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as far as Spain. But what if the Ligures had been an Alpine people who could not live on the coast or in the low river valleys, or what if they and the Veneti had earlier been one Po valley people and had been split apart by invaders from the north and forced back, the one into the high mountains above Genoa, and the other into the marsh lands at the mouth of the Po? It would have been well to note the discussion of the Ligures in Ridgeway's chapter in *A Companion to Latin Studies*, and in Peet's *The Stone and Bronze Ages in Italy*. The work of Pinza seems not to be known at all to M. Dottin.

The last chapter (IV) is a short one on the local and general history of Europe. It is like the third chapter in being a mass of proper names. They are necessary, no doubt, and M. Dottin must be congratulated on having brought such a mass of material into so small a compass. And yet one cannot help but feel that overmuch weight is given to the ancient sources—they make up about nine-tenths of the citations—for they are generally considered pretty unreliable in their statements about the comings and goings of ancient peoples. None the less, the book is a valuable manual and will be warmly welcomed.

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The Arden Shakespeare: General Editor, C. H. HERFORD, Litt. D. *The Merchant of Venice*, edited by H. L. WITHERS, B. A., the American edition revised by MORRIS W. CROLL, Ph. D. *A Midsummer Night's Dream*, edited by E. K. CHAMBERS, B. A., the American edition revised by EDITH RICKERT, Ph. D. *As You Like It*, edited by J. C. SMITH, M. A., the American edition revised by ERNEST HUNTER WRIGHT, Ph. D.

A certain well-known college professor used to begin his lectures on Shakespeare with the frank statement that the object of his course was to find out what the language of Shakespeare means. The result was an absorption in questions of grammar and philology and an unfortunate neglect of the plays as poetry. The editors of the Arden Shakespeare, seeking to maintain a more appropriate relation between literary appreciation and linguistics, have chosen to emphasize the literary aspect of the plays. The revised American edition preserves the general character previously given to the series. The text is preceded in each volume by a literary history of the

play, including a generous discussion of the sources, the structure, and the important characters. It is followed by copious notes, which reflect the prevailing interest in the unfolding of the plot rather than in language, and by appendices dealing with special problems. An explanation of the metre is also provided by each editor.

The series provides a useful text of Shakespeare for the general reader, who must rely for guidance wholly upon his editor, as well as for the use of schools, in which a competent teacher may readily supplement the apparatus. The discussion of Shakespeare's sources might profitably include brief extracts as well as a statement of the literary problems. In "As You Like it", for example, Lodge's *Rosalind* and even the *Tale of Gamelyn* might well be so represented.

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Seneca: ad Lucilium Epistulae Morales. With an English translation by RICHARD M. GUMMERE. Vol. I. New York, G. P. Putnam's Sons, 1917. \$1.50.

This new volume of the Loeb Classical Library is an excellent translation of the first sixty-five Letters to Lucilius. It follows Seneca's own rule, "ut non verbis serviamus, sed sensibus"; and it actually reproduces something of his 'pointed style'. One passage needs revision, namely, the rendering of the wonderful description of the stately, conscious Roman speech, "Romanus sermo magis se circumspicit et aestimat praebetque aestimandum" (Ep. 40, 11). This suggests the slow processional march of some stately figure who looks around upon herself, or upon her train, and 'takes stock of' herself, and allows the spectators time to do the same. Professor Gildersleeve has suggested that in the *κατασκελής* of Dionysios Hal. (Iud. Isocr. 3) we have "an admirable adjective for the deliberate, swaying, processional style of Isokrates" (A. J. P. XI 372), and it is possible that Seneca's epithet 'gradarius' should be interpreted in much the same way—"Cicero . . . gradarius fuit". In the same section 'interpungere' can hardly be taken literally, of the separation of the words in Roman texts. In Ep. 46, 1, 'levis' probably refers to the bulk of the book, rather than to the style. The conjecture 'qui titubat' for 'qui itaque?' (Ep. 40, 9) is not very convincing. 'Conferet', p. 370, l. 2, is a misprint for 'conferret', and on p. 81, l. 11, the word 'as' should be struck out.

W. P. MUSTARD.