

Towr', has the *Aeneid* passage for its 'point of departure'. When Satan 'fled Murmuring, and with him fled the shades of night' (*P.L.* iv. 1014), this is 'a skilful reworking' of *vitaque cum gemitu fugit indignata sub umbras*.

Out of such bricks is the main argument built, that the classical background establishes Satan as a consistent figure and Eve as not quite innocent even before the Fall. There *are* elements of Achilles, Turnus, Odysseus, and the Titans in Satan: this has been pointed out before, or is made obvious by Milton, and it does help; but by themselves these elements do not solve the difficulties raised by such a critic as Waldo. To make Eve faulty before the Fall has also been done before, but it makes nonsense of the Fall, and the evidence is slight.

The rest of the book discusses miscellaneous alleged borrowings, the invocations of Milton, Homer, and Virgil, and Milton's reasons for choosing blank verse, including, on insufficient grounds, an examination of his translation of Hor. *Od.* i. 5, which makes

excessive claims for the Latin language. It is not true that only in an inflected language can words take colour from the context: *fidem mutatosque deos* may be translated 'changed Gods and faith'. Nor can *credulus* apply to Pyrrha as well as the youth because it comes next to *aurea*, nor can *insolens* here mean 'arrogant' as well as 'unaccustomed' ('The young man is afflicted with a kind of erotic hybris...'). The verse of *Paradise Lost* is more varied than Harding's account allows.

Exclusion of non-epic and non-classical sources falsifies the picture. The allegorical approach, derived mainly from Spenser, alone makes sense of Satan, Adam and Eve. There was jousting in Aspramont as well as Ilium. Milton's invocation not only subverts classical myth but appeals to knowledge. Satan is contrasted with Galileo as well as compared to Turnus. Pandemonium is Babylon and Cairo as well as Carthage.

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To the Editors of *The Classical Review*

Gentlemen,

In my notice of Mr. Robert Fagles's translation of Bacchylides (*C.R.* lxxvii, p. 110) I spoke severely of Professor Adam Parry's 'praises... of Fagles' in his introduction to the translation. This was a complete misrepresentation, since Professor Parry in fact

makes no mention of Fagles in his introduction. I cannot account for my mistake, nor would it be excusable if I could. I can only offer sincere apologies to Professor Parry, to you, and to those of your readers who may have been misled.

Yours etc.

J. A. DAVISON

NOTES AND NEWS

A FEW years ago, in *C.R.* lxxix, 124, we drew attention to a survey of the subject of Festschriften which Professor Sterling Dow and Miss Dorothy Rounds had published in the *Harvard Library Bulletin* in 1954. They have now themselves carried out (Miss Rounds as compiler and Professor Dow as editor) the herculean undertaking which was there suggested and have produced a comprehensive index to articles concerned with antiquity in 1,178 Festschriften published between 1860, when the genre came into being, and the end of 1954. The range covers The Ancient East, The Old Testament, Greece and Rome (which account for 768 volumes between them), Roman Law, and Byzantium, and the indexing is very elaborate indeed. Besides names of authors and recipients, it includes every significant word in the title of each article, and cross-references and group subject-entries are generously provided: one article may appear in a dozen entries or even in a score. Professor Dow and Miss Rounds deserve the gratitude of scholars for a monument of altruistic labour, an invaluable tool which should find a place in every learned library.