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## ***La Vie des Mots*, par Arsène Darmesteter. Paris, Librairie C. H. Delagrave, 1887. 2 fr.**

J. E. King

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Then the handmaids of thy daughter on the beach  
there did I see  
All a-sporting; and amidst them as a goddess was  
she fair.  
I besought her; and surely of wisdom hath her  
soul a goodly share,  
Nor indeed could one ever be hoping on a youngling  
thus to hit  
Would do as she; since the younger be ever wanting  
in wit.'

#### MODERN LATIN VERSE FROM MOSCOW AND BERLIN.

1. Στέφανος. *Carmina sua Graeca et Latina*. THEODORUS KORSCH. Copenhagen. Gyldendal.
2. *Cupressi*. C. A. ULRICHS.

THE first of these is a collection of Latin and Greek odes and epigrams, some original, some translations. The author is happiest in his imitations of Martial, and so life-like are the touches that one is tempted to think Bianor has an original in Russia. There is rough vigour in a translation of Puschkin (lxviii.), in the style of an Horatian epode; and No. vi., an ode of congratulation to a fellow-professor, is full of graceful feeling. Our space only permits us to quote a short average specimen, which may be enough however to show the writer's ease of versification:—

'Commendo tibi, docte Thore Langi,  
Quam scripsi modo disputationem.  
Haec si digna tibi videtur esse,  
Quam Madvigius, omnium magister,  
Cenatus legat aut recens lavatus,  
Cum cessant animi subinde motus  
Mensque odit gravibus vacare curis,—  
Hunc, inquam, nisi respuis libellum,  
Per te moenia visat Hauniana,  
Ut sit mnemosynum, licet pusillum,  
Ex quo vivere me sciant sodales.'

The Greek epigrams are generally archaic in style and language, and do not strike us as of equal merit with the Latin. The little volume well deserves perusal by Englishmen who are interested in this branch of scholarship, and who are perhaps too much disposed to regard it as scarcely existing out of their own country.

We cannot speak equally highly of *Cupressi*, elegies in memory of the late King of Bavaria, by C. A. Ulrichs. They are written for the most part in an anapaestic metre, for examples of which we must go far down in the silver age, and might fail even there in finding its exact prototype.

*La Vie des Mots*, par ARSÈNE DARMESTER. Paris, Librairie C. H. Delagrave, 1887. 2 fr.

THIS little book is the outcome of five lectures delivered at the Sorbonne in 1885, and presents certain general conclusions arrived at by the author during his special study of the French language. It is not an historical account of changes in the meaning of words but an inquiry into the relation of words to the ideas they express, and the conditions which underlie the evolution of meaning. In a short introduction the author has stated the problems of linguistic science and its methods. At each period of its history a language is in a state of equilibrium between the conservative influence of custom and tradition and the revolutionary working of Phonetic Change and Analogy. Where the tradition is fixed as in Classical Latin, which ignored the changes of popular speech, the language dies. Where there is no fixed tradition, language can

change, as with some savage tribes, from generation to generation so quickly that the old cannot understand the young.

Of the destructive agencies, Phonetic Change embraces the changes of sound which can be traced in the history of languages, whether considered singly or in groups—changes produced so regularly that the laws, under which they are generalized, may be regarded as without exception. The principle of Analogy or Association on the other hand is psychological in its character. Under this principle men replace variety by uniformity, alter older systems of inflexion and create new words. In French for instance *nous amons* once stood beside *il aime*, and *il trueve* beside *nous trouons*. In modern French the tenses are uniform throughout. By Analogy a special mode of formation becomes favourite. Thus on the analogy of *imbutus*, *cognodutus* takes the place of *cognitus* and gives rise to the French *connu*. The working of Analogy may be traced not only in inflexions and the formation of words but in the constructions of Syntax as well.

The two principles of Phonetic Change and Analogy are of great importance in the history of modern Philology, particularly as regards the ancient Classical languages. Yet though accepted in France and Germany they have hitherto received but scant recognition in England.

The work of M. Darmesteter is concerned with changes of meaning, not with changes of form. Why is it that new words are created, and that old words receive new senses, while others disappear? These questions the author considers under their logical, psychological and philological aspects. Under logical conditions he applies the figures of the grammarians, *συνεκδοχή*, *μεταonymia*, *μεταφορά*, *κατὰχρησις* to the transformations of meaning in French words. All these changes are embraced under the processes of *rayonnement*, by which such a word as *root* is extended to a whole series of different meanings, and *enchainement* by which a word loses touch of its primitive meaning and is transferred to other objects, as for instance in the case of *mouchoir*.

From the psychological side we have to consider the effect on language of the changes of thought and feeling brought about by great historical events; or again the effects of national and race characteristics, as for instance in the want of abstract terms in Hebrew, or the connection of the idea of falsity with the number *two* in Aryan languages. Under this head too come the effects of want of precision or grossness in popular notions, as seen in the wavering sense of terms of colour or the deprivation of such terms as *philosophe*, *sophistiquer*, *jovial*.

In the latter portion of the book the author considers the action and reaction of words upon one another—how for instance *point* and *rien* have lost all positive meaning because of their restriction to set phrases, how one word ousts another as when *falloir* takes the place of the older *estovoir* and *convenir*, and yet again how synonyms exist side by side.

Lastly he touches on the reasons of the disappearance of words. Ten 4to volumes contains the disused terms of the French language. Some disappeared along with the object and ideas which they expressed; others because they were not clear or did not please. The Latin *ire* has left no *ir*, French uses *aller*; *verum* has left *vrai* but *veru* and *virum* have left nothing. In trying to find an equivalent for English *maid* French has passed from *garce* to *fille*, and from *fille* to *une jeune personne*.

To M. Darmesteter Language is an organism passing through an endless succession of develop-

ments. Language has its fossil remains of past formations now disused. In Language too we find a struggle for existence continually going on, and linguistic study is the history of the evolutions through which in different times and places the primitive type has passed.—J. E. KING.

*Cours élémentaire d'épigraphie latine*, par M. CAGNAT.  
Paris: Thorin. 1886. Pp. x. 224. 8vo. 6 fr.

IN his article on 'Roman Inscriptions,' contributed to the *Encyclopædia Britannica* in 1881, Hübner complained that there was no text-book of Roman epigraphy in existence. Since then two have appeared, one by Hübner himself in Iwan Müller's *Handbuch* (i. pp. 475-548), the other the one which we have now to review. It consists of two parts, first, 'the elements common to different classes of inscriptions,' which includes the names of men, the *cursus honorum* and the imperial titles (pp. 1-118): second, the different classes of inscriptions (pp. 119-188). There is a 'complementary' chapter on restoring mutilated inscriptions, and a full index. That the book is good we need hardly say. The growth of classical studies in France has been more marked in epigraphy than in anything else, and M. Cagnat is not the least known among French epigraphists. And when his book has received Hübner's approval, what more is there to add? It is of course elementary. We almost think, indeed, it might here and there have been made even more so in detail: the abbreviations O. for Aulus, QV. for Quintus, S. for Servius, and others (pp. 6, 27) are very rare. But with epigraphy in the strict sense of the word—the forms, shapes, and combinations of letters—the book does not deal. There is a note on p. 75 on the accent denoting a long syllable; another on p. 193 just alludes to ligatures: but that is almost all. On the other hand, some parts of the book are not epigraphical in any special sense. The section on the transmission of names (pp. 30-44) corresponds to some of the first section of Marquardt's *Privatleben*, and the *cursus honorum* (pp. 53-97) is part of a *Römisches Staatsrecht*. However, the inclusion of these points does not render the book a bit the less useful, and its lucidity is admirable. There is some want of examples, particularly in the middle of the book, but we understand a supplement is speedily to follow, which will contain them. The print is excellent. At the bottom of p. 18 the reference should be to *Privatleben*, i.—F. HAVERFIELD.

*Cours élémentaire de métrique grecque et latine*, par LOUIS HAVET, rédigé par LOUIS DUVAU. Paris: Delagrave. 1886. 4 fr.

THIS little treatise gives a trustworthy account of the principal Greek and Latin metres in a popular form. The introduction deals with accentuation and prosody, and distinguishes clearly between the different kinds of accent and quantity. Some rules are given for determining the natural quantity of Latin vowels in syllables which are long by position, a subject which is too often neglected. The bulk of the book consists of chapters on the following subjects: dactylic, anapaestic, trochaic, and iambic verse, the Lesbian lyrical poetry, paeonic and ionic verse, the general principles of choral metres, rhythmical verse in later Greek and Latin poetry. The Greek and Latin hexameter and elegiac are discussed at length, and the peculiarities of Homeric prosody are well stated, though exception might be taken to one or two matters of detail. The principal trochaic and iambic metres are also adequately described, as well as the difference in Latin poetry between the archaic prosody (especially that of the

dramatists) and the prosody of the classical period. The treatment of the lyrical metres is less complete, but so far as it goes, is sound and cautious. Thus, the disputed question of the exact relation between the so-called 'cyclic' dactyl and the trochee in logaoedic metres is stated as follows: 'The proper value of each syllable was probably altered a little, so that the strong beats came at equal intervals from one another.' This is a much safer statement than the account of the 'cyclic' dactyl which is now usually given. The theory of the exact correspondences between the rhythmical 'sentences' that form a period in choral metres, i.e. the so-called 'eurhythm' is wisely passed over without notice in a book which professes only to give ascertained facts. But the chapters on lyrical and choral metres are too short, and such important metres as dochmiacs and dactylo-epitritics should not be relegated to the glossary at the end of the book, where a mere definition is given, without any discussion. The same may be said of the Saturnian metre. In spite however of some omissions, and although some parts require to be more worked up in detail, the book is probably in its present form the best easy introduction to the study of Greek and Latin metres. The style is clear, and the terminology as simple as possible. There are a few misleading misprints, which should be corrected in a second edition.—C. B. HEBERDEN.

*Altgriechischer Versbau, ein Versuch vergleichender Metrik*, von H. USENER, Bonn, 1887. 2 Mk. 80 Pf.

ARISTOTLE records that theorists in his own day defined the typical hexameter as consisting of seventeen syllables in two divisions, the left division numbering eight, the right nine. It is the chief object of Usener's treatise to show that this theoretical division, viz.

~~~~~ | ~~~~~

was originally a real one, the hexameter having been formed by the fusion of two lines which, though together making a couplet, were metrically separate. Bergk vainly sought the origin of the Epic metre in a mechanical combination of the 'enoplios' with the so-called 'paroemiac.' The latter term really denotes nothing more than the anapaestic 'marching' verse (adapted for singing παρ' οἶμον). Usener, though he rejects Bergk's theory, unfortunately interprets the word as if derived from παροιμία (following Hephaestion, ch. 8), and makes use of it accordingly to denote the short verse (Kurzvers), which his own theory presupposes. Apart from the name, however, there is no doubt that a verse, corresponding more or less closely to the latter half of the hexameter, very frequently appears as the vehicle of gnomic sayings (e.g. φιλεῖ δὲ νότος μετὰ πάχυν), while similar sentences, embodied in hexameter verse, often take the same metrical form, e.g. Homer's ρεχθὲν δέ τε νήπιος ἔγνω, and Hesiod's παθὼν δέ τε νήπιος ἔγνω. No less than 115 gnomic sentences of this type have been collected by Meineke, Nauck and others. The inference, that the hexameter was originally composite, is obviously a legitimate one. The fragment of a Linus song preserved by the Scholiast on Iliad xviii. 570 is a succession of these wrongly-named 'paroemiacs,' adapted, perhaps, to a circular dance.

Usener derives additional evidence from two sources. First, from the frequent neglect of the digamma in Homer after the caesura, e.g.

πᾶσιν ἐμοὶ δὲ μάλιστα | τοὶ Φιλίφ' ἐγγεγάσιν  
εἰ δὲ σοὶ πᾶν ἔργον | ὑποφείξομαι ὅττι κε Φείπης  
ἀλλ' ἄγε νῆα μέλαιναν | Φερύσσομεν εἰς ἄλα διᾶν  
ὥς ἔφατ'· Αἰνείας δὲ | Φεκατηβόλον Ἀπόλλωνα.