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ΑΚΙΝΗΤΟΣΙ ΓΑΡ ΑΜΕΙΝΩΝ

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of course know the great series of Arndt and Bernouilli's volumes, but there is nothing of a popular kind except the present writer's *Greek and Roman Portraits* (Dent), which serves a different purpose. Delbrück's volume includes Egypt as well as Greece and Rome. Some of the Egyptian portraits are striking; but the most remarkable of all, the wooden scribe of the Louvre, is absent, and his selection is monotonous.

The classical portraits appear to be selected for artistic reasons rather than historical. Euthydemus I. of Bactria is an extraordinary piece of realism, Roman in type, but of Hellenistic workmanship. Alexander the Great is absent, so is Julius Caesar, but there are four Neros, and several unknown persons. One or two painted portraits from Egypt are given, and several plates of cameos and coins. A short introduction sketches the history of portrait-making, and there are foot-notes on the plates.

W. H. D. R.

Livy I. Ed. by H. J. EDWARDS, C.B., M.A. Pitt Press Series. Price 3s. 6d.

THIS is a good school edition, prepared with great care and admirably printed. The Introduction treats of (1) Livy and his writings, 10 pp.; (2) the early history, 35 pp. The editor is evidently much interested in the writings of Prof. Ridgeway, Mr. J. G. Frazer, and Prof. De Sanctis. The notes for the most part give the sort of help that a fifth form boy is likely to need. A more mature student will find that he

gets much more light, especially on the language, from the commentary of Weissenborn — H. J. Müller. Mr. Edwards often translates where such help should not be needed: e.g. 16, 6 *prima . . . luce*, 'at dawn of day.' It would be better to save the space and give some hints on the treatment of a complicated sentence such as 16, 2. On the 'translation' of Romulus surely the wonderful lines of Ennius should be quoted (Cic. *Rep.* I., 64, Vahlen's Ennius², *Ann.* 110 ff.). As Vahlen says (p. clxv.), 'Livio obversati esse videntur, cum haec scriberet.' We miss notes sometimes on Latin idioms which need comment because they differ much from English. For instance, there are several examples in Bk. I. of the interesting use of the participle shown in *ducta in matrimonium Tanaquil*, 'his marriage with T.' (34, 4). It would be worth while to put them together and explain the nature of the Latin expression. The statements on usage are not always quite satisfactory. E.g. on *ausim* (*Praefatio*, 1) the note runs, 'this form . . . occurs again in Livy, in negative sentences.' It may be doubted whether it would be worth while to say this, even if it were true (as seems to be implied) that it only occurs in negative sentences. But it is not true; in 6, 40, 5 it is used affirmatively. Again, on 53, 1 *degeneratum*, 'his degeneracy,' we read: 'This use of the perf. part. by itself to denote a state of things is very rare.' W.-M. say just the opposite, 'von Liv. oft gebraucht,' and Riemann (*Etudes*², p. 105) quotes eleven examples from Livy.

Σ.

ΑΚΙΝΗΤΟΣΙ ΓΑΡ ΑΜΕΙΝΩΝ.

PRINCE SEITHENYN, said Elphin, I have visited you on a subject of deep moment. Reports have been brought to me that the embankment which has so long been entrusted to your care is in a state of dangerous decay.

Decay, said Seithenyn, is one thing and danger is another. Everything that is old must decay. That the embankment is old, I am free to confess:

Ε. Μέγα μὲν σε πάρειμ' ἐπερωτήσω·
ὃ σὸν ἐστὶ πάλαι πειροπεύειν,
οὐ φασὶ μένειν ὥς ἐξ ἀρχῆς, ἐν κινδύνῳ
δὲ τὸ χῶμα.
Σ. τοῦ δ' ἐξ ἀρχῆς ἦν τι μεταστῇ, κίν-
δυνον ἄρ' εὐθὺς ἂν εἴποις;
ἦ πάντα μετέστη δὴ τάρχαϊ· ὅτι δ'
ἀρχαῖον γε τὸ χῶμα
οὐκ ἀρνοῦμαι· μὰ Δί' οὐδὲ μένειν ἀτεχνῶς
οἶόν περ ἀπ' ἀρχῆς

that it is somewhat rotten in parts, I will not altogether deny: that it is any the worse for that, I do most sturdily gainsay. It does its business well: it works well: it keeps out the water from the land and it lets in the wine upon the High Commissioner of Embankment. Cup-bearer, fill. Our ancestors were wiser than we: they built it in their wisdom; and if we should be so rash as to try to mend it we should only mar it.

The stonework, said Teithrin, is sapped and mined: the piles are rotten, broken, and dislocated: the floodgates and sluices are leaky and creaky.

That is the beauty of it, said Seithenyn. Some parts of it are rotten and some parts of it are sound.

It is well, said Elphin, that some parts are sound; it were better that all were so.

So I have heard some people say before, said Seithenyn: perverse people, blind to venerable antiquity: that very unamiable sort of people, who are in the habit of indulging their reason. But I say the parts that are rotten give elasticity to those that are sound: they give them elasticity, elasticity, elasticity. If it were all sound, it would break by its own obstinate stiffness: the soundness is checked by the rottenness and the stiffness is balanced by the elasticity. There is nothing so dangerous as innovation. See the waves in the equinoctial storms, dashing and clashing, roaring and pouring, spattering and battering, rattling and battling against it. I would not be so presumptuous as to say I could build anything that would stand against them half an hour; and here this immortal old work, which God forbid the finger of modern man should bring into jeopardy, this immortal work has stood for centuries, and will stand for centuries more, if we let it alone. It is well: it works well: let well alone. Cup-bearer, fill. It was half rotten when I was born, and that is a conclusive reason why it should be three parts rotten when I die.—*The Misfortunes of Elphin*.

οὐκ ἂν φαίην· τόδε δὲ στερρῶς ἀντισχυρίζομαι, εἶναι βέλτιστα τὸ πρᾶγμα· ἔτ' ἔχον πάντων· ἐπὶ τῶν δ' ἔργων κατάδηλον, οὐπώποθ' ὕδωρ εἰσφρήσαντος, τὸν δ' οἶνον ἐμοί παραπέμπει.

οὐ πληρώσεις; οἱ γοῦν πρόγονοι σταδίοισιν ἀμείνουες ἦσαν τῶν νῦν πολλοῖς οἰκοδομήσαι θ' οὕτω σοφὸν ἦν ποτ' ἐν αὐτοῖς·

ἡμεῖς δ' οἱοί τε διαφθεῖρειν τὰ κείνων, οὐκ ἐπανορθοῦν.

T. Οἱ μὲν σταυροὶ γ' ἐρρώγασιν, κρηπὶς δ' ἀβέβαιος ὑπάρχει, περισήπονται δ' αἱ πύλαι ἤδη πολὺ τ' ἔνθα καὶ ἔνθα διαρρεῖ.

Σ. Τοῦτ' αὐτὸ καλόν· τὰ μὲν ἐσθ' ὑγιή, σαθρὰ δ' ἄττ' ἂν ἴδοις πον ἐνόντα.

E. Τοῖς μὲν χαίρω, τοῖς δ' ἀγανακτῶ καὶ βουλοίμην ἂν ὁμοῖα.

Σ. Τοῦτ' ἔστιν ἐκεῖν· εὐ γὰρ ἀκούων καὶ πολλάκις οἶδα παρ' ἄλλων·

τούς δ' ἁλλοκότους μισῶ τούτους, τῶν ἀρχαίων ὀλιγώρους,

πᾶσιν ἀηδεῖς, τοὺς 'οὐκ ἄλογον τόδε;' τοὺς 'οὐ παιδὸς ἐκέينو;'

καίτοι τὸ νοσοῦν ἐνὸν ὠφέλιμον, τὸ συναμφοότερον δὲ παρέσχε

τότε μὲν τι παθεῖν, τότε δὲ στήναι, τότε δ' αὖ μετρίως παραχωρεῖν·

αὐθάδως δ' ἂν καὶ ὑπερσκληρῶς ἀντιπεπηγὸς κατεάγει,

εἰ μὴ τῶργφ χαλαρόν τι προσήν, τό γ' ἐπιστάμενον παραχωρεῖν.

ἀρχή· σι κακῶν τό τι καινοτομεῖν· αὐτός που πολλάκις εἶδες

ἐπαφρίζον ὑβρίζον ὕδωρ ἔξω πόλεμόν τε τιν' οὐ τι φορητόν,

ῶσεις, πληγὰς, κύματα, φλοῖσβον, μεγάλης σκίρτημα θαλάττης,

ἦν ἂν ἀμύνων χρόνον οὐδέν· ἐγὼ θαρσοῖην· οὐ γὰρ ἀλαζών·

τίς δ' οἶδεν ὅς' ἔστηκεν μὲν ἔτη τὸ καλὸν καὶ σεμνὸν ἐκεῖνο

ἤδη, μετὰ τοῦτο δ' αὖ ἐστήξει κοῦ τοῦ προτέρου χρόνου ἥττω,

ἦν μὴ κινῶμεν· ὃ μήτ' εἴη μήθ' ὅστις δήποτε τῶν νῦν

κινδυνεύοι τοῖς γε παλαιοῖς μιαρῶς αὐτοσχεδιάζων.

ἐθέλησον ἔάν τι δέδωκεν καλλίστην πείραν ἑαυτοῦ.

οὐ πληρώσεις; ὅτε μὲν παῖς ἦ, σαθρόν ἦν ἤδη τι τὸ πρᾶγμα·

ὁπότεν δὲ θάνω, μάλα τοιοῦτον καταλείπειν εἰμὶ δίκαιος.

H. RICHARDS.