

author, and thence distinguished by the remarkable epithet *κορυβαίβλος*. This is a very pleasing image, and very much what the painters call picturesque.

Now, with all due respect to these two eminent men, it is still difficult to conceive, how the poet should think it an apt illustration of his subject, to compare a rapidly moving warrior to a deep-rooted and stationary mountain, merely because the man wore a helmet with a white crest, and because the mountain was topped with white snow. The leading idea, present to the mind of Homer, and fully expressed by the word *ἀρμύθη*, was certainly, the rapid motion of Hector, not his white crest; and, both the total silence of the poet in this place relative to the white decoration, and the obvious turn of the sentence itself, require us to conclude, that the hero is compared to a snowy mountain on account of his rapid motion. How then are we to elucidate such an extraordinary comparison? Very naturally and easily, I think, by supposing that the poet alludes to an avalanche or gigantic mass of snow, which in mountainous Alpine regions is often detached from the side or summit of a glacier, and which rushes with tremendous and accumulating force down to the valley beneath. If this be the meaning of Homer, perhaps there is not a more magnificent simile in the whole Iliad: and his rambling life and inquisitive humor make it not improbable, that he might have heard from eye-witnesses an account of the ruin produced by an Alpine avalanche.

G. S. F.

Use of Arches known among the Ancients.

Finding that many artists imagine that the use of arches in building was unknown to the ancients, I send you the following most respectable testimonies, in confutation of that opinion.

In the first place, this is evident from a very beautiful passage in the treatise *Περὶ Κόσμου*, or, On the World, ascribed to Aristotle, and which, if not written by him, is acknowledged by all the learned to be of great antiquity. Proclus, in his Commentaries on the Timæus of Plato, cites it as a work which was believed long before his time to be the production of Aristotle, though it is not indubitably certain that he was the author of it. The passage is this: *ἔοικε δὲ ὄντως, εἰ καὶ μικρότερον, παραβάλλειν τὸν κόσμον ταῖς ὀμφαλοῖς λογομένοις τοῖς ἐν ταῖς ψαλίσι λίθοις, οἱ μίσοι καίμενοι κατὰ τὴν εἰς ἐκότερον μέρος ἔνδοσιν, ἐν ἀρμονίᾳ τηρούσι καὶ ἐν τάξει τὸ πᾶν σχῆμα τῆς ψαλίδος καὶ ἀκίνητον.* i. e. "The world indeed appears to resemble (though it is comparing a great thing with one that is small) what are called key-stones in arches of stone, which, being

situated in the middle of the pressure on each side, preserve the whole figure of the arch in harmony and order, and in an immovable position." And afterwards, he admirably observes, "that this is the relation which God has in the world, since he connects the harmony and preservation of the whole of things." Τοὔτον οὖν ἔχει τὸν λόγον ὁ θεὸς ἐν κόσμῳ, συνέχων τὴν τῶν ὅλων ἀρμονίαν τε καὶ σωτηρίαν. The other testimony is that of Seneca, who in his 90th Epistle says, that, though the invention of arches is ascribed to Democritus, yet it is necessary that prior to him there should have been bridges and gates, the summits of which are curved. His words are as follow: "Democritus, inquit, invenisse dicitur fornicem, ut lapidum curvatura paulatim inclinatum medio saxo alligaretur. Hoc dicam falsum esse. Necessesse est enim ante Democritum, et pontes et portas fuisse, quarum, fere summa curvatur."

T. TAYLOR.

On the death of Jerome Savonarola, (who was burnt alive in 1498, at Florence) by Giovanni Antonio Flaminio.

Dum fera flamma tuos, Hieronyme, pascitur artus,
 Religio, sacras dilaniata comas,
 Flevit, et, O, dixit, crudeles, parcite, flammæ;
 Parcite, sunt isto viscera nostra rogo.

Menage, having sent a Spanish Dictionary to a friend as a present, received in return a dozen of excellent Beaune wine. He immediately sent the following Epigram:

Lexicon Hispanicum tibi do; tu vascula bis sex
 Belnensi gratus das mihi foeta mero.
 Quod si nosse cupis munus præstantius utrum;
 Quis dubitet? præstat munus, amicus, tuum.
 Unam quippe meo discas e munere linguam;
 Omnibus at linguis per tua dona loquar.

In tumulum Laurentii Toscani.

Si Virtus, Pietasque mori, ac Prudentia possent,
 Debuerant, Laurens, te moriente mori.