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ber, 1835), and is found in such editions as Harrison, *The Complete Works of Edgar Allan Poe*, 7.250. The translation by Edwin Arnold (1832-1904) was published in 1869. The rendering by Milman (1791-1868), which repeats Wordsworth's line "Gave to Athens equal laws" and his words "freedom's cause", and Byron's "tyrant lord" appeared a few years earlier, Peter's in 1847, and Walsh's in 1854. The only modern poetic version cited by Dr. Mierow is Conington's, in Symonds's *Greek Poets*. Several more have been published. Excellent is that of Professor Frank M. Bronson in Walter C. Bronson's *Poems of William Collins*, 106 (1898):

In bough of myrtle I my sword will carry,
As did Harmodius and Aristogeiton
That day the twain struck down the tyrant,
And gave Athenians equal rights of freemen.

Harmodius dear, thou hadst no part in dying,
But in the Blessed Isles men say thou bidest,
Where dwell (men say) the fleet Achilles
And Diomeles, noble son of Tydeus.

In bough of myrtle I my sword will carry,
As did Harmodius and Aristogeiton,
When at the festal rites of Pallas
The twain struck down Hipparchus the usurper.

Wide as the world shall ever be your glory,
Dearest Harmodius and Aristogeiton,
For that ye twain struck down the tyrant,
And gave Athenians equal rights of freemen.

Other modern translations are those of Brooks (*Greek Lyric Poets*, 178 [1896]), Fairclough⁵ (*Warner's Library of the World's Best Literature*), Miss Thallon (*Readings in Greek History*, 136 [1914]), and most recently that of Sihler (*Botsford and Sihler, Hellenic Civilization*, 201 [1915]), and a rendering (with no author named), in J. C. Stobart, *The Glory that was Greece*, 114 [1915]. Miss Thallon's "Dearest Harmodius, thou didst not die anywhere", is hardly correct. The Greek means rather "Surely it cannot be that thou hast died". Professor Fairclough's version is better than these others and has echoes (unconscious, perhaps) of Byron, Milman, Elton ("Beloved Harmodius"), Wordsworth, and others. Fairclough has "And equal laws to Athens gave"; Wordsworth "Gave to Athens equal laws"; Milman "And gave to Athens equal laws". Miss Thallon has "And gave equal laws to all in Athens". To get a rime with "brave" we have the line "Through tyrant Hipparchus the sword they drive" in Fairclough's version. Fairclough's "Tyrant lord" occurs also in Byron and Milman, and in Miss Alice Zimmern's translation of the first stanza (*Greek History for Young Readers*, 102 [1908]):

With myrtle for a sheath I'll wear the sword
Harmodius and Aristogeiton drew
The day they smote and killed the tyrant lord
And gave to Athens freedom fair and true.

Compare with this Milman's first stanza, of which it is almost an echo.

⁵See *THE CLASSICAL WEEKLY* 9.128. Correct the reference there to Warner to read 28. 15,177.

In myrtle wreath my sword I sheathe,
Thus his brand Harmodius drew;
Thus Aristogeiton slew
The tyrant lord in freedom's cause,
And gave to Athens equal laws.

Dr. Mierow deserves hearty congratulations for having started a commentary on the Harmodius Hymn, such as is wholly lacking in the notes on it in Farnell's *Greek Lyric Poetry*, Smyth's *Greek Melic Poets*, and the other editions. May others add still more. We need an edition of the whole *Anthologia Lyrica*, which will show the influence of the fragments on English and other literatures, to do for the *Anthologia Lyrica* what Professor Shorey has done for Horace, and Professor Smith for Tibullus.

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REVIEWS

Ancient Art and Ritual. By Jane Ellen Harrison. New York: Henry Holt and Company (1913). Pp. 252. \$5.6.

The rise of ancient Greek drama out of earlier ritual is the fascinating theme of this popular work, contributed to the Home University Library Series. The entire work is pervaded with the unquenchable enthusiasm of a brilliant scholar, who readily acknowledges her obvious indebtedness to J. G. Frazer¹ and Gilbert Murray². The first five chapters, in which the main thesis of the book is unfolded, are followed by two supplementary chapters, one on Greek Sculpture, the other on Ritual, Art and Life. The entire exposition is luminous and illuminating, while there are ample reiterations and numerous recapitulations for the uninitiated. The immediate value of this account of the rise of the Greek theater for a comprehension of the medieval and modern stage constitutes a further recommendation of this book to a popular series.

If at any time during the first five chapters the waters are obscure, it is not the fault of the author's lively imagination or sensitive scholarship, but attributable to the absence of absolute information. But readers of Miss Harrison's *Prolegomena* and *Themis* will be prepared to find here heavy demands made upon anthropological material to support her interpretation of the Greek dithyramb as not only a spring song at a spring festival, but especially as a song of bull-driving, the song and dance of the new birth of Dionysos. The rites of Osiris, "the prototype of the great class of resurrection-gods who die that they may live again", the rites of Adonis, ceremonies connected with the English Queen of the May and Jack-in-the-Green, parallels from the Esquimaux and from Australia are all employed to arrive at a clearer understanding of the antecedents of Greek drama. Having triumphantly reached her conclusions about the dithyramb, Miss Harrison boldly crosses the uncertain bridge from ritual

¹The Golden Bough.

²Excursus on the Ritual Forms preserved in Greek Tragedy, in Miss Harrison's *Themis* (*THE CLASSICAL WEEKLY* 7.86-88).

ceremony to earliest Greek drama. She finds it a grateful task to trace the evolution of the theater and to compare the psychology of ritual collectivity and emotional tension with that of the spectator and of the artist cut loose from immediate emotion and action. In no chapter does Miss Harrison more successfully achieve the proper methodology of popular yet dignified presentation than in her account of the inevitable decay of religious faith in Attica; accompanied as this decay was by the influx of a new culture with new dramatic material in the sixth century, there was a repetition of the old oft-repeated experience of an old religious mould receiving a new wine—in this instance that of heroic saga whereby the old stiff dithyramb emerged as a new living drama.

Acceptance or rejection of the main thesis does not affect the pleasure of reading an account at once so lucid and so intrepid³. The effort to track the Greek god to his original lair is sure to interest the lay reader, whose surprise that "primitive gods are personifications, —i. e. collective emotions taking shape in imagined form", should lead him to consult W. Robertson Smith, Grant Allen, and W. Warde Fowler. Miss Harrison's little book might well serve as the *finis a quo* for classical students also, for a sketch of the most complicated problems does not become enmeshed in subtleties or in contradictions, but opens the widest outlook upon just those fields least known to lovers of Greek literature, art and religion.

The final chapter essays the modest task of determining the function of art in the light of its ritual origin, and discusses such themes as Art and Morality, Art and Science, Art and Religion, the imitation theory of art and the expression theory. There is no chapter that is written more brilliantly or with more feeling, and a natural awe and suspicion on the part of the reader give way before the simplicity of this treatment. Special attention is called to Roger E. Fry⁴ and to Edward Bullough⁵; and art, originating in ritual, very naturally appears as detached from practical reactions even while emotion towards life remains the primary stuff of which art is made. The clear vision of the artist is purchased at the price of personal emancipation: yet, paradoxically, art of the present is represented as returning to its original moorings of ritual origins in the social function of art of the day as exemplified in such noble exponents as Galsworthy, Masefield, and Tagore.

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GEORGE DEPUE HADZSITS.

The Birds of the Latin Poets. By Ernest Whitney Martin. Stanford University, California: Published by the University (1914). Pp. 260.

The imagination of one who has never seen Italy except in dreams of anticipation is likely to people the

loveliest of landscapes with myriads of tuneful birds. How sad his disillusionment in most parts of the peninsula! Even in Italy man is a carnivorous animal, though there, as we know, an approach to what we should reckon vegetarianism was normal in antiquity. Being carnivorous and at the same time too poor to buy meat of a quadrupedal origin, a multitude of Italians cannot refrain from firing at every sort of living meat—for so they must visualize it in order to shoot so accurately—that flies across their line of vision. Consequently, in many sections of a land which might otherwise seem an ideal home for birds they have shot almost every winged creature from the face of the earth, and the foreigner, unmindful perhaps of more wanton destructiveness in his native land, laments, when he sees birds of exquisite plumage and all sorts of songsters suspended like bunches of beets in a butcher's shop, awaiting some hungry maw. The dead bodies are often no larger than that of a sparrow. And the worst of it is that such a large proportion of those killed are would-be inhabitants of more northern or more southern countries on their migrations.

To these cheerless ruminations the writer was led by a study of a monograph which indicates that birds once abounded in Italy. Professor Martin attempts (page 1) "to present, in their own words, a tolerably full picture of the Roman attitude toward bird life as reflected in their greatest poets". His collections of material are, he believes (1), "fairly comprehensive down into the second century of the Empire". The belief is justifiable¹, but his statement, "Omissions, errors, and the gap in the later poets may, of course, be checked from the *Archiv*, when finally completed", is open to query².

In his identifications he depends on the books of experts, which he lists in his Bibliography, and they do not always agree. For instance, his first bird, the *acalanthis*, was probably a warbler. See the cogent argument of Royds, *The Beasts, Birds and Bees of Virgil*, 49-51. We should have been glad to find more of the writer's own constructive reasoning, such as appears on page 13, on *acredula* = a bird, and on page 69, on the genuineness of the marginal line at Georgics, 1.389.

Professor Martin's unusually extensive reading of the American poets has enabled him to give from them literary parallels which are often of much interest. For many of these, as strikingly apposite and in themselves beautiful, classical teachers will be grateful, but it is inevitable that some should be such as can be called poetry only by courtesy, since meter alone made their authors poets. Yet even the weary, limping lines are probably worth citing, for they help to indicate (3) "how much of the ornithological tradition of the classics had percolated, as it were, through time and distance to our own shores", and, incidentally, how

³Compare Professor Flickinger's review of F. M. Cornford, *The Origin of Attic Comedy*, in *THE CLASSICAL WEEKLY* 8.221-223; and William Ridgway, *The Origin of Tragedy*.

⁴An Essay in Aesthetics, in *The New Quarterly*, April, 1909.

⁵"Psychical Distance" as a Factor in Art and an Aesthetic Principle, in *The British Journal of Psychology*, 1912.

¹I miss, however, on the prattling of the house martin Vergil Georgics 4.307 *garrula quam tignis nidum suspendat hirundo*.

²Did the author have the *Thesaurus* in mind?