

same page, add now 'A. Wilmart, *Manuscripts de Tours copiés et décorés vers le temps d'Alcuin* (*Revue Bénédictine*, t. xlii [1930], pp. 43-54),' published after the present work had appeared; p. 84, l. 9, read '*Bénédictine*'; p. 93, add to the bibliography of no. 10 J. M. Heer's edition (Freib. im B.); p. 112, title of 37, no doubt John 'Chrysostom,' of which other coeval copies exist, such as Paris, B.N. 1785; p. 133, l. 6, read 'Phillipps.'

A. SOUTER.

University of Aberdeen.

Three Cretan Plays: The Sacrifice of Abraham, Erophile, and Gybaris; also the Cretan Pastoral Poem, The Fair Shepherdess. Translated from the Greek by F. H. MARSHALL, M.A., with an introduction by John Mavrogordato, M.A. Pp. vii + 338. Oxford University Press, 1929. Cloth, 21s. net.

IN 1879 Sathas published at Venice his *Κρητικὸν Θέατρον*, in which he gave the Greek text of four plays of the late Venetian period in Crete taken from a MS. written in Latin characters preserved in the Marcian Library at Venice. A fifth play, since printed by Xanthoudides under the title of *Φορουνάρος*, Sathas omitted owing to a certain coarseness in its humour. Of all these plays the present volume gives translations of two, and to these are added the *Θυσία τοῦ Ἀβραάμ* and the pastoral idyll *Ἡ εὐμορφὴ βοσκοπούλα*. In his translations Professor Marshall uses rhymed couplets, written in a flowing style which very well renders the character of the Greek. His choice of works to translate has been well made: each of his four pieces has its own special merits. Mr. Mavrogordato's introduction with analyses of the plays contains much of interest, particularly his discovery of the source of *The Sacrifice of Abraham* in the biblical play *Lo Isach*, by Luigi Groto. The general indebtedness of the Cretan theatre to Italian sources is, of course, well known.

The language of the originals is the natural dialect of Crete; with such recent aids as Xanthoudides' glossary to *Erotokritos* it is not too difficult to read, but sufficiently so to make a translation distinctly useful. The comment of Mr. Mavrogordato on this type of Greek we cannot refrain from quoting: it is as true and impartial as it is witty. He calls it 'a normal and lively idiom, suggesting the possibility of a comfortable house as much unlike the elaborately restored palace of the purists as it is unlike the

artistically dilapidated cottage of Psichari, Vlasto, and Pallis.' This book leaves us with only one need, but it is a crying one: we need a good text edition of all these plays, and of as much more of the Veneto-Cretan literature as has survived. Sathas' edition is out of print, and as for the correctness of his texts, Xanthoudides' emendations have shown us how much they were capable of improvement.

R. M. DAWKINS.

Exeter College, Oxford.

The Erotokritos of Vincenzo Kornaros, a Greek Romantic Epic, 1645. By JOHN MAVROGORDATO, M.A., with an introduction by STEPHEN GASELEE, M.A., Fellow of Magdalene College, Cambridge. Pp. vii + 61. Frontispiece, an illustration from the British Museum MS. Oxford University Press, 1929. 3s. net.

EROTOKRITOS is a long romantic poem in rhymed couplets in the modern dialect of Crete. Since it was written in the seventeenth century, it has passed through many popular editions, in which the text has become steadily more and more corrupt. It was for the first time published in a satisfactory form in 1915 by Xanthoudides. In this latest addition to the books which have sprung up on *Erotokritos*, Mr. Mavrogordato has forwarded the study of the poem in several ways. He has first supplied a very readable and useful analysis of the poem, much fuller than the one in Xanthoudides' edition. Next he has narrowed down the date of composition, and shown that the poem is likely to have been written very shortly after the year 1645. Then he has pointed out certain resemblances in the treatment of the love theme to *Romeo and Juliet*, and thinks that the poet took at least some suggestions from Luigi Groto's tragedy of *Hadriana*, of 1578, a version of the Romeo and Juliet story. Lastly he has shown that the often quoted remark of Koraes that *Erotokritos* is 'the Homer of our vulgar poesy' was not meant, as is generally supposed, to be a compliment. Other passages from Koraes' letters show that he was speaking ironically, and in fact he disliked and despised the beauties of popular poetry; *Erotokritos* was to him merely 'one of these abortions of long-suffering Hellas.' Mr. Mavrogordato's addition to the books recently produced on modern Cretan literature is very welcome.

R. M. DAWKINS.

Exeter College, Oxford.

CORRESPONDENCE

To the Editors of the CLASSICAL REVIEW.

DEAR SIRS,

I have to call attention to two *corrigenda* in my notice of Vol. VII. of the Loeb Plato (*C.R.* XLIV., No. 4).

(1) P. 128, col. 2, ll. 7-8: *αἰξόμενων* should be *αἰξόμενος*.

(2) P. 129, col. 1, ll. 9-10: *σῶμα* and *φῶς* in this sentence should change places, as the context shows.

It is wholly my own fault, which I much regret, that these slips of the pen were not detected in proof-reading.

Yours faithfully,

A. E. TAYLOR.