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Studies in Ovidian Rhythm *Le Rythme Poétique dans les Métamorphoses d'Ovide*. Par R. Cahen, Docteur ès Lettres. Pp. 626. Paris: Geuthner, 1910.

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sionaries to carry the Christian religion to the ends of the world. He approached his task in what appeared to him the most direct method possible. He prepared a first list of some 5,000 words, classifying them according to their importance, and then fitting them into some 1,200 sentences. The sentences fill the place of the modern dictionary in impressing the meaning of the words on the student; but (as we might expect) those that complete the work are of a somewhat artificial character. In the main however they have an interest of their own, and embody moral maxims. In one group the sentences are dexterously blended into a continuous narrative. Grammar was pushed on one side, as being little needed in practice; but there are signs that the author recognised that this subject too needed treatment.

The 'Irish invention of the *Janua Linguarum*,' as Comenius terms it, was soon passed on by the Jesuits to Germany, with an extension by which it became a means for learning Spanish. With the further addition of French and English, it appeared as a *Janua Quadri-linguis* in 1617, in an edition now extremely rare. An English edition had appeared in 1615, and numerous others

followed. In all of these the fact that the author was a Jesuit was necessarily suppressed, and in this shape the book passed into use in English schools. Editions also appeared at frequent intervals in Portugal and Italy.

To his account of William Bathe and his work the author appends a general account of the practice of classical teaching in the Post-Renaissance period, which is of special interest at the present time owing to the revival of direct methods of Latin teaching. Father Corcoran takes the opportunity of criticising the school methods of the present day, so largely based on the passive acquisition of facts, with the aims of earlier centuries, in which the pupil was trained before all things to self-expression. Then translation into the vernacular was practically unknown: the learner was called upon to build up for himself a theme in imitation of Cicero and Terence. To the decay of this practice the author traces, not without weighty grounds, the decadence first of English prose, and recently of French also. His admonitions are based upon a wide outlook, and are temperately though firmly expressed; they deserve the careful attention of educational reformers.

E. V. ARNOLD.

STUDIES IN OVIDIAN RHYTHM.

Le Rythme Poétique dans les Métamorphoses d'Ovide. Par R. CAHEN, Docteur ès Lettres. Pp. 626. Paris: Geuthner, 1910.

THE versification of Ovid is so fluent and dexterous, so regular and almost mechanical in its effects, that it might be supposed that a statistical survey of it would reveal only what any reader is more or less aware of in a vague and general way. M. Cahen has not been deterred by such misgivings, and he has set himself to investigate fully an important aspect of it, the incidence, or coincidence, of metrical pauses and pauses in the sense or the narrative. The length of the treatise is due to the extreme fulness and lucidity (sometimes resulting in repetition) with which

the principles of the inquiry are expounded. A system of measurement has to be devised for metrical and rhetorical pauses. The former are the easier to classify. The longest pause is clearly that at the end of a line (I.). Next come pauses (chiefly the penthemimeral caesura) by which a line is divided into two parts, of which each contains three *ictus* (II.). There follow pauses (chiefly the Trihemimeral and Hephthemimeral) by which the line is divided in the proportion 4 : 2 or 2 : 4 (III.); and finally (IV.) those which so divide the line that there is only one *ictus* in the shorter part (e.g. a pause after the first dactyl: 1 : 5 or 5 : 1). 'Repos du discours,' rhetorical pauses or pauses in the sense or narrative, are measured by the length of the sentences

between which they occur; the longer these are, the longer the pause. This seems to be substantially true, and may be realised by comparing the pause between sentences of one or two words each, and sentences which occupy one or two lines each. Thus the Penthemimeral pause, if there are pauses at the beginning and end of the line also, separates components of the length of 10 and 13 *morae* or *breves* (13 if the last foot is regarded as a trochee—a somewhat questionable assumption made by M. Cahen). The symbol adopted for this pause is $0^{10}=^{13}0$ (i.e. *morae* are counted from the beginning or the end of the line. The two parts are equal, as containing the same number of *ictus*). So, if two lines have a pause only in the second one, the symbol is $1^{10}>^{13}0$ (where $>$ means that the first component is the longer). These examples will suffice to show the nature of the notation adopted. But there are further complications. A great many pauses are 'absolute' or 'indeterminate,' incapable of measurement. They are pauses where the reader may be supposed to stop and reflect, it may be for seconds or for minutes, as when a story comes to an end. Further, the length of pauses depends partly on the *relative* length of the components (not the same if they are 4 : 1 and if they are 2 : 2), and on their order (not the same if they are 4 : 1 and if 1 : 4—longer in the former case).

The book falls into three parts, of which the first is a full exposition of what I have just summarised. The second is a tabulation of the facts, a classified 'dictionary' of the pauses (some 13,500 in number) which occur in the *Metamorphoses*, occupying 128 pages. In the third part results and inferences are discussed. These are not uninteresting, and not always open to the comment, 'Any reader could have told us that.' 'Indeterminate' pauses occur at the end of the line, to the number of 2,341. Only seven are found at the weakest kind of metrical pause (Class IV.). One example must suffice, xi. 118-120:

vix spes ipse suas animo capit, aurea fingens
omnia. | gaudenti mensas posuere ministri
exstructas dapibus, etc.

The story is that of Midas. At this point a new act in the drama opens, the *περιπέτεια* begins to set in. The unusual pause emphasises this for the reader. So, in other exceptional cases, a special reason is shown to exist for the deviation.

The general 'Law' elicited from the facts is, of course, that long or marked pauses in the sense or narrative tend to coincide with long metrical pauses. Thus long pauses should be found in diminishing number as we pass from the metrical Class I. to Classes II., III., and IV.; as, conversely, slight pauses should increase in number. When all the pauses are taken together, the greater number are found at the stronger metrical pause (Classes I., 6,276; II., 3,379; III., 2,260; IV., 1,585). But there are curious irregularities when particular groups of pauses are taken separately. Very long pauses (such as a pause that divides a component consisting of seven lines from one of six) are notably infrequent in Class I. (i.e. at the end of the line). They are *fewer* than in Class II. The explanation offered is that such pauses come nearer to the 'Indeterminate' or absolute pause, but must not be confused with it. So the end of the line 'repels' such pauses, and, it would seem, repelled them past Class II., to some extent, into Classes III. and IV. Again, pauses between short sentences are much more numerous than they should be under Class III.; because, it is suggested, a short group of words was more effective if it either began with the beginning of a line or ended with the end of one: a group of words of trihemimeral length much less frequently touches *neither* end of the line.

These are a few examples of M. Cahen's results. He has provided an ingenious and really simple notation for such inquiries.

W. R. HARDIE.

*Mensura membrorum rhythmica cum
metrica comparatur.* Scripsit R.
CAHEN. Pp. 120. Paris: Geuthner,
1910.

THIS Latin dissertation is an appendage to the larger work. It is concerned with the question: what types of clauses