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Two Dissertations on Prose Metre Blum. *De compositione numerosa dialogi Ciceronis de Amicitia*. Pp. 1–78. Innsbruck, 1913.

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shape $\cup\cup\cup^u$ (cf. § 93).¹ And what evidence is there that when an elided vowel is the same as the vowel that follows, it is suppressed *entirely*, e.g., *ergo omnis = ergomnis* (p. 41)? Again, synizesis is not due to dislike of hiatus, as is said on p. 43; nor is there reason to suppose that words like *aurea*, *omnia* (three syllables) were offensive to the Roman ear. Why is the form *heri* ('yesterday') ignored on p. 45? That *es* from *edo* has a naturally long vowel is a moot question (p. 47). The whole treatment of English verse in chapter xii. raises questions too thorny to be discussed here. It is intended to point a contrast between English verse and Latin verse. But I am sorry to see that Mr. Westaway does not recognise that accent is a structural element in Latin verse, not only as varying the rhythm, but also as reinforcing it.

The main doctrine of the book is, however, sound. Indeed, the writer is so severely scientific that he is led sometimes to advocate an almost impossibly high ideal of perfection in practice. What are called 'very bad faults' are in some cases surely venial, e.g. the pronunciation of *nisi* as 'nissy' (p. 7). This, however, is a matter of opinion.

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TWO DISSERTATIONS ON PROSE METRE.

BLUM. *De compositione numerosa dialogi Ciceronis de Amicitia*. Pp. 1-78. Innsbruck, 1913.

THIS work is modelled upon a previous treatise of A. Ausserer on the clausulae of Minucius Felix and Cicero *de Senectute* (Innsbruck, 1906). Blum adopts Zielinski's method of marking caesura by the symbols α , β , γ , etc., and his three chief forms are in the main identical with those of Zielinski. The other forms are given different names. Thus the S clausulae are termed iv, and Zie-

linski's form iv becomes v. Most of the examples which Blum gives for his other forms (vi, vii, viii) are varieties of Zielinski's form ii. It cannot be said that his terminology makes for lucidity.

The Innsbruck metrists have a way of dealing with iambic words which calls for comment. The rule as given by Quintilian is *est autem in omni voce utique acuta sed numquam plus una nec umquam ultima ideoque in disyllabis prior* (1. 5. 31). This being so, it follows that where an iambus comes before the final trochee, e.g. *stabilis potest esse*, there is a conflict between word-accent and ictus. Zielinski's tables show that all combinations in which there is any such conflict were seldom used and in course of time disappeared. Wolf sought to remove the conflict in this particular case by supposing that the personal pronouns (e.g. *meus*), adverbs (e.g. *modo*) and such verbs as *sumus*, *velit* were enclitics. Cauer boldly extends this theory to *iambische Worter oder iambische Silbenfolge überhaupt* (Pacianus, pp. 14, sqq.). He is followed by Ausserer and Blum, who mark, e.g. *virī boni fuerint, ita dicam gregē*. I can only remark (1) that analogies from comedy prove nothing for the *sermo urbanus*, (2) that the phenomena noticed by Zielinski seem to show that the conflict was felt and avoided, (3) that Cauer's theory is in flat contradiction to the main rule of Latin accentuation as laid down by Quintilian.

It is difficult to see why Blum should find it necessary to discuss such an elementary fact as the lengthening of a short vowel by position. Thus (p. 4.) he writes *erit laetabitur, faciemus rogati*, etc.; and proceeds to argue that the vowel must be lengthened, in order to produce a good rhythm.

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Tacitus, Dialogus. By W. PETERSON. *Agricola, Germania*. By M. HUTTON. (Loeb Series.) Heinemann.

THIS is a useful volume of rather unequal merit. Professor Peterson has done much work on the dialogue, and

¹ This alternative accentuation (e.g. *fācilius*, side by side with *facilius*) is supported by the evidence of Old Latin dramatic verse and also of Ciceronian clausulae.