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Shilleto's *Greek and Latin Compositions* *Greek and Latin Compositions*. By Richard Shilleto, M.A. Cambridge, University Press. 1901. P. 448. Price 7s. 6d.

J. Gow

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1, 22, 26), and is discussed by Dr. Peterson on p. xii, that it is quite frequent in MSS. of Cicero, e.g., Rab. perd. 4, 13, Phil. 1. 31, in Sall. 4. There can be no doubt that it stands for *Kaput*. I regard it as likely that in Cat. ii. 14 in praetexta calumnia, the corrupt *calumnia* has been developed from a marginal *K*, just as in Phil. 1. 31 we find tuus] *K* tuus *ent*, carissimus tuus *g*.

I have found very few errata. On p. x. (265. 28) *Hay* should be read for *Hay*.

P. xxxiii. *n* clococandum is a misprint: p. lv. for Cat. § 13 should be read Cat. iv, § 13. In the collation 292, 13 for

populo Romano] P.R. purgabo *abest* should be

populo Romano] P.R.

purgabo *abest*.

Dr. Peterson kindly allowed me to collate the MS. for my own purposes while it was lent to him and I have since been able to look at it again while lent to Professor Ellis. I may, therefore, be allowed to give my testimony to the extraordinary minuteness and accuracy of his collation. The only variant omitted by him in the Catilinarians, so far as I noticed, is 266. 21 where C gives *enim est* (*est enim*, Müller). Other points are the merest trifles, e.g., C gives 270. 29 vicin 284. 3 suspicion, 291, 36 *depenendis se*. In a few cases his eagerness to record everything has led him to, as I venture to think, unduly refine. Thus he quotes C as reading p. 293, 30 *vere amini* (cf., p. xv.). *Vere* ends a line in C and *amini* begins another, but this is hardly worth quoting. On p. xxxiii, he notes on l. 22, that 'while *unquam* does not occur after *pudor*, there is an erasure, and the following *a* is in the hand of the 'corrector.' There is a small erasure, but the word erased was certainly not *unquam*.

Lord Leicester is to be congratulated upon the possession of so valuable a MS. and to be thanked for the liberality with which he has put it at the disposal of scholars. Dr.

Peterson is no less warmly to be congratulated upon his good fortune and the excellent use which he has made of it. Those who have themselves laboured upon MSS. and have some knowledge of the difficulties involved will marvel most at the fact that the Principal of a Canadian University found it possible to compress so much work within a single Vacation.

I end this notice by remarking that the importance of Cluni as the home of Cicero MSS. has not been fully realised. In the old Cluni Catalogue are the two following entries of special interest.

492, libri epistolarum Ciceronis ad Atticum XVI.

496, Cicero pro Milone et pro Avito et pro Murena et pro quibusdam aliis.

The letters to Atticus are nowhere else expressly mentioned by name in the mediaeval Catalogues—though it is inferred with reason by modern scholars that a MS. or MSS. described in the catalogue of Lorsch as containing Epistolae Ciceronis contained the Letters to Atticus. It is a striking fact that the lost Tornaesianus (Z) first appeared at Lyons in the XVI century, in the neighbourhood of Cluni. The speech *pro Murena* was discovered by Poggio, together with the pro Sexto Roscio, in a Cluni MS., this being the only source from which our knowledge of these two speeches is derived. From evidence in my possession it is clear that the Cluniacensis of Poggio also contained the pro Milone and pro Cluentio, and was without doubt no. 496 in the Cluni catalogue. I cherish the conviction that the Tornaesianus, the Cluniacensis of Poggio and Lord Leicester's MS. were respectively nos. 492, 496, 498 in the old Cluni Catalogue, and reposed for centuries side by side. The first two of these great MSS. are lost, the third, thanks to Dr. Peterson's energy, has now emerged from darkness.

ALBERT C. CLARK.

SHILLETO'S GREEK AND LATIN COMPOSITIONS.

Greek and Latin Compositions. By RICHARD SHILLETO, M.A. Cambridge, University Press. 1901. P. 448. Price 7s. 6d.

EVERY middle-aged man, who has retained something of his classics, will be glad to see

a collection of the compositions of Richard Shilleto. There are here about seventy pieces of Greek verse and about fifty each of Greek prose, Latin verse and Latin prose. They evoke a pious memory which protects them from criticism, but it will perhaps not seem

ungrateful or irreverent to say that Shilleto excelled in Greek prose more than in the other styles, and that all his compositions savoured a little of a method of teaching which is no longer in vogue. In ancient days, schoolboys used to learn from Arnold and Wilkins long lists of useful phrases, and the schoolmaster, when dictating one of Shilleto's fair copies, would direct his pupils to underline some four or five examples of little idioms neatly introduced. The elementary text-books of to-day and the work of living or recent composers are not so conspicuously furnished with 'tips.'

It is probable that Shilleto's verse is not nearly so familiar as his prose. He did not contribute to either of Holden's volumes of *Folia Silvulae*, and there were, in his time, many printed anthologies of verse suitable for school purposes, whereas there was hardly one of prose. His prose-pieces were therefore much in demand, and I have myself several copies, signed 'R.S.', which do not appear in this volume. About a dozen, which I have in MS., are here printed, but the printed copies, especially the Latin, differ a good deal from those that were given to me by a Cambridge scholar who took his degree in 1861. Sometimes a word is changed, sometimes a longer expression is substituted for a shorter, very often the order of words is slightly altered. I was in hopes that, in reading the archetypes from which my copies are descended, I should find some interesting examples of accidental change, but I think all the alterations are deliberate and made by Shilleto himself. It is natural that, in forty years' teaching, he should have revised his compositions many times.

The collection here printed represents, so to say, the stock-in-trade of a hard-worked classical coach, and though, of course, every translation contains many examples of words aptly chosen and phrases ingeniously turned, yet *tour de force* are hardly to be expected. In selecting a piece for quotation, therefore, I am inclined to turn rather to specimens of a style of composition which is now very rarely practised. In the middle of the last

century, every boy who reached a Classical Sixth was expected to write a few copies of Greek anapaests and the rules for anapaests were accordingly given in the usual text-book, Beatson's *Greek Iambic Verse*. Here are some anapaests of Shilleto's, translated from well-known lines in *Much Ado About Nothing*:

Done to death by slanderous tongues
Was the Hero that here lies :
Death, in guerdon of her wrongs,
Gives her fame which never dies.
So the life that died with shame
Lives in death with glorious fame.
Hang thou there upon the tomb,
Praising her when I am dumb.

SONG.

Pardon, goddess of the night,
Those that slew thy virgin knight ;
For the which, with songs of woe,
Round about her tomb they go.
Midnight, assist our moan ;
Help us to sigh and groan,
Heavily, heavily :
Graves, yawn and yield your dead,
Till death be uttered,
Heavily, heavily.

Ἄδε μὲν Ἡρώ γαῖα καλύπτει,
ψιθυραῖς Ἡρώ γλώσσαις φθιμένην·
θάνατος δ' ἀχέων ποινὰς μεγάλων
ἀντιδίδωσιν κλέος ἀθάνατον.
βιοτὰ δ' οὕτω θνήσκουσ' ἀκλεῶς
βίον εἴληχεν τὸν κλεινότατον.
δέλτος σὺ δέ μοι νῦν ἐπὶ τύμβῳ
τῷδε κρεμαστῇ
σιγῶντος ἐμοῦ νιν ἐπαίνει.

συγγνώμη θεά, πότνια νυκτός,
σὴν κτείνασιν πάρθενον ἀδμήτ'·
ἀνθ' ὧν τύμβους ἀμφιπολοῦμεν
λιγυροῖς θρήνοις ἐπιτυμβιδίαις.
σὺ δέ νῦν μεσάτῃ σύμμαχος ἡμῶν
μελέα μελέοις ἴσθι στοναχαῖς·
ἐπάνω τύμβοι τ' ἐκπροϊέντες
χάσκετε νεκρούς, ἔστ' ἂν θάνατος
μέλεος μελέων
νεκῶν πλήρωμα κενώσῃ.

J. Gow.