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***Ausgewählte Tragödien des Euripides für den Schulgebrauch erklärt*, von N. Wecklein. Vol. XII.: Iphigenie in Aulis, mit einer Tafel. Pp. xvii + 93. Teubner, 1914. M. 1. 80.**

W. E. P. Pantin

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in those of Theodor Mommsen. However, I will mention two slips which I owe to the keen observation of a friend: (1) In 5892. 2 for *idemque* read *eidemque*. The interest of the correction is that the word is written *idemque* in 5892. 1; therefore *i* and *ei* were sometimes in-

terchanged, in Cicero's time. (2) In No. 23, the number of miles opposite Muranum seems to be ten too little. But in general Mr. Dessau's accuracy is superb.

F. HAVERFIELD.

SHORT NOTICES

The Annual of the British School at Athens, XXI. Sessions 1914-15-16. With 15 photos and many illustrations. Macmillan. 21s. net.

It is not surprising that the British School at Athens has less to give us than in the days before the war; the wonder is that there is anything. This volume contains not only the usual scholarly fare but a charming little poem in Modern Greek, recited by a peasant of Euboea, with a graceful translation in English. To some this grain of mustard seed will give more pleasure than the rest of the book, good as it is in its own way. But I will not transcribe it: you must pay your guinea. Another page contains the names of five old students of the school who have given their lives for England: of them there is no need to say, *Requiescant in pace*.

Mr. Dickins opens with a study of some imitators of Praxiteles, and reminds us that there is no evidence for a 'school' of Praxiteles in the proper sense. Mr. Wace identifies the site of Olynthus with Myriophyton, and Mekyberna with Molivopyrgos, and Dr. Leaf discusses some sites in the Troad. Miss Lamb has notes on Seljouk buildings in Konia. Miss Hutton and Mr. Buckler deal with inscriptions, two of which come from Suvla Bay. The indefatigable Mr. Hasluck discusses Stone Cults in the Græco-Turkish area, and the geographical distribution of the Bektashi sect. Dr. Leaf discusses the inscription relating to the Locrian maidens, and concludes that it records the final settlement of the tribute, which

thereafter ceased to be paid, 'the solemn and final ending of the thousand years' curse.' Probably the most important article in the volume is Mr. Tillyard's on Rhythm in Byzantine Music, a subject which he has made peculiarly his own. It is to be hoped that he may be able to continue his study of this, since it is likely to be fruitful for those who are interested in the music of ancient Greece.

W. H. D. R.

Ausgewählte Tragödien des Euripides für den Schulgebrauch erklärt, von N. WECKLEIN. Vol. XII.: *Iphigenie in Aulis*, mit einer Tafel. Pp. xvii + 93. Teubner, 1914. M. 1. 80.

THOUGH this is a school edition, it is not without interest for maturer scholars. Dr. Wecklein discusses at some length the authorship of those parts of the play which seem by their language or their thought not to be the work of Euripides. After excluding lines 1578 ff. as obviously a much later addition, he finds that there are seven such passages (not to speak of shorter interpolations), viz. 1-48, 231-302, 413-441 and 454-468, 619-637, 773-783, 1115-1123, 1532, or perhaps 1510, to 1577. The author of all these passages may well be the same person. He wished to avoid two peculiarities of Euripides which had been ridiculed by the comic poets, the prologue beginning abruptly and the *deus ex machina*. He sought to heighten the effect by introducing the little child, of whom we are told more than once that he cannot yet talk. Lastly he added a

new attraction in the *κατάλογος νεῶν*. Wecklein thinks that we have the play substantially as it was produced in 405 B.C., and that these passages were the work of the younger Euripides. To him he would also ascribe the *Rhesus*. Among the points of similarity between the *Rhesus* and the interpolated parts of the *Iphigenia* he mentions the following: (1) The style of the opening anapaests: *Rhes.* XO. βάθι πρὸς εὐνὰς τὰς Ἑκτορέους . . . θάρσει. EK. θαρσῶ. *Iph.* ΑΓΑ. ὦ πρέσβυ, δόμων τῶνδε πάροιθεν στεῖχε. ΠΡ. στείχω. (2) The lines about the Pleiads (*Rhes.* 529, *Iph.* 7) and the break of day (*Rhes.* 546, *Iph.* 9). (3) The repetition of the word *πωλικός*. It occurs four times in the *Rhesus*, three in *Iph.* 619-623. (Wecklein says four times in 613-623, but the occurrence in 613 is not to the point, as he does not regard 613-618 as the work of the younger Euripides). (4) The use of epic forms *Iph.* 782 ἐσεῖται, *Rhes.* 525 δέχθαι. Dr. Wecklein has an extensive knowledge of the work produced in countries other than his own; he knows the best English editions of the *Iphigenia*, and in his note on lines 231-302 he refers to Mr. T. W. Allen's article in this *Review* (XV., 1901, p. 346 ff.). It will be noticed that he comes to a different conclusion on the *Rhesus* problem from that reached by several scholars in this country in the last few years. (See the article by Mr. G. C. Richards in *C.Q.* X., 1916, p. 192 ff.) Dr. Wecklein's Preface is dated 1913, the year in which Professor Murray's *Rhesus* and Mr. W. H. Porter's article in *Hermathena* were published.

W. E. P. PANTIN.

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Lucian's Atticism: the Morphology of the Verb. By R. J. DEFERRARI. One vol. 9½" x 6¼". Pp. ix+85. Princeton: University Press; London: H. Milford, 1916.

‘THIS dissertation presents the first results of an extended study of Lucian's language, both in relation to his fellow Atticists and the *κοινή*. . . . I have confined myself to the morphology of the verb, as containing perhaps the

greatest number of MS. problems, and as showing certain general and typical tendencies and motives of the author.’ Certain pieces have been omitted, but for the mass of writings included in the Lucianic corpus ‘it is hoped that the material has been completely collected and presented in sufficient detail.’ The author's general plan is to state briefly, with references to such works as those of Kühner, Meisterhans, Mayser, Blass, what forms are found in Attic literature or inscriptions, in the papyri, and in the New Testament; then to summarise the usage of the other Atticists; and finally to give statistics of Lucian's usage and, in most cases, complete references to the passages in which the form occurs. Thus we have in a compact form the result of much laborious research. ‘Probably no significant variant has been missed, even if the evidence for and against it is not full.’

The book will undoubtedly be helpful (as the author hopes) to future editors of Lucian. It will also serve as a supplement to the larger reference books on grammar.

The last chapter, in which Mr. Deferrari sums up the conclusions at which he has arrived, is of more general interest, as a few quotations will show:

‘This investigation of Lucian's verb morphology as compared to that of other exponents of the same literary movement has greatly increased our respect for Lucian as the most strict, yet the least stiff, of the Hellenistic Atticists. Lucian has many variations from good Attic, some extensive and some isolated; but practically all are the result of a definite purpose, not of ignorance. . . . They are due in the main to three factors: a sense of dramatic fitness, a desire to avoid obscurity, and a desire to avoid pronounced pedantry. This deliberate abandonment of true Attic is further evidence of Lucian's great command of the Attic dialect, and is responsible for the naturalness of his style.’

‘We believe that on the whole the tradition faithfully represents Lucian's usage—modified, however, by the insertion of a small number of Atticisms and a much greater number of vul-