

inferior to it in interest. Besides containing full collections of the recorded forms of nouns and especially of verbs, it incorporates a quantity of valuable information not given elsewhere in the book; including many words recorded in the already existing glossaries, even if they do not happen to occur in the texts. The distribution of each word over the different villages is carefully noted. One of the very few inaccuracies occurs under the heading *βλέπω*, 'I see,' which is stated to occur only at Silli, its place being taken by *θωρῶ* and *τρανῶ* in Cappadocia. The facts are that *θωρῶ* and *τρανῶ* are as common in Silli as in Cappadocia, and *βλέπω* has a different meaning, viz. 'to wait (for).'

It is greatly to be regretted that the price (31/6) is so unreasonably high as to be likely to restrict unduly the circulation which a book of this excellence might otherwise have enjoyed.

RODERIC MCKENZIE.

Apotheosis and After Life. By Mrs. ARTHUR STRONG. London: Constable, 1916.

We congratulate Mrs. Strong on her courage in completing the publication of her lectures given in 1913 under the auspices of the Archaeological Institute of America. To students of those obscure movements, the development of Early Christian forms and the appearance of Oriental Religions (Mithraism, Orphism) in the later Roman Empire her book will be welcome,

They will find, as in her other books, a wide range of references both to monuments and to the best authorities, a number of illustrations in the text, never uninteresting and some of objects of rare quality, and a constant indication where illustrations of other monuments may be found. These are very numerous in that the book is based upon lectures designed to be given with lantern slides.

In her theory of the influence of the Imperial Apotheosis on design Mrs. Strong lays down that the Christian *Maestas* is a direct derivative of the Imperial Roman *Maestas*, the presentation of the Emperor as God. She implies also that the mood, religious and artistic, which presides over this form is peculiarly Roman in character and is disguised and even disfigured by the invasion of Hellenic religion and art. In a sense the theory is a subtler attempt to give prestige to Roman Art than the late Professor Wickhoff's. Like Wickhoff's theory it is a courageous attempt to find a special quality and a special value in Roman design. But in the intensity of her desire to gain recognition for her *protégé* the writer deals hardly with the Greek view of life and death and even with Greek Art. The traditional conflict of Aristotelian and Platonist is not so inevitable as that between the zealous lovers of Greek and of Roman civilizations. It is, however, a great gain that English Archaeologists, especially those connected with the British School in Rome, should direct their attention to the treasures of the late Pagan and early Mediaeval periods in Rome and in Italy. It is in this region that the Roman School has a great advantage over the School in Athens, and students of Art and History, civil and ecclesiastical, will heartily welcome the results of their research.

Few English Archaeologists combine so vivid an expression of a thesis with so complete a statement of the *apparatus criticus* as Mrs. Strong, and a reader of her book with an adequate library at hand and a capacity to use text and monument may enter straightway into the whole depth and breadth of the problem. The interpretation found for the meaning of each subordinate element of decoration on the gravestones of the later Roman Empire may strain belief and ignores too much the too scrupulous inattention to meaning shown in our time at least by tomb cutters and their clients. But with Mrs. Strong's book in hand no museum will be without interest, and a gravestone may lead to some strange buried religion.