

relief and an inscription. The field of the relief is divided by a partition, on one side is a corn-mill of the usual type, turned by a mule whose eyes are blindfolded, and on the other side a dog, wearing a collar from which a bell is hung, with a small altar in the background. The inscription reads:

M · CAREIVS · M · L · ASISABISIO · VIVOS ·  
SIBI · FECIT · ET · CAREIE · NIGELLAE ·  
ET · CAREIEÆ · M · F · TERTIÆ · ANNOR ·  
VI.

MATER · CVM · GNATA · IACEO · MISERABILE ·  
FATO  
QVAS · PVRA · ET · VNA · DIES · DETVLT · AD ·  
CINERES.

The name Careieus is of frequent occurrence in the district, but the cognomen is unique.

*Alise-Sainte-Reine.*—In recent excavations a bronze vase was found with the votive inscription: DEO · VCVETI · ET · BERGVSIAE · REMVS · PRIMI · FIL · DONAVIT · V · S · L · M.

This is of value, as it establishes the sex of Ucuētis, who, since his first discovery in a Gaulish inscription seventy years ago, has been taken for a goddess. It also introduces for the first time his female colleague, Bergusia. Such pairs of deities appear very commonly in Gaul.<sup>1</sup>

<sup>1</sup> *C.R. Acad. Inscr.*, 1908, pp. 496 sq.

## NEWS AND COMMENTS

THE second open meeting of the British School of Rome for the present season was held in the Library of the School on Friday, March 12th.

The Director read a paper by Dr. Duncan Mackenzie, illustrated by lantern slides, on the results of his recent journey to Sardinia, in which he was accompanied by the Director and by Mr. F. C. Newton as architect. Among the most important monuments discovered were several dolmens—one close to the already known dolmen at Birori, in the centre of the island, which had hitherto been believed to be the only one still existing in the island in a good state of preservation; another, near the village of Austis (which had afterwards been elongated, one end having been removed, thus forming a transition between the dolmens and the longer cellae of the tombs of the giants), and two others of an advanced type, one with a cover-slab measuring over 4 yards by 3. Another tomb was partly cut in the rock and partly built, with a characteristic dolmen coverslab.

Another interesting class of monuments is formed by some tombs of the giants, somewhat shorter than the usual type, with a curved façade built of several courses of masonry: a small square hole communicated with the interior of the tomb. The whole of the tomb mound was covered with polygonal masonry of large slabs. In another case the characteristic round-headed headstone and façade of the tomb of the giants was imitated in a vertically cut face of rock, the cella being

cut in the rock itself. Another building already noticed by Sig. Nissardi resembled closely a 'naveta' or 'nau' of the Balearic isles. Several important nuraghi were also studied, and their structural peculiarities noted. In all the work done the presence of a trained architect was found to be of great assistance, and it is hoped that funds will permit the School to continue its work of exploration in Sardinia in other seasons.

### THE IPHIGENEIA AT CARDIFF.

Two performances of the *Iphigeneia at Aulis* in the original Greek were given last month at Cardiff by the Classical Society of the University College, *The Frogs*, who had previously produced, four years ago, scenes from the comedy of Aristophanes from which they take their name. The play was presented almost entire. The acting-edition, with a verse translation by members of the Society, was published (Sherratt & Hughes, Manchester) under the editorship of Professor Norwood. For the musical setting of the Choric Odes (by the Rev. W. G. Whinfield) 'The Frogs' went outside Cardiff, and they received some valuable assistance from the Cambridge Greek Play Committee: in all other respects the production was entirely their own, and primarily and chiefly the work of student members.

Each performance drew a crowded house; and afforded fresh proof, if proof were

needed, that an ancient Greek play can still hold a mixed or modern audience, even without such accessories as attractive scenery and fascinating dances: for on this occasion the chorus were drawn up in a row at the front of the stage and the background to the bright dresses and shining armour was a plain curtain of dark green.

Outstanding features of a very successful representation were the first scene of the play between Agamemnon and his slave at

early dawn, and the great climax, in which Iphigeneia shakes off her girlish fears and nerves herself to lay down her life for her country:

‘Slay me! vanquish Troy! I die not childless since  
through ages down  
Lives in place of home and children this my never-  
dimmed renown!  
Mother mine, the base barbarian to the Greek must  
bend his knee  
Ever. Thralls hath Nature made them! Hellas’  
sons are ever free.’ S.

## CORRESPONDENCE

To the Editor of THE CLASSICAL REVIEW.

SIR,—The Education Department has recently re-issued to the Secondary Schools its Circular on the pronunciation of Latin, and I find that it is again a reprint of the Report of the Committee of the Classical Association (*Proceedings*, Oct. 1906, p. 75-6). In most respects the scheme of the Committee is in agreement with the views of Munro, Roby, and other writers on the subject; but in one important point it differs from them in a very startling manner. I refer of course to the pronunciation of the diphthongs *ae* and *oe*. The Committee recommends that *ae* should be sounded nearly as *ai* in Isaiah (broadly pronounced), *oe* nearly as *oi* in boil, and adds the following Note:

‘In recommending these sounds for *ae* and *oe* the Committee is guided mainly by practical considerations, since it has been found by experience that this pronunciation is convenient for class purposes. The Committee regards it as clear that this was the pronunciation given them in early Latin, etc.’

The word ‘them’ in this Note can only mean the diphthongs *ae* and *oe*, and the sentence as it stands is of course inaccurate. The inaccuracy is no doubt due to a desire for brevity, but it is none the less on that account dangerous and misleading. Indeed it is within my own knowledge that teachers of Latin have been misled by it into believing that when the Romans wrote ‘*aequos*’ they pronounced it ‘*aquos*.’

The late Mr. Munro devoted especial attention to this very point and expressed his views on it with great clearness and force. He held that Latin *ae* and *œ* should have the sound of the Italian open *e* (è), and he added that *œ* as a rule, *ae invariably* is represented by è: Cèsare, sècolo, etc.

The members of the Committee would no doubt themselves admit the soundness of Mr. Munro’s views, which indeed are substantially those of Mr. Roby, Mr. Lindsay and other authorities, but they have introduced their startling innovation owing to the supposed exigencies of school classes. It is on this point especially that I wish to address you. I myself was for some years a pupil and an ardent admirer of

Mr. Munro; and in 1871, having been appointed lecturer in a Colonial University, I at once introduced his pronunciation. Nor did I ever find the slightest difficulty in getting it adopted by the students, who indeed took great pleasure in it. It is true that our pronunciation was not always absolutely correct, and I dare say we sometimes pronounced *caedo* as if it were written *cedo*. But that did no harm, for fortunately we all had brains enough to distinguish the two words by the context; just as we were able to distinguish other pairs of words which are not only pronounced, but spelt the same. In the same way I dare say we sometimes gave the *ē* sound instead of the *oe* sound to *foedus*, but that also did practically no harm. I retired from my post in 1908, and my successor has since continued the use of Munro’s pronunciation. Now comes the sad part of my story. During my time the Rector of the High School, from which many of our students were drawn, had also, without any difficulty, used Munro’s pronunciation. But in 1908 he also retired, and was succeeded by a gentleman who insisted on introducing the *ai* and *oi* pronunciation of *ae* and *oe*, thus causing a discrepancy between the teaching of the High School and of the University.

The Committee, when they first issued their Report, guarded themselves by explaining that they were influenced by practical considerations of what was said to be feasible in schools. But as was to be expected, their Report is now printed and circulated without any such explanation; and it is, and will be, looked upon as a manifesto issued by the most competent scholars in England, declaring what was, in their view, the pronunciation of Latin in the best Classical period. This I look upon as nothing less than a calamity. The only remedy that I can suggest is this. Let the Association apply to Mr. Lindsay, with the assistance, if he requires any assistance, of Professor Strong of Liverpool, to draw up a circular stating shortly what was the pronunciation of Latin during the Augustan period, and let the Classical Schools be recommended to adopt that pronunciation *as nearly as they are able*.—Yours, etc., S.