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***The First Year of Greek.* By J. T. Allen, Associate Professor of Greek, University of California. Pp. 375. New York: The Macmillan Company. \\$.130.**

W. E. P. Pantin

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garisms. Lucian was more Attic, not less Attic, than as we now know him.'

It is a pity that such a solid piece of work is marred by occasional misprints: e.g., p. 49, 'Although correct in eleven cases of the aorist of *σημαίνω*, yet in 73-36 L. has *ἐσήμνηα*.' Here *ἐσήμνηα* is meant, as is shown on p. 50. The Attic form of the imperfect of *ἐργάζομαι* (sic) is stated on p. 12 to be *εἰργαζόμην*, on p. 13 *ἡργαζόμην*.

W. E. P. PANTIN.

The First Year of Greek. By J. T. ALLEN, Associate Professor of Greek, University of California. Pp. 375. New York: The Macmillan Company. \$1.30.

THIS is a book of a new kind and we commend it to the notice of all whom it may concern. Its author's aim is to provide for the needs of 'students of college age' who, as he says, 'do not desire, and should not be expected, to begin the study of a language in precisely the same manner as children of fourteen or fifteen.' As many of them will not be able to give more than a year or two to Greek, 'the course must be more compressed; the content of the first year richer. Just so far as is possible in so brief a period the student must be given the opportunity of reading in their original form choice portions of Greek literature. . . . The selections have been chosen for their intrinsic merit and graded with greatest care, and deserve to be read and re-read many times. In fact, there are only a few that are not worthy to be memorised, which indeed was one of the chief considerations in determining their choice. For in learning a language like Greek there is hardly any exercise more helpful than memorising suitable passages both in prose and verse.'

The author has chosen with good judgment and from a wide range of authors. The pieces are interesting and varied and are not too hard for their place in the book if the learner goes slowly, revises often, and learns many passages by heart. In the earlier lessons we have, among other

attractive material, a few verses from the gospels, a line or two from some poet, Euclid's axioms. Single lines of Menander, many of which are easy (e.g. 'Ἡ γλῶσσα πολλῶν ἐστὶν αἰτία κακῶν'), are often introduced. After a time we have short pieces from Plato, then longer selections from the *Lysis* and *Protagoras*, short extracts (3 or 4 lines) from the tragedians, the Anthology, etc.

There are comparatively few exercises for translation into Greek. Those given are well planned to give practice in the words and types of sentence which occur in the reading. It is suggested that they should be expanded, and this will probably be found necessary in order to make the student thoroughly familiar with the common words and inflexions.

The editor is a scholar. He does not expect his pupils to be able to enjoy Greek literature without learning to distinguish fine shades of meaning. He does not rewrite the selections (except those from Herodotus) to make them easier, but he chooses carefully passages which contain only common words and standard constructions. The grammar (123 pages) is clear and thorough; the syntax is perhaps rather too much compressed; here and there the general statement is scarcely clear without an example.

The paper, print, and binding are admirable.

W. E. P. PANTIN.

Bernini and other Studies in the History of Art. By RICHARD NORTON, Museum of Fine Arts, Boston. With 69 plates. New York: Macmillan Company.

THIS volume is an admirable example of the aesthetic criticism of art. It touches the classical student in three chapters: the Art of Portraiture, Pheidias and Michel Angelo, and a Head of Athena found at Cyrene. Mr. Norton analyses the principles of portrait statues in Egypt, Greece, and Rome, and compares the portrait in statuary and in painting. The painting depends for its impression chiefly on the eyes, the carving chiefly depends on the mouth, since the peculiar power of