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Roman Plays *Scaenica Romana*: Scripsit Jacobus van Wageningen 4to. Pp. ii + 67. Groningae: in aedibus Heredum P. Noordhoff, 1907. l.m. 70 pf. *Album Terentianum*. by the same Editor. Folio. Pp. ii + 88. Same publishers, 1907. 6m.

J. Gow

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FURNEAUX'S *TACITUS*.

The Annals of Tacitus. Edited with introduction and notes by HENRY FURNEAUX. Vol. II, Books xi-xvi. Second edition, revised by H. F. PELHAM and C. D. FISHER. With a map. Oxford, at the Clarendon Press. MCMVII. 8vo. Pp. 152 + 520. 21s. (\$5.25).

THE revisers of Furneaux's second volume have confined themselves to the historical and textual sides of his work, and his notes on points of grammar and meaning have scarcely been touched. On the historical side he has come very well out of the test of sixteen years, and Professor Pelham, who completed this part of the revision shortly before his death, has not greatly altered the historical complexion of the book, though he has made many valuable changes in details. Most of the larger changes are marked by brackets: others not so marked are to be found as follows:—In the Introduction, p. [29], on the department *a rationibus*; pp. [31-33], on Claudius' treatment of the Balkan provinces and the German frontier; p. [130], on the reasons for the annexation of Britain; p. [139], on the situation brought about by the first movements of Ostorius; p. [145], n. 4 (cp. the comment on xiv. 33. 1), on the site of Boudicca's defeat.

In the commentary, xi. 23 and 25, on the grant of the *ius honorum* to Gauls (cf. *C.R.* for 1895, p. 441); xii. 23 and 24, the *pomerium*; xii. 42, the early career of Burrus; xii. 69, the mode of accession to the principate; xiii. 9, *dux* and *praeses*, xiii. 33, the province of Cilicia, xv. 51, *nauarchi*.

I am glad to find that Pelham strongly advocates *cis Trisantonam* in xii. 31.

Mr. Fisher has brought the text into agreement with that of his recent edition of the *Annals* in the *Scriptorum Classicorum Bibliotheca Oxoniensis*, and has made corresponding changes in the textual notes. The reviewer of the Oxford text may look to the present volume for justification of some of Mr. Fisher's readings; but he will not, for example, find any good excuse for the remarkable sentence which now stands in xi. 23. 7, or for the abbreviations *G.* and *Gn.* Apart from textual questions, I have noted only one addition to the non-historical parts of the commentary:—on *subisse* in xi. 27 a reference is made to Catullus 61. 161, *subi forem*.

The book commits a deadly sin: it fails to supersede the first edition. Mr. Fisher does not seem to have verified Furneaux's references; in books xi and xii alone a dozen false references at least survive from the first edition. Common decency required that Furneaux's own *corrigenda* should be embodied: yet, of the twenty-six *corrigenda* in the introduction and commentary, twelve remain uncorrected, and one (in a note on xv. 5) is altered wrong. A few misprints not noted by Furneaux remain, and a few have been added. Furneaux's preface has vanished, and the indices now cover only books xi-xvi, so that half of the latest form of the whole work is left indexless and forlorn.¹

¹ A reviewer in the *Athenaeum* (Sept. 7) observes that some of the references to the first volume are still made to the first edition of it, and that pp. 374-5 have five references to an appendix according to the old paging.

E. HARRISON.

ROMAN PLAYS.

Scaenica Romana. Scripsit JACOBUS VAN WAGENINGEN. 4to. Pp. ii + 67. Groningae: in aedibus Heredum P. Noordhoff, 1907. 1 m. 70 pf.
Album Terentianum. By the same Editor.

Folio. Pp. ii + 88. Same publishers, 1907. 6 m.

THESE two books contain cross-references to one another and must be noticed together.

Both are interesting, but neither is important. The first is a collection of all that is known about the production of plays in Rome. The author has a few opinions which are either novel or at least not frequently cited in England. He believes that the Roman stage was derived, through the Oscans, from the stage used in Magna Graecia, which is represented in the well-known burlesque scenes depicted on vases of that district. The Roman stage certainly had a stair in front [Polyb. 30, 13 (14), Suet. *Caes.* 39], and might have been about 5 feet high. It was built of wood even in Pompey's permanent theatre of B.C. 55 (cf. Tac. *Ann.* iii. 72, vi. 45). In regard to the use of masks by actors, there is some conflict of authority, for Diomedes (p. 489, 10 K) says that masks were introduced by Roscius, while Donatus (*de com.* vi. 3) ascribes them to Minucius Prothymus and another. Mr. van Wageningen adduces evidence to show that Minucius was acting B.C. 130-110 and was therefore earlier than Roscius, and then reconciles Diomedes and Donatus by supposing that Minucius was a Greek and followed the Greek fashion, whereas Roscius was the first *Roman* actor to adopt the mask. The other subjects discussed are the scenery, the *grex*, the lives of certain famous actors, stage-dresses and stage-gestures. This last topic furnishes the chief connexion between the two books, for the author, after collecting from Donatus and Quintilian all the allusions to gestures, endeavours to find illustrations of them in the pictures given in the *Album*. The discussion, however, is not very instructive even to us cold Northerners. To put the forefinger to the forehead in cogitation, to hold it up in instruction or admonition, to

join the thumb and forefinger in putting a pointed argument, are not remarkable symptoms of vivacity.

The *Album Terentianum* is a reproduction by lithography of the pictures which are drawn in two Terentian manuscripts. There are in all twelve illustrated manuscripts of Terence which are derived, through three distinct copies, from an archetype of the second century. This date is determined chiefly by the fact that many of the actors are depicted in masks, whereas by the time of Donatus (4th cent.) masks were no longer worn. Mr. van Wageningen's drawings are copied chiefly from *Ambrosianus* H 75 (F), but, where this is defective, from *Parisinus* 7899 (P). The former has black outlines filled in with red and blue colours (not here reproduced): the latter has outlines and shading only. There is not much to choose between them in execution, but the artist of *Parisinus* occasionally shows boldness of style both with the pen and the brush. In these drawings, all the actors have masks except those who represent women or young men: the men (except the soldiers in *Eunuchus*) wear a sleeved tunic reaching nearly to the ankles and a pallium: the women wear a longer tunic and a pallium: the only person who wears a hat is Thraso: the parasite in *Eunuchus* carries a huge *strigil*, but no *ampulla*. The doorways in *Adelphi* bear some resemblance to real doorways, but in the other plays they are represented by two props and a cross-piece with a curtain thrown over it. The law-book in *Phormio* is not a roll but a large *codex*. The gestures depicted are such as I have mentioned above.

J. Gow.

SHORT NOTICES

Die griechische Skulptur von Reinhard Kekule von Stradonitz [Handbücher der königlichen Museen zu Berlin]. Berlin: Georg Reimer, 1906. 8" x 5½". Pp. 383. 155 Text Illustrations. M. 4.50 unbound, M. 5 bound.

It is open to question whether it is altogether to the reader's advantage that guide-books to antiquities in particular Museums should be enlarged into hand-books dealing with a branch of archaeology in a general way. The visitor to the Museum is apt to find it