

been received at the time, the fidelity with which they adhered to the old epic forms in other respects proves, that they would not have ventured upon such a falsification as striking the digamma out. These revisions took place about the time of the Elean inscription. The digamma did exist, then, in some places, and in certain provincial dialects, at the time when the text of the *Iliad* and *Odyssey* was settled by the illustrious poets, whom the Athenian princes called to the work. The inference clearly is, that it was *only* a provincialism; that it had been for centuries only a provincialism; that it would have been a corruption of the Homeric text to introduce it; and thus, for the soundest reasons, it was not introduced. But modern editors, forgetting the musical flexibility of the Homeric language, insist upon enforcing the laws of prosody that were established long after Homer's time, and which have no strict application to his magnificent hexameter. His verses were chanted,—not printed, not read, not scanned syllable by syllable, with an immense apparatus of *arses*, and *theses*, and *cæsuras*, principal and secondary; and all the efforts of such digammato-maniacs as Payne Knight only serve to obscure and deform the poet's original brightness. Even supposing that Homer and the rhapsodists employed the digamma,—a supposition which is not to be readily admitted,—its omission in the text for the last twenty-five centuries would alone be a sufficient argument against all attempts at its restoration: for it is evident, that the restorer has, with very few exceptions, nothing but his own sagacity to guide him; and the sagacity of restorers, both in literature and art, is but a slender support to lean upon.

These remarks do not apply in their full force to Mr. Brandreth. Though his theory is quite as unfounded as Payne Knight's, his practice is far less paradoxical. For Knight's *Vilviad*, he gives us the comparatively reasonable form of the *Viliad*; and throughout in nearly the same proportion.

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4. — *The Anabasis of Xenophon; chiefly according to the Text of L. Dindorf; with Notes for the Use of Schools and Colleges.* By JOHN J. OWEN, Principal of the Cornelius Institute. New York: Leavitt & Trow. 1843. 12mo. pp. 366.

THIS is one of the best prepared classical school-books that have ever fallen under our notice. The romantic interest of the narrative, and the charms of Xenophon's incomparable style, have immortalized the retreat of the Ten Thousand, which would have occupied, at best, only an unimportant place in ancient history, had it been left to take its chance of being commemorated by any other than the graceful genius of the

Athenian adventurer. As it is, the expedition stands forward with marked prominence among the feats of Hellenic skill and valor, and the narrative of its historian ranks high in the literature of the world. Mr. Owen has, therefore, chosen well in taking this work for the object of his labors; and the manner in which he has executed the plan he proposed to himself at the beginning corresponds to the good judgment displayed in the selection. The text he has chiefly followed is that of Dindorf, published in 1825; but he has also made use of all the leading editions, Schneider's, Bornemann's, Poppo's, Krüger's, Belfour's, and Long's. The text is very carefully printed, and the type is of a good size and shape. The punctuation is settled on what we consider correct principles, at least as applied to the Greek; the sentences are not cut up by commas into such minute portions as has been common of late; but the words and expressions are massed together, more according to the probable manner of reading and speaking among the ancients, and according to the natural grouping of the ideas, than the recent mode of punctuation allows. We like this well.

A summary of the contents of each book is prefixed to the volume. This will be useful for the student before he begins to read the Greek text; it will give him a very clear and comprehensive idea of the substance and plan of the *Anabasis*. The first book is accompanied with copious references to the grammar of Mr. Sophocles; these references will explain every construction and grammatical form; and, when the first book has been carefully studied, no grammatical or syntactical difficulty will check the student's progress through the remainder of the work. Among these references questions are interspersed, for the purpose of calling the scholar's attention to special points. At the end of the volume, the editor has placed a body of well-digested notes, comprehending grammatical explanations, critical interpretations, and all the geographical, historical, and statistical details, which are necessary to illustrate the text of Xenophon. We think these notes excellent both in manner and matter; they are copious, but not unnecessarily so, and the subjects treated in them show an exact appreciation of the scholar's wants. We have also tables explaining the distances and times of marches, and the values of coins; a genealogical table of the Persian kings; lists of numbers in armies; and other particulars, so satisfactory for the reader to have at hand, and so difficult to be obtained by one who has not a considerable library at his command. We are particularly pleased with the attention Mr. Owen has given, in his notes, to the Greek particles, on which the varied beauty of Greek composition so materially depends. Xenophon uses these minute touches, these delicate shadings, so to speak, with particular attention and skill; and the careless and

superficial reader, who skims easily over the charming pages of this incomparable author, loses half the magic of his style, if he fails to note the curious felicity with which the particles are employed.

Mr. Owen will forgive us, if, while heartily commending his admirable book, we object to his twice introducing into his judicious preface that barbarous Americanism, "locating places," — a phrase that smacks more of speculation in Western lands than of expounding the elegances of classical literature.

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5. — *Poetry for Home and School.* Selected by the Author of the "Theory of Teaching" and "Edward's First Lessons in Grammar." Boston: S. G. Simpkins. 1843. 12mo. pp. 360.

THIS is a very beautiful selection of poetry for the purpose which the editor had in view in making it. The pieces are taken from the whole range of English and American literature, and of course must exhibit a great variety of styles; but they are *entire*, and in this respect the work is greatly superior to any other selection with which we are acquainted. Each piece has an interest by itself, and depends upon nothing else for its explanation. Each piece, also, has merit in itself, and is worth a careful reading both by young and old. We find in the whole volume none of the namby-pamby stuff — that sort of intellectual pap — which is supposed by many to be the suitable aliment for the mind of childhood.

A book like this, thoroughly read, and perhaps studied, in the schools, will fill the minds of children with forms of beauty, and sentiments of purity, that may make their whole lives more noble. Another effect, of less vital consequence, and yet important enough to excite the serious attention of parents and teachers, is, that the person whose early years have been passed in growing familiar with such exquisite models of poetical imagery and rhythm, will always retain a perception of the metrical beauties of his mother tongue, which is not easily acquired by those who begin the study of poetry at a later period. The only point on which we hesitate to agree with the editor's taste and judgment, is the selection of several Scotch poems, containing words that do not belong to the English language, and yet are unexplained by notes; and of some of the old English ballads. True, these are of great poetical beauty; but their peculiar spirit cannot, perhaps, be made sufficiently clear to children at school. The editor has a just view of the importance of developing the sentiment of beauty early in the