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Review

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Ἄντ'ι μῦθς. An Essay in Isometry. By R. J. WALKER. 2 vols. Pp. vi+507, 394. London: Macmillan, 1910. 21s.

Mr. Walker's thesis is as follows: most editors have supposed that the laws of the Dorian lyric allow a long syllable in the strophe to be answered by two shorts in the antistrophe, and vice versa, and a similar licence from strophe to strophe. This Mr. Walker denies; he examines all the instances where such substitution is believed to occur; rejects them all; and proposes in most passages his own emendations. He claims that such substitution mainly appears in lines where the reading may be doubted on other grounds, of difficulty, solecism, inconsistency. The author displays great ingenuity in his astonishing undertaking; and even if his main contention is not accepted, the work is full of learning, stimulating, and (an important feature in a book of this type) brightly written and easy to read. The evidence of the Oxyrhynchus papyri of Pindar is taken into account. The conjectures must be examined one by one, and even to select would be difficult in a short review. It is enough to say, that some of Mr. Walker's emendations command respect apart from the metrical dogma or (sometimes) the precise arguments adduced to account for corruption.

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Dionysius of Halicarnassus on Literary Composition, being the Greek text of the *de Compositione Verborum*. Edited by W. RHYS ROBERTS. Pp. xiv+358. London: Macmillan, 1910. 10s.

This edition is on a somewhat larger scale than Prof. Rhys Roberts' previous editions of the critical writings of antiquity, for besides the introduction, translation, and glossary, the text is furnished with a commentary. The most interesting and suggestive part of the introduction is an essay on the Order of Words in Greek; although the English passages quoted as parallels are not very instructive. The translation is not over-agreeable reading, but it may be contended that Dionysius himself does not write the finest Greek. A protest, however, must be raised against the verse-translations. There is no call to translate Greek passages quoted by Dionysius as examples of beautiful style, and if they are to be translated, it should be into prose. Nothing can be less like Homer than (p. 79)

Dropped from his hands to the floor the bowls, wherein erst he began  
The flame-flushed wine to pour, and to meet his lord he ran, etc.

Is this *πραγμάτια λιτὰ καὶ βιωτικὰ ἡρμηνευμένα ὑπέρειν*? The renderings from Sappho and Simonides (pp. 239 and 279) are a disgrace to our language; it is fair to say that they are not from the author's own hand; but he commends them. The notes are disfigured by the author's passion for quotation relevant or irrelevant: he quotes 'Vaughan' for the statement that 'few things are more remarkable than the infinite range,' etc., which Shakespeare's plays put before us; and he makes a lengthy extract from 'B. R.'s' Elizabethan translation of Herodotus on the ground that it 'conveys the effect' of Herodotus's style (*μὴ φοβοῦ μήτ' ἐμὲ ὥς περὶ ὁμένός σου λέγω λόγον τόνδε* is rendered 'fear not lest either myself do go about to examine and feel thy meaning by the coloured glose of feigned speech'). Such aesthetic faults, whether grave or not in other editors, are certainly grave in the editor of a work on style. Useful the book is; but it would have been better, if the author had exercised more self-control.