

dicere can have the sequence of *dicebat*: and Madvig's tempting conjecture *'acceleret'* does not bear examination. Professor Cima boldly accepts the reading of one second-rate MS. (Lag. 20) *'accedere,'* defending it as the infinitive of a comparative clause in reported speech. But though cases may be quoted of an attracted infinitive after *ut* (Kühner *Ausf. Gr.* ii. 1037), Madvig's rule seems to hold good for relatives, that the infinitive can only be used when it can be replaced by a demonstrative with *et*; and this with *quo-eo* is obviously impossible. Hence Dr. Sorof is quite right in suspending his assent. In § 215 the reading *'aliam quoque scientiam'* deserves attention; in § 219 the substitution of *Graeciae* for *quoque* is not attractive. In § 187 Professor Cima adduces fresh support for the conjecture of Vassis to substitute *'vagabantur'* for *'videbantur.'*

A. S. W.

Sosii fratres Bibliopolaë, carmen præmio aureo ornatum in certamine poetico Hoëufftiano. Accedunt septem carmina laudata. Amstelodami apud Io. Mullerum. C1819CCCC.

THE Hoëufftian net was spread for night-ingales and has caught swallows. Of these eight poems two only, the first and the second, are worth the pretty paper on which they are printed.

The prizewinner, who bears the name of the professor of Latin literature at Messina, has chosen an attractive theme and writes good Latin. The scene of his poem is laid at the door of the Sosii's shop. While the *Georgics* are being dictated to scribes within, enter one after another Pompeius Varus, Orbilius, Cato the defender of Lucilius, and Horace, who carry on highly allusive con-

versation. The movement is rather stiff, and the rhythm gives us roughness instead of the careless ease of Horace's hexameters; but on the whole the poem is successful. The worst lapse is near the end: *'Grant, ye gods, that men may desire to glut the earth with manure, not with blood.'*

Next comes *'Sancti Nicolai Feriæ, carmen Jacobi Joannis Hartman Leidensis'* (the professor of Latin at Leyden, no doubt), which was rewarded with high praise. Here again the Latin is good, and the story is well told, though it is too commonplace for the stateliest measure ever moulded by the lips of man.

Next follows *'Carmen Ludovici Graziani Lucensis.'* This poet is a Lucan by residence but not in spirit, for he refuses to sing the horrid wars that are blazing on Libyan plains (plains!), where the most disgusting rage for inexhaustible gain fights against the champions of right and freedom; he refuses to sing several other matters; and chooses for the subject of his five or six hundred hexameters the bicycle. He combines some ingenuity of expression with conspicuous vulgarity of thought. Moreover he writes *quo* dative, *incus* masculine, *resonat* in the meaning *'fills with sound,'* *congaudet, quoque nunc* for *'even now,'* *Métaurus, chilometricos, ac ut*; he elides *vim* but not the second syllable of *totum*; like most of the Italians who contribute to this volume he leaves vowels short before *st-sc-sp*; having read in his Horace *'te suis matres metuunt iuuenis'* he prescribes bicycling for calves stricken with fever; and so on.

Let it suffice to give the titles of the rest. *'De Venatione Fulicarum,'* a massacre of wild fowl; *'Pax'* which describes the Peace Congress at the Hague; *'Acte,'* which is a story of Nero; *'Extremum Votum';* *'In Hodiernum "Progressum"'*

E. H.

CORRESPONDENCE.

Παρ' ἰστορίαν ἢ παριστορία?

IN MARTIAL, *Liber Spect.* lxxi. 8, Mr. Housman (see pages 154-5, of the current volume of *The Classical Review*) has cleverly restored, I think, *'tantum'* for *'tamen'* and *παρ* for *'itap'* (thus *'getting profit out of'*

Mr. Buecheler's discovery); but rather than *παρ' ἰστορίαν*, a phrase of which the lexicons give no instance, I should be inclined to write (what is nearer to the tradition) *παριστορία*, a word which was used by Byzantine

authors in the sense of 'a false narrative,' and may (we can suppose) have been used by the Roman poet in the sense of 'a deviation from the story.' Possibly it may be objected that with 'est facta *παριστορία*' one would expect 'hac re,' not 'haec res'; but in an epigram perhaps more than ordinary

poetic licence is allowable. On the other hand possibly it may be objected that with *παρ' ιστορίαν* one would expect 'acta,' not 'facta'; and also that *παρ' ιστορίαν* has to do duty for *παρὰ τὴν ιστορίαν*.

SAMUEL ALLEN.

VERSION.

I never drank of Aganippe well,
Nor ever did in shade of Tempe sit,
And Muses scorn with vulgar brains to
dwell;
Poor layman I, for sacred rites unfit.
Some do I hear of poets' fury tell,
But, God wot, wot not what they mean
by it;
And this I swear by blackest brook of hell,
I am no pick-purse of another's wit.
How falls it then, that with so smooth an
ease
My thoughts I speak; and what I speak
doth flow
In verse, and that my verse best wits doth
please?
Guess we the cause? What, is it this?
Fie, no.
Or so? Much less. How then? Sure, thus
it is,—
My lips are sweet, inspired with Stella's
kiss.

SIR PHILIP SIDNEY.

Οὐκ ἔμὸν ἐνδιάειν ἐνὶ Τέμπεσιν οὐδ' Ἀγανίπτης
πίνειν· οὐ Μοῦσαι τοῖσι τυχοῦσι φίλαι.
εἴμ' ἀδαής, ἀμήγυτος· ὄσοι δ' ἕμνοῦσι ποιητῶν
τὴν μανίην, ἴστω Ζεὺς, τί λέγουσ' ἀπορῶ.
οὐ μὲν τὰν Ἀχέροντος ἀνάλιον ὤμοσα λίμναν,
οὐδὲ σοφῶν κλέπτῃς εἰμί τις ἀλλοτριῶν.
πῶς οὖν ῥήμαθ' ἐτοῖμα πάρεστί μοι, ὦδ' ἐνὶ
μέτροις
κείμεν', ἀτὰρ καὶ τοῖς ἄκρα σοφοῖς δόκιμα;
ταῦτ' ἦλθεν διὰ τί ζητητέον· ἦ διὰ τοῦτο
ἦλθε; πόθεν; δι' ἐκεῖν' οὖν γέγον'; ἀλλ'
ἄτοπον.
πῶς ἄρα; νῦν ἔγνωκα· παρ' Ἀστερίης τὸ φίλημα
κείνο λαβὼν οὕτω χεῖλε' ἔχω γλυκερά.

W. H.

ARCHAEOLOGY.

COMMUNIQUE ON STRZYGOWSKI'S *ORIENT ODER ROM.*¹

I AM glad to be allowed an opportunity of drawing the attention of the readers of the *Classical Review* to the contents of an important work by Prof. Strzygowski of Gratz University.

In a recent number of the journal Prof. P. Gardner described Wickhoff's theories of the origin and character of 'Roman art,' as set forth in his edition of the famous

¹ *Orient oder Rom*. Beiträge zur Geschichte der spätantiken und frühchristlichen Kunst. By JOSEPH STRZYGOWSKI. Leipzig, 1901.

illuminated Genesis at Vienna. These views, together with those of F. X. Kraus—the two leading authorities in Germany,—the two leading authorities in Germany, it would generally be said, on late classic and early Christian art—are now taken by Prof. Strzygowski as a text from which to illustrate the results of his own studies in the same problems,—studies which have led him to opinions widely different from those of the above mentioned writers.

Wickhoff regards the post-classic art of the Levant as little more than a gift from Rome, where the local artistic spirit had reshaped the material drawn in a pre-Christian age from the East into a rational,