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Zander's Eurythmia Demosthenis *Eurythmia vel Compositio Rhythmica Prosae Antiquae*: exposuit Carolus Zander. I. Eurythmia Demosthenis. Pp. xx + 494. Leipzig: Otto Harrassowitz, 1910. M. 8.

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SHORT NOTICES

ZANDER'S EURYTHMIA
DEMOSTHENIS.

*Eurythmia vel Compositio Rhythmica
Prosae Antiquae*: exposuit CAROLUS
ZANDER. I. Eurythmia Demosthenis.
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THIS treatise is divided into seven chapters, headed as follows: I. De initio membri. II. Clausulae. III. De systemate. IV. Ad membra orationis rhythmica compositio refertur. V. De articulatione. VI. De distinctione. VII. De rhythmica recitatione. In the course of the work rhythmical analyses are given of the *Three Olynthiacs*, the *First Philippic* (parts), the *De Corona* (opening), and the *Leptines* (opening). Selected passages of Isocrates, and fragments of Thrasymachus and Gorgias, are submitted to the same anatomical process.

The author has discharged his task with great thoroughness, and has given full references to such primary authorities as Aristotle, Aristoxenus, Cicero, Demetrius, Dionysius, Longinus, and Quintilian. He maintains that he follows these authorities more faithfully than did Friedrich Blass. Certainly he does not carry system so far as to deny full play to those *μεταβολαὶ ἐναρμόνιοι* of which Dionysius speaks. But occasionally he is tempted, as most writers on this subject are, to slur syllables, and to divide sentences, in what seems an arbitrary way. The mechanical notation of longs and shorts is apt to bring with it too rigid a uniformity. The time-waves, the ebb and flow, of language refuse to be dominated thus by 'feet.' This is true even of verse, and still more true of prose. Demosthenes probably was more concerned, if he was governed by a conscious rule, to keep out metre than to bring in rhythm. Verse had for so long preceded artistic prose in Greece, and had passed on to it so large a store of well-shaped words and forms which fitted naturally into one or other of the many various metrical schemes, that the orator had to

beware of dropping unconsciously into the vicious sing-song of metre. Nevertheless, a certain amount of definite rhythm was convenient, as well as natural, at the beginning and the end of a sentence or a phrase. It corresponded to the rise and fall in the speaker's thoughts and utterance, and (when the words came to be written down) it served as a sort of punctuation: a fact of which the terms *period* (in the sense of *full stop*), *colon*, and *comma* still remind us. The sections on punctuation are among the best in Zander's book. It has lately been shown, as continental scholars may perhaps not be aware, that in the First Folio of Shakespeare the punctuation is what may be called *rhetorical*. Its main purpose is to guide the actor, in the delivery of his lines, by suggesting pauses of various length. Rhythmical and dramatic effect is the chief thing desired; not a strict logical or grammatical analysis of the sentence.

On p. vii. of his Preface, Zander gives a rather long list of passages in which S. H. Butcher, in his text of the *Olynthiacs*, has failed to record his deviations from the Paris manuscript (S). But it may be pointed out that the object of this most useful Oxford Series of Classical Texts would be defeated if minutiae found a place in the critical notes. The instances collected by Zander are of this trifling kind. They are, however, of some interest as tending to show that Demosthenes did not avoid hiatus (especially after a pause) so punctiliously as is sometimes thought, and also that he did not invariably shun the concurrence of three or more short syllables in succession.

W. R. R.

SOME SCHOOL-BOOKS.

Plain texts. Teubner has published a *Florilegium Latinum* in two parts (60 pf. each), Drama and Narrative Prose, collected by the Philologische Vereinigung of the Königin Carola