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Horace *Das Fortleben der Horazischen Lyrik seit der Renaissance.* Eduard Von Stemplinger. Leipzig: Teubner. 8½" × 5¼". Pp. xx + 476. 9 small reproductions chiefly from Didot. M. 8.

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of the one Oriental religion that did establish itself permanently in the West. But when in his otherwise admirable words about the Founders of Buddhism and Christianity he speaks of 'the eternal salvation of the individual soul' as for them the 'supreme object of life,' and charges both of them with 'glorification of poverty and celibacy,' I must plead that the Gospels (despite some appearances) show nothing of the kind. If 'the city of God' was pictured as 'coming in the clouds of heaven' (p. 194), it was coming down on to this earth—a New Jerusalem, and not a Nephelococcygia. And if the 'individual soul' is supremely prized, it is only because the reformed individual soul is the one power for establishing the reformed human State which was figured in the βασιλεία τοῦ θεοῦ.

The compromise between Christianity and paganism, which came in like a flood in later days, must not be allowed to obscure the character of the Founder's message.

But these things cannot be adequately discussed in allusions. My excuse for saying so much is that one cannot review the work of a great scholar and pioneer of scientific research, and ignore the deepest things that he has touched. And since there have been signs—not many, it is true—that *The Golden Bough* raises alarms to-day like those *The Origin of Species* raised in its time, a whole-hearted welcome from the camp in which the present reviewer stands may not be superfluous or impertinent.

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HORACE.

Das Fortleben der Horazischen Lyrik seit der Renaissance. Von EDUARD STEMPLINGER. Leipzig: Teubner. 8½" × 5½". Pp. xx + 476. 9 small reproductions chiefly from Didot. M. 8.

DR. STEMPLINGER'S volume is one which those who love the Odes of Horace will thoroughly enjoy. There are no technicalities in it. Comment, criticism, emendation, and abstruse exposition are all most felicitously absent. The author's concern is wholly with Horace as a poet, and, in spite of Goethe's dictum that 'he lacks all real poetic quality especially in the Odes,' this book establishes the opposite truth by a mass of evidence which is as interesting as it is indisputable. Neglecting formal translations of all the Odes, of which France claims 100, England 90, Germany 70, and Italy 48, Dr. Stemplinger has here collected references to an immense number of the occasional renderings, imitations, and parodies which are to be found in the literature of the four countries just referred to, adding frequent and admirable illustrations. Probably the collection is far from complete. The 'Hawarden Horace,' for example, is not

mentioned, nor yet is Tennyson, who, though 'overdosed with Horace in his youth,' and so taught like Byron to 'hate' him—for what cannot schoolmasters achieve?—still clearly echoes him in many passages. But whatever omissions there are matter not all, for the proof here brought forward of Horace's undying influence is, as it stands, overwhelming. In Germany the number of his imitators is astonishing, and probably in no country have his 'Geflügelte Worte' become more a part of the language itself; since Ronsard took him for a model, there is hardly a French poet who is not his debtor, while in England Ben Jonson, Milton, Dryden, Congreve, Cowley, Swift, and Pope are witnesses to his charm, and even Shakespeare does not disdain to borrow from him. But, indeed, admiration for the Odes can only perish with all love for letters. The *Exegi monumentum* is as immortal as that recollection of it which begins—

'Not marble, nor the gilded monuments
Of princes shall outlive this powerful
rhyme,'

and the value of this book is not in the

proof which it accumulates of an undeniable fact, but in the living interest which it gives the Odes. The lines *Integer vitae . . . arcu* seem to please anew when Shakespeare quotes them (Tit. And. 4. 2) with the comment—

‘O ’tis a verse in Horace; I know it well :

I read it in the grammar long ago.’

The stanza *Duris ut ilex* wins a more living force when we hear it quoted by William Pitt in the House of Commons during the troubled days of 1787. Or think of Frederick the Great in 1757, when things were so ill with him that he had even been thinking of self-destruction, producing this version of *Od.* 3. 29. 49—

‘Connaissez la Fortune inconstante et légère :

La perfide se plaît aux plus cruels revers,

On la voit abuser le sage, le vulgaire,

Jouer insolemment tout ce faible univers ;

Aujourd’hui c’est sur ma tête

Qu’elle répand ses faveurs,

Dès demain elle s’apprête

A les emporter ailleurs.

Fixe-t-elle sur moi sa bizarre inconstance,

Mon cœur lui saura gré du bien qu’elle me fait ;

Veut-elle en d’autres lieux marquer sa bienveillance,

Je lui remets ses dons sans chagrin, sans regret,

Pleine d’une vertu plus forte

J’épouse la Pauvreté,

Si pour dot elle m’apporte

L’honneur et la probité.’

Such a rendering has not only great historic interest but from a strictly literary point of view, especially if compared with Dryden’s noble paraphrase, is more informing and educative than a dozen commentaries. Or let the reader turn to Ode 3. 2, and he can see how it was imitated by Prior and Swift, or how the *Dulce et decorum* becomes in Du Bellay—

‘C’est chose doulce et belle que mourir

Pour son pays et son Roy secourir,’

rings out in K. Gerok’s war-song (1871)—

‘Schön ists und süß den Heldentod

Fürs Vaterland zu sterben,

Mit warmem Herzblut purpurrot

Das Feld der Ehre färben,’

or stirs Heine to one of those satiric sayings the pregnant force of which is inimitable—

‘Leben bleiben, wie das Sterben

Für das Vaterland ist süß,’

while the final *pede Poena claudo* is reproduced by Voltaire in the fine lines—

‘Et des dieux quelquefois la longue patience

Fait sur nous à pas lents descendre la vengeance.’

All Horace’s most striking phrases and best Odes receive equally happy and instructive illustration. The Barine-Ode for instance suggests a beautiful passage in La Fontaine, and a delightful paraphrase by Bürger, while the lines *Pallida Mors . . . turres* appear thus in Weckherlin—

‘Es klopfet ja der tod mit einem bein

An die palläst und wolkenhohe schlösser

Und armer leut sorglose hüttelein,

Und ist für beide nicht böser und nicht besser,’

and thus in Malherbe—

‘Le pauvre en sa cabane, où le chaume le couvre,

Est sujet à ses loix ;

Et la garde, qui vieille aux barrières du Louvre,

N’en défend point nos Rois,’

nor would it be easy for a student of style to find a better example than is thus afforded of Latin dignity, Teutonic vigour, and Gallic grace. In fact the Classical and the Modern Languages Association might join hands in welcoming this volume, though possibly the sterner advocates of ‘the mother-tongue,’ or those sober students who take all the Odes seriously, might not accept without a protest Stepmey’s racy but admirable reproduction of *Od.* 3. 7—

‘Dear Molly, why so oft in tears ?

Why all these jealousies and fears

For thy bold Son of Thunder ?

Have patience till we’ve conquered France,

Thy closet shall be stored with Nantz ;

Ye ladies like such plunder.

Before Toulon thy yoke-mate lies,
 Where all the live-long night he sighs
 For thee in lowly cabin :
 And though the Captain's Cloe cries,
 'Tis I, dear Bully, pr'ythee rise—
 He will not let the drab in.

Finally it should be said that the book contains musical settings of many Odes together with information about the practice of singing them in schools during the sixteenth century. All references are carefully given : there is a good Index, and an excellent Introduction of fifty pages, which includes (pp. 21, 22) a remarkable collection of

authorities in defence of plagiarism, about which Heine writes : 'Es gibt in der Kunst kein sechstes Gebot ; der Dichter darf überall zugreifen, wo er Material zu seinen Werken findet, und selbst ganze Säulen mit ausgemeisselten Kapitälern darf er sich aneignen, wenn nur der Tempel herrlich ist, den er damit stützt.' Horace himself would have cordially agreed with Heine's view, and probably he would also give his warm approval to these pages, for the renderings here given are for the most part not mere translations, but, like so much of his own work, really poetic reproductions of the original.

T. E. PAGE.

HEAD'S COINS OF PHRYGIA.

A Catalogue of the Greek Coins in the British Museum: Catalogue of the Greek Coins of Phrygia. By BARCLAY V. HEAD, D.Litt., D.C.L., Ph.D. With one Map and fifty-three Plates. London. Printed by Order of the Trustees, 1906. Pp. cvi + 492. Price 40s.

THIS volume is larger and more amply illustrated than any of its four-and-twenty predecessors. And there are other respects in which it constitutes a conspicuous landmark in the series to which it belongs : it closes the record of the Greek coins of Asia Minor, and it is the last of the British Museum catalogues for which its author will be officially responsible. There will be general regret at the severance of Mr. Head's connection with the great national institution of which he has been for so many years a distinguished ornament. Reflection, however, will temper that regret, for it is betraying no secret to say that we may soon look for the much-needed new edition of his *Historia Numorum*, a work that has long since taken rank as an archaeological classic.

Five years have elapsed since his Lydian Catalogue was published. In Phrygia the numismatic interest is, on the whole, less

varied. The latter country had no archaic electrum, no Croesus. On the other hand, it has recently received considerable attention at the hands of scholars. The writings of Sir W. M. Ramsay and others have done much to familiarize us with the aspect of its natural scenery, while their researches have recovered for us many details of the life that once throbbed through the fifty or sixty cities with the wreckage of which its plains and the sides of its hills are strewn. All this enhances the importance of a minute study of its coinage, a fact that has been duly appreciated by the authorities of the British Museum. The Phrygian series in the trays has been very carefully 'nursed.' Since 1873 the number of individual specimens has more than trebled ; it now stands at 2148. If it be remembered that Mionnet describes only 1636, and that the total included in Babelon's *Inventaire* of the Waddington collection is 1127, it will at once be seen that the new catalogue is relatively much more complete than any that has hitherto appeared. At the same time, the Introduction takes full account of all Phrygian coins published elsewhere, as in Imhoof-Blumer's *Kleinasiatische Münzen*, and thus forms an admirable compendium of everything that is known regarding the