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A Theory of Verse Structure *Homerisctur Hymnenbau nebst seinen Nachahmungen bei Kallimachos, Theokrit, Vergil, Nonnos und Anderen*, erschlossen Arthur von Ludwich. Leipzig: S. Hirzel, 1908. 9¼" × 6¼. xii, 330. In paper covers, 10 marks: bound, 12 marks.

T. Hudson Williams

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reference to publications in which such discussion may be found. The essay requires us to believe that fragments of a genuine tradition concerning the state of Italy in times a good deal older than the Trojan war are to be found in writers from Herodotus to Lydus.

The acceptance of such a belief is often purely a result of temperament, but it is odd to find that the 'littera scripta' sometimes exercises a great fascination over Prof. Pais, of all men in the world. Curiously, even if his Ausonian theory were proved, it sheds no light on the early ethnology of Italy, because the spread of the name Ausonia is due largely to political amalgamation carried out by Morges and similar heroes.

In the essay on 'Ausonia' the writer poses as a defender of tradition. In others he returns to his more familiar and congenial rôle. An ingenious paper is that on 'Siceliot elements in the early history of Rome.' The theme is old, but the treatment shews freshness and originality. Part of the article seeks to prove that the story of the 'First Secession' is a replica of an event in the history of

Gela recorded by Herodotus (vii. 153). The democrats drove the aristocrats out, and these established themselves at a town near Gela. They were induced to return by an ancestor of Gelo the tyrant of Syracuse. Of the argument in favour of this theory, I can only say 'mole ruit sua.' Its great ingenuity cannot beguile a reader even into a momentary belief. As Prof. Pais seems to admit that the 'Second Secession' is historical, one is much surprised to find that he does not employ here what we may call his 'principle-of-all-work,' so conspicuous in the 'Storia di Roma,' and pronounce the First Secession a pale reflexion of the Second.

I ought to say that there are a number of articles in the volume which I am not competent to criticize. Also that in spite of the faults of method which I have indicated, and numerous risky details on which I cannot touch here, there are very many acute remarks on current views, and on passages in ancient writers, which will make it indispensable that the work should be consulted by those who handle in future the same topics.

J. S. R.

A THEORY OF VERSE STRUCTURE.

Homerischer Hymnenbau nebst seinen Nachahmungen bei Kallimachos, Theokrit, Vergil, Nonnos und Anderen, erschlossen von ARTHUR LUDWICH. Leipzig: S. Hirzel, 1908. 9 $\frac{1}{4}$ " x 6 $\frac{1}{4}$ ". xii, 330. In paper covers, 10 marks: bound, 12 marks.

THE main feature of Herr Ludwig's new book is a theory based on his discovery of 'a remarkable peculiarity in the architecture' of the *Hymn to Hermes*.

'In arranging the framework of his poem the poet has utilized the two numbers which receive special prominence in the opening lines of the hymn'; its 580 lines fall into 'pericopae' of four and ten lines respectively; this is simply another way of saying that 580 is divisible by 4 and 10, and this is all that Ludwig claims for his theory; he expressly

warns his readers not to expect a division into stanzas or strophes in which a pause in the sense corresponds with the close of each metrical group.

The 'symbolism' of the poet's arithmetic lies in his choice of the numbers 4 and 10, which are sacred to Hermes because he was born on the 4th day of the 10th month. Ludwig claims that his discovery vindicates the traditional length of the poem, and we have no right, he says, to add or take away a single verse. He gives examples of the same principle at work in many other hymns.

We do not deny the facts adduced by Ludwig; but do they mean anything? There is no doubt that the ancients occasionally constructed poems on arithmetical principles; but we are going beyond the

limits of sane criticism if we extend this *Zahlensymbolik* to any poem on the sole ground that its total number of verses is divisible by one or two simple numbers, and therefore capable of being arranged in a 'monistic' or 'dualistic' scheme of 'pericopae.' We have only to find a simple divisor in any given hymn, and we shall require but little ingenuity to endow it with a deep inner meaning.

At times the expositor finds himself called upon to choose the sacred number from a perplexing variety of divisors, as *e.g.* when Ludwig hesitates between 2, 3 and 3, 4 in Callim. *Zeus*; Zeus, he remarks, 'possessed no fixed holy number'; for, as King of the gods, he enjoyed 'a certain freedom' in this respect; so that 2, 3, 6, 8, 12, or 16 would have suited equally well in this poem of 96 lines. Our suspicions are still further aroused when we observe that the same numbers are symbolical in a great number of hymns addressed to different deities. Were it suddenly discovered that the *Hymn to Helios* was originally intended for the Dioscuri, Aphrodite, Selene, or several other deities, we could still maintain its arithmetical principles by changing the mystical meaning of its 'tetrads.' The number 3 is sacred to Adonis, Apollo, Zeus, Demeter, Asclepius; 4 to Hermes, Heracles, Apollo, Aphrodite, Helios, Gaia, Dioscuri, Selene. There is no undue severity in the rules of the fascinating game invented by Ludwig; gods gaily borrow one another's numbers (especially those of their near relatives), and we are occasionally allowed to expel lines from intractable hymns.

Ludwig's theory will not protect the hymns against the expurgator. If we omit from the *H. Hermes* the lines bracketed as spurious in Baumeister's edition, we get a total of $580 - 28 = 552$ lines; this we can divide into 'pericopae' of 12 and 4 lines; the former finds its justification in the sacrifice to the 12 gods (*δώδεκα μοῖραι* v. 128), and the number 4 was universally regarded by the ancients as sacred to Hermes. If the interpolated lines numbered 27, we should have a remainder of 553, giving a 'monistic' plan of 7-line 'pericopae' derived from the close connection of the god with the 7 strings

of the lyre. The assumption of a single one-line lacuna (*e.g.* after 109) would give a like result, $581 = 7 \times 83$. Ludwig's own interpretation of the poem is open to serious objections; vv. 11-12, 17-19 and the archaeological footnotes in 25, 111 are rightly regarded by many critics as interpolations. There can be no significance whatever in *δέκατος μείς* (v. 11); the birth of a child at that date was not 'an unusual occurrence,' as Ludwig calls it, but quite in accordance with the ancient method of reckoning. In Herod. vi. 63 a child's legitimacy is seriously impugned because the mother *οὐ πληρώσασα τοὺς δέκα μῆνας τίκτει*, and an *ἐννέαμην* child is declared to be exceptional (*ib.* 69). Further, Hermes was born *τετράδι τῇ προτέρῃ*, and Ludwig is wrong in his statement: '*volle zehn Monate lang trägt die Mutter das Kind unter ihrem Herzen.*' It was but a few days over nine months.

The *Hymn to Pan* consists of 49 lines, a 'monistic' system of 'pericopae' in 7 lines. Like Apollo and Hermes, Pan was devoted to music; some even regarded him as the son of Apollo; accordingly 'the hieratic number of Pan was the same as that of Apollo, viz. 7.' Had the poem contained 51 (3×17) we should then have had a 'monistic' scheme based on 3, which was sacred to Apollo 'because with his sister and mother he formed a triad.' Supposing the number of verses to have been 48, the poem would be based on 3 and 4, and 4 was also sacred to Apollo. A total of 50 would give a 'dualistic' scheme with 10 and 5, the former borrowed from Pan's friend Hermes, and the latter of course representing the trinity Apollo, Zeus and Artemis, with the two musical gods Hermes and Pan. There is therefore no particular significance in the number 49; any figure from 48 to 52 inclusive would have suited just as well.

Ludwig finds the same principle at work in Latin poetry, and he gives several examples from the *Eclogues*. The reader can easily find for himself innumerable instances from the religious and secular poetry of every race and age. The following are in accordance with the canons laid down by the German scholar.

Catullus xxxiv. 24 lines to Diana; mystic numbers, 4 and 3, the sacred numbers of Apollo and Zeus, her father and brother; a 'triadic-tetradic' scheme like Callim. *Zeus*.

Catullus xxxvi. 20 lines; mystic numbers, 4 sacred to Venus (*Veneri Cupidinique*), and 5 representing Cupid as a member of the quintet Venus, Mars and their three children.

From English Literature the following case will suffice: Book I. of *Paradise Lost* contains 798 lines, divisible by the sacred numbers 3 and 7, the former denoting the Holy Trinity, the latter representing the Divine Perfection. English, Welsh and

German hymnology will also supply many striking parallels.

The very universality of the phenomenon discovered by Ludwich affords the strongest argument against its mystic significance; there will always be many poems the totals of which can be divided by 3, 4, or 5; and by the assumption if necessary of a single-line lacuna or interpolation we can include all the rest (now divisible by 2) in a 'monistic' scheme of 'dyads' like that suggested by Ludwich for the short *Homeric Hymn to Zeus*.

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WALTERS' AND CONWAY'S *LIMEN*.

Limen, a First Latin Book. By W. C. FLAMSTEAD WALTERS, M.A., Professor of Classical Literature in King's College, London, and R. S. CONWAY, Litt.D., Professor of Latin in the University of Manchester. London: Murray, 1908. Pp. xxii + 376. 2s. 6d.

ELEMENTARY books in dead languages would be much better, and far fewer, if the difficulty and importance of their proper construction were more generally understood. The tact and experience of the practical teacher must meet the knowledge and insight of the finished scholar and together execute what differs little from an educational sword dance. How often the first has to say, 'You cannot teach *this*; it is abstruse'; and the second, 'You must not teach *that*; it is wrong.' The path of reconciliation is not easy to discover, but the well-known position and qualifications of the joint authors of *Limen* warrant us in the expectation that they will find it. The object of the book is to provide 'the grammatical staple of a three year course for boys who begin Latin when they are about eleven years old,' and its contents embrace grammar (accidence and syntax), reading lessons, questions upon them, and exercises with conversations. Whether the result, to produce which no

small pains and care have been expended, has the prime merit of being a 'teachable' book, I do not venture to determine, remembering what a schoolmaster once said to me, 'that it was rash to call a book 'teachable' till you had taught from it for at least a single term. But so much is clear at once that in its handling of the various topics *Limen* is not only rational and methodical but lucid and stimulating.

It will be interesting to consider how its authors approach the chief problems of elementary Latin teaching. One of these is the question, what part should philology be allowed to play in the exposition of the accidence and the explanation of the syntax? It is, I suppose, generally recognised that analysis cannot be altogether excluded from the presentation of declensions and conjugations, that the mind will of itself discern the difference between the ending of a word which changes in the individual but is permanent in the type, and its beginning, in which just the opposite is the case, and that it may as well be helped in the process. But how far should we go in this direction? Shall we adopt the thoroughgoing etymological analysis which, if I mistake not, Dr. Fennell was the first to introduce into an English school-book, and teach the division by 'stem' and 'suffix,' as