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**Gilbert Murray (C.) Stray *Gilbert Murray Reassessed. Hellenism, Theatre, and International Politics*. Pp. 400, ill. Oxford: Clarendon Press, 2007. Cased, £65. ISBN: 978-0-19-920879-1.**

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odd-numbered pages. So thumbing back through the years to p. 151 we come to Nov. 1929. Sadly, no letter is dated 7 Nov. With more searching we discover the letter, dated 17 Nov. True, the misprint may be a rare exception, but the defect is clear. And the fact that there are two letters with this date further complicates matters. Future reference to this edition would do well to use, or at least add, volume and page number.

One should be wary too of the potential confusion caused by the skewed use of brackets. Angle brackets indicate Housman's deletions, square brackets the editor's supplements. In a few cases the combination of these with slant brackets (indicating words written above or below the line) make a letter something of a puzzle to read (e.g. 1.422). But these are trivial matters, easily overcome.

An index of recipients and a general index complete the edition. In particular, the more than thirteen columns of the latter *s.n.* 'Housman, Alfred Edward' (2.562–9) offer not just a detailed guide to the man both in his letters and in the editor's notes, but constitute a summary of his activities as scholar and poet, gourmet and oenophile, and dedicated traveller. The entry in itself merits close reading. The complement to the indexes is the detailed 'List of Recipients' at 1.xxiii–liv. Biographical data here are informative and most welcome. Classical scholars may find some entries not as complete as they would like, but the general utility of the 'List' is not seriously impaired.

This edition is a monument not just to a man – though in the case of this man that would be more than enough – but to an entire era of scholarly and literary activity. The Editor has laboured mightily, and the magnitude of his achievement more than justifies his extraordinary patience and dedication.

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## GILBERT MURRAY

STRAY (C.) (ed.) *Gilbert Murray Reassessed. Hellenism, Theatre, and International Politics*. Pp. 400, ill. Oxford: Oxford University Press, 2007. Cased, £65. ISBN: 978-0-19-920879-1.

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It is somehow fitting that a conference proceedings dedicated to the re-evaluation of a scholar whose works were often neglected by *The Classical Review* on their first appearance should receive a notice in its pages. Gilbert Murray (1866–1957), Professor of Greek at Glasgow and Oxford, was himself a contributor to this journal, but also to many others far outside the remit of classical scholarship: from *The Sociological Review*, to BBC's *The Listener*, to *The Rationalist Annual*. The sheer range of Murray's activities is well served by this collection, which manages to remain accessible to non-specialists despite the variety of disciplinary approaches adopted: biography, textual and literary criticism, reception studies, political, cultural, and book history, international relations theory.

The collection begins with an introduction by C. Stray and two chapters of reminiscences by Murray's grandchildren, Ann Paludan and Alexander Murray. Personal memories of Murray and his wife at Yatscombe in Oxford in the 1930s, 40s, and 50s, anecdotes of his youth, his witticisms, his relations with European refugees and international dignitaries are followed by a chapter on the perils of autobiographical writing by one of Murray's biographers, F. West. West dissects the errors of

omission and commission in Murray's own account of his Australian childhood in the *Unfinished Autobiography*, especially his far from factual portrayal of his landowner-politician father. The chapter concludes with an abbreviated family tree.

The next five chapters concentrate on Murray's contribution to Greek scholarship and to the popularisation of Hellenism, and it is this portion of the volume that is likely to be of most interest to readers of *CR*. M. Griffith divides Murray's career into two phases: that of a professional classicist of the conventional philological sort and that of an interpreter of Greek literature and culture for a large lay audience. After establishing Murray's scholarly credentials – as a student at Oxford, as editor of the Oxford Classical Text of Euripides, and as a correspondent of Wilamowitz – G. concentrates on his influential general studies of Greek drama, especially *A History of Ancient Greek Literature, Euripides and his Age, Aristophanes: A Study and Aeschylus: Creator of Tragedy*. Murray's theory of the ritual origins of tragedy in the laments for Dionysus comes up again in R. Parker's chapter, which places the theory in the context of the anthropological study of Greek religion at the turn of the twentieth century, and considers Murray's engagement with the work of Jane Harrison and the Cambridge Ritualists in *The Rise of the Greek Epic and Four (later Five) Stages of Greek Religion*. Murray's penchant for 'big explanations' and 'broad hypotheses', for an 'artistic' literary criticism, conflicted with the demands of 'German scholarship' (pp. 101–2), and it is his patchy performance as a textual critic that furnishes the subject of C. Collard's 'Gilbert Murray's Greek Editions'. Collard appraises Murray's proposed Glasgow Critical Texts, his work on the Oxford *Euripides* (conducted largely under Wilamowitz's supervision), and the much less successful Oxford *Aeschylus*. Murray's reluctance to do first-hand collations, the inaccuracies in his own corrections and in his attribution of others' conjectures, the lack of engagement with current scholarship, all ensured a frosty reception for the edition. The reception of Murray's translations of Greek tragedy was, by contrast, enthusiastic from the first, and J. Morwood describes Murray's success in bringing 'Greek tragedy to the professional twentieth-century stage' (p. 135). His poetic translations became a staple of West End matinees in the Edwardian period, and though T.S. Eliot later criticised Murray's Swinburnean diction, his dramatic instinct appealed to actors and audiences alike. And as F. Macintosh makes clear in 'The Theatrical Legacy of Gilbert Murray's *Bacchae*', the influence of these productions (not all of which were entirely to Murray's liking), extended far beyond their immediate context. Sections of the *Bacchae* were set to music by Granville Bantock and Vaughan Williams, and both Bernard Shaw in *Major Barbara* and the Nobel Prize winner Wole Soyinka in *The Bacchae of Euripides: a Communion Rite* responded to Murray's translation. The insights of the theatrical chapters are tantalising but feel incomplete, probably because the authors did not wish to replicate the detailed overview of Murray's involvement in the theatre that exists elsewhere (e.g. E. Hall & F. Macintosh, *Greek Tragedy and the British Theatre, 1660–1914* [Oxford, 2005]).

The following three chapters address Murray's relationships with famous and obscure contemporaries. M. Davies compares and contrasts Murray with his closest academic counterpart, the poet and Cambridge classicist A.E. Housman. The two men have long been held to embody opposing conceptions of scholarship – the man of letters vs the rigorous philologist – but Davies shows that they had more in common than is usually supposed. B.F. McManus examines Murray's mentorship of J.A.K. Thomson, a younger classicist whom Murray enlisted in his campaign to create an artistic, imaginative style of scholarship, whose career he furthered, and who became a lifelong friend. W. Bruneau's chapter on Murray and Bertrand Russell

serves as a bridge to the next thematic preoccupation of the volume by tracing the two well-known liberals' disagreements over philosophy, the 'herd instinct', British participation in World War I and the value of the League of Nations.

Most of these issues crop up again in M. Ceadel's chapter on Murray's international politics. Ceadel traces the evolution of Murray's liberalism from his early radical opposition to the Boer War, to his activities as an apologist for intervention during World War I, to his growing internationalism and involvement with the League of Nations Union, and finally his Cold War turn to Conservatism. The theoretical failings of his thinking on international security are treated at much greater length by P. Wilson, as is Murray's inter-war idealism, his linkage of education and citizenship, and the relationship between his Hellenism and his belief in 'liberality'. Many of the contributors highlight Murray's love of analogies between Athens and Victorian England, and J. Stapleton in her chapter describing Murray's long involvement (as editor) with the Home University Library – 'The Classicist as Liberal Intellectual' – sees Murray's and A.E. Zimmern's Hellenist mission as the driving force behind their public activities.

The next two chapters draw attention to the different media Murray used to disseminate his scholarly and political Hellenism. M. Morris presents a detailed listing and discussion of thirty years' worth of BBC radio broadcasts (including school talks, the *Brains Trust*, and productions of his translations), and W. Bruneau and R. Wodell offer an analysis of Murray's rhetorical technique and a selection of his letters to *The Times* on topics ranging from 'Compulsory Greek' at Oxford to the discrimination of 'Alien Refugees'. The volume concludes with a fascinating essay by N.J. Lowe, who examines a little-known aspect of Murray's activities as member and president of the Society for Psychical Research, and conducts a close reading of excerpts from the published casebooks of his telepathic experiments.

The collection does not quite succeed in shedding a certain 'proceedings' roughness: there are more misprints than one would expect from an OUP publication, and some essays are more polished than others. The in-text citations and the mix of personal and academic voices occasionally make for uneven reading, and certain discussions would have benefited from a comparative perspective. For instance, the conflict in early twentieth-century classical scholarship between professional philology and belletristic criticism, noted by several contributors, also characterised other disciplines, Oxford English in particular. Despite these minor weaknesses, the volume remains thematically coherent, imaginatively and sympathetically presenting Murray's many-faceted legacy.

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## PAPERS OF M. VEGETTI

VEGETTI (M.) *Dialoghi con gli antichi*. Edited by Silvia Gastaldi, Francesca Calabi, Silvia Campese, Franco Ferrari. (Studies in Ancient Philosophy 8.) Pp. 345, ill. Sankt Augustin: Academia Verlag, 2007. Cased, €46. ISBN: 978-3-89665-394-9.

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For the last forty years Mario Vegetti has led and inspired one of the most innovative and productive groups of Italian scholars working on Graeco-Roman antiquity.