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***A Handbook of Attic Red-Figured Vases.* By J. C. Hoppin. 8vo. Vol. II. Pp. viii + 602; 221 Illustrations in Text (line and half-tone). Cambridge : Harvard University Press ; London : Humphrey Milford, Oxford University Press, 1912. 35s. net.**

E. M. W. T.

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SHORT NOTICES

Texts for Students. No. 1: *Select Passages from Josephus, Tacitus, Suetonius, and Dio Cassius*, illustrative of Christianity in the First Century. Arranged by H. J. WHITE, D.D. Pp. 16. S.P.C.K. 3d. net. No. 2: *Selections from Matthew Paris*. Edited by CAROLINE A. J. SKEEL. Pp. 64. S.P.C.K. 9d. net. No. 3: *Selections from Giraldus Cambrensis*. Edited by CAROLINE A. J. SKEEL. Pp. 64. S.P.C.K. 9d. net. No. 4: *Libri Sancti Patricii*. A Revised Text, with a Selection of Various Readings. Edited by NEWPORT J. D. WHITE, D.D. Pp. 32. S.P.C.K. 6d. net.

THIS series of Biblical, Patristic, and Historical Greek and Latin texts, designed primarily for school use, will doubtless have a wider circulation. How far school authorities will be persuaded to expedite a return to the old-time study of late Latin writers is highly problematical. Certainly the Latin studies in our schools of former days were by no means restricted to those books ordinarily esteemed as classics, but had even a far wider range than the course which the general editors of this series seem to contemplate—e.g. Alex. Neville's history of the Norfolk Rebellion in 1549 (*De Furoribus*) was only one among the famous Latin books appointed by Queen Elizabeth to be read in schools. Each of these 'Texts for Students' has a short Introduction, and words not ordinarily found in the Latin Dictionary are given either in glossaries or footnotes.

C. H. EVELYN-WHITE.

Rampton, Cambridge.

Translations of Christian Literature. Series I. Greek Texts: *The Lausiaca History of Palladius*. By W. K. LOWTHER CLARKE, B.D. Pp. 188. S.P.C.K. 5s. net.

MR. LOWTHER CLARKE has accomplished a not altogether easy task in a manner that will commend his discreet translation to a wide circle of readers

by whom the work will be generally welcomed. Up to the present the English student has had to content himself with the translation from the Syriac by Dr. Wallis Budge, which, while it may be said to possess peculiar merit, has left a clear way for a sound and direct translation from the original. The work is known to be one of very real interest, and abounds with 'curious historical matter. If, as Mr. Lowther Clarke says, in his admirable introduction, 'it is a salutary experience to read the Lausiaca History,' it is certainly an advantage to possess so strange an insight into the conditions of early monachism, that notwithstanding the many extravagant and improbable stories here related, present us with a picture of courage and heroic endurance that surpasses the ordinary imagination. A point of some little interest occurs in Chapter XXXI., where we read of a certain virgin, Piamoun, 'who lived the years of her life with her mother eating every other day (*μία νηὶν παρὰ μία νηὶν*) in the evening,' which Butler renders 'once a day' (rejected by Turner). We would suggest 'day by day,' and the allusion probably to the ordinary course of life being followed without direct reference to an anomaly. There are numerous scholarly and entertaining notes. The translation is based upon the text of Abbot Butler.

A Handbook of Attic Red-Figured Vases. By J. C. HOPPIN. 8vo. Vol. II. Pp. viii+602; 221 Illustrations in Text (line and half-tone). Cambridge: Harvard University Press; London: Humphrey Milford, Oxford University Press, 1912. 35s. net.

THERE is little to add to the review of the first volume of this book, which appeared in the *Classical Review*, 1919, November-December. Professor Hoppin has completed a laborious and useful task. Eighty vase-painters are included in this volume. The indices are full and adequate, and render the

whole work of great practical value. The book should now prove of the utmost use to the student of vases for reference in museums. He has in it a handbook, which enables him to look up on the spot any vase which has been attributed to a definite painter, and to compare immediately his own views with the attributions of others. Without the book much note-taking and hunting of references would be necessary to produce the same result. References in the indices are given not to pages, but to painters and to their vases, as numbered in the book. This being so, it is a pity that the names of painters were not added as headings to each page. This would have saved the student's time. Otherwise the book is as conveniently arranged as it could be.

E. M. W. T.

Horace and His Age: A Study in Historical Background. By J. F. D'ALTON, M.A., D.D., Professor of Ancient Classics, St. Patrick's College, Maynooth.

THIS must be considered a compilation, but it is likely to be useful, and it is undoubtedly interesting. It justifies itself by the wide and careful reading which has been brought to bear on it. Horace is of all the Roman poets the one whose life and opinions, changing and maturing in the course of years, and reflecting all along the habits and ideas of his contemporaries, need, if we would draw from him all he has to tell us, a commentary even more bulky than that of Mayor on Juvenal. But Professor D'Alton does not give us a bulky commentary. His aim is to put Horace in an atmosphere of Roman thought, Roman habits, Roman politics, so that the student who has become quite at home in this atmosphere may return to the poems feeling that he knows something at least about the environment of a very interesting character. His object, in fact, is not so much to make Horace tell the story of his time as to make the time tell the story of Horace's life. The plan is a good one, though it would not suit another poet equally well. Horace, for example, in Chapter I., is considered in his relation to the *Welt-politik* of his time, not so much to elicit

his own opinions or those of his friends in authority, as to put him in the right atmosphere for our understanding of both himself and his time. (Just to illustrate what is meant, we may remember how Mr. Hardy in his best novels surrounds his characters with an atmosphere which prompts or modifies their thinking.) So, too, in successive chapters, with religion, philosophy, social problems, and literary criticism.

Professor D'Alton is well read in all recent books about these matters, and acknowledges his obligations conscientiously. But in one sense he is more than a compiler, for he knows his Horace personally, and has a real admiration for him: 'The poet was essentially a man of many moods, quick-tempered and sensitive, as changing as the hues of an autumn sunset across the Roman Campagna. Our aim should be, not to assign him a complete system of philosophy, but to catch and, if possible, explain those passing moods.' Such a passage may convince the reader of this brief notice of the literary value of this book.

One or two special points may be mentioned. There should surely be an index to the poems as they are quoted in the text. For inscriptions the student should be put on the track of Dessau or even the *Corpus* itself; as it is, Mr. Rushforth's small volume seems to be the only one quoted. In writing of Ode I. xiv. he does not mention Dr. Leaf's attractive theory (*Journal of Philology*, Vol. XXXIV.), but he may well have missed it. His remarks on the Fortuna Ode (p. 111 ff.) are independent and interesting. He thinks it a strange medley of incoherent ideas; and he notes that nothing that has come to light on Fortuna of late years explains the mystery. On p. 126, accounting for the abandonment of ode-writing after the first three books were published, he seems to exaggerate the trifling nature of Horace's lyrics. But as the poet grew older was it not the technical difficulty of ode-writing, of skilfully adapting the Latin tongue to the subtleties of Greek lyric measures, that deterred him and made him feel happier and easier with hexameters? To combine deftness with an apparent spontaneity is perhaps a gift of youth.