in Dr. Cureton's solitary fragment. But we must go behind the MSS. and determine what version was employed by the earliest extant Syriac writers. Little thorough work has been done in this direction. A specimen was afforded in an appendix kindly added by Mr. Woods to my paper (No. viii.) in the *Studien Bibl.* 1885. Perhaps Mr. Norton has the leisure to devote himself to the examination of quotations in all available extant works, or fragments of works, of early Syriac writers. We commend this to his more careful consideration. He could not make more important addition to the literature of his favourite study.

G. H. GWILLIAM.

De Coincidentiae apud Ciceronem vi atque usu.
H. LUTTMANN. Gottingae, 1888.

In these days of laborious specializing when scholars can be found who think a life well spent on elucidating the uses of *cum*, one need not be surprised at a book of 116 pp. on *Coincidence* in Cicero; and a short summary of its contents may be found interesting.

As some scholars may not know even the meaning of the word, a short history of the discovery of this new grammatical species is first given, then a definition follows. When two or more clauses come together *e.g.* *cum dico me, te, Brute, dico; quidquid voluit videat*; *si dei causae non dimittatur* either identical in meaning or one contained in the other (like a minor in a major premiss), they are as it seems called *coincident*.

If *coincident*, each clause must be coincident in time and so must have the same tense, or what is practically the same tense; but this is not always the case. In *non-coincident* clauses must be carefully distinguished from 'coincidence' of meaning.

Further as we make no practical progress by repeating identical propositions such as *when eggs are eaten, eggs are eaten,* practically, coincident clauses must differ somewhere in form of expression, *e.g.* in subject or in predicate *(e.g. by help of adverbs)* or in object, sometimes in all three. Forthwith all conceivable forms of these variations are classified under four great *genera* and 12 species with still more subdivisions, all duly tabulated in the Index at the end. Even the number of times (in Cicero) that *si, quod, cum,* &c. are used to connect these clauses are laboriously registered.

Then, in chapter III, the variations of the related tenses in coincident clauses are similarly classified at still greater length. Congruence of tenses being necessary for coincidence (though not peculiar to it or partaking of its essence), the apparent exceptions to the law are explained: *e.g.* the congruence of perfects with historic presents, of present-perfects with presents: of imperatives and future, of futures simple and future-perfects, and here it is pointed out that the future-perfect was often used merely to distinguish a *non-continuous* future action from the continuous action of the simple future *(cf. p. 69).*

So too the congruence of indicatives with subjunctives, of present participles and the gerundive (treated suggestively here as a present participle) with finite (imperfect) tenses, of the past participle with perfect and pluperfect tense or *futurum exactum*, of *posse* &c., and pres. infin. with present perfect and future tenses, are illustrated and explained. Lastly dependent infinitives present past and future, and their congruence in coincident clauses with finite indicative and subjunctive tenses, are examined and classified. The whole subject is worked out elaborately and in a scholar-like way, and occasionally some fairly interesting points of grammar crop up: *e.g.* on pp. 101-2 it is shown that the perfect infinitive in certain cases owing to its collocation with some main future tense has the force of a future-perfect indicative or of a subjunctive, *e.g.* *omnia a te datis mihi putabo si te videro; arma qui non habuerint eos increna fuisse sinece*, where also he notices by the way the use of the dative of fut. perf. and perf. conjunct.

Generally in establishing these practical congruences and coincidences not enough account is taken of the freedom with which a passing change of thought changes the intended regularity and symmetry of a sentence before it is completed. On the whole, though the results are not great or adequate to the labour spent, the book is worth the attention of scholars and teachers as it suggests a somewhat new and sound view of the phenomena of compound sentences.

J. E. NIXON.
inquirer will recall the sense of disappointment experienced in so comprehensive a collection as that of Berlin, where the attention is distracted by the surrounding objects, and an all-round view of a work of art is often rendered impossible by the proximity of other statuary. By a very simple contrivance almost every statue and bust in the Slater Museum can be made to revolve, with that advantage to the student need not be stated. The obvious benefit of examining a statue from every point may be illustrated in the case of a work hitherto only known to us from photographs and wood-cuts; in the sitting bronze figure of a boxer, discovered at Rome in 1886, a cast of which was furnished to the museum by Lanciani, the modelling of the back reveals itself as a marvel of art, quite as remarkable as the battered ears, the scarred neck, and the general air of exhaustion in the countenance.

The governing principle in a collection of limited extent should be the fullest illustration of Greek art in the splendid vigour of its maturity and in the succeeding period of a superb technical ability that grapples with the most intricate problems of emotional expression. Hence the works of Graeco-Roman art are but meagrely represented at Norwich, specimens having been selected with a view to define the dependence on the earlier types as well as the points of conscious departure from those standards; e.g. the Youth of Stephanos, and the Ludovisi-group of Mother and Son ('Orestes and Electra') by Menelaos. And so, on the other hand, the aim to focus the attention on the highest achievements of Greek art has led to a restricted exposition of archaic Greek work. We look in vain for the reliefs from the Parthenon pediments as well as the frieze, the Apollo-group with Centaur and Lapith-woman from the temple of Olympian Zeus, two sections of the Zeus altar at Pergamon, the Praxitelian Hermes, Venus of Milo, Niobe and daughter, Harmodius and Aristogeiton, the Nike of Samothrace, etc., etc. In the centre is poised the Nike of Paionios on a triangular base, reared to the actual height of the original, about nineteen feet from the ground. To one who has hitherto seen this figure on the ordinary low pedestal, and who has confessedly been disappointed in the impression received, the effect produced by the correct elevation is overpowering; the attitude of the goddess rushing through mid-air is absolutely truthful.

One might continue to speak of the arrangements by which without any meretricious resources a delightfully mellow light pervades the galleries, but it is foreign to the purpose of this notice to herald the praises of this special collection; its aim is rather to indicate that within a moderate compass may be comprehended the material to illustrate satisfactorily the canons of Greek taste.

Together with this collection, and by way of comparison with its arrangement, I had intended to discuss the casts at the Metropolitan Museum of New York. But years may elapse before this will be in proper shape for study. Meanwhile it is to be hoped that some of its more glaring characteristics, such as the immediate fellowship of Assyrian bas-reliefs, Phigalian friezes, and pedimental groups of the Parthenon, or the equally alarming treatment of some of the casts to an oil-saturation, will be definitely abandoned.

**NOTES.**

**ARISTOPHANES, Acharnians 484 (Dindorf).**

_οὐδὲν ἅπαντας ἀνακελὼν βοῶν_ is perhaps the most commonly received reading. R. gives βοῶνς. The difficulties of interpretation that beset the various conjectures are well known. They are perhaps less with the reading _οὐδὲν ἅπαντας ἀνακελὼν βοῖς_: _βοῖς_ being accusative plural of _βοῦς_, a sail-rope (cf. _Od._ 2, 426: _Hymn._ in _Ap._ Pyth. 229).

_The sense will then be_ "So you were going to shake out every rag of canvas (to try every means), were you!" and _Dicaeopolis_ twists the Chorus with the sudden collapse of their attack. With _ἀνακελῶν_ _βοῖς_ in this sense maybe compared the _Mονοικόν advicos bonus ediles_ of _Crimsonor_ in the _Anthology_ 1, 348 (Jaco). **ALFRED GOODWIN.**