

tions lend fresh support to his own views about the absence of a stage in Greek and early Roman theatres.—O. Bernhard, *Griechische und römische Münzbilder in ihren Beziehungen zur Geschichte der Medizin* [Zürich, 1926, Füssli. Pp. 93, with 10 plates] (Fuchs). Favourably received by numismatists. The arrangement is serviceable and the choice skilful.—C. Watzinger, *Die griechischen Vasen des archäologischen Instituts in Tübingen* [Tübingen, Verlag d. archäol. Inst. Pp. 211, with 8 plates] (Lippold)

This smaller edition of W.'s larger work is much handier to use. It also contains a number of addenda and corrigenda, which give it an independent scientific value.—A. Vives y Escudero, *La moneda Hispánica*, 4 vols. [Madrid, 1926. I., pp. cxcvi+74; II., pp. 200; III., pp. 135; IV., pp. 148. Also portfolio with 174 plates] (Schulten). Complete Corpus of ancient coins struck in Spain, illustrating and describing over 2,000 coins. A 'monumentum aere perennius' of which Spain may well be proud.

CORRESPONDENCE

To the Editors of the CLASSICAL REVIEW.

SIRS,

The point at issue between me and Professor Abercrombie in *What is Rhythm?* (C.R. XLI., pp. 235 ff.) may be put in a nutshell. The purport of his own book, *Principles of English Prosody* (1923), as is said by himself in *The Year's Work in English Studies* (1923, p. 15), is to assert the doctrine that in verse there is always 'a reference of actual sound to ideal pattern.' Thus on p. 87 of his *Principles* he says that each succeeding line tends to conform to 'a certain regularity of pattern.' With this statement I find no fault; it is, indeed, almost a commonplace of prosodists. But the question is, What is the nature of the pattern? To him it is a purely accentual and syllable-counting pattern; and he has to show how it comes about that (say) $x \acute{x} \acute{x} x$ is an admissible variation of the pattern $x \acute{x} x \acute{x}$, and that (say) three syllables may be equivalent to two. But he comes no nearer to an answer than the phrase (p. 91), 'a certain disposition of accents and non-accents, in which the dispersal of the accents suggests some typical order of variation.' I see no conformity of $x \acute{x} \acute{x} x$ to $x \acute{x} x \acute{x}$ and no equivalence of three syllables to two, if we exclude from view, as Professor Abercrombie does, the intervals of time which separate the accents and the time-values of the syllables accented and non-accented. Professor Abercrombie's formula provides a pattern from which the variants depart, but no explanation of the principle of their departure, *i.e.*, no community in the diverse collocations of accents and the

variations of the number of syllables in the foot. To me it is clear that their community can only be found in the time-values of the component elements of the several groupings. There is the point at issue.

This note is suggested by a paper which has just appeared in the Dutch periodical called *De Nieuwe Taalgids* (August, 1928), by the eminent phonetician Mr. L. P. H. Eijkman. In discussing the structure of Dutch verse he adopts my definition of rhythm as it stands, and applies kymographic measurements to the analysis of the verse of his native language—a language differing from English yet closely akin thereto. I am greatly indebted to him for thus affording indirect confirmation of my principles and methods. I may also mention that two books on English prosody issued this year by the Cambridge University Press have something in common with me, though their results are arrived at quite independently of my book. Mr. Andersen's *Laws of Verse* is based entirely on the idea of the approximate isochronism (where I speak of proportioned durations) of groups of syllables; and Sir George Young has discovered for himself that when a stressed syllable is replaced by two syllables the first of these two is *short in quantity* (*English Prosody*, p. 75). Exactly the same thing is true of Early Latin verse, as I have shown, though this is not the whole of the story either in Latin or in English. Professor Abercrombie, then, need not regard my theory as so very paradoxical after all.

Yours, etc.,

E. A. SONNENSCHNEIN.

BOOKS RECEIVED

All publications which have a bearing on classical studies will be entered in this list if they are sent for review. The price should in all cases be stated.

* * Excerpts or extracts from periodicals and collections will not be included unless they are also published separately.

Adler (A.) Suidae Lexicon. Pars I. Pp. xxii+549. (Lexicographi Graeci, Vol. I.) Leipzig: Teubner, 1928. Paper, 36 R.M. (bound, 38).

Anderton (B.) Gleanings and Shorts. Pp. xi+80. Oxford: Blackwell. Boards, 4s. 6d. net.

Basore (J. W.) Seneca. Moral Essays. With an English translation. In 3 vols. I. Pp. xvi

+456. (Loeb Classical Library.) London: Heinemann, 1928. Cloth, 10s. net; leather, 12s. 6d. net.

Blakeney (E. H.) Cyprian de Unitate Ecclesiae. The Latin text, translated, with an introduction and brief notes. Pp. 64. (Texts for Students, No. 43.) London: S.P.C.K., 1928. Cloth, 2s. 6d. (paper, 1s. 6d.).