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Theorie der Musischen Künste der Hellenen. Von August Rossbath und Rudolf Westphal. Dritter Band. Erste Abtheilung: Allgemeine Theorie der Griechischen Metrik. Von Rudolf Westphal und Hugo Gleditsoh. Leipzig. 1887.

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The Classical Review / Volume 2 / Issue 07 / July 1888, pp 221 - 221

DOI: 10.1017/S0009840X00193175, Published online: 27 October 2009

Link to this article: http://journals.cambridge.org/abstract_S0009840X00193175

How to cite this article:

C. B. Heberden (1888). The Classical Review, 2, pp 221-221 doi:10.1017/S0009840X00193175

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each of the consonants have not left a trace in any language, and have been devised solely to serve as skeleton-keys to pick any lock to which they may be applied, in the hope that if one does not fit it, another may. Dean Byrne has taken the enormous pains to arrange more than 13,000 words of different languages according to this purely fictitious classification. He would have done at least as good service by drawing up name-lists of all the undergraduates of Oxford, Cambridge, and Dublin, classified according to the Christian names of their fathers. The work has been pronounced 'an interesting, and perhaps an important one.' The interest is entirely melancholy; the importance lies wholly in the impressiveness of the lesson, which by this time ought hardly to be needed.

A. S. WILKINS.

Theorie der Musikischen Künste der Hellenen.

Von AUGUST ROSSBATH und RUDOLF WESTPHAL. Dritter Band. Erste Abtheilung: *Allgemeine Theorie der Griechischen Metrik*. Von RUDOLF WESTPHAL und HUGO GLEDITSCH. Leipzig, 1887.

THE third edition of Rossbach and Westphal's great work on Greek metres, of which this volume is the third instalment, is separated from the second edition by about twenty years. During this interval Westphal has published, besides other books on kindred subjects, a German translation of the fragments of Aristoxenus, with a commentary. The results of this work are incorporated in the third edition of the *Metrik*, which thus differs in some important respects from the earlier editions. About a hundred pages of this volume are new (exclusive of the revised chapter on prosody), but most of this has already appeared in a very slightly different form in the *Aristoxenus* and in the first volume of this third edition of the *Metrik*. This is the case with the principal additions in chapter I., which consist of a discussion of the distinction drawn by Aristoxenus between singing and speaking, and of the so-called 'cyclic' dactyl. According to Westphal, Aristoxenus holds that singing is distinguished from speaking by the fact that in singing the voice dwells for a longer time on each syllable, so that it appears to rest upon it before proceeding to another syllable, whereas in speaking the voice is in continual motion, never resting on any syllable for an appreciable length of time. This interpretation seems very questionable. What Aristoxenus says is that both in singing and in speaking there is a *κίνησις κατὰ τόπον*, but that in the former it is *διαστηματική*, in the latter *συνεχής*. Does not this mean that in speaking the voice is in continual motion with regard to *pitch*, so that it never rests on any one note, but is always gliding without a break from one pitch to another, whereas in singing the voice passes from note to note with a leap over the interval between them? This is apparently the view of H. Weil, which is quoted and rejected by Westphal. But whatever may be thought of Westphal's interpretation of Aristoxenus on this point, the inference which he draws is probably correct, viz. that in Greek, no less than in modern, poetry the rhythm of song was more definite than that of mere recitation, that *e.g.* in the former the long syllable was normally just double of the short syllable, whereas in the latter the exact relation between them was not determinable, so that no good recitation would have given each syllable precisely the value required by strict scansion. In

the section on the 'cyclic' dactyl Westphal maintains that it was employed in recitation only, not in song. The passage in Dionysius of Halicarnassus on which the doctrine of the 'cyclic' dactyl rests certainly does not justify the popular modern theory of the value of the dactyl in logaoedic metres. The other additions to chapter I. are mostly concerned with the metres of other branches of the Indo-Germanic family, especially those of the Zend Avesta and of Indian poetry. Chapter II. deals with prosody, a subject on which there is comparatively little room for differences of opinion. It follows the lines laid down in the corresponding chapter of the second edition, but has been almost entirely rewritten and brought up to date by Hugo Gleditsch. Chapter III. on the different kinds of feet and *κῶλα* is new, but is mainly a statement of the doctrine of Aristoxenus as understood by Westphal, which has been expounded at greater length in the *Aristoxenus* and in the *Griechische Rhythmik* which forms the first volume of this edition. Chapter IV. has two new sections defining the meaning of the terms *κῶλον*, *μέτρον*, *ὑπέρμετρον*, *στιχός*, *περίοδος*, *στροφή*. In chapter V. there is a new section stating and criticising Bentley's theory of asynartete verses. Westphal still maintains the opinion expressed in the second edition of the *Metrik*, that asynartete verses are those in which there is internal catalexis. There are difficulties involved in this theory, especially, as Westphal admits, in its application to some episynthetic verses which are quoted as asynartete by Hephaestion. There is perhaps not sufficient evidence to determine with certainty the exact meaning of the term 'asynartete,' but Westphal gives all the existing materials for arriving at a conclusion on the subject. In this part of the book as well as elsewhere there are some bad misprints which are sometimes puzzling, *e.g.* in the list of *ἀσυνάρτητα ἀντιπαθῆ* on pp. 342, 343, where *τροχαϊκοῦ* is four times printed instead of *ιαμβικοῦ* in combination with ionics. The only other addition in this chapter is a short account of Hephaestion's *μέτρα πολυσημάτιστα* coupled with a discussion of the abnormal values of long and short syllables, *e.g.* of dactyls used in three-time metres and of trochees in four-time metres, the three-time dactyl, as Westphal has already shown elsewhere, being probably $= 1\frac{1}{2} + \frac{2}{3} + \frac{1}{3}$, the four-time trochee $= 2\frac{2}{3} + 1\frac{1}{3}$. The only important omission in this edition of vol. III. as compared with the second edition is that of the secondary metres (paeonics, ionics, choriambics), which are here dismissed on the ground that their treatment depends on rhythmical and not metrical tradition, and that therefore all that needs to be said of them in general has already been stated in vol. I.

The importance of this new edition of the *Metrik* is that it follows the doctrines of the ancient writers on rhythm and metre, and especially of Aristoxenus, even more closely than its predecessors. It is not always sufficiently recognised that the study of these writers, taken in connection with the Greek poets, forms the only solid basis for a knowledge of Greek metre, and that its principles cannot be learnt from Greek poetry alone. Westphal has probably done more than any one else to elucidate the remains of the ancient authors on the subject, and to show their value. The remaining instalment of the book will contain the 'Specielle Metrik,' which is to be rewritten by Rossbach.

C. B. HEBERDEN.