The Classical Review

<http://journals.cambridge.org/CAR>

Additional services for *The Classical Review*:

Email alerts: [Click here](#)

Subscriptions: [Click here](#)

Commercial reprints: [Click here](#)

Terms of use : [Click here](#)

A Classical Novel *Masters of the World*. By Mary A. M. Hoppus (Mrs. Marks). 3 vols. London. Bentley. 1889. 31s. 6d.

Alfred Church

The Classical Review / Volume 3 / Issue 06 / June 1889, pp 272 - 273
DOI: 10.1017/S0009840X00195228, Published online: 27 October 2009

Link to this article: http://journals.cambridge.org/abstract_S0009840X00195228

How to cite this article:

Alfred Church (1889). Review of James Tatum 'Xenophon's Imperial Fiction' The Classical Review, 3, pp 272-273 doi:10.1017/S0009840X00195228

Request Permissions : [Click here](#)

This is by no means so rare, relatively, as in the poets. 4. Caesura after the third foot. 5. Other caesuras. B. Dactyls and spondees, their relations to each other in all the feet of hexameters.

In chapter IV (2 pp.) the structure of the pentameter, and in V (4 pp.) that of other verses, is discussed.

In chapter VI (10 pp.) are many interesting observations on the quantity of vowels. The *υ* of *ύς* is shown to have been long, and the author considers it an error when Meisterhans (1st ed., p. 28, n. 247) makes *υ* short in *κατεαγυῖα* (*κατεαγύα*). It may be remarked that Meisterhans, in his 2nd ed., p. 46, n. 408, still writes *κατεαγύα*, *κατεαγύαλ*.

In chapter VII (20 pp.) are found some interesting facts about quantity by position. Elaborate tables, illustrating the various combinations, are given. In chapter VIII (6 pp.) contraction and synizesis, in chapter IX (2 pp.) hiatus, and in X (17 pp.) the shortening of vowels before vowels are treated in the same manner. This latter subject is fully illustrated and elaborately

discussed. In chapter XI (2 pp.), on 'Crisis,' written and unwritten, all the examples are quoted; in XII (31 pp.) the subject of elision is treated exhaustively, and in XIII (1 p.) aphaeresis is examined. The examples of aphaeresis are exceedingly rare, only one clear case being found, and in it the vowel is written. Chapter XIV (3 pp.) treats of *N* movable. The Appendix (43 pp.) contains a list of the inscriptions used: A. Kaibel's inscriptions. B. Inscriptions not in Kaibel's collections (full text).

The value of a work like this depends much upon the accuracy and intelligence with which the observations have been made. That this work is in this regard trustworthy, we can fortunately feel assured, for the ability and fidelity of the author are well known: independently of this, the examples cited of each phenomenon are so full that the reader can for himself verify the conclusions.

M. W. HUMPHREYS.
University of Virginia.

A CLASSICAL NOVEL.

Masters of the World. By MARY A. M. HOPKUS (Mrs. MARKS). 3 vols. London. Bentley. 1889. 31s. 6d.

THIS is an ambitious and, it may be said, successful attempt to reproduce Roman life under the Empire. Whether the Romans felt and talked as they feel and talk in Mrs. Marks's novel is more than any critic can say. But her men and women are at least human, and they interest us. And further, the accessories of the picture are, on the whole, correct. The hero of the story is a certain Calpurnius Piso. The Pisos, it was said, were always very good or very bad, and our Piso is a very favourable specimen of the better class. But he has fallen upon evil times. The reign of terror which concluded the principate of Domitian, the time during which 'continuo et velut uno ictu rempublicam exhaustit' has begun; and this man of noble birth and primitive virtue, a hundredfold more fit to reign than the wretch who sat upon the throne, is manifestly doomed. He is, we suppose, not historical, but he may be said to be the Piso Licinianus, who for a few days shared the Imperial power with Galba,

put some quarter of a century late. Mrs. Marks has drawn a noble figure, who well represents the virtues and, perhaps I may add, the incapacity for power of the class to which he belonged. This is, I think, the most genuinely historical effect in the book. The figure of the Emperor himself was easier to draw, especially for an artist who did not feel the need of putting any light and shade into her picture. It is difficult, indeed, to see where the light comes into the character of the last of the Flavian princes. One cannot blame Mrs. Marks if she confines herself to describing his person, made visible to us by vivid touches from contemporary pens, his brutal humour, his suspicious rage, and all the sinister characteristics of the 'bald-headed Nero.' If Domitian is the villain on the throne, Calpurnius Crassus is the villain among subjects. But the outlines of his character are not sufficiently firm or distinct, and we seem to know much less of him than we do either of Piso or the Emperor. On the other hand, there is some admirable work in the three women, grandmother, mother and daughter. Cornelia, the eldest, is, perhaps, the only one that is distinctively Roman, but

we can fancy that we meet the others in the letters of Pliny; the matron Aemilia may have been such another as Pliny's own Calpurnia, and the charming Calpurnia as the daughter of Fundanus (Epp. v. 6), only not cut off in her youth. I must not forget to mention the pathetic little figure of Tertia, sadly frightened, poor child, as she lies dying, of the horrible dog Cerberus and other ghastly creatures of the nether world. Silius Italicus, Arulenus Rusticus and Mauricus, Regulus, whom even the good-natured Pliny could not endure, and not a few other historical personages figure in these pages. Pliny himself and Tacitus are only spoken of, though both were probably in Rome during the action of the story. Pliny was praetor in 93, when the tale opens, and though, as he tells us, he halted in his course of honours at this stage, he seems to have remained in the capital, while Tacitus certainly speaks of himself as an eyewitness of the horrors of Domitian's last years, we might almost say as involved by his presence in something of their guilt.

The story has been carefully worked out, and errors are not frequent. The Emperor is represented as absent from Italy in October 93. Was this so? Antonius Saturninus revolted in the beginning of this year, and Domitian set out with the intention of conducting the campaign in person. But the revolt was crushed at once, Antonius's German allies being prevented from crossing the Rhine by the breaking up of the ice

(ipsa dimicationis hora resolutus repente Rhenus), and Domitian, who had left Rome with reluctance, so much did he fear conspiracies in his absence, probably returned at once. Silius is spoken of as having been 'three times Consul,' but Martial's 'tertius consul' means that he was one of three consuls in his family. Curiously enough his name does not appear in the *Fasti*, though he certainly filled the office, as we know from the picturesque description of the attempted abdication of Vitellius. Mrs. Marks's names do not seem always right. A Calpurnius could hardly have had a son named Julius, as the lad had certainly not been adopted into the *Julia Gens*. *Cyathus* means a ladle not a cup.

'Two cups, two double cups, Callistus mine,
Fill high, fill high, with good Falernian wine.'

does not properly represent 'Sextantes, Calliste, duos infunde Falerni.' The poet asks for four *cyathi* to be put into his cup. The Roman capacity for drink was enormous, but it becomes miraculous if we suppose that the *cyathi* were cups. Martial's draught was merely a small tumblerful (about a third of a pint). Lower down we read 'Fill ten cups for Domitianus.' Why not say 'found guilty of treason' rather than 'found guilty of *maiestas*'? The elliptical use of the word makes its employment in this way very awkward.

ALFRED CHURCH.

Paulus Rawack: de Platonis Timaeo quaestiones criticae. Berlin, Mayer and Müller, 1888. 8vo. pp. 81. 2 Mk.

THIS book contains a critical examination of the text of several passages of the *Timaeus* and an appendix of 'testimonia veterum,' which, the author contends, may be turned to better account than has hitherto been done for the criticism of the dialogue. The short introduction is chiefly concerned with the amount of reliance to be placed on the 'lemmata' of Proclus, which, it is decided, ought not 'temere omni auctoritate privari,' although indisputably showing many corruptions. Herr Rawack then proceeds to examine the following passages.

(i) 17 C. The doubtful words in Par. A καὶ ἀφ' ἐκάστου τῇ τέχνῃ (τὴν τέχνην Hermann) are with Hermann and Böckh to be expunged: this is confirmed both by the lemma and the commentary of Proclus.

(ii) 19 A. For ἔφαμεν read φαμέν with the lemma of Proclus. This point is discussed at a length seemingly quite disproportionate to its minuteness: Rawack's intention is however to defend φαμέν in some other Platonic passages against the doubts of Badham and Hermann.

(iii) 21 E. For περὶ δὲ read with Proclus περὶ ὧν, referring to νομοῖς.

(iv) 22 C. Before κατ' οὐρανόν omit καί, which Proclus has neither in lemma nor in commentary.

(v) 30 B. The author argues (but not, I think, very convincingly) in favour of omitting τε after ἐννοον, and is doubtful as to the genuineness of ἐμψυχον.

(vi) 41 A. He has a long discussion of the opening words of the δημιουργοῦ δημιουργία. His main points are these: first θεοὶ θεῶν is equivalent to 'dii summi': which, as I think, is indubitably right. Next the difficulty of the sequel is to be met by discarding (on the proposal of Bernays) the words ἀδ' ἐμοῦ γενόμενα, so that the whole will run ὧν ἐγὼ δημιουργὸς πατὴρ τε ἔργων (i.e. ἔργα ὧν ἐγὼ δημιουργὸς πατὴρ τε) ἔλυτα κ.τ.λ. Thirdly the rejection of μὴ before ἐθέλοντος is advocated. The whole sentence is thus converted from an appellation into a statement. Notwithstanding the simplification thus attained—and certainly Rawack's correction is far preferable to Badham's—I doubt whether ears once familiarised with the received text will readily reconcile themselves to the amended version.

(vii) 80 E. For περὶ αὐτὸν read περὶ αὐτά. In the words immediately following, τῆς τοῦ πυρός... φύσις,