

and sometimes in English. No doubt Vietor's description is safer. Nevertheless there is a difference of kind between the rough hissing of real fricatives like *f* and *s* and the more musical sound of the liquids; 'vibration' seems a convenient term to represent this; but I will gladly adopt a better when anyone can suggest it.

(4) Mr. Lloyd-James says that the English words *way* and *low* 'do not end in semi-vowel sounds,' and gently suggests that I was deluded into that belief by their spelling. I chose these examples, because the spelling, for once, fairly represents the sound. These sounds are represented by Sweet (*Handbook*, p. 110) by the diphthongs *ei* and *ou*, also by Vietor (*Elem.*, pp. 94 and 109). Jespersen and True, in *Spoken English*, represent them by *e'* and *o''* (see Jespersen's discussion on pp. 144 and 153 of his *Lehrbuch der Phonetik* for more precise descriptions).

(5) There is no room in twelve pages of phonetic explanations to distinguish between a 'palatal plosive' and a 'slightly fronted velar'; nor do I know how to ascertain which description would best suit the ancient Latin sound of *c* and *g*.

(6) 'The initial sound of *shut* is not a palatal fricative, but an alveolar fricative.' There was no need to discuss the alveolar sounds as such, though I noticed the term as a more exact description of the English 'dentals.' About these fricatives I wrote that the current of air is rubbed 'between the tongue and some part of the palate; the commonest kind is that of English *sh* in *shut*.' I must submit that *sh* is certainly palatal in my own pronunciation; but even if it is alveolar in other speakers, it is formed 'at some part of the palate.'

(7) 'In the production of nasal consonants all the air, not part of it, passes through the nose.' If Mr. Lloyd-James uses the term nasal consonants, as I do, to include the full sounds of *m* and *n*, I have nothing to say but that in every case (save where they are immediately followed and so curtailed by a breathed plosive) some of the voice escapes through the mouth—*m* differs from *b* only in this, that while the voice is blocked by the lips some of it escapes through the nose; as soon as the block is removed, it escapes at the lips also. Vietor (p. 301) describes them as 'Explosives with nasal resonance.'

(8) 'The palatal nasal consonant does not occur in English.' I suppose that what I have called the palatal nasal in words like *king* would be called by Mr. James 'a slightly fronted velar nasal.'

(9) Mr. James is careful not to name the 'Phonetic Alphabet' which (he says) is used in certain schools. If it comes under my notice, I shall observe with interest whether it is or is not free from the appalling obscurities of Sweet's so-called Romic; nor can I find anywhere in Vietor's books a system of notation that is not open to grave objections. The slight extensions of the Latin alphabet devised by Sievers and Brugmann nowhere suggest a false meaning. No doubt they are inadequate for denoting the sounds of modern languages as precisely as phoneticians desire. It does not follow that

they are not good as far as they go; still less that they are not in place for the general description which is all that we can provide for languages no longer spoken. R. S. CONWAY.

'WORD-ORDER IN HORACE.'

To the Editor of THE CLASSICAL REVIEW.

SIR,

I have to thank Mr. Cookson for writing at such length on my 'Word-Order in Horace.' He has, obviously, struggled to be just in the face of 'the almost personal resentment which one feels in being confronted with a wholly new view on so familiar a book as the *Odes*.' I fear, too, that he has sometimes tempered the wind. But in fairness to the theory, for what it is worth, may I be allowed to defend myself against one or two criticisms? Mr. Cookson chooses the first six lines of the first Ode of Book I. to justify the verdict that my 'conclusions . . . are, to say the least of it, apt to do some violence to the natural meaning of a passage.'

I will take the criticisms in their order. On l. 1 I have called *regibus* emphatic, and have remarked that *regibus edite* would 'scan equally well.' Mr. Cookson denies the truth of this remark. But if Horace could end the last line of this Ode with *uertice*, why should he not end the first line with *edite*? In *Odes* I. 3, Horace concludes nine out of twenty Asclepiads with short open vowels, and nearly all these lines 'end a colon' (if I understand this phrase aright).

On l. 2, Mr. Cookson asks 'why not *dulce meum decus*?' I have answered that it was usual in Latin prose and poetry (as in Italian and French) to put the adjectives on either side of the noun. What more can I say? The order is conventional like 'bread and butter,' 'almonds and raisins.' As to the *nostros* of *Odes* III. 6, 10, Bentley's exact objection is not quite clear; Wickham thinks that he 'objected to the series of accusatives as prosaic.' In any case, the loneliness of *nostros, nostris, nostrorum* requires comment.

Next, speaking of *pulverem Olympicum* (l. 3), Mr. Cookson holds that on my principles *Olympicum* would be unemphatic. But what I have said in the first section of the *Prolegomena* is that 'when Horace departs from the normal order . . . he wishes to draw our attention to the abnormality and so to emphasise for us the point which he desires to make.' I have not said that a word in a normal position cannot be of interest; on the contrary, the essential meaning of a word may be such that it requires no change of position; and this seems to be true of *Olympicum* and of *nobilis* (l. 5).

The criticism about *feruidis* (l. 4) is perfectly just. One can only answer that certain orders became crystallised. Thus in the familiar hyperbaton *maximis efferat laudibus* (Cic. *De Amic.* 7, 24) it is, perhaps, impossible to tell whether any extra force is given to the adjective; the hyperbaton had become so conventional. The extension of this hyperbaton to participles, as in *uariis obsita floribus* (*Odes* I.

18, 12), is natural enough; and this example is exactly similar to *feruidis euitata rotis*, as I have pointed out in the *Prolegomena* (p. xvi, top line; 'but most of the examples might be classed under § 24').

I have now touched upon all that Mr. Cookson says about these six lines, and, *nisi me amor mei negotii fallit*, I still feel that my conclusions are not, 'to say the least of it, apt to do some violence to the natural meaning of a passage.'

One last word: Mr. Cookson quotes the frequent type *superiecto pauidae natarunt aequore dammae*. This is another conventional hyperbaton, and really a compound form of the type *maximis efferat laudibus*, i.e. we have the familiar *pauidae natarunt dammae* and the equally familiar *superiecto natarunt aequore* set in combination. The effect may be very striking, as in such examples as *Odes* I. 3, 10, '*fragilem truci commisit pelago ratem*. But is

it quite just to say that such classifications are 'not very helpful to the understanding of the poet or his art,' when attention to such classifications does, unless I am mistaken, settle, once for all, the interpretation of passages like *Epod.* 5, 19? H. DARNLEY NAYLOR.

INTERLINEAR HIATUS IN HORACE.

PROFESSOR H. J. ROSE writes: 'In the article on the above subject, by Mr. Pritchard-Williams and myself, which appeared in the *C.R.* XXXVII., p. 113, attention should have been drawn to the article of Professor Postgate (Vol. XXXII., 1918, p. 23, *sqq.*) which discusses the whole question of the four-line stanza in Horace, with arguments drawn partly from neglect of synapheia. That this was not done is due purely to an oversight at the time of writing.'

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.

- Abbott* (F. F.) Our Debt to Greece and Rome. Roman Politics. Pp. vi + 177. London: Harrap, 1923. Cloth, 5s. net.
- Albertini* (E.) Des Divisions administratives de l'Espagne romaine. Pp. vii + 138. Paris: E. de Boccard, 1923. Paper.
- Albertini* (E.) La Composition dans les Ouvrages philosophiques de Sénèque. (Bibliothèque des Ecoles françaises d'Athènes et de Rome, fasc. 127.) Pp. xi + 354. Paris: E. de Boccard, 1923. Paper.
- Asman* (H. N.) An Introduction to the History of Rome. With 2 maps and 14 illustrations. Second edition, revised. Pp. ix + 180. London: Methuen, 1923. Cloth, 4s. 6d.
- Bailey* (C.) The Legacy of Rome: Essays by C. Foligno, E. Barker, H. S. Jones, G. H. Stevenson, F. de Zulueta, H. Last, C. Bailey, C. Singer, J. W. Mackail, H. Bradley, G. M. Rushforth, G. Giovannoni, W. E. Heitland; edited by C. B. Pp. xii + 512. Oxford: Clarendon Press, 1923. Cloth, 8s. 6d. net.
- Barone* (N.) Paleografia Latina Diplomatica e Nozioni di Scienze Ausiliarie. Pp. 347. Atlante di Facsimili riprodotti in fotoincisione. XXVIII Tavole. (Biblioteca di MOYΣEION, Vol. I.) Naples: Rondinella and Loffredo, 1923. The two together, L. 40. Paper.
- Barton* (A. T.) The Sonnets of William Shakespeare, with a Latin translation by A. T. B. Pp. vii + 155. (The New Aldine Library, II.) London: Hopkinson, 1923. Boards, 18s.
- Bell* (A. J.) The Latin Dual and Poetic Diction, Studies in Numbers and Figures. Pp. viii + 468. London: Milford, 1923. Cloth, 25s. net.
- Binns* (L. E.) Erasmus the Reformer. Pp. xxii + 138. London: Methuen, 1923. Cloth, 5s. net.
- Bourgery* (A.) Sénèque: Dialogues. Tome II.: De la Vie heureuse, De la Brièveté de la Vie. Texte établi et traduit par A. B. (Collection des Universités de France.) Pp. ii + 158. Paris: Société d'Édition 'Les Belles Lettres,' 1923. Paper, 9 francs.
- Brenot* (A.) Les Mots et Groupes iambiques réduits dans le Théâtre latin. Pp. xiv + 116. (Bibliothèque de l'École des Hautes Études, 239^{me} fascicule.) Paris: E. Champion, 1923. Paper.
- Classical Philology*. Vol. XVIII., No. 3. July, 1923.
- Collingwood* (R. G.) Roman Britain. Pp. 104. London: Milford, 1923. Cloth, 2s. 6d. net.
- Compton* (W. C.) Caesar, Book III. of the the Civil War, partly in the original and partly in F. P. Long's translation, edited by W. C. C. and C. E. Freeman, with an Introduction by H. Last. Pp. 160. Oxford: Clarendon Press, 1923. Cloth, 3s. 6d. net.
- Cornford* (F. M.) Greek Religious Thought from Homer to the Age of Alexander. (The Library of Greek Thought.) Pp. xxxv + 252. London and Toronto: J. M. Dent; New York: E. P. Dutton, 1923. Cloth, 5s. net.
- Coulon* (V.) Aristophanes: Les Acharniens, Les Cavaliers, Les Nuées. Texte établi par V. C. et traduit par H. van Daele. (Collection des Universités de France.) Pp. xxxiii + 449. Paris: Société d'Édition 'Les Belles Lettres,' 1923. Paper, 20 francs.
- Croiset* (A.) Platon: Œuvres complètes. Tome III., 1^{re} partie: Protagoras. Texte établi et traduit par A. C. et L. Bodin. (Collection des Universités de France.) Pp. 153. Paris: Société d'Édition 'Les Belles Lettres,' 1923. Paper, 9 francs.
- De la Harpe* (J.) Étude sur *tamen*, Conjonction adversative, et son Passage au Sens causal,