

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](#)



Baker's Latin and Greek Verse Translations *Latin and Greek Verse Translations*, by the Rev William Baker, D.D., Head Master of Merchant Taylors' School. (Longmans, Green and Co.) 3s. 6d.

E. D. Stone

The Classical Review / Volume 9 / Issue 07 / October 1895, pp 369 - 370

DOI: 10.1017/S0009840X00202448, Published online: 27 October 2009

Link to this article: http://journals.cambridge.org/abstract_S0009840X00202448

How to cite this article:

E. D. Stone (1895). The Classical Review, 9, pp 369-370 doi:10.1017/S0009840X00202448

Request Permissions : [Click here](#)

Middle English, occurs frequently. Under 6, Mr. Madan particularizes the Carte papers (Irish and English History in the xviith century), the voluminous Ballard, Rawlinson, and Hearne correspondence (for the first half of cent. xviii.), Council Notes of Charles II. and Clarendon (1660—1662). British Topography is very largely represented (9), the Oxford Colleges of course figuring conspicuously. Under 8 may be mentioned the Zamboni papers, recently so usefully put under requisition by Mr. A. C. Clark in his researches into the History of Harl. 2682.

In reading through this extraordinarily interesting volume, I have myself marked as specially noteworthy the following MSS., on *general* subjects :—

Correspondence of Vossius with Salmasius p. 386, of Bentley and E. Bernard 15611, of various scholars of cent. xvii. (15612 *sqq.*) including Ez. Spanheim, J. G. Graevius, Jac. Gronovius, Leibnitz, Mabillon, Quesnel; a letter of Queen Christina *a.* 1682, no. 15635; four English love-songs by Charles, Duke of Orleans (15161) *circ.* 1430 A.D.; Lydgate's translation of Cato's *Disticha* 14526, 14529; a very early English prose translation of Molière's *George Dandin*, 14600; account of Versailles in 1680, 14651; the *Hermaphroditus* of Panormita (Beccadelli) 13130, 14669.

The volume is absolutely indispensable to every public library.

ROBINSON ELLIS.

BAKER'S LATIN AND GREEK VERSE TRANSLATIONS.

Latin and Greek Verse Translations, by the Rev. WILLIAM BAKER, D.D., Head Master of Merchant Taylors' School. (Longmans, Green and Co.) 3s. 6d.

DR. BAKER's little volume is a welcome contribution to the stock of 'fair copies,' which is as necessary as it ever was to the classical master in his higher flights. Many of the pieces rise to the level of original poems and are not merely echoes of Vergil and Sophocles, and this is especially the case with the Greek. Nos. 1, 6, 28, 30, 40, 42, 52, 61, 63, 68, 72, 95 are full of happy turns of expression. Where so much is good, a few exceptions may fairly be taken. 'Ast' is a most convenient word, but it may be a little overdone. Lewis and Short, while they note its absence from Tibullus, Catullus and Propertius, and its rarity in Horace (Vergil uses it 16 times as against 168 'at' 's), give no clue to Ovid's usage; presumably it is rare. 'Liquor,' also a very convenient word, occurs more often than it should; 'clareo,' a Lucretian word in the sense of 'liquet,' is also a favourite; so also is 'undo,' which is common enough in the present participle but rarely if ever found as a disyllable. Diminutives too, such as 'parvulus' and 'ocellus,' should not be admitted without good reason. No 1 is rather disfigured by 'calcata,' too strong a word for the touch of a fairy foot, and 'rudi vento,' which surely cannot mean 'a rough wind: 'gravi' or 'truci' seems more appropriate; in 35

'rudem aethera' is found, but here the idea that the air had never before sounded to the chant of monks makes the word appropriate. In 8 can 'dissimili' = 'vario' and can 'alta voluptas' mean 'high delight'? In 9 'Daphnis' strikes too pastoral a note for Balder: and 'completi fletus' is rather unmusical. In 13 objection might be taken to the plural 'neces,' to 'laetitias' in 15 and 'tristitiis' in 56. Here also and in 24 occurs 'fugitivus,' the only classical meaning of which is 'a runaway slave,' but again its convenience is indubitable. Does Ovid ever close the first line of an Elegiac with 'et'? In 17 'procul' is hardly strong enough to end a couplet; it might be hypercritical to suggest that though 'ora' might be green with myrtle-groves, 'arena' would hardly support them. In 18 'licet' is used with a participle—surely an illicit combination.

Dr. Baker no doubt knows the Greek Epigram Herrick has translated in 22. In 24 'restituat' can hardly be used for 'integret.' In 29 the use of *θαρύς* for *θαρός* is bold. In 50 'verba dare' is made = dicta dare. In 51 it is useless to protest against 'reliquus,' which shelters itself under the authority of Martial, but which earlier poets surely would have used if they had felt the first syllable to be short—the same negative argument which forbids the use of the abl. of the comparative in 'i.' In 65 *ἄσεν* should be *ἦσεν*, and is not *κάμπτεν γόνυ* always 'to sit'? In 69 'adhuc' is not quite correct; 'nulli or 'non hodie

might be substituted. In 75 'curvabant' is perhaps a misprint for 'curvantur.' 82 seems hardly worthy of a place in such good company. In 83 'hospitio' can scarcely stand for the 'entertainment' which one knight prepares for another in the lists. In 86, a Vergilian extract, 'excidii' occurs, an instance of the uncontracted genitive only paralleled by the tag, 'fluvii cognomine dicta,' which betrays the hand of the improver. Jupiter may per-

haps be said to cause an earthquake, though it is rather the province of Neptune. In 97 'violae colla' is hardly admissible, and 'laetitiae Deus' is doubtful Latin: 'dator' would be better.

So many criticisms may seem ungracious, but the book is so intrinsically good that it seemed worth while pointing out what in the next edition might be mended.

E. D. STONE.

ARCHAEOLOGY.

ON THE THYMELE IN GREEK THEATRES.

MODERN reproductions of the Greek drama have familiarized us with the appearance of a square altar to Dionysus, mounted on steps and standing in the centre of a circular orchestra. This altar, customarily inscribed ΔΙΟΝΥΣΕΩΣ, is spoken of as the *θυμέλη*. The orthodox further explain that in it we have a relic of the old dithyrambic performance; it carries us back—they say—to the seventh or sixth century B.C., when a chorus sang and danced round a rustic altar in honour of the vintage god. Such is the received opinion, definitely stated in the text-books and taught in every school. But that its accuracy is not in all respects beyond doubt appears from the more cautious attitude adopted by recent authorities. For example, whereas Smith's *Dictionary of Antiquities* affirmed at first without any hesitation: 'In the centre of the circle of the orchestra was the *θυμέλη*, that is, the altar of Dionysus' (p. 1122a),—Professor Jebb in the revised edition of that work says: 'Lexicographers and scholiasts often mention a *θυμέλη* in connection with the theatre; but they do not agree as to what it was, nor do they furnish any certain clue. The most probable conclusion is that the *θυμέλη* was the altar of Dionysus, in the centre of the orchestra.' In view of this reserve no apology is needed for a fresh attempt to solve the problem with the aid of further evidence.

Sokrates in Plat. *Euthyphr.* 14 C defines τὸ θένειν as δωρεῖσθαι τοῖς θεοῖς, and in effect we find the verb used of meat-offerings, drink-offerings, burnt-offerings, or any other kind of sacrifice. The substantive *θυμέλη* (cp. *πίων*, *πιμελή*) has two meanings immedi-

ately deducible from its root: (a) the object sacrificed, the *sacrificial cake*, e.g. Pherekrates (L. and S. say erroneously Eupol.) *frag. incert.* 63; (b) the place of sacrifice, the *altar*. It is with the second meaning of the term that we are here concerned, and with that meaning only so far as it relates to the cult of Dionysus. The Dionysiac altar had two recognized forms: it might be a *τράπεζα*, or it might be a *βωμός*; in either case it was a *θυμέλη*. Our knowledge of the exact shape of these two types of *θυμέλη* is derived partly from extant remains of the objects themselves, partly from the representations of them that occur on vase-paintings etc. In the *J.H.S.* for 1895, xv. 202, is an account of the excavation of an early Dionysiac precinct adjoining the Areopagus: 'in the middle are the remains of an altar, in the form of a table resting on four legs, and beside this, in the basis of the altar, is a sinking for a stela.' (*Ath. Mitth.* 1895, pl. iv. p. 167) Bötticher, *Baumkultus*, Figs. 43, 44, gives a couple of red-figured vases which show Dionysus Dendrites, with a table in front of him supporting jars in the one case, vestments in the other. The British Museum possesses a red-figured vase (E 451) representing the same scene; the table is here of an elongated form and bears two jars. A similar vase from the Louvre collection figures in Daremberg and Saglio, *Dict. Ant.* i. 361, Fig. 449, where other reff. are collected. These sacrificial *τράπεζαι* can be traced on black-figured pottery as far back as the early part of the sixth century B.C.; see, for instance, a *kylix* in the British Museum (B 3). And it is obvious that their usage implies the primitive conception of sacrifice as a meal offered to the divinity. It was of such a table that Pherekydes said ὅτι οἱ θεοὶ