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Murray's *Euripides Euripides*: Translated into English rhyming verse by Gilbert Murray, M.A., LL.D. With Illustrations. London: George Allen. Second Edition: 1904. Pp. Ixviii, 355. 7s. 6d. net.

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Ablaut Nos. 223, 474, cf. 524) in the sense, 'to bore, pierce, etc.', cf. O. Bulg. *try-ti* 'terere' *τρῦμα* 'hole,' *τρύγλις* 'ladle, spoon,' *τρύπανον* 'auger,' *τρύει* 'rubs,' Lat. *truant* 'moventur,' and the words just mentioned. Operating with *TRUDHRO*- 'ladle' the division would be **t(r)ubur-canus* 'ladle piper,' the very sense found already for the division *tur-bucinatur*.

I repeat in concluding that the guesses

submitted are not given out as solutions, but as suggestions toward a solution. Personally, I feel extreme reserve before a morphological restitution like the construct form **TRŪDHRO*-, attested nowhere else save—by bare possibility—in this compound (see on the question of method my remarks in *Am. Jr. Phil.* 25, p. 177).

EDWIN W. FAY.

REVIEWS.

MURRAY'S EURIPIDES.

Euripides: Translated into English rhyming verse by GILBERT MURRAY, M.A., LL.D. With Illustrations. London: George Allen. Second Edition: 1904. Pp. lxxviii, 355. 7s. 6d. net.

THE object of this book is, to quote Prof. Murray's own words, 'to put before English readers a translation of some very beautiful poetry; and in the second place to give some description of a remarkable artist and thinker.' In pursuance of this object, Prof. Murray has chosen to translate two plays, the *Hippolytus* and the *Bacchae*, as being singularly characteristic of their author, as well as beautiful creations of art. Next, he has added a version of the *Frogs*, 'the chief ancient criticism of Euripides,—a satire, penetrating, brilliant, and, though preposterously unfair, still exceedingly helpful to any student who does not choose to put himself at its mercy.' Some notes, slight in texture but always useful, and occasionally packed with suggestive criticism, have been added; and an Introduction has been prefixed, of which it is not, perhaps, too much to say that it would be difficult to find anything at once saner, more illuminating, or more sympathetic. Indeed its value, as a piece of critical work, is in inverse ratio to its length. In an Appendix, on the Fragments of Euripides, Prof. Murray has set himself to reconstruct the main lines of some of the lost dramas, as well as to translate a few typical fragments of each.

We naturally turn to the translation, in order to understand not only what is the method proposed by the translator to himself, but also to see how far he has succeeded in exemplifying his method in actual practice.

Brilliant, indeed extraordinarily brilliant, as parts of this translation are (especially in the *Hippolytus*, a play which suits Prof. Murray exactly), it is difficult to resist the conclusion that the task of rendering the Greek adequately has been needlessly intensified by the adoption of a rimed version throughout. I am by no means sure that the rimed heroic metre is strictly justifiable on other grounds. For the choruses, a rimed version is doubtless more than justifiable: it is the nearest equivalent we have for strophic correspondence.¹ But just as the genius of the Greek tongue finds its most naturally poetic expression in the iambic trimeter, so the genius of the English language finds its expression in (what we call) blank verse. The intrusion, however, of rime seems to impart an artificiality to a translation, and retard the natural spontaneity of the verse,—noticeably so in the stichomuthic passages. At least, that is my impression.

This said, criticism pretty well ends; and a notice of this book would seem to pass, by a natural step, to a simple effort of appreciation. Prof. Murray's version is no mere versification of a Greek original, but, in some sense, a piece of English poetry. High praise, this, no doubt, but justified by the results attained in a volume that has, already, won for itself the enthusiastic regard of every lover of good literature.

The following are specimens of Prof. Murray's rendering—the first from one of the Euripidean fragments (the *Archelaüs*):—

¹ Milton thought otherwise, as his *Samson Agonistes* testifies. Yet one is tempted to think that, had Milton rimed his choruses there, the effect might have been more pleasing.

In the elm-woods and the oaken,
 There where Orpheus harped of old,
 And the trees awoke and knew him,
 And the wild things gathered to him,
 As he sang, amid the broken
 Glens, his music manifold.

The second is from the *Bacchae* (vv. 1005 sqq.) :—

Knowledge, we are not foes !
 I seek thee diligently ;
 But the world with a great wind blows,¹
 Shining, and not from thee :

¹ In 1007, for ἀεὶ τῶν of P, Murray conjectures ἀέντων 'let them blow.'

Blowing to beautiful things,
 On amid dark and light,
 Till Life, thro' the tramellings
 Of Laws that are not the Right,
 Breaks, clean and pure, and sings
 Glorying to God in the height !

It must be admitted that this last rendering is exceedingly free; it is, however, singularly successful in seizing and conveying the sense of a most intricate passage, in beautiful English.

E. H. BLAKENEY.

BRIEFER NOTICES.

M. Tulli Ciceronis Tusculanarum Disputationum Liber Primus et Somnium Scipionis. Edited with Introduction and Notes by FRANK ERNEST ROCKWOOD, Professor of Latin in Bucknell University. Ginn and Co., Boston, U.S.A., and London. 1903. Pp. vii, 109 and xiii, 22. 4s. 6d.

A satisfactory English edition of the Tusculan Disputations would be a great boon to the student, and Prof. Rockwood deserves credit for having observed the need. How far he has succeeded in supplying it may be best seen from an extract from his commentary. For this purpose I transcribe in full his notes on i. § 68.

'ut: the correlative is *sic*, 70. —*primum*: the series is continued by *dein . . . tum . . . etc.*—*temporum*, "the seasons."—*maturitatem*, "the ripening."—*temperatorem corporum*: cf. IV. 30 "corporis temperatio, cum ea congruunt inter se a quibus constamus, sanitas . . . dicitur."—*quasi . . . dies*: *quasi* modifies *rotantem et significantem*; *fastorum* depends upon *dies* "the days of the calendar": thus the moon is likened to a person who arranges the calendar.—*in eodem orbe*: the zodiac with the twelve constellations.—*quinque stellae*: see "quinque errantium," 63 n.—*fixum in . . . loco*: see "in medio sitam," 40 n.—*duabus oris . . . cultum*: cf. "habitabiles regiones," 45 n.—*sub axe . . . nives*: from the *Philoctetes* of Accius; the measure is iambic trimeter—*sub axe* "under the pole"; *ad* "towards," "near to"; *molitur* "piles up"—*ἀντιχθονα*, "the land of the antipodes."

The introduction is on a somewhat higher level. But if Prof. Rockwood desires the edition of some of the remaining books which he 'hopes in the future to prepare' to receive serious attention, he will revise his methods.

Compositions and Translations. By the late HENRY CHARLES FINCH MASON, sometime Scholar of Trinity College and Bible Scholar in the University of Cambridge; Porson Prizeman and Sir William Browne's Medallist (1878); Assistant Master in Haileybury College, 1885–1902. With Prefatory Memoir by R. C. GILSON, Trinity College, Cambridge; Headmaster of King Edward VI.'s School, Birmingham. Edited by H. H. WEST, formerly of Trinity College, Cambridge. Cambridge University Press Warehouse, 1903. Pp. xvi, 167. 3s. 6d. net.

It was with a shock that I learned from this memorial volume that one of the most gifted composers among my former pupils was no more. H. C. F. Mason stood out in a brilliant year for the ease and grace of his Greek and Latin verse: and this small and well printed volume is a worthy and fitting tribute to his memory. He had the taste and plastic touch of the born literary artist, and he served the Muse with a single devotion. It follows that this selection from his literary remains is, speaking generally, of a high order of merit and can be recommended to all (and these are happily still not so very few) who love to see Greek and Latin elegances flowing from an English pen. The variety in the passages selected shows the versatility of Mason's powers. And that with him Classical composition was not the knack which it sometimes is and much oftener is asserted to be is evident from his felicitous translations into English, few as these are.