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**Bloomfield's *Vedic Concordance* A *Vedic Concordance*.
By Maurice Bloomfield, Professor of Sanskrit and
Comparative Philology in the John Hopkins University,
Baltimore. Harvard Oriental Series. Volume X.
Cambridge, Massachusetts, 1906. Royal 4to, xxiv+1078.**

E. V. A.

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in the writings of the Aristotelian commentators. The work has been carefully done, but it is open to question whether Herminius was worth rescuing from the oblivion into which he has fallen; and this indeed seems to be the opinion of the author himself.

Herminius wrote commentaries on the *categoriae*, on the *de interpretatione*, and on the first book of the *prior analytics*; and his views on various points of detail in these treatises have come down to us through Simplicius, Boethus, and Alexander. There is nothing in these notices to show that as a thinker he possessed any originality; but, as he is generally mentioned where his opinion is considered erroneous, it is probable that the extracts do less than justice to his merits as a commentator. Though mainly concerned with logic, he appears also to have lectured on the physical books, even if he did not publish a formal commentary. It should be observed that on p. 28 Zeller's account of Herminius (*Eclectics*, p. 312, Eng. tr.), which is perhaps unduly depreciatory, is shown to require correction. A. C. PEARSON.

De M. Tulli Ciceronis Studiis Rhetoricis Thesim Facultati Litterarum Universitatis Parisiensis proponebat L. LAURAND. Paris. Picard et fils. Pp. xx, 116. Fr. 3.

THIS is a handy but not very important little book written in most un-Ciceronian Latin on the sources of Cicero's theory of Rhetoric. M. Laurand's collection of passages *pour servir* is good, but his conclusions are not striking and his method is far too 'schematic.' Long lists of passages excerpted to prove '*Quid Cicero debuerit*' to Plato, Aristotle, the inevitable Hermagoras and so forth do not help us very much. M. Laurand relies far too much on the rhetorical works and pays far too little attention to the speeches. It is surely clear that, starting from the *praecepta artis* of the 'moderns,' Rhodian or Asiatic Cicero developed a manner and method all his own, which led him in the leisure of retirement to reconsider his early theories. Hence the return to Aristotle and antiquity, suggested in the *de Oratore* and worked out in the *Brutus*. In the section *quid Ciceronis in arte proprium* M. Laurand shows that he has at least considered this point: it is a pity he did not develop it.

Two Dramatizations from Virgil: 1. Dido. 2. The Fall of Troy. Arranged and translated into English verse by F. J. MILLER. Stage directions and music by J. R. NELSON. Chicago: University Press. \$1.08 post paid.

THIS book is practical: it contains minute directions for staging, costume, and scenery (with illustrations); it also gives some rather attractive music, in which certain lines are set to airs with careful attention to quantity. It is therefore to be recommended to any who may wish to try the experiment of putting the *Aeneid* on the stage. But it is not possible to speak with the same praise of the verse. *The Fall of Troy* is in blank verse, and may pass muster; but the *Dido* is in Alexandrians, a most monotonous

measure, quite unsuited to a long piece in English. They are unrimed; and they seem to be made by chopping up sentences into so many feet. See e.g. p. 19:

'Away with all your cares. My cruel fortune and
My yet unstable throne compel me thus to guard
My bounds with wide and jealous watch.'

The speeches are too long, and there is a stiffness about the action.

BLOOMFIELD'S *VEDIC CONCORDANCE*.

A Vedic Concordance. By MAURICE BLOOMFIELD, Professor of Sanskrit and Comparative Philology in the John Hopkins University, Baltimore. Harvard Oriental Series. Volume X. Cambridge, Massachusetts, 1906. Royal 4to, xxiv + 1078.

IN this magnificent work, which has occupied its author for fifteen years, we have for the first time a complete index to the Vedic mantras; that is, every line or *pāda* of every stanza appears in the alphabetic order of its first word. In addition, we have the whole of the prose formulas included in the Vedic literature. The whole number of entries must be about 75,000, of which 40,000 are from the Rigveda, and over 10,000 from the Atharvaveda. The value of the work is thus evident. It is in the first place a collection of critical material for students of the Rig- and Atharvavedas. They will find in it all the verses which may serve either directly to interpret the Vedic texts or by their perversion of it to indicate the direction in which it was most liable to corruption. The comparative philologist, again, will find here a complete collection of the earliest remains of Sanskrit literature. Further, the student of ritual will be enabled to refer rapidly to any treatment of a ritual practice with which a particular mantra is regularly associated.

The production of a concordance on this scale on the basis of a literature which is not completely published or readily accessible, is a task of which the burden cannot easily be appreciated, and which is lightened not by the interest of present discovery, but only by the foretaste of the success of future generations. It is a work perhaps of which only members of Professor Whitney's school are capable. The scholar who has achieved it can at any rate view with a smile the terrors of the law, for fifteen years at the treadmill would hardly involve more monotony or more self-suppression. Professor Bloomfield has in return the scholar's reward, in seeing before him a result which is perfect in every detail, and forms an indispensable contribution to the study of his subject. At the same time the production of such a work is no small tribute to the value of classical studies, seeing that no less than ten out of thirteen coadjutors of Professor Bloomfield are actively engaged in the teaching either of Greek or of Latin. Great Britain may also claim no small share in this work, for Professor Macdonell has indirectly made substantial contributions to it, and the authorities of the Clarendon Press have the credit of the fine typography and extraordinarily accurate revision of the text.

E. V. A.