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REPORTS

PHILOLOGUS, Band LXXV (N. F. Bd. XXIX) (1919), Heft 1 and 2.

Pp. 1-67. C. Ritter, Platons Logik. (To be continued later.) This treatise was written some years ago. As originally planned it kept close to the latest dialogues (Parmenides, Sophistes, Politikos, Philebos, Timaios and Nomoi) touching incidentally on the Menon, Phaidon, and Theaitetos. Though the collection of materials is not complete, many sections have been worked over. 1. In opposition to the Eleatics Plato maintained that every logician must presuppose thinking and its actuality before he can lay down rules for it with his law of identity. He finds that judgment (λόγος) is the form in which actual thinking expresses itself. Insight into the nature of judgment must also make clear the meaning of the laws valid for judgment or thought. While Plato did not bring into vogue a formula for the law of identity, which he has made into an instrument of knowledge, from what he says about the so-called law of contrast, its positive counterpart can be easily restored. The rule of the excluded third can be derived from Sophistes 250d. 2. The concept of being and the nature of judgment. (Soph. 244d.) 3. The categories (and negative definition). As set forth in the Sophistes it would seem as if the three pairs of concepts—being and not-being, identity and difference, motion and rest—were arbitrarily selected as examples of comprehensive general concepts. But Plato seems to picture his system of concepts as resembling a triangle of broad base and tapering to a point. He was aware of other categories. In another connection, Philebos 23c ff., he takes the position that as every category as such is applicable to the most diverse content we can say of it that which serves Philebos as the distinguishing mark of the unlimited, that it includes in itself the greater and the less. So the individual category is a species of the unlimited. The unlimited is a supreme general concept, under which all the categories, μέγιστα γένη, fall. 4. The dialectic method of determining concepts. Collect under a comprehensive general concept all phenomena that belong together; then the eye will be struck by special differences, which in turn give the criteria for the division of the general concept into groups. 5. The basis of a concept-system. In spite of the limits of man's knowledge and experience, certain adequate definitions can be made; hence τέχνη or ἐπιστήμη can be sub-

mitted to systematic classification. 6. Special rules of concept-formation, based on the Sophistes and Politikos. A. Seven rules are given for division: dichotomy; choose the differentia so as to obtain things logically alike; the division should be natural; not far-fetched or by sudden steps; the process should go on until the end sought is obtained. B. The chief rule for grouping individual phenomena under general concepts is that one must not be deceived by anything non-essential; but Plato states no simple criterion for what is important and essential, yet one may be discerned when a concept is examined from the point of view of its purpose or end, and judged on that basis. 7. The Platonic determination of concepts compared with Aristotle's syllogistic. All the rules of the syllogism might be deduced from the argumentation or the preliminaries to definition in the Platonic dialogues. 8. Naming and the formula of definition. Concepts which in important respects are contrasted ought necessarily to be so subdivided that this relation is made clear. The parts should be named. Examples of the formula of definition, *λόγος τοῦ ὀνόματος*, are found in Soph. 223 b and 224 d.

Pp. 68-76. W. Kroll, *ἐν ᾗθει*. For the use of this phrase in the writers on rhetoric and music much material has been collected by Süß and Abert. But *ᾗθος* and *ἐν ᾗθει* are terms used with some confusion by the grammarians whom we know from the scholia. Rutherford in "A Chapter in the History of Annotation," p. 126, treats of this usage at some length; his explanation is correct, but his data are incomplete as he considers only the Greek scholia on the drama. *Ethos*, besides denoting a uniform and abiding 'character,' may also be used for *pathos*. The two have this in common, that *ᾗθος* denotes the expression with which something is spoken and which reveals a character or mood (*Stimmung*). More frequent are passages where *ᾗθος*, without any qualification, means 'emphasis.' Most frequently the word denotes 'irony,' but this use is developed from the preceding and implies 'emphasis.' In other passages the meaning 'character' is still preserved. To complete the confusion, the term is also used to denote what belongs to the sphere of moral philosophy. Considerable material is collected for Donatus and the Homeric scholia.

Pp. 77-96. G. Helmreich, Zu Galen. 1. Critical notes. The text of Galen has been sadly neglected in the last century. For the new *Corpus Medicorum* the text should be carefully revised. As examples of the corruption of the text in the last edition, that of Kühn (Leipzig, 1821-1833), a number of passages from the pharmacological works (vols. 12-13, Kühn) are examined and intelligible readings restored. 2. Lexicographical. Owing to the corrupt state of the text there is danger that 'ghost words'

may be added to our lexicons. But many legitimate words found in Galen are not in Passow's lexicon; other words are cited there as only from authors of a later period, and others are given without citation of authority. An examination of vols. 12-13 gives 65 new words; 47 more cited by Passow only from later authors; and 10 cited by him without mention of the author.

Pp. 98-127. A. Ludwich, Ueber die Homerischen Glossen Apions. (Conclusion, cf. vol. LXXIV, pp. 205 ff.) The purpose of this article is to estimate the value of the not inconsiderable remains of Apion's Homeric glossary. But before this can be adequately accomplished the whole body of manuscript material must be published. The labors of the ancients in the field of Homeric semasiology offer a field broad enough to appall even an indefatigable philologist; yet the work is well worth doing and indispensable for the study of the lexicons and scholia that have come down to us, promising rich returns for the whole field of philological science in antiquity.

Apion's glossary was freely excerpted by Apollonius the Sophist. It was not restricted to words of various meanings. It was limited to the two great epics and arranged in alphabetical order according to the initial letters of the words; it was careless of Homeric inflexional forms in citing words in the lemmata; it often failed to discriminate between peculiarities of dialect, spelling and pronunciation; simple and compound words were separated without any plan; there was a constant striving to discover meanings and etymologies; citations were often 'contaminated'; there was an admixture of things un-Homeric. An examination of the passages, which some think point to the spuriousness of the glossary, shows nothing more than the possibility of corruption and mutation resulting from excerption.

Pp. 128-133. Fr. Vollmer. Nachträge zur Ausgabe von Q. Sereni liber medicinalis. The author describes two additional MSS to which Dr. Lehmann had called his attention: Vat. Pal. Lat. 1088, Saec. IX (fol. 66-68v) and Bonn. Univ. Bibl. MS. 218, Saec. XI (fol. 72-81v). The former is a good representative of the more corrupt B tradition; the latter is a mixed codex, its original being of Class B, but with additions from Class A. Cod. Hertensis N. 192, Saec. XI (at Schloss Herten in Westphalia) described by Sudhoff in *Archiv f. Geschichte d. Medizin*, X, 265-313, also contains a mixed tradition, a corrupt form of Class B, added to and corrected in some passages from Class A. Selected readings are given from these manuscripts. The better text of the A class was all but forgotten in the Middle Ages. A trace of it is to be found in a Leiden MS, which contains a poem by Jacobus, elsewhere preserved only in the Zürich MS containing the A tradition of Serenus. Finally Vollmer

solves the riddle *mustro* = *vespertilio*; *mustro* is O. H. G.: *fledermustro* (*fledermaus*).

Pp. 134-155. R. Foerster, *Platons Phaidros und Apulejus*. Certain passages in the *Phaidros* (251 c sq.; cf. *Metamorph.* IV 28 sq.) point to some sort of Platonic influence on Apuleius' fable of Cupid and Psyche. Was it direct or indirect? The description of the *ψυχή* in *Phaidros* 246 *ἐππερωμένη μετεωροπορεῖ* and *περορρήσασα φέρεται*, and in 248 c *θεῶ ξυνοπαδὸς γενομένη*, and in 249 c *συμπορευθείσα θεῶ* led some artist to create an Eros and Psyche group, probably an important work of art, and much copied in the smaller forms of which we have examples. The Hellenistic source of Apuleius' Milesian tale was influenced by this artist's work, which was in turn inspired by the *Phaidros*. We know of no artistic representation of Eros and Psyche before the date of the *Phaidros*, even if the latter was a work of Plato's old age. Most of Foerster's argument is in refutation of the assumptions of Reitzenstein, who supposed a Hellenistic modification of an oriental (Iranian) myth. When Reitzenstein sees in the deification of Psyche through Eros a trace of direct Platonic influence on the Alexandrian version of the myth, Foerster agrees, but beyond that he will not follow him.

Pp. 156-177. M. Boas, *Neue Catobbruchstücke. II.* (Conclusion. Cf. vol. LXXIV, 313-351.) The Cato fragment in *Cod. Monac.* 19413, saec. XI: *Rumori ne crede novo nec ficta loquendo | Laeteris: nocuit cunctis audacia semper.* We also can derive a fragment of another lost distich which became contaminated with IV 39: *Cede locum laesus, fortunae cede potenti Laedere quae potuit et in ipso tempore donis.* The form of II 2 in *Monac.* and *Medic.* (belonging to the Φ tradition) involving a difficult critical question may be determined. The original form is: *mitte arcana dei caelumque inquirere quid sit, etc.* (Cf. the beginning of *Lactantius divin. instit.* I 1, 3.) It is not a Christian modification of a pagan thought (an di sint caelumque regant ne quaere doceri, given in *cod. Turicensis*). Like others of the distichs it shows that their author was a Christian, but that he was still infected with pagan beliefs.

Pp. 178-182. J. Czebe, *Zu Diog. Laert. III 28 und Alkiphron IV 7.* The fragment of *Amphis* in *D. L.* has not the slightest connection with the epistle of *Alkiphron*. Hence C. Ritter's emendation (*Philol.* 68, 334) of *ὡσπερ κοχλίας* to *ὑπὲρ κροτάφους* is unnecessary. The reference is not to the snail-shell but to the snail itself (*helix arbustorum*, L.), whose extended horns might resemble lifted eyebrows. The epistle of *Alkiphron* goes back to *Lukian*, *Bis Acc.* § 28, p. 826 R., *Hermet.* § 1, p. 739; *Nigr.* §§ 1-2.

Pp. 183-201. H. Kern, *Der antike Astyanax-Mythus und seine späteren Auswüchse*. In the seventeenth century the house of Bourbon called themselves Hectoridae and Troiugeneae, claiming that Astyanax was their ancestor. But in antiquity Astyanax had a tragic fate. The myth was developed from Homer (Il. VI 476 f. and XXIV 734 f.) by the cyclic epic which is now lost, but whose influence is traceable in wall-painting and vase-painting, especially of the fifth century; also in the mythographic poetry of the Alexandrian era, which revived the epic for a short, shadowy existence; in the mythological prose excerpts which accompanied it; and in Pausanias. From these sources seven versions may be established: Astyanax grew up; his mother endeavored to protect him; the Greeks sought to extirpate the house of Priam and wreak vengeance on Hector by slaying his son; Astyanax himself leaped from a high tower; Neoptolemus with his own hand slew him; Odysseus slew him in execution of a decree of the Achaeans; he met his death with Priam at the altar of Zeus. The Attic drama presents no modification of the myth. Roman tragedy follows in the footsteps of the Greek, although Seneca (Troades) makes Andromache hide her child in the tomb of Hector, and, later in the play, Astyanax throws himself from the tower. Based on ancient tradition, and strongly influenced by Seneca, but still unaffected by the later form of the myth, is a humanistic epic 'Astyanax' by Maffeo Vegio, of the fifteenth century, in 317 verses. II. The romance of Troy by Benoît de Sainte-Maure was based on Dares and Dictys. The second part following Dictys makes Astyanax with Laodamas his brother remain alive after Hector's death in the new home of Neoptolemus and Andromache. Strabo XIII 52 and Stephanus of Byzantium include Astyanax (Skamandrios) among the emigrant settlers from Troy. The scholiast on Lykophron states that Remus and Romulus with the sons of Hector, Astyanax and Sapernios, founded Rome. The Burgundian chronicler Fredegar makes Priam the first king of the Franks, and mentions as a descendant of Priam a later leader Francio, who was identified with Astyanax by succeeding generations which were ever on the lookout for something sensational. Upon this bizarre foundation Pierre Ronsard in 1572 built his epic, 'Franciade'; while Racine in the second preface to his edition (1676) of the 'Andromaque' admits that he was obliged to let Astyanax live "un peu plus qu'il n'a vécu," and adds: "Qui ne sait que l'on fait descendre nos anciens rois du fils d'Hector?"

Pp. 202-226. E. Hoppe, *Ist Heron der Verfasser der unter seinem Namen herausgegebenen Definitionen und der Geometrie?* Heron, neither directly nor indirectly, had anything to do with the "Definitions." They originated, at the earliest,

towards the end of the sixth century, from lecture notes taken from a teacher who dealt with commentaries more than with originals. They circulated under Heron's name, as Heron's mensuration was the traditional basis for all surveying. The case is similar for the geometry, which has no mathematical value, but is historically interesting as it shows the depths to which Greek mathematics had fallen in the seventh and eighth centuries.

Pp. 227-243. Miscellen.—1. pp. 227-231. G. Thiele, Zur Libyschen Fabel. (Supplement to the author's article on *λόγοι Λιβυκοί* in *Neue Jahrb.* XXI 6.) Two discourses of the imperial era, Or. V by Dion of Prusa and Lucian's *περὶ διψάδων*, both of the type called *λαλιαί* or *προλαλιαί*, show the continuance of the tradition of the *λόγοι Λιβυκοί*. These later pieces show rhetorical elaboration of the fable with the addition of many details of landscape. These fables were derived by the Sophists from the Cynic literature. Dion's Or. V is complete in itself, a *παίγνιον* which might have served as a *προλαλία*; or, as in Or. IV, as an insertion; or as a conclusion. The earliest trace of the Libyan fable points to a time before Aeschylus, whose 'dying eagle' (*Myrmidon.*, fr. 139) utters words like those of the trees in the fable of the trees and the woodchoppers. If the Syrian romance of Achibar was not influenced by the Libyan fables its date must go back as far as the fifth century.—2. pp. 231-232. N. A. Bees, Zu einer Randnotiz der Pausaniashandschrift Va. The corrected reading in a marginal note to Paus. VII 18, 2 (cod. Vindob. Hist. Graec. XXIII) mentions Kamenitza near Patras, wrongly identifying it with Olenos. The ultimate source of the note cannot be determined.—3. pp. 232-237. W. Soltau, Zur römischen Verfassungsgeschichte. (Zur *lex centuriata de imperio*.) Immediately after their accession to office, which took place at once after their election, the censors assumed their dignity on the *Campus Martius*, with sacrifices and auspices, and by solemnly taking their official seat. They then held their first *contio*. Neither immediately nor soon after their accession was there time enough for a new summons of the *comitia centuriata*. From Varro (*L. L.* VI 86 f.) it is clear that the censor needed the *imperium* only for the purpose of reconvening the *comitia centuriata*. After the decree of the people, after the new determination of the *exercitus*, after the *lustratio*, he was obliged to dismiss the *comitia*, and lead the *exercitus urbanus* "ad vexillum" for the levy. As a corollary to this it is to be inferred that the centuries of the *comitia centuriata* must have been drawn up in ranks according to the arrangement of the reformed constitution.—4. p. 237. H. Krause, Zu Pind. *Pyth.* I. Read *θέλγεις* for *θέλγει* and then *κῆλα* as object in its natural meaning.—5. pp. 237-242. R.

Pfeiffer, *Antikes in der Zimmerischen Chronik* (cf. *Philol.* LXXIV 131-183). The 16th cent. author of the chronicle of the Zimmern family knew no Greek. His chief helper was probably Hieronymus Boner, who in 1534 dedicated a German translation of Plutarch to Wilhelm Werner von Zimmern.—6. pp. 242-243. A. Semenov, *Noch einmal die "Ilias in nucce."* Against Gardthausen the writer insists that Pliny's reference (*N. H.* 7, 21, 85) to a miniature Iliad that could be put in a nut-shell is based on a misunderstanding. Cicero or his authority took the supposed original *ἐν κορύμῳ* as 'nut' when it meant a 'box made of the wood of a nut-tree.'

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REVUE DE PHILOGIE, XLII (1918), parts 1, 2.

Pp. 5-27. Essay on Sallust's *Catiline*. Ragnar Ullmann. The writer sees the influence of the Greek drama on the composition of Sallust's monograph. Setting aside the brief philosophical introduction (1-4), we have the prologue (5-16), the parodos (17-19), the first episode (20-30), the first stasimon (31, 1-4), the second episode (31, 5-36, 3), the second stasimon (36, 4-39, 5), the third episode (39, 6-53, 1), the third stasimon (52, 2-54), the exodos (55-61). In its psychological analysis the model is Thucydides. The style is largely due to a desire to avoid the manner of Cicero.

Pp. 28-31. Note on the epitaph of Abercius. L. Saint-Paul.

Pp. 32-41. Emendations to the Greek tragic poets. J. E. Harry. Textual notes on Aeschylus, *Supplices*, 186; *Persae*, 815, 304, 539, 562; *Choephoroi*, 224, 544; *Eumenides* 203, 213, 925; Sophocles, *Electra*, 451; *Oedipus Coloneus*, 694-706, 1074-1084, 1192, 1373, 1447-1456, 1670-1695; *Trachiniae*, 186-190, 678; Euripides, *Iphigenia Aulidensis*, 1193.

Pp. 42-51. *Homère et Bacchylide dans les papyrus d'Oxyrhynchos*. Paul Collart. (1) Discussion of a fragment of the *Iliad* published in the *Oxyrhynchos Papyri*, vol. XI, no. 1391. (2) Comparison of two fragmentary skolia of Bacchylides with the 'dedicated' skolia of Pindar.

Pp. 52-54. Un fragment de critique d'art dans Suidas? F. Préchac. The last sentence in the article on Sebastianos is due to a confusion of names: "le général avait un homonyme qui était une statue."

Pp. 55-59. Aristote, *Πολιτεία Ἀθηναίων*, 62, 2. Paul Foucart. Perhaps the passage should read: *Τοῖς δὲ πρυτανεύουσιν εἰς σίτησιν ὀβολὸς προστίθεται, [τῷ δ' ἐπιστάτῃ] δέκα προστίθενται.*

Pp. 60-62. Un héros Éphésien. Paul Foucart. The hero Heropythos mentioned in an early inscription is probably the Heropythos mentioned by Arrian, I 17, 11.

Pp. 63-79. Écrits hermétiques. Franz Cumont. I. Sur les douze lieux de la sphère. Notes on a treatise of Hermes Trismegistus which had great influence on Roman and mediæval astrology.

P. 80. Review of R. C. Kukula's edition of Pliny's Epistles, Leipzig, 1912. Paul Lejay.

Revue des Comptes rendus d'ouvrages relatifs à l'antiquité classique, parus en 1914. 126 pp.

Pp. 81-84. *Proprius*, terme rituel. Louis Havet. In the long inscription which refers to the secular games of the year B. C. 17, the word *proprium*, line 103, probably means a steer which had just been fed. In Plautus, *Captivi*, 862, it seems to mean a sucking lamb.

Pp. 85-108. Écrits hermétiques, II. Le médecin Thessalus et les plantes astrales d'Hermès Trismégiste. Franz Cumont. The letter of 'Harpocraton' published in the *Revue de Philologie*, II (1878), 65-77, should be ascribed to Thessalus of Tralles (Pliny, N. H. XXIX 4, 9). It was dedicated either to Claudius or to Nero, between 43 and 68.

Pp. 109-121. La date d'avènement de Ptolémée IV Philopator. Maurice Badolle. The evidence of the papyri, combined with that of Polybius, fixes the date as September 221.

Pp. 122-129. Isocrate et Thucydide. Georges Mathieu. A list of facts and of general ideas which the later writer borrowed from the earlier. These are sometimes obscured by reason of their different conceptions of literary composition.

Pp. 130-132. Reviews of R. Dussaud, *Les civilisations pré-helléniques dans le bassin de la mer Égée*, and of Washington University Studies, vol. V, no. I.

Revue des revues et publications d'Académies relatives à l'antiquité classique. 64 pp.

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