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## Ancient Italy *Ancient Italy*. By Ettore Pais. The University of Chicago Press, and Unwin, London.

J. S. R.

The Classical Review / Volume 23 / Issue 04 / June 1909, pp 131 - 132

DOI: 10.1017/S0009840X00003292, Published online: 27 October 2009

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### How to cite this article:

J. S. R. (1909). The Classical Review, 23, pp 131-132 doi:10.1017/S0009840X00003292

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'rejected restoration,' there appears to be no real evidence for them. This is clearly shewn.

In calling attention to the use that has been repeatedly made of 'Pullan's faulty measurements,' Prof. Lethaby fully admits his own indebtedness to the admirable survey of the fragments in the Museum made by the students of the Royal College of Art, under Prof. Pite.

The penetrating remarks on the frieze do full justice to its excellence, though it is placed below the Parthenon. The remarks also about colour are very much to the point. One must conceive of these great monuments as covered with colour, but 'harmonised and softened into waxy texture and hues.'

As is here shewn, there was an 'architrave order' at the Mausoleum also. In the notes on construction we learn that the pyramid steps had rolls or fillets at the back and two ends, which would throw the water away from the actual joints, a practical subtlety which is thoroughly Greek. The author says with special regard to the mitre joints which make the work resemble marble joinery rather than masonry, 'the whole out-

look is very advanced and even doubtful'; but in the best Athenian period we see mitre joints used for marble work.

The praise of Pythios the sculptor-architect, responsible also for the temple at Priene, is well-deserved, and the quotation from Vitruvius at the close is delightful in the gravity of its large outlook.

The volumes are well illustrated by plans, line-illustrations of architectural detail, and fine suggestive sketches of carving and sculpture. They are pleasant to handle, of good paper with wide margins and large print. The proof-reading has been careful, and we came across no printer's errors. The pagination is continued straight through to facilitate future binding. Altogether these are most notable booklets, and when the series is complete<sup>1</sup> it should form one of the most suggestive contributions to the practical study of Greek architecture in certain aspects, that has ever been produced.

THEODORE FYFE.

<sup>1</sup> Since this was written, the third study of the series, on the Parthenon, has appeared. A fourth and final part will appear later.

## ANCIENT ITALY.

*Ancient Italy.* By ETTORE PAIS. The University of Chicago Press, and Unwin, London.

THE title of this work hardly conveys a just idea of its contents. It is a miscellaneous collection of papers, bearing mainly on the history of the Greek settlements in Italy, Sicily, and even Sardinia. The amount of matter which is connected with the author's 'Storia di Sicilia' is larger than that which is cognate with the 'Storia di Roma,' and the former portion appears to me to be the more valuable. But in this short notice I can only touch on one or two articles particularly.

Like all the work of Prof. Pais, these essays are interesting and even fascinating when read rapidly and uncritically. But when the

processes are probed and the results are brought face to face with the evidence, the colours often fade, and chaos takes the place of plausible coherence. The first paper on 'Ausonia and the Ausonians' seeks to show that these two titles were applied in ancient times, and properly applied, to a much larger part of the land and inhabitants of Italy than has commonly been supposed. Material is selected from the warring pronouncements of ancient writers concerning the prehistory of Italy, and is wrought into a skilful mosaic in support of the theory. The unpractised reader will not guess the extent to which the process is a 'periculosae plenum opus aleae.' The ancient writers have to be taken on trust. There is no discussion of their intrinsic value as authorities; nor any

reference to publications in which such discussion may be found. The essay requires us to believe that fragments of a genuine tradition concerning the state of Italy in times a good deal older than the Trojan war are to be found in writers from Herodotus to Lydus.

The acceptance of such a belief is often purely a result of temperament, but it is odd to find that the 'littera scripta' sometimes exercises a great fascination over Prof. Pais, of all men in the world. Curiously, even if his Ausonian theory were proved, it sheds no light on the early ethnology of Italy, because the spread of the name Ausonia is due largely to political amalgamation carried out by Morges and similar heroes.

In the essay on 'Ausonia' the writer poses as a defender of tradition. In others he returns to his more familiar and congenial rôle. An ingenious paper is that on 'Siceliot elements in the early history of Rome.' The theme is old, but the treatment shews freshness and originality. Part of the article seeks to prove that the story of the 'First Secession' is a replica of an event in the history of

Gela recorded by Herodotus (vii. 153). The democrats drove the aristocrats out, and these established themselves at a town near Gela. They were induced to return by an ancestor of Gelo the tyrant of Syracuse. Of the argument in favour of this theory, I can only say 'mole ruit sua.' Its great ingenuity cannot beguile a reader even into a momentary belief. As Prof. Pais seems to admit that the 'Second Secession' is historical, one is much surprised to find that he does not employ here what we may call his 'principle-of-all-work,' so conspicuous in the 'Storia di Roma,' and pronounce the First Secession a pale reflexion of the Second.

I ought to say that there are a number of articles in the volume which I am not competent to criticize. Also that in spite of the faults of method which I have indicated, and numerous risky details on which I cannot touch here, there are very many acute remarks on current views, and on passages in ancient writers, which will make it indispensable that the work should be consulted by those who handle in future the same topics.

J. S. R.

### A THEORY OF VERSE STRUCTURE.

*Homerischer Hymnenbau nebst seinen Nachahmungen bei Kallimachos, Theokrit, Vergil, Nonnos und Anderen*, erschlossen von ARTHUR LUDWICH. Leipzig: S. Hirzel, 1908. 9 $\frac{1}{4}$ " x 6 $\frac{1}{4}$ ". xii, 330. In paper covers, 10 marks: bound, 12 marks.

THE main feature of Herr Ludwig's new book is a theory based on his discovery of 'a remarkable peculiarity in the architecture' of the *Hymn to Hermes*.

'In arranging the framework of his poem the poet has utilized the two numbers which receive special prominence in the opening lines of the hymn'; its 580 lines fall into 'pericopae' of four and ten lines respectively; this is simply another way of saying that 580 is divisible by 4 and 10, and this is all that Ludwig claims for his theory; he expressly

warns his readers not to expect a division into stanzas or strophes in which a pause in the sense corresponds with the close of each metrical group.

The 'symbolism' of the poet's arithmetic lies in his choice of the numbers 4 and 10, which are sacred to Hermes because he was born on the 4th day of the 10th month. Ludwig claims that his discovery vindicates the traditional length of the poem, and we have no right, he says, to add or take away a single verse. He gives examples of the same principle at work in many other hymns.

We do not deny the facts adduced by Ludwig; but do they mean anything? There is no doubt that the ancients occasionally constructed poems on arithmetical principles; but we are going beyond the