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The New Anthologia Oxoniensis *Nova Anthologia Oxoniensis*. Translations into Greek and Latin Yerse. Edited by Robinson Ellis, M.A., Corpus Professor of Latin and Fellow of Corpus Christi College, and A. D. Godley, M.A., Fellow and Tutor of Magdalen College, Oxford. Clarendon Press. MDCCCXCIX. 7s. 6d. net.

R. Y. Tyrrell

The Classical Review / Volume 14 / Issue 04 / May 1900, pp 233 - 236

DOI: 10.1017/S0009840X00082573, Published online: 27 October 2009

Link to this article: http://journals.cambridge.org/abstract_S0009840X00082573

How to cite this article:

R. Y. Tyrrell (1900). The Classical Review, 14, pp 233-236 doi:10.1017/S0009840X00082573

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spirit that can brave The hard bunk and the howling wave?'

The chief merit of his version is its admirable and even surprising conciseness: he has chosen his metre ill, for our octosyllabic couplet is not only as much unlike the elegiac as one couplet can be unlike another, but also affords very little room; yet nothing essential is omitted, except now and then the definite article. The phrasing too is often pointed; but it mostly wants grace and finish and is sometimes ugly: 'When, Gallus, stuttering and agasp, You languished in the damsel's clasp,' 'And, by Hylaeus bludgeoned well, Lay groaning on the Arcadian fell.' Where everything else is sacrificed to smartness and 'illa suis uerbis cogat amare Iouem' is rendered 'She'd coax the devil to her feet,' some will admire; but there is nothing smart about slang terms like 'cut' and 'wig': they misrepresent Propertius, who is not a colloquial writer but literary to a fault, and they are repulsive. Misrepresentation of Propertius is indeed the capital defect of this performance: good or bad, in movement, in diction, in spirit, it is unlike the original. I will quote some verses from the second poem, which is much the best translated:

Life of my life, why court applause
In fluttering folds of Coan gauze,
With Syrian scent on plaits and curls
And all the gauds of foreign girls?

* * *

What beauties e'er with Nature's vied?—
Wild ivy, meadows gaily pied,
Lone dells with beauteous berries fraught,
Clear streams that find their way untaught,
Bright shores with native gems self-strewn,
And birds that never learnt a tune!
'Twas not their toilets that did win
Leucippus' daughters each her Twin:
It was not for a powdered face
That Pelops came so far to race;
Nor Idas with Apollo vied
To bear Marpessa off a bride.

Excellent: the rendering is close and deft, the English is pure, the phrasing neat, the lines run well; but what was the Latin? elegiacs by Propertius or hendecasyllables by Martial?

A text is printed opposite the translation, and there are notes at the end.

A. E. HOUSMAN.

THE NEW ANTHOLOGIA OXONIENSIS.

Nova Anthologia Oxoniensis. Translations into Greek and Latin Verse. Edited by ROBINSON ELLIS, M.A., Corpus Professor of Latin and Fellow of Corpus Christi College, and A. D. GODLEY, M.A., Fellow and Tutor of Magdalen College, Oxford. Clarendon Press. MDCCCXCLX. 7s. 6d. net.

THE New Oxford Anthology is a beautiful volume. Its size, shape, paper and printing, invite and allure the reader, and its contents—ranging from the earliest to the most modern poetry—make it highly attractive to the lover of literature, even apart from its interest as a choice collection of Greek and Latin versions which may be regarded as representative of contemporary Oxonian scholarship. In the way in which it fulfils this its primary purpose the book surpasses expectation, however high—ἀκοῆς κρείσσων ἐς πείραν ἔρχεται—but not μόνῃ τῶν νῦν, for has not Cambridge recently given us proof, as delightful as convincing, that the reeds of the Cam are still as musically vocal as ever?

To select is difficult when every piece shows finished scholarship and taste; but it will guide our readers to be told that they may look for the most daring and novel experiments among the contributions of Gilbert Murray, recently Professor of Greek in Glasgow, and W. R. Hardie, now Professor of Humanity in Edinburgh. The Latin translations are more numerous by forty than the Greek (107 to 67), and conspicuous among them are W. R. Hardie's charming versions from the prose of George Meredith, Thackeray and Jonson into hexameters which catch exactly the true note—the *vrai air*—of Horace's Epistles. We have from the same hand some dignified tragic Latin iambics (cviii.) and a very successful Greek choral ode (cxli.). Another most brilliant specimen of this kind of composition—unessayed hitherto in Anthologies—is by Gilbert Murray (lxii.). His rendering of a fine poem by Shelley breathes the very spirit and *afflatus* of the Greek choral ode. Indeed, whatever style of Greek or Latin poetry he takes for his

model he appeals with unflinching success to one's sense of beauty and of scholarship. His Theocritean rendering of Tennyson's exquisite 'Come down, O Maid' is a masterpiece. E. D. A. Morshead's anapaestic ode (lviii.) has also caught the spirit of Greek tragedy most successfully. We wish that admirable composer, A. Sidgwick, had adopted the lyric ode in his wonderfully ingenious attempt to render Browning's 'O lyric love' (xviii.). In spite of his remarkable skill in the handling of it, the Greek hexameter refuses to respond to the half-expressed hints, the half-conceived figures, the vague yet suggestive yearnings of the nineteenth-century psychological analyst. The translating into Greek or Latin is often the best test of the original poem, how far the writer has succeeded in envisaging his images and disentangling his 'complicated state of mind.' The rendering into another tongue supplies a kind of *lapis Lydius ad quem ingenia sanabilia explorentur*. We cannot conceive any Greek writer in hexameters (at least of those who have come down to us) expatiating in reflections which might conceivably have floated before the δαυλοὶ πραπίδων δάσκυοί τε πόροι of an Aeschylean chorus. In commenting on the *Cambridge Compositions* we ventured to make a similar remark on a poem by Oliver Wendell Holmes, strangely selected by Mr. Lyttelton as a test piece for translation into Latin elegiacs. We could not conceive a Latin elegiac poet expressing an aspiration that Memory's hand should restore the light of departed days from Time's grey urn. A rendering seemed impossible because the poet had not succeeded in expressing anything. In like manner the poem of Browning suggests many reflections but has not succeeded in expressing them. The Greek hexameter is again applied unsuitably, as it seems to us, but again with amazing scholarship and skill, by T. L. Agar to Goldsmith's 'Village Master' (lxxxiii.).

Another rare and successful experiment is the piece in Latin comic trochaic septenarii merging into cretics, by that accomplished Plautine scholar, W. M. Lindsay (l.). Perhaps the most attractive of Robinson Ellis's contributions—which are not as numerous as we should desire—is his version in Asclepiads (v.). But should not the number of lines in the Latin be divisible evenly by four, according to Meineke's canon, in a piece modelled on Horace's odes? Another very graceful piece by him is his translation into scazons of Pope's epitaph on Gay :

PAGE 110. LXI.

Of Manners gentle, of Affections mild ;
In Wit, a Man ; Simplicity, a Child :
With native Humour temp'ring virtuous
Rage,
Form'd to delight at once and lash the
age :
Above Temptation, in a low Estate,
And uncorrupted, ev'n among the Great :
A safe Companion, and an easy Friend,
Unblamed thro' life, lamented in thy End.
These are thy Honours ! not that here thy
Bust
Is mix'd with Heroes, or with Kings thy
dust ;
But that the Worthy and the Good shall
say,
Striking their pensive bosoms—*Here lies*
GAY.

POPE.

O moribus iucunde, mitis adfectu,
candore puerum qui refers, viros mente,
tuo lepore temperans probas iras,
saeclum iuvare natus et secare idem ;
te non egestas subditum tulit nummis,
neque optimatum blanda cura corrumpit ;
sed qui fuisti fidus ac sine offensa,
vivum fovebant, mortuum dolent omnes.
haec laus tibi ingens ; non quod hic tuum
marmor
contingit ossa principum, cinis reges ;
sed innocens quod omnis et pius dicet
dolore pulsans pectus, Hic iaces, Gai.

Perhaps the most perfect of many very finished compositions by the other editor, A. D. Godley, that accomplished scholar and dextrous parodist, who may be called the Oxford Calverley, is the scene between Gaunt and Bolingbroke (xlvi.). It corresponds almost exactly to the original in the number of lines (36 = 35). The absence of this correspondence is the only defect, if indeed it can be called a defect, in H. W. Greene's masterly senarii on p. 33 (30 = 23), and those on p. 15 (24 = 16) by J. G. Sargent, whose Greek and Latin verses in this volume are worthy of his perfect prose compositions already published, and no higher praise could be bestowed.

Not only the length but the uniform excellence of the compositions renders quotation undesirable and difficult, but we ask leave to put before our readers a short version by A. D. Godley of a clever epigram by another great Oxford man, Goldwin Smith :

PAGE 264. CLXIX.

Ἐν μεγάρουσι πατρός βίος ἦν ἡδίστος Ἴάνθης,
ἀλλ' ὄγε νεὺς ἐλθὼν ἐν προθύρῳ Θάνατος.

ἡ δὲ καλυψαμένη πομπὸν μετὰ νηλέα βαῖνε
 ἐντροπαλιζομένη, μητρὸς ὀρεξαμένη,
 ὀλβια πολλὰ λιποῦσα καὶ ἥβην ἱμερόεσσαν
 ἐκ δὲ δόμον σβέσσας δᾶδ' Ὑμέναιος ἔβη.
 G. S.

Sedibus in patriis felix vivebat Ianthé :

Mors vocat ad primas visa venire fores :
 respicit illa quidem matremque invita re-
 linquit,

obducto sequitur sed tamen ore ducem.
 gaudia fugerunt vitæ dulcisque iuventas :
 et procul extinctas fers, Hymenææ, faces.

And the following version by Sir Alfred
 Milner will have an interest added to its
 intrinsic merit :

PAGE 266. CLXXI.

But oh, that deep romantic chasm which
 slanted
 Down the green hill athwart a cedarn
 cover !

A savage place, as holy and enchanted
 As e'er beneath a waning moon was haunted
 By woman wailing for her demon lover.

And from this chasm, with ceaseless tur-
 moil seething,

As if this earth in fast thick pants were
 breathing,

A mighty fountain momentarily was forced :
 Amid whose swift, half-intermitted burst
 Huge fragments vaulted like rebounding
 hail,

Or chaffy grain beneath the thresher's
 flail.

And 'mid these dancing rocks at once and
 ever

It flung up momentarily the sacred river.

Five miles meandering with a mazy motion
 Through wood and dale the sacred river
 ran,

Then reached the caverns measureless to
 man,

And sank in tumult to a lifeless ocean :

And 'mid this tumult Kubla heard from far
 Ancestral voices prophesying war.

COLERIDGE.

PAGE 267. CLXXI.

Quæ deinde intulerit facies se mira, quis
 audet

dicere? nam viridi devolsum colle barathrum
 transversas aperit fauces cedrisque minatur
 adpositis: asper visu diraque verendus
 religione locus, qualem, dum contrahit ignis
 Cynthia, desertis implebat vocibus Ino.
 at barathro ex imo, velut acer anhelitus
 ipsam

tellurem atque imo quasset fundamine
 Manes,
 emicat en rapidus ferventi gurgite torrens.
 nec tamen adsidue: spumas namque inter
 et aestum

grandia saxa volant; sic tectis horrida
 grando,

sic tritæ saliunt, urguet dum vannus,
 avenæ.

hic sibi per saltum et volitantia fragmina
 montis

rumpit iter fluvius sacrisque elabitur undis.
 deinde brevem vitam rapiens nemora inter et
 agros

implicat innumeros gyros cursumque mora-
 tur,

nequiquam—iam finis adest antris que pro-
 pinquat

immensis, hominum nulli quæ cernere fas
 est,

stagnantisque adeo se condidit aequore
 ponti

cum sonitu: at longe resonare audivit
 avitas

Aeneas voces, certum et prædicere bellum.

We would gladly put before our readers
 the compositions of many other contribu-
 tors if we had more space; but some of
 these are well known as past masters in the
 art of composing, and, for the rest, their
 excellence will attract the reader as he turns
 over the pages. Unfortunately, there is
 no list referring the compositions to their
 respective composers. There is only a list
 of contributors, to which we must constantly
 refer if we wish to identify the different
 translators, who are represented only by
 initials (not always the same for the same
 man either) at the foot of each version.
 We cannot see any reason why the whole
 name should not be given. The late Pro-
 fessor Jowett is represented, so far as we
 have observed, by only one piece (xvi.), and
 that piece is disfigured by a curious error:
 'to taste' is rendered by γεῖσθαι, and the
 only meaning which γεῖσθαι could bear,
 namely, 'to give a taste of,' is absolutely
 excluded by the sense. Moreover πόσεως
 dissyllabic in the same version is objection-
 able. Otherwise editors would certainly
 have introduced it into Eur. *Med.* 909 :

εἰκὸς γὰρ ὀργὰς θῆλυ ποιέσθαι γένος
 γάμον παρεμπολῶντος ἀλλοίους π ὅ σ ε ι.

In xv. should not the vocative be Ἰάγον?
 It is Ἰάσον in the *Medea*. Is σεο ever
 elided as in xxv.? In the first line of xli.
 'The fire takes' is rendered ἄπτει τὸ πῦρ.

Surely this should be *ἄπτεται*. The active form could only mean 'kindles' transitively, and there is no authority for an impersonal usage as in *ἐσάλπιγξε* and a few other verbs. The rest of the verse is peculiarly happy. 'It does so. But no flame rises' is beautifully turned by *τύφει δ' ἀνηφαίστω μένει*. In clxx. *ἰβρίσων* is a very doubtful form. The best edd. read *ἰβρίσῃ* in Soph. *Aj.* 560 and *ἐνυβριεῖς* in Ar. *Thesm.* 719. In the same

piece 'the cold wind of the stranger,' finds an exact and deft counterpart in the bold expression *ἀνέλληνες πνοαί*.

We are glad to find that in the Latin lyric pieces no countenance is given to the theory that we are bound to conform to the *synapheia* observed in the fourth book of Horace's odes but neglected in the first three.

R. Y. T.

CORRESPONDENCE.

ROUSE'S DEMONSTRATIONS IN GREEK IAMBIC VERSE.

I SHOULD like to correct one or two mistakes in Dr. Gow's review of *Demonstrations in Greek Iambic Verse*. The line he cites as containing a molossus:—

πόρρωθεν | εισόψει | τὸ Δαρδάνου | πέδον
has no caesura, the rhythmical pauses coming where I have drawn upright lines. In the normal iambic, with caesura, which I was discussing, the molossus can only go where *Δαρδάνου* stands above. Again, in *τῆς ὀρθοβούλου* *Θέμιδος αἰπυμῆτα παῖ*, the first metrical group is *τῆς ὀρθοβούλου*, five syllables. It is true *νῦν δ'* might stand here, and I am therefore altering the statement in my book, with thanks to Dr. Gow; but both his criticisms show that he

has not understood the metrical analysis of the iambic. This is one of the many proofs that the system of teaching by foot-scansion or metrical snippets (if I may borrow a word of Dr. Gow's) is vicious.

W. H. D. ROUSE.

I SAID that the type *πόρρωθεν εισόψει το Δ. π.* was good enough 'for occasional use.' Mr. Rouse himself says (p. 11) that it 'may be imitated.' I fully agree with him that, in teaching verse-composition, we have to instil the habit of thinking in metrical phrases, but it struck me that his rules would exclude some phrases unnecessarily.

J. G.

ARCHAEOLOGY.

RECENT EXCAVATIONS IN ROME.

(SEE *C.R.* 1899, PP. 184, 232, 321, 464).

THE excavations of the Forum still continue upon a large scale, and are likely to do so for a considerable time yet. The purchase and demolition of the Church of S. Maria Liberatrice will render it possible to unite the Forum with the Palatine; the road between them has been suppressed, the site of the church is practically clear for excavation, and further important results may be looked for. A short account of what has been done since the middle of last November up to the present time follows.

I.—*Comitium and Curia.*

The ground in front of the Curia (S. Adriano) has been entirely cleared, and the

façade of the building exposed down to the ancient level. The concrete foundation of the steps by which it was approached from the Comitium extends along the greater part of the front of the building. When the level rose, and the steps were no longer in use, the area in front of them was used as a burial ground in connexion with the church into which the Curia was converted. Some hundreds of skeletons were found, a few lying in terra-cotta (or in one case in marble) sarcophagi, but in most cases simply covered with earth. Other bodies were placed in longitudinal niches cut in the brickwork of the façade, or in graves hollowed in the concrete of the steps. Several pagan inscriptions, including part of a dedication to Julia Domna and Septimius Severus by the Kalatores