The conception of the work is excellent. When completed, the book will be serviceable to all classes of intelligent people. The initiated will find in it a guide, with supplementary instruction, while the uninitiated will use it as a dictionary and compendium of information gathered from many large works, most of which will not be accessible.

The Protestant reader will not fail to notice that the book is written from the Romanist point of view. All the customary assumptions of Romanism are openly or tacitly accepted to guide the authors in their statements. Of course, Peter was the first pope, and his episcopate lasted twenty-five years. Paul was, indeed, a very superior person, but he had numerous faults (Vol. I, p. 120), which kept him below the full measure of the perfect stature of Peter. And so we find the usual tethers that almost invariably prevent Romanist writers from being strictly accurate or scientific in their treatment of ecclesiastical subjects.

There are numerous typographical and other errors all through the book, as, for instance, a reference to Gibbon's "*Rise and Fall of the Roman Empire*." These errors cannot, we think be attributed to ignorance, but rather to the difficulties inherent in such a work, and, possibly, sometimes to carelessness. But no doubt they will all be corrected in the first revision. It seems strange, moreover, that in the bibliography Lanciani, the greatest living authority on Roman archæology, should have been omitted.

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JONAS AUF DEN DENKMÄLERN DES CHRISTLICHEN ALTERTHUMS.
Von DR. OTTO MITIUS. Mit 2 Tafeln und 3 Abbildungen
im Text. Freiburg i. B.: J. C. B. Mohr, 1897. Pp. vii +
114. M. 3.60. (=Archaeologische Studien zum christ-
lichen Altertum und Mittelalter, hersg. von Johannes
Ficker. Heft. 4.)

THE monograph of Mitius is a very careful study of the artistic treatment of the story of Jonah during the first seven Christian centuries in the West, and as far down as the thirteenth century in the East. Examples later than the seventh century are, however, very few. Most of the one hundred and eighty enumerated in the list at the end of the volume date from the second to the sixth century. The subject was a favorite theme of Christian contemplation during the

second and third centuries, when the church was engaged in a life-and-death struggle with dominant heathenism. The God who saved Jonah, they reasoned, can assuredly save from death. So they delighted to see various incidents in the story depicted on the walls and ceilings of the subterranean chambers in which they laid their dead. There are fifty-one Jonah paintings in the Roman catacombs. In the following centuries the subject was often represented on Christian sarcophagi. Fifty-four examples are supplied by Rome and eighteen by the provinces. During this period Jonah began to be thought of as a type of Christ and a preacher of repentance, and some traces of these ideas can probably be found on some of these funereal reliefs.

But pictures of Jonah were not restricted to the grave and its associations. They were to be seen on utensils and ornaments in daily use. Kitchen pottery, lamps of earthenware and metal, jewels set in rings, glasses decorated with gold leaf, bronze medallions, carved ivories, and (in later times) miniatures in religious books bore the image of the prophet in one or other of his adventures. Indeed, no subject was so popular, not even the incidents recorded in the gospels. The representations of Jonah take the first place among the monuments of early Christian art, both as to number and age. One of them, in the Lucina crypt of the catacomb of San Callisto, is assigned by competent judges to the close of the first century. And their popularity was not confined to Rome. They have been found on the Rhine and the Danube as well as on the Tiber, in Sicily and Sardinia, in north Africa and Syria.

Another remarkable circumstance about the treatment of Jonah in early Christian art is the existence of a developed cycle in the second and third centuries. The representations taken from the biblical story have added to them a picture of Jonah resting after his deliverance. A parallel phenomenon in other subjects handled by Christian art is not found until the fourth and fifth centuries, on the reliefs of the sarcophagi. A further peculiarity is the narrow range of the sculptures as compared with the paintings. Some scenes depicted in the catacombs are absent from the reliefs. This is the reverse of the usual order.

The method followed by Mitius in his review of the extensive material with which he has to deal is, on the whole, clear and satisfactory. The paintings in the catacombs are first considered, scene by scene, with some remarks on their grouping at the end of the section. The reliefs on the sarcophagi are then treated in the same way. The

other Jonah pictures, on lamps, rings, etc., are disposed of more rapidly, a chapter for each class.

The survey is naturally followed by two chapters treating respectively of the origin of the Jonah pictures and their significance. The attempts which have been repeatedly made to trace them to heathen models are unfavorably criticised. Whilst not denying the influence of heathen art to some extent, Mitius finds the origin of these pictures elsewhere. He regards it as highly probable that the church obtained the idea of Jonah as a signal example of God's saving power from the liturgy of the synagogue in association with two other favorite examples: the three youths in the furnace, and Daniel in the lions' den. The idea was incorporated in the Christian liturgy, and thus became quickly known to all. When it had got a firm hold of the popular fancy, it was appropriated by art. This view has probably some truth in it. A Jewish origin of the early Christian conception of Jonah is quite possible. There can be no doubt that the worship of the church owes much to that of the synagogue. But it can hardly be questioned that the interest of the early Christians in Jonah was greatly quickened by the reference recorded in the gospels, if not created by it. The three scenes which seem to have attracted them most were Jonah's peril, Jonah's deliverance, and Jonah's rest on the seashore, the last, as already observed, being an addition to the Bible story. These symbolized respectively death, the resurrection, and the rest of paradise.

The illustrations are regretablely few—only five out of one hundred and eighty examples—and all refer to comparatively late productions. As good illustrated works on the catacombs are inaccessible to many students, a selection of the most notable catacomb pictures would have added considerably to the interest of the book. We hope that future writings of the same kind from the scholarly pen of Mitius will be enriched with a larger amount of artistic decoration.

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THE DECIAN PERSECUTION. By J. A. F. GREGG. Hulsean Prize Essay for 1896. Edinburgh and London: W. Blackwood & Sons, 1897. 6s.

"It may well be doubted whether Christianity was ever called upon to endure a more damaging assault than was directed against it by Decius. Without sound discipline, without previous experience,