

preservation have thus been destroyed within the last few years; soon there will be none left. The sites are nearly exhausted; in a short time it will be too late. There are all sorts of Government regulations about the preservation of such antiquities, but they do not have much effect. There is, however, yet time, and in the course of my work out here I have the chance of a lifetime for securing such things as are found by the peasants, as well as those that reach the hands of the dealers. My chief aim is this: to rescue objects found by the peasants and to form with this material what may be called *Historical Laboratories*. Also to invite the chief excavators and the large museums to contribute such of their minor objects as are not wanted for their own purposes. This supply should be considerable.

The historical laboratory is not a museum, but should be used in conjunction with a museum; and a laboratory is as necessary for History as for 'Science.' Is not History a science? Everyone agrees that bookwork should be supplemented by illustrations, and all kinds of pictures are inserted in classical texts. But I question whether such pictures, especially vase-paintings with all their conventions, convey much meaning to beginners. I doubt if even objects in museum cases mean very much unless associated with something already familiar. The great thing is to refresh the struggler amid abstract words, like Antaeus, by contact with mother Earth, whether it be in the form of clay or metal. Let a boy see and handle coins on which are the portraits of the men about whom he is reading; let him also have a museum if you will, with which to compare his specimens. The first aim of the Laboratory would be to *arouse interest*. To do this you must show a boy something real; better still, *give* him something that was made and handled by Greeks and Romans. Then, and not till then, he will take an interest in casts and facsimiles. Give a boy a coin of Nero and he will look at the bust of Nero in the British Museum. The next step is to be able to *distinguish between personalities*, apart from names only, which are hard to remember and mean nothing when learnt. For example, the name Nero is easily confused with the name Nerva; but give a boy a coin of each emperor and let him compare the two, and he will never confuse two clear and striking personalities, for the Romans put into their coins an amazing amount of individuality.

I feel more and more strongly that with all historical and with most classical work the abstract should be reinforced by the concrete, and that bookwork should be vitalised and strengthened with the results of recent excavation.

The old classical curriculum is being attacked; if it were to be abolished that would be no less than a national disaster. But if it is to survive it must be made to live, and the past must be shown to be what it always was—the present. This can be done best by using the very objects that are daily being wasted at home and abroad, especially by coins, which are handy, dated, and directly illustrative. Take such a collection as the one before me, and

spread it on a table in chronological order. It is a concrete epitome of Roman Imperial history in its administrative, artistic, religious, and financial aspects, quite apart from its numismatic value and from the splendid series of portraits it furnishes. For example, the good silver and the fine art of the coins of Hadrian show the prosperity of his reign and the artistic revival it witnessed, while the poor work and base metal of the third century rulers indicate the growing troubles of the empire.

Again, early church history receives a great deal of interesting illustrations from the coins, while the gods of the old Pantheon are fully represented.

The price of these coins is less than their face value, averaging about two shillings apiece for picked silver and alloy tetradrachms. A sum of £10 would purchase about 100 Roman coins of silver more or less alloyed (mostly alloy after Commodus) all carefully picked, cleaned, catalogued, labelled and, when necessary, described. For smaller sums proportionate lots would be made out with equal care.

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Οὐ φροντίς Ἴπποκλείδῃ.

LUCIAN concludes his *Apologia* thus: 'This is my defence to you, my friend: as for the rest, though all join in accusing me, I shall be content to answer them with οὐ φροντίς Ἴπποκλείδῃ.' The conclusion of the *Philopatris* is similar: 'The rest we will allow to drivel on, contenting ourselves in their case with the saying οὐ φροντίς Ἴπποκλείδῃ.' From these two passages it would appear that the words, as a catch-phrase, expressed mere reckless indifference, 'Hippokleides doesn't give the matter a second thought.' The words must then have been a spontaneous reply on the part of Hippokleides, and not merely, as Mr. A. B. Cook suggests, an appropriate accompaniment to his 'festive fling.'

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Portora, Enniskillen.

'ETYMOLOGY OF FOLIUM.'

Besides Zeuss *Gramm. Celtica* quoted by Mr. Fraser in his note on the above (*C.R.* March '08), cf. an interesting article by Whitley Stokes *Urkelt. Sprachschatz* (Göttingen, 1894). Under *deli—deljo*—('a rod') he gives Irish *deil*, Cornish *dele* (gl. antempna) and mod. Breton *délez* ('vergue ou antenne'). He also compares O.H. Germ. *tolā* ('racemus'), *tolā*, mod. Germ. *dolde*, and 'perhaps' Greek *θάλλω*, *θάλος*, *θύλλα*: gl. *κλάδους ἢ φύλλα*. 'Closely connected are' Welsh *dalen*, *dail* ['leaves,' or rather 'leafage' collective], Breton *dél* ('feuilles'). From the cognate *dulā* we have Gaulish *πεμπεδουλα* gl. *πεντάφυλλον* Dioscor. [Mod. Welsh *dalen* besides 'leaf of a tree'='leaf of a book, sheet of paper' etc., like *folium*].

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