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BOOK REVIEWS

Der saturnische Vers: Aus den Abh. d. königl. Gesellschaft d. Wiss. zu Göttingen, phil.-hist. Kl., N. F., VIII, No. 5.
Von FRIEDRICH LEO. Berlin: Weidmann, 1905. Pp. 79.

Italische sakrale Poesie und Prosa. Von CARL THULIN. Berlin: Weidmann, 1906. Pp. 77. M. 2.

The Stress Accent in Latin Poetry. By ELIZABETH HICKMAN DUBOIS, *Columbia University Studies in Classical Philology.* New York: Columbia University Press, 1906. Pp. 96.

The appearance within a period of twelve months of three books devoted mainly to a study of the Saturnian verse indicates clearly enough the unflinching interest which this verse arouses and the dissatisfaction felt by scholars in the explanations of it which have been given up to the present time. Of course, the difficulty in constructing an acceptable theory for it lies in the fact that the number of extant verses is small, and that they deviate widely from any assumed normal type, whether the norm adopted is accentual or quantitative.

The field of battle seems to be held alternately by the two opposing camps. The advocates of the quantitative theory, represented by Havet and L. Müller, were yielding all along the line before the onslaughts of O. Keller, Thurneysen, Lindsay, and Skutsch, when suddenly the banner of the quantitative cause is carried vigorously to the fore again. The argument for the old theory of the verse has never, in fact, been stated in so convincing a way as Leo presents it in his monograph. The essential features of his book lie in his method of approaching the subject, in the argument drawn from the history of Latin verse, in his discussion of the source from which Caesius Bassus drew, in his study of the diaeresis, in his adoption of several types of Saturnian verse, in his assumption of the use of rising and falling rhythm, and in the use which he makes of similar Greek verses. So far as his method of attack is concerned, much may be said for and against the preference which he gives the evidence drawn from verses composed by professional writers over that furnished by the amateur verses preserved in the inscriptions. To pass to another principle of method, no exception can be taken to the statement that "wir dürfen mit keiner aus der scenischen Technik vorgefassten Ansicht von Versbau an diese Verse herantreten" (p. 13), but Leo comes perilously near violating his own canon on pp. 20, 21 in defending the cretic

treatment of dactylic words in certain positions in the verse from the analogy of Plautine usage. The preliminary principle which Leo lays down on pp. 14, 15 for the division into verses of quotations from Livius and Naevius is perhaps the most important contribution made in this part of the paper. The argument drawn from the later development of Latin verse is urged in the following effective way:

Die von Livius gestaltete Verskunst ist nicht nur widerspruchlos angenommen worden, hat nicht nur zwei Jahrhunderte lang unbestritten gedauert, sie hat auch sofort eine gewaltige Entwicklung erfahren, die uns bei Plautus entgegentritt; eine Fülle der Formen, eine Sicherheit der gesetzmässigen Behandlung, eine Freiheit der Bewegung, die gar nicht zweifeln lassen, dass wir es mit einer in ihrem natürlichen Erdreich wurzelnden Kunst zu tun haben.

One can scarcely think of a more complete opposition than that which exists between this view of the case and the view which Skutsch enunciated some fifteen years ago in the halcyon days of the accentual theory (cf. Vollmöller's *Jahresb.* I, p. 35), that

die einfache Erwägung, dass . . . keine indogermanische Sprache, mit expiratorischem Accent von Haus aus eine andere als accentuierende oder silbenzählende Poesie kennt und, aus naheliegenden Gründen kennen kann, sowie dass die quantitierende Poesie ausschliesslich Eigentümlichkeit der Sprachen mit musikalischem Accent ist, wirft jede quantitierende Saturniertheorie über den Haufen.

The attitude of the accentualists toward the historical argument seems to the reviewer to illustrate well the danger of drawing conclusions from general considerations without carefully studying the facts in a specific case. The accentual verse, its advocates maintained, is the natural verse for a people to develop whose accent is primarily a stress accent. The presumption thus created in favor of the accentual theory of the native Saturnian verse, they said, is strengthened by the fact that accentual verse continued in use among the people, as one can see from Suetonius and the *Historia Augusta*, and finally recovered its place in literature in the later period. The careful examination, however, which Mr. Schlicher made of the soldiers' songs, of the *carmina epigraphica*, and of the hymns in his dissertation on the *Origin of Rhythmical Verse in Late Latin*, showed clearly that the verses in Suetonius and in the *Historia Augusta* are quantitative, and that the later rhythmical verse grew out of the quantitative by a process of natural development. The argument from history, therefore, strengthened as it now is by Leo, points strongly to the conclusion that the extant verses are quantitative, rather than accentual. A still stronger support of this view Leo derives from a study of the sources upon which Caesius Bassus relied for his description of the Saturnian, and this is perhaps the most important point in his paper. He makes it reasonably sure that Bassus in his

account of the Saturnian verse is following Varro; consequently Varro must have regarded the verse as quantitative. Now Accius, who composed Saturnian verses (cf. Cic. *pro Arch.* 27 with the *Schol. Bob.*), was a contemporary of Varro, and the advocate of the accentual theory must believe either that the accentual Saturnian of Livius had become quantitative by the time of Accius, or that Varro misunderstood the nature of the verse written by his contemporary. The case is materially strengthened by the similar Greek verses which Leo draws from the *CIG.*, and elsewhere, whose development was like that of the Saturnian (cf. pp. 71-79). All these points go to show the quantitative nature of the extant Saturnian verses, and will probably be convincing to most readers of Leo's work.

It is another matter to determine the characteristic features of the verses which have come down to us, and many will lay down this book feeling that great progress has been made toward that end, but that the last word on the matter has not yet been said. The most important contribution which Leo has made to our knowledge of this side of the subject lies in the success with which he has analyzed the two cola of the verse in the matter of the diaeresis. From the words which Caesius Bassus uses of the structure of the Saturnian verses Leo infers that we should expect to find, not one type, but many types, of the Saturnian, and he accordingly analyzes the extant verses with this statement in mind. From such an analysis he derives ten or twelve different types for the first colon which are as far removed from one another as $\sim - - | \sim - -$ and $\sim - - - | \sim - - -$ and $- \sim \sim - | - \sim \sim -$. If this view is correct, one can no longer speak of a line of Livius or Naevius as being a Saturnian verse, but as a specimen of the (a) type or the (b) type, as the case may be, of the Saturnian verse.

Thulin analyzes the early verses and the religious formulae of the Italic peoples, and comes to the conclusion that they took the form either of "gegliederte Prosa" or of the Saturnian verse, and that these two literary forms were structurally related to each other. In addition to the Saturnian verses which Leo discusses, he takes into consideration the Etruscan inscription from Agram, the Paelignian inscription from Corfinium, certain parts of the Iguvinian Tables, the carmina preserved by Varro, Livy, and Macrobius, and the responses of the haruspices. Leo in his monograph calls attention to the occurrence of the diaeresis after the second verse-beat as a characteristic feature of the first colon of the Saturnian verse, e. g., *virum mihi | Camena*. Thulin notices the same phenomenon, but interprets it in a different way. It is his opinion that the unit in the verse is the word, and that the coincidence between the foot and the word, which is foreign to the Greek quantitative metre, can be explained only on the hypothesis that "dieses Saturnierkolon muss aus einem Kolon hervorgegangen sein, in dem nicht die Quantität, sondern die äussere Gestalt der Worte bestimmend war" (p. 36). In the

carmina (cf., e. g., p. 55) he finds the archetype of such cola, for in these religious formulae also the word is the unit which is contained a fixed number of times in each colon. Thulin further maintains (p. 37) that this primitive rhythmical scheme gave way to the quantitative principle when the law of initial accentuation was displaced by the three-syllable law.

Miss DuBois' monograph contains chapters on "Word Accent," on the "Numeri Italici et Saturnii," and the "Quantitative Metres." The second chapter occupies half of the book, and on pp. 54 ff. the writer gives her theory of the Saturnian with its application to the extant verses. The most characteristic feature of it is the dictum that "the third and sixth beats, which are the strongest, must coincide with the primary accent of the word; the first, second, fourth, and fifth beats may fall on a less strongly accented syllable" (p. 54). What Miss DuBois means by "the less strongly accented syllable" is not clear to the reviewer. The phrase would naturally mean the syllable which receives the secondary accent. This interpretation would be applicable to the final syllable in Graeciam in the line: *pártim érrant nequínont Graéciàm redíre*, but such an incidence of the accent as is presupposed in *disértim, àd-náves, quò pácto, út réddant, in flústris, pèr géntis*, seems very improbable. In the opinion of the reviewer, any adequate treatise upon the subject with which this book deals must take into consideration the Saturnian verse, the other verses up to the time of Catullus, the quantitative verse of subsequent date, and the rhythmical verse of late Latin. Not a word is said of the development during the second period or of the many questions which have been raised with reference to the word-accent or the sentence-accent in Plautus and Terence. The discussion of the verse of the third, or classical, period is very unsatisfactory. For instance, on p. 78 the writer quotes Quintilian's well-known statement (l. 5. 25):

nam cum dico *circum litora*, tanquam unum enuntio dissimulata distinctione; itaque tanquam in una voce una est acuta, quod item accidit in illo:

Troiae qui primus ab oris,

understanding that Quintilian postulates the accentuation *Troíde qui*, and, largely upon this interpretation, bases her subsequent argument. Probably, however, the accentual unit which he has in mind is not *Troíde qui* but *ab óris*, a prepositional phrase parallel to *circum litora* which he has just cited. In the fourth period the interesting accentual questions which are raised by the later rhythmical verse are scarcely touched upon. The author does not seem to be familiar with the writings of W. Meyer or Schlicher in this field. We have noticed the following misprints: Desau, p. 48; *au* (for *an*), p. 58, n. 2; the omission of an accent in vs. 62; and *assurance* (for *assonance*), p. 93. The book brings together in a convenient way many of the passages from the grammarians bearing on the questions at issue, and in this its main value lies.

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