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

W. H. D. R.

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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 *ἐίργαζόμεν*, on p. 13 *ἡργαζόμεν*.

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

the two branches of art lies in colour and in form respectively. Egypt, Greece, and Rome are all realistic in portraiture, but they all try to represent character rather than physical peculiarities merely—until the time of decadence comes, and character gives place to sensation. But the character which the Greek sought was that of the whole man as he was, his inner self embodied in the form and moulding it; the Roman sought to depict a man as he appeared to his contemporaries: in the Greek, thought predominates, in the Roman, action. The second essay compares the genius of the two sculptors, which in itself seems to be not unlike, under the different influences of their religion and their moral ideas. In both the author sees the conception of a work of art as a whole, its parts and its decorations belonging naturally to the whole, and if separated from it losing their value. The Cyrenean head was discovered by Mr. Norton himself in the American excavations. He discusses its style in detail, and comes to the conclusion that it is by a local artist of the fourth century, and that it shows local influence.

The volume has a peculiarity which is welcome to the amateur, if that word be used in its true sense: it is free from art jargon, and expresses its thoughts with perfect clearness for any intelligent reader. The author's competence is obvious: no less his good sense and thoughtful penetration.

W. H. D. R.

The Equestrian Officials of Trajan and Hadrian. Their Careers, with some Notes on Hadrian's Reforms. By R. H. LACEY. Princeton, 1917.

THIS is a dissertation presented for the doctorate in Princeton University, and it is of more than average merit. In effect, the writer re-edits those items in the 'Prosopographia' which bear upon his subject, with necessary additions and corrections and full comments, accompanied by abundant references to the opinions of scholars on disputed points. The author is not merely a compiler; there is good criticism of divergent views. Inaccuracies are few. Among them is a statement on p. 60 that

'Hadrian received the tribunician power the second time . . . the third time.' Naturally the balance of probability will sometimes seem to the reader to incline in a different direction from that assumed by the author. It is hard to believe, for instance, that the title *legatus iuridicus* was ever applied to the independent governor of a province (p. 49). Such an officer must have been normally subordinate to a governor, though he may have been acting governor in an emergency, as the quaestor was on occasion in the Republican age. Mommson seems to have been right in holding that *promagister* could not apply to an imperial officer of finance (p. 43). There is no real difficulty in supposing that a man who at one time was an official of a *societas publicanorum* became later on an imperial *procurator*. Misprints in the thesis are rare. On p. 5 *moderationem* in a quotation should be *moderatorem* and on p. 49 *region* is an error for *reign*. A full index adds to the value of dissertation.

J. S. R.

Lost Mosaics and Frescoes of Rome of the Mediaeval Period. By C. R. MOREY. One vol. Small 4to, 10¼" x 7½". Pp. 70. Seven full-page plates, seventeen figures in text. Princeton University Press, Princeton; London: Humphrey Milford, 1915.

THE subject of this book causes it to fall outside the proper scope of the *Classical Review*; but it is of no small importance to students of mediaeval Rome, and furnishes a good illustration of the value of the study of drawings of Roman monuments. The author shows that amongst the drawings collected by Cassiano dal Pozzo, now preserved in the Royal Library at Windsor, there is a group which may be attributed to one Antonio Eclissi, a protégé of the Barberini, representing several of the mosaics which suffered restoration at the hands of Urban VIII. The study of these drawings enables us not only to recover details which the restorers obliterated or altered, but also to determine the true text of fragmentary inscriptions. It will be of interest to epigraphists that even so competent a