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## Translations

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(lipography); see Tucker, *Choeph.* p. ci, for -ης. In 202 he rejects too summarily the view that the Chorus are from Carthage; F. Polle in *Quaest. Fleckeisenianae* 1890 has even thought that Sicily is referred to: the geographical difficulties of 208 sq. seem to make the conventional Tyre impossible. In 349 his defence of the 'schema Pindaricum' is impossible; Plato *Rep.* 363A should not be quoted as an illustration; ἐσιγάθη ἐσόδω, 'there was silence at the entry,' may be suggested. In 504 ἡλιών should be kept: ἄστρα ἡλιών mean the planets; see Bidez, *Rev. de Phil.* xxix. 319, Paulty-Wiss. *Astronomie.* 236 χορός is impossible. 1116-1118 are rightly bracketed, but to attempt to cure 1120 with αὐχένι is hopeless: the passage is spurious from 1104-1140. He

has cleared up πνρρός 1377, and rightly has κἀγώ in 878. After 1381 the line should not be inserted from Gregory Nazianz. Gregory distinctly says that the line is his own: ὡς ἂν μιμήσωμαι τι τῆς τραγωδίας.

The notes on the language and the exegesis are marked by strict scholarship and a firm grammatical and metrical touch: the editor knows the traps which Euripides sets for the unwary in his apparently simple language. Practically all the German programmes and monographs have been laid under contribution, and the best points in them have been extracted. Mr. Pearson's edition, in short, provides a fresh start for the criticism of the play.

J. U. POWELL.

Oxford.

#### TRANSLATIONS.

*The Aeneid of Virgil.* By J. W. MACKAIL. Macmillan. 5s. net.

*Sophocles in English Verse.* I. *Oedipus the King, Oedipus at Colonus, Antigone.* By A. S. WAY. Macmillan. 3s. 6d. net.

*The Trachinian Maidens of Sophocles.* Translated into English verse by HUGO SHARPLEY. Nutt. 1s. 6d. net.

*Alcestis of Euripides.* Done into English verse by G. W. CORNISH. Fairbairns. 1s. net.

*Acting Edition of the Iphigenia at Aulis of Euripides.* With a translation into English verse. Sherratt and Hughes. 1s.

*The Fragments of Empedocles.* W. E. LEONARD. Chicago: Open Court.

MR. MACKAIL'S *Virgil* has been long before the public, and needs no commendation from us. The author has revised and improved it, and brought it into agreement with the Oxford text, except—an important exception—in that he has omitted the first four lines of the poem. Their genuineness has been triumphantly proved by Dr. Henry, if any proof were needed other than the lines themselves. They are quite in keeping with the poet's

character, they resemble other allusions to his works in the *Eclogues*, and they are necessary to the literary form of the first sentence.

Mr. Way has had more experience in translating than any other man living; but we may perhaps carry others with us in thinking that his style is better suited to Euripides than to Sophocles. The style of Sophocles needs an austerity and a restraint which is not always seen in this version; indeed, it is not free from affectations of language. Mr. Way is best in his plain iambic verse: in the lyrics he uses a hurried diction which is often difficult to read. Thus: 'Lie unpitied with none to bewail; their corruption doth pestilence spread.' The sounds have not their proper length or their quality, and the last two words show a fault very common now—they cannot properly be spoken. How much Swinburne and William Morris have to answer for! It is their example which has caused verse to be written for the eye, not for the ear. But we would not end on this note of fault-finding. Readers will find pleasure in Mr. Way when he has a plain tale to tell, as in the long speech of Oedipus on his life (p. 42-44), and the *In Memoriam*

lyrics of the chorus which follows (p. 45).

Mr. Sharpley, already known as editor and translator, begins a new version of Sophocles with the *Trachiniae*. We cannot but think he has made a mistake in using rimed couplets for the iambics of the original. This fashion was set lately by Professor Murray; even for Euripides it is not always successful, and Sophocles is a more dignified artist, for whom in our opinion blank verse is the only medium. The rime gives a false emphasis which is not pleasing (e.g. 'set' on p. 14); and when the first line of a long speech rimes with the line preceding, which the speaker has not heard (p. 18), the artificial character is too plain. Mr. Sharpley's style is not free from affectations (as 'ere I came to deathwards'). The lyrics are musical; they do not gabble in the modern fashion, nor do they mimic the original rhythms, nor do they play antics. We would instance the pretty little song on p. 20. Mr. Sharpley has an ear. We hope he may try blank verse for his next play.

The *Alceſtis* was prepared for acting at University College School; and the play has been modernised in form. Thus the chorus becomes dialogue, spoken by two elders. So it is often a paraphrase rather than a translation. If Mr. Cornish

went so far, he might have got a more natural effect by making the elders talk in prose. The style of the verse is simple and dignified.

Mr. Norwood, editor and translator of the *Iphigenia*, has cut out about 300 lines of the text. The editor believes that the play is complete, but that the last scene was only sketched, not finished. He calls attention to the subtlety of the character-drawing. The persons are ordinary persons, called on to meet a great crisis; Achilles is a man of noble nature, but bred up to suppose himself a demigod, which makes him futile in his attempt to live up to the idea. Mr. Norwood is fonder of archaisms in his dialogue than Euripides was: a plain everyday style would suit better. The lyrics are more natural; but sometimes we are reminded of 'my brother Jack was nine in May, and I was eight on New Year's day' (p. 13). Mr. Norwood has made an interesting booklet.

Mr. Leonard gives us a short introduction and bibliography, besides his version. His scholarship is not impeccable; he renders *ἀντομαι* by 'I approach,' and some of his phrases are hard to understand, nor is there so much poetry as the introduction leads us to expect. On the other hand, he is often surprisingly close and yet forcible. It is an uneven work.

## PRAYERS AND MIRACLES.

*Religionsgeschichtliche Versuche und Vorarbeiten.* Herausgegeben von A. DIETERICH und R. WÜNSCH. Gieszen: Töpelmann. — *De Extispicio capita tria*, scripsit GEORGIUS BLECHER. Accedit de Babyloniorum extispicio Caroli Bezold supplementum. M. 280. — *De Antiquorum Daemonismo*, scripsit JULIUS TAMBORNINO. M. 4. — *De Romanorum precationibus*, scripsit GEORGIUS APPEL. M. 6. — *Griechische und süditalienische Gebete, Beschwörungen, und Rezepte des Mittelalters*, von FRITZ PRADEL. M. 4. — *Veteres Philosophi quomodo indicaverint de precibus*, scripsit HENRICUS SCHMIDT. M. 2. — *Antike Heilungswunder: untersuchungen zum Wunderglauben*

*der Griechen und Römer*, von OTTO WEINREICH.

STUDENTS of folklore and religion equally with students of Greek and Latin will find in these volumes a mine of useful information. They consist chiefly of material gathered and arranged, with indices; the texts are followed by essays more or less full on the topics which they suggest. Thus, the first book on our list, begins with extracts from Greek and Latin authors and their scholiasts, which allude to the rites of augury, twenty pages only in this case; follows a critical examination of some technical terms, with special reference to Deeck, whose views are on many points corrected.