies, or of tripodies, and this fact in respect to dipodies and tripodies is adduced as evidence of the two-fold origin of the hexameter. The chapters on the development of the present metre from these elements are less important.

These assumptions give rise to a few questions which Kluge has not satisfactorily answered: If rhyme were general, why should it have become as uncommon as even the author admits? Is not the periodical repetition of similar sounds more simply explained as merely rhetorical, and are we justified in finding in it, occurring so sporadically, evidence as to the original length of the verse? If the second, third and fourth feet are the ones in which on this theory the dactyl most naturally arose, how does it happen that as a fact the fifth foot is the favourite place for them? Passing by the artificial explanation of the origin of quantitative scansion, why should the spondee be assumed as the original foot rather than the dactyl? It is the characteristic of early and ruder poetry to be rhythmic without too much regard to the number of syllables; is the Greek epic alone to be an exception, and is it reasonable to ascribe to it such an artificial principle of rhythm as that here described? It would be more simple to assume that both feet, dactyl and spondee, are crystallizations from an early freer movement, in which the longer syllable naturally attracted the recurring accent. The freer, less artificial is not descended from the more artificial; precision and the regulation of liberty come with the growth of poetry. It is true that the hexameter naturally falls asunder into two or three parts, but this is no proof that these are distinct elements in origin.

The second part of the book gives the percentage of verses of the older and of the later form in each section of the *Iliad*, and endeavours to establish the relative dates of these sections on this basis: thus the oldest passages are A 521—574, M 41—85, 252—289 and, with some short passages in N O, constitute an Older Wrath. Other short sections here and there are scattered bits of older work. The wrath of Achilles is treated also in a Later Wrath, and the two lays on this subject are worked together with additions at different points, made at various periods. The author's statistics have a value independent of that of the theory based upon them; they show clearly certain metrical peculiarities in different sections of the *Iliad*, and the metrical relation of these sections to each other.

ARTHUR FAIRBANKS,
N. Y.

Homeric Grammar for Upper Forms of Schools.

By F. E. THOMPSON. Rivingtons: 1890. 2s. 6d.

If this book did not contain an advertisement of two other works 'by the same author,' the reader would set it down as by a novice in book-making. On almost every page appear marks of inexperience or of haste. The heading 'Homeric Prosody' (probably

for 'Homeric Grammar') stands on every left-hand page of the book, while the headings on the right-hand page are not systematic. The main faults of the book are negative rather than positive. It fails to distinguish sufficiently between what is important and what is exceptional, and thus our old friend, the passive-ending -μενον appears simply as 'rare.' But the author has an entirely wrong view of the Homeric dialect and even tries to explain 'the development of Epic into Attic'! See pp. viii., 1, 126. When he says that in ὁδοιπορεῖν 'a vowel has probably been lost,' he doubtless means that a consonant has been lost: but he may not have been clear in his mind, for he says on p. 11 that 'the group δέος [where δ appears to stand for δF] is more difficult of discussion.' The material is ill digested. On p. 20 the same note is given in two recensions; cf. on p. 26, 'But, N.B., in some cases the true ending appears to be -oo, and we should write 'Ιᾶoo', etc., and below 'The metre often requires -oo as with 'Ιᾶoo above'—as if the metre were not the only indication for the forms 'Ιᾶoo and ὄο. Lack of mental digestion is seen in § 11, where 'Caesura,' 'Diaeresis,' 'Hiatus,' and 'Elision' are brought into one article. The definitions are not always happy; as, p. 15, 'Hiatus is the gap produced by non-elision,' and, p. 14, 'Apocope is the cutting off of a short final syllable.' The paragraph on 'prodelision' might have been omitted, since the only example given seems to be not Homeric. The English expression is often careless, as, p. 20, 'Diphthongs can be shortened in Homer as in Iambics before a vowel following it [sic] in the same word.' The proof-reading has been carelessly done. The author has trusted too much to the printer, who has well done his part in making a comely book, but one that will not bear inspection.

—Y.

Die Sprüchwörter bei den Römischen Komikern. Von WILHELM VON WYSS, Dr. Phil. Zurich, 1889. Pp. 111. 2 Mk.

A COLLECTION of proverbs and proverbial sayings from Pl. (including the fragments), from Ter. and Ribbeck's *Fragmenta*. It appears to be very complete, and the proverbs are well grouped according to their sources rather than according to their application. The headings in the Table of Contents—Mythological, historical and geographical proverbs, Proverbs from public life, Nature in proverbs, etc.—with a sufficient number of sub-classes, enable one to use the book for reference, and take the place of an index. The author has used the work of his predecessors, Schneider, Pflüß, Wortmann and especially Otto in Wölflin's *Archiv*, iii. iv. v. and has contributed something to the subject by careful use of the collections of Greek proverbs.

But when this is said, all is said. No genera principles are laid down to distinguish a proverb from a metaphor which has become idiomatic; *tragulam inicere* is included (p. 32), but not *ballistam intendere*, or *oblinere* (p. 67), but not *dare uerba*. No line is drawn between proverbs clearly taken from the Greek and those which bear merely an accidental resemblance to Greek sayings. No real help to the understanding of difficult passages is given. P. 79, there is no distinction between *uigilans dormiat* and *uigilans somniat*; p. 90, the uses of *cuculus* are given but the wide differences in application are unnoticed; p. 88, *Simia* so called because he was as ugly as a monkey; p. 73, *Pseud.* 1196, *quem hominem nullius coloris noui*, p. 78, *Pseud.* 318 f., etc., etc., are illustrations of difficulties passed over too lightly. Other explanations are either from editions which are in