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Hayman's *Passing of Arthur in Greek Heroics The Passing of Arthur in Greek Verse*, with a stanza in Catullan metre from Dryden's 'Alexander's Feast.' By Henry Hayman, D.D. Eton. Spottiswoode. 1903. 1s. net.

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that Dr. Meyer could not, if he had tried, have made his book more difficult of reference. An example will make this clearer than any description. At the beginning of vol. iv the arrangement of the first few words is this: *σά-ειν, σάο-ς, σό-ς, σό-εσθαι, σόο-ς, σή-ν, σῶ-ς, σῶ-εσθαι, σιάγόν-, σιάλο-ς, σιάλο-ν, σιαλίδ-, σίο-ν, σιωπή, σείειν, σύ.* This is only the beginning of our difficulties. After *σύαινα* comes *σεύεσθαι*, then *σάκος* and similar words, next *σηκός, σηκείν, σῶκος, σίκινις, σίκυς, σικχός.* These are followed by *σαικωνίζειν, σῆκάμινον, συκαλίδ-, σύκον*, after which to our dismay we find *σᾶπέρδης* and the like. The stem *σωματ-* is to be found on page 41 and the last word under *σ*, *σμίλα*, occurs on p. 230. After some considerable experience of the book, I calculate that the time required to make a reference is at least quadrupled. No doubt if Greek scholars found it necessary to use the book all day long, practice would bring greater rapidity and in time they might remember without reference the order of the sounds which has been adopted. But the enthusiasts who make of such books their daily food are extremely few and no harm would have befallen them if the usual order had been preserved, while there can be little doubt that the ordinary scholar, who does not realise why he should be expected to look for *σείειν* between *σιωπή* and *σύ*, will be deterred from using the book altogether.

There is, moreover, a deficiency in information regarding difficult questions which is much to be regretted. Under the negative prefix *ἀν-*, no hint is given of the controversy, which has raged during the last twenty-seven years, regarding the negative forms which show *ἀ-* only, nor is there any reference to the great mass of philological literature on the subject. Even if the author desired to stand aloof from the controversy, he ought surely to have supplied his readers with references to the chief treatises on the subject. Similarly though *ἔρεβος* and *τίβεσθαι* are derived, as by others, from roots which appear in Sanskrit with a *j*-sound, nothing is said in either place as to why Greek should show *β* when Sanskrit shows *j*. The transliteration of the Sanskrit words, it may be said in passing, follows the system in common use forty years ago. There are other indications that the work has been long in preparation. Many of the identifications now accepted by large numbers of etymologists as that of the stems of *βρεθῆναι* and *grandis*, of *αἰγι-* in *αἰγίοχος* with the *αἰγίς* 'Kernholz der Fichte' which stands next to it, or again confusions of two words in one, as according to Wackernagel is possibly true of *ἄσμενος*, are not referred to at all.

P. GILES.

HAYMAN'S *PASSING OF ARTHUR IN GREEK HEROICS.*

The Passing of Arthur in Greek Verse, with a stanza in Catullian metre from Dryden's 'Alexander's Feast.' By HENRY HAYMAN, D.D. Eton. Spottiswoode. 1903. 1s. net.

In a prettily written Latin Preface Dr. Hayman tells how his bookseller warned him that translations into Latin and Greek verse no longer sell. We are sorry to think that this is so; but we must accept it as one of the unalterable laws of the hateful Zeitgeist. The task which Dr. Hayman has set himself is far more difficult than it might at first seem; for the 'Passing of Arthur,' though it has the setting of the ancient epic, has much that is alien from the conceptions of the ancient world, and that resists the process of casting it into the mould of ancient poetry. Dr. Hayman has overcome these difficulties with wonderful ingenuity, and has

shown how deep and wide are the resources of his scholarship. A few verbal criticisms might be made. For instance, *κάμνυσα* (321) rests only on the *Batrachomachia*, the penult of *ἔμνυσα* is always short in Homer; and *βλαφθεῖς* (208) seems to be used in the post-homeric sense of 'to hurt,' while in Homer the verb always means 'to impede,' 'to hamper.' The general word for 'hurting' in Homer is rather *σίνομαι* which is opposed to *δίνημι*, as 'ban' to 'bless,' 'mar' to 'make,' as in *αἰδὼς ἦτ' ἄνδρας μέγα σίνεται ἦδ' δύνησιν*.

But it is ungrateful to descend to minute details in a poem which as a whole so admirably maintains the epic diction. The only broad criticism which might justly be brought against the version is that it ignores the rule against the trochaic caesura in the fourth foot, first we believe clearly enunciated

in England by the late Professor Munro. But it is a rule which cannot be ignored. We do not believe that from the *Iliad* and *Odyssey* two sound verses can be adduced in which there is a trochaic caesura in the fourth foot, except when the verse ends with a polysyllable; and such verses are very rare. Thus the verses ending πέντε κασιγνήτησι, and Λήμνον ἀμιχθαλόεσσιν, and ἴθινε μάχη πεδίοιο are metrically admissible, but not such verses as . . . Ἄρτου-ρω ἐνύπνιον ἦλθεν (7), or . . . περόωσι δυσηχέϊ οἶμη (19); or κατ' οὔρον ἀπ' οὐρόθεν αἰαί (66), or . . . ὕπνος ἐν ἡέρι πολλῇ (83), where the prep. is virtually part of the succeeding word. Now in Dr. Hayman's version there are the following examples of the former inadmissible rhythm, for which we must refer our readers to the little pamphlet itself, which they will not be sorry to have acquired:—

7, 19, 42, 48, 94, 101, 125, 130, 162, 185, 223, 265, 309, 316, 363, 380, 388, 404, 413. Of the less daring violation of the rule, when the dactyl of the fourth foot is followed by an apparent diaeresis, which however is not real, because the last syllable of the dactyl is so closely connected with the following word as to be fairly regarded as part of that word, we would point to the following examples: 64, 83, 126, 153, 169, 175, 251, 359, 409, 481.

Some of the above (7 of the 29) trochaic caesuras in the 4th foot, may be defended by the polysyllabic (hypertrisyllabic) final word; but even under such a condition trochaic caesura of the dactyl is very rare, and under other conditions practically non-existent. The only verse in the two Homeric poems in which such a caesura may not be avoided by a very simple correction would seem to be μ. 47 (See Monro's *Homeric Grammar*).

We would conclude by putting a few questions which Dr. Hayman will no doubt easily answer, if indeed he should happen to see them. Is καὶνὰ πρόσωπα Homeric for 'new faces'? Does (or would) Homer use τέθεικεν? Is not ὄρας in v. 18 a misprint for ὄρας? How is the alternative version of v. 84 given in the note, to be scanned?

On the translation into Catullian galliambics, curiously enough, almost the same criticism may be made: the diction is splendid, but Dr. Hayman has not quite caught the metre. Verses 4, 7, 16, cannot be paralleled in the *Atys*. The last two feet must be either — — — — or — — — —. Now 4 is — — — —, 7 is — — — —, 16 is — — — —.

Titio, 'a firebrand,' which Dr. Hayman

makes feminine, is masculine, like other concrete nouns in -io, as *scipio*, 'a staff,' *unio* 'a pearl.'

In noticing this translation I have spoken of the second foot and the fourth foot. In doing so I have had in my mind my own way of scanning galliambics. The accepted method is to describe the metre as consisting of paeons and epitrites:

— — — — | — — — — | — — — — | — — — —

To me this seems absolute nonsense. Alcaics and Sapphics were scanned by paeon and epitrites when I was at school, but now they are regarded as made up of dactyls and trochees. There are no such feet as paeons and epitrites. Galliambics consist of iambics anapaests dactyls and trochees. The metre seems to me to be violently antispastic, as an orgiastic metre ought to be. Each line has a first half consisting of the varieties of the iambic measure and a second half consisting of the varieties of the trochaic measure. Each line is a development of Pindar's

ἀναξίφορ || μιγγες ὕμνοι
— — — — || — — — —

the first half admitting the tribrachs spondees and anapaests characteristic of the iambic measure, the second the spondees and dactyls of the trochaic measure. This is the scheme of the metre as I read it:—

— — — — | — — — — | — — — — | — — — — | — — — — | — — — —
— — — — | — — — — | — — — — | — — — — | — — — — | — — — —
— — — — | — — — — | — — — — | — — — — | — — — — | — — — —

The latter half of the verse has a dactyl a trochee and another dactyl, which second dactyl nearly always has its long syllable resolved—it is resolved in 88 of the 93 verses of the *Attis*. May I add a conjecture? In v. 54 of the *Attis* the MSS. give an unmetrical line

et earum omnia adirem furibunda latibula.

Various attempts have been made to restore the metre, but they all preserve *earum* which seems to me quite intolerable. Dr. Postgate, for instance, conjectures in the *Corpus*

et earum ut omne adirem furibunda latibulum.

Palmer in his *Catullus* gives

*ut apud nivem et ferarum gelida stabula
forem
et earum opaca adirem furibunda latibula,*

'there to be in the snow and the cold dens of the wild beasts, and to come in my frenzy to the dark lairs of the aforesaid wild

beasts.'! Besides, *stabula* and *latibula*, if both refer to *ferarum*, mean much the same thing. I would suggest

et ut *excetrarum* adirem furibunda latibula.

Latibulum seems to be a *vox propria* for the hole (*χενή*) of a snake. Cp. Cic. Vatin. § 4 *tamquam serpens e latibulis*.

R. Y. TYRRELL.

VERSIONS.

POEM BY HARTLEY COLERIDGE
recently published for the first time in
Temple Bar.

(‘Light is the love of youth as morning dew.’)

Light is the love of youth as morning dew,
And evanescent as an infant’s tears;
But sure the Love is wise, and must be true,
That can survive the test of patient years.

That ring I gave thee, when I was so young
I hardly knew the half of thy great worth,
I heard the soft sweet accents of thy tongue,
And saw thy face array’d with radiant mirth.

But Love is not the comrade of an hour,
It is not all exhausted in a sigh,
It is a will, a duty, and a power,
A temporal witness of eternity.

True love abides the peril of delay,
Controuls the restlessness of fond desire,
It has a fancy born for every day,
A tide of feeling that can never tire.

And so the ring that on thy finger glows
And there has glitter’d for so long a time—
Pledge of a faith that daily stronger grows,
And will remain until the doom sublime

Shall blend our natures with the power above,
From whence we spring and whither we are bound—
May still remain the witness of a love
Pure as its ore, and endless as its round.

HARTLEY COLERIDGE.

Ceu rores sub sole breves, vagitus inanis
Infantum, pueri sic levis ardet amor.
At calor ille manet, vivit, quem lenta
sagacem
Annorum series non abolere valet.

Anulus est testis tibi quem—puer inscius olim
Quo fueris tanto munere digna—dedi;
Audiui molles quam fuderis ore loquellas,
Vidi quam nitidus pinxerit ora lepor.

Ast amor, haud simul ac suspiria duxerit horae
Momento rapidae discutiendus, adest;
Mortalis licet ipse, potest, vult, debet amando
Testari quiddam rebus inesse dei.

Perpetitur damnosa morae dispendia longae,
Ardor ut exultat vix inhibendus, hebet,
Quot fulsere dies tot habet nova pabula flammae,
Verus inexhaustus crescit ut aestus amor.

Disce quid hic doceat, tibi multos circulus annos
Qui digito micuit, rara puella, decor:
Anulus hic,—pignus fidei crescentis in horas
Et permansurae dum Deus ipse sua

Nos anima commiscuerit divinitus orta,
Unde est fons nobis, quo rediisse datur—
Testis adhuc ignis, circuli qui purior auro
Orbis uti circuli fine carebit, erit.

R. Y. TYRRELL.