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The Epistles of Horace, Book I. With Introduction and notes by E. S. Shuckburgh, M.A. Cambridge : University Press. 1888. 2s. 6d.

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lida, he says 'internal and extended cognate': it is surely truer to adopt the view given by Monro (*Homeric Grammar* § 136 n) that the 'internal' use is original and the 'cognate' merely a special form of it, and probably in most cases, if not all, a later form. The notes on two other accusatives *florem depasta* I. 55 and *ardebant Alexim* II. 1 leave nothing to be desired. These three notes form a good example of the care of our editor: it is unfortunately not very uncommon to find all unusual uses of a case thrown into a critical waste-paper basket such as 'Accusative of Respect,' 'Genitive of Relation,' a custom fatal to all exactness of scholarship. The note on I. 55 is a good specimen of the kind that the stupid boy will read little and heed less. On 66 Mr. Sidgwick takes the sensible view that emendation is unnecessary, '*Oaxes*' being named after the town *Oaxus*. Of I. 70 his translation 'At last behold with wonder a few scant ears, my realm of old' seems obviously right. The distinction in II. 2 between indirect question '*nec quid speraret habebat*' and final relative '*nec quod speraret habebat*' is important, and is one of the things that should be learned early. On I. 30 he takes *hibiscus* = switch, doubtless rightly. III. 39 is a good specimen of clever and suggestive translation. On III. 102. *neque* = *ne quidem*. Conington should surely have been followed in classing the usage as a Grecism and comparing *ὁδῶ*. The note on IV. 30 *rosida mella*, is a good one: Mr. Sidgwick compares the English 'honeydew,' secreted by the aphides. On I. 44 *luto* is taken as instrumental ablative, perhaps rightly. The note of V. 40 deserts Conington in favour of the simpler and more natural (if not indeed necessary) 'scatter leaves on the ground'—In I. 80 *cotis* is taken as abl. of penalty, probably rightly. In VI. 5 the point that *pingues*, *deductum* are both 'predicative' is not sufficiently brought out. In I. 35 *tum durare solum* etc, *durare* is taken transitive with *orbis* for subject, which seems better than the usual way. The explanation of *argutus* in note on VII. 1 is good and clear and Mr. Sidgwick is doubtless right, as against Conington, in placing no stop in I. 5, 'ready to sing and answer in rivalry.' On VIII. 42 *ut vidi, ut perii* he takes *ut* throughout = how, and explains the mistranslation, as also Vergil's 'blunder' I. 59 in translating *ἐναλλα*. He considers the refrain in I. 77 spurious, 'as without it the songs are of equal length': on the other hand the refrain is absolutely appropriate where it stands. On IX. 23 Mr. Sidgwick does not attempt the old explanation 'while I am on my way back': and he is right, as the instances collected by Kennedy are enough to shew that *dum* with pres. indic. has both meanings: and, as has been pertinently observed, why not 'while I am on my way there'? The note on I. 58 '*ventosi ceciderunt murmuris aurae*' is one of those that teach style in Latin. On X. 20 'wet from the winter oakwoods where he has been gathering acorns' is much better than the usual 'from steeping acorns for fodder.'

The notes on points of scansion, as on I. 39; II. 65; IV. 61.; V. 21; VII. 23 and IX. 66 are excellent, though quite short: especially the last, where a boy is rightly taught the distinction between true archaisms and illegitimate imitations. Schoolmasters would sometimes be saved a good deal of trouble if to such notes of exceptional usage (both here and in Syntax) there were appended a caution against imitation: e.g. on I. 39 '-at of Impf. was originally long and Vergil occasionally uses it so' but you must not. Little harm would be done by admitting the double duty of the classics as models, as well as subjects of study. There are no 'composition-indexes' to this book, nor is this, in the case of the *Eclogues*, desirable. Vergil is not in these the acknowledged and only master of his metre,

as he afterwards became. Nor is it amiss that a touch of the humour which gave us 'Greek Prose' peeps out in 'the saying and doings—or rather the singings and laziness—of the Sicilian shepherds' (p. 8). The idea of Theocritean parallels will be of little use to lower boys, but of incalculable convenience to more advanced students. We have said enough to shew that the book is one from which almost any reader can learn a good deal, and one to which few teachers can add very much except in the way of amplification.

FRANK CARTER.

The Epistles of Horace, Book I. With Introduction and notes by E. S. SHUCKBURGH, M.A. Cambridge: University Press. 1888. 2s. 6d.

THE practised skill of Mr. Shuckburgh has produced an edition which will be very well suited for the purpose for which it is intended. It does not claim to add anything fresh to the interpretation of the poet, nor to be based upon a complete survey of the recent literature of the subject. Nor does it even give a discussion of the numerous difficulties presented by the Epistles, with reasoned grounds for adopting one view rather than another. But it makes the way of the schoolboy preparing for the University Local Examination pretty plain before him—somewhat too plain, it may be feared, for his real good—by an excellent life of Horace, by a running analysis of the text, by giving frequent translations, and by judicious decisions upon points of difficulty. There are a few instances where Mr. Shuckburgh has glided over rather thin ice, and settled an interpretation with a definiteness, which the facts hardly warrant; but this is an error, if it is to be accounted one, for which most of those who use the book will probably be thankful. 'An editor is fortunate if he has not himself imbibed many prejudices as to the poet's meaning' is Mr. Shuckburgh's own confession, and it is one in which an earlier editor of the Epistles may join. I cannot myself accept his defence of *duxit* in i. 20, 28, nor his interpretation of the 'grafted cornels' in i. 16, 8; and miss an explanation of the subjunctive in the latter passage. I do not believe that *ampulla* can be for *amb-olla* in defiance of phonetic law, while the early form *ampora* gives such a natural explanation of it otherwise; and agree with Mr. Jeans that the explanation of the phrase repeated by Mr. Shuckburgh 'is quite untenable, and may now be considered exploded' (*Letters of Cicero*², p. 21). There is unquestionably a difficulty in *nocturnos tepores* (i. 18, 93); but 'the warm air at nights' is much less likely to bring a fever, than 'heated blood': and in the still more doubtful *tepidus sol* of i. 20, 19 the note 'Some however explain the reference to the schools' will puzzle more than it will help. But on the whole it cannot be denied that if Mr. Shuckburgh's plan of annotation is the right one for his purpose, he has carried it out with care and skill.

A. S. W.

Titi Livi Ab Urbe Condita Libri. Editionem primam curavit G. WEISSENBORN. Editio altera quam curavit MAURITIUS MÜLLER. Pars. IV. Fasc. I. Lib. XXXI.—XXXV. Lipsiae, in Aedibus B. G. Teubneri.

THIS is another instalment of the seventh edition of Weissenborn's text of Livy revised by M. Müller.

A preface contains a list of all the passages in which this text differs from that of Madvig, 1884. The text and preface together embody all the latest results of Livian textual criticism, and the edition is one which no student of Livy can well afford to be without.