

of Horatian lyric, not to mention a version of Burns's 'Wee, sleekit, cow'rin', tim'rous beastie' in the metre of Hadrian's 'Animula vagula blandula', and, in Greek, Homeric hexameters, tragic iambs, elegiacs, anapaests, and anacronics. Thirdly, Mr. Mildmay shows enterprise and courage in his choice of English originals. Most scholars would hardly venture to put into Homeric hexameters Kipling's 'Hymn of the Breaking Strain' (published in the *Civil Engineering Magazine* of 1935) or Southey's 'St. Romuald'. With what must have been considerable effort and at the cost of many roughnesses and some errors in grammar and metre Mr. Mildmay gets through. The same virtues and weaknesses characterize the rest of his work. He possesses, and needs, a wide vocabulary and considerable ingenuity, but there are not many traces of the *ultima lima* and in particular he allows himself far too many elisions in his Latin elegiacs and lyrics. Misprints are rather numerous and mistakes in Greek accentuation still more frequent. However, Mr. Mildmay will doubtless claim with Propertius that *in magnis et voluisse sat est* and who shall say him nay? Perhaps he will tempt others to see if they can do better with some of the interesting but difficult pieces which he has chosen. It should be added that an original poem in Latin Alcaics on 'The Invention of Plumb-volatile' remains an enigma to the present reviewer.

E. A. BARBER.

Exeter College, Oxford.

Baalbek—Palmyra. Photographs by Hoyningen-Huene, text by David M. Robinson. Pp. 136; 66 plates, 2 plans. New York: J. J. Augustin, 1946. Cloth, \$7.50.

THIS is a sumptuous picture-book. The plates are works of art, and do full justice to the grandeur of

the ruins and their contrasted settings—Baalbek among the blooming orchards of the Beqa'a beneath the snows of Lebanon, and Palmyra amid austere wastes of sand and rock.

Apart from the plates there is little to praise. The two plans are borrowed (without acknowledgement) from an apparently French source: that of Baalbek has a variety of hatching unexplained in the text. The architectural commentary consists of a meticulous and wearisome description of the monuments, enlivened by some rather naïve suggestions of Egyptian or Phoenician influence. No attempt is made to appreciate their interesting baroque style or to assess their place in the development of Hellenistic and Roman architecture. Since Heliopolis has no history, the historical introduction to Baalbek is free of errors, though the author has failed to notice the view that Heliopolis was under Augustus' arrangements a part of the colony of Berytus, and was only given the status of a separate colony by Septimius Severus. The longer and more pretentious history of Palmyra is a strange assortment of ill-digested scraps of learning. We are told that decrees issued by Germanicus regulating the customs dues show 'how independent Palmyra was'; the author omits to mention another inscription which proves that the city was at this date under Roman military occupation. The tariff inscription is cited to prove that 'Hadrian in 137 A.D. cancelled the loose system of Greco-Palmyrene fiscal taxation and introduced new tariff laws'. The correspondence between Aurelian and Zenobia in the *Historia Augusta* is quoted as if it were genuine. It is a pity that the publishers were not content with a picture-book.

A. H. M. JONES.

University College, London.

CORRESPONDENCE

To the Editors of 'The Classical Review'

Dear Sirs,

In my notice of Mr. Levens's excellent edition of the *Fifth Verrine* (C.R. lxi. 105-6) I commented adversely on the absence of an index to the very full commentary. It has now been brought to my notice that there is an index between the end of the commentary and the vocabulary. How I came to miss it passes my comprehension. In fairness to the author and publishers, to whom I owe an apology, its presence should be pointed out.

Yours faithfully,
E. J. WOOD.

University of Leeds.

as the first of three senses of ἀναγκαῖον, οὐδ' ἀνευ οὐκ ἐνδέχεται ζῆν ὡς συνατίου (οἶον τὸ ἀναπνεῖν καὶ ἡ τροφή τῷ ζῳῳ ἀναγκαῖον, ἀδύνατον γὰρ ἀνευ τούτων εἶναι) καὶ ὧν ἀνευ τὸ ἀγαθὸν μὴ ἐνδέχεται ἢ εἶναι ἢ γενέσθαι ἢ τὸ κακὸν ἀποβαλεῖν ἢ στερηθῆναι (οἶον τὸ πνεῖν τὸ φάρμακον ἀναγκαῖον ἵνα μὴ κάμνη, καὶ τὸ πλεῦσαι εἰς Αἴγιναν ἵνα ἀπολάβῃ τὰ χρήματα). This passage brings out the point, not emphasized by Mr. Tate, that ἀναγκαῖον is not the Greek for 'minimum' in a merely quantitative sense, in which, e.g., a straight line may be said to be the minimum distance between two points, but in what may be called a teleological sense, as referring to the existence or purpose of some living being.

CLEMENT C. J. WEBB.

Pitchcott, Bucks.

To the Editors of 'The Classical Review'

THE GREEK FOR 'MINIMUM' (C.R. lxii. 1)
Sirs,

Mr. J. Tate in his article might have referred to Aristotle's 'dictionary of philosophical terms', *Metaphysics* 4, where, in c. 5 (1015^a20 ff.) he gives,

To the Editors of 'The Classical Review'

THE TANAGRA INSCRIPTION (C.R. lxii. 1)

Dear Sirs,

The instructions for a weekly requiem on Friday for the repose of the souls of the dedicatōr's family

in Holy Trinity Church, as given by Professor Calder, are extremely interesting. May I comment on a few points?

l. 9 *δισκοφανείς*, 'having the appearance of a ring' or disk, as in the Eastern Orthodox Church to-day. *χαρόν*, 'sweet' rather than 'dainty'.

l. 10. I take the phrase *ἀκτίων ἢ νιφάδεσσιν εὐκότα* as a whole referring generally to the Eucharistic Gifts. (My brother-in-law, Mr. R. W. Cruttwell, would make *εὐκότα* refer directly to *δώρα* in l. 6.) The use of *ἢ* shows that the words cannot be used to refer to the Bread and Wine separately, with or without chiasmus. The writer is surely thinking of the description of the Transfiguration of our Lord in Mark ix. 2 f. *στίλβοντα* (cf. *h. Hom.* 31. 11) *λευκά λίαν ὡς χιῶν* (the words *ὡς χιῶν* are found in D and in the Latin MSS.—*velut nix* in the Vulgate—and probably represent the writer's thought), *οἷα γναφεὺς ἐπὶ τῆς γῆς οὐ δύναται οὕτως λευκάναι*. The phrase is one: the *δώρα* are identified with our Lord, who is 'bright as the sun shining in his strength (Rev. i. 16b *ἀκτίων*), or as new fallen snow' (*ὡς χιῶν*).

l. 11. I agree with Professor Calder that the writer means 'to offer incense for the dead' by *νεκρῶν ἀποθύμια ῥέζειν*, connecting *ἀποθύμια* with *θυμιάω* as in Luke i. 9.

H. G. BLOMFIELD.

Newquay Parsonage, Cornwall.

THE APEX

To the Editors of 'The Classical Review'

Dear Sirs,

Quintilian in the *Institutio Oratoria* i. 7. 2, 3

writes: '. . . longis syllabis omnibus apponere apicem ineptissimum est, . . . sed interim necessarium, cum eadem littera alium atque alium intellectum, prout corrupta vel producta est, facit; ut *malus*, utrum arborem significet, an hominem non bonum, apice distinguitur; *palus* aliud priore syllaba longa, aliud sequenti significat; et cum eadem littera nominativo casu brevis, ablativo longa est, utrum sequamur plerumque hac nota monendi sumus.'

I dare say it is common knowledge, but it was news to me, that the Romans both in writing and in inscriptions put a distinguishing mark (*apex*) over a long vowel in cases of ambiguity, e.g. to distinguish the ablative from the nominative of *mensa*. (That this is what Quintilian means seems clear and is supported by Lindsay, Cagnat, and others.)

After thirty years or more of teaching Latin and Greek, I have started in retirement to read at large in the two languages, and am surprised to find how difficult to read much Latin is if it is not already familiar. If the Romans found it 'necessary' to use distinguishing marks over ambiguous vowels, why do we by omitting these marks make the language unnecessarily hard for ourselves? Anything that would make Latin and Greek easier to read would make them more read. What is the objection to printing our Latin texts as the Romans wrote them?

Yours faithfully,

F. M. HICKS.

Red Lane, Shawford, Winchester.

SUMMARIES OF PERIODICALS

REVUE DE PHILOLOGIE

LXXIII. 1 (1947)

A. J. Festugière, *Platon et l'Orient*: the two elements in Oriental thought which may have influenced P. are (a) Chaldaean astrology and (b) Persian dualism; as for (a), though some features of it (e.g. the twelve gods), transmitted through Eudoxus, serve for ornament and colour, his theory of the soul owes nothing to it; as for (b), though he may have borrowed from it in the *Politicus*, his treatment of the problem of evil is strictly philosophical, not mythical. P. Chantraine, *Xenophon, Economique, viii.* 19: defends *φῆσι* of the manuscripts. X. is alluding to *Hippias Major* 228 d and *φῆσι* marks the quotation. J. Schwartz, *Horace, A.P.* 63-69: (1) in 65 reads *dū lacus aptus et alnis*, assuming that *palus* is a reader's gloss to suit which the end of the line has been altered; (2) regards the whole passage *sive receptus . . . mortalia* as an interpolation, not earlier than A.D. 52, referring to three engineering works of Claudius.

LXXIII. 2 (1947)

G. Posener, *Les Douanes de la Méditerranée dans l'Égypte saïte*: the inscription of Nekhthorheb throws light on the reorganization of customs and restriction of Greek traffic after the civil war and

the victory of Amasis. V. Georgiev, *Une Inscription prétendue éléocrétoise*: offers a revised text of the inscription from Dreros published by van Effenterre in xx. 131; the inscription is not bilingual but entirely in Doric, a dedication by a goatherd to Hermes *Ἰζαλος*. E. de Saint-Denis, *Syntaxe du latin parlé dans les Res Rusticae de Varro*: emphasizes the position of *R.R.*, written in 36 B.C., in the history of the language, and examines irregularities of syntax which reflect continuity of spoken idiom.

LXXIV. 1 (1948)

M. Niedermann, *Iotacismus, Labdacismus, Mytacismus*: argues against Bickel that *iotacismus et mytacismus et labdacismus* in Quint. i. 5. 32 is genuine. J. Guey, *Encore la 'pluie miraculeuse'*: combines an inscription from Aquileia with Dio's account of the 'miracle' of A.D. 172 to reconstruct the career of the priest Harnuphis and his relations with M. Aurelius; the Hermes Aerios of Dio is the Egyptian god Thot. P. Louis, *Sur le sens du mot ἀήρ chez Homère*: traces development from 'mist', 'vapour' (in suspension; he accepts the connexion with *αἴρω*), opaque or diaphanous, to 'lower stratum of the atmosphere' and the classical use.