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1. Of these 377 words only about 99 are taken from the Cairo material or from the longer fragmentary plays. This fact reinforces Mr. Durham's contention (p. 34) that Phrynicius and the other grammarians had been sufficiently careful to embalm in short citations such words as could be criticized. Of the 63 words, for instance, condemned by the grammarians, only 12 reappear in the more continuous extant material.

2. In the list are included 39 words which occur in Plato and 69 which occur in Middle and New Comedy. It is desirable to have this matter displayed in the catalogue (see Durham, p. 36), but it is also essential to remember that one question at issue is that of including in the canon "even" the New Comedy. Without detailed examination of the list one cannot tell how far these 39 and 69 overlap.

3. In the list are also properly included 14 titles of Menander's plays which are "unsupported" by Attic usage. It is, however, reasonable to argue that Menander would not have given, in this prominent way, deliberate offense to accepted usage.

4. Akin to this question is the consideration of the words, some of them isolated, which were used for comic effect. Thus a word like *βουκόρυζα*, formed by comic analogy, transgresses no Attic tradition. The comic term *Ἀλεξανδρώδης*, naturally not found before the time of Alexander, it is as anachronistic to stigmatize as non-Attic, as to call "Rooseveltian" non-Colonial, or "Georgian" non-Elizabethan.

5. We might justly reiterate here (as was emphasized on p. 22) that many words might prove to be "good" Attic if we could recover the whole vocabulary, spoken and written, of which only parts have been preserved (cf., for example, *δωδεκάπους* *Men.* with *δεκάπους*, *Aristoph.*).

But when all such allowances have been made there is undoubtedly a residuum of words and usage indicating, according to the bias of the critic, either "degeneration" or "growth" of the language. Those who believe that it was still a living and growing organism will be inclined to accept as "approved" such words as are of normal Attic formation (e.g., *ἀνθρακίς*) and, unless Attic Greek is a term to be construed in as narrow a sense as "Ciceronian" Latin, will include in the canonical Attic such remains of the New Comedy as we are in a position to appraise.

In any case, Durham's careful and keen investigation brings us nearer to the point where we have a right to pronounce judgment.

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Libanii Opera. Recensuit RICHARDUS FOERSTER. Vol. VIII.
Leipzig: Teubner, 1915. Pp. 683. M. 14.

Foerster says that this latest volume has been the most difficult part of his great task of editing Libanius. Yet he still has to sift and arrange more

that 1,600 letters, now accessible only in Wolf's eighteenth-century edition. It was the *Letters* that first, in the seventies, aroused his interest in Libanius, and with these he will complete this edition. Already he has given us more than Reiske lived to edit. This volume contains the *Progymnasmata*, and the *Hypotheses* (*argumenta*) familiar to every reader of the *Orations* of Demosthenes, though one does not always remember to credit them to Libanius.

Under the general heading *Progymnasmata*, for which only inferior MSS are available, are arranged *μῦθοι*, *διηγήματα* (*narrationes*) *χρέαι*, which are famous *bons mots* defended and illustrated, *γνώμαι*, *κοινοὶ τόποι* (*loci communes*), *συγκρίσεις*, comparisons of town and country, rival heroes and the like; *ἠθοποιαί*, or appropriate remarks by great personages on great occasions, *ἐκφράσεις*, descriptions of works of art, drunkenness, spring, etc., *θέσεις*, such as *εἰ γαμητέον*, to which Libanius, unlike "Punch," answers "Do"; an ingenious defense of the law which forbade marriage with a deceased husband's brother—Foerster rejects this—and typical *ἐγκώμια* and *ψόγοι*, both paradoxical and normal. Then follows the *Vita Demosthenis*, composed, like the *Argumenta* which take up the last hundred pages of the volume, at the request of Montius, proconsul of Constantinople about 352 A.D. For these last, *cum adhuc tantum discerpta et incomposita ante singulas orationes Demosthenis legerentur*, Foerster used 121 MSS and they gave him much trouble. When edited by Blass, Butcher, and Fuhr the original spelling was altered, *Blassio auctore*, and Attic crasis and elision were used in order to make Libanius conform to the best Attic standard. Foerster has restored the usage of Libanius. The 27 *ἠθοποιαί* contain in proportion more literary reminiscences than the other *Progymnasmata*. They are in some cases almost paraphrases of extant tragedies, or suggest other ways of handling the legends. Of the 30 *ἐκφράσεις* only 7 are accepted as genuine. It is to be noted that when, as often, Foerster rejects a composition that has hitherto been ascribed to Libanius, it is partly because he thinks it lacks the *simplicitas et gratia* of the genuine pieces; but he makes the test of language decisive. For instance, he rejects several in which *ὁ λοιπός* is used to describe the left foot, a usage that seems natural to us. The commonplaces are usually brief and are ready to be inserted *en bloc*. One can see from this collection how hard Libanius worked to save trouble for inferior or lazy rhetoricians. When, for instance, Julian in his second Oration and in Epistle 16 describes the ordeal by water to test the legitimacy of the children of the Celts, he was probably borrowing the *διήγημα* of Libanius which gives a concise account of the essential facts to which Julian need add only the emotional touches. A leading spirit, such as Libanius or Themistius, having launched such a *διήγημα*, it becomes a *κοινὸς τόπος*, and the rest of the tribe will never let it die.

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