

The Classical Review

<http://journals.cambridge.org/CAR>

Additional services for *The Classical Review*:

Email alerts: [Click here](#)

Subscriptions: [Click here](#)

Commercial reprints: [Click here](#)

Terms of use : [Click here](#)



Dramatic Contests in Athens *Urkunden dramatischer Aufführungen in Athen* mit einem Beitrage Georg von Kaibel herausgegeben Adolf von Wilhelm. (Sonderschriften des österreichischen archäologischen Institutes in Wien, Band VI.) Wien: Alfred Hölder, 1906. Pp. 279. 11½" × 9". 68 illustrations in the text.

M. N. Tod

The Classical Review / Volume 21 / Issue 06 / September 1907, pp 182 - 183
DOI: 10.1017/S0009840X00180151, Published online: 27 October 2009

Link to this article: http://journals.cambridge.org/abstract_S0009840X00180151

How to cite this article:

M. N. Tod (1907). Review of John C. L. Ingram 'Neurolinguistics: An Introduction to Spoken Language Processing and Its Disorders' The Classical Review, 21, pp 182-183 doi:10.1017/S0009840X00180151

Request Permissions : [Click here](#)

first usages of the Church. It is dangerous in England to speak freely about these matters. Few, however, can read this interesting book without reconsidering some conventional opinions. Roman ideas of marriage had a good effect upon the happiness and morals of woman (120). Hence there is no ground to believe that the ancient world was utterly corrupt when Christianity arose (113). Moreover, the position of women was lower in the third century A.D. than two centuries earlier (148). I cannot agree, however, that this change was mainly due to the teaching

of St. Paul, for the famous passage in which woman is exhorted to learn from others with entire submissiveness (I. *Tim.* ii. 12) occurs in a document which in its present form is scarcely Pauline. Hence it is not permitted to refer the decline in woman's position to the immediate teaching and example of Jesus and Paul. The Christian mob of Alexandria offended against the classical tradition and apostolic teaching alike when they murdered Hypatia not only as a philosopher, but as a woman who taught.

FRANK GRANGER.

DRAMATIC CONTESTS IN ATHENS.

Urkunden dramatischer Aufführungen in Athen mit einem Beitrage von GEORG KAIBEL herausgegeben von ADOLF WILHELM. (Sonderschriften des österreichischen archäologischen Institutes in Wien, Band VI.) Wien: Alfred Hölder, 1906. Pp. 279. 11½" x 9". 68 illustrations in the text.

STUDENTS of Greek literature have long been awaiting a new and definitive publication of the series of inscriptions dealing with the dramatic contests at Athens. These are, it is true, collected in Vol. II of the *Inscriptiones Graecae* and in Navarre's *Dionysos*, but in recent years much has been contributed by Capps, Reisch, and others to the arrangement and interpretation of the fragments, and it has been felt that no successful attempt could be made to write the history of the Greek drama without an accurate revision of the texts and a full commentary which should embody the results of the work done by various students and published in scattered books and periodicals. For this task Professor Wilhelm was fitted as, perhaps, no other living scholar. His extraordinary power of deciphering and restoring Greek inscriptions, together with his unrivalled knowledge of the treasures of the Epigraphic Museum at Athens, marked him out for such a work, and in undertaking and completing it he has rendered a great service not merely to epi-

graphists but to the far wider circle of those who are interested in the history of one of the most characteristic and important branches of Greek literature. From beginning to end the book impresses the reader as the work of a great master. The accuracy and minuteness with which the stones are examined and described, the brilliancy of many of the restorations suggested, the wealth and cogency of the arguments used either for constructive or destructive purposes, the command of the whole literature, ancient and modern, bearing on the subject, the sharp distinction drawn between the possible, the probable, and the certain—these are features which characterize all Wilhelm's work, and are specially emphasized here only because unhappily there still exist those who regard epigraphy as largely a matter of guess-work, as a superior species of 'missing word competition.' But the author has done more than merely re-edit and re-arrange the known texts, illustrating them by a commentary, the fulness of which leaves nothing to be desired: he has also published a number of fragments hitherto unknown, and has thus added very considerably to the extent and value of the series.

The book is not, indeed, faultless, but the few mistakes that occur are for the most part typographical errors of spelling or accentuation which will cause no confusion. On p. 125 (l. 7 from end) we must read 'kurz' for 'lang,' on p. 170 l. 6 'sechste' for

'funfte,' on p. 271 *Χολαργεύς* for *Χολαρεύς*; the misplacement of the figure 10 on p. 107 has caused even the author to slip, (*ib.* l. 2). But the only serious error we have noted is in the Index (p. 276, col. ii., last 13 lines) where Kleomachos occurs twice and the alphabetical arrangement of the words from Kleomachos to Lysikrates is seriously at fault. Two further criticisms may perhaps be added, though they deal with questions of personal taste and not of scientific accuracy. The highly glazed paper employed, while rendering possible the admirable photographic reproductions contained in the book, adds considerably to its weight and to the difficulty of reading it by artificial light, while the custom of inserting references to modern literature in the body of the text and undistinguished either by italics or, in most cases, by brackets is apt to hamper the reader though it improves the look of the page.

After a brief summary of the chief contributions made to the study by previous writers, Wilhelm discusses in chapter i the eleven extant fragments of the list of victories won at the Dionysia both in tragedy and in comedy (*J. G.* ii 971). Three of these were hitherto unpublished, including one (*g*) of great interest, giving part of the lists for 341-0 and 340-39 and naming the poet Astydamas and the famous tragic actor Thettalus. The other two (*k, l*) are quite insignificant. Chapter ii contains a full account of the fourteen surviving fragments of the *διδασκαλίας*, including one (p. 43) discovered in 1901 and not previously published: these deal with tragedy and comedy, the Dionysia, and Lenaea, and range from 420 to about 160 B.C. The third and longest chapter treats of the thirty-nine fragments which we possess of the *Siegerlisten* (*J. G.*

ii 977),—lists of names of poets and actors, both tragic and comic, with figures denoting the number of victories each had won whether at the Dionysia or at the Lenaea. Seven of these fragments are published here for the first time, of which *e, h, r, and s* are the most important and interesting. This list, first inscribed about 270 B.C., was continued down into the second century, and must originally have extended to some 50 or 60 columns: it is written on the inner side of an Ionic epistyle, but the form of the building to which it belonged cannot be restored with any certainty from the extant fragments. The same list is further discussed in chapter iv, which has a melancholy interest as being one of the last pieces of work on which Professor Georg Kaibel was engaged before his death. The rest of the book is of less importance. Chapters v and vi deal with a series of texts, some of them previously unpublished, bearing more or less directly upon the main subject: the most interesting of these are three fragments of a list set up at Rome recording the titles of comedies which won the first, second, third, or fourth prize, arranged under the names of the various comic poets (*J. G.* xiv 1097, 1098, 1098a). Finally, after a long and important chapter of Addenda giving the results of the latest discussions on the subject, there is an excellent—if, perhaps, somewhat too elaborate—Index, very materially increasing the value of the book.

Author and publisher are alike to be congratulated upon having produced a work which will be indispensable to everyone who undertakes a serious study of the history of Athenian drama, and will serve as a model of what epigraphical work may and should be.

M. N. TOD.

ROMAN EGYPT.

La Serie dei Prefetti di Egitto. I. Da Ottaviano Augusto a Diocleziano (A. 3c Av. Cr.—A.D. 288.) By LUIGI CANTARELLI. Roma: Accademia dei Lincei. 1906. Pp. 78. 5 lire.

PROF. CANTARELLI'S book is published among the memoirs of the Accademia dei Lincei. The first part, which is now before us, covers the first three centuries of the Empire: the later part will continue the tale of the