

nett' (whom Tully calls, one hardly knows why, Autronius), and Dr. Postgate's own renderings of Dickens and Miss Austen. To say nothing of a Latin Mrs. Bennet, who would have thought that Mr. Alfred Jingle's apologue of Don Bolaro Fizgig and the stomach-pump would go into Latin prose? Yet it does, and reads like a page of Petronius. Any student of enterprise should be tempted by agreeable *tours de force* like these. In general, of course, the proposed tasks are less exciting, as one would expect. The English passages are very well chosen. They are often difficult, but never without some kind of kinship to Latin which makes them translateable. So many examiners seem to confuse

what is legitimately difficult—what *can* be done, given skill and knowledge—with what really can no more be put into a proper Latin form any more than can a page of Bradshaw or a column of musical criticism! But Dr. Postgate is too old a hand for that.

Another new feature of the book is its Appendix. The first part of this summarises rules given in the Introduction, and illustrates them by reference to the select passages. The second part consists of a series of notes on the passages, showing some of the more important words which a translator should keep in mind. Both sections should be most useful.

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To the Editors of the CLASSICAL REVIEW.

Plutarch, *Vita Marii*, XXIV. 3.

Οἱ Κίμβριοι.

Τοῖς δὲ τοσοῦτον περιρῆν ὑπροφίας καὶ θράσους κατὰ τῶν πολεμίων, ὥστε, ρώμην καὶ τόλμαν ἐπιδεικνύμενοι μᾶλλον ἢ πράττοντές τι τῶν ἀναγκαίων, γυμνοὶ μὲν ἠείχοντο νυφόμενοι καὶ διὰ πάγων καὶ χιόνος βαθείας τοῖς ἄκροισ προσέβαινον, ἄνωθεν δὲ τοὺς θυρεοὺς πλατεῖς ὑποσίθεντες τοῖς σώμασι, εἶτα ἀφιέντες αὐτοὺς ὑπεφέροντο κατὰ κρημνῶν ὀλισθήματα καὶ λισσάδας ἀχανεῖς ἐχόντων.

Might I suggest to the managers of the Public School Alpine Sports that a competition, conducted rigidly under the above conditions, would afford an interesting test for comparing ancient and modern vitality and hardihood?

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To the Editors of THE CLASSICAL REVIEW.

In reading the *Choëphoroe*, I am puzzled by the striking phrase *χαλκηλάτῳ πλάστῳ* γγ. 290. Hesychius and the *Etymologicum Magnum* offer the explanation, which is most usually adopted—viz. *πλάστῳ* γξ ἢ μάστιξ, ἀπὸ τοῦ πλῆσσειν. This would appear to be a mere conjecture, as the regular meaning of *πλάστῳ* γξ is the 'scale-pan' of a balance, and it is also used by Hippocrates to mean a 'splint' for keeping broken bones in place. This suggests, rather, a derivation from *πλάσσω*. Moreover, how could a whip be called *χαλκήλατος*, 'beaten out into metal'? The general signification of *πλάστῳ* γξ, especially when coupled with *χαλκήλατος* seems to be a flat plate of metal. Is it possible, then, that it might have the same

meaning as the word 'lamina' in Lucretius (Bk. III. 1017), 'verbera carnifices robur pix lamina taedae,' and refer to the torture of the red-hot plate? I cannot find anything to show that such a torture was familiar to the Greeks, as it must have been to the Romans; cf. Horace, *Epistles*, I. 15. 34, 'scilicet ut ventres lamna candente nepotum diceret urendos, correctus Bestius.' But all these tortures were probably Semitic in origin, and it would seem, from the parallel passage in the *Eumenides*, ll. 186 sqq., that the Erinyes (whose persecutions are being described in this passage of the *Choëphoroe*) would have been quite at home in an Eastern torture-chamber. It may be an intentional imitation by Lucretius, or a mere coincidence, that the 'pix' in the line quoted seems to indicate the *πισσοκώνητος μόρος*, which is described just above in l. 268 of the *Choëphoroe*—θανόντας ἐν κηκίδι πισσῆρει φλογός.

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To the Editors of the CLASSICAL REVIEW.

I am desirous of getting as complete a catena as possible of passages in ancient literature relating to Rome—chiefly the city—illustrating the place it held in the minds and affections of people down the ages. Any quotations will greatly oblige.—Yours faithfully,

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June 27, 1913.

XENOPHON, *HELLENICA* II. ii. : THE CONSPIRACY OF THE ΚΑΛΑΜΗΦΟΡΟΙ.

To the Editors of the CLASSICAL REVIEW.

Will you please allow me space to retract my note under the above heading in vol.