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Publications de la Faculté des Lettres de l'Université de Strasbourg. Fascicule 6: *Negotium perambulans in tenebris*. By Paul Perdrizet. Études de Démonologie Grécoorientale. Strasbourg and Paris: Librairie Istra; Oxford : University Press; New York: Columbia University Press, 1922. 1s. 6d. net.

W. Scott

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viving texts are given in full, with a grammar and glossary, and all the necessary commentary is supplied. The book may be recommended with confidence to scholars as thoroughly up-to-date and as displacing all previous accounts. The information given is full and accurate, and the author's judgment on matters of controversy is sound. In every respect it is a useful and valuable piece of work.

J. A. S.

Publications de la Faculté des Lettres de l'Université de Strasbourg. Fascicule 6: *Negotium perambulans in tenebris*. By PAUL PERDRIZET. Études de Démonologie Gréco-orientale. Strasbourg and Paris: Librairie Istra; Oxford: University Press; New York: Columbia University Press, 1922. 1s. 6d. net.

IN this pamphlet Professor Perdrizet exemplifies and discusses some of the quaint imaginings of early Christians in Egypt.

It was under the rule of the Ptolemies that Egyptians first became accustomed to the sight of cavalry; and in that period began a practice of depicting certain gods as armed men on horseback. One of the gods thus depicted was Θεός Ἡρών, whom M. Perdrizet takes to have been a Macedonian god imported into Egypt, and there identified with one of the local forms of Horus.

This equestrian type seems to have been adopted by Jews, who substituted for the name of a Pagan god that of Solomon, the great subduer and master of demons. Of this Jewish stage in the development of the notion M. Perdrizet says little; but it is to be presumed that there were amulets made by Egyptian Jews, in which Solomon was depicted on horseback, piercing a demon with his spear. From Pagans and Jews the practice was taken over by Christians; and there are numerous Christian amulets in which a horseman is shown transfixing sometimes a dragon, sometimes a she-devil in human form. In either case, the prostrate foe represents a demon who works disease or other mischief; and it was thought that he who wore the amulet would be protected from the evil workings of such demons.

Christians sometimes retained the name Solomon for the horseman, and called the amulet on which he was depicted 'Solomon's seal,' but they sometimes substituted the name of a Christian saint; and among the saints whose names were thus employed, one of those who occur most frequently is Saint Sisinnios. This personage seems to have been originally a Parthian and a Manichaean; but he supplied the good Archelaus with information which helped him to vanquish the wicked Mani in debate (see Harnack, *Acta Archelai*), and thence became a saint. M. Perdrizet reproduces and explains a fresco found in the ruins of a monastery (near Hermopolis Magna) built c. 400 A.D. In this picture Saint Sisinnios is seen on horseback, sticking his spear-point into a prostrate she-devil, who is here named Alabasdria. She looks quite inoffensive as she lies helpless on her back; but above her head is

depicted the Evil Eye, symbol of her maleficent power, which the saint is annulling; and near her sits a child, who has presumably been carried off by her, and whom the saint, it would seem, is rescuing.

As a parallel to this picture, M. Perdrizet gives a medieval Greek text, intended for use as a phylactery. It is a tale about a she-devil named Γυλλοῦ (cf. Γελλώ, mentioned by Sappho; Babylonian *gallu*, 'demon'?). This 'ghoul' killed or carried off each newborn child of a sister of Saint Sisinnios; but when she took the seventh child, Sisinnios and his two brothers mounted their horses and galloped after her and caught her, and forced her to reveal her 'twelve and a half' names, and brought back the children safe and sound. She was compelled to swear that she would thenceforward never come near any house on which the name of Saint Sisinnios was written, and in which the story of his deeds was read and her own devil-names recited; and the writer tells us that he who has a copy of this document οὐ μὴ ἀδικηθῇ.

M. Perdrizet incidentally discusses other matters also, e.g. the Evil Eye, and the *Pent-alpha*; and readers interested in things of this sort will find in his somewhat discursive treatise much that may be of use to them.

W. SCOTT.

The Metamorphoses ascribed to Lucius of Patrae, and its Content, Nature, and Authorship. By B. E. PERRY. 8vo. New York: T. E. Steckert and Co., 1920. \$1.

IN this well-written and interesting dissertation, presented for a Doctorate of Philosophy at Princeton University, Mr. Perry puts forward a new theory as to the authorship of the *Metamorphoses*, usually attributed to Lucius of Patrae. His argument may be briefly summarised as follows: He shows—and here he is breaking no new ground, though he adduces some fresh and convincing arguments—that the Λούκιος ἡ ὄνος, falsely assigned to Lucian, and the *Metamorphoses* of Apuleius, are independent of one another and derived from the same source, the Λούκιος ἡ ὄνος being an abridgement, the *Metamorphoses* probably an expansion of the lost original. That original can scarcely be other than the *Metamorphoses* attributed by Photius to Lucius of Patrae. But is Photius' attribution correct? The story purported to be an autobiography, in which the narrator was transformed into an ass, and went through a number of ludicrous and thrilling adventures. Photius accepted Lucius as the actual author, just as Augustine imagined that Apuleius had actually worn an ass's skin. But it is scarcely probable that the actual author would have explicitly identified himself with the hero of such a wild and grotesque romance, though for purposes of mystification he may well have suppressed his real name. Lucius, therefore, according to Mr. Perry, must be regarded as an imaginary character, and the author is yet to seek. Why should it not be Lucian himself? If we accept this view, it explains how the abridgement (Λούκιος ἡ ὄνος) came to find its way into the works of Lucian, while there is