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***Pocket English - Greek Dictionary of Idioms, Proverbs, and Phrases.* By A. Kyriakides. Cyprus: Nicosia, 1916.**

W. H. D. R.

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The haphazard method by which the book has been arranged gives it an added charm. The order of the pieces has been determined by alphabetical sequence, based on the opening word of the English passages, and the result is a happy blend of many generations. Two Porson prize compositions appropriately bring the collection to a close.

The question is often asked whether the art of versification is not dying out: the fact that this volume contains compositions by boys who had just left school when the war broke out is sufficient to show that this is not true of Rossall. At the same time we think the most scholarly of the versions are those of the older generation; and though it may be invidious to select one out of more than sixty contributors we are inclined to put W.W.W. first.

Composition masters will find the book an invaluable storehouse of models, while those of us who amuse ourselves in spare moments with efforts at versification will find much material to practise upon, and much to stimulate us in its pages.

R. B. L.

Pocket English-Greek Dictionary of Idioms, Proverbs, and Phrases. By A. KYRIAKIDES. Cyprus: Nicosia, 1916.

M. KYRIAKIDES is the author of a modern Greek dictionary, and this book is a supplement to it. He has indeed collected an enormous mass of material, and the book is most useful to one who knows how to use it. But the author, like most Greeks, is uncritical. He has mixed up spoken Greek with the bastard newspaper Greek that no tongue ever speaks, and they are not always kept distinct; sometimes there are words or phrases which are very ancient. Modern proverbs and idioms are often enclosed in commas; but it is necessary to know modern Greek in order to use the book properly. With idioms, he does not always find a corresponding Greek idiom; sometimes he simply translates the English literally, or gives the bare sense. Thus: 'food for powder' is rendered *στρατιώται*; 'his work is cut out for him,' *τὸ ἔργον*

του εἶνε προδιαγεγραμμένον, which is wrong, on p. 126, but on p. 890 he has learnt what it means, and gives an idiom *εὐρήκα τὸν μπελὰ μου*. With these reservations, we recommend the book.

W. H. D. R.

Studies in Ennius. By ELEANOR SHIPLEY DUCKETT. Bryn Mawr, Pennsylvania, 1915.

IN this learned and clever little treatise the authoress considers (1) Ennius' place among writers of history and (2) his influence on the Chorus of Roman Tragedy. She deals first with the theory started by Ranke and developed by others, that the legends of Rome, as given by the earliest Roman annalists, were borrowed from the *praetextae* of the early dramatists, who either invented them or imported them from Greek literature. We think she shows clearly that the scanty remains of these plays do not support the theory built upon them, while there is evidence from coins and works of art to show that one legend at any rate (that of Romulus and Remus) was current long before Naeuvius took it as the subject of his *praetexta*. The conclusion is drawn that Ennius in his *Annales* recounted the legends of the Regal period merely as legends and without any attempt to embroider them. In the historical period of his work his account is full and authentic.

The second part of Miss Duckett's treatise is a criticism of Leo's view that the chorus in Ennius' plays had ceased to sing as a whole, but was represented by the recitative in some stichic metre of the coryphaeus or others. Here we are not quite sure whether Miss Duckett appreciates the significance of the scanty evidence afforded by the fragments. She quotes the *Iphigenia* and the *Medea Exul*, where the chorus give expression to their feelings in trochaic septenarii, and adds, 'these two fragments are the only certain ones extant which show non-lyric metre given by Ennius to a chorus in his plays.' True: but they *are* certain; and it is surely most significant that the passage from the *Medea* is in lyric metres in Euripides;