



Bodleian Libraries

UNIVERSITY OF OXFORD

This book is part of the collection held by the Bodleian Libraries and scanned by Google, Inc. for the Google Books Library Project.

For more information see:

<http://www.bodleian.ox.ac.uk/dbooks>



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 2.0 UK: England & Wales (CC BY-NC-SA 2.0) licence.



1.2

4/

= 855

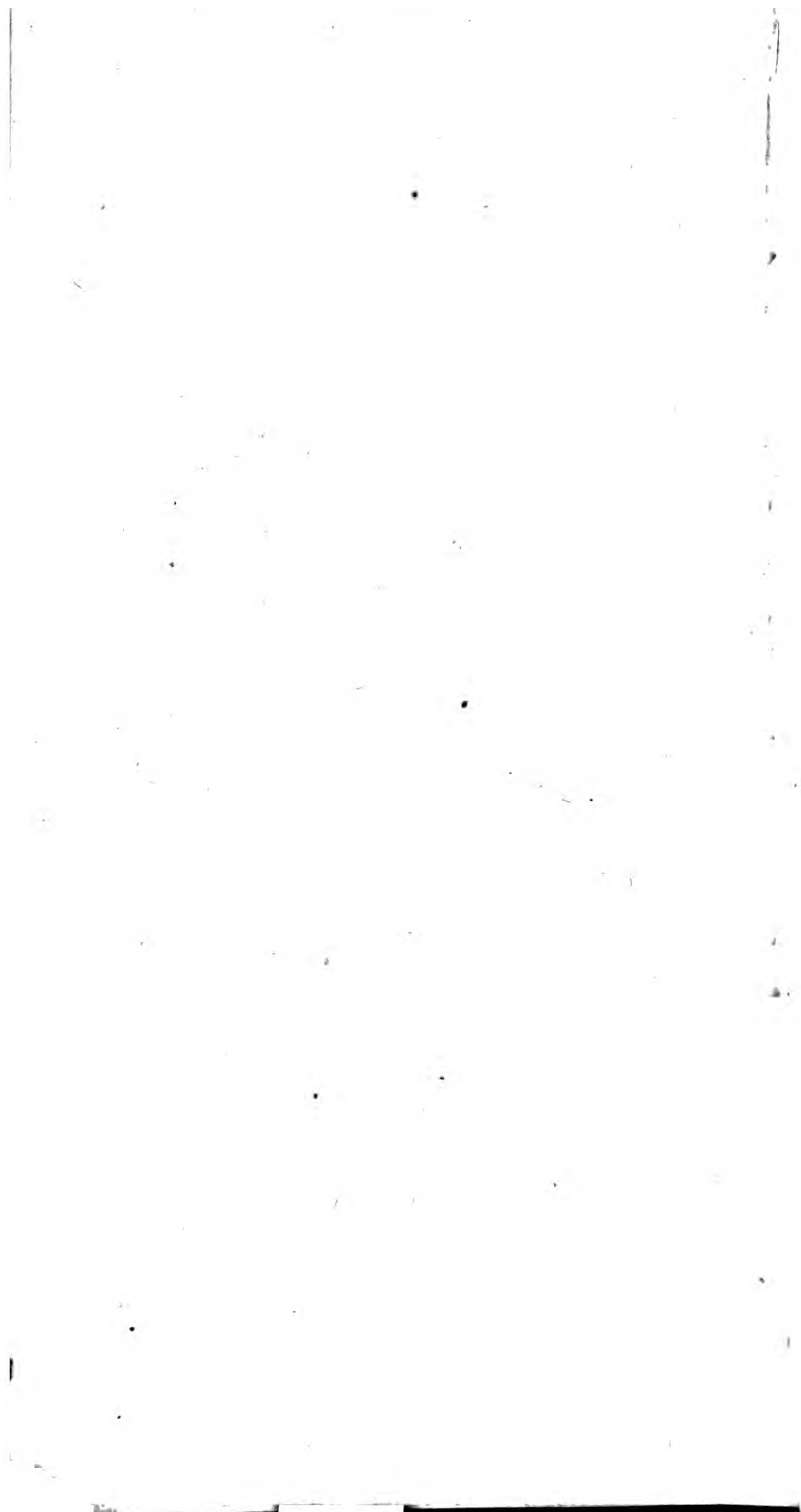
NO. 1545 OF R. M. DAWKINS' COLLECTION
OF BOOKS OF USE TO THE HOLDER OF
THE BYWATER AND SOTHEBY CHAIR
OF BYZANTINE AND MODERN GREEK
IN THE UNIVERSITY OF OXFORD

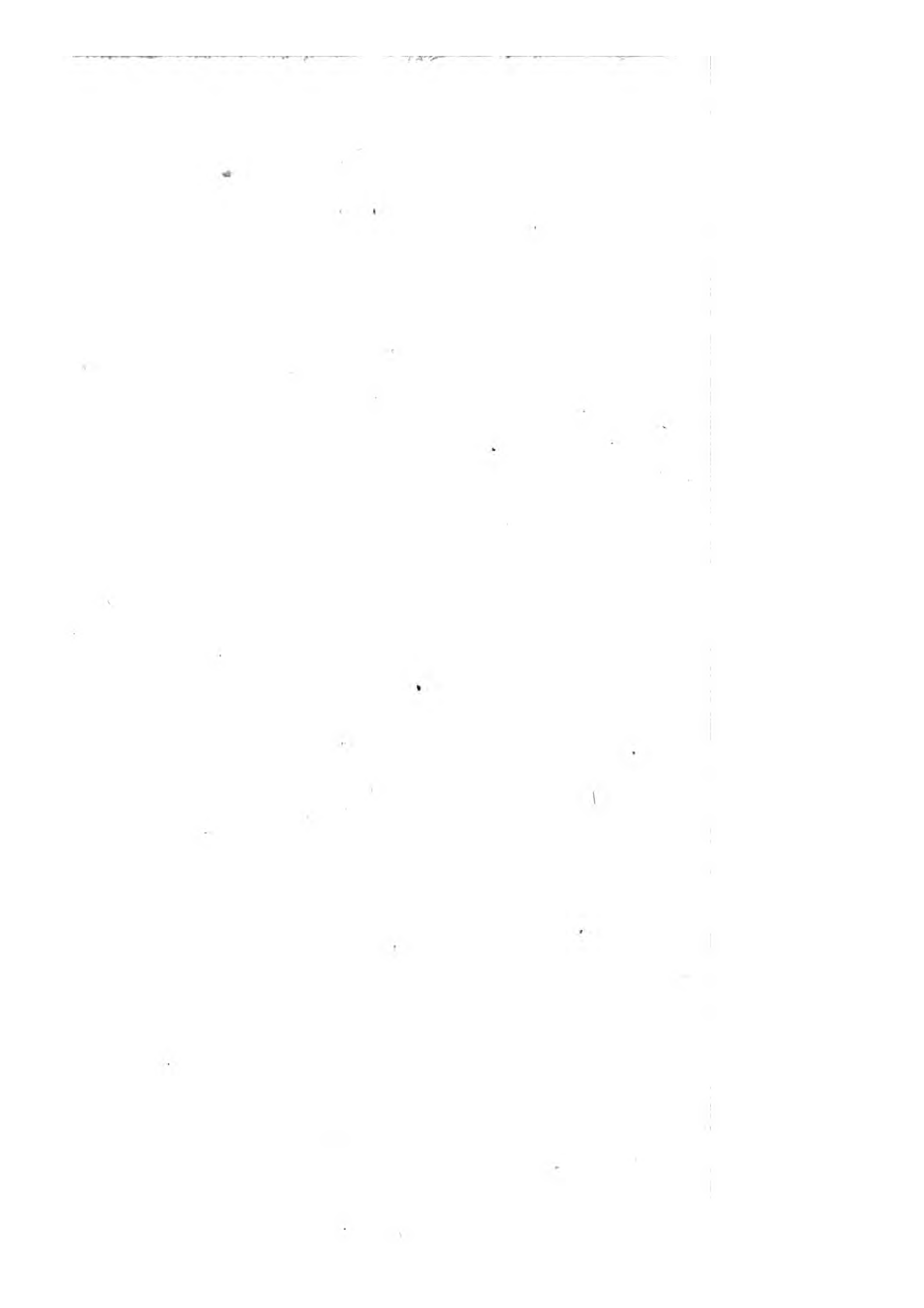
Arch. Dawk. G237.763

bat
10









A N
E S S A Y

On the DIFFERENT NATURE of
Accent and *Quantity*

With their USE and APPLICATION in the
ENGLISH, LATIN, and GREEK Languages :

CONTAINING

Remarks on the METRE of the ENGLISH ; on the origin
and ÆOLISM of the ROMAN ; on the general History
of the GREEK, with an account of its Antient TONES,
and a defence of their present Accentual MARKS.

To which is subjoined the
GREEK ELEGIAC POEM of *M. MUSURUS*

Addressed to *L E O X.*

With a Latin version and Notes.

The SECOND EDITION,
Corrected and much enlarged.

Containing some Additions from the Papers of
Dr. TAYLOR and Mr. MARKLAND.

With a REPLY to Dr. G's. Second DISSERTATION
in Answer to the ESSAY.

By JOHN FOSTER, M. A.
Late Fellow of KING'S COLLEGE, CAMBRIDGE.

E T O N :

Printed by J. POTE, MDCCLXIII.



T O
THE RIGHT HONOURABLE
JAMES GRENVILLE,
One of His MAJESTY'S Most Honourable
P R I V Y C O U N C I L,

Whose knowledge, and regard for
Antient literature

Induce him to favour every attempt

To illustrate any part of it ;

T H I S E S S A Y,

Undertaken with his encouragement,

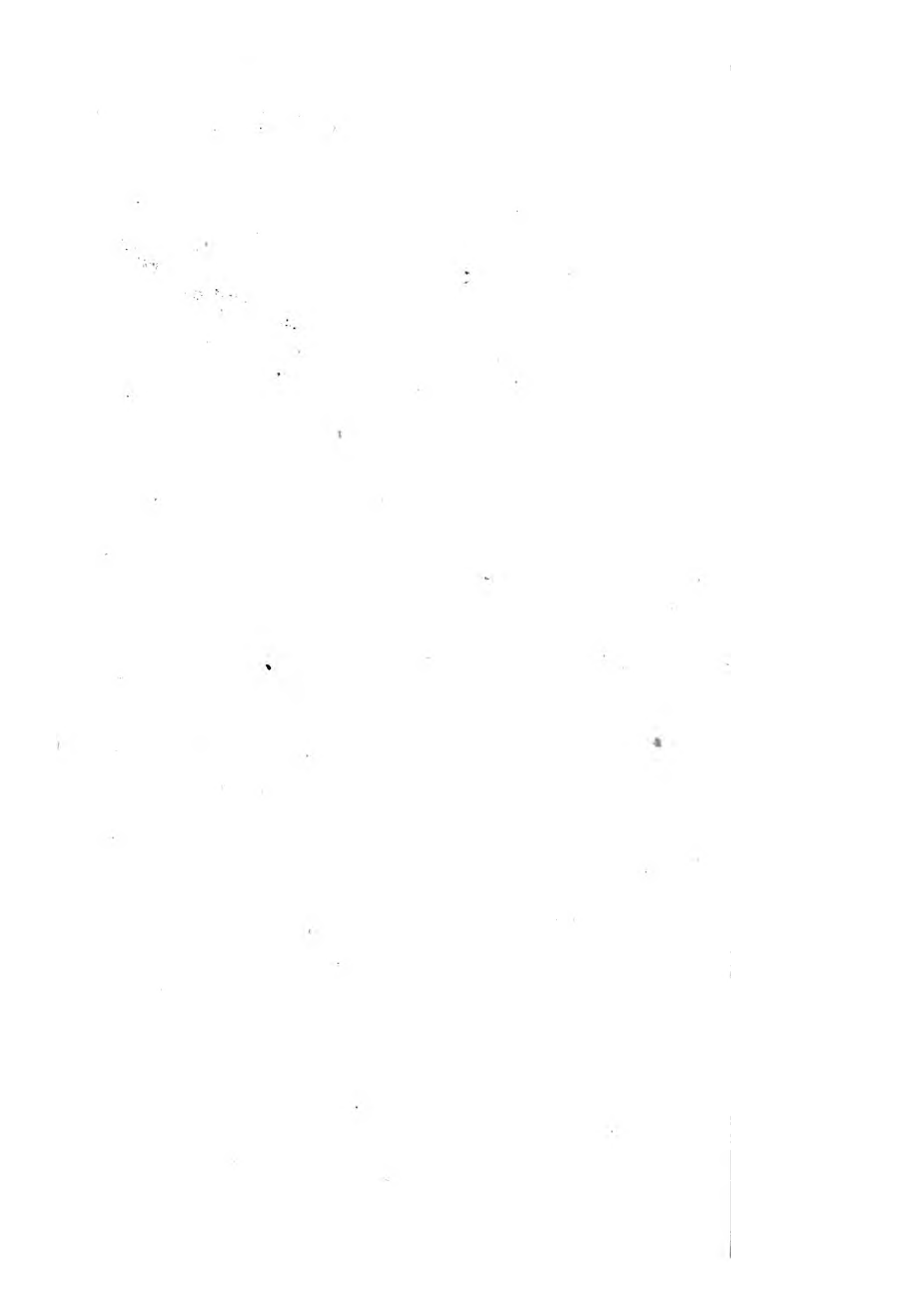
Is, with the utmost respect,

Inscribed by

His much obliged,

and most obedient servant,

J. F O S T E R.





P R E F A C E

To the SECOND EDITION.

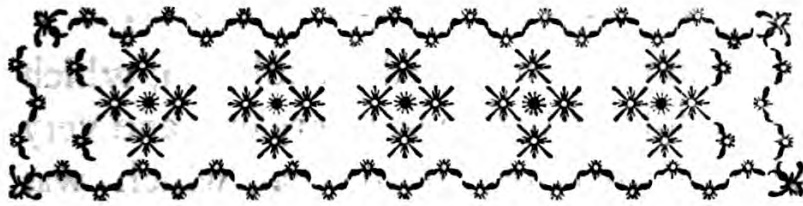
IN order to illustrate in a clearer manner some incidental points, which are connected with my main question, a few corrections and many additions have since the first publication of this *Essay* appeared necessary. Of this kind the Reader will find, in the following pages, some farther observations on the harmony and verse of our own language; on certain peculiarities in the origination of the Roman; and on the long continued purity of the Greek. Particularly the Ratio of the falling Times in the doctrine of Accents, as they differ in the Roman and Greek languages; and the distinction between the Accentual and Metrical *Arts*, the confusion of which hath frequently perplexed this subject, and which I did not before sufficiently point out, are here more accurately stated. Many positive proofs of the Authenticity of our present Greek Accentuation,

vi P R E F A C E, &c.

centuation, from the antient Grammarians, are likewise now added: which, although more easily produced than those general proofs of presumption and inference before alleged, and in themselves and their own nature less cogent (because they are often confined to single words, whereas the general proofs of induction extend to the system of a whole language) are yet to some readers more persuasive, and are therefore not here omitted.

My particular acknowledgements are on this occasion due to Dr. Taylor and Mr. Markland, for what they have kindly communicated to me for my use in this edition: to the former, for directing me to some passages in antient Authors, relating to my question, which had not occurred to me in the course of my own reading; to the latter, for confirming my opinion by the authority of his own general sentiments on the same subject, and for his correction and illustration of several passages in the Elegy of Musurus: to both, for their favourable condescension in shewing an attention to my imperfect endeavours towards explaining a part of those languages, of which They are the great and perfect Masters.

I N T R O-



INTRODUCTION;

O N T H E

History and State of the **CONTROVERSY,**
concerning the *Greek Accentual marks.*

I AM not able to discover, that the
I faithfulness and propriety of the
Greek accentual marks was ever
much doubted before the time of *Isaac*
Vossius. The dispute between Mr. *Cheke*,
the famous Greek professor of Cambridge,
and his opponents, about the middle of the
sixteenth century, turned upon examining
and determining the sound of the Greek
letters, taken singly ; not on the sound of
syllables, considered relatively * to each
other

* Thus *Lipsius* distinguishes between *Pronuntiatio Ele-*
mentaris, and *Accentualis* (de reél. pronunt. ling. Lect. c. 4.)
Elementaris illa quí sufficiat ? — frustra elementa mihi recte
efferas,

viii INTRODUCTION.

other in their combined modulation, which is the subject before us at present, and very distinct therefore from that which was then discussed with so much spirit, genius, and learning, by Bishop *Gardiner* and Mr. *Cbeke*. Accents had no share in this dispute. That laborious and ingenious reformer of the Greek pronunciation, left the marks as he found them, looking on them as the genuine signs of the ancient tones, and as authentic remains of antiquity. But about ninety years ago an opinion was started by the younger * *Vossius*, among others equally whimsical in his book *de cantu Poematum et viribus Rhythmi*, concerning the impropriety and barbarism of the marks. This hypothesis, though hastily and incon-

efferas, nisi ex iis efficere possis junctim voces. At has non potes, sine justo legitimoque Accentu. c. 17.

* He was not a man, from whom any thing accurate was to be expected, Novelty being his great object, as Truth was his Father *Gerard's*. His character is well drawn by Dr. *Tbirlby* in *Dedicat. ad Just. Martyr. Erant in Vossio multæ literæ, ingenium excellens, judicium etiam, si non maximum, at tantum quantum ei satis superque fuit: qui, nisi omnia me fallunt, quid in quavis re verum esset, leviter curavit perspicere. Satis habuit nova, devia, mirabilia, in Critica, in Philosophia, in Theologia quærere et excogitare: vera ane falsa essent, id vero aliis exquirendum reliquit, qui sua isthuc interesse existimarent.*

fiderately

INTRODUCTION. ix

siderately formed, yet coming from a man of genius, and falling in with the prejudices of many northern ears, was favourably received by several of the learned, particularly in *Holland* and § *Germany*. And being farther explained, and enforced in a particular treatise, a few years after, by * *Henr. Christianus Henninius*, it hath since

b

that

§ “ Id quoque *Henninius* et *Major* effecerunt, ut multi “ eruditorum, maxime in *Saxonia inferiore*, Accentus in “ scriptis suis omittant.” *Job. Simon* in *Introduct. Grammatico-Criticæ in ling. Græcam* Sect. ii. 22.

* He published it under the title of Ἑλληνισμὸς Ὁρθῶς. *Traject. ad Rhen. Ann.* 1684. A treatise on the same subject, was written in support of *Henninius*' doctrine by *Job. Dan. Major*, *Professor Kiloniensis*, in *Epistola de nummis Græce inscriptis*, &c. Another defence of *Henninius* was drawn up by *C. G. Hoffmannus* in *Comment. de lingue Græcæ modulatione sine Accentibus*. But the Arguments of these two Authors, being drawn from the omission of accentual marks on coins and other inscribed monuments of Antiquity, amount to nothing. It is well known that for several Centuries none but capital letters were used in public Monuments and Records, and MSS. in general: and with Capitals these marks could not well be joyned. But even if they could, Those who dispute the existence of old Accents from the non-appearance of their marks, may with as good reason question the existence of Antient Quantity: for the marks of that do not appear either in old or modern writings. Some other Authors of inferior note and consequence have written against our Accents:

Drusius,

x INTRODUCTION.

that time much prevailed in other parts of Europe ; and produced lately two other treatises, written with the same view, the one by *Mirtisbus Sarpedonius*, published at Rome in 1750, the other a few years after by Dr. G. at London : who seems to think he hath put the finishing stroke to the project of *Vossius*, and compleated the judicious work of subverting the Greek marks of Accentuation.

This opinion appears to spread daily, and to have already operated so far, as to induce the present editors of Greek in a great University to join openly in this declaration against the marks, by discarding them entirely from some of their printed copies. This innovation in the manner of printing Greek, lately seen in some *Oxford* * editions, and
expected

Drusius, de recta lectione linguæ S. c. 4. Job. Heylius in Dissert. de Accentibus Græc. Herm. Hardtius in Studio Græco. p. 146, seq. Hedericus in Manuduct. ad scient. Philolog. p. 129.

* It has been said, that these editions are to be considered as coming from *private* persons, not from the *University*. However this may be, it is certain that a book of Verses published, and presented to his Majesty by the University, as *a Body*, must be understood as *theirs*
in

INTRODUCTION. xi

expected in others, led me to consider with myself the reasons of this alteration. The novelty of the thing, though agreeable to my own sentiments at that time, yet engaged my particular notice, and drew me insensibly to examine with more care, than I had ever done before, the nature and use of these marks, and the motives for this suppression of them ; not without some hopes, that such an enquiry, if conducted with caution and diligence, might perhaps in the end repay the trouble of it, by affording me the satisfaction of finding out those reasons, which determined the university editors to this new method ; and of confirming likewise my own pre-conceived opinion concerning them, as well by my own rational conviction, as by the authority of an academical press. With this view, I began to consider with all the accuracy and attention, of which I was capable,

in a peculiar sense. And in that book the marks of Accent are omitted. Whether therefore there was any intention, or not, of recommending such an omission, it does and will appear to every indifferent stranger, that it is at least countenanced by this mode of printing used by them on so public an occasion.

xii INTRODUCTION.

the subject of Accent and Quantity ; examining first their general nature, and then their particular use in the pronunciation of those languages, with which I was most acquainted. This I did, with many old prejudices, on my first engaging in the enquiry, against accent and its marks, as inconsistent with genuine quantity, which undoubtedly is to be duly observed * ; and which many persons have been taught to consider as the *only* thing to be regarded in the pronunciation of Greek and Latin. But notwithstanding these pre-possessions, and some secret wishes that I might upon examination find my old notions to be right ; the result of my research was very different from what I expected, and gave a determination to my opinion, contrary to my former sentiments, and even to my hopes ; leaving me to the

* Some writers, who have occasionally mentioned the Greek accents, as Mr. *Darwes*, Mr. *Gilbert West*, and others, have commended the *Eton* method of teaching Greek, for prescribing the strictest regard to quantity : which is indeed true, but not in a manner exclusive of accents ; which are still continued in all the printed copies used in that school. The rules likewise for accenting are retained in the grammars, and the observation of them always recommended.

INTRODUCTION. xiii

disagreeable conviction of having been for several years in a mistake, and having often too inconsiderately asserted, upon weak and treacherous authority, what I now find to be erroneous.

It soon appeared to me, on reading what some others had written on this subject, that it had been much puzzled, as many other points have in like manner been, by the use of undefined terms in an indeterminate vague sense. The word *accent* I have found used by the same writer in four very wide and different senses, expressing sometimes elevation, sometimes prolongation of sound, sometimes a stress of voice compounded of the other two, and sometimes the artificial accentual mark. In this case, whether several distinct ideas are confounded in the writer's mind, or whether he only uses the same word as applicable to them all, though distinct; the consequence is the same to the reader, who is often led by this into great perplexity. This ambiguity of terms I determined carefully to guard against, as well

on

xiv INTRODUCTION.

on account of convenience to myself in the course of my enquiry, as of perspicuity to the reader.

As the true nature of the Acute accent (which by way of eminence is often called *the accent*) had never, that I could find, in this controversy been satisfactorily stated, it seemed a proper and necessary part of this disquisition to explain its true power. Without such an explanation how its consistency or inconsistency with quantity could ever be determined, I cannot see. For how can the agreement or disagreement of any two things be ascertained, while one of them is unknown? And yet in this dispute the nature and essence of the Acute seems to have been not only unknown, but entirely overlooked and disregarded. The want of this explication makes Mr. *Wetstein's* defence of the Greek accents so defective *. This person, who was professor
of

* His however is far better, than that of *Franc. Woergens* in *Biblioth. Lubec.* vol. vii. p. 414, seq. who wrote chiefly in answer to *Major* : or that of *Wedelius* in *Exercit. Medico-Philolog.* Cent II. Dec. 2. or of *Stockius* in *Literatore*

INTRODUCTION. xv

of Greek at *Basil*, published a small dissertation, in which with much learning and good reasoning, as far as his argument went, he answered *Henninius*. But it could not be in general satisfactory, as it clears not any difficulty, with which the Greek accent to many northern readers seems to be embarrassed. In the question * he argues from books only ; he appeals not to sense, nor endeavours to reconcile the Greek acute, according to its position in our modern copies, to the nature of human sound, depending as it does on our organs of speech and hearing. And till the way could be opened for the admission of the acute on the general principles of sound, the futile objections of *Henninius* were likely to be more forcible with most of his readers,

tore Græco, p. 21. The Anonymous Author of a short piece on this subject in "the Present state of the Republic of Letters. Ann. 1728." speaks of a treatise of *Jos. Barnes* either written or promised by him in answer to *Henninius* : But of this I can gain no intelligence.

* Mr. *Wetstein* had not a clear idea of accent, as distinct from Quantity. In many parts of his dissertation he confounds them (p. 66, &c.) and puzzles himself exceedingly by referring Accent to metre. This involves him in great difficulties, p. 131, 132, &c.

than

xvi INTRODUCTION.

than the severest reasoning of Mr. *Wetstein*, built on the testimony of authors. *Henninius* had the advantage of addressing his arguments to the gross sense and vernacular practice of his followers ; who by a partial way of thinking (into which even scholars are too apt to fall) judged of all possible pronunciation by their own, and had no idea of the harmonious flexibility of a Grecian voice, while they referred all vocal utterance to the rigid and untuneable nature of their own.

Some others, who have written on this subject, give us no opinion whatever of their own concerning the acute. They argue often, as if they thought it partook of the nature of a long quantity, and yet are ashamed to own it. Dr. G. I must acknowledge, does speak out, and by the account he gives of it, plainly shews that he looks on its real power as little differing from that of a long time. To whom therefore an answer is more readily and easily given.

Quintilian

Quintilian very justly observes, “ that
 “ mere literature without a knowledge of
 “ sounds will not enable a man to treat
 “ properly of metre and rhythm *.” And
 accordingly our present subject, which
 turns on the quality and measures of sounds,
 doth certainly as much fall under the
 judgement of sense, as of mere erudition.
 But although it is undoubtedly in its nature
 scientific as well as literary, it has hitherto
 been little considered as such. Many per-
 sons, in discussing it, talk very learnedly of
 the late introduction of Accents (by which
 can be meant only the accentual marks)
 settle the dates of the oldest manuscripts,
 observe in some of them the omission of

* “ Tum nec citra Musicen Grammaticæ potest esse
 “ perfecta, cum ei de rhythmis metrisque dicendum fit.”
lib. i. c. 4. I wish I had that knowledge of Music, which
Quintilian seems here to require. I have however, with-
 out it, done every thing, that was in my power, towards
 securing myself from error in this question, by drawing
 from the antient writers on Music a definition or explication
 of those terms, which Grammarians have borrowed from
 them and used on this subject. And the explanation of
 those terms I found there so distinct and clear, that I
 could have no doubt of the true meaning of φθόγγος,
 τόνος, τάσις, χρόνος, ἐπίλησις, ἀνεσις, ἐπιτάνομαι, ἀνιμι,
 ὄξύς, ὀξύτης, βαρῦτης, διάσημα, &c.

c

these

xviii INTRODUCTION.

these marks, and then call them the barbarous characters of an ignorant and illiterate age ; by a blunder of their own mistaking the power and true use of these signs, and then in a decisive manner pronouncing them repugnant to metre, rhythm, and all true harmony. And all this they conclude without attending in the least to the deductions of sense and reason ; or considering that, as vocal sounds are formed by organs of speech which are essential and immutable parts of our nature, they must have been in all ages *substantially* and *formally* the same, tho' variously *modified* in their application : and that if height and length are different and distinct qualities of human sound at present, they must have been so in the time of *Homer* or *Aristotle*. I have therefore drawn an argument from the nature of Speech itself, in proof of the existence of ancient Tones distinct from Quantity.

Such an argument, deduced from the nature and necessity of the human voice itself, is not likely (I am well aware) to have much weight with many of my opponents, who without a just discernment
of

INTRODUCTION. xix

of ear have knowledge enough of Greek to understand it's common quantity and metre, and, under the influence of many old prejudices, will listen to nothing in this case, but to testimonies of antiquity, and learned authority. I have therefore not only considered Accent as founded in nature, but proceeded to argue with them on their own principles. The decision then of the question with them turns merely on matter of fact, first, "whether the
" ancients did in their general pronuncia-
" tion regularly use certain tones on cer-
" tain syllables, very distinct from, though
" consistent with quantity" (for quantity we are sure they did strictly observe) and then "whether the accentual *virgulæ*, as
" they are now settled in Greek books, do
" faithfully mark those tones: whether the
" sounds, of which they are the signs, were
" given to those syllables, over which we
" now see the signs placed."

In regard to the former of these points, it being considered as a fact of antiquity, and the ancients themselves being therefore the proper evidence of it, I carefully consulted

xx INTRODUCTION.

those authors, who are acknowledged to be men of the greatest sagacity and accuracy in philological subjects ; I mean *Dionysius of Halicarnassus* among the Greeks, and *Quintilian* among the Romans. From them I soon learned, that their countrymen indisputably used regular tones or accents in ordinary pronunciation, notwithstanding it has often been affirmed, they were only of a musical nature. In *Dionysius* there occurred not only express accounts of high and low tones regularly assigned to certain syllables ; but, what is more, the very degree of elevation and depression, to which tones were carried in ordinary and oratorical speaking, most exactly ascertained.

As to the second point, concerning the *virgulæ* ; as they are acknowledged not to have been known to the ancients, till two hundred years before Christ, the only lights that could in this case be expected from them, were some inferences to be collected from their accounts of tones in general, by which we might on presumption judge of
the

INTRODUCTION: xxi

the conformity or disagreement of the present marks with them. And here much could not be gathered from *Dionysius*, though he lived after the introduction of the marks, except the assurance, that some passages, frequently cited from him to disprove their propriety, had been either misunderstood, or wilfully misrepresented, and did in effect conclude nothing against the ancient tones themselves, or the faithfulness of their present signs and characters, but on the other hand strongly asserted the former, and much favoured the latter. But from *Quintilian* I received much greater information, and indeed the fullest satisfaction: who, by his very explicit account of the Roman accents; of the conformity of his own language with a particular dialect of the Greeks; of the general difference which subsisted between the Latin tones and those of the other Greeks, in point of regularity and uniformity; easily suggested to me such deductions, as tended greatly (so far as presumptive proof can go) to vindicate our present system of accentual marks; and convince me of the errors of many, who have carelessly treated
this

xxii INTRODUCTION.

this subject, not excepting * *Vossius* himself. It moreover appeared on farther enquiry, that what could be proved by inference from *Quintilian*, was confirmed in several instances by the positive assertions of the oldest and best Greek Grammarians, those very writers, to whose authority in this point an appeal is frequently made by my Opponents themselves.

I am not ignorant, that to many persons this subject will appear more trifling than curious, and rather to admit than deserve a dispute. But if the greatest Philosopher of Greece, and Orator and Statesman of Rome thought a nice examination of syllabic numbers not unworthy their peculiar attention; If *Messala* § could condescend to write a whole book on the powers of single letters; if *Juba* || could write on metre, and even

* That part of his book, which relates to the Greek Accents, is from p. 15 to p. 31. A large extract from thence is published by *Henninius* at the end of his own *Ἑλληνισμὸς Ὀρθ.* And to the pages of it, as printed there, I shall refer, whenever I shall have occasion to cite *Vossius*.

§ *Quinct.* lib. i. c. 7. || His viiith book is cited by *Priscian.* p. 1322. and his ivth by *Rufinus*, p. 2711. In quoting, for the future, the old Latin Grammarians, I shall refer, as I do here, to that edition of them which *Putschius* gave.

J. Cæsar

INTRODUCTION. xxiii

J. Cæſar publiſh a treatiſe *de Analogia*; if the great Biſhop of Wincheſter *Stephen Gardiner*, could conſiſtently with his high character and dignity engage in a like controverſy with an univerſity profeſſor; a ſubject of this kind cannot certainly be conſidered as beneath the regard of any ordinary ſcholar, who ought not to look upon any thing connected with literature as foreign to his own ſtudies; eſpecially of one, whoſe profeſſion and ſituation in a place of public inſtruction makes ſome degree of accuracy, in any point relating to the purity of the learned languages, at leaſt excuſable, if not requiſite. “ Sed hæc quoque vereor
“ ne modum tam parvæ quæſtionis exceſ-
“ ſerint. Non vero obſtant hæ diſciplinæ per
“ illas euntibus, ſed circa illas hærentibus.”

But whatever judgment the public may form of theſe my humble labours, I cannot loſe the ſecret ſatiſfaction of having honeſtly endeavoured, in oppoſition to a ſpreading opinion, to vindicate from the imputation of ignorance, abſurdity, and barbariſm, the characters of thoſe learned Greeks of the lower empire, to whom Europe is great-
ly

xxiv INTRODUCTION.

ly indebted for much of that sound knowledge it now has : whose exile and misfortunes are to be pitied, whose abilities and genius to be honoured, whose industry to be respected, whose labours to be thankfully received, and of whom every true lover of Greek learning should with pleasure and gratitude acknowledge himself a follower, and admirer.

*Et tenebris tantis tam clarum extollere lumen
Qui primi potuistis, et huic affulgere terræ,
Ismario profugas ducentes litore Musas,
Vos sequor, o Graiæ gentis decora, inque
verendis
Fixa pedum pono pressis vestigia signis.*

Modern scholars are certainly very glad to enjoy the benefit of the labours of these great men, tho' at the same time they depreciate and vilify their characters: they themselves disturbing and corrupting the stream of Greek literature, and then imputing this foulness to that channel, through which it continued to flow with its original purity.

On this head I beg leave of that right Honourable and learned Person, under the
pro-

INTRODUCTION. xxv

protection of whose name this Effay hath ventured publickly to contradict many received opinions, to transcribe a sensible and spirited passage from a letter, with which he honoured me on the subject. “ I am a
“ great admirer of that contrivance of ac-
“ centuation ; and look upon it as a re-
“ markable invention framed by the most
“ ingenious people, that ever appeared in
“ the world, for adorning their language
“ to the utmost degree of refinement ; and
“ for settling, as far as human wit and
“ wisdom can fix, a lasting standard of
“ tone for pronouncing every word, and
“ almost every syllable in it. I am a friend
“ to the cause, and think an advocate want-
“ ing ; since that, which calls itself the
“ learned world, is much inclined to
“ blot out this ancient character from the
“ book of learning, and had rather lose it
“ entirely, than be at the pains of under-
“ standing it at all. For my part, I am for
“ preserving what we have got ; and do
“ not think the inventive talents are so re-
“ dundant at present, as to render the di-
“ minution of the present stock of human
“ knowledge a matter of indifference.”

xxvi INTRODUCTION.

The reader is indebted to my good friend Dr. *Barnard* for a very judicious remark in the 181st page of this treatise, concerning the improbability of *Aristophanes'* marks referring to quantity ; which he with his usual quickness of discernment readily suggested to me, when I was opening to him my thoughts on the historical part of this subject.

On the whole ; if I have detected a single error, have unravelled a single perplexity, and thrown the least light on a subject, that has been hitherto much obscured, I cannot think my pains misemployed. For I have no reason to set such a value on my labour, as not to think it amply repaid, if it be so successful as to illustrate any one truth. “ Nec obfit, quod
“ fit in tenui labor : neque enim nisi ex
“ minimis fiunt magna. Et ex judicii con-
“ fuetudine in rebus minutis adhibita, pen-
“ det sapissime etiam in maximis vera at-
“ que accurata scientia.”

Eton, Dec. 1761.

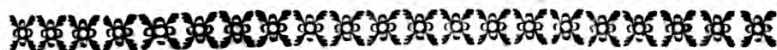
C O N-



C O N T E N T S

O F T H E

E S S A Y.



C H A P. I.

*O*N *Accent and Quantity in general, their difference marked, their natural dependence on each other, their necessary connexion and consistency. Emphasis, Spirit, or Aspiration distinguish'd from Accent. Oratorical Accent different from Syllabic.*

page 1.

C H A P. II.

On the Quantity of the English Language. The nature of a long time. The long and short times of the Greeks and Romans :

d 2

the

xxviii C O N T E N T S.

the case of doubtful vowels. The coincidence of the acute tone and long time on the same syllables in our language. On what foundation and authority Quantity is established. p. 26.

C H A P. III.

The metre of the English language. The kinds of it. Why no hexameters. Mere metre not sufficient to constitute good verse. In what the pronunciation of the English, Scotch, Welch, and Irish, differs. p. 57.

C H A P. IV.

On the accent of the Romans. The agreement of the Latin accent and dialect with the Æolic. Some account of the Æolism of the Roman language. Homer's Æolism. An argument drawn from thence in favour of our present Greek accentuation. The difference between the Roman Apex, and accentual mark. On the Æolic letter in the antient Greek and Roman Alphabets. p. 79.

C H A P. V.

On the accent of the old Greeks. Some passages of Dionysius of Halicarnassus and Plutarch

C O N T E N T S. xxix

Plutarch considered. The tones as well as times regarded by the ancients in their compositions. Importance of Accent to Harmony. A brief account of those antient Greek Grammarians who have left remarks on Accent. p. 140.

C H A P. VI.

On the introduction, use, and accidental abuse of the Greek accentual marks. Vindication of the character of Aristophanes Byzantinus. Accentual metre of Tzetzes. Character of the learned Greeks of the lower empire: and of some of their scholars. A Review of the History of the Greek language to the taking of Constantinople. p. 172.

C H A P. VII.

The popular objection considered against the present accentual marks, on account of their inconsistency with true quantity. Some errors of Dr. G. noted. The true nature of the acute tone stated and explained. p. 262.

C H A P.

C H A P. VIII.

The hypothesis of Isaac Vossius, Henninius, Sarpedonius, and others, erroneous. The Greek accent different in its position from the Roman. Dr. Bentley's and Scaliger's remarks on the Latin accent. Difference between the Accentual and Metrical Arts.
p. 282.

C H A P. IX.

Objections to the irregularity of the present Greek accents considered, and answered. An argument drawn from it in their favour. The doctrine of Enclitics and Atonics vindicated. The position of the present marks conformable to the ancient accounts of the tones themselves. The variation of accent in some words at different times considered. Accent dependent commonly on the quantity of subsequent syllables. The consistency of the acute with a short time demonstrated. The general doctrine of human sounds, from the old Greek writers on music. The three general cases of exception to our present marks considered.
p. 316.

C H A P.

C O N T E N T S. xxxi

C H A P. X.

How far ancient quantity is observed by those who disregard the accentual marks. p. 361.

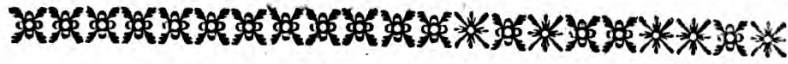
C H A P. XI.

That there are no sufficient reasons yet assigned for rejecting the present system of accentual marks. An expostulation with modern editors on suppressing them. p. 374.

Remarks of Mr. Markland on our present Greek Accentuation : on the accented Greek inscription lately found at Herculaneum. Remarks of Dr. Taylor on the same. P. 391.

T H E E N D.





Gaudentii Philosoph. in Αρμονικῇ εἰσαγωγῇ.

ὍΣ ἐδὲ φθόγῃ κατακέων, ἐδὲ τὴν ἀκοὴν γεγυμνασμένῳ, ἤκει τῶν λόγων ἀκυσόμενῳ, ἔτῳ ἀπίτω τὰς δύρας ἐπιθείς ταῖς ἀκοαῖς. ἐμφράξει γὰρ τὰ ὦτα καὶ παρῶν, τῷ μὴ προγινώσκειν ταῦτα αἰσθήσει, περὶ ὧν οἱ λόγοι.

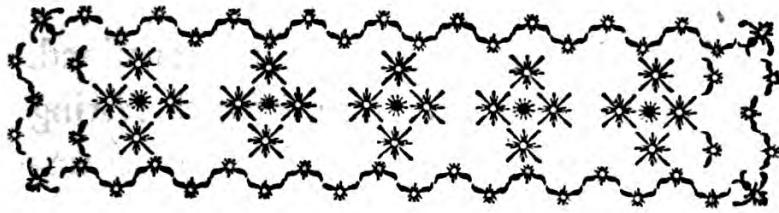


E R R A T A.

- Pag. 10. note l. 1. for σαρυσενάχων, read Βαρυσενάχων.
- 134. l. 2 of Gr. Epigr. Κορυθιάδος — Κορινθιάδος
- 205. Gr. verse 1. — ὄρες — ὄρες
- 206. Gr. verse 3. — Ποδάς — Πόδας
- 281. l. 8. — — quam ab — — quam ob.
- 320. l. 3. — — obliquites — — obliquities.

The Editor fears that more errors of the same kind have escaped his notice.





A N
E S S A Y
O N

Accent and Quantity.

C H A P. I.

On Accent and Quantity in general, their difference marked, their natural dependence on each other, their necessary connexion and consistency. Emphasis, Spirit, or Aspiration distinguish'd from Accent. Oratorical Accent different from Syllabic.

W H E N the distinct natures and principles of those things, which are the subject of any controversy, are clearly defined and explained, and the question is by that means at first properly
B stated,

stated, the dispute is at once half determined. The want of this precision, at first setting out, has drawn many enquiries to an unnecessary length, and unsatisfactory conclusion. This consequence of discussing a point without ascertaining the terms of it at first, and keeping them distinct afterwards, I will endeavour to avoid: And accordingly before we consider the application of the voice, in the formation and modulation of syllables, to any particular language, it will be proper to consider its power, and use in general.

§ *First* then, It is evident that nature hath given it a variety of tones, that gradually rise or fall above or below each other: This is the first and grand division of sounds into *high* and *low*. In singing *many* of these are used; in common discourse and reading, *fewer*.

This perfectly agrees with what *Dionysius* of *Halicarnassus* observes on the difference between musick, and ordinary speech:
which

ACCENT AND QUANTITY. 3

which is said by him to consist, not in the quality, but number only of tones*. And indeed,

* Καὶ ἐκ ἀλλοτρίᾳ κέχρημαι τῷ πράγματι εἰκόνα μουσικῆ γὰρ τις ἦν καὶ ἡ τῶν πολιτικῶν λόγων ἐπισήμη τῷ ΠΟΣΩΙ διαλλάττουσα τῆς ἐν ᾠδαῖς καὶ ὄργανοις, ἐχὲ τῷ ΠΟΙΩΙ (περὶ συθεσ. cap. 11.) A learned author, who in a late treatise hath maintain'd a system opposite to that, which I shall propose to the reader in the following pages, hath explained this passage of *Dionysius* in a different manner, on the supposition that He is not in this place comparing musick with oratory or common discourse, but poetry with prose. The context clearly enough points out the former sense. But even without the context it may be evidently seen that *musick* is meant by *Dionysius*. Not that I am led to this explanation by the word μουσική, which I know is used in a very open sense, relating to every thing that has rhythm, but by τῆς ἐν ᾠδαῖς καὶ ὄργανοις, which words express vocal and instrumental musick, as perspicuously and directly as any terms can do, which the Greek language affords. Πόσος here hath the sense, not of *quantus*, but of *quotus*, i. e. expresses *number*, or *arithmetical quantity*; that quantity, which (in the Words of *H. Stephens*) *Dialectici discretam* appellant. The word ποσῶ in the passage before us, is, I find, translated by the Latin interpreter *quantitate*; but that I believe was owing to the poverty of the Roman language, not having a substantive *quotitas* belonging to *quotus*, as it has *quantitas* to *quantus*. The Greek word πόσος certainly signifies quantity and *number* too: which the reader may see confirm'd by passages from the best Greek writers in *H. Stephen's* Thes. ling. Græc. in the word πόσος,

4 E S S A Y O N

indeed, if the reader in attending to this subject will but consider the tones of his voice as like a few notes of an organ or flute, he will, I am persuaded, be thereby enabled to form much clearer conceptions, and a much better judgement on the whole.

§ *Secondly*, It is evident likewise, that the human voice, like every wind instrument, has a power of *shortening* or *lengthening* any of those sounds it utters.

1. On the former division of these sounds is founded what grammarians have call'd

which "exponitur etiam *quotus*" with its derivatives : as *ποσσημαρ* signifies not *how long a day*, but *how many days*: and many more instances there are to the same purpose. I have therefore the greatest reason to think, as well from the words themselves, as from the context, that *Dionysius* means in this sentence to say, "that oratorical or common discourse differs from musick not in the *quality*, " but *number* only of sounds." A person may speak with grace and harmony, and perhaps not exceed, all the time, the compass of four or five notes ; while a strain or air in musick may take in the compass of twelve, or fourteen, or more. *Dionysius* in a few lines immediately following this passage fixes the number of them used in common speech at five, *ω; εγ; ςα.*

accent,

ACCENT AND QUANTITY. 5

accent, relating merely to the particular elevation or depression of them on certain syllables : the marks * of which are ['] for the elevation ; [`] for the depression ; and [~ or ^] for the elevation and depression join'd together on the same syllable, forming what is called a circumflex ; as the two when separate are called the acute and grave.

As the word *accentus* comes from † *accino*, and the corresponding Greek word *προσῳδία* from ᾠδὴ, *cantus* ; the very derivation of these words marks out their particular relation to music, which depends more on the variety and combination of notes, consider'd as high and low, than as long and short. By the enemies of accents the ety-

* *Accentus acuti nota ' , ita per obliquum ascendens in dexteram partem. Gravis nota ita ` , a summo in obliquum quasi in dexteram partem descendens. Circumflexus nota de acuto et gravi facta, vel c deorsum stans, ^ . Diomed. lib. 2.*

† *Accentus dictus est ab accinendo, quod fit quasi quidam cujusque syllabæ cantus. Apud Græcos ideo προσῳδία dicitur, quod προσᾠδῆαι ταῖς συλλαβαῖς. Idem ibid.*

mology

mology of these two words is supposed to imply, a regard to musick only, and not to ordinary pronunciation at all. But that is a limitation, for which they have no good and reasonable authority: And in order to establish it, they deal very unfairly in producing only part of the old Greek definition of *προσῳδία*; *προσῳδία* (say they) is defined ὁ τόνος πρὸς ὃν ἀδομεν, disingenuously leaving out the other part of the definition, which extends it to reading and speaking, καὶ τὰς λόγους ποιούμεθα; which the reader may see in † *Placentinus*, and in *Alexander Aphrodisiensis* himself, whom Dr. G. cites, omitting the latter part of the sentence. *Lascharis* indeed, from whom perhaps Dr. G. took it, gives it imperfect. But if the Dr. had attended to the whole of what *Lascharis* says on the Greek accents, he would never have produced any thing from that learned Greek to prove they were confined to musick, or musical pronunciation only. *Lascharis* himself seems not to have had the least thought of their

† *Epitom. Græc. Palæograph. c. 11.*

being

ACCENT AND QUANTITY. 7

being ever restrained to singing : in the very beginning of his *Oðto Partes*, he says, *προσφδία ἐστὶ τόνος φωνῆς ἐγγραμμάτε* *. And this excellent grammarian's remarks on the Greek language are not to be looked on, as grounded merely on the principles and practice of his own times, but as conformable to the rules of antiquity : for he declares in his preface to his third book, that he drew his materials from the ancient grammarians, *διεξιῶν πάντα τὰ λείψανα τῶν παλαιῶν Γραμματικῶν*, and then mentions particularly † *Apollonius Dyscolus*, a Greek writer of great note under *Antoninus Pius*.

2. On

* *Accentus est intensio vocis literis adjunctæ.*

† This author, and his son *Herodian* are consider'd by *Priscian* as “ principatum inter Græcos scriptores artis Grammaticæ possidentes” (*Putsch.* p. 554.) whom he accordingly professes principally to follow : as *Lascharis* did afterwards. And what is here said of *Lascharis*, may be applied likewise to *Gaza*, *Chrysoloras*, *Moschopulus*, *Chalcondyles* (from whom our later Teachers of Greek have compiled their Grammars) whose observations on their own language agree with those of the best ancients, *Aristarchus*, *Dionysius Thrax*, *Trypho*, *Abro*, *Ælius Dionysius*, *Ammonius*, *Mæris*, *Apollonius*, *Herodian*, and others, as far as can be collected from their remains, either publish'd separately, or scatter'd up and down in the best *Scholia*,
Suidas,

2. On the latter division of sounds is founded, what is termed *Quantity*, regarding only the quantity of time taken up in expressing any of them. The delay of the voice in pronouncing them forms the long time * marked thus [-]; the quickness of the voice in hastening over them forms the short one marked thus [^].

Suidas, Eustathius, Thomas Magister, Varinus, the great Etymologist, &c. Apollonius tells us himself in his *Syntax* (p. 135.) that he wrote *περι ἴνων*, which work of his is probably refer'd to by the scholiast on the *Plut.* of *Aristoph.* v. 103. on the word *πιθῶν*. And in the life of *Apollonius*, prefix'd to his works, his son *Herodian* is said likewise, at the desire of *M. Antoninus*, to have compos'd *τὴν Μερικὴν καὶ τὴν καθολικὴν προσῳδίαν*. That work of *Herodian* is lost. But in parts of his *παρεκβολαὶ τῶ μεγάλου ῥήματος* and two other pieces of his in *Aldus' Κέρας Αμαλθείας*, there are several remarks on the Greek accentuation, that agree with our modern practice.

* The reason of these marks the curious reader may see in *Scaliger de causis ling. Lat.* lib II. cap. 55.

Longus est linea à sinistra in dexteram partem æqualiter ducta, —. Et brevis, virgula similiter jacens, sed panda et contractior, quasi c fursum spectans ~. Sed in illis [accentus notis] tonos: in his tempora dignosci videmus. *Diomed.* The same description of the marks of Accent and Quantity is in *Priscian*; and in the *editio prima* of *Ælius Donatus* almost in the very same words. *Putsch.* p. 1742. See also *Maxim. Victor.* p. 1943.

From

ACCENT AND QUANTITY. 9

From hence it appears, that both Accent and Quantity are equally founded in the very nature of the human voice, are necessary and inseparable from it ; that consequently no language can, or ever could be pronounced without them, except you suppose a monotony and equability in the voice, the existence of which it is difficult to conceive.

Aristoxenus accordingly says, “ there is a kind of musick in discourse, arising from the accents in words. For it is natural to raise and sink the tones of voice in ordinary speech *.” This *Aristoxenus* was a scholar of *Aristotle*, long before the time of *Aristophanes Byzantinus* who first introduced accentual marks. And I am

* Λέγεται γὰρ δὴ καὶ λογῶδες τι μέλῳ, τὸ συγκείμενον ἐκ τῶν προσωδιῶν, τὸ ἐν τοῖς ὀνόμασι φυσικὸν γὰρ τὸ ἐπιλείπειν καὶ ἀνιέναι ἐν τῷ διαλέεσθαι. Tho' the word λέγεται is here used, and not ἐστὶ, yet the assertion is as full and clear, as if it had been ἐστὶ “ for λέγεται is so far from being a token of want of Evidence, that it is principally used upon the contrary account, when the generality of writers are agreed. So that λέγεται does not imply a defect of proof, but rather a superfluity of it.” *Bentl. Differt. on Phal. p. 121, 2.*

C

inclined

inclined to lay the greater stress on his authority, since he is consider'd by *Quintilian* as a musician and grammarian too. That his words ἐπιτείνειν and ἀνίεναι are to be understood as relating to the rise and fall of the voice, will appear by *H. Stephen's* explanation of ἐπίτασις and ἀνεσις. “ Ἐπίτασις
 “ (says he) est vocis commotio à loco gra-
 “ viore in acutum locum: ἀνεσις vero contra.
 “ Nam ab acuminis culmine in grave quid-
 “ dam descendit. Est autem soni gravitas,
 “ quum ex* intimo quidam spiritus trahi-
 “ tur; acumen vero ex superficie oris emitti-
 “ tur ||.” And indeed *Aristoxenus* himself explains them in the same manner in another part of his work §. “ The ἐπίτασις is the
 “ movement of the voice from a lower
 “ pitch to a higher: the ἀνεσις, from a
 “ higher to a lower. Ὁξύτης then is what

* When *Virgil* therefore translates *Homer's* σαρυσεινδάχων by “ *graviter gemitus imo de pectore ducens,*” his description of the sound is strictly and physically true,

|| *Steph. Thes. ling. Græc.* in voce τένω.

§ Ἡ μὲν ἐν ἐπίτασις ἐστὶ κίνησις τῆς φωνῆς συνεχῆς ἐκ βαρυτέρου τύπου εἰς οξύτερον. ἡ δὲ ἀνεσις, ἐξ οξύτερου τύπου εἰς βαρύτερον. οξύτης δὲ, τὸ γινόμενον διὰ τῆς ἐπίτασεως· βαρύτης δὲ τὸ γινόμενον διὰ τῆς ἀνεσεως.
Harmon. lib. I. 10.

“ is

ACCENT AND QUANTITY. 11

“ is form'd by the ἐπίτασις; Ἐαρούης that
“ which is form'd by the ἀνεσις.”

There unavoidably must be Accent, if the voice has only two notes (and fewer than two or three are hardly ever, I believe, used even in ordinary discourse.) There must in short be a comparative * highness and lowness of sound, except the voice has the use of only a single note, like a drum or drone-bass. As the rise and fall of sound prevents monotony, which would give a deadness to the human speech, accent is not improperly called, in *Diomedes*, *anima vocis*.

There must be likewise Quantity, except you suppose the voice to dwell, with a measure of time so exactly equal, on all its syllables, as would be exceedingly tiresome

* *Ipse enim natura, quasi modularetur hominum orationem, in omni verbo posuit acutam vocem : nec una plus, nec à postrema syllaba citra tertiam. Cic. ad Brut. Orat. 18.*

In like manner *Quintilian*. Est autem in omni voce utique acuta. *Inst. Orat. lib. I. cap. v.*

And after them *Diomedes*. Ut nulla vox sine vocali, ita sine accentu nulla est. *lib II.*

and offensive to every ear, and contrary to that variety, which nature seems so much pleased with, and the ear constantly requires. And accordingly *Quintilian* very truly observes, that we cannot avoid speaking in long and short time. “ Neque enim
 “ loqui possumus, nisi è syllabis brevibus
 “ ac longis, ex quibus pedes fiunt *.” The consequence of which is, what he remarks in another place, “ metrici quidem pedes
 “ adeo reperiuntur in oratione, ut in ea
 “ frequenter non sentientibus nobis, omni-
 “ um generum excidant versus. Et con-
 “ tra nihil est prosa scriptum, quod non
 “ redigi possit in quædam versiculorum
 “ genera ||.”

To this division of the measure of sounds may be easily referred that distinction of them, which *Cicero* † has made, and which
 holds

* Lib. IX. c. 4.

|| *Idem.* p. 480. *edit. Gibs.*

† Mira est enim natura vocis: cujus quidem è tribus omnino sonis, inflexo, acuto, gravi, tanta sit et tam suavibus varietas perfecta in cantibus: est autem in dicendo etiam quidam cantus obscurior. *Cic.* Orat. 17.

ACCENT AND QUANTITY. 13

holds good, not only in the Roman language, which he had chiefly in view, but in every language, that is in the human voice itself.

It may be remarked, that accent, though closely united with quantity, is not only distinct from it, but in the formation of

This *cantus in dicendo obscurior* is the same with λογῶδες τι μέλος of *Aristoxenus*, and is exactly conformable likewise with what *Dionysius* says above on this subject: which will receive yet farther light from another remarkable passage of *Aristoxenus*, to this purpose; where he having been speaking of men, as διαλεγόμενοι and μελωδῶδες, says, ὁξὺ κὶ βαρὺ δῆλον ὡς ἐν ἀμφοτέροις τέτοις εἶσιν. *Element. Harmonic. lib. i. p. 3.* So ill-grounded is that opinion concerning the old accents or tones, maintained by certain persons, that they were merely of a musical nature, and are to be considered by us as not relating to ordinary discourse.

Voces ut chordæ sunt intentæ, quæ ad quemque tactum respondeant, acuta, gravis; cita, tarda; magna, parva, quas tamen inter omnes est suo quæque in genere mediocris. Atque etiam illa sunt ab his delapsa plura genera, læve, asperum; contractum, diffusum; continenti spiritu, intermissio; fractum, scissum, flexo tono; attenuatum, inflatum. *Cic de Orat. 3. 57.*

Omnium longitudinum et brevitatum in sonis, sicut acutarum graviumque vocum judicium natura in auribus nostris collocavit. *Idem. Orat. 51.*

the

the voice really antecedent to it. The pitch, or height of the note is taken first, and then the continuance of it is settled: by the former of these the accent is determined, by the latter the quantity. So closely combined and inseparable are these two things, which have sometimes been represented as utterly incompatible with each other: so distinct likewise are these, which at other times have occasioned much perplexity by being confounded together.

The inconsistency of accents with the harmony arising from quantity, is urged by the learned author of “ a treatise against “ the Greek accents,” lately published: wherein he endeavours to prove this point in the following manner: “ Metre ariseth “ necessarily from syllables; but Rythm “ may arise from mere sounds. Metre “ therefore must produce one Rythm, “ and accents, if they differ from quan- “ tity, must produce another. — Take “ now the first example, which *Longinus* “ mentioneth, that of Smiths striking their
“ ham-

ACCENT AND QUANTITY. 15

“ hammers upon their anvils (from whence
“ musick is said to have taken its rise) and
“ suppose now two sets of them (consist-
“ ing either of different numbers, or of
“ the same number, but provided with
“ hammers of different natures) to be
“ striking on their anvils at the same time,
“ and you will clearly see that, tho’ each
“ set will produce a rythm, yet both sets
“ striking at the same time must produce
“ discords.” I have several objections to
this illustration drawn from the two sets
of different hammers, which I shall not
trouble the reader with, observing only
this in answer to it, that the author, as
far as I understand the application of his
simile to the case of accent and quantity,
plainly seems to think, that these two, if
used together in uttering the same syllable,
do of course, because they are *two* things,
require therefore *two* exertions, *two* ope-
rations of the voice to express them, which
in the same syllable seems impossible:
whereas they depend but on *one* operation,
belong but to *one* sound; which sound,
tho’

tho' a single *one*, is capable of mensuration *two* ways, in quality of elevation, and degree of continuance. Heighth and length, tho' two relative things, do always subsist together in one subject.

These two things in sound are very clearly distinguished and marked by *Plutarch* in his miscellaneous works, where he says, "three very minute things do necessarily strike the ear at once, the tone or sound itself *φθόγγος*, the duration of it *χρόνος*; and the third thing, to which they belong, the formation and articulation of the letter or syllable *." And, having thus shewn their distinction and connexion, he then declares those persons to be incompetent judges of sound and speech, who cannot perceive the difference between

* Αἰεὶ γὰρ ἀναγκαῖον τρία ἐλάχιστα εἶναι τὰ πίπτοντα εἰς τὴν ἀκοήν, φθόγγον τε καὶ χρόνον, καὶ συλλαβὴν ἢ γράμμα ὁμοῦ δὲ προβαίνόντων ἅμα τὴν ἡσίσθησέως ἐπιφορὰν ἀναγκαῖον ποιεῖσθαι. *Plut. Tom. 2. p. 1144. Xyland.*

them.

them*. The word φθόγος in its proper sense signifies simply any sound or note of the human voice, abstracted from the consideration of any particular mode. In this sense φθόγος is used, through all the old Greek writers on musick published by *Meibomius*, as a single independent tone, whether high or low. † φωνῆς πῶσις ἐπὶ μίαν τάσιν, ὁ φθόγος, says *Aristoxenus*. Almost the same words are repeated by the other writers in *Meibomius*' collection.

The perception of sound arises from a certain impulse of air on the drum of the ear; on the first impression of the air depends the accent: if it be a quick piercing stroke, it forms the ὀξύς, *acutus*, sharp or high sound; if it be a duller impression, it

* Ἀλλὰ μὴν κακείνο φανερόν, ὅτι ἐκ ἐνδέχεται, μὴ δυναμένους τῆς αἰσθήσεως χωρίζεν ἕκαστον τῶν εἰρημένων, παρακολυθεῖν τε δύνασθαι τοῖς καθ' ἕκαστα, καὶ συνορᾶν τὸ δ' ἀμαρτανόμενον ἐν ἐκάστω αὐτῶν καὶ τὸ μῆ. "Sed et hoc constat, quod, nisi possit sensus discernere singula prædictorum, nequit fieri ut comprehendat, quod ad singula attinet, neque judicet quid in singulis aut pravum aut rectum sit." The φθόγοι, ἢ χρόνοι, ἢ γράμματα are distinguished in like manner by this author in some other lines immediately following this passage.

† Harmon. lib. i. p. 15.

D

forms

forms the βαρὺς, *gravis*, flat or low sound. The Physical *cause* of these different impulses, which Experience hath discover'd, and Philosophy hath now well settled and explain'd, is not part of our present business. But whatever be the *cause*, or *kind* of the impulse, whether it be quick or dull, it certainly may be varied in point of * duration, according to the continuance of the vibration, which it is in the power of our organs of speech either to shorten or lengthen. And on the measure of its duration depends prosodical time or Quantity.

As *spirit*, or *emphasis* hath been sometimes confounded with Accent and Quantity, I will endeavour to point out its distinction from the other two; that these three things may be kept as separate in the

* On the formation and duration of sounds *Cælius Rhodiginus* writes thus. "Aërem porro sonum deferentem undam vocalem appellat *Avicenna*, siquidem sphærice movetur aer, sicuti unda ex lapilli projectu; quod sentit secundo de anima *Averrois*, et primo de Musica *Boethius*. Unde et princeps in ratione pulsuum, quos cum musica ratione simile quiddam habere prodit, *circulos temporum* nominavit, sicut et *casus*, *Arfin* intelligi volens et *Thefin*." Lect. Antiq. II, 27.

mind

mind of the reader, as they are in their own natures. This Spirit is in truth another measure of the voice, and is so marked out by *Scaliger*, and added as a third by him to the foregoing two. *Cicero* likewise has done it, tho' not so methodically, in the passage above cited, where he considers the voice as *lenis* or *aspera*, *attenuata* or *inflata*. This distinction cannot possibly be more clearly stated than in *Scaliger's* own words.

“ Cum vocem quantitate metiamur, et syllaba in voce fit ut in subjecta materia, et quantitas triplici dimensione constituitur, *longa, lata, alta* : necessario quoque iisdem rationibus syllaba affecta erit, ut levatio aut pressio in altitudine ; afflatio aut attenuatio in latitudine ; tractus in longitudine fit*.” The reader

D 2

will

* De causis ling. Lat. lib. ii. cap. 52.

This is *Priscian's* doctrine, “ Vox (says he) dum tangit auditum, tripartite videtur, scilicet altitudine, latitudine, longitudine. habet quidem litera altitudinem in pronuntiatione, latitudinem in spiritu, longitudinem in tempore.” And then he proceeds, “ Accentus est certa lex et regula ad elevandam et deprimendam syllabam, — qui tripartite dividitur acuto, gravi,

will here first observe, that *Scaliger* uses the word *quantitas* not as we commonly use it in the limited sense, as relating merely to time or the length of a syllable, but applies it to the height and spirit too: the whole quantity including all three. However, when I shall have occasion in the following pages to use the word *quantity*, I would have it understood in the popular sense, as referring to time only.

In regard to the nature of Spirit, that, which *Scaliger* means by the *afflatio in latitudine*, constitutes what we commonly call Emphasis; a mode of sound requiring a greater profusion of breath, giving either an aspiration to a single letter, or marking with peculiar earnestness some particular sentence in a discourse, or some single word in a sentence; which yet is very distinct from accent and quantity, tho' occasionally

“ gravi, circumflexo. Accentus namque acutus ideo
 “ infertus est, quod acuat sive elevet syllabam; gravis
 “ ideo, quod deprimat aut deponat: Circumflexus eo,
 “ quod deprimat atque acuat. *Priscian.* apud *Putschium*,
 “ p. 1286.”

joined

joined with them. This may appear by attending to the following case: Two men with different voices, or with different exertions of nearly the same voice, may pronounce the words of the same sentence with the same Accent and Quantity, observing the like proportion in the elevation and prolongation of the same syllables, and yet use a different spirit, the one speaking with Emphasis, the other without it. An instance of two persons blowing the same notes on a flute, the one with more, the other with less breath, will perhaps set this distinction in a clearer light.

The part of *Scaliger's* book *de Causis*, which I have here made use of, was considered by the author himself as a part of his writings, that he had laboured with great subtlety, and finished with particular accuracy. For thus he speaks of it in a subsequent work. "Alter est soni potius
 " modus, de quo in libris de Causis acu-
 " tissime disputatum est. Accentum dix-
 " erunt

“ erunt veteres soni moderationem in tol-
 “ lenda premendáque voce *.”

If however this three-fold division of *Scaliger* should be considered by some persons, as founded rather in the refining imagination of that great modern, than in fact and the nature of things, which may induce them not to admit it on his authority; it may perhaps have greater weight, when it is shewn to be the very same which *Aristotle* gives in the 20th chapter of his *Poetics*, where he is treating of the powers and letters of speech. Ταῦτα δὲ διαφέρει σχήμασι τε τῶν σλόματων, καὶ τόποις [perhaps it should be read τύποις] καὶ δασύτητι καὶ ψιλότητι, καὶ μήκει καὶ βραχύτητι, ἔτι δὲ καὶ ὀξύτητι καὶ βαρύτητι καὶ τῶν μέσων §. “ Hæc vero dif-
 “ ferunt

* *Poet. lib. iv. c. 47.*

§ By μέσον here, *Theod. Goulstonus*, whose interpretation I cite, understands the *circumflex*: so does *Dacier*; and I believe too, *Castelvetro*, who translates it by *ripiiegato*, which signifies among other things, *bent, crooked, winding*. Μέσον may indeed mean the *middle*, not compounded of the two ὀξύ and βαρύ, but a tone between them, *i. e.* the common pitch of voice: and then βαρύ, must be somewhat below that. But as βαρύ is itself most commonly

“ ferunt formationibus oris, et locis (vel
 “ formis et characteribus) densitate aspira-
 “ tionis et tenuitate ; longitudine et bre-
 “ vitate ; insuper etiam acumine et gra-
 “ vitate, et medio. *i. e.* inflexione, quæ ac-
 “ centum circumflexum format.” We
 may now then call this *Aristotle’s* division,
 as well as *Scaliger’s*.

As there are accents naturally on parti-
 cular syllables of single words, which must
 be rightly placed to make pronunciation
 simply *proper* ; so there are accentual va-
 riations of the voice on the particular parts
 of whole sentences, and on particular sen-
 tences of whole paragraphs, the right in-
 flexion of which constitutes good, *graceful*,
 and *harmonious* pronunciation. The con-
 nexion of this, which may be call’d the
oratorical accent, with the *Syllabic*, and the
 subordination of them to each other, how-
 ever difficult it may appear, is yet easy in
 practice. This it is, that forms the diffe-

rently supposed to belong to the common pitch as
 well as to any depression below it, *Μέσον* here seems to
 have that sense, which is given by *Aristotle’s* interpreters.

rence

rence which we observe in the manner of speech between any two persons, that use the same language. Let a good speaker and a bad one pronounce the same sentence, which they both equally understand, they will in the single words agree in placing the acute and long time on the same syllables, and yet in the utterance of the whole differ very widely. Whence arises this difference? Not from the *syllabic* accent, which respects the modulation of one syllable of a word in regard to another; but from the *oratorical*, which respects the modulation of whole words and parts of sentences in regard to the rest. And this *oratorical* accent may have *aspiration* or not, according as the general manner, or particular intention of the speaker may happen to be. This latter kind of Accent is what *Quintilian* means in that part of his book, where he speaks of reading: “ * superest
 “ Lectio; in qua puer ut sciat, ubi suspen-
 “ dere spiritum debeat, quo loco versum
 “ distinguere, ubi claudatur sensus, unde
 “ incipiat, quando attollenda vel summit-

* Lib. i. c. 18

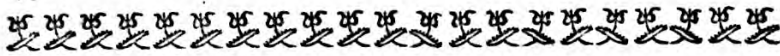
ACCENT AND QUANTITY. 25

“tenda sit vox; quid quoque flexu, quid
“lentius, celerius, concitatus, lenius di-
“cendum, demonstrari nisi in opere ipso
“non potest.” This accent of sentences
has not yet had marks assigned it, and per-
haps could not easily be ascertained by gram-
matical characters: which makes *Quincti-*
lian say, that, “demonstrari nisi in opere
“ipso non potest.” But this kind of ac-
cent belongs not immediately to my pre-
sent subject, which relates merely to the
tone of syllables in single words. Not that
I would preclude myself from touching
on the oratorical Accent*, when I may be
occasionally led to it.

* *Herman Vanderbardt*, the author of a small treatise
entitled “*Arcanum Accentuum Græcorum*,” publish’d at
Helmstad, 1715, considers the marks of Greek accentua-
tion as referring not to syllabic, but oratorical accent.
If this supposition were true, we should not meet with the
same word constantly accented in the same manner, as
we see it at present. A word’s oratorical accent will vary
according to the general sentiment of the passage wherein
it occurs. But its syllabic accent will be invariably the
same, independent of its connexion with other words in
the sentence: except in the case of enclitics and a few
others, which will be shewn hereafter.

E

CHAP.



C H A P. II.

On the Quantity of the English Language.

The nature of a long time. The long and short times of the Greeks and Romans : the case of doubtful vowels. The coincidence of the acute tone and long time on the same syllables in our language. On what foundation and authority Quantity is established.

Σ Ὑμβέβηκε δὲ τῷ φθόγγῳ [χροία *] τόπος
 χρόνος. χρόνος μὲν ἔστι, καθ' ὃν μα-
 κροτέρως ἐν πλείονι χρόνῳ, καὶ βραχυτέρως ἐν
 ἐλάττω φθηνόμεθα. τόπος δὲ ἔστι φθόγγος,
 καθ' ἣν τὸς μὲν βαρυτέρως, τὸς δὲ ὀξύτέρως προ-
 ἵεμεθα. “ The adjuncts of human sound
 “ are Place, and Time. Time is that, in

* I take no notice here of the *χροία*, not that it is against, but beside my present purpose. By the *τόπος* of sound, the Greeks meant the degree of its elevation or depression. This with some other things relating to *φθόγγος* will be more fully shewn in another place, where I shall have occasion to speak more particularly of the old writers on music.

“ regard

ACCENT AND QUANTITY. 27

“ regard to which we utter longer sounds
“ with a greater measure of it, and shorter
“ with a less. The Place is that, accord-
“ ing to which we utter some of them
“ lower, and some higher.” Thus says
Gaudentius in his *εἰσαγωγή ἁρμονικὴ* with
equal perspicuity and truth. But, it seems,
since his time the nature of the human
voice is changed. The northern nations,
according to the representations of some
people, have utterly lost the *χρόνος*, retain
no quantity at all, having nothing but the
τόπος, the place, tone, or accent left. But
surely the foregoing division of sounds, as
applied to syllables, founded in the very
nature of the voice itself, sufficiently shews
the absurdity of those assertions, which we
so frequently hear from the mouth some-
times of scholars, “ that the true pronun-
“ ciation of Latin and Greek is directed
“ by quantity, and that of English by
“ accent :” intimating, that the former
depends not at all on accent, nor the latter
on quantity. Whereas both accent and
quantity do inseparably belong to every
language.

The accent of the Greek and Latin shall be considered afterwards. At present I shall take notice of the popular error in regard to the English language having no quantity. Not only the authors of our common spelling books, but even a man of great learning, in an elaborate * treatise on the Greek accents, has declared, that
“ in the modern languages the pronuncia-
“ tion doth not depend upon a natural
“ quantity ; and therefore a greater liberty
“ may be allowed in the placing of ac-
“ cents.” In another place the same au-
thor speaking of the northern languages of Europe, says, that “ it was made im-
“ possible to think of establishing quantity
“ for a foundation of harmony in pro-
“ nunciation. Hence it became necessary
“ to lay aside the consideration of quantity,
“ and to have recourse to accents.” In these and some other passages that writer seems to look upon accents as alone regula-

* The above-mentioned one, p. 97.

ting

ACCENT AND QUANTITY. 29

ting the pronunciation of English, and quantity as * excluded from it.

But does the author of that treatise, or any person in England, usually pronounce an English disyllable or polysyllable without making the voice rest longer on some one syllable than on the other ; in which thing the very nature of quantity consists ?

* A French Author in a dissertation (in the *Hist. of the Acad.* vol. xii.) concerning the comparative merit of the moderns and ancients in point of genius and learning, doth not only absolutely exclude *quantity* from all the modern languages, but carries the absurdity so far, as from thence to deny the very existence of modern Poetry. “ The language of the Romans was (says he) like the Greek, wholly composed of words, of which the syllables were either long or short : it thereby became susceptible of the same numbers, and by consequence, of the same kinds of poetry with the Greek. It is quite otherwise with us. The modern languages, quite different from the Greek and Latin, are wholly compos’d of words, the syllables of which, to judge of them properly, are neither long nor short : that is to say, their pronunciation is not restrain’d to any fix’d time. It is therefore impossible that our prose, still more so that our verse should have the same measure, numbers, cadence, and harmony with theirs. To speak properly, we have not in our language either Epic poem, Ode, Elegy, or Comedy. For our verses differ from each other only in the number of syllables.”

For

For (as this same writer himself says)
 “ how can a syllable be considered as short
 “ or long, but by the actual pronunciation
 “ of it, or giving it one measure in the
 “ former case, and two measures in the
 “ latter ?” Well then : does he not employ more time in uttering the first syllable of *heāvily*, *hāstily*, *quīckly*, *stōwly*, *cōnqueror*, than in the second or third syllable ? Does he not spend more time in pronouncing the second syllable of *sōllīcit*, *mīstāking*, *resēarches*, *delūsiue*, than in the others ? Or is he not longer in expressing the last of *deny*, *compōse*, *revēnge*, than in the first ? If he is (as he certainly is, and necessarily must, if he speaks them properly) he then uses a long quantity. And by this the English metre is regulated (notwithstanding what is vulgarly said of accent excluding quantity) as much as the Greek or Latin. This quantity is not indeed settled by the same rules, by which the Latin and Greek is, as “ that one vowel
 “ preceding another should be pronounced
 “ with a short time, or preceding two consonants with a long one.” But still, if the
 voice

ACCENT AND QUANTITY. 31

voice is retarded in some syllables, and quickened in others, by what cause soever that delay or rapidity be occasioned or directed, there is truly and formally long and short quantity. When in the words *bōnestly*, *chārāctēr*, I dwell longer on the first syllable, than on either of the two last, which I hurry over swiftly, the two last are the short ones, notwithstanding the consonants, with which to the eye they appear to be clogged: And had there been six consonants instead of three in those two last syllables, if my voice should in practice hasten over each of them in less time than it does over the first, which is disencumbered with consonants, the latter syllables would certainly have a short quantity, and the first a long one. And thus it must appear to every one, who will not suffer his eyes to judge for his ears.

Whether the measure of the long time be exactly in the same proportion to the short one, as two to one (which is supposed by grammarians to have been the proportion in the pronunciation of the ancients) or
only

only as one and a half to one, or more as two and a half, or three to one, makes no material difference in regard to what I here say. I do not believe the rule of Profody, *Syllaba brevis unius est temporis, longa vero duorum*, to be in all cases strictly true: that proportion of two to one not * invariably holding between long and short syllables. The second syllable of *maximos* may have been pronounced shorter than the second of *tenēbræ*. And for this I have *Dionysius'* authority, who (in a passage cited by Dr. G. and well explained by him) says

* There is to this purpose a passage in the *Scholia on Herbaestion*. *Ἰσέον δὲ. ὅτι ἄλλως λαμβάνουσι τὸν Χρόνον οἱ Μετρικοὶ ἢ γούν οἱ Γραμματικοὶ, καὶ ἄλλως οἱ Ρυθμικοὶ· οἱ Γραμματικοὶ ἐκείνον μακρὸν χρόνον ἐπίσανται, τὸν ἔχοντα δύο χρόνους, καὶ οὐ καταγίνονται εἰς μείζον τι· οἱ δὲ Ρυθμικοὶ λέγουσι τὸνδε εἶναι μακρότερον τοῦδε, φάσκοντες τὴν μὲν τῶν συλλαβῶν εἶναι δύο ἡμίσεως χρόνων, τὴν δὲ τριῶν, τὴν δὲ πλειόνων. p. 78. edit. Ραυαυ.* “Sciendum, quod aliter accipiunt Tempus Metrici vel Grammatici, aliter Rhythmi. Grammatici illud Tempus Longum intelligunt, quod habet duo tempora, neque quicquam ultra respiciunt. Rhythmi vero dicunt aliud alio esse longius, aiuntque hanc quidem syllabam habere duo tempora cum dimidio, illam tria, istam plura.” *Herbaestion* himself distinguishes between a letter *μακρὸν*, and *μηκυνόμενον*.

that

that "one short syllable differs from another short, and one long from another long." διαλλάττει βραχῆια συλλαβὴ βραχείας, καὶ μακρὰ μακρᾶς. Certain I am, that in English the quantity of the first syllable of *folly* tho' long, is yet not so long, as the first in *dowry*. So the first syllable of *tollit* among the Romans was probably not so long, in proportion to its second, as the first of *odit*.

The principles, on which I suppose the *o* to be shorter in *tollit* than *odit*, may explain what *Ammonius* * says of the quantity of *α* in the second syllable of *Κάλαγμα*, being long when the word is used in one sense, and short in another: and what § *Mæris Atticista* observes on the Attics pronouncing the second *α* of *ἀγοράζω* long, implying that the common Greeks used it short: and in the same manner, what † *Draco Stratoniceus* says of disyllable bary-

* *Ammon.* in *κάλαγμα*. p. 78. *Valcken.*

§ *Ἀγοράζεν, ἐκλείνουσι το ῶ, οἱ Ἀττικοί.*

† In the note of *J. Pierſon* on the preceding word in *Mæris*, p. 70.

tone verbs in $\acute{\alpha}\zeta\omega$ having the α short, as in $\epsilon\acute{\alpha}\zeta\omega$, $\sigma\phi\acute{\alpha}\zeta\omega$, $\epsilon\acute{\alpha}\zeta\omega$, and polysyllables in like manner, except they have ι subjoyn'd, as $\mu\alpha\lambda\acute{\alpha}\iota\zeta\omega$, $\sigma\phi\alpha\delta\acute{\alpha}\iota\zeta\omega$. In these cases, where the α is said to be short, the syllable we know is long : but being long only by the position of a short letter before two consonants, it is shorter than one long by its own nature. This may serve likewise to account for what *Cicero* mentions in regard to the different length of certain letters, which we now call long, and see used as such in the best Roman poets. In his * *Orator* he says, that the first letter of *inclutus* is short, the first of *insanus* and *infelix* long : he does not say the first syllable of *inclutus* is short, but the first letter : the letter may be short, tho' the syllable be long by the position of the short vowel : as it is in *inclutus*, which hath its first syllable used long in the Roman verse.

* “ *Inclutus* dicimus brevi prima litera, *insanus* producta : *inhumanus* brevi, *infelix* longa. et ne multis, quibus in verbis eæ primæ literæ sunt, quæ in *sapiente* atque *felice*, producte dicitur ; in cæteris omnibus breviter. *Orat.* 48.

But

But yet it founded not so long as in the two latter words. So *Maximus Victorinus* says that the prepositions *in* and *con* are sometimes short: but followed by *s* and *f* are long, as *instare*, *infidus*: in all other cases are short, as *inconstans*, *imprudens*. Which observation of *Victorinus* well agrees with *Cicero's* instances above, and with what * *Gellius* likewise cites from *Cicero*. The same *Gellius* in another § place says, that in the frequentative verbs *esito* and *unctito* the first vowel was pronounced long, but in *desito* the first short: that the first of *asito* should be pronounced long, though some learned men in his time expressed it short. In another || chapter he enquires, whether in *quiesco* the *e* should be pronounced long or short. Of the same nature is what he ¶ says on the vowels of *sub*, *ob*, and *con* being short in compound even before words beginning with a consonant. *Donatus* on the † *Andria* of *Terence*, “ *fili-*
“ *um perduxere ut una esset,*” says, “ *si*
“ *producta legatur esset, significat cibum*

* *A. Gell.* lib. ii. cap. 17. § *Lib.* ix. cap. 6. || *Lib.* vi. c. 15. ¶ *Lib.* iv. c. 17. † *Act.* i. sc. 1.

“caperet, five ederet.” And on the * *Eunuch* “ut de symbolis *ēssemus*,” he observes, “melius *ēssemus* producta e litera.” The true power of this long *e* *Cratinus* and *Varro* said might be perceived in the § bleating

* Act. iii. sc. 4.

§ E longum, cujus sonus in ovium balatu sentitur, ut *Cratinus* et *Varro* tradiderunt. *Canin. Hellen.* p. 26.

And after them *Eustatbius* upon the 499th v. of *Iliad*. I. remarks that the word βλόψ, ἐστὶν ὁ τῆς κλεψύδρας ἤχος μιμητικῶς κατὰ τὰς παλαιάς βῆ, ἔχει μίμησιν προβάτων φωνῆς. Κρατίνῳ. βλόψ, est clepsydæ sonus ex imitatione secundum veteres: et ἐν imitatur vocem ovium. *Cratinus*. On the 452d verse Λ, Α δ' ἐλ', εἰ μὲν — having said, that ἃ ἄ δασυθὲν γέλωτα δηλοῖ, he writes thus, εἰσὶ τινες μιμητικαὶ φωναὶ αὐταὶ κατὰ αὐτὰς τὰς φωνῶνας τὸ ὦ ὄπ, ναυτικόν, ποιμενικὸν δὲ τὸ βῆ· καὶ το χυρῖρε συβωλικόν. ἃ ἄ aspiratum risum exprimit. sunt quedam imitatrices voces per se ipsæ juxta ipsos qui efferunt. ὦ ὄπ nautica est, pastoralis ἐν, et χυρῖρε subulcorum propria. Our Sailors O-up, or Ho-op is, we see, the old Greek call on shipboard. Thus when *Bacchus* in the Βάτραχοι of *Aristoph.* (at the end of Act. i. sc. 4.) bids *Charon* give the water call, ΔΙΟ καλακίλευε δῆ. ΧΑ. ὦδπ, ὦδπ ὄπ. But that such observations as these, made to ascertain pronunciation, may not appear ridiculous, I will propose to the reader's consideration the following words of Sir *John Cheke* on this subject to the Bishop of *Winchester*. “Sed
“ridiculum putas hic ad oves et boves confugere, ut a
“brutis ratione defectis quicquam cognoscamus. Non
“est ridiculum à natura quicquam petere, et a brutorum
“constantia

bleating of sheep. * *Charifus* says, "*Plinius* *ius* *ōs* *ōris* producta efferendum censuit, "*ōs* *ōffis* correpta." *Corinthus* in his treatise on the Greek dialects, speaking of the *Æolians*, says they are fond of shortening syllables, and accordingly change *φθείρω* into *φθέρρω* ἢ || γὰρ θέσει μακρὰ ἐλάτιων ἐς τῆς

" constantia ad discendum aliquid haurire: Et cum multarum virtutum exempla ab illis petimus, cur ridiculum erit quasdam sonorum controversias ex illorum constantia potius, quàm ex hominum quorundam intemperantium levitate discere. Sed nequaquam *Demostheni* turpe videbatur, ne optimis quidem relictis magistris ad canes se conferre, et ab illis *ρ* literæ vim et naturam petere, illorumque in sonando, quod satis esset, morem imitari. At nos *Demosthene* eloquentiores pudet eandem viam discendi persequi, et quod certum est ab ovibus haurire, ne videlicet nimis stolidi oves imitando esse ducamur. Quo tandem illa apud *Platonem* sententia evanuit, quæ præcipit, ut doceamus citra invidiam, discamus citra pudorem? Modo enim id, quod discitur, sit honestum, quid refert à quo discas. Non tam enim auctoritas docentis quæritur, quam discendorum veritas; et si hoc, quod discitur, cum auctoritate utilitatem conjunctam habet, non tam laborandum, à quo proficiatur, quàm in quantam virorum utilitatem definat." *Epist. prim. ad Episc. Vinton.* p. 124.

* Lib. i.

|| " Litera enim longa positione minor est quam ea, quæ longa natura est. Cum etiam *α* longa natura major sit quam diphthongus *αι*.

φύσει

φύσει μακρᾶς. Ἐπεὶ ἔτι τὸ α τὸ φύσει μακρὸν
μειζόν ἐστι τῆς αἰ διφθόγου.

We ought not to forget, that of the three Greek dubious vowels, as they are called, and the five Latin ones, each single character doth virtually contain the powers of * two vowels at least, a long and a short one : which two powers under one letter do as distinctly exist, as || ο and ω did in ο, before the addition of the mark ω to the Attic alphabet, and as ε and η did in ε, before the additional character η. And indeed *Quintilian* says, that these two powers had been formerly expressed in his own language by two characters ; for that, before *Accius's* time, and even after it, the ancients used to write their long syllables with two vowels : “ usque ad *Accium*, et

* *Sextus Empiricus* therefore with good reason (though Dr. G. thinks otherwise p. 28.) concludes, that there are ten Greek vowels. Adv. Gram. I. 5. § 112.

|| The reader may see some very found and ingenious criticism, grounded on the different powers of *Homer's* ο (which indeed were three, of ο, ω, and υ) in Dr. *Taylor's* *Elements of Civil Law*, p. 553, 4, 5. See also p. 561 on the Roman vowels. On the Greek vowels, see likewise his *Commentary on Marmor Sandwicense*, p. 7, 8, 9.

“ ultra,

“ ultra, porrectas syllabas geminis vocalibus scripserunt.” Lib. I. 7. What we now write *cōgo* was then *cōăgo*, *cōgito cōăgito*, *captivī captivei*, *libo leibo* from *λείβω*, *ῥίκο* *deico* from *δείκω*, which certainly sounded differently from *ῥίκα* of *ῥίκη*: so the preterits with the temporal augment *ēmi ēēmi*, *ēgi āēgi*, *ēdi ēēdi*. Instances of this kind may be seen in every line of the *Leges Regiæ et Xvirales*, collected by *Lipsius* *. The

* They are given also by *Sylburgius* at the end of his first vol. of *Dionys. Halic. Scaurus* (de *Orthograph.* p. 2255) cites some lines of *Lucilius* on this subject. “ *Item quod Lucilius, ubi I exile est, per se jubet scribi, at ubi plenum est, præponendum esse E credit, his versibus :*

“ MEILLE hominum, duo MEILLIA, item huic
 “ utroque opus MEILES,
 “ MEILITIAM. tenues I, PILAM qua ludimus,
 “ PILVM
 “ Quo pinso, tenues I. plura hæc feceris, PEILA
 “ Quæ jacimus, addes E, PEILA, ut plenius fiat.”

The *ei* instead of the long *i* we find several times in every page of *Varro*, as publish'd by *Jos. Scaliger*. The *ei* was likewise used in many plurals of nouns, where we now have the long *e*: our *omnes* was *omneis*: in the Augustan age it was *omnis*. Not that the two vowels in these places were then quite out of use: for inscriptions even of that æra give us CIVIBUS SERVATEIS. The final *us* of the genitive singular, nominative, and accusative plural of the fourth declension, is a contraction from *uis*,

ues ;

Greeks seem not ever to have used two short vowels in like manner for a long one : but one character served both purposes. Ὁυ γὰρ η ἐχρώμεθα, ἀλλὰ ε τὸ παλαιόν, says Plato in his *Cratylus* : and again, ἰὸ γὰρ ο ἂν ἦ ἰού ω ἐχρώμεθα*. We say now that *i* or *u* is doubtful : and so it is to us, on account

ues ; manus, manues, manus. And the long *i* of the fourth conjugation is, I believe, a contraction of the like kind. *Audī-īs* from *Audī-o* is like *Leg-īs* from *Leg-o* : from *Audī-īs*, *Audīs*. And so perhaps *docē-o*, *docē-īs*, *docēs*. Scaliger with good reason supposes, that the long *i* in the penultima of *illius, unius, alius*, “ quasi diphthongus Græca remansit, ac “ longa fuit, *illeius*. Secundus hic casus *possessivus* “ dictus est : *possessivorum* autem multa sic invenias, *Petrei-* “ *us, Luceius, Locutuleius*, a petra, luce, locutione. “ Ergo vir doctissimus Terentianus non fuit veritus pro- “ ducere in *alterius*, quum tamen cæteri corripent.” *de caus. ling. Lat.* c. 43. The verse of Terentianus, to which Scaliger here refers, is the following Trochaic, tetrameter catalectic ;

Sescuplo vel una vincet alterius singulum.

Putsch. p. 2412.

* This double use of the same character is taken notice of by the Scholiast on the *Phænissæ* of *Euripides*. v. 688. In that passage he understands the words σδι ἐκγονοι not in the nominative plural, but dative singular, saying “ it “ may be written σδι νιν ἐκγονω κίσιαν, not as it is now “ σδι ἐκγονοι. The occasion of the mistake “ was this. Before the addition of long vowels, when “ *Euclides*

ACCENT AND QUANTITY. 41

count of our ignorance of the ancient pronunciation : but in that there was no ambiguity ; the two powers, long and short, of *i* or *u* were then as easily discernible as *a* and *o* are now. In general as the powers of all the letters existed in the human voice before the invention and formation of the letters themselves, so there are many distinct sounds and powers at present, that have no different character yet assigned them *.

G

In

“ *Euclides* was Archon of Athens, they used short ones
 “ instead of long, $\acute{\epsilon}$ instead of η , and \acute{o} instead of ω . $\Delta\eta\mu\omega$
 “ $\mu\omega$ was then written with the $\acute{\iota}$ added thus $\Delta\eta\mu\omega\acute{\iota}$.
 “ Those therefore, who did not think of turning here
 “ the \acute{o} into the ω have confounded the meaning of the
 “ verse.” It was in the Archonship of *Euclides* that these
 long letters, (after having been invented by *Simonides*,
 from him receiv’d into common use among the *Ionians*
 about 530 years before Christ, and settled afterwards in
 the Alphabet by *Callistratus* the *Samian*) were admitted
 into public writings and inscriptions by the Athenians.
 See *Suidas* in $\Sigma\iota\mu\omega\nu\acute{\iota}\delta\eta\varsigma$: in $\text{Α}\tau\iota\kappa\iota\sigma\mu\acute{o}\varsigma$: and in $\Sigma\alpha\mu\acute{\iota}\omega\nu$
 \acute{o} $\delta\eta\mu\omega\acute{\iota}$. This magistracy of *Euclides* is therefore a
 remarkable æra in literature, and gave occasion to that
 expression, $\tau\eta\varsigma$ $\mu\epsilon\acute{\iota}$ $\text{Ευκλείδην Γραμματικῆς}$. *Euripides*
 liv’d before *Euclides* : *Plato* twenty years after him, *Cal-*
listratus was the person, who settled the Greek Alphabet
 in the form, wherein we now have it. See *Valcken.* ad
Phœniss. p. 260, 668.

* “ Quibusdam literis deficiamus, quas tamen sonus
 “ enunciationis arcessit.” *Velius Long.* apud *Putschium.*

p. 2219.

In regard to the Romans, what is said above will be more clearly seen in Latin words, which are either derived from the Greek, or from which Greek ones were afterwards derived: as in *vēnter* (from *ἐντέρα* with the initial *Æolic* digamma) the first syllable, though long, was shorter on account of the short *e*, than the first of *Cēnsus*, *Fēstus* (in Greek *κῆνος*, *φῆς*) where not only the syllable, but the vowel too was long.

In general, the difference between the *long*, and *longer* time is this: in the former case the vowel derives its length from

p. 2219. As the ancient Alphabets, like our own, were defective, so were they redundant likewise in having two characters sometimes for the same sound. "Græcos" (says *Gellius*. xix. 14.) non tantæ inscitiā arcesso, qui ex *o* et *u* scripserunt, quantæ qui *ei* ex *e* et *i*. Illud enim inopia fecerunt, hoc nulla necessitate subacti." And *Diomede* says in plain terms, the Roman Alphabet was redundant: "Ex viginti et tribus [literis] duæ sunt pervacuæ *K* et *Q*." *lib.* ii." And after them, the best Latin Grammarian since *Priscian*: "Romani partim pronunciabant literas, quas non scribebant, et quarum characteribus deficiebantur; partim eas, quas scribebant, non pronunciabant." *Gasp. Sciopp. Gram.* Philosoph p. 216.

being

ACCENT AND QUANTITY. 43

being joyn'd close in articulation with the following consonant, as in *fāl-lit*: in the latter case, the vowel commonly stands alone disjoyn'd from the next consonant, as in *fallē-bat*. Thus in English the first syllable of *mē-tre* is longer than the first of *bēt-ter*. The longest time of all is when the long vowel comes before two consonants, as in $\Phi\eta\tau\omicron\varsigma$, *ēssemus*, *finder*, *mīnd*. Very often in English the vowel before a consonant seems to derive its length from the vowel following it, as in *bīte*, *write*; which without the final vowel is short, *bit*, *writ*. But this is never the case among the Greeks or Latins, who in no single syllable have a consonant between two vowels. But this exactness is of no great significance towards establishing *Quantity*. That subsists, whenever in comparing two Times there is an * excess on one side, whatever the *cause* or *degree* of that excess may happen to be.

G 2

The

* *Musici non omnes inter se longas aut breves pari mensura consistere, siquidem et brevi breviorum, et longa longiorum dicant posse syllabam fieri. Sed hæc scrupu-*

The power of two consonants, among the Greeks and Romans, in retarding the voice during the pronunciation of a vowel preceding them, suspends not only the vowel coming before them in the same word, but acts backwards also on a short vowel at the end of the preceding word: particularly when the former of the consonants is an S; which, according to * *Terentianus Maurus*,

—*Quanquam capite alterius verbi teneantur,*

*Sufficiant retro vires et tempus oportet,
Consona quod debet geminata referre priori.*

This after the time of *Lucretius* is almost universally observed among the good

scrupulositas Musicis et Rythmicis relinquatur. cum metris nihil majus minusve afferat hujusmodi ratio, Musicis potius quam metricis id auscultandum esse dicemus. Mar. Viellarini. Art. Gram. lib. i. p. 2482. Putsch. As the nicer subdivision of times into longer and longest, shorter and shortest, does not much concern metre, we may therefore on the whole admit what *Longinus* lays down: Ἐν δὲ τοῖς μετρίκοις εἰδέναι δεῖ ὅτι πᾶσα βραχέα ἴση, καὶ πᾶσα μακρὰ ἴση. *In re metrica illud tenendum, omnes breves inter se esse æquales, item omnes longas. Fragm. Prolegom. in Hephæst. See also Quintil. ix. 4. p. 485. Gibs.*

* Putsch, p. 2406.

Latin

ACCENT AND QUANTITY. 45

Latin poets, except in such writings of a looser metre, as are *Sermoni propiora* : and therefore in *Horace* we have *Sæpè stylum veritas*. But in the good Greek poets * it is always observed : instances of which may be seen in almost any page of *Homer* or *Sophocles*.

This rule of *Terentianus*, confirmed by *Victorinus* (tho' little attended to at present) is enforced by the ingenious *Mr. Dawes*, as far as it regards § the Latin metre. I cannot here omit observing, that the same rule is particularly remarked in respect to the Greek by the Scholiast on *Callimachus* ; in one of whose hymns is the following verse,

Κτήνεά φιν λοιμὸς καταβόσκεται, ἔρτα δὲ
πάχνη. *In Dian.* v. 125.

Some persons have thought that φιν in this line, being an uncommon word, should be altered to σφιν : but that it cannot be σφιν, the Scholiast observes, φιν χω-

* The initial ρ among the Attics had the same power with two consonants. *Dawes. Misc. Critic.* p. 159, 160.
§ *Misc. Crit. Sect. 1.*

ρὶς τῷ σ, διὰ τὸ μέτρον, because if σφιν is placed there, it will lengthen the final vowel of the preceding word κλῆνεᾶ σφιν. The reader cannot but take notice that the observation of *Terentianus* and *Victorinus* on the power of *s*, *retro vires ac tempus sufficientis*, is very conformable with what *Cicero* says above on the short syllable *in* being long before *s*, though short before some other consonants. * *Jac. Ceperinus* allows this in the Greek metre. But he is mistaken in denying that the same takes place in the Latin. He takes notice very properly of one thing on the subject of metre, which is often overlooked, that μν, κλ, πλ, in regard to the preceding vowel are each of them considered as a mute and liquid in conjunction || ; Αἰγυπλίους *Odyss.* δ. 83. Ηλέκρυώνης *Hes. Scut. Herc.* v. 16. 35. Τῆμνει *Iliad.* N. v. 707. Thus

* *Si sequens dictionis substruat binas vel duplices consonantes, præcedentis dictionis vocalem finalem brevem Græcis suffulciunt. Cum tamen apud Latinos binæ consonantes dictionis posteræ principales nihil juvent positu vocalem brevem nude finalem dictionis prioris.* in *Hesiod. declaratiuncula.*

|| See a remark of *Herodian*, publish'd from a MS. lately by Mr. *Valckenaer* on *Pœnif.* v. 1508.

verbs

ACCENT AND QUANTITY. 47

verbs beginning with those two consonants repeat the former of them in the reduplication of the præterit tense ; which syllable of reduplication with the consonant is in general short, but without the consonant the additional ε is long, as in the first of ἔζηκα.

When we see so very frequently Greek vowels made short before two consonants (of which an hundred * instances might be given) and on the other hand, made long before other vowels, as in ἄλγιον, δάκρυε and numberless other words ; why should we be surpriz'd at finding the same in our own language, as in *reälly*, *crüelty* &c? There is indeed no good reason in the nature of our sound, why the voice should not dwell long on a single vowel, and in a short time hurry over more than one consonant. But arguments of general reason, in a case relating to speech, I do not so much regard, as fact. And fact, I am sure, allows of what is said above. The first

* See Mr. Heath's notes on *Æsch.* Agam. v. 120. *Soph.* Elect. 122, 128. *Eurip.* Hec. 683. and Mr. Dawes, p. 196.

syllable

syllable of the word *strength-en*, where the vowel appears to the sight to be clogg'd with six consonants and an aspirate, hath as quick and easy a pronunciation, as the first syllable of *oo-zy*, where two vowels stand alone.

This brings me again to the consideration of English Quantity: in regard to which, it will be said, that those syllables, which I call *long*, receive a peculiar stress of voice from their *acute* accent, as in *réally*, *crúelty*. I allow it; and by that means they are elevated: but they are lengthened too. The case is, we English cannot readily elevate a syllable without lengthening it, by which our acute accent and long quantity generally coincide, and fall together on the * same syllable. If we pronounce the word *majesty*, we utter the first syllable with an acute higher tone and long, the two last

* This is confirmed by the decisive authority of Mr. *Samuel Johnson*, whose very great abilities and extensive erudition have done an honour to his age and country. He, in the rules of his *Profody* prefixed to his *Dictionary*, considers the acute tone and long quantity, in English verse, as equivalent by acting together,

with

ACCENT AND QUANTITY. 49

with a grave lower sound and short, *mā-jēsty*. Here, because the same syllable is pronounced with a higher note, *i. e.* acuted, and with a protracted one, *i. e.* lengthened at the same time; we are apt not to distinguish between these two different modes of the same syllable, between its accent and quantity. But let one brought up in Scotland, pronounce this word, and we may soon mark the difference between them; by his pronouncing the first syllable long with a grave, and the last short with an acute: as, *mā-jesty*.

But the coincidence of the acute and long quantity on the same syllable is certainly most * usual with us in the pronunciation of our own language, (which will be admitted by any one, who with this view attends to the sound of an English

* I say most usual, not universal. The accent is on a short syllable in *privy*, though on a long one in *private*. On the other hand, though the acuted syllable is generally long, yet every long one is not acuted,

H voice)

voice.) And this has probably been the occasion, that Accent and Quantity have been confounded together by numberless persons, not only in discourse, but in writing on this subject ; and Quantity been frequently considered, as excluded from our language.

There are several propositions of the following kind in many parts of Dr. G's treatise, which, with all my attention, it is not in my power to comprehend. *A Man, (says he) of a phlegmatic temper will love long syllables, and will be pleased with the majesty of quantity and accent.* If the use of accent and quantity be a sign of phlegm and solemnity, every nation of the earth from the creation down to the present times must come within this description ; and the *Hottentots, Iroquois, and Samooids*, are as majestic and solemn in their manner of speech, as the *βαρυτινοὶ Æolians*. For all these barbarous people have, I make not the least doubt, a voice with at least two tones, and those varied in length ; and if they have, they must have accent and
 quantity

quantity the same in quality, though not degree, with *Cicero* and *Demosthenes*. Again, he says, *that the great disproportion between long and short syllables in the northern languages made it impossible to think of establishing quantity &c.* He here writes, as if language and its pronunciation were established, like civil institutions, by public laws and decrees. Pronunciation is originally established in all places accidentally by the ear, to which the organs of speech, *without mens thought* or attention, modulate and adapt their sounds. We are apt indeed to say, that the authority of such or such an ancient writer establishes the quantity of such a word: and so it does to us, who cannot perhaps go farther back for it. But this authority did not really settle it at the time he wrote: the actual pronunciation of his countrymen had before determined it, and familiarized it to the writer's ear; from whence he adopted it; and accordingly used the syllable with that measure of sound, which he found assigned to it in common speech. If, when *Virgil* used the first syllable of

bõnus short, his countrymen at the same time had lengthened the sound of it, he would not only have not succeeded in establishing his own quantity, but by refusing to conform to the publick ear in this and the like instances, would have raised a disgust against his writings, which must probably have stifled them in their birth. For, as *Scaliger* well observes, “ Quis nescit à
 “ pueris sermonem ortum, sui usum agref-
 “ tibus præbuisse ? quem, ad eum modum
 “ acceptum, in alias distorquere leges,
 “ etiam sapientibus religio fuit. Quare
 “ his ita positis ad pedum naturam et
 “ genera accedendum est*.” Quantity therefore depends on nothing but the common *actual pronunciation* ; not on the authority of a writer, not on rules : for it is antecedent to them. “ Ante enim car-
 “ men ortum est, quam observatio carmi-
 “ nis †.” It may be indeed afterwards, as it has been, reduced to rules ; but those rules again relate not to the general pronunciation of all languages. Many of these

* *Scalig. de pedum gener. in Poet. lib. ii.*

† *Quinct. lib. ix. c. 4.*

may

may have a different manner of their own, on which difference particular rules may be formed for them, as particular ones had been formed for others. This is the state of the case between the quantity of ancient and modern languages, and the rules respecting it ; which rules must always be considered as following, not prescribing the pronunciation of any language. For, after all, let the *rule* be ever so rational, the *practice*, which is conformable to it, is not right on account of the rule, but the rule is right on account of its conformity to the preceding practice. But scholars often talk of speech, as if it were formed by scholars. Whereas it was formed in every country long before scholars remarked it. And when they do make their remarks on it, they must take it as they find it. The question always in this case is, not, what could or should be, but what is. And thus in regard to quantity ; when a German can * precipitate his voice over four or five consonants

* This *Henninius* complains of, not only as perverting Quantity, but as destroying the very nature and essence of

consonants without lengthening the sound of the preceding vowel, where a Greek or Roman voice would be retarded by only two ; it is absurd to say, this German has not a natural quantity. It is natural, formed as much by the nature of his organs and senses, as that of the Greeks and Romans by theirs. But many men call that only “ natural and * rational,” which is agreeable to their own nature and partial way of thinking. Thus an *African* thinks a white complexion *unnatural*, and millions of *Europeans* think a black one so: whereas both are *natural*, in a limited peculiar sense. A thing may be natural without being universal. A *Chinese* or *Musco-*

of it. “ *Galli* longa subinde corripunt, brevia producunt, ut *debauché, impie. Germani, Belgæ, Angli* diphthongos et positiones etiam difficiles subinde negligunt : v. gr. *immerdoer, óverdracht, Kéttinghen ; Hámlton, Cánterbury.*” Ἑλλαν. Ὀρθ. p. 87. § cxi.

* Thus *Henninius* calls that pronunciation alone *Rational*, which is directed by a regard to the penultima. This takes in, according to him, only three languages, the *Arabic, Latin*, and old *Greek* upon his plan. The pronunciation of all other languages, particularly the modern, is *irrational*. See p. 87, 88.

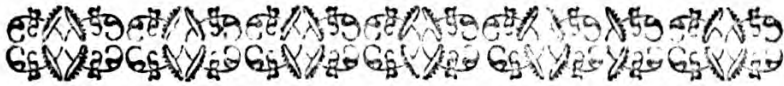
vite

vite has the same right to call his particular pronunciation a *natural* one, as Dr. G has to call the Greek and Roman by that name. When therefore he says that “natural quantity” is excluded from the northern languages, he can mean only a particular kind of quantity reducible to his own Greek and Latin rules of it. But every language doth, beyond all doubt, establish a difference between syllables, making some long and others short, and consequently hath a natural quantity, which is one source of whatever harmony it hath.

I will not deny, that where there is a greater number of vowels in a language, there will be more harmony. *Homer's* ἠελίοιο, or *Herodotus's* ἑωυτέες, where out of seven letters there are five syllables and six vowels, is certainly infinitely superior in sweetness to *Cbrultznitz*, where in a greater number of letters there are but two vowels and two syllables. But yet there is quantity in *Cbrultznitz*: there may be quantity with little harmony, and indeed
with

with scarce any at all : for mere quantity, consisting in general of only *two* measures, hath not in itself sufficient variety to be the foundation of much harmony, as will be fully shewn in another place.





C H A P. III.

The metre of the English language. The kinds of it. Why no hexameters. Mere metre not sufficient to constitute good verse. In what the pronunciation of the English, Scotch, Welch, and Irish, differs.

IF then quantity is not excluded from our language, and the English, as well as Greek and Latin, metre is regulated by it; a question may arise, why cannot our language be adapted to the old Heroic measure, consisting of *Daetyls* and *Spondees*, as it is shewn by *Dr. Bentley* to admit the *Iambic*, *Trochaic*, and some others. Our common Epic verse consisting of five feet, is *Trimeter Iambic Brachycatalectic* :

<i>An</i>	<i>bōnēst mān's</i>		<i>thē nōblēst wōrk</i>		<i>ōf Gōd.</i>
<i>Sūis</i>	<i>ēt īp-</i>		<i>sā Rōmā vī-</i>		<i>rībūs.</i>
Ως	ᾠφελον		πάραιθεν ἐκ-		λιπεῖν.

And so far the common English Iambic is in the quality of its feet, though not in

I number,

number, like that of the Greeks and Romans, admitting likewise, as they do, *Dactyls*, *Spondees*, *Anapaests*, and *Tribrachs*. The *Dactyl* is not very common, but may be found in every place of the verse, except the fifth: the rapidity of it on particular occasions in the second place, where it is unusual, has great force, especially when joyn'd with other quick feet, the *Trochee* or *Pyrrhic*: as in these,

Shoots in- | visible | virtue | e'en to the deep.

With im- | peñus | recoil, and jarring sound.

The *Anapaest* is common in every place, and it would appear much oftener, with propriety and grace, if abbreviations were more avoided. The *Tribrach* too is often seen, as in

Yet beauty, tho' injurious, hath strange power.

But there is one particularity in our *Iambic*, in which it differs very much from that of the Antients. They, it is well known, never admitted a *Trochee* into their *Iambics*; according to them ὁ Τροχαῖος ἀντιπαθεῖ τῷ Ἰάμβῳ. But in the English, a *Trochee* placed at the beginning of an *Iambic*

bic

bic verse gives it a peculiar beauty and vigour, as in this:

Die öf | a rose in aromatic pain.

This pleasing effect of the *Trochee* Mr. *Pope*, beyond all other English poets, seems to have felt, and has accordingly used it oftener than any of them. He has likewise introduced it on particular occasions with great success, in the middle, as well as the beginning of his verse, and even at the end of a sentence:

*On all sides round the forest hurls her oaks
Hēadlōng.*

In general that nervous springiness (if I may so express it) so very observable in Mr. *Pope's* metre, is often owing chiefly to a *Trochee* beginning his line. And the weakest lines among his, in point of versification, are those which begin with a pure Iambic. The *Trochee* is admitted in every place of our verse, except the last. It is sometimes follow'd by an *Iambic*, and so forms the *Choriambic*, as in the foregoing, *Die öf ä rōse*: sometimes by a *spondee*, and

so forms the *second Epitrite*, as

*Lives thro' all life, extends thro' all extent.
It must be so : Cātō, thōu rēason' st well.*

The *second Epitrite*, and *Choriambic* appear both in this :

Bōw'd thēir stiff nēcks | loādēn wīth stōrmy blasts.

The *Choriambic* in the first and second places, or third and fourth, is better than in the second and third, or fourth and fifth ; as in

*Whēre wēre yē, Nymphs | whēn thē rēmōrseless
deep*

- it is more harmonious, than in this,
*In their triplē dēgrēes, regions to which —
Fierce rain wīth lightning mixt, wātēr wīth fīre.*

The *Pyrrhic* too is as frequently admitted into our verse, as the *Trochee*, and very greatly contributes to the variety of the modulation. It is chiefly excluded from the last place in rhimed verses, by the mere force of the rhyme : it is however sometimes
admitted

ACCENT AND QUANTITY. 61

admitted there, and in blank verse very often, especially in dramatic poetry, where it gives a more natural air and kind of ease to the dialogue :

In the calm lights of mild Philosophy.

It is sometimes follow'd by a *Spondee*, and so forms the *minor Ionic*, as here,

Eternity, thōu pleāsing, dreadful thought.
Each pray'r acceptēd, ānd eāch wīsh resign'd.

Sometimes it is follow'd by an *Iambic*, and so forms the *fourth Pæon* :

As full as perfect in ā hāir, as heart.
Jael, who with inhospitāblē guile.

Tho' the measure formed by the *Pyrrhic* and *Spondee*, is very agreeable to an English ear, and probably was so to an *Ionian*, yet to a Roman it seems to have been not so pleasing, if we may judge in this case from the omission of *Horace*, who among the Latin writers is distinguished by the name of *numerosus*, and has left but one instance

instance of this * *Ionic* measure, of which he seems to have been soon tired,

Miserarum est | neque amorē | dare ludum.

Tho' he hardly gave it a fair trial, as he used it unmixed. I wish we had the whole of that ode of *Sappho*, which began with one of these verses:

Τί με Πανδι- | ονὸς ὠρά- | να χελιδών.

This *Ionic* movement we have in some of our songs.

The admission of so many different measures into our common verse, gives it a

* *Terentianus Maurus* has taken notice of this, in two *Ionic* lines:

Simili le- | ge sonantes | numeros ad | Neobulen
Dedit uno | modulatus | lepide car- | mine Flaccus.

Hephaestion mentions an ode of *Alcman*, and one of *Sappho* in this metre, and gives a verse from each; as likewise from *Alcæus*, who is said by him to have written several odes in the same measure. He cites also some tetrameter catalectic lines of the *minor Ionic* from the two *Phrynichi*, the Tragic and Comic poets. *Pag. 39.* edit. *Pauw.* Dr. *Bentley* says *in primis dulce est metrum* (not, ad *Hor. carm. lib. iii. 12.*) and thinks the difficulty of it alone prevented *Horace* from making a second attempt.

variety

ACCENT AND QUANTITY. 63

variety (which in all modulation is of the greatest consequence, and in *Milton* most remarkable) not to be exceeded, if equalled, in any of the antient kinds of metre, at least not in their Epic and Dramatic. That, which makes our verse fall short of the excellence of the Antient, is the want of that dignity and solemnity, which distinguishes their Heroic measure.

The compass of our long Heroic verse is but narrow. A Latin or Greek Epic line does, in the language of Prosody, consist of twenty four times. A Latin or Greek Iambic, if pure, of eighteen times. But the long English Heroic, if it consists of pure Iambics, has but fifteen times. So that it is, for this reason among others, difficult for an English poet to translate any number of Latin or Greek Iambics or Hexameters into a like number of English Epic lines.

But to resume our question. If the English admits the *Iambic*, why not the *Dactylic* and *Spondeic* metre? The reason
seems

seems to be this : there are not many *Dactyls* in our language, and hardly any *Spondees*, I mean, scarce ever two syllables, next to each other in the same word, both long alike, as they frequently are in Greek and Latin. In general our language is *Iambic* and *Trochaic*, our disyllable nouns being for the most part *Trochaic*, and our verbs *Iambic*, as in the

Nouns		Verbs
<i>frēquent</i>	—	<i>frēquēnt</i>
<i>converse</i>	—	<i>converse</i>
<i>concert</i>	—	<i>concert</i>
<i>process</i>	—	<i>proceed</i>
<i>premise</i>	—	<i>premise</i>
<i>refuse</i>	—	<i>refuse, or refund</i>
<i>produce</i>	—	<i>produce</i>
<i>present</i>	—	<i>present</i>
<i>object</i>	—	<i>object</i>
<i>project</i>	—	<i>project</i>
<i>absent</i>	—	<i>absent</i>
<i>contest</i>	—	<i>contest</i>
<i>conduct</i>	—	<i>conduct</i>
<i>descant</i>	—	<i>descant.</i>

Some

ACCENT AND QUANTITY. 65

Some polysyllables are indeed *dactylic*: but in most words of more than two syllables, the long syllable is so placed, as to make the word, when divided, resolve itself into an *Iambic* or *Trochaic* foot, as *rēfi- | ner*, or *rē- | finēr*. Thus for the most part the long and short syllables of our language are alternate. And accordingly in many words deriv'd from Latin, those letters which form *two* short syllables together in their original tongue, in English form but *one*, by which the long and short times succeed each other alternately. This is seen particularly in substantives ending in *ion*, as *nation*, *mention*, which sound and are scann'd in metre thus, *mēnshōn*, *nāshōn*, where our last short syllable makes two in Latin, *mentīō*, *natīō*. This tendency of our language to *Iambic* and *Trochaic* measure hath insensibly made it run so much into verses of that kind, and rendered it incapable of bending to the antient Heroic metre; which was the reason of Sir *Philip Sydney's* miscarriage in attempting to in-

K

troduce

roduce English Hexameters on the Greek and Latin plan,

And Sydney's verse halts ill on Roman feet.

This is confirmed by Dr. Bentley, who speaks of the *metra Dactylica* in relation to our own language, as a kind, *quod patria lingua non recipit*. By this means our language is deprived of that kind of metre, which is of all others the most noble and solemn, according to what *Longinus* truly says of the dactylic measures, * *εὐγενέστατοι ἔσται καὶ μεγαλοποιοί*: and *Aristotle* likewise, || *ὁ μὲν ἤρως σεμνός, καὶ ὁ λυκλικός*: whereas the *Iambic* more nearly approaches to common discourse, *ὁ δὲ ἱαμβος αὐτὴ ἔστιν ἡ λέξις τῶν πολλῶν. δίο μάλιστα πάντων τῶν μετῶν ἱαμβεῖα φθέρουσι λέγοντες* ¶. But in whatever metre the long and short syllables are alternate, to that our language is easily adapted:

* *Nobilissimi hi sunt, et ad sublimitatem facientes.* Sect. 39. *Aristides Quintilianus* accounts for this, *de Musc.* lib. I. p. 51.

|| *Pes Herous solennis, nec sermoni aptus.*

¶ *Iambus est i sa diētio vulgi. quare maxime omnium metrorum Iambica efferunt vulgo loquentes.* *Rhet.* iii. 8. See also *Poet.* c. 4.

as to this, where the *Amphibrachys* is used,

With hōnour | ānd glōry | thrō' trōublē | ānd
(*dāngēr*

or where the *Cretic*,

O thē swēēt | cōuntry līfe | blēst wīth hēalth | pēace
(*ānd ēase.*

(As this foot is call'd the *Fescennine*, it probably was chiefly used in the old Poetic ribaldry, that has the same name) But to none more happily than the *Trochaic*, to express alacrity, and exultation :

Vitāk | spārēk ōf | hēaw'nly | flame :
Quīt, ōb quīt thīs mōrtāl frame :
Hark ! they whīsper ; Angels say,
Sister spirit, come away.

So *Milton* in describing his rustic jollity,

Whēn thē | mērry | bēlls rīng | round,
And thē jōcūnd rēbēcks sōund,
To many a youth and many a maid
Dāncīng īn thē chēquēr'd Shade.

There is indeed no kind or degree of harmony, of which our language is capable, which may not be found in number-

less instances thro' Milton's writings : the excellency of whose ear seems to have been equal to that of his imagination and learning.

Notwithstanding the confidence, with which it is often affirmed, that English metre depends on accent and not on quantity, which I have endeavoured to refute ; and though I have allow'd that accent jointly with quantity doth direct it ; yet I cannot help thinking, that the essence of it is founded in *quantity alone*. And to this I am induced by the following fact : Let a Scotchman take some verses of any of our poets, as these,

*All hūman things are sūbjēct to decay,
And wben fate sūmmons, mōnarchs must obey.*

He will pronounce them with the accent transposed thus,

*All hūmán things are sūbjēct to decay,
And wben fate sūmmóns, mōnárchs must obey.*

Now, tho' he alters the tones, and transfers the acute from the beginning to the end

end of words, yet in this pronunciation the metre still essentially subsists, because founded in quantity, which is not violated by him. Did the metre depend on accent, it would be necessarily disturbed and destroyed by his transposition of that accent.

Metre depends on Quantity alone. Rhythm is in its nature more complex, and seems to comprehend Accent with Quantity. The difference between mere Metre, and Rhythm, consider'd in this light, will be readily seen by any one upon reading the two following lines

Táli | cóncidit | ímpiger | íctus|vúlnerē|Cáesar.
Hòc íc- | tus cécí- | dit vio-|lénto|vúlnerē|Cáesar.

The metre here in both is the same, accurate and good: but the rhythm, by which I mean the result of the whole, is different, being in the former verse very bad: because, tho' the Times in each foot of it are right, the Tones in regard to the modulation of the whole are wrong and placed

placed improperly. “ Neque vero tam
 “ sunt intuendi pedes, quam universa com-
 prehensio *.” *Scaliger* ||, I know, accounts
 for the bad rhythm of such verses as the
 preceding (where single words complete
 single feet, and both are closed together)
 by saying, that the words in scanning should
 run into each other, as stones and pieces
 of timber do in buildings, where the joints
 are carefully diversified. But this is only
 a rhetorical illustration of the fact (*i. e.* the
Cæsura) in Greek and Roman verse, not an
 explanation of the cause in general. If
 this principle of his operated universally, it
 would in our language, and the following
 verse would accordingly be faulty in rhy-
 thm,

Heroes, repel attacks, command success.

Here the single feet are each separately
 complete in single words, as in the Latin
 line above: And yet in this English verse
 there is no want of Poetical rhythm and
 harmony. The case seems to be this:
 Since with us the long Times and acute

* *Quint.* ix. 4.

|| *Poetic.* II, 2. et iv, 49.

Tones coincide, if these Times are right, the Tones cannot be wrong; and therefore whatever makes true metre, will always make tolerable Rhythm. But in another language, where the long quantity and accent are frequently separate, the times and metre may be perfectly right, and yet by a particular position of the tones, the Rhythm may be very defective. This thing however is of a subtile nature, and admits perhaps of a different and better explanation. I can at present see no other reason, except that assigned above, why the Latin and Greek verse should require the * *Cæsura* any more than the English. We may be assured, that the harmony of antient verse was *somehow* affected by Accent, even if the *Cæsura* was not
at

* On the application of the *Cæsura* in antient metre, See *Beda* de metr. ration. p. 2368. Dr. *Bentley*, de metr. Terent. p. 2. & seq. and more fully Mr. *D'orville*, Crit. Van. p. 323, & seq. The only kind of verse, wherein it was not required, was the *Anapæstic*. Because, as that consisted of no particular number of feet, but was capable of being either extended to a great length, or cut short after any foot; it had not any one foot written with a regard to another (except in the quantity of its final syllable) but each was independent
of

at all connected with it, because Quintilian says (lib. xii. c. 10.) that the difference between the Greek and Latin Accent occasioned the difference in point of sweetness between the Greek and Roman verse, and gave so great a superiority to the former.

There are many accounts of the poetical *ῥυθμός* or *numerus* to be met with among the Grammarians, both antient and modern; some of which I do not clearly understand. Of those, which are intelligible to me, I know not any one more full and satisfactory, than this which

of the other, being *detached* and complete in itself: and thus there was no Rhythm of a *whole set* of feet, as in other measures required or observed, and therefore perhaps no Cæsura. *Athenæus* mentions a poem of *Castorion Solensis*, as a very particular one, wherein the single feet were completed in single words. Τὸ δὲ Κασορίωνος τῦ Σολέως, ὡς ὁ Κλέαρχος φησιν, εἰς τὸν Πάνα ποίημα τοιῦτον ἐστίν. Τῶν ποδῶν ἕκασος ὅλοις ὀνόμασι περιειλημμένος πάντας ὁμοίως ἡγεμονικὰς καὶ ἀκολουθητικὰς ἔχει τὰς πόδας τῶν δὲ ἕκασος τῶν ποδῶν, ὡς ἂν ἦ τάξι θῆς, τὸ αὐτὸν μέτρον ἀποδώσει. *Castorion Solensis, ut Clearchus dicit, in Pana hujusmodi poema coudidit. Singuli pedes integris vocabulis comprehensī, et antecēdentes et sequentes omnes pedes similes habent. Horum pedum quisque, quocunque modo disponatur, idem metrum reddet.* lib. x. p. 455.

Saliger

Scaliger gives. “ Oritur [Ρυθμὸς vel *nume-*
 “ *rus*] ex partium quantitate, qualitate, dif-
 “ positione. Quantitas duplex, in corpore et
 “ in *tempore* : corpus appello dictionis ex-
 “ tensionem, *tempus* tractum pronunciati-
 “ onis. Qualitas in *tenore* et in sono : *te-*
 “ *norem* intelligo elationem vocis aut de-
 “ pressionem, sonum aëris verberationem
 “ qualemcunque. Dispositio comprehen-
 “ dit locum, situm, ordinem. Quod am-
 “ bigua voce dixerunt *numerum* veteres
 “ (nobis liceat) *canorem* appellemus. Est
 “ quippe numerus in oratione concentus
 “ quidam *.” The reader may see this
 farther explained by *Scaliger*, with great
 discernment and subtlety, in another pas-
 sage, wherein he shews, how *rhythm* com-
 prehends *metre*, and ought to direct it †.
Aristotle, with his usual brevity, says the
 same in his *Poetics*, where having men-
 tioned the difference of letters in δασύτητι
 καὶ ψιλότητι, καὶ μήκει καὶ βραχύτητι, ἔτι δὲ καὶ ὀξύ-
 τητι καὶ βαρύτητι καὶ τῷ μέσῳ, he observes, that
 each of these particulars is to be regarded,

* *Poetic.* iv, 44. † *Id.* ii, 2.

L

where

where metre is concerned, *περὶ ὧν καθ' ἕκαστον ἐν τοῖς μετρικοῖς προσήκει θεωρεῖν.*

In regard to the difference of manner in the pronunciation of our own language among those different nations which use it, it may be stated thus :

The *English* join the acute and long time together, as in *li'berty*.

The *Scotch* observe our quantity, and alter our accent: *liberty*. When I say they observe our quantity, I mean they pronounce the same syllable long which we do, but they make it longer. In respect to the circumflex with which their pronunciation abounds, it may be remark'd that it is not form'd, as the Greek, Latin, and English, of an acute and grave, but of a grave and acute. *νῶς. rōs. rōund, Engl. rōund, Scot.*

The *Irish* observe our quantity and accent too, but with a greater degree of spirit or emphasis, which *Scaliger* calls *afflatio in latitudine*, giving to most syllables an aspiration: *li'berty*.

The

The *Welch* keep our quantity, and alter the accent, with a manner of voice, which *Cicero* calls *aspera, fracta, scissa, flexo sono: libertà*'.

Nor need we wonder, that in the different provinces and kingdoms where our language is used, there should be a variation in the tones, tho' there be none in the syllables themselves, or their quantity. The same exactly was the case of the Greek tongue in different countries. The Asiatic Greeks in using the very same word and quantity with the Attics, pronounced it with a different * spirit and accent : What

L. 2

an

* The particular Accent of the Attics, distinguish'd from that of the other Greeks, is shewn at large, from the best grammarians of Antiquity, by *H. Steph.* App. de *Dial. Attic.* p. 192, 193 194. *Eustath.* 341. 12. 21. Their particular Aspiration is remark'd by *Tzetzes* on *Hesiod.* τὸ ἐλιξ Ἀττικοὶ δασύνοσι. οἱ δὲ λοιποὶ πάντες ψιλῶσι. Ὅτι γὰρ Ἀττικοὶ δασυνοῦσι εἰσι, λέγοντες λίσφοι, ὡς καὶ τὸ ἄμαξα. ἢ δὲ κοινὴ διάλεκτος καὶ τὸ ἄμαξα ψιλῶσι. καθὼς Δωρῆς καὶ Ἀιολῆς, καὶ Ἰωνίς. p. 108. See also *Pierſon* ad *Mærid.* p. 179. In the speech of *Xerxes*, in the *Polyhymnia* of *Herodotus*, which *Dionysius Hal:* (Tom. II. p. 189.) has turn'd from Ionic into Attic Greek, the difference between the two, which is first observable, is the frequent aspiration

an Attic called ἱερεὺς, an Æolian did ἱέρευς, what the former did ἔγω, the latter ἔγω. The same general adherence to words and quantity, and particular variation of tone and spirit is certainly observable in the use of our own language now ; the manner of pronunciation among the Scotch, and Welch, being oxytone, that of the English and Irish barytone, the former carrying the accent forward to the end of words, the latter drawing it backwards towards the beginning. In this method of considering pronunciation I have followed Sir *John Cheke's* direction : whose words on this head are remarkable, declaring, “ that
 “ the nature of ancient pronunciation is
 “ not so abstruse, as not to be capable of
 “ being explained, and even illustrated in
 “ writing : nor by any means so difficult

aspiration in the latter, not seen in the former. The Attics aspirated the middle or final, as well as initial syllables, as τᾶς mention'd by *Athenæus* (p. 397. *Casaub.*) out of *Trypho*. A final aspiration is observ'd by *Priscian* in the *Roman*, *Syrian*, and *Ægyptian* languages. *Putsch.* p. 548, 9. *Caninius* from *Athenæus* and *Eustathius* takes notice of several middle syllables being aspirated, that have no mark of it at present.

“ and

ACCENT AND QUANTITY. 77

“ and intricate, as not to lie open and ob-
 “ vious, if a scholar would apply it to his
 “ own language ; nor yet at the same time
 “ so unserviceable and fruitless, as not to
 “ afford him the means of easily discover-
 “ ing and marking out the traces of an-
 “ cient eloquence *.”

The learned and judicious *J. Pierſon* makes the ſame application of the Greek language to his own. “ The Attics (ſays
 “ he †) uttered ſeveral words with a parti-
 “ cular accent and ſpirit, as we are taught
 “ by all the Grammarians. And I would
 “ not have ſuch obſervations as theſe re-

* Pronunciationis ratio non tam abdita et recondita eſt, quin oratione non modo doceri, ſed illuſtrari poſſit : neque tam difficilis aut aſpera, quin facilem ingreſſum et facilem viam habeat, ſi quis eruditus eam primo ad Latinam, deinde ad vernaculam linguam transferat : neque tam inutilis aut infructuoſa, quin magnum antiquæ eloquentiæ in ea et gravitatis veſtigium facile cernat. *Epift. ad Steph. Epiſc. Vinton.* p. 158.

† “ Attici multa vocabula accentu mutato profere-
 “ bant, et multa a vocali incipientia aſpirabant. Nollem
 “ hæc tanquam magiſtrorum nugas et mera deliramenta
 “ a quibuſdam explodi. In lingua vernacula quis igno-
 “ rat *Zelandos* multa cum ſpiritu aſpero proferre, quæ
 “ cæteri *Belgæ* leniter pronunciant ? *Præf. ad Mærid.*
 “ *Atticiſt.* p. 34.”

“ jected

“ jected as the imaginary and trifling conceits of teachers. For is not the same variation observable in the use of our own language, in different provinces ?”
Aldus * has made a like remark on the Italian.

The consequences drawn from the peculiarity of joining the acute with a long time, in pronouncing our own language, shall be considered by me afterwards, as they affect our pronunciation of Latin and Greek, and have not, as far as I know, been hitherto observed.

* “ Imitamur tamen hanc linguarum varietatem et copiam lingua vulgari. Non enim eadem est *Romanis* lingua, quæ *Parthenopæis*, quæ *Calabris*, quæ *Siculis*. Aliter *Florentini* loquuntur, aliter, *Genuenses*. *Veneti* et *Mediolanensibus* lingua et pronunciatione multum differunt.” *Præf. ad Hort. Adon.*



CHAP.



C H A P. IV.

On the accent of the Romans. The agreement of the Latin accent and dialect with the Æolic. Some account of the Æolism of the Roman language. Homer's Æolism. An argument drawn from thence in favour of our present Greek accentuation. The difference between the Roman Apex, and accentual mark.

THAT the Romans had a regular accent, that is, used a particular elevation and depression of voice on certain syllables, distinct from the prolongation of it, is evident, not only from the nature of things and necessity of the human voice, but likewise as a fact, is clear from what will have greater weight with many persons; I mean, from the fullest and most undoubted authority. Not to trouble the reader with numberless and needless testimonies, I shall insist chiefly on *Cicero* and *Quintilian*, who will doubtless be allowed

to have been accurately acquainted with the niceties of their own language, which in their writings they had frequently occasion to discuss. *Cicero* in several passages, some of which are cited above, expressly speaks of this thing, as well known and observed by his countrymen. The word *accentus* was not perhaps known in his time: but I am here speaking of the * *thing*; and that certainly was. As the word was afterwards used in the time of *Quintilian*.

The

* Quæcunque syllaba, simpliciter in pronunciando paulum intendebatur, illa dicebatur *acui*, et *acutum* habere accentum, cujus nota fuit lineola ab sinistra parte, unde scribimus, sese erigens. Reliquæ syllabæ, quæ *remissius* pronunciabantur, credebantur habere *gravem* accentum, quasi in guttur subsidentem, et proinde ejus nota fuit lineola ab sinistra parte sese demittens. *Notis* quidem istis veteres non reperiuntur usi, sed tamen *sonos* ipsos, prout vel intendebantur vel remittebantur, istis appellationibus distinxerunt. *Perizonius ad Sanctii Minerv.* lib. i. cap. 3.

The reader will, I doubt not, be pleased with what *Scaliger* says on this head. “ *Gravem* appellarunt, ab
 “ instrumentis scilicet vocis: propterea quod in guttur
 “ aut pectus eam demitteremus. Alteram autem prio-
 “ rem illam ab effectu potius nominarunt *acutam*: ferit
 “ enim aures, quarum viribus objecta est. Evenit
 “ autem ut duæ syllabæ inter se concurrerent, quarum
 “ prior

ACCENT AND QUANTITY. 81

This author not only mentions the Roman accents occasionally, but treats particularly of them, and lays down those rules, to which they might be reduced in the pronunciation of his Countrymen. As I shall hereafter refer to these rules, when I come to consider our modern pronunciation of the Latin language, I will extract the principal ones from his book of institutions, and set them before the reader. That author, having said that the accent was never carried back beyond the third syllable, then shews in what manner it was placed on those three, to which it was confined.

“ prior haberet acutum, altera gravem : quare eæ cum
 “ coalescerent, concreverunt in unum etiam ipsi apices
 “ sic, ^ . quem Græci cum περισπώμενον dixerunt, abusi
 “ sunt licentia inventionis : neque enim circumtractus
 “ fuit, sed συσπώμενον rectius nominassent. Nostri quo-
 “ que *circumflexum* cum appellarunt, ad celeritatem po-
 “ tius pingentis manus respexere, quæ unico motu virgu-
 “ lam arcuatam fecit, angulo dempto, sic, ˆ .” *De causis*
ling. Lat. lib. ii. cap. 53. There is much to this purpose,
 and of the same nature in *Just. Lipsius de pronunt. rect.*
Lat. ling. c. 18.

M

In

IN POLYSYLLABLES,

The penultimate, if it be long, will have either an acute or circumflex: as *contémnit*, *orâtor*. If the penultimate be short, the antepenultimate will have an acute: as *máximus*, *ánimus*, *légeres*, *perlégeres*.
 “ Trium porro [syllabarum] de quibus
 “ loquor, media longa, aut acuta aut flexa
 “ erit: eodem loco brevis utique gravem
 “ habebit sonum, ideoque positam ante
 “ se, id est ab ultima tertiam, acuet.”

IN DISSYLLABLES,

The penultimate will be always * acuted: as *mágnus*, *bónis*, *légas*, *ámas*. (This does

* Quinctilian says *always*. The other old Grammarians after him say the same: but mention a few exceptions. As *Ælius Donatus* in his *editio prima*, after having said “ *Acutus, cum in Græcis dictionibus tria loca teneat, ultimum, penultimum et antepenultimum; tenet apud Latinos penultimum et antepenultimum, ultimum nunquam.*” Yet presently after subjoins; “ *In Latinis nunquam accentus in ultima syllaba poni potest, nisi discretionis causa, ut in adverbio pone, ideo, ne verbum putetur imperativi modi: neque circumflexus, nisi in ea particula quæ est, ergo.*” These two exceptions are mention'd in like manner by *Max. Victorinus*. Putsch. p. 1943.

not exclude the circumflex, which always contains an acute, and seems to have fallen on penultimates long by nature, with the last short: as *pôma, pûra*) “ Est in omni
 “ voce acuta, sed nunquam plus una: nec
 “ ultima unquam: ideoque in dissyllabis
 “ prior. Præterea nunquam in eadem
 “ flexa et acuta, quoniam eadem flexa ex
 “ acuta; itaque neutra claudet vocem
 “ Latinam.”

IN MONOSYLLABLES,

The single syllable will be acuted or circumflexed: as *quód, quís* (probably acuted, if short, or long only by position; and circumflexed, if long by nature, as *déns, mós*)
 “ Ea vero quæ sunt syllabæ unius, erunt
 “ acuta aut flexa, ne sit aliqua vox sine
 “ acuta *.” These rules of *Quintilian* are comprised in a clear and concise manner within four Hexameters by *Franciscus Sanctius*:

*Accentum in se ipsa monosyllaba dictio
 ponit.*

Exacuit sedem dissyllabon omne priorem.

* *Quint. lib. i. c. 5.*

Ex tribus, extollit primam penultima curta :

Extollit seipsam quando est penultima longa.

My exposition of *Quintilian* is confirmed by *Diomedes* in his second book, and by *Priscian* in his treatise on the Latin accent : both of whom comment very fully and distinctly on these rules of *Quintilian*, making but few exceptions. There are indeed a few deviations (much fewer than might naturally be expected in the compass of so extensive and copious a language) to be met with in the Latin Grammarians : as in *Festus* on the word *adeo*, and in * *Gellius* from *Annianus* ; where some Latin critics refine so much, that *Scioppius* confesses he

* Lib. vii. c. 7. But what *Gellius* says on the whole in that chapter, is reducible to *Quintilian*'s doctrine. There are other exceptions collected by *Carolus* from *Priscian* &c. in his *Animadv.* lib. vii. c. 7. And by *Lipsius*, as cited above : c. 21, 22. But more largely by *Despauterius* in his chapter de *Accentibus et punctis* : where the reader may see what has been said on the Latin Accent by Grammarians since *Priscian*'s time. See also *Scaliger* de *Caus.* c. 62, 63.

can not, and *Scaliger* declares he *will* not follow them.

I cannot here omit taking notice of a great impropriety in the use of circumflex and acute marks in modern editions of Latin authors, in which we continually meet with these marks on the last syllables of words, as in adverbs *doctè*, *ferè* (this final grave mark being understood, according to grammarians, to have the power of an acute) and oblique cases of substantives, as *musâ*, *gradûs*, in direct opposition to *Quintilian's* declaration here, that neither the acute nor circumflex ever fall on the last syllable. There were some persons in his time who affected to depart from his rule, and would place the accent on the last syllable of some words, such as the preposition *circùm*, to distinguish the sense of them from that of homonymous words. But this practice he seems to think unnecessary*, and contrary to the genius of the
 Roman

* If to modern readers some mark of distinction should appear necessary (as perhaps it may) on such occasions, to prevent ambiguity, I can see no reason why the
 mark

Roman language, derived from the || Æolian. The Æolians drew the accent back in many cases, where the other Greeks did not. Thus they altered the common futures of the fifth conjugation, as ὄρᾶ, τελεῶ, which they made ὄρσω, τέλω; the circumflexed terminations of the genitive cases in ῶν of the first and second declen-

mark of Time (the old Roman *Apex*, of which more will be said in another place) mention'd and authoriz'd by *Quintilian*, should not be adopted by us. The *Apex* was like our mark of a long quantity, and its use thus shewn by *Quint.* “necessarium, quum eadem litera alium at-
 “ que alium intellectum, prout correpta vel producta est,
 “ facit; ut *malus* utrum arborem significet, an hominem
 “ non bonum, Apice distinguitur. *Palus* aliud priore
 “ syllaba longa, aliud sequenti significat: et cum eadem
 “ litera nominativo casu brevis, ablativo longa est, utrum
 “ sequamur, plerumque hac notā monendi sumus.” *Lib.*
 i. c. 7. Why then should not we print and write *famā*,
manūs, *planē*, instead of *famá*, *manús*, *planè*? *Lipsius* was sensible of this common misapplication of circumflex and acute marks, and apologizes for using the former, by saying “do me et permitto sive Typographis sive vulgo” (*de pronunt. Lat. ling.* c. 20.) “Ego ejus [Apicis] loco
 “ Accentu flexo utor, vel abutor in meis libellis: quia
 “ Typographis ita visum. At priscum illud reduci velim.
 c. 5.

|| Continet autem (Etymologia) in se multam eruditionem, sive illa ex Græcis orta tractemus, quæ sunt plurima, præcipueque Æolica ratione, cui est sermo noster similimus, declinata: sive &c. *Quint.* lib. i. c. 6.

fion

sion they turned into *είων*: the circumflexed *εῖν* in the infinitive of futures or second aorists, into *είεν*.

This difference of the Æolic pronunciation from that of the rest of Greece is remarked not only by late grammarians, but by those of a higher date and character. *Joannes Grammaticus* * in his treatise *περὶ διαλέκτων* gives instances of it in almost every page of his book. According to him to avoid a final circumflex or acute, the Æolians would divide a monosyllable in

* *Joannes Grammaticus*, call'd likewise *Philoponus*, and *Corinthus* *περὶ διαλέκτων* published at the end of *Lascaris*' Grammar. ἴδιον δὲ αὐτῆς ἐστὶ τὰς ὀξύτονες λέξεις ἀντιστρέφειν· μονοσύλλαβα ὀνόματα διαιρεῖ, παῖς, δαῖς ἀπὸ τῆ παῖς, δαῖς. ἰδίως δὲ ἔτοι, ὅσα παρ' ἡμῖν δασύνεται ἢ ὀξυτονεῖται, φιλῶς λέγουσι καὶ βαρυτόνως. βαρυτονῶσι δὲ ἔμόνον τὰ ὀνόματα, ἀλλὰ καὶ τὰ ἄρθρα. τὰ δὲ δισύλλαβα, ὀξύτόνως παρ' ἡμῖν λεγόμενα, αὐτοὶ βαρυτονῶσι· ἔθος δὲ ἔχουσι καὶ τὰ προσηγορικὰ βαρύνειν. τὰ δὲ ἀπαρέμφορα κατὰ ἀλήγορον εἰς εἶν, αὐτοὶ εἰς εἰς μεταβάλλουσι. νοῖν νόεις, φρονεῖν φρόνεις, καλεῖν κάλεις· ὁμοίως γελαῖν γέλαις, πεινᾶν πείναις, ὀρθῶν ὄρθοις, χρυσῶν χρύσοις. *Proprium hujus dialecti est oxytonas dictiones invertere. Monosyllaba nomina dividit, παῖς, δαῖς, ab παῖς, δαῖς. Peculiariter hi, quæcumque apud nos aspirantur vel acutum in ultima syllaba habent, cum spiritu leni et accentu in penultima dicunt. Barytona faciunt*

in two, to gain a penultima for the acute, making $\omega\acute{\alpha}\iota\varsigma$ and $\delta\acute{\alpha}\iota\varsigma$ from $\omega\alpha\iota\varsigma$ and $\delta\alpha\iota\varsigma$. *Corinthus* also in his book on the same subject observes the same; and then mentions particularly their not having a dual number, which peculiarity, he says, passed from them to the Romans: * $\tau\omicron\iota\iota\varsigma$ $\delta\upsilon\iota\kappa\omicron\iota\iota\varsigma$ $\acute{\alpha}\rho\iota\theta\mu\omicron\iota\iota\varsigma$ $\tilde{\epsilon}\tau\omicron\iota$ $\kappa\acute{\epsilon}\chi\rho\eta\eta\lambda\alpha\iota$ $\tilde{\epsilon}\delta\alpha\mu\omega\varsigma$, $\kappa\alpha\theta\acute{\alpha}$ $\delta\eta$ $\kappa\grave{\alpha}$ $\omicron\iota$ $\text{Ρ}\omega\mu\alpha\iota\omicron\iota$, $\tau\acute{\epsilon}\tau\omega\upsilon\upsilon$ $\acute{\omicron}\nu\tau\epsilon\varsigma$ $\acute{\alpha}\pi\omicron\iota\kappa\omicron\iota$. But that which is the clearest testimony of this Æolic pe-

faciunt non solum nomina, sed et articulos. Dissyllaba, apud nos oxytona, ipsi barytona efferunt. Solent etiam et appellativa gravare. Infinitiva verba in εἶν desinentia illi in εις mutant, πρῶτον νόεις, φρονεῖν φρόνεις, γελᾶν γέλαις, ὀρθοῦν ὀρθοίς. So oxytone participles become barytones εἰρηκώς εἰρήκων, νενηκώς νενοήκων. These instances of the transposition of the Æolic tones are collected from different parts of Joannes Grammaticus.

* *Dualibus numeris hi nequaquam utebantur, sicut etiam et Romani, coloni ab his deducti. Quintilian speaks of some persons, who were of opinion that the Roman language had a dual in the third person of verbs ending in re, as scripsére, legére. But this usage of the final re he will not by any means allow to be a dual, but only applied to soften the pronunciation, evitandæ asperitatis causa. ideoque quod vocant duale, in illo solo genere consistit. Whereas had there been a dual here in the verbs, there would probably have been one in nouns: as the Greeks had in both. He therefore concludes, there certainly is no Dual in his language. lib. i. c. 5.*

culiarity,

cularity, and which even *Vossius* himself would admit, is, what *Apollonius Dyscolus* hath observed in regard to that dialect, as it appears in some fragments of his published by *Reitzius*. ἐν τῷ περὶ τῆς ἐγῶ καὶ ἐγῶγε, says he, Αἰολεῖς βαρέως. So again Αἰολεῖς ἔμοι βαρέως. in another place for ὑμεῖς ὑμέες οἱ ὑμεες Αἰόλιον; and for ἡμεῖς, Αἰολεῖς ἄμμες. so ὑμέων for ὑμῶν. for * σφῶν τῇ σφείων καὶ Αἰολεῖς χρῶνται καὶ Δωριεῖς. There are, I believe, fifty other instances of the like kind in about sixteen pages of this *Apollonius*; who is mentioned by *Suidas*, as having written on the dialects and accents. This eminent grammarian, whose authority is very great with *Vossius* (who did indeed himself transcribe those fragments cited above, which *Reitzius* afterwards publish'd from his Manuscripts) speaks expressly in another place of this very thing; (*Synt.* p. 3c4.) ἡ Αἰολίς, μέλα-

* If such a man as *Apollonius* thought not these minute parts of language unworthy his observation, a modern Grammarian need not, I think, regard or fear the application of the old lines of *Herodius* on the Γραμματισαί:

Γωνιοβόμβυκες, μονοσύλλαβοι, ὅισι μέμνηε

Τὸ Σφῶν καὶ Σφῶϊν, καὶ τὸ Μῖν, ἠδὲ τὸ Νῖν.

Athenæ. lib. v. p. 222.

N

ἠθεῖσα

ἠθεῖσα τοὺς τόνους τοὺς κατὰ τὸ ἴελος. “The
 “Æolic *, which transposes the final tones.”
Vossius allows that from the time of *Aristo-*
phanes of *Byzantium* down to the age of
Antoninus and *Commodus*, the accentuation
 used by the Greek grammarians was right,
 as applied by *Dionysius Thrax*, *Apollonius*
Alexandrinus and others: “usque ad tem-
 “pora *Antonini* et *Commodi* persistit anti-
 “qua et fere integra loquendi ratio ||.”
 Now we see this very *Apollonius* tells us
 that the Æolic pronunciation was barytone.

* It is almost needless after this to mention other
 writers; as *Stephanus de Urb.* in *Δαυλῖς*. ὀξύνεσαι τὸ
Δαυλῖς, τὸ δὲ Αὔλις Αἰολικῶς βαρύνεται, And *Eusta-*
thius, p. 518. Ἄτρευσ εὐθεῖα παρὰ Ἀλκαίῳ ἐνρέθη, καὶ
 βεβαρυσθήσεται, ἕως Αἰολικόν· Αἰόλεων γὰρ ἴδιον τὸ βαρυ-
 λονεῖν. So the *Scholiast* on *Theocritus* *Idyll.* vii. v. 4. on
 the word *Λυκάπεος*: Γράφεται καὶ *Λυκάπεως* διὰ τοῦ ω
 μεγάλου, ὅπερ Αἰολικῶς προπαροξύνεται. ἐπεὶ δὲ οἱ Ἀιο-
 λῆς Ἀχιλλεύς, καὶ Πήλεος, καὶ Βασίλειος βαρυσθῆναι λέγουσι
 ὁμοίως καὶ τὸ *Λυκάπεος*. διὰ τούτου ἢ τῶν εἰς ὡς γενικὴ παρὰ
 αὐτοῖς προπαροξύνεται. *Scribitur etiam Λυκάπεως per ω,*
quod Æolice in antepenultima acuitur. Quoniam Æoles Αχιλ-
λεύς, Πήλεος et Βασίλειος barytona efferunt: similiter etiam
Λυκάπεος. Idcirco genitivus in ως apud illos in antepenultima
acuitur. See also what *Sylburgius* has observ'd in his *Ano-*
malia Grammat. at the end of his *Apollonius*, p. 446. and
H. Steph. de Dial. Attic. p. 193. *Eustath.* 265. l. 16.

|| P. 141.

When

When therefore I find *Caninius*, and all the other modern teachers of Greek making the same remark, I am not only certain that their doctrine, as far as it respects the *Æolic* dialect, is right, but am by presumption strongly induced to think that their other observations on accents are true likewise.

Dr. G. seems to be aware of the tendency of this argument, drawn from the conformity of the Roman with the *Æolic* dialect, and the agreement of both with the present system of accents; and endeavours strangely to evade it, by supposing this method among the *Æolians* of drawing back the accent was confined to the vulgar only among them. But what private reason he has for this singular supposition, lies not within the compass of my knowledge or conjecture.

I have consulted many good authors who treat of the *Æolic* dialect, and not a single one takes the least notice of this barytone pronunciation being restrained to the meaner sort. And indeed it can hardly be supposed, there should be this difference

in placing the acute tone among natives of the same country, whatever distinction there may be in their rank and situation in life. The lower people do certainly in all places corrupt the true pronunciation of their language, but very seldom in the tones or times; the mistake most commonly lying in the formation and articulation of their syllables; which is a very different thing from their modulation. When an illiterate servant says *twilight* for *toilette*, she hath caught and pronounces the tone and time right, but mistakes in the letters and composition of the syllables. There is therefore no reason from Dr. G's supposition to imagine that the old *Latins* did not derive the *Æolic* in all its purity from Greece.

The conformity of the *Æolic* (which was undoubtedly different from the *Attic*) with the Roman, will furnish us with another strong argument, besides that mention'd above, in favour of our present system, which will be explained and enforced in another place.

The history of the first introduction of the Greek tongue into *Italy* may be collected

ACCENT AND QUANTITY. 93

ed from the following lines of *Dionysius Periegetes* :

* Τυρρῆνοί μὲν πρῶτ', ἐπὶ δ' ἑσφισι φῦλα
Πελασγῶν,

Οἱ ποιε Κυλλήνηθεν ἔφ' Ἑσπερίην ἄλα βάντες,
Αὐτόθι νηέσαντο σὺν ἀνδράσι Τυρρῆνοῖσι.

Eustathius in his commentary on this passage of *Dionysius* v. 347. gives a short history of these old Greek settlements in Italy. “ These people are called *Tyrrheni*, “ from *Tyrrhenus* a Lydian, the son of “ *Atys*, whom his father sent out with a “ great number of followers in a time of “ extreme scarcity. From him the coun- “ try was called *Τυρρηνία*. Afterwards the “ *Pelasgi*, removing from their own coun- “ try for the same reason, came into Italy “ from *Cyllene* in Arcadia, under the con- “ duct of one *Evander*, who, when *Agamedes* was ruler of Arcadia, complying “ with the suggestions of his prophetic “ mother, and collecting a large number “ of attendants set sail and arrived on the

* *Tyrrheni quidem primum, post vero illos gentes Pelasgorum,*

*Qui quondam a Cyllene per Hesperium mare veti
Ibi habitaverunt cum viris Tyrrhenis.*

“ coast

“ coast of Italy : where he built a fortress
 “ which he called Παλλάγιον from his
 “ own son *Pallas* ; from whence to this
 “ day the Romans call all places that are
 “ the seats of princes, Παλάτια, suppress-
 “ sing the two liquids λ and ν*.” *Herodo-*
tus says that, “ before these Lydians reach-
 “ ed Etruria, the inhabitants of that coun-
 “ try were called Ὀμβρικοί ;” which name
 was afterwards confined to a neighbouring
 tract, called *Umbria*. There were besides
 other colonies of *Pelasgi* settled in Italy.
Pliny says “ || in *Latium eas [litteras] Pe-*
lasgi attulerunt, which is very consistent
 with what is said of the *Lydians* first in-
 troducing them into Etruria. The *Lydi-*
ans and *Æolians* § seem to have carried their

* The same is related of *Tyrrhenus* by *Vell. Paterc.* lib.
 i. c. 1. *Peter Victorius* thought that in the modern Tuscan
 language many traces of the old Greek might be found,
 and that not intermediately from the Romans. See his
Var. Lect. xiv. 22. *Caninius* has many observations of the
 like kind. Concerning this settlement see also *Vet. Schol.*
 ad *Horat.* Serm. I. 6. v. 1. and *Servius* ad *Virg. Æn.* II.
 781.

|| Lib. 7. c. 56. see also c. 58. *Veteres Græcas fuisse*
easdem pæne, quæ nunc sunt Latinæ, indicio erit Delphica ta-
bula antiqui æris, quæ est hodie in Palatio.

§ See *Cibisull* Inscrip. Sig. 24.

language

ACCENT AND QUANTITY. 95

language into the Country to the west of the Tiber, and the *Pelasgians* into Latium to the east of it. A farther mixture of Greek was infused into the Roman tongue from those *Dorians*, who settled in the south-east part of Italy, and differed not much in dialect from the § *Æolians*. “ Italy “ was called *μεγάλη ἑλλάς* (says *Servius* *) “ because from *Tarentum* to *Cumæ* all the “ cities were built by Greeks.”

Dionysius has pursued this subject to a great length through the whole first book of his Roman antiquities. He begins his work with declaring, that he means to prove the Grecian origin of the Romans.

δι' ἧς γραφῆς Ἑλληνας τε αὐτὸς ὄντας ἐπιδείξειν

§ *Pindar* who wrote in the broadest Doric, calls his ode Ἄπολλειδα μολπήν. *Strabo* reduces the four dialects to two, the Ionic and old Attic he calls the same, and the Doric and *Æolic*. lib. viii. Thus above p. 89. the *Dorians* and *Æolians* are joyned by *Apollonius*: and so they are by *Eustath.* 8. l. 41.

* In *Æn.* I. v. 569. and so *Athenæus.* lib. xii. p. 523. The Greek language in those lower parts of Italy was not quite worn out in the time of *Augustus*. *Horace* speaks of the people of *Canusium* as using it mixed with the Roman. “ *Canusini* more *Bilinguis*. *Serm.* I. 10. v. 30. The *Græca testis* of *Horace* (*Carm.* I. 20. v. 2.) is explained by *Turnebus*, *Cumana.* *Advers.* xvii. 5.

ὑπισχνῆμαι.

ὑπισχνῆμαι. He then enumerates the several migrations of Greeks in the early ages ; and among them mentions that of the Lydians under *Tyrrhenus* ; part of which story however he supposes to be mixed with fable. But the history of *Evander's* settlement he, on several accounts, believes to be true ; and mentions particularly *Evander's* introducing the Greek letters into Italy, γραμμάτων Ἑλληνικῶν χρῆσιν, νεωστὶ φανεῖσαν Ἀρκάσι. The word *Palatium* is taken notice of by him, as derived from Παλάτιον. The Trojans themselves, who came into Italy under *Æneas*, he says were of Greek extraction. And having thus gone through many historical discussions, he concludes his first book with saying, that he has proved his point, ἐλλάδα πόλιν αὐτὴν ἀποδεικνύμεν.

What *Quintilian* hath observed of his own language resembling the *Æolic*, is remarked by other good Latin * grammarians : and indeed was observed long before

* *Priscian* in his first book says, “ o transit in e, ut bonus bene, γόνυ genu, πῆς pes, antiqui compes quasi compes, in quo *Æoles* sequimur, In another place, æ ponitur
pro

ACCENT AND QUANTITY. 97

fore even *Quintilian's* time, by a man, who certainly understood both the Greek and Latin languages very well; who says

O

“ the

pro a, ut Æsculapius pro Ασκληπιός, in quo Æoles sequimur; illi enim νόμφαις pro νόμφας, et φαίσιν pro φάσιν dicunt. Again: οἱ locum duplicis obtinet consonantis, ut Troja pro Τροΐα; in hoc quoque Æoles sequimur; sic enim illi dividentes diphthongum κῶϊλον pro κοῖλον dicunt. In another place, Eι diphthongo nunc non utimur, sed loco ejus in Græcis nominibus e vel i productas ponimus: et in priore sequimur Æoles: illi enim τῶ Δημοσθένι pro Δημοσθένει, et ἦπον pro εἶπον. In like manner in another part; bos bovis, quod ideo assumit genitivo v loco digamma, quia Æoles quoque solent inter duas vocales ejusdem dictionis digamma ponere, quos in multis nos sequimur, ὄβις ovīs, δάφνη Davus ὠφὸν ovum. Unde in nominativo quoque hujus nominis illos sequimur. Nam et Æoles et Dores βῶς dicunt pro βῆς, & diphthongon in o longam vertentes. et quod hoc verum est ostendunt epigrammata vetustissima, quæ literis antiquissimis scripta in multis tripodibus legi, et maxime in tripode Apollinis qui est Constantinopoli, in loco quem ξερόλοφον vocant. Sunt autem scripta sic Δημοφῶν, Λαοκόφῶν pro Λαοκοῶν. Prisc. lib. vi. p. 710. The same writer having mentioned a peculiar deviation in the Roman accent from the general rules, says, necnon Æoles, contra consuetudinem suam, idem facere. It has been ask'd, why the short u of Numa is in Greek by Plutarch, tho' not by Dionysius, turned into ου Νουμᾶς. This may admit an Æolic solution from Priscian, who speaking of the Roman u says, modo pro u longa, ut pro μῦς mus: modo pro correpta, πόρφυρα purpura. In plerisque tamen Æoles secuti hoc facimus. Illi enim θυγάτηρ dicunt pro θυγάτηρ, ου corripientes: vel magis u sono u soliti sunt pronunciare, ideoque ascribunt o,

non

“ the Romans use a language not quite
 “ barbarous, nor yet purely Grecian, but
 mixed and compounded of both, ἥς ἐστὶν ἡ
 παλίων Αἰολίς*.

But even if the agreement of the Æolic and Roman dialect had not been so expressly mentioned by *Dionysius*, *Quintilian*, *Priscian*, and others: and they had only said in general, that the Latin was of Greek original; we yet might have been certain, that the Æolic was the mother

non ut diptongum faciant ibi, sed ut sonum u Æolicum ostendant; ut Callimachus, Καλλιχόρου χθονὸς οὐρίας θουγάτηρ. Putfc. p. 554. I have given this passage concerning θουγάτηρ from *Priscian*, because it throws, I think, some light on the metre of a line in Homer, that is apparently irregular, *Odys.* Π. 387. Ἐὶ δ' ὕμῃν ὄδε μῦθος ἀφανδάνει, ἀλλὰ εὐύλεσθε. Where *Dr. Clarke* says, “*nulla ratione excusari potest, that εὐ should be short.*” But if Homer's language was Æolic as well as Ionic, it is accounted for at once by *Priscian's* remark on θουγάτηρ. Thus *suus* by the old Romans was written *souus*: (*Sylburg. on Dionys. Halic. Vol. I. p. 784.*) So the very learned and accurate *Mr. D'orville* says “*Boeotorum dialecto dici θεγάτηρ, et ta-*
 “*men corripit syllabam hinc suo jure Græci*
 “*Postumus potuerunt vertere Πόσκιμος, nec tamen produ-*
 “*cere syllabam.*” *Crit. Vann. 491.* The *Bæotian* and *Doric* dialect are known to have been very nearly allied.

* *Dionys. Halic. Antiq. Roman, lib. i. ad finem.*

language,

language, from some other peculiarities in the Roman tongue, beside that of the accent. In the Latin alphabet there are two letters, F and the consonant V, which are not in the Attic, and yet are in the old Pelasgic and Æolic. That letter V of the Romans (the power of which is the same with that of our W) resembles in nature, tho' not in form, the * Æolic digamma : which having a soft open sound could not be expressed by the other Greeks; who, when they attempted it, either changed it into a simple aspiration, or founded it like φ, and destroyed it's true nature. The Roman F was the φ without the aspirate : and this letter too the common Greeks could not pronounce ; concerning which || *Quintilian* mentions a particular fact of *Cicero*, who in pleading for *Fundanius*, laughed at a Greek, who was brought into court as a witness, for not being able to pronounce the word *Fundanius*, and

* Concerning this Letter, see the Postscript to this chapter.

|| Contra Græci aspirare solent φ : ut pro *Fundanio* Cicero testem, qui primam ejus literam dicere non possit, irridet. lib. i. c. 4.

using a φ instead of the initial F. The Æolians, we are told by the oldest and best † grammarians, did in general avoid aspiration, and used in many cases the digamma, where the other Greeks did an aspirate. This is observed by *Terentianus Maurus* in the following Trochaics,

*Nominum multa inchoata literis vocalibus
Usus Æolicus reformat et Digammon præ-
ficit.*

† ‘Οι μὲν ἄλλοι Ἕλληνες δασύνουσι τὰ ἐν Ἰῆ λέξι φωνήεντα. Ἄιολεῖς δὲ μόνοι ψιλῶσι. *Apollon. de Synt.* p. 44. edit. *Sylb.* Again Ἄλλοι μὲν Ἕλληνες δασύνουσι ἰα φωνήεντα. Ἄιολεῖς δὲ ὀυδαμῶς. *ibid.* ψιλῶσι οἱ Ἄιολεῖς. *Eustath.* p. 27. l. 38. *Alii quidem Græci cum aspiratione efferunt in dictione vocales: ÆEoles vero soli cum spiritu leni.* *Herodian* in his παρεκβ. περὶ μεγ. ῥημ. says: κανὼν γὰρ ἐστὶν ὁ λέγων, ὅτι ἐὰν εὐρεθῶσι δύο ῥῥ. τὸ μὲν πρῶτον ψιλῶσαι, ἰδὲ δὲ δεύτερον δασύνεσαι ὄιον, πῶρῶ, ἀρῶσος· χωρὶς Ἰῶν Ἀιολικῶν· οἱ γὰρ Ἄιολεῖς ψιλῶσαι ὄνες κὶ ἰὰ δύο ῥῥ ψιλῶσιν· ὄιον, κέρῶ, φθέρῶ· σπέρῶ. in *Aldi Thes.* p. 129. *Regula est quæ dicit, quod, si reperiuntur duo ῥῥ, prius lenem spiritum, posterius asperum habet: ut πῶρῶ, ἀρῶσος, exceptis ÆEolicis. ÆEoles enim, lenem spiritum amantes, etiam duo ῥῥ leniter efferunt: ut κέρῶ, φθέρῶ, σπέρῶ.* So *Priscian*, speaking of the Æolic digamma, says “*sciendum tamen, quod hoc ipsum ÆEoles quidem ubique loco aspirationis ponebant, effugientes spiritus Asperitatem.* *Putsch.* p. 547. “*Spiritum tenuem voco Æolicum, quod eo delectentur ÆEoles, &c.*” *H. Steph.* *Dial. Attic.* p. 155. and *Turneb.* *Advers.* III. c. 10. on *pillare* and *compilare.*

He

He then exemplifies this in particular words. What an Attic called ἑλένη, they did *Fελένη*, ἑσπερος they called *Fέσπερος*, from whence the Roman *vesperus*; and the same in many other instances. And thus among the antient Latins, they * used *Fostia*, not *Hostia*, *Fostis* not *Hostis*: and like the Æolians, according to Quinctilian, to avoid aspiration, *bordeum* they called *fordeum*. In regard to the letter H, he says in general, “parcissime ea veteres
 “usi etiam in vocalibus, cum *ædos* [non
 “*hædos*] *ircosque* [non *bircos*] dicebant. Diu
 “deinde servatum, ne § consonantibus as-
 “piretur, ut in *Graccis* et *trumpis*.” Thus in many Latin words of Greek derivation,

* See *Lipii Antiquæ Lect.* I. c. 2.

§ *Cicero* observes the same: “cum scirem ita majores
 “locutos esse, ut nusquam, nisi in vocali, aspiratione
 “uterentur, loquebar sic, ut *fulcros*, *Cetegos*, *trumpos*, *Car-*
 “*taginem* dicerem. *Burrum* semper *Ennius*,
 “non *Pyrrhum*. *Vi patefecerunt Bruges*, non *Phryges*; ip-
 “sius antiqui declarant libri.” *Orat.* 48. So *Charisius*:
 “*Pulcrum* Varro aspirari debere negat, ne duabus conso-
 “nantibus media intercedat aspiratio, quod minime
 “rectum antiquis videbatur.” *Putsch.* p. 56, et 2256. See
 also *Taylor’s Civil law*, p. 567.

either

either the aspiration is entirely * left out,
as in *cano* from *χαίνω* ; *fama* from *φήμη* ;
Deus

* In the Latin language, as it stands at present, there appear many words of a Greek derivation, some of which are without the Greek aspirate, as *frater*, *fur*, *fui*, from *φράτηρ*, *φῶρ*, *φύω* and others retain it, as *Philosophus*, *Rhetor*, from *φιλόσοφος*, *ῥήτωρ*. From whence may this difference be supposed to proceed ? Perhaps from hence. The words without aspiration were deriv'd in the very early ages immediately from the *Pelasgic* and *AEolic*, being in general such words as were in most common use among people at all times, even in a rude state. The aspirated words seem to have been introduced in the lower ages of Rome, when there was a communication between Italy and the *Attic* Greeks, who then became the masters of literature to the Romans ; and the words, which I here suppose to have been derived in those latter ages from the Attics, are of such a kind, as might be expected to have been then added, being expressive of things relating to arts, sciences, and general improvements of life. A view of some words, in both these kinds, may set this in a clearer light.

Of those, that have not the Aspirate of the Greek, are the following,

<i>χάλερα</i>	—	<i>cetera</i>
<i>σύφω</i>	—	<i>stipo</i>
<i>ῥόος</i> , v. <i>ῥῆος</i>	—	<i>rious</i>
<i>ῥιγέω</i> v. <i>φρικέω</i>	—	<i>frigeo</i>
<i>ἀχέω</i>	—	<i>vagio</i>
<i>σφήξ</i>	—	<i>vespa</i>
<i>ἀμφίβιον</i>	—	<i>vibium</i>

ἀμφω

ACCENT AND QUANTITY. 103

Deus θεός; *fagus* φηγός; *fuga* φυγή; or turned into a V as *veneti* from ἔνετοι, *vesta*, from ἑστία;

ἀμφω	—	<i>ambo</i> , and its compounds
σφάλλω	—	<i>fallo</i>
φρασύω	—	<i>farcio</i>
μορφή	—	<i>forma</i>
φλέγμα, Æol. φλέμμα	—	<i>flamma</i>
ολάω	—	<i>flo</i>
φύλλον	—	<i>folium</i>
φάω	—	<i>for. fari</i>
φάλαινα	—	<i>Balæna.</i>

The following retain the Greek aspirate,

χέλυς	—	<i>chelys</i>
χείρ γράφω	—	<i>chirographum,</i> <i>chironomia</i> <i>chirurgia &c.</i>
χρόνικος	—	<i>chronicus</i>
χρύσος	—	in all its derivatives
φάλαγξ	—	<i>phalanx</i>
φάλαρα	—	<i>phaleræ</i>
φαντασία	—	<i>phantasia</i>
φαρμακοπώλης.	—	<i>pharmacopola</i>
φίλος	—	in many derivatives, as <i>philologus &c.</i>
φιάλα	—	<i>phiala</i>
φλέγμα	—	<i>phlegmona</i>
φρένησις	—	<i>phrenesis</i>
φθίσις	—	<i>phthisis</i>
φυσίκη	—	<i>physica</i>
ραψωδία,	—	<i>rhapsodia</i>
ρεῦμα	—	<i>rheuma</i>
ρόμβος	—	<i>rhombus</i>
ρῦθμος	—	<i>rhythmus</i>
χόρος	—	<i>chorus.</i>

See

ἑστία; or changed into an * S, as ὕλη, *sylva*; ὑπὲρ, *super*; ἕ, *sui*; ἕξ, *sex*; ἑπτὰ, *septem*. Sometimes this digamma was prefixed to vowels not aspirated: some are mentioned in *Dionysius's* first book of Roman Antiquities: as Φάναξ, καὶ Φοῖνξ, καὶ Φάνηρ, καὶ πολλὰ τοιαῦτα. Sometimes, as is observed above by *Priscian*, it was used in the middle of words, as ὠΨόν, ἔΨις, δάΨω: and by this interposition of the digamma (or *Ionic* aspiration, as he calls it) Mr. *Dawes* solves many difficulties in *Homer's* metre, by inserting it in such words as λύΨω, ἄΨορ,

See also the collection of Greek words Latinized by *Cicero*, in *Budæus*. Comment. Ling. Græc. p. 1011.

That the Attic and common Hellenic language had much more aspiration than the Æolic and old Pelasgic, is certain from the authority of the most ancient Grammarians, who often point out this particular difference between the pronunciation of the early and later Greeks. That of the early Greeks was followed by the old Latins. *Scaliger*, speaking of the aspiration of R, says “ Latini “ autem sprevere illam asperitatem. . . . Quidam minus “ sapienter *Romam* aspirant: cum tamen Romani ipsi de “ suo R omnem exemerint usum aspirationis.” de *ling. Lat.* I. c. 45.

* See *Taylor's* Civil law. p. 411. on *Odyss.* Θ. 527. Concerning the Æolic letter, see also his *Commentary* on the *Marmor Sandwicense*, p. 43. et seq.

δαΨίζω,

δαFίζω, δiFα, ὄλοF@, and * many others. In this manner it passed into the Latin language:

Fοῖκ@, vicus.	ΔiF@, divus.
Fοῖν@, vinum.	'ΑρχεiFον, Archivum.
P 2	Fείδω,

* Mr. Dawes hath considered the digamma in regard to the Greek metre, which he has very well corrected by the application of this letter. Not satisfied with Dr. Clarke's account of the vowels in τiω, λύω, and such words, he gives his own explication: *Nos istiusmodi vocales natura breves esse statuimus, iis autem subjici oportere consonantem V. Hæc utique inter duas vocales intercedens in diversis pro arbitrio syllabis enunciari potest. Verbi utique λυωω priorem pro libitu constituere licebit vel λυ, vel λυω: si a vocali claudatur λυ-ωω, non poterit non corripī: sin a consonante λυω-ω, eam simul ac pronunciaris, ea erit oris figuratio, ut ante sequentem vocalem ω necessario sit efferenda. Futurum vero λυωσω in syllabas ita secari nequit ut priorem corripiat.* p. 165. This doctrine of Mr. Dawes I am much inclined to believe, because it agrees so well with Priscian's account of V, being inserted in the middle of the perfect tenses of the third and fourth Latin conjugation, and making the preceding vowel long, which would otherwise be short, as *cupi-vi, cupii; audi-veram, audieram.* Putsch. p. 855. So likewise Servius on Virgil. Æn. 1. p. 451. “ Quartæ conjugationis tempus præteritum “ perfectum vel in *vi* junctum exit; vel sublata Digamma “ mo in *ii* pro nostro arbitrio: ut *leni-vi lenii*. Sane cum “ in *vi* exit, penultima longa est, et ipsa accentum retinet; cum vero in *ii*, penultima brevis est, et perdit “ accen-

Φείδω, <i>video.</i>	Ἄϊφων, <i>Ævum.</i>
Φέτης, <i>vestis.</i>	Φίξ, <i>viscus.</i>
Φῆρ, <i>ver.</i>	Νάφυς, <i>navis.</i>
Φίον, <i>viola.</i>	Ἄρρω, <i>arvum.</i>
Φίς, <i>vis.</i>	Σκαίφος, <i>scævus.</i>
Φόχλος, <i>vulgus.</i>	

The termination of the first declension in *a* passed from the Æolic to the Roman tongue: as ἵπποια, ποιηία; from whence *poeta, athleta, cometa, planeta, &c.* We are sometimes told that this nominative in *Homer* is *Macedonic*; they might as well say it was *Persic*. *Homer* uses it not merely for the convenience of his verse, as in

“accentum.” And in this manner we must, I suppose, understand the following observation of *Varro* on the words *pluit et luit*. *Quidam reprehendunt, quod pluit et luit dicamus in præterito et præsentis tempore, cum analogiæ sui cujusque temporis verba debent discriminare. Falluntur: nam est, ac putant, aliter: quod in præteriteis V dicimus longum, in præsentis breve.* (de ling. Lat. lib. viii. p. 122. edit. *Scalig.*) So that it was probably pronounced as *pluit* in the present, as *pluuit* in the preterit. Thus in *Ennius*: *Nunc sumus Romani, qui fuimus ante Rudini.* i. e. *fuimus*. And again lib. vii. *Annal.*

*Comiter impertit; magna cum lassu diei
Parti fuisset, de summeis rebu' gerundeis.*

See *Lips. Antiq. Lect.* II. c. 22. et V. c. 2. *Fluvida* in *Lucretius*: *Luvit* in *Lucilius*.

ἵπποια

ἵπποτα Νέτωρ but likewise in other places, where the termination της would stand as well, μηϊεία Ζεὺς, νεφεληγέρεϊα Ζεὺς. If *Homer* was an * Æolian (as there is the greatest reason to think he was) and spent a great part of his life in his own country, tho' he did travel indeed and visit many parts of Greece; why should we not suppose that in his writings he used principally the language of Æolia? Those Æolic variations, which are mentioned by *Apollo-nius* and other good grammarians, such as

* Ὅτι δὲ ἦν Αἰολεὺς Ὅμηρος ———— δηλοῖ δὲ καὶ ἐν τοῖσδε τοῖς ἔπεσιν, ὅτι Αἰολεὺς ὦν τοῖς νόμοις τοῖς τέτων ἐχρῆτο.

Καῖε δ' ἐπὶ σχίζης ὁ γέρων, ἐπὶ δ' αἶθοπα οἶνον
 Λεῖβε· νέοι δὲ παρ' αὐτὸν ἔχον πεμπάβωλα χερσίν.
 Αἰολέες γὰρ μόνοι τὰ σπλάγχνα ἐπὶ πέντε ὀβελῶν ὀπιῶ-
 σιν, οἱ δὲ ἄλλοι Ἕλληνες ἐπὶ τριῶν· καὶ γὰρ ὀνομάζουσιν
 οἱ Αἰολεῖς τὰ πέντε, πέμπε. *Herod. vit. Hom. sub finem.*
Quod vero Æolensis fuerit Homerus, indicat etiam in his ver-
sibus, quod Æolensis ipse suæ gentis ritibus usus sit,

————— tum segmina carniū

Ipse focus multo crepitantibus admovet igni
 Cruda senex, et vina super nigrantia fundit:
 Quem verrubus quinīs juvenes onerata tenentes
 Brachia circumstant.

Æolenses enim soli intestina quinque verrubus fixa torrebant,
reliqui Græci tribus. pro πέντε enim dicunt Æolenses πέμπε.

the

the || resolution of circumflexed vowels to bring the acute backwards, and others remarked above, are found in every page, and almost every line of his writings. In them there is certainly a mixture of other Greek, which it is natural to imagine he insensibly transfused into his original Æolic by his travels. But the principles, and *stamina* (if I may so call them) of his language are, I make but little doubt, * Æolic. And that *Ionico-Poetic* dialect, which is so frequently attributed to him, is probably nothing but the common language of his own native land. It may perhaps be a question, whether the *Ionic* rejection of the Augment in verbs is not † Æolic too; and from thence

|| Æolis amat per circuitum verba protendere. *Diomed.* lib. II. p. 435.

* This was the opinion of *Philelphus*, one of the most diligent enquirers into every part of Greek literature, that later ages have produced. In a letter to *Perleo* he says “ *Lingua Æolica, quam Homerus et Callimachus in suis operibus potissimum sunt secuti.*” Apud *Hodium de Græc. Illustr.* p. 188.

† *Scaliger* speaks of this, as *Æolic*. “ *Canere Latini ab Hiātu dixere, Græca voce ἔχων: nam Æoles, ab eo quod est χείων, non apponunt incrementa præteritis, sed dicunt χείων, demuntque aspirationes, ut rem barbaram.*” *de caus. ling. Lat. c. 52.*

passed

ACCENT AND QUANTITY. 109

passed to the Romans; who in the formation of Tenses make no alteration at the beginning of Verbs, discriminating them only by their different terminations: except in those verbs, that have the syllabic reduplication, as *mordeo momordi*, *disco didici*, &c. and the temporal augment in a few præterits, as *ago egi*. Like those abbreviations in Homer, of *ερί* for *εριαρός*, *λίπα* for *λιπαρός*, *κρί* for *κριθή* &c. there are in *Ennius*, *gau* for *gaudium*, *coel* for *coelum*, *Fabric* for *Fabricius*; and in the *carmen Saliare*, according to *Festus*, *Pa* for *Parte*, *Po* for *Populo* *. Thus are cited by *Victorinus* §, *do* for *domo*, *famul* for *famulus*, *guberna* for *gubernacula*.

* *Lips. Epist. Quæst. I. 19.* Παραδείγμασι δὲ χρῶνται τῶ μὲν ποιητῶ, τῶ κρι, καὶ Δῶ καὶ Μάψ. Ἡσιόδου δὲ, ὅτι τὸ Βριθύ καὶ τὸ Βριαρόν Βρι λέγει. ———— Εὐφορίων δὲ καὶ τὸν ἥλιον λέγει ἥλ. *Strabo. VIII.* “Exemplis utantur “*Homeri*, voce κρι, et Δῶ, et Μάψ; et *Hesiodi*, quod “*vocabulum Βριθύ*, et *Βριαρόν* dicit Βρι. *Euphorion* “*vero etiam ἥλιον* dicit ἥλ.” *Salmasius* (de re Hellenist.) has a particular remark on monosyllables: “certum est, “*linguas omnes, quæ monosyllabis constant, cæteris* “*esse antiquiores.*” And then mentions as an instance of this, the number of them in antient Greek, as appears in the old Poets, and later imitators of them.

§ *Mar. Vict. Art. Gram. lib. I. p. 2499.*

Some

Some of the Romans, jealous of the honour of their language, which they were desirous of having considered as Primitive, seemed unwilling to acknowledge its Greek Original. On this principle it probably was, that *Varro*, the great Antiquary, * Etymologist, and general Scholar of the Romans, often acquiesced in a far fetched absurd Latin derivation, rather than accept the Greek one that could not but readily offer itself, and was not less true than obvious ‖. And perhaps *Virgil* felt some of this national bias in favour of the Latin origination of his own language, when he makes Jupiter, on determining the important point of the Trojan settle-

* This was considered by his countrymen as no inconsiderable part of his character. “ Tu ætatem patriæ
 “ (says *Cicero* to him *Academ. Quæst. lib. I. 3.*) tu omni-
 “ um divinarum humanarumque rerum NOMINA,
 “ genera, officia, causas aperuisti : plurimumque poetis
 “ nostris, omninoque Latinis literis luminis attulisti, et
 “ VERBIS.

‖ “ Aliqui autem, inter quos *Varro*, etiam maligne
 “ eruerunt omnia è Latinis, Græcisque suas origines in-
 “ videre.” *Scalig. de caus. ling. L. c. 29.*

ment

ACCENT AND QUANTITY. III
ment in Italy, at the close of the Æneid
say (XII. 834. 837.)

“ SERMONEM Aufonii *patrium* mo-
“ resque tenebunt
“ —faciamque omnes *uno ore* Latinos.

Uno ore, that is ὁμογλώσσες, not as some explain it, *uno nomine*: for that had been promised just before, “ Utque est, NOMEN “ erit.” What Jupiter here declares, is in answer to a most earnest request of Juno,

“ Pro *Latio* obtestor, pro *majestate Tu-*
“ *orum*,
“ Ne *vetus indigenas nomen* mutare La-
“ *tinos*,
“ Ne *Troas fieri jubeas*, *Teucrosque*
“ *vocari*,
“ Aut *VOCEM* mutare viros.”—

It is not unlikely that * *Tyrannio*, when he was at Rome in *Cicero's* family, wrote
Q his

* This was *Tyrannio junior*, who was author of a piece περὶ τῆς Ῥωμαϊκῆς διαλέκτου, ὅτι ἔστιν ἐκ τῆς Ἑλληνικῆς. *Suid.* in V. *Τυραννίων*. This learned Greek was carried prisoner to Rome, and there presented to *Terentia Cicero's* wife.

his treatise, mentioned by *Suidas*, concerning the Roman tongue, in order to correct those wrong notions, which seem to have been popular there at that time. I wish that work of *Tyrannio* had come down to us.

As for the Latin Accent derived from the *Æolic*, *Quintilian* we have seen above is very explicit in his account of it. He does not indeed expressly say, that the *Accent*, but only in general the *Romani sermonis ratio* is deduced from the *Æolic*. But *Athenæus*, who well knew the Roman language, mentions the derivation of the very Accent, saying “ the Romans follow the *Æolians* in every thing, even in “ the *Tones* of their Voice *.”

After

wife. He was a scholar of the elder *Tyrannio*; who after having been preceptor of the famous *Strabo*, had been carried to Rome by *Lucullus*, where he was much esteemed in general for his learning, and honoured particularly with the intimacy of *Cicero*; who speaks of him often. (*Epist. ad Attic.* II. 6. IV. 4. XII. 2. et 6. ad *Quint. Frat.* II. 4.) The elder *Tyrannio* is said to have made a collection of above 30,000 volumes.

* Ῥωμαῖοι πάντα τῆς Ἄιολῆς μιμέμενοι, ὡς καὶ κατὰ τῆς ΤΟΝΟΥΣ τῆς φωνῆς. lib. X. c. 6. *Romani in omnibus*

After Quintilian, it may appear unnecessary to trouble the reader with accounts of the same given by subsequent old grammarians, who all copy from him without any considerable variation. But although what they say, cannot much confirm an authority better than their own, yet it will serve to shew, that the Latin accents, which are now little thought of, were considered by the * Romans themselves as

Q 2

essential

omnibus AEoles imitantes, ut et in tonis Vocis. See also the observations of *Palmerius* on this passage of *Athenæus*. *Exercit. in Auct. Gr.* p. 514.

* In the contents of *Charifus's* treatise, addressed to his son, there appears the title of a chapter *de accentu*, tho' it is not in that part of his work which we now have in *Putschius's* edition, which is the only one I could ever see. There are remarks however on accent in those remains, which we have of him; as on the word *ne*. *Ne acuto accentu recipit imperativa, ut ne fac. quoties vero gravi accentu, pro eo quod est apud Græcos ἴνα μὴ accipitur, optativa recipit: ut apud Horatium ne facias, quod Numidius. Nonnunquam autem, etiamsi acuto accentu efferatur, optativa quoque recipit, ut ne facias, ne scribas."* *Putsch.* p. 202. *Diomedes*, in his second book, has a long chapter *de accentibus*, agreeable to *Quintilian's* doctrine. *Grilius ad Virgilium de accentibus* is cited by *Priscian* lib. I. p. 560. *Priscian* himself has a whole book on the Roman accent; and his subject he there opens with this general
remark.

essential a part of their language as the quantity of it.

remark. *Sed nos locuturi de partibus, ad accentum, qui in dictionibus est necessarius, transeamus. Accentus est certa lex et regula ad elevandam et deprimendam syllabam uniuscujusque particulæ orationis, &c.* And then proceeds to lay down those rules, which are referred to above. *Donatus* in his *editio prima* has a chapter *de tonis*. *Sergius* in his commentary on the *editio prima* of *Donatus* has given us a long chapter *de Accentibus*. *Cledonius* in his exposition of *Donatus* has one chapter *de accentibus*, another *de ratione accentuum*. *Maximus Victorinus* in his *Ars Grammatica* has a chapter likewise on the same subject. *Alciunus* in his *Grammatical Dialogues* omits not this: *F. Syllabæ quot accidunt? S. Quatuor: tenor, spiritus, tempus, numerus. D. in quot species dividitur Grammatica? M. in xxxvi. in vocem, in literas, in syllabas, pedes, accentus, &c.* So constantly and uniformly do the oldest and best Latin grammarians consider accent as an essential part of their language. *Macrobius* has mixed his remarks on the Latin accent with some on the Greek; among which are the following. Ἀπαρέμφαλα, quæ in σθαι exeunt, aut tertium a fine acutum sortiuntur accentum, ut λέγεσθαι, γράφεσθαι; aut secundum, ut τεύλιθαι, κεκέρθαι: aut circumflectunt penultimam, ut ποιῆσθαι, νοῆσθαι. Ἀπαρέμφαλον, quod in σθαι exit, si habeat in penultima υ, modo præsentis temporis est, modo præteriti perfecti, et hanc diversitatem discernit accentus. Nam si tertius a fine sit, præsens tempus ostendit, ut ὄλλυσθαι, ῥήγνυσθαι, ζεύγυσθαι: at si secundus, præteritum perfectum, ut λελύσθαι, ἐξύσθαι. Unde ἔρυσθαι si in capite habeat accentum, σημαίνει ἔλκεσθαι, quod est præsentis; si in penultima sit, σημαίνει εἰλκύσθαι, quod est præteriti, νῆα κἀπειρύσθαι. De different. Græc. Lat. Q. verbi. p. 2762. Putsch.

We,

We, whose ears are accustomed to receive the sound of an acute and a long quantity as nearly the same, when we find the acute joined with a short syllable, as in *bónis*, are apt to startle, and think the accent here inconsistent with quantity. The reason of this apparent inconsistency will be considered afterwards: its real consistency, as a fact, is clear and certain beyond the possibility of cavil.

The Romans did very seldom, if ever, use tonical or accentual * marks, as the Greeks did. Which *Melancthon* however laments as a defect, and wishes, for the sake of preserving the genuine Latin pronunciation, that such had been used.
 “ || The most ancient Greeks (says he)
 “ affixed

* “ Modum [pronunciationis] diversum accentu *expresso* Latini Grammatici non indicaverunt. Græci indicaverunt. *Res Latinis Græcisque communis* : rei *signum* apud Græcos solos invenitur.” *D’orvill. Crit. Vann.* p. 332. See also *Lipsius* de pronunt. ling. Lat. c. 19.

|| “ Vetustissimi Græci nullos apices scripserunt, ut est in antiquis quibusdam inscriptionibus cernere, et confirmat Politianus. Postera ætas Grammaticorum,
 “ artibus

“ affixed no *apices* in writing, as may be
 “ seen in some antient inscriptions, and is
 “ confirmed by *Politian*. The following
 “ age of scholars, having more practice
 “ and artificial skill in literature, added
 “ these marks to the top of letters, as di-
 “ rections in pronunciation. And who-
 “ ever at that time disregarded them, was
 “ looked upon as illiterate. I should have
 “ been glad, had the like attention been
 “ paid by the Romans to the observance
 “ and settlement of their tones; and I

“ artibus exercita, hæc literis adjunxit ἐπισύλλα, quasi
 “ notas pronunciationis; habitusque tum, qui ea contem-
 “ neret, non sat politus. Vellem et Latinis par diligen-
 “ tia in observandis tonis fuisset; nec dubito quin man-
 “ sisset integrior superioribus sæculis ratio loquendi.”
Melancth. Grammat. cap. de Tonis.

Aldus, in his edition of *Statius* in the year 1502, has
 prefixed a vocabulary of near fifty pages, which he en-
 titles, *Orthographia et flexus Dictionum Græcarum omnium*
apud Statium, cum Accentibus et Generibus ex variis utriusque
linguæ Autoribus. And *Robert Stephens* in his *Latin. ling.*
Thesaurus hath generally marked the circumflexed sylla-
 bles, tho' seldom the acuted ones. Those marks, that
 are used by *Dr. Bentley* in his *Terence, Phædrus*, and *P.*
Syrus, regard only the *lætus metrici*. I never saw but one
 Latin book accepted throughout: that is, *Grammaticæ*
Quadrilinguis Partitiones, by *Johan. Drosæus*. Paris, 1544.

“ make

“ make no doubt, but, had that been properly done, the Latin pronunciation thro’ former ages would have retained a much greater degree of purity.”

We know however that the Romans, tho’ they applied not the marks of tone, did occasionally use those of time, and placed a horizontal line, called an *Apex*, over some long syllables to distinguish them from short ones with the same letters; as in *ſolum* the adjective, to distinguish it from *solum* the substantive, in *āret* of *areo* as different from *aret* of *aro*; which use of the *Apex* is remarked by § *Quintilian*, afterwards by *Scaurus*, in the end of his *Orthographia*, and likewise by *Caninius*, who says, “ Latini in longis vocalibus utebantur Apicibus, *pālus, mālus.*” These always denoted Quantity. But in some antient Latin inscriptions, mentioned by Dr. G. instead of this horizontal line over long vowels, an oblique ascending one, like the common acute mark mentioned and described by *Diomede*, is placed: as PATRO’NO’, CU’RIONE, PE’-

§ Lib. i. c. 7.

DANIO.

DANIO. which, as he says, “ sheweth,
 “ that in the sense of those, who engraved
 “ these inscriptions, a syllable was long,
 “ when it had such an elevation given
 “ to it, as is proper to an acute accent.”
 But does it shew that any syllable was ever
 by this acute mark denoted long in the
 sense of any scholar, or of any person ex-
 cept the blundering carvers or engravers,
 who did not know the different applica-
 tion of the *Apex* of time, and *accentual*
 character of tone? For want of attending
 to this distinction, Cardinal *Noris* himself
 hath sadly perplex'd himself in the last
 part of his *Cenotaphia Pisana*, where he
 confounds these two things; and misquotes
Quinctilian, in saying that “ *Apicem*, seu
 “ *Accentum* addi solitum,” where *Quincti-*
lian says only “ *Apice* distinguitur.” We
 are sure the oblique marks were not ap-
 plied by any scholar in the foregoing in-
 scriptions, as the true marks of the real
 acute sound, because he would never have
 placed them over a præ-antepenultima, as
 in PE'DANIO, CU'RIONE, nor two of them
 on one word, as in PATRO'NO'; for he
 must

must have known, that one acute was never carried back beyond the antepenultima, and that two could not take place in one word. This mistaken use of these marks in some Latin inscriptions made the judicious *Gerard Vossius* say, “ they were cut by such “ illiterate persons, as to deserve not the “ least regard *.” I cannot therefore see how *Dr. G.* could alledge any of them in favour of his system. If he means that the acute mark did properly denote, or the acute tone imply, a long quantity, he is much mistaken, as will be shewn fully afterwards. And yet if he meant neither of these, he could mean nothing to his purpose. What says *Melancthon* to this? “ || Time and tone are by no means the
R “ same

* He is speaking of some Latin accentual marks, and says “ *lapides aliquos objectant, ubi reperiuntur ; sed imperite adeo scalptos, ut satis liqueat nullam eorum rationem haberi oportere.* de Art. Gram. lib. ii. c. 8. And *Muretus*, in the dialogue with *Lipsius*, on these inscriptions, says, *Imperita aliquæ Sculptoris manus hæc scripsit, sed et male curiosa . . . hæc inepta, stulta, et a bardis. Nisi si id tamen voluerunt, Apices eos esse, quibus insignirent (ita suspicor) vocales.* de Pronunt. ling. Lat. c. 19.

|| “ Non idem syllabæ accidens est tempus, quod “ tonus. Deinde et quæ cuique appellationes conveniunt,
“ inter

“ same qualities of a syllable. And ac-
 “ cordingly the terms of one are not
 “ applicable to the other. You are de-
 “ ceived, if you say that acute and long,
 “ or grave and short are the same. I must
 “ enlarge a little on this, because the ge-
 “ nerality of grammarians are apt to blun-
 “ der wretchedly in this affair. All
 “ long syllables are not acuted; in *Virgi-*

“ inter se diffident. Erraveris si idem dixeris longum et
 “ acutum, grave ac breve. Longius hæc oportet agam,
 “ quod vulgus Grammaticorum inepte in hæc re versetur. Non
 “ omnes longæ acutæ sunt; in *Virgilius vir* longa est non
 “ acuta. Non omnes acutæ sunt longæ; in *Virgilius gi-*
 “ acuitur etiam si brevis syllaba. Plerumque Latini ho-
 “ mines *philosophia* i acuta dicimus, ita *theologia*, *profodia*,
 “ non quod censeamus i longum esse, sed quod acuat,ur,
 “ atque id solitum isto pronounciari modo, non latino sed
 “ græco. Græcæ sunt dictiones, nec adeo Romanis at-
 “ tritæ linguis, ut exuerint genuinum tonum.”

Despauterius remarks the same mistake. “ *Græcæ lin-*
 “ *guæ parum periti* crediderunt, ut apud Latinos fit, ac-
 “ centum quantitibus [longis] ferme concordem etiam
 “ esse apud Græcos. Itaque audientes accentum a Græ-
 “ cis locari in harum dictionum penultimis, *Theologia*,
 “ *Aristoteles* &c. (in quibus penultimam corripimus)
 “ ob eam rem crediderunt penultimam produci. Contra,
 “ quia in *anthropos*, *idolon* &c. Græci antepenultimæ dant
 “ accentum, crediderunt indocti penultimam corripere. in
 “ qua miserabiliter decepti sunt. p. 580.

“ *lius*

ACCENT AND QUANTITY. 121

“ *lius vir* is long, but not acuted. Nor
 “ are all-acuted ones long, in *Virgilius gi*
 “ is acuted tho’ short. We often in Latin
 “ pronounce the words *philosophia*, *theolo-*
 “ *gia*, *profodia* with the *i* acuted, not that
 “ we imagine the *i* to be long, but because
 “ it is acuted in Greek: and the words
 “ themselves being Greek have not been
 “ so familiarized to a Roman tongue, as
 “ entirely to lose their original and native
 “ tone.”

A like caution against confounding Ac-
 cent with Quantity is given by *Erasmus* *,
Beza ||, and *Ger. Vossius* §.

The consistency of the acute with a
 short time is not only indisputable as a
 fact, but will be demonstrated afterwards
 (as it hath been partly already) to flow
 naturally from the essential powers of all
 vocal sounds.

* Dialog. de pronunc. ling. Græc. & Lat. p. 124.

|| Alphabet. Græc. p. 72. seq. § Aristarch. II. c. 10.

POSTSCRIPT to CHAP. IV.

On the Æolic letter, in the antient Greek, and Roman Alphabets.

IN the old Pelasgic and Æolic Alphabets, as given by *Chisbull*, *Monfaucon*, and others, there appears a letter, commonly call'd the *Digamma*, omitted afterwards in the Attic and common Hellenic. The best and oldest Grammarians speak of this letter. Besides the authors cited by Mr. *Dawes*, the famous *Apollonius Dyscolus*, in some fragments of his publish'd by *Reitzius* at the end of the Dutch edition of *Maittaire's Dialecti Græcæ*, mentions it by name, in his remarks on ἔθεν· Σαφές ὅτι καὶ ἰδ' Αἰολικὸν δίγαμμα ταῖς κατὰ ἰδ' ἱρίον πρόσωπον προσνέμησαν, καθὼ καὶ αἱ ἀπὸ φωνήεντος ἀρχόμεναι δασύνονται. Ἀλκαῖος. ὥστε θεῶν μὴδ' ἔν Ολυμπίων λῦσε ἄτερ γέθεν. P. 425. *Manifestum est quod et Æolicum digamma tertiæ personæ pronominibus addiderunt, sicut a vocali incipientia spiritum asperum habent. Alcæus, ἄτερ Γέθεν.* The same eminent Grammarian again on Ὅς· Ἄιολεῖς μετὰ ἰδ' ἰου. F πλεονοσυλλαβεῖν κατὰ πᾶσαν πλῶσιν καὶ γένος. Τὸν εἶν παῖδα καλῶ Σαπφῶ καὶ Ἀλκμάν δ' ἐ συνεχῶς αἰολίζων φησὶν τὰ ἐὰ κάδεα. Ὅμοιος καὶ Βοιωτοῖσι. P. 432. *Æoles cum F syllabam addunt in omni casu et genere. Τὸν εἶν [lege Fεον] παῖδα dicit Sappho. Et Alcman, Æolismi servantissimus, dicit τὰ ἐὰ [lege Fεα] κάδεα. similiter etiam Bæoti.* Again, on ἐμοί, σδι, δι· Ὅι συνήθης Ἀττικῶς καὶ Ἰωσιν. Πεζολόγοι ἐχρήσαντο Πλατῶν καὶ Ξενοφῶν. εἰρηλαί, ὡς ὀρθοῖονομένη περισπᾶται. Ἄιολεῖς σὺν ἰδ' F φαίνεσθαι Φοι κῆνος· Σαπφῶ. P. 427. *Ἅι usitatur Atticis et Ionibus. Prose scriptores usi sunt Plato et Xenophon.*
Dicitur,

ACCENT AND QUANTITY. 123

Dicitur, quod rectum accentum habens circumflectitur.
Æoles cum F. φαίνε[ται] Φοι κῆνος. Sappho. Thus we are certain this Digamma was used by the Æolians and some others of the old Greeks, and consider'd by them as a letter of their Alphabet. When the ancient Greek language was carried into Italy, both the character and power of the Digamma passed thither with it. From the Pelasgic F very probably came the old Latin and afterwards Roman F : from the Æolic F or φ came the Etruscan φ . (which the reader may see in a plate p. 24 of Mr. Chishull's *Inscriptio Sigea*.) As the Roman language was compounded out of the old Latin and Etruscan, it took the power and character too of the Pelasgic F, in its own F : it took likewise the power, but not the character, of the Æolic or Tuscan φ , in its V. Some indeed think (*Montfauc. Palæog. Gr. p. 562.*) that the Roman language had originally the character as well as sound of the Æol. Digamma. However, if it had, it certainly lost it afterwards ; and for many ages the V was used till the time of *Claudius* both as a vowel and consonant ; as a consonant having the power of the Æol. Digamma, as a vowel of the common u. *Diomede* and *Priscian* speak both of this. But I rather give it in the words of *Cassiodorus*, as the fullest to this purpose. *Est quædam littera in F literæ speciem figurata, quæ Digamma nominatur, quæ duos apices ex gamma habere videtur. Ad bujus similitudinem soni nostri conjunctas vocales digammon appellare voluerunt, ut est, votum, virgo. itaque in prima syllaba Digamma et vocalem oportuit poni, Fotum, Firgo : quod et Æolii fecerunt, et antiqui nostri, sicut scriptura in quibusdam libellis declarat. Hanc litteram*

teram Terentius Varro dum vult demonstrare, ita perscribit, *VA* : qui ergo in hac syllaba sonus est, idem literæ erit. Nos hodie *V* literam in duarum literarum potestatem coegimus : nam modo pro Digamma scribitur, modo pro Vocali. Vocalis est, cum ipsa per se est ; hoc enim cum cæteris quoque vocalibus patitur. si cum alia vocali, digamma est, quæ est consonans. de Orthogr. cap. 1. there is more to the same purpose in his 4th chapter. Thus the Roman *V* answer'd two purposes, 'till the time of *Claudius*, who disliking this double use of *V*, endeavour'd to introduce the old Æolic or Tuscan character of the Digamma, and so leave *V* a vowel only. *Nec inutiliter Claudius Æolicam illam ad hos usus F literam adjecerat.* Quint. i. 7. This institution of *Claudius* was certainly a good and useful one ; tho' his authority could not establish it : for his new letter was not used long, but gave way to the consonant *V*, which again resumed its double power of digamma and *u*. Cæsar (says Priscian p. 545.) *hanc figuram F scribere voluit : quod quamvis illi recte visum est, tamen consuetudo antiqua superavit.* We in English have the sound of the *W*, where we use no character at all : the word *one* we pronounce, as if it were *wone*. The Romans continued after the time of *Claudius* to use the *V* for the digamma, as they had done before it. *Quintilian* in another place speaks of their retaining the power, after having rejected the character of this Æolic letter : *Æolicæ quoque literæ, qua servum cervumque dicimus, etiamsi forma a nobis repudiata est, vis tamen nos persequitur.* lib. xii. c. 10.

The

The figure of the Roman F being like the Æolic F, and a mistaken passage of *Priscian* (cited by Dr. *Middleton* in his little treatise *de Latin. liter. pronunc.*) have betrayed some persons into an erroneous opinion, that the powers of these two characters were alike : which was by no means the case. It is the Roman V, and not the F, that corresponds with the Æolic digamma. *V loco consonantis posita* (says *Priscian* lib. i.) *eandem prorsus in omnibus vim habuit apud Latinos, quam apud ÆEoles digamma F.* The Roman F was a different letter, approaching nearer in its nature to the Greek φ, nor yet altogether like that (as some persons have imagin'd, and among them *Salmasius*) being itself with very little or no aspiration. *When the Romans expressed the Greek φ, they did it by P H. *H quoque interdum consonans, interdum aspirationis creditur nota. hæc si C mutæ subjuncta fuerit, χ notat græcam : si P præposita fuerit aspirationi, φ significat.* *Diomed.* lib. i. sub init. And tho' we found the initial consonants of *forum* and *philosophia* alike, the Romans did not, *phi* having a strong aspiration, and *fo* scarce any. *Hoc tamen scire debemus* (says *Priscian*, having mention'd *ph*, φ, and *f*) *quod non tam fixis labris est pronuncianda f, quomodo Ph.* *Putsch.* p. 543. see also p. 548. This difference is clearly expressed by *Terentianus Maurus* : “ we (says he, speaking of the Roman F.)

*Si quando Græcam φ necesse est exprimi,
P et H simul solemus, non Latinam hanc [F] ponere ;
Cujus a Græca recedit lenis atque hebes sonus.*

The

The Roman F seems to have sounded more like our V ; certainly *Terentianus*' description of the manner in which the sound of his f was formed, nearly suits our V :

*Imum superis dentibus adprimens labellum,
Spiramine leni (velut hirta Graia vites)
Hanc ore sonabis.* Putsch. p. 2388.

So does the description, which *Martianus Capella* has given of it : F, *per dentes labrum inferius deprimentes, lingua palatoque dulcescit.* Tho' *Capella* here applies the word *dulcescit*, and *Terentianus* the epithet *lenis* to the F, to *Quintilian* it appears to have been more offensive, than any in the Alphabet : *quæ sexta est nostrarum, pæne non humana voce, vel omnino non voce potius, per discrimina dentium efflanda est.* xii. 10. But which of Our letters are we to suppose like the Roman V and Æolic digamma? most probably our W. This is doubted indeed by some persons (see *Middleton de Latin. lit.* in V) but affirmed by others, and those of the best authority, as *Erasmus*, *Lipsius*, *Dr. Bentley*, *Mr. Dawes*, and some others. The formation of the sound of the Latin consonant V, as described by *Terentianus*, corresponds in the exactest manner with that of our W, both being uttered, according to his words, *productius coeuntibus labellis.* (Putsch. p. 2386.) Now this would not be true of the Roman V, if it sounded like our V : but is strictly so, if like our W. Thus *Martian. Capella* : *V ore constricto labrisque promulis exhibetur.* So *Victorinus Afer* in almost the same words with *Terentian* :
V literam

ACCENT AND QUANTITY. 127

V literam quoties enunciamus, productis et coeuntibus labris efferemus. As the formation, so the sound of our *V* is well described by the Roman Grammarians when they speak of their consonant *V*. The fullness of it, tho' without Aspiration, is express'd by the words *pinguis* and *crassus*. *Digamma* (says Sergius) *inventum est, ut adhibito sermonibus impinguesceret sonus*. Again: *Præterea et hoc proprium V habet, ut digammon sonet, id est, pingue quiddam, quum sibi ipsa præponitur, ut servus, vulgus*. And so Terentianus on the same letter, v. 161, 2.

*Ut vade, veni, vota refer, teneto vultum,
Crevisse sonum perspicis, et coisse crassum.*

Dionysius Halicarn. when he turns the Latin word *Velia* into Greek, calls it *Ὠρέλια*: in which Mr. *Dawes* thinks *Dionysius* is mistaken. By which mistake must be meant, either that *Dionysius* did not know the sound of the Latin consonant *V*, or if he did, that he applied to it improper letters from his own Alphabet. But *Dionysius* could not be ignorant of the true sound and real power of this *V*, which he must have heard a hundred times every day during his long residence at Rome: and the word *Velia* itself, being the name of a well known place in Italy, he probably had very often heard pronounced by the Romans. Neither on the other hand is it likely, that this great Critic, so well skill'd in both languages, should not choose out from his own Greek Alphabet those letters, whose nature approach'd the nearest to the Roman *V*; the sound of which he intended to convey to his Greek reader.

reader. It is evident from his book *περὶ συνθ.* that he had studied the minutest parts of his own language in the most accurate manner : And therefore if He thought the sound of *ὄυ* was the nearest to that of the Latin consonant V, we may, I think, presume that it was so, notwithstanding any modern authority to the contrary.

The propriety of *Dionysius* in affigning *ὄυ* as the nearest in sound to this V is confirmed (if what He says, needs confirmation) by the first words in a publick memorial drawn up near 200 years before the time of *Dionysius*, and sent by the Romans to the *Teians*. It is given at length by *Chisbull* (*Antiq. Afiat.* p. 102.) with the name of *Marcus Valerius* (then Prætor for foreign affairs, in the year of Rome 559) thus addressing the *Teians* in their own language : *Μάρκος Ουαλάριος, Μάρ ου, στρατηγός, κ. τ. λ. Marcus Valerius, Marci F. Prætor ——— Concilio, Populoque Teiorum salutem, &c.* There can be no doubt of there being the greatest care taken on such an occasion to write the principal Magistrate's name in proper Greek. There is therefore from the foregoing testimonies the greatest reason to think that the sound of *ὄυ* was from among all the Greek letters the nearest to that of the Roman V. What then was the sound of this *ὄυ* ? Most are agreed, it was like that of the Latin * u, these two appearing as convertible between the two languages : *ὄυρανία* becoming *Uranie*, and *custodia* *Κουσωδία*. Now both

* Priscian. p. 554. “ *Quod nos secuti [Æolicam scilicet rationem] u modo correptam, modo productam habemus, quamvis videtur ὄυ diphthongi senum habere.*

ACCENT AND QUANTITY. 129

the *ou* and *u* are generally thought to resemble our *oo*, or the French * *ou* : and both these latter diphthongs nearly agree with our *W* ; the French *oui* sounding like our *we*, *Cornouaille*, *Cornwall*. and indeed our own *W* is analyz'd by the eminent author of a late "introduction to English Grammar" into *oo*. (p. 33. in the note.) Certainly many words beginning with *V* in Latin, that have pass'd into our own language, are by us used with the *W* : *vinum*, wine ; *vasto*, to waste ; *via*, way ; *vicus*, wick (a termination to several names of places) *ventus*, wind ; *vespa*, wasp, &c. Aspiration seems every way excluded from this *V* : which had, as *Scaliger* says twice in one page, *sonum mollissimum* (de ling. Lat. c. 10.) The Greek writers in general after *Dionysius*, as well as before him, when they have occasion in Roman names to turn this *V* into Greek, most commonly do it by *ou*, as *Dionysius* above : *Severus* becomes *Σεουήρος*, *Verus* *ουήρος*, *Varro* *ουάρων*, *Virgilius*

* *Diphthongus u profertur veluti ou in dictionibus Gallicis nous, vous.* Scot. Gramm. 3. And the like found of the Latin *u* is clear from a passage in *Plautus* (*Menæch.* p. 622. edit. *Lambin.* fol.)

M E N. *Egon' dedi ?* P E N. *Tu, Tu istic, inquam. vin' afferru Noctuum,*
Quæ Tu, Tu, usque dicat tibi ? nam nos jam nos defessi sumus.

It here appears an Owl's cry was *Tu Tu* to a Roman ear, as it is *Too Too* to an English. *Lambin*, who was a Frenchman, observes on the passage "Alludit ad noctuæ vocem seu cantum, *tu, tu, seu tou, tou.*"

οὐεργίλιος, *Vespasianus* οὐεσπασσιανός. And on the other hand the Latins have turn'd the *βυ* into *V*, as from *βυαὶ ναε*. sometimes indeed their *V* becomes in Greek *B*, Dionysius writing *Varro* Βαύρων, and Plutarch making *Servius* Σερβυιος, and Σέρβιος. And *Gaza*, one of the most learned of the latter Greeks, in his translation of Cicero's treatise *de senectute*, for *Turpione Ambivio magis delectatur* writes ἐπὶ τυρπίωνι Ἀρβιβίω ἠδελαι: and for *vidi etiam senem Livium* εἶδον ἕτερον ἂν ἂν Λίβιον γέροντα. There certainly was some relation between the Æolic digamma and *B*, which seems to have been a favourite letter of the Æolians. *In B etiam solet apud AEoles transire F digamma, quoties ab ρ incipit dictio quæ solet aspirari, ut ῥύστωρ ἐρηίτω dicunt. Priscian. cap. de lit.* The same is mention'd by *Joan. Grammaticus* and *Corinthus*, who say that "to words beginning with *e* they prefix *ε*, and avoid the aspirate, as, ῥόδα ἐρόδα, Παιδάμανθος Ἐραδάμανθος, ῥάκος ἐράκος." So *Caninius*: "Lacones, Cretenses, et Pamphylii pro digamma utuntur *ε*, ὠεὸν ἄβεδν οὐυμ, φάος φάεος *lumen*. *He-sychius* citat θάλακος *sedes*, et δάλακος *lampas*, pro θάκος, δαλός." And as among the Greeks themselves there was some affinity between *ε* and the Æol. digamma, so there was between the *ε* and Latin *V*, as appears in Greek words passing into Latin, *εἰῶ νινο*; *εἰοῖν νιῶτα*, *vita*; *εαδίζω*, *εάδω vado*; *εἶναι*, *εαίνω venio*; *εἶσκω vescor*; *εῖρος vorax*. *Lipsius* on the affinity, which he says there was among the ancients between *B* and *V* both in writing and pronunciation, grounds a pretty emendation of a fragment of *Afranius* preserved by *Gellius*, where it stands thus,

“ Hem

ACCENT AND QUANTITY. 131

“ Hem iste parentum est vitabilis liberis,
 “ Ubi malunt metui, quam vereri se a suis.”

There is neither sense nor metre in the former line, as we here read it. *Muretus* was sensible of it, and altered it thus: “ Horumce parentum est “ vita *bilis* liberis.” i. e. *amara, odiosa*. A correction this not unworthy of *Muretus*. But *Lipsius* thinks he proposes a better in

“ Horumce parentum est vita *vilis* liberis.”

By the change of V into B, he would restore a line of *Pacuvius*, which appears in *Nonius* thus,

“ Non potest hic, Melanippe, sine tua opera ex-
 “ antlari *clavos*.”

for *clavos* he reads *labos*. (*Lips. Var. Lect. ii. 28.*) He speaks there of the treatise of *Adamantius Martyr* “ de affinitate V et B” which he says he had seen in Manuscript: of which we have only some short extracts in the fifth and eighth chapters of *Mag. Aurel. Cassiodorus* de Orthogr. *Salmasius* thinks, that even “ cum linguam Romanam puriorem usurpa-
 “ rent, *bitulum* pro *vitulo* dixisse, et *vellum* pro *bello*,
 “ *cujus* hodieque pronunciationis vestigia expressa
 “ remansere in Glossariis Latino-Græcis ante mille
 “ annos scriptis” (de *Hellenist.* p. 62. and more to the same purpose in *Præfat. ad Philox. Glos. à Labæo.*) The like remark is in *Peter Victorius. Var: Lect. xxvii. 2.* The Latin B in many words passes with us into V: *habeo, have; taberna, tavern; libero, deliver.* But though the B is sometimes used in Greek versions as corresponding with the Roman consonant

consonant V, yet it is not so often as $\delta\upsilon$; $\Sigma\epsilon\upsilon\eta\eta\sigma\sigma$ being met with more than twelve times in *Goltzius'* medals, where $\Sigma\epsilon\zeta\eta\eta\sigma\sigma$ is but thrice.

Dionysius, when he writes $\text{Oυ}\acute{\epsilon}\lambda\iota\alpha$ to express *Velia*, says “ the old Greeks [i. e. the Æolians and Pelasgians] used frequently to prefix to words beginning with a vowel, this $\delta\upsilon$ expressed by a single character. And that single character was as a Γ , with two transverse lines join'd to a perpendicular one.” $\Sigma\pi\acute{\epsilon}\nu\delta\omicron\upsilon\lambda\iota\alpha\iota\ \gamma\epsilon\ \delta\eta\ \pi\rho\acute{\omicron}\varsigma\ \text{I}\omicron\upsilon\varsigma\ \text{P}\epsilon\lambda\alpha\sigma\gamma\omicron\upsilon\varsigma,$
 $\kappa\eta\ \delta\iota\delta\acute{\omicron}\alpha\sigma\iota\nu\ \alpha\upsilon\tau\omicron\iota\varsigma\ \chi\omega\rho\iota\alpha,$ τῆς ἐαυτῶν ἀποδασάμενοι,
 τὰ περὶ Ἰῆν ἱερὰν λίμνην, ἐν δῖς ἦν ἴα πολλά ἐλώδη, ἃ
 νῦν κατὰ Ἰὸν ἀρχαῖον τῆς διαλέκτου τρόπον, Ὀυέλια διο-
 μάζειται. σύνθητες γὰρ ἦν ἴοις ἀρχαίοις Ἑλλησιν, ὡς ἴα
 πολλά, πρόβηται τῶν ὀνομάτων, ὅπως αἱ ἀρχαὶ ἀπὸ
 φωνήεντων ἐγίνοντο, τῆν ὈΥ συλλαβὴν ἐνὶ σοικείῳ γραφο-
 μένῃν. τούτο δ' ἦν ὥσπερ γάμμα δίτῳ ἐπὶ μίαν ὀρθὴν
 ἐπιζευγνύμενον ἴαῖς πλαγίαις, ὡς $\text{F}\acute{\epsilon}\lambda\acute{\epsilon}\nu\eta,$ $\kappa\eta\ \text{F}\acute{\alpha}\nu\alpha\zeta,$ $\kappa\eta$
 $\text{F}\omicron\iota\kappa\omicron\sigma,$ $\kappa\eta\ \text{F}\alpha\upsilon\eta\epsilon,$ $\kappa\eta$ πολλά τοιαῦτα. (*Antiquit. Rom.*
 p. 16, edit. Sylb.)

Thus much concerning the character, and power of the Digamma. Its application to the correction of some imperfect Greek metre, particularly that of Homer in many places, has been pointed out in general by *Dr. Bentley*, and made more fully, with a different name given it, by *Mr. Dawes*. This proposed use of the Digamma hath been thought whimsical by some persons, and ridiculed by others, by one especially, who in learning and knowledge was as much inferior to *Dr. Bentley*, as in taste and Genius he was superior to most of his age. The Critic is introduc'd by the Poet as saying,

Roman

*Roman and Greek Grammarians ! know your better ;
 Author of something yet more great than Letter ;
 While tow'ring o'er your Alphabet, like Saul,
 Stands our Digamma, and o'ertops them all.*

Mr. *Pope* here intended to expose Dr. *Bentley's* insolence, not his ignorance : but through a mistake of his own he has made the Doctor speak like an illiterate, as well as vain man. Would he ever call himself greater than the Roman and Greek Grammarians for being the author of a letter, which he meant to introduce solely on the authority of those very Grammarians ? Or would he speak of the Digamma as in figure o'ertopping the rest of the Alphabet, when he must so well understand the foregoing passage of *Dionysius* ; who says not a word of its extraordinary size, only that it was like a Gamma, with this difference, that it had two transverse lines joyn'd to a perpendicular one, F, the common Gamma having only one, Γ ? That great Critic's application of this ancient Greek letter, notwithstanding the sneer of the satyrift, is an extraordinary instance of that sagacity, which was almost peculiar to him ; and is now confirm'd by the express testimony of one of the greatest Grammarians of Antiquity, *Apollonius*, who in parts of his writings lately publish'd and not known to Dr. *Bentley* at the time of his first proposing the introduction of the Digamma, mentions it by name as used by the old Poets in those very words, to which the Doctor added it by conjecture. I cannot help mentioning another particular confirmation, which one of his conjectures
 has

has receiv'd since his first offering of it. The Epigram of *Philodemus*, which he said would throw light on *Hor. Serm. i. 3. v. 120, 121.* if it were found, has lately been publish'd in an *Anthologia* of Greek Epigrams by *Reiskius* at *Lipsic* 1754, and illustrates the sense of the passage according to the Doctor's explanation of it. This Epigram of *Philodemus*, a famous Epicurean Greek in the time of *Cicero* (*Fin. ii. 35.*) is address'd by him to the celebrated *Piso*, his scholar.

Ἐνὶ μύχοις κραδίας δοῖς περιθάλλω ἔρωτας
 Τὸν μὲν Ρωμαῖδος, τὸν δὲ Κορυθιάδος.
 Ἡ μὲν μαλ' ἄνευ γέ γ' ἔργου καὶ ἠθεα στέργειν
 Ὅϊδ' ἀπὸ κερυφάλου μέγχι περισκελίδων.
 Ἡ δὲ χύδην παρέχει πάση φιλόλητῃ προσηνῶς
 Πλαστρογῦσα τύπος τὰς Ἐλεφαντιάδος.
 Ἄν δέ μίαν τάδ' αἶναι, Πῆσον, μ' αἶρεν ἐπιέλλεις,
 Ἐν Εφύρῃ μίμνω, ΤΗΝ Δ' ἌΡΑ ΓΑΛΛΟΣ ἔΧΟΙ.

We from hence see the propriety of his reading,

Illam, post paulo, sed pluris, si exierit vir,
Gallis: Hanc Philodemus ait, sibi, quæ neque magno,
ἔc.

But to return to his Digamma. When a hint of this kind is once given, it is apt to be so much improved by others, as perhaps sometimes to be extended too far. Whether some Critics, proceeding on the Doctor's plan, have not inserted this letter in some words, to which it did not originally belong, I presume not to say. There is, I think, one circumstance in this case of the Digamma, which may

may be a safe guide to conjecture : I mean, when there is a Roman word, derived from the Greek, with the digamma, we may fairly conclude that the Greek word itself had formerly the same : that *vis*, ὄϊκος *vicus*, ὄϊνος *vinum*, εἶδω ἴδον *video*, &c. especially as these and many other such words in their position thro' Homer require, in order to perfect the metre, the addition of a consonant. This seems an application of it on sure principles. Beyond this there is room for more ingenuity, than certainty.

This Digamma bearing some resemblance in figure to the other Greek letters Γ, Τ, Ι, Π, hath occasion'd many mistakes in *Hesychius*, as is observed by Dr. Taylor in his *Lectiones Lyfiacæ*, c. 9. and in his commentary on *Marmor Sandvicense*, p. 44. and by *Albertius* on *Hesychius*. Thus Dr. Taylor has well explained Homer's σιγαλόεις out of *Hesychius* by ποικίλος ἢ γραφή, and supposed it should be read σιφαλόφεις, as σιαλώσαι is explained in *Hesych.* by ποικίλαι : in the latter word, σιαλώσαι, the digamma being entirely omitted ; and in the former, σιγαλόεις, chang'd into a Γ. Mr. Dawes in his *Miscel. Crit.* p. 181. 182. hath collected some words into which the Γ hath crept instead of F. ; and adds to them ἀγάζεσθαι, which he supposes should be ἀφάζεσθαι, from whence Homer's ἀφάσσαλο, commonly read ἀάσσαλο. I am strongly induc'd to believe, that Homer's Γένλο may be added to that list, and was originally written Fένλο. The common account of *Eustathius*, of γ being prefix'd, is very unsatisfactory. Ἐλω, from whence is ἐλλο, ἐνλο, probably had the digamma, as the Latin *vello*, or

T

volo

volo seems deduc'd from it. Hefychius explains γένλο by ἔλαβεν. And the very next word to it in Hefychius, Γένλα, (explained κρέα, σπλάγγνα) is evidently for *Fένλα*, from whence *Venter*. And just after that, Γένλινοι (for *Fένλινοι*) οἰκεῖοι, which *Guietus* explains οἱ ἐνλος ὄντες. Then Γένλερ (for *Fένλερ*) κοιλία : *pro* *Γένλερ*, says *Salmasius*. So Γίλια (for *Fίλια*) ἰλία, the same with ἰη and ἰηξ, Lat : *vitek* : with us, *witby*. With the help of the digamma, and no otherwise, it is easy to conceive how ἰδον came to be used, contrary to the apparent form of all other aorists beginning with a vowel ; since it not only takes no augment, but even loses one of the times it had in εἶδω. But this difficulty vanishes at once, if we suppose it was originally *Fείδω*, whose second aorist was then regularly *ἔFιδον*, as ἔλιπον is of λείπω : and that, when this character was dropt, without any other letter in this word being substituted in its room, it was left from the Ionic *Fιδον*, ἰδον. The supposition that Homer's γένλο is for ἐνλο, with the digamma prefixed, is much favour'd by a passage in *Herodian* περὶ μεγάλου ῥήματος (in *Aldi Thesaur.* p. 205.) where he enquires πόθεν τὸ γένλο, and says it is ἐκ τοῦ ἔλω τὸ λαμβάνω, οὗ ὁ παθητικὸς ἐνεσῶς γὸ ἔλομαι, καὶ ὁ παρκαλιτικὸς ἐλόμην, γὸ γ' ἔλετο καὶ κατὰ συγκοπὴν αἰολικὴν ἔλλο, καὶ κατὰ μέθεσιν τοῦ λ εἰς ν δωρικῶς ἐνλο, καὶ πλεονασμῶ τοῦ Γ ἌΙΟΛΙΚῶΣ γένλο. From the manner, in which the Γ is here mention'd, it is probable the Æolic digamma is meant by *Herodian*.

In regard to the Γ appearing sometimes instead of F, Mr. *Bowyer* (*Postfc. ad Kust. de Verb. med.* 143.) thinks

ACCENT AND QUANTITY. 137

thinks this is not always a corrupt reading arising from the error of its transcriber, but sometimes proceeded from some affinity between the gamma, as pronounc'd by some nations, and the digamma : as from ἀγορά comes *forum*, from γαλή *felis* ; and what the French call *Galles*, we do *Wales* ; *guerre*, *war* *. This may have been the case sometimes. But undoubtedly in a passage cited above from *Apollonius* the γ is by a mistake of the copyist inserted for F, in γέθεν ; for *Apollonius* not two lines before says the digamma was used in this word, mentioning it by name, Ἀιολικὸν Δίγαμμα, and then gives an instance of it from *Alcæus* in ἀΐερ γέθεν : where we can have no doubt, but it should be Fέθεν.

The similar forms of letters (tho' the lines that compose them, considering their smallness, seem variously modified to as great a degree of diversity, as human wit and sagacity could possibly carry them) have yet, as is well known, miserably corrupted the text of ancient books. Thus the likeness between the small Roman *r* and *t* hath, I believe, corrupted the following passage of *Virgil* in his naval games :
Æn. v. 130.

*Hic viridem Æneas frondenti ex ilice metam
Constituit, signum nautis, pater, unde reverti
Scirent, et longos ubi circumflectere cursus.*

* So *Lipsius* “ Digammos à figura dicta, non a sono :
“ quamquam et in parte inclusus ille. Nam sæpe ubi
“ W duplex, G rescriptum reperies : ut *Wilhelmus Guil-*
“ *helmus, Waltherus Gualtherus* : de pronunc. c. xii.

By the insertion of *pater* here in the second line, the construction is embarrassed in a manner unknown to Virgil : the word itself is unnecessary, if not absurd : When it is joyn'd in construction with *Æneas* in the other parts of the Poem, it is generally close in position likewise : *Tum pater Æneas ; at pater Æneas ; &c.* Thus it is used in seventeen places : I can find but one, where they are disjoyned, *Æn.* viii. 28.

*Cum pater in ripa, gelidique sub ætheris ans
Æneas, tristi turbatus pectora bello,
Procubuit.*

Here however, tho' *pater* is separated, it yet stands first as in *pater Æneas* : and the sense of the word here is very emphatical. In like manner *pater* is closely joyned with *Anchises* in nine places, and separate but once, where the construction is however perfectly easy, *Æn.* iii. 610.

*Ipse pater dextram Anchises, haud multa moratus,
Dat juveni.*

On which account I suspect our common reading not to be Virgil's, and that he wrote it thus :

*Hic viridem Æneas frondenti ex ilice metam
Constituit ; signum nautis patet, unde reverti
Scirent, et longos ubi circumflectere cursus.*

The changing of two letters in *εναλίον* for two others of a form somewhat similar, will perhaps give the true sense of a passage in *OEdip. Col.* of Sophocles.

ACCENT AND QUANTITY. 139

phocles. *OEdipus* towards the close of that defence, which he makes for himself against Creon before *Theseus*, says “ My hands have indeed been guilty
“ of my father’s murder, but they were guided in
“ this by accident, perhaps by the Gods. Yet you
“ upbraid me with the whole of this, *before these*
“ *people.*”

Τοιαύτ' ἀνειδίσεις με τῶνδ' ἘΝΑΝΤΙΟΝ. v. 1057.

Thus he speaks, according to the present reading. But would not the conclusion here be much fuller, and more agreeable to the manner and spirit of Sophocles, were we to read

Τοιαύτ' ἀνειδίσεις με τῶνδ' ἈΝΑΪΤΙΟΝ.

“ And yet you injuriously charge me with the
“ whole of this, *innocent as I am.*”

In the same play, v. 1585.

ΣΤΡΕΨΑΝΤΑ χειρὸς τῆς ἀνικτήε βέλη.

What if instead of *στρέψαντα* here, which seems too weak a word applied to thunder, it were read

ΣΚΗΨΑΝΤΑ χειρὸς τῆς ἀνικτήε βέλη.

Σκηψίδε is often used particularly by the Tragic poets to express thunder, lightning, or storm; and by the best authors in general: see *D'orville ad Chariton.* p. 692. and *H. Steph. Thes. Gr. in V.*

Εἶκ

CHAP.



C H A P. V.

On the accent of the old Greeks. Some passages of Dionysius of Halicarnassus and Plutarch considered. The tones as well as times regarded by the ancients in their compositions. Importance of Accent to Harmony.

IN regard to the accents among the old Greeks (I do not here mean the marks or *virgulæ*, which we now see in the editions of their books, the introduction and use of which I shall consider in another place) that they did regularly raise and sink their voice on certain syllables, I cannot help thinking as needless to prove from passages of their own authors, as it would be to prove laboriously from *Plato, Aristotle, and Plutarch*, that they walked with their two legs, or saw with their two eyes. If they had a voice, with two or three different

ACCENT AND QUANTITY. 141

rent notes belonging to it in use, they could not avoid having accent *.

But in order to comply in some measure with the common expectation of readers on this subject, I shall just mention, that the present names of accents, tho' used more frequently by later Greek critics and grammarians, were by no means first invented by them to express a thing of their own discovery, but were well known to the Greeks of the earlier and purer ages. *Aristotle* we have seen above uses ὀξύτης in the accentual sense. He uses likewise the word προσωδία, as we do, in his *Poetics*, and *Elenchi*. *Plato* in his § *Cratylus* mentions the very words

* “ Quando has [accentuum Græcorum] notas ceperint apponere, non inquirō : res ipsa semper fuit.” *Dorvill. Crit. Vann. p. 333.*

§ Speaking of the etymology of some compounded words, he says, πολλάκις ἐπεμβάλλομεν γράμματα, ἢ δ' ἐξαιρέομεν — καὶ ἴσος ὀξύτητος μεταβάλλομεν. *Sæpe inferimus literas, aliasque eximimus — et acumina mutamus.* He then gives an instance of this in Διὶ φίλος· ἴο, τε ἔσρον ἀυθόθεν ἰώτα ἐξείλομεν, καὶ ἀντὶ ὀξείας ἴης μέσης συλλαβῆς, βαρῆαν ἐφθεγξάμεθα. *In Διὶ φίλος, alterum iota eximimus, et pro acuta media syllaba gravem pronunciamus.* Instead of Διὶ φίλος it was pronounced Δίφίλος, by leaving

words ὀξεῖα and βαρεῖα as regarding merely the accent of the voice. *Dionysius of Halicarnassus* speaks as distinctly of these tones by the names we now have of them, as he does of long and short quantity. “ Every
 “ word, says he, that is placed in a sen-
 “ tence, is not pronounced with the same
 “ intension of voice : one is expressed with
 “ an acute [on its last syllable] one with
 “ a grave, and one with a tone com-
 “ pounded of the other two. Of those
 “ that have these two tones, some have
 “ the acute and grave in close conjunction
 “ on the same syllable, which we then
 “ call circumflex : Some have them sepa-
 “ rate, each with its distinct proper power
 “ on different syllables. In dissyllables
 “ there is no middle place for acute or
 “ grave : in polysyllables of all kinds,

ving out one iota of διῖ, and giving the φι a grave instead of an acute. He then proceeds and gives an example in the word ἄνθρωπος of an opposite case, where some letters were added, and the tones likewise changed. ἄλλων δὲ τούναντίον ἐμβάλλομεν γράμματα, γὰρ δὲ ὀξεῖως βαρεῖως φθεγγόμεθα. Τούτο γίνουσι ἐν κὶ τὸ γὰρ ἄνθρωπων ἔνομα πέπονθεν. κ. γ. λ. *In aliis contra vocabulis addimus literas : et quæ erant acutæ, graviores pronunciamus, &c.* T. i. p. 399. edit. Serr.

“ there

“ there is a single syllable that has the
 “ acute, and all the others have graves *.”

U

I know

* Οὐ μὴν ἅπασά γε ἡ λέξις, ἢ καθ' ἐν μέρος ἰόντων λόγῳ
 ταττομένη τῆς αὐτῆς λέγεται τάσεως. ἀλλ' ἢ μὲν ἐπὶ
 τῆς ὀξείας, ἢ δὲ ἐπὶ τῆς βαρείας, ἢ δὲ ἐπ' ἀμφοῖν. τῶν δὲ
 ἀμφοτέρων τὰς τάσεις ἔχουσιν, αἱ μὲν κατὰ μίαν συλλα-
 βὴν συνεφθαρμένον ἔχουσι τῷ ὀξεῖ τὸ βαρὺ, ὡς δὴ περισπω-
 μένας καλεῖται· αἱ δὲ ἐν ἑτέρῳ τε καὶ ἑτέρῳ χωρὶς ἐκάτε-
 ρον, ἐφ' ἑαυτῆ τὴν οἰκίαν φυλάττον φύσιν. Καὶ ταῖς μὲν
 δισυλλάβοις ἔδεν τὸ διὰ μέγε χωρίον βαρύτητος καὶ ὀξύ-
 τητος· ταῖς δὲ πολυσυλλάβοις, οἷαί ποί' ἂν ὦσιν, ἢ τὸν
 ὀξὺν τόνον ἔχουσα μία ἐν πολλαῖς βαρέαις ἔνεσιν. *Dionys.*
 περὶ συνθ. τμημ. ια.

The word *τένω*, tho' in its general primary significa-
 tion it expresses extension every way, in *length* as well as
height, yet when used in a prosodical sense, is restrained
 to the signification of *height alone*; and so are its deriva-
 tives *τάσις*, *τόνος*, from whence the Latin *toni*, or *tenores*,
 and our *tones*. It is constantly used in this sense through
 the old musical writers. *Scaliger* gives an explanation of
 these words being used thus. *Hos omnes Græci τόνους vo-*
cavere, translata ratione à fidibus, quarum intentione aut re-
missione acutior graviorve redderetur vox. de caus. ling. Lat.
 ii. 53. But whatever was the reason of this word's par-
 ticular application to the *height* of sound, it certainly is
 so applied in fact. *ἐντονον* is explained in *Hesychius* by
ὀξύ. *Ἀνατένω* in *Stephens*, by *sursum extollo, erigo, sustollo,*
attollo; as likewise *ἐπιτένω* and *ἐντένω*. *metaphorice ab*
intentione arcus vel lyrae. Every one knows that the usual
 difference between a man's voice and a woman's consists
 in this, that the former uses lower, or deeper notes than
 the latter: what difference there is, is in the comparative
 height

I know he speaks in the same chapter, of the contrariety of accents to metre on some

height of the notes, not in the length. When therefore I find τόνος βαρῦς used to distinguish a man's voice from a woman's, I am certain that those two words refer only to high and low. This then I find in *Lucian*, in his εἰκόνες: he is there describing a fine voice, and says, πᾶς δὲ ὁ τόνος τῆ φθέγγματος, οἷος ἀπαλάτατος, ἕτε βαρῦς, ὡς εἰς τὸ ἀνδρεῖον ἠρμόσαι, ἕτε πάνυ λεπτός ὡς θηλυτάτος εἶναι. *Omnis vero tonus vocis mollissimus, neque gravis, ut qui virilis, neque valde tenuis ut prorsus muliebris esset.* Thus *Aristotle* applies ὄξύ and βαρῦ: διὸ καὶ ὄξύ, συνάμεως σημεῖον. καὶ ἔργον τὰ ἌΝΩ ἀδεῖν. τὰ δὲ βαρέα ΚΑΤΩ *Probl. sect. xix. & Physiog. c. 2.* As βαρῦς in Greek, so *gravis* in Latin, when applied to sound, signifies lowness: thus *Lucretius* uses it, iv. 549.

Quum tñba depresso graviter sub murmure mugit.

and *Virgil*, *Tum sonus auditur gravior, tractimque susurrant,*

where he is expressing the low humming of bees. So *Cicero de Orat. iii. 6.* *Est item contra quiddam remissione gravissimum, quoque tanquam sonorum gradibus descenditur.* From ἀίφα *tollo*, comes in like manner ἀρσις as opposed to θέσις on which *Scaliger* speaks thus; *Syllabæ igitur modus, quo tollitur in ea vox acutior, dicitur est à Græcis ἀρσις, rectè sicut. in alteram autem subeuntem cum demittatur vox, θέσις appellantur, minus commode: — quæ melius κατάθεσις dicta fuisset. — vel æquabilitatem vocis potius appellassent. unde etiam in musicis ὁμοτενεῖς quidam dicuntur tractus, in quibus ἀρσις est nulla.* See likewise the account of ἐπίτασις and

some occasions : and that passage hath been urged, as affording an invincible and con-

U 2

clusive

and ἀνεσις above in ch. i. So in *Priscian. in unaquaque parte orationis arsis et thesis sunt, velut in hac parte natura : ut quando dico natu, elevatur vox et est arsis in tu ; quando vero ra, deprimitur vox, et est thesis.* Nigidius (in *Gellius* xiii. 25.) speaking of the accent of the word *Valeri* in the genitive case, says “ *secunda syllaba superiore tono est, quam prima ; deinde novissima dejicitur. at in casu vocandi summo tono est prima ; deinde gradatim descendunt.*” The remark of *Gellius* himself upon this is, “ *summum autem tonum προσωδίαν acutam dicit.*” *Quintilian* when he speaks of a syllable being acuted, says, *acuta excitatur.* And the old Roman Philologist *Martianus Capella* calls the *tenores* or *tonos*, *fastigia et cacumina.* which perhaps should be read *acumina*, as being the word more often used—*Accentus* (says *Diomedes*) *quidem Fastigia vocaverunt, quod capitibus literarum apponerentur ; Alii tenores vel tonos appellant. Nonnulli acumina definire maluerunt.* Thus *Herodian* applies the word ἐγείρω to the acute. Ἐκ δὲ ἀνωσυμιῶν, αἱ μὲν ἐγείρουσαι τὴν ὀξεῖαν τὴν πρὸ ἀνω, ἐγκλιμασικαὶ καλοῦνται· αἱ δὲ μὴ ἐγείρουσαι, ὀρθόρονόμεναι. *Herod. περὶ ἐγκλιτ.* *Ex pronomibus, ea quæ acutum excitant ante se, enclitica vocantur : quæ vero non illum excitant, ὀρθόρονόμενα, i. e. rectum accentum habentia.* And so *Apollonius* in fifty places calls the acute διεγρηγερμένον ἶσον.

It should be remembered, that besides the *Arsis* of *Accent*, mentioned here by *Scaliger* and *Priscian*, there is another, that more frequently occurs in Grammatical writers, the *Arsis* of *metre*, relating to the elevation of the foot or hand at the beginning of feet, in order to mark the

the

clusive argument against the use of accents in general among the old Greeks. But if we consider this passage a little, we shall see how very unfairly it has been represented in relation to this subject. I allow then, that *Dionysius* doth complain of accents as subversive of quantity, on some occasions: but on what occasions? Why, when some unskilful composers of music (for in this place he is comparing the modulation of τῆς ὀργανικῆς τε καὶ ὠδικῆς μέσης with that of common discourse, the διαλέκτις μέλος) when they, I say, who set the Greeks odes to music, did sometimes join a long syllable to a short note, an acuted one to a grave note, and *vice versa*; who made (as he there * says) the

the division of their times in scanning. *Arfis igitur ac Thesis* (says Mar. Victorinus) *quas Græci dicunt, id est sublatio ac positio, significant pedis motum. Est enim Arfis sublatio Pedis sine sono: Thesis positio pedis cum sono.* Putsch. p. 2482. This raising of the foot in dividing the times should not be confounded with the Arfis of Accent, which signifies the elevation of Voice. The metrical Arfis often takes place on a grave syllable, that has the accentual Thesis. More will be said on this in another place.

* Ἡ δὲ ὀργανικὴ τε καὶ ὠδικὴ μῦσα — τὰς λέξεις τοῖς μέλεσιν ὑποτάττειν ἀξίαι, καὶ οὐ τὰ μέλη ταῖς λέξεσιν.
ὡς

ACCENT AND QUANTITY. 147

the words bend to the musical notes, and not the notes to the words. This he instances

ὡς ἐξ ἄλλων τε πολλῶν δῆλον, καὶ μάλιστα τῶν Ἐυριπίδου μελῶν, ἃ πεποίηκε τὴν Ἠλέκτραν λέγουσαν ἐν Ὀρέσῃ πρὸς τὸν χορόν·

Σίγα σίγα λευκὸν ἴχνος ἀρβύλης
Τιθεΐε, μὴ κλυπαίε.
Ἀποπρόβαί' ἐκεῖσ', ἀπόπροθι κοίτας.

Ἐν γὰρ δὴ τούτοις, τὸ σίγα σίγα λευκὸν, ἐστ' ἐνὸς φθόγγου μελωδεῖται, καί τοι τῶν τριῶν λέξεων ἐκάστη βαρεῖας τριάσεις ἔχει καὶ ὀξείας. Καὶ τὸ Ἀρβύλης ἔτι μέση συλλαβὴ τὴν τρίτην ὁμόφωνον ἔχει, ἀμηχάνου ὄντος ἐν ὄνομα δύο λαβεῖν ὀξείας, καὶ τοῦ Τιθεΐε, βαρυτέρα μὲν ἢ πρῶτη γίνεσθαι, δύο δὲ μετ' αὐτὴν ἐξύληνοι τε καὶ ὁμόφωνοι· τοῦ Κλυπαίτε, ὁ περισπασμὸς ἠφάνισται· μιᾶ γὰρ αἱ δύο συλλαβαὶ λέγονται τριάσει. Καὶ τὸ Ἀποπρόβαίε, οὐ λαμβάνει τὴν τῆς μέσης συλλαβῆς προσωδίαν ὀξείαν, ἀλλ' ἐπὶ τὴν τετάρτην συλλαβὴν καταβέβηκεν ἢ τριάσει τῆς τρίτης. *Quæ vero instrumentis cantuque aptatur Musa ——— dictiones concertui submittendas postulat, non vero concertum dictionibus : ut ex multis aliis patet, et præcipue ex hoc Euripidis cantico, quo in Oreste fecit Electram ad chorum uti :*

*Tacite, tacite, candidum solæ vestigium
Ponite, strepitum ne edite.
Abscedite hinc procul a lecto.*

Nam in his σίγα σίγα λευκὸν, uno vocis sono decantantur, etiamsi trium harum dictionum unaquæque suos habeat tam graves quam acutos accentus. Et vox Ἀρβύλης quoque in tertia syllaba eundem quem in media tonum habet, etsi nequit fieri, ut una dicitio duos habeat acutos. Ac vocabuli, Τιθεΐε, gravior

stances in some lines out of the *Orestes* of *Euripides* :

Σῖγα, σῖγα, λευκὸν ἴχνος ἀρβύλης

Τιθεῖτε, μὴ κλυπεῖτε.

Ἀποπρόβατ' ἐκεῖσ' ἀπόπροθι κοίτας.

Now, says he, "tho' it is impossible there
 " should be more than *one* acute in one
 " word, yet the word ἀρβύλης here is
 " made to have *two*, by having the same
 " tone on the middle and third syllable."
 Where are these *two*? not on the word,
 according to any pronunciation that would
 be assigned it by the patrons of accents, or
 by the common rules of them. by them it
 has but *one*, as *Dionysius* himself limits it.
 Where then were the *two*, which he ob-

gravior quidem prima fit syllaba, duæ vero sequentes acutum eundem habent. Vocabuli, κλυπεῖτε, circumflexus penitus obfcuratur : una enim duæ syllabæ intensione efferuntur. Et vox, Ἀποπρόβατ', non habet in media syllaba accentum acutum, sed usque ad quartam syllabam transfertur intensio tertiæ. I have here corrected the common Latin version, which in some places is faulty. In many other translations of passages from the Greek authors, which I have occasion to cite throughout this Essay, I have not thought it necessary to adhere to the common versions, but have often given a new one.

jects

ACCENT AND QUANTITY. 149

jects to? why, in the musical notes of these composers, who set these lines of *Euripides* to music, and in doing that gave as high a note to the last syllable of ἀρβύλης, as to the second: so that, according to these musicians, the word was accented thus, ἀρβύλης. So in κλυπέϊτε (says he) “the circumflex is by them quite destroyed: for by their setting the long syllable *πέϊ* to a note like that, which they assigned to the short syllable next to it, these two syllables of different accent and quantity are by them reduced to an equality. And in ἀποπρόβατε the middle syllable hath not the acute, which is carried to the fourth syllable.” But it surely is not carried to the fourth now; nor can be according to our modern accentuation. By that, ἀποπρόβατε is acuted on the middle syllable, in the very manner, which *Dionysius* here prescribes. The method then of accenting these lines in *Euripides*, remarked here by *Dionysius*, is as follows:

Σίγά σίγά λεύκον ἴχνος ἀρβύλης

Τιθεῖέ, μὴ κλυπέϊέ,

Ἄποπροβάι' ἐκεῖς' ἀπόπροθι κόϊλας.

Whether

Whether the giving of such tones to these syllables in music be really a fault, I pretend not to say : let musicians * themselves fettle

* However the common *Accent* of syllables might be regarded by the Greek composers of music, it seems to be acknowledged that the *Quantity* was duly observed. *Probabilior eorum est opinio, qui dicunt, toni seu vocis prolationem, syllabæ quantitatem semper sequi.* Thus writes the learned author of a piece *de Antiqua Musica Græca* printed at the end of the *Oxford Aratus* : And this he grounds on good authority, particularly on that of *Martianus Capella*. I know not any writer, that expresses the quality of lowness and height in sound, with more perspicuity and elegance, than *Capella*. *Constat omnis modulatio ex gravitate soni et acumine. Gravitatis dicitur, quæ modi quædam demissione mollescit : Acumen vero, quod in aciem tenuatam gracilis et erectæ modulationis extenditur.* Satyr. lib. ix.

The Author of a letter to Mr. *Avison*, concerning the Music of the Ancients, speaks thus of their observation of *Quantity*. “ The tunes, which were play’d to odes
 “ like those of Horace, must have been plain and simple,
 “ because of the speedy return of the same stanza, and
 “ because of the *Quantity* of the syllables, which was
 “ not to be violated, or at least, not greatly, by the Music.
 “ The modern Musicians, who have attempted to set such
 “ Latin or Greek Odes to music, have often too much
 “ neglected this rule of suiting the *tune* to the *metre*, and
 “ have made *long* syllables *short*, and *short* syllables *long*,
 “ and run *divisions* upon single ones, and repeated some
 “ of the words. In modern *Vocal music* we regard not
 “ this law, but perpetually sacrifice the *Quantity* to the
 “ modulation ; which yet surely is a fault, ——— If we
 “ had

settle that with *Dionysius*. I only mention the thing as a fact, which he censures, for being not only contrary to quantity, but the true accent of the language too. I have taken this particular notice of that passage in his works, because I know it hath, either with inconsiderate haste or wilful misconstruction, been alleged to shew that he objected to the use of accents in general pronunciation, whereas he there objects to the abuse of particular accents among musicians, who in setting their words neglected the ordinary quantity and accent.

After he has exemplified his assertion by particular instances, then follows the favourite passage of the enemies of accents ;
 ἢ μὲν γὰρ περὶ λέξεσιν ἑδενός, ἕτε ὀνόματῶν ἕτε ῥήματῶν βιάζεται τὰς χρόνους, ἕδὲ μετὰ λίθισιν·

“ had the old Musical notes which were set to any particular Ode or Hymn, that is extant, I should not despair of finding out the length of each note : for the *quantity* of the syllable would probably be a tolerable guide : and I would consent to truck the works of *Signior Alberti* for the tune that was set to *Pindar's*

Χρυσέα φόρμιγγ' Ἀπόλλωνος·”

X

ἀλλ’

ἀλλ' οἷας παρείληφε τῇ φύσει τὰς συλλαβὰς,
 τὰς τε μακρὰς καὶ τὰς βραχεῖας, τοιαύτας φυ-
 λάσσει.—“ Now prose, [which is not sub-
 “ ject to this perversion of musical com-
 “ poses] never violates nor transposes the
 “ quantity of any noun or verb; but pre-
 “ serves the natural quality of syllables
 “ both long and short.” These lines Dr.
 G. hath inadvertently twice quoted, with-
 out attending in the least to the context,
 as a proof against accents, and advanced
 them in the title of his book as the bul-
 wark of quantity; of which he is very
 tender and tenacious, tho' not so much as
 I am myself, as will appear in the follow-
 ing pages. Accordingly I should most
 readily reject the present accentual system
 in Greek, if it were really contrary to quan-
 tity, as hath been alleged. Whether it
 truly be so or no, will be further matter of
 enquiry in another place.

In regard to the point before us, can
 they, who have supposed the foregoing
 passage as a declaration against accents,
 imagine that such a very sensible man, as
Dionysius, could object to the accents of
 general

general pronunciation in one part of his treatise, and then contradict himself in another, where in the clearest terms he speaks of these very tones as contributing greatly to the harmony of language? Among the constituent parts of perfect writing or speaking, which he recites in his sixth chapter, he mentions these accents as such: *σχήματα πάντοια ἢ ΤΑΨΕΙΣ φωνῆς, αἱ καλεόμεναι ΠΡΟΣΩΔΙΑΙ, διάφοροι, κλέπτεσαι τῇ ποιικιλίᾳ τὸν κόρον.* “All kinds of rhetorical figures, and *different tones of voice, that are called accents, which by their variety insensibly beguile us, and prevent our being sated and fatigued by an irksome repetition of the same sound.*”

The same excellent author in another part of his rhetorical treatise, where he is giving some general directions for harmonious composition, says it must be diversified, and particular care be taken to avoid repetitions of words of the same number of syllables, of the same *tones*, or same quantity, placed near each other,

* μήτε ὀλιγοσύλλαβα πολλὰ ἐξῆς λαμβάνειν* (κόπλεται γὰρ ἡ ἀκρόασις) μήτε πολυσύλλαβα πλείω τῶν ἱκανῶν, μηδὲ δὴ ὍΜΟΙΟΤΟΝΑ παρ' ὁμοιοτόνοις, μηδὲ ὁμοιόχρονα παρ' ὁμοιοχρονοῖς. Now if the Greek *tones* and *times* had been the same, had there been no difference between the ὁμοιότονα and ὁμοιόχρονα, *Dionysius* would never have mentioned them as distinct, in a part of his book that required any precision. The two things are therefore certainly distinct: λόγⓄ and ὠντⓄ are ὁμοιότονα, tho' not ὁμοιόχρονα.

But farther ; these words of *Dionysius* shew not only that the tones and times were really distinct things, but likewise that the former were attended to as well as the latter in the σύνθεσις even of § prose :
a thing,

* Περὶ συνλ. ιβ'. Neque paucarum syllabarum dictiones multas ordine assumamus (nam inde offenduntur aures) neque plures ex polysyllabis quam necesse sit, neque quæ eundem accentum, neque quæ eadem tempora habent, prope inter se componamus.

§ *Aristotle* speaking of oratorical expression, says, διὸ ῥυθμὸν δεῖ ἔχειν τὸν λόγον, μέτρον δὲ μὴ. Ποίημα γὰρ ἔσται. Which *Cicero* (after having said, *Quis in rebus judi-*
candis

ACCENT AND QUANTITY. 155

a thing, of which many persons at present seem not to have the least idea.

Nor

candis acrior Aristotele fuit ?) translates, *is igitur versum in oratione vetat esse, numerum jubet.* Orator. § 51. Not but that well-turned prose will insensibly slide into a variety of metre. *Quintilian* says, it will do so unavoidably : and *Cicero* from *Theophrastus* says, that in most orations you may easily trace out pieces of Dithyrambic measure. *Longinus*, in his fragments § iii. has given instances of Epic and Ionic metre in *Demosthenes*. Many Iambic and Choriambic verses found in *Demosthenes* and *Isocrates*, are seen in the *Schol.* on *Hermogenes*, p. 386. Hexameters have been observed in the Gr. Test. *Matt.* xiv. 14. *Luc.* xxi. 18. *Jo.* xiii. 5. xvi. 28. xix. 39. *Tit.* iii. 2. *Jac.* i. 17. *Heb.* xii. 13. Pentameters in *Luc.* xiv. 30. *Heb.* xii. 26. *Tim.* vi. 16. It is well known that *Sallust* has begun his Jugurthine war, and *Tacitus* his annals with an Hexameter : and *Rychius* is so trifling as to think that *Tacitus* did it designedly, because *Sallust* had before him ; which no doubt was accidental in them both : as it will sometimes be in every prose writer. In all, regular and apparent verse is judged faulty by *Cicero*. But there certainly is a rhythm in prose, as well as in metrical writing. And this rhythm will present itself, without being sought, to a good ear : Among ourselves, in English composition, it seems to be industriously sought chiefly in Epitaphs, and other inscriptions. However, the attention to it should be in some degree concealed. It is perhaps too evident in parts of Mr. *Addison's* works: It should be perceived, but not stand forth too much, and offer itself as it were to view. *Aristotle* in the chapter of his Rhetoric, from whence I gave the passage above, states this briefly, precisely and clearly (lib. iii. c. 8.) τὸ δὲ σχῆμα τῆς λέξεως
δεῖ

Nor yet need we wonder at *Aristotle*,
Dionysius, and the best rhetorical writers
 laying

δὲ μήτε ἑμμετρον εἶναι, μήτε ἀρρυθμον· τὸ μὲν γὰρ ἀπί-
 θανον, πεπλάσθαι γὰρ δοκεῖ — τὸ δὲ ἀρρυθμον, ἀπέ-
 ρανθον. — (ῥυθμός ἐστιν, οὗ καὶ τὰ μέτρα τυητά) δὲ ὁ
 ῥυθμὸν δεῖ ἔχειν τὸν λόγον — ῥυθμὸν δὲ μὴ ἀκριβῶς·
 τοῦτο δὲ εἶναι εἰς μέτρον τῆ ἡ. *Formam orationis decet ne-
 que metrum habere, neque rhythmo prorsus carere. Quod enim
 metrum habet, fidem non facit : elaboratum enim videtur. —*

*Quod vero rhythmo caret, infinitum est. — (Rhythmus est,
 cujus et metra sunt segmenta) Quare Rhythmum habere oportet
 orationem, rhythmum vero non nimis accurate ; hoc autem fiet,
 si sit ad certum modum.* Prose here is to have Rhythm, but

Rhythm not elaborate and apparent. And on the same
 principles, since some kinds of Metre will slip into prose, that
 is best which is the least conspicuous there : for this reason
 the *Pæon* foot is recommended to Orators by *Aristotle* in
 the same chapter, on account of its being the least obser-
 vable, ὡς ἐπιλείπει λαμβάνειν ; the first *Pæon* - - - - for a
 beginning, the second (now commonly call'd the *fourth*)
 - - - - for a close. The whole of this subject is opened
 by *Cicero* in his *Orator*. The annotations of *Majoragius* on
 this passage of *Aristotle*, throw much light on the subject
 of Prosaic metre and Rhythm : but more particularly has
Quintilian illustrated every part of it, with a view to
 what had been written by *Aristotle*, *Cicero*, and all the ce-
 lebrated Rhetoricians before him, in his excellent chapter
de Compositione. Lib. ix. 4. The *Abbé Colin* in his re-
 marks added to his translation of *Cicero's Orator* has
 written judiciously on the same subject. The deficiency
 of the moderns, and great accuracy of the ancients, in
 oratorical numbers is well touched on by the elegant Mr.

Melmoth

ACCENT AND QUANTITY. 157

laying so great a stress, as they do, on accent, as essential to the perfection of composition. The importance of it is grounded in the very nature of things. For mere quantity, as hath been remarked above, containing in general only *two* measures hath not variety enough to constitute much harmony: but when we take accent into our account, that is, the compass of four or five notes, each of which is capable of two modifications in point of length, we have then eight or ten different modes of sound to form harmony out of their various combinations: These materials thus multiplied enlarge the foundation of harmony, and make it sufficient for any poetical or oratorical rhythm, which the human ear can require.

Those therefore, who in considering the numerosity of writings attend to quantity alone, regard only the inferior part of the subject before them. If they add to that

Melmoth in *Fitzosborne's Lett.* xxiv. But more particularly and fully has *Mr. Mason* considered this subject in regard to English compositions.

the

the confideration of accent, they will by those means, and no other, be proper judges of the whole, and (to use the words of one who had a quick sense of the powers of rhythm)

*Pleas'd shall they bear and learn the secret
pow'r*

*Of harmony in TONES and numbers hit
By voice or band, and various-measur'd
verse.*

Milton.

The ears of the ancients were nice to the highest degree of sensibility ; and were truly, as they are often called by the old writers themselves, *teretes et religiosæ, difficiles et morosæ, quarum est superbissimum iudicium*. Nor is there in these and the like expressions implied any censure, but rather commendation of this extreme accuracy. Cicero himself in his rhetorical works descends to several very minute discussions on the numerous construction of sentences, proceeding on such principles of refinement, as in some cases exceed almost the comprehension of our grosser sense. The

Roman

ACCENT AND QUANTITY. 159

Roman ear was exactly and scrupulously fine; but more particularly so was that of the Greeks; whose great attention to the nice harmony of their language is well observed and expressed by *Terentianus Maurus*;

*Artium parens et altrix Græca diligentia
est :*

*Literarum porro curam nulla gens atten-
tius*

*Repperit : * polivit usque finem ad unguis
extimum.*

If a fuller testimony in regard to the Greek accent is required from *Dionysius*, the following will probably appear so.

* *Plato* in his Etymology of words, which he gives in his *Cratylus*, where he accounts for the changes made by derivation or composition, frequently takes notice of the great regard which his Countrymen had to Elegance in every thing respecting language. In the word *Ποσειδῶν*, a change is said there to be made ἘΤΗΡΕΠΕΙΪΑΣ ἕνεκα. p. 402. Nearly the same remark is made on *Ἀθηναῶν*. p. 407. and on *Ἑρμῆος* p. 408. on *ἄστραπὴν* p. 409. on *δικαιοσύνην*, p. 412. On the word *φερόμεντα* he goes so far as to say : νῦν δὲ αὐτῆς ἐκκλίνουσι τὸ ὄνομα. ἘΥΣΤΟΜΙΑΝ περὶ πλείονος ποιόμενοι τῆς ἀληθείας. *Nunc vero illius descedunt nomen, elegantis et venustæ pronunciationis priorem habentes curam quam veritatis.* T. i. p. 404. Serran.

Υ

Τὰ

Τὰ γράμματα ὅταν παιδευόμεθα, πρῶτον μὲν τὰ ὀνόματα αὐτῶν ἐκμαίνομεν, ἔπειτα τὰς τύπας καὶ τὰς δυνάμεις, εἴθ' ἔτι τὰς συλλαβὰς καὶ τὰ ἐν ταύταις πάθη. καὶ μετὰ τῆτο ἤδη τὰς λέξεις, καὶ τὰ συμβεβηκότα αὐταῖς, ἐκλάσεις τε λέγω καὶ συζολὰς, καὶ ΠΡΟΣΩΔΙΑΣ, καὶ τὰ παραπλήσια τέτοις ||. “When we are taught

“ our letters, we first learn their names,
 “ then their forms, and powers ; and
 “ thus we proceed to syllables, and
 “ their affections or properties : after this
 “ to whole words, with their particular
 “ modes and qualities, I mean, the length
 “ and shortness of them, and their *accents*,
 “ with other things of the like nature.”

If this passage does not prove the existence of tones, their difference from quantity, their use and application in ordinary pronunciation and discourse, no passage of an historian can prove the existence of *Julius Cæsar*. The reader will see, by a foregoing passage cited from this author, that he probably here uses the word *προσῳδία* to signify the tone itself, not the mark. He will see likewise that the word *ἐκλάσεις* here

|| *περὶ συνθ. c. 25.*

ACCENT AND QUANTITY. 161

is applied to the length of sound, not the height; as ἐκλείνω likewise, when it refers to sound, signifies extension in length, tho' τείνω, ἐντείνω, ἀνατείνω, and ἐπιτείνω relate to height, as hath been shewn above.

From this passage it may likewise be infer'd, that the system of Greek accents was not so simple and obvious, as that of the Roman. The latter was so plain, as to be easily learnt without much instruction or exercise in reading. But in Greek the case was different. Novices in that language, whether children or strangers, were obliged to pay a more particular attention to the accent of it, as we may conclude from what is here said by *Dionysius Halic*: and by *Dionysius Thrax* as cited by * *Sextus*, “ Idem Thrax sex facit partes Grammaticæ: exercitatam in accentu lectionem, “ expositionem per tropos, &c.”

An argument has been drawn in favour of our accents from a passage † of *Plutarch's*

Y 2

lives

* c. 16.

† Θόρυβον ἐκίνησεν, ὡμνυε δὲ καὶ τὸν Ἀσκληπιὸν, προπαρ-
οξύνων Ἀσκληπιὸν, καὶ παρεδείκνυσεν αὐτὸν ὀρθῶς λέγοντα
εἶναι

lives of the ten orators, wherein it is said that *Demosthenes* was censured by some Athenians for certain peculiarities in his speech, among the rest *προπαροξύνων* the word Ἄσκληπιόν. This word *προπαροξύνων* has been generally understood, before Dr. G. undertook to explain it otherwise, to signify “acuting the antepenultima.” He rejects that sense as “too strict a one forced upon the word ;” and is therefore for taking off this restraint, saying it means “laying an uncommon stress upon the antepenultimate.” Now this expofitor in other parts of his treatise, by a particular *stress of voice* means the power of an acute. And if he means any thing else here, I wish he had made it known by some other word ; and at the same time had produced some authority for this new interpretation of *προπαροξύνω*. *H. Stephens* gives no other signification of it whatever, but the common accentual one. He cites

ἔναι γὰρ τὸν θεὸν ἥπιον· καὶ ἐπὶ τῷ πολλὰκις ἐθορυβήθη.
 “Tumultum commovit, jurabat vero per Æsculapium,
 “Ἄσκληπιον in antepenultima acuens, atque ostendit se
 “recte ita vocem efferre, Deum enim ἥπιον *mitem* esse.
 “Et ob hoc sæpe tumultum excitavit.”

no passage indeed, as authority for it; I suppose, because it had that sense *only*. But I could bring a hundred passages from Greek writers of good note, where the word is undoubtedly used with that meaning, and can have no other. One of the best Grammarians, who ever wrote, uses it thus, I mean *Apollonius*, who in his syntax p. 27. says τὸ Ἀρίταρχοι προπαροξύνηται. Again, the same Author, τὰ παροξυόμενα ἢ προπερισπώμενα, σύνθεσιν ἀναδεξάμενα, προπαροξύνονται· κῶυρος ἀκούρος, ἐπικούρος· δόλος, ἀδόλος· πλησίος παραπλήσιος *. And indeed Dr. G. admits the word in this sense, in many parts of his own book. Certainly *Eustathius* understood it so, in this very case of *Demosthenes*: for, as it happens, he has taken || notice of the same. ἡ ὀξύλησις τοῦ ὀνόμαλος

* *Diēiones in penultima acutæ vel circumflexæ, in compositione antepenultimam acuiunt*: κῶυρος, ἀκούρος, ἐπικούρος, δόλος, ἀδόλος· πλησίος, παραπλήσιος. p. 60.

|| *Ad II. p. 353. Edit. Basil. Vocis Ασκληπιῶς acumen in ultima aliquam in se difficultatem habet. Recte faciebat Demosthenes, cum, ut refert historia, acumen in antepenultimam rejiceret, diceretque Ασκληπίος.* See also *H. Steph. App. de Dial. Attic. p. 239.* There is a passage in *Photii Myriobibl.* where this story of Demosthenes is related in the same manner:

μαίος [Ἀσκληπιός] ἔχει ἀπορίαν· καλῶς ἐποίησε Δημοσθένης, ὡς ἰσορῆσαι, προπαροξύνων τὴν λέξιν, καὶ ἀναγινώσκων Ἀσκληπίος.

But if the foregoing passage of *Plutarch* should still appear questionable, in regard to our present system of Accents, the following must be admitted as indisputably confirming it. καὶ σὺν αὐτοῖς Ἑρμον, ἄνδρα ἰῶν Ἀθήνησιν εὐπαίδων· ἀφ' ἧ καὶ τόπον Ἑρμῆ καλεῖν οἰκίαν τῆς Πυθοπολίτας οὐκ ὀρθῶς

manner: Τῷ δὴμῳ θόρυβον ἐνεποίησεν, ὥσπερ καὶ ἐπὶ ἰῶ δεικνῦναι τὸν Ἀσκληπιὸν, χρώμενος τῇ φωνῇ προπαροξυλίως. *Ulpian's* remark on the artful mistake of *Demosthenes* in pronouncing the word μισθῶδες wrong, in his famous oration περὶ Σιλοῦ (Tom. ii. p. 488. edit. *Taylor*) is rejected by Dr. G. It is however certainly confirmed by the *Aldine* and some other editions, and some MSS of good Authority, as may be seen in Dr. *Taylor's* note on the passage (p. 679.) who there says, that some were of opinion, that *Quintilian* might allude to this very case in lib. v. 13. *Ita vero adversus omnes et recepta et non inhumana conquestio, si callide quid tacuisse, breviassse, obscurasse, distulisse dicuntur.* Where instead of *tacuisse* Dr. *Taylor* gives from the old copies *acuisse*. I mention this rather for the sake of this latter reading in that passage of *Quintilian*, than that I think *Ulpian's* observation of any consequence. On the contrary, I am very ready to say with Dr. *Taylor* "Ego profecto *Ulpiani* istud commentum non "valde probo."

ACCENT AND QUANTITY. 165

ἴην δευίεραν συλλαβὴν περισπῶνίαις, καὶ ἴην δόξαν ἐπὶ Θεὸν ἀπὸ Ἡρώος μελαίθηνίαις*.

How the Greek Tones are in their nature consistent, and in their modern application often inconsistent with Quantity, will be seen in another place.

* *Et cum illis Hérnum nobilem Atheniensem ; a quo locum Hermou-oeciam dicere Pythopolitas, qui parum recte circumfleant secundam syllabam, honoremque ad Deum Mercurium ab Heroe Hérmo traducant. Vit. Thef. p. 12. edit. Xyland. I am obliged to the excellent editor of *Lysias* and *Demosthenes* for directing me to this passage of *Plutarch*, together with that above from *Photius*.*



Post-

P O S T S C R I P T t o C H A P. V.

AMONG those Antients, who wrote on the Greek Tones, are found the names of the most considerable scholars of Antiquity. *Zenodotus*, the first Librarian of *Alexandria* under *Ptolemy Philadelphus*, is quoted by *Apollonius Alexandr.* (*Synt.* p. 167.) on the subject of accent.

Aristophanes Byzantinus (of whom more will be said in the next chapter) is refer'd to by *Apollonius*, and the *Scholiast* on *Aristophanes*, in a case of Accent.

The famous *Aristarchus*, scholar of *Aristophanes* above, (as appears from some Scholia publish'd lately by Mr. *Valckenaer* with *Ammonius*, on *Iliad.* E. 656. and from other *Scholia*) either publish'd his edition of Homer with accentual marks, or wrote upon accents. A particular remark of his on the tone of ἀμυγδαλή is in *Athenæus.* lib. ii. p. 53. and many others elsewhere.

Dionysius Thrax, scholar of *Aristarchus*, appears from *Sextus*, as cited above, to have consider'd this subject: even if what *Fabricius* hath publish'd as his, be spurious.

Tyrannio, who taught at Rome and was some time in *Cicero's* family, wrote περὶ Ὀμηρικῆς Προσωδίας. *Suid.* in V.

Trypho, a man of great character in the time of Augustus, wrote his Ἀγτική Προσωδία, so frequently cited

ACCENT AND QUANTITY. 167

cited by the following writers *Apollonius*, *Athenæus*, *Ammonius*, and others.

Abro, a scholar of *Trypho*, according to *Fabricius*, is cited on this subject by *Apollon. Syntax.* p. 130.

Herennius Philo (who lived under *Domitian*, according to *Fabricius*, tho' placed after the age of *Ammonius* by *Valckenaer*) has left remarks on the same.

Heraclides (who lived under *Nero*) wrote *καθολικὴν Προσῳδίαν*, which is quoted by *Ammonius* on the word *ῥῦν*, and by *Apollonius. Synt.* p. 326.

Seleucus call'd *Homericus* is quoted on the same subject by *Apollon. Synt.* p. 167.

Ptolemæus Ascalonita, before the time of *Ammonius*, by whom he is often cited on accent, wrote *περὶ Προσῳδιῶν* of the *Iliad* and *Odyffey*. *Ammon.* in *σαφυλί*.

Ælius Dionysius, (who liv'd under *Hadrian* according to *Pierſon* in præf. *Mær.*) hath a tract ſtill extant *περὶ ἐγκλινομένων λέξεων*, in the *κέρας Ἀμαλθείας* of *Aldus*. Remarks of his on accent are cited by *Euſtath*, and *Etymol. M.*

Ammonius, who liv'd in the time of *Hadrian*, and *Mæris Atticiſta* his contemporary, often explain words with remarks on their accents.

Nicanor of Alexandria, under *Hadrian* likewise, (*Suid.* in V.) is quoted in the Scholia, mentioned above as publish'd by *Valckenaer*, in a case of accent, on *Iliad.* Γ. v. 230.

Apollonius Alexand. *Dyscolus*, under *Hadrian* and *Antoninus* wrote, according to *Suidas* in V. *περὶ Ἰόνων καλῆναγκασμένων* two books; *περὶ Ἰόνων σκολιῶν* one; *περὶ προσωδίων* in general, five. His work *περὶ Ἰόνων* is refer'd to by himself in *Synt.* p. 135.

His son *Herodian*, as hath been mention'd before, wrote very largely on this subject. The 20th book of his *προσωδία* is cited by *Steph. Byzant.* in V. *ἄλαι*. This great work of *Herodian* was epitomiz'd by *Aristodemus*, according to *Suidas*. Another Epitome of it is still extant among the *Bodleian* MSS. 179. by *Theodosius*, who is known likewise to have commented on *Dionysius Thrax*. Dr. *Bentley* in his *Epist. ad Millium* p. 37. says he had read this *Epitome*. Besides his *καθολικὴ Προσωδία*, he wrote *ἀνόμαλος προσωδία* (see *Etymol. M.* in V. *ἀρ. αἶος*) *Ἀγτικὴ προσωδία* (see *Schol. ad Aristoph.* Aves v. 485, and *Etymol. M.* in v. *φωστιαμός*) likewise *Ὀμηρικὴ προσωδία* (see *Suidas* in v. *μεμνήσο*. *Etymol. M.* in v. *ἦδος*. and *Schol. Aristoph.* Aves v. 862.) And *Fabricius* lib. v. c. 7. mentions another still extant, unpublsh'd, *de tonis adverbiorum*. in cod. Barocc. 125.

Concerning the *καθολικὴ προσωδία*, Dr. *Taylor* in a letter of June 22. 1762, writes to me thus “ Some-
“ thing of this kind [i. e. visible Accentuation] I
“ think I discover in the *Anthologia*. Lib. i. Tit. 17.

Ἐπιθίε

Ἐυπιθίου Ἀθηναίου σίξαντος
τὴν καθόλου.

Ταυτολόγων κανόνων φῆυ πληθύος, ἢ δ' αἰδύλων
Ξυσμάτων, λεπτὸς γὰς ἐχάραξε δόναξ.

Ὅμματά μιν κέκμηκε, γένων, ῥαχίς, ἰνίον, ὤμοι.
Τῆς Καθόλου δὲ φέρω τὴν ὀδύνην καθόλου.

“ I need not acquaint you that this regards the
“ Grammatical work of *Herodian*, so often quoted by
“ the Ancients, and distinguished by the emphatical
“ name of Ἡ καθόλου, without the name of the Au-
“ thor. So it is in the *Schol. of Apollon. Rhod. i. 54.*
“ *Ἀμορῦσιο] γράφεται καὶ διὰ τῆς ε. ὡς Διονύσιος. ἔστι δὲ*
“ *πόλαμος Θεσσαλίας. προπεροζύνεται δὲ, ὡς ἐν τῇ ἢ τῆς*
“ *καθόλου, i. e. in the 8th book of Herodian's Universal*
“ *Profody.* Now *Eupithius*, the Scribe or Critic,
“ was employed ἐν τῷ σίξεν τὴν καθόλου. As the Gram-
“ matical books more particularly had accents, and
“ *σιγμα* is any point or mark in general, why should
“ not the employment of *Eupithius* be that of Ac-
“ centing *Herodian's* book? The business of mere
“ *punctuation* could hardly have occasioned that ex-
“ treme labour and fatigue complained of in the
“ Epigram. ——— *Herodian's* book, as it appears
“ to have been written near the reign of *Hadrian*
“ confessedly upon the subject of Accents, clearly
“ shews they had been settled and digested for some
“ time. Indeed every thing shews the antiquity of
“ them, and the authority of the present system.”

Pamphilus and *Philoxenus* are quoted by *Athenæus*
on the accent of a particular word, lib. ii. p. 52, 53.

Phrynichus, who lived in the time of *Antoninus*, in his *Eclogæ* has left observations on Accents.

Orus, of *Alexandria*, and nearly of the same age, wrote, according to *Suidas* in v. *περὶ διχρόνων, καὶ περὶ Ἑλληνικῶν μορίων*.

Athenæus, who lived about the same time, has many remarks on the same subject.

Of *Charax*, who is plac'd by *J. Vossius* among the Alexandrine Grammarians in order before *Herodian*, we have a piece, in the collection of *Aldus*, to this purpose:

Alexander Aphrodisiensis, of the same age, has left occasional observations on Accents.

Julius Pollux, who address'd his *ὀνομαστικὸν* to *Commodus Imp.* has left the like. See lib. ix. c. 2. In the following Ages several authors wrote either professedly or occasionally on this subject, as *Porphry*, whose work *περὶ προσωδίας* is cited by Dr. G. and mentioned by *Fabricius*. A MS. treatise of *Arcadius Antiochenus* *περὶ ἴσων* is commended by *Salmasius de modo usurarum*, p. 256. *Chæroboſcus*, of the fourth or fifth Century, has some pieces, publish'd by *Aldus* in his *κατὰ Ἀδώνιδος*, on this subject, and another, not publish'd, *περὶ προσωδιῶν* mentioned by *Fabricius* (lib. v. c. 7.) in *Cod. Barocc.* 116.

Olympiodorus, of the fifth century, may be added to this list. I must not here descend any lower thro' the later Ages to *Stephanus Byzant.* *Hesychius*, *Photius*,
Stobæus,

ACCENT AND QUANTITY. 171

Stobæus, Theodorus Prodromus. Js. and Job. Tsetzes,
&c. for I shall be told by some persons that I am here
carrying my reader *Inter inhumanæ nomina barbariæ*;
and plunging him in the very sink of barbarism,
from whence nothing but corruption is to be drawn.
However, the preceding names, that are found in
the purer ages, sufficiently shew the attention that
was constantly paid to the tones of their language by
the most celebrated scholars of Greece.



CHAP.



C H A P. VI.

On the introduction, use, and accidental abuse of the Greek accentual marks. Vindication of the character of Aristophanes Byzantinus. Accentual metre of Tzetzes. Character of the learned Greeks of the lower empire : and of some of their scholars. A Review of the History of the Greek language.

“ VETERES quidem Græci (says *
“ *Caninius*) accentus pronunciabant,
“ non scribebant. Quod ex *Elenchis* *Ari-*
“ *stotelis* potest intelligi.” The passage
of *Aristotle*, which *Caninius* means, is in
his third chapter *Elenchōn*, where he is
considering the several kinds of sophistry
used by disputants ; and says that “ those
“ ambiguities, which are occasioned by
“ the use of homonymous words, cannot
“ be so easily applied to perplex a contro-

* *Hellenism*, p. 98.

“ verfy,

ACCENT AND QUANTITY. 173

“ verfy, which is carried on between two
 “ persons debating and converfing toge-
 “ ther: becaufe the accent there deter-
 “ mines the fenfe of the word. But when
 “ the difpute is managed by writing on
 “ each fide, there the accent having no
 “ vifible mark to fix the fenfe, leaves an
 “ ambiguity and room for cavil, which
 “ would be avoided in ordinary dif-
 “ courfe *.”

Alexander Aphrodiſienſis comments very largely on this paſſage in his expoſition of the *Elenchi*; from whence I will tranſcribe a few lines, becauſe they contain a definition of *προσῳδία*, part of which was perhaps copied from him by *Laſcaris*, and from *Laſcaris* hath been given by diſin- genuous or ignorant writers, as the com-

* Παρὰ δὲ τὴν προῳδίαν ἐν μὲν τοῖς ἀνευ γραφῆς διαλεκτικοῖς ἔραδιον ποιῆσαι λόγον, ἐν δὲ τοῖς γεγραμμένοις ἢ ποιήμασι μᾶλλον. *Per accentum in iis, quæ voce sine scripto fiunt, disceptationibus non facile est dialecticis sophisticum sermonem facere: in scriptis autem vel poemate magis.* *Sophist. Elench. Lib. i. c. 3.* see also c. 21. and 23. In the seventh chapter where he speaks of *προσῳδία*, he uses the terms *ἀνιέμενος* καὶ *ἐπιθιγνόμενος ὁ λόγος*, as they are applied to accent and explained in the former part of this Essay.

plete

plete and perfect one of *Alexander* himself.

Alexander's words are these: § *πέμπει* τῶν περὶ τὴν λέξιν σοφισμάτων, ὃ περὶ τὴν προσωδίαν ἔστιν. ὅς τις μὲν ἐν τοῖς διαλεκτικοῖς λόγοις τοῖς μὴ γεγραμμένοις, ἀλλὰ λεγομένοις, ἢ ῥαδίως γίνεται ἐν δὲ τοῖς γε-

§ *Quintus cavillationis per verbum modus ad accentum pertinet. Qui quidem in sermonibus, non scripto sed voce factis, haud facile contingit: in scriptis vero sermonibus, et Homericis carminibus fieri potest. Dicitur vero ad accentum pertinere, quia tonus ille, ad quem canimus et verba facimus, captiosam ambiguitatem facit; nunc in hoc, deinde illo, aliasque alio loco positus. ——— in sermone mutuo coram habito, nunquam fallas si dicas "amica si aurum gerat, δημοσία sit." Deprehenditur enim quisvis loquens, cum accentu vocem proferens vel in penultima syllaba, vel etiam fortasse in antepenultima: Neque fallat unquam audientem, nunc in penultima eum ponens, deinde in antepenultimam transponens: semel enim cum dixerit, ostendit plane quod sensit. Quod si in scripto sit vox hæc δημοσία, nullum tonum palam habens, tum quidem captiunculam facit. See also Ammonius Herm. F. de interpretatione, p. 10. 43. 50. 52. Dr. Taylor has pointed out to me a passage in Hermogenes like the preceding in Alex. Aphrod. Ἡ μέντοι ἀμφιβολία καὶ ἀπὸ τῆς ὀνόματός ἐστι φανερά. Ἐστὶ γὰρ ἀμφιβολία, ἀμοιροβήσεις περὶ ῥηθόν, ἐκ προσωδίας ἢ διασάσεως συλλαβῶν γινομένη. Ἐκ μὲν προσωδίας, οἷον, ΕΤΑΙΡΑ ΧΡΥΣΙΑ Εἰ φοροῖη δημοσία ἐστὼ. Πεφώραταί τις φορέσα καὶ ἡ μὲν τὰ χρυσία φησὶν εἶναι δημοσία, προπαροξύτωνως ἀναγινώσκουσα τὸν νόμον. οἱ δὲ οὐ τὰ χρυσία, ἀλλ' ἀυθὴν δημοσίαν [sc. δημοσίᾳ] εἶναι, παροξύτωνως ἀναγινώσκουσαι. Hermog. p. 59. Edit. Crisp.*

γραμ-

γραμμένοις διαλεκτικοῖς λόγοις καὶ τοῖς Ὀμηρικοῖς ποιήμασι δύναται γενέσθαι. ὀνομάζεται δὲ περὶ τὴν προσωδίαν, ὅτι Ὁ ΤΟΝΟΣ ΠΡΟΣ ὈΝ ἌΙΔΟΜΕΝ ΚΑΙ ΤΟΥΤΟΣ ΛΟΓΟΥΣ ΠΟΙΟΥΜΕΘΑ, ποιεῖ τὸν παραλογισμόν· νῦν μὲν ἔτως, ἄλλοτε δ' ἄλλως ἢ καὶ ἀλλαχῆ τιθέμεν. — ἐν μὲν ὁμιλίᾳ καὶ διαλέξει, ἐκ ἀπατήσεως ποτὲ ὁ λέγων, ἘΤΑΙΡΑ ΧΡΥΣΙΑ ἘΙ ΦΟΡΟΓΗ ΔΗΜΟΣΙΑ ἜΣΤΩ. εἰληπῆται γὰρ ὁ λέγων παροξυτόνως τὸν λόγον ἐξενέγκων, ἢ τυχόν καὶ προπαροξυτόνως. καὶ ἐκ ἀνοσοφισαίτο ποτὲ τὸν ἠκροημένον, νῦν μὲν παροξυτόνως λέγων, νῦν δὲ εἰς προπαροξύτονα μεταλαμβάνων· ἀπαξ γὰρ εἰρηκῶς, ἐσήμανε τὸ ἑαυτῷ βέλημα. εἰ δὲ ἐν γραφῇ εἶη κείμενον τὸ δημοσια, ἐδένα τόνον ἔχον, τότε δῆτα καὶ τὸν παραλογισμόν * ἀπέκη.

From the foregoing passage in *Aristotle* (on which *Alexander* hath fully commented) it appears there was a dispute in

* There is a corruption in this passage, as it stands at present; perhaps it should be read thus, τότε δῆτα καὶ ὁ παραλογισμὸς ἀπέκη.

his time among scholars about the meaning of these two lines in *Iliad* ψ.

"Ἐφηκε ξύλον ἄων, ὅσον τ' ὄργυ' ὑπὲρ ἄιης,
Ἡ δρυὸς ἢ πεύκης, τὸ μὲν εἴ καλαπύθεται
ὄμβρω.

The sense of the second verse would be very different, according as it should be read with εἴ or εἶ, the former signifying *non*, the latter *ubi* or *cujus*; in which case there could have been no doubt, if the same marks had then been used, which we now have. *Aristotle* * says, that *Hippias'* de-termination

* Καὶ τὸν Ὅμηρον ἔνιοι διορθῶνται πρὸς τὰς ἐλέγχοντας, ὡς ἀτόπως ἔρηκόβια, "τὸ μὲν εἶ καλαπύθεται ὄμβρω" λέγουσι γὰρ αὐτὸ τῆ προσφάτια, λέγοντες τὸ εἶ ὀξύτερον. Καὶ τὸ περὶ τὸ ἐνύπνιον τῆ Ἀγαμέμνονος, ὅτι οὐκ αὐτὸς ὁ Ζεὺς ἔειπεν, "δίδομεν δέ οἱ εὐχος ἀρέσθαι," ἀλλὰ τῶ ἐνυπνίῳ ἐνετέλλετο δίδοναι. τὰ μὲν ἔν τοιαύταια παρὰ τὴν προσφάτιαν ἔστιν. *Elench.* I. These two cases are mentioned by him in another place: Κατὰ δὲ προσφάτιαν, ὡς περὶ Ἰππίας ἔλυσεν ὁ Θάσιος τὸ "δίδομεν δέ οἱ" καὶ, "τὸ μὲν οὐ καλαπύθεται ὄμβρω." *Poetic.* c. 25. This *Hippias*, we see, by the difference of Accent in the word *δίδομεν*, solv'd an objection, that was made by some of the Ancients against *Homer's* representation of the su-
preme

termination in favour of the negative & was at length agreed to.

In this manner many diligent persons have with learning and industry laboured to prove from passages of ancient authors and other strong testimonies, that these marks of accentuation were not known to the old Greeks §. And they have, I think, proved it satisfactorily: which yet perhaps they might have done as clearly by a

preme Deity. In the commands, which Jupiter gave the Dream in order to deceive Agamemnon, there were these words, *δίδομεν δέ οἱ εὖχος ἀρέσθαι* (which by the By do not appear in our present copies of Homer.) These, if we understand *δίδομεν* in the sense of *damus* or *spondemus*, make the God guilty of a lie. Many of Homer's readers were much offended at it, and *Plato* in his second book *de Repub.* makes it matter of reproach against the Poet. But *Hippias* cleared up the difficulty, by saying, that *δίδομεν* was not to be taken in the indicative sense with the accent on the antepenultima, but in the infinitive, for *διδόμεναι*, acuted on the penultima *διδόμεν*. And then the God says, imperatively, "give or promise him success." This proves two things: both the non-existence of visible accentuation in the time of this *Hippias*, and the propriety of our present accenting the *Ionic* infinitives in *μεν* on the penultima.

§ *Hennin.* from Sect. 38. to 58. See also *Gul. Canter. Syntagm.* de rat. emend. Gr. Auct. c. 6. *Politian. Miscell.* c. 58 et 60.

shorter way *, I mean by this plain argument, “ that such helps and directions in the pronunciation of a language of any country are not § requisite in writings, drawn up in the vernacular tongue of that nation for the use of its natives : who must be supposed not to want instruction in that respect. An author in general, when he writes in the language of his countrymen, and for their perusal, need not any more affix such marks for the regulation of their voice, than a poet in particular need mark the quantity of his syllables : because in both cases such a practice would be altogether needless. When a language is to be taught and explained to persons ignorant of it, either children or foreigners, then indeed such helps become necessary. And such we see now used in grammars and dictionaries of modern languages, but not uniformly in the ordinary writings of them. Such exactly was the case with the Greeks. When their language became,

* This might have saved *Henninius* the pains of writing many pages. *Seet.* 2—8.

§ *Hennin.* acknowledges this. *Seet.* 16 — 19.

what

what it was for several ages, the favourite one of foreigners, then those persons who particularly studied it with a view of illustrating and making it more generally known, did, in order to facilitate the instruction of others, wisely and properly enough apply marks of direction for that purpose. Whether these marks were invented by a Grammarian, or only borrow'd by him from those of Musicians (as is supposed by * *Vossius*) is of little consequence in the present question. It is not the *derivation*, but the *application* of them solely, in which we are concerned. As likewise, whether they were then used by Grammarians in the same form § with those we now have, is equally insignificant. Marks themselves are quite arbitrary : and if they are but faithful, are good. But whatever *signs* or characters grammarians either borrowed or

* P. 140. and *Hennin.* p. 26.

§ If that MS. of *Dionysius Thrax*, which is cited by Dr. G. (p. 67.) is authentic, we there have a description of the marks from a scholar of *Aristarchus* (for so this *Dionysius* was) which appear from thence to have been nearly the same with those used at present. See *Append. ad Dissert. Westen.* containing a few observations on this MS. of *Dionysius*, communicated by *Magliabechi*.

devised

devised on that occasion, the *thing* signified by them, *i. e.* the particular rise and fall of the voice, was the same, not invented by them, but existing always before them (as much as speech was * before any characters were formed) and only pointed out by them in a certain determinate manner.

This then was done to ascertain to foreigners the due elevation and depression of their voice on certain syllables. But it will be asked perhaps, why was not the same method of some visible mark requisite to direct them likewise in the continuance of it, that is, to fix and settle the quantity as well as accent. The reason, I suppose, is, that the quantity of syllables did in a manner point out itself even to strangers, who did but know the power of the Greek letters. Their long and short vowels, and diphthongs, and the position

* The *Spaniards*, when they first became acquainted with *America*, could not find that the inhabitants ever had any letters among them. And yet no one will suppose they had no language. They had a regular civil establishment, and were in many respects a very sagacious people. One of the royal family of *Peru* became afterwards a good writer in *Spain*.

even

ACCENT AND QUANTITY. 181

even of dubious ones before consonants would readily enough, with but little direction, mark the quantity of syllables. Had these accentual notations been introduced before the addition of H and Ω to the Attic alphabet, and the use of diphthongs; such a circumstance might perhaps have given some reason to think that these signs were intended to mark quantity. But since the distinct characters of H and Ω were added by *Simonides* near CCC years before the time of *Aristophanes* the inventor of the accentual *virgulæ*, and the quantity of the Greek language was for that and other reasons more obvious perhaps than the quantity of any other language whatever, it is almost absurd to suppose, that these *virgulæ* were applied to so needless an office. The same kind of direction therefore, which accent required, was not wanted to teach quantity.

Agreeably to what is here said, we are told that the person, who introduced the signs of accentuation, was * *Aristophanes*

* See *Salmasii* Epist. ad *Sarravium*. This *Aristophanes* is placed by *Suidas* in the 145th olympiad, about 200 years

nes of *Byzantium*, a grammarian, and superintendent of the *Alexandrine* library, who flourished under the *Ptolemys*, *Philopator*, and *Epiphanes*, and devised them for the use of his scholars: “not (says the “learned *Montfaucon* *) that the Greek
“ language

years before Christ. *Vitruvius* in præf. lib. vii. places him under *Ptol. Philadelphus*.

* “*Aristophanes Byzantinus προσφθίων* five accentus excogitavit, Non quod ad illam usque ætatem Græca lingua accentibus et spiritibus caruerit : nulla enim potest lingua fine accentu et spiritu pronuciari. Sed quod ille ea, quæ usus magister invexerat, ad certas normas et regulas deduxerit, signa et formas invenerit, quo loco essent constituendi accentus, docuerit.” *Montf. Palæog. Græc.* p. 33. I make this *Aristophanes* the introducer of accentual marks, on the authority of *Salmasius*, *Huetius*, and *Montfaucon*. They say not, whence they learnt this. Their authority is however great : especially as their account well agrees with the *time*, when we might naturally look for their introduction. The conjecture of *Baillius* is not an improbable one, who supposed they were first used somewhat before *Cicero*’s time (*Baill.* apud *Scot.* p. 791. See to the same purpose *Muncherus* de origin. Accent. and *J. C. Albrecht* de constitut. ling. Græc.) But this matter would probably be clear’d up, upon consulting *Arcadii Grammatica* (mention’d among the unpublisch’d Greek Grammarians, by *Fabricius* lib. v. c. 7.) Ἀρκαδίου περὶ τόνου τῶν ὀκτώ μερῶν τοῦ λόγου, καὶ περὶ εὐρέσεως τῶν προσφθίων, καὶ περὶ ἐγκλιόντων, ἐν ᾧ καὶ περὶ πνευμάτων, καὶ χρόνων. in *Cod. Colbert.* 3123. I take the word προσφθίων here to mean the *mark*, not the *tone* : otherwise I cannot see
see

ACCENT AND QUANTITY. 183

“ language before his time was without
 “ *accent* or *spirit* ; for no language can be
 “ pronounced without them : but that he
 “ brought under certain rules those sounds,
 “ which practice had before introduced ;
 “ that he invented signs and characters
 “ for them, and shewed where they were
 “ to be placed.” This man was not the
 first, that observed the accents of the
 Greeks, or gave them their name, *προσω-*
διαί, tho’ he first gave the visible notation *.
 The same tones with the same name *προσω-*
διαί are mentioned, as hath been seen be-
 fore, by *Aristoxenus*, who lived at least an
 hundred years, and by *Plato*, who lived
 not less than one hundred and fifty, before
 him.

This *Aristophanes*, who by *Vossius* is con-
 temptuously called *literator*, an *insignificant*

see how it can be joyned with *ἔυρεσις*. For you can
 no more say *ἔυρεσις τῶν Τόνων*, than you can *ἔυρεσις*
τῆς φωνῆς, or “ the invention of seeing, and breathing,
 or *Sancho Pança’s* invention of sleeping.

* *Herm* : *Hugo* says that *Phercydes*, master of *Pythago-*
ras, did DC years before Christ give the first marks, and
 thinks he has authority for this from *Diog. Laertius*. (c. 27.
de prima scribendi origine.)

B b

petty

petty teacher, is by *Suidas* termed Γραμματικός; which *Vossius* very well knew was an honourable appellation among the ancients; not being then restrained in its sense, and implying, as it does at present, a person employed in considering or teaching the inflexions and construction of words, and attending merely to the *minutiæ* of language, but one comprehending within the compass of his studies every thing relating to polite literature. “*Literatum a literatore distinguunt, ut Græci Grammaticum à Grammatista, et illum quidem absolute, hunc mediocriter doctum existimant.**” We are not therefore to wonder at the best Greek writers, *Aratus*, *Apollonius Rhodius*, and *Callimachus* being called, as they were, Γραμματικοί.

* *Sueton. de illustrib. Gram.* And thus *Quintilian* understands the word *Grammaticæ*; “*Cum præter rationem recte loquendi, non parum alioqui copiosam prope omnium maximarum artium scientiam amplexa sit.* lib. ii. c. 1. Ἀνίσταρος δὲ τις Γραμματικὸς Γραμματικὴν αἰσὴν ὠνόμασεν παρὰ τὴν γνῶσιν τῶν γραμμάτων. Γράμμα α δὲ καλεῖται ἢ τὰ συγγραμμάτα ἢ τὰ ἀπομνημονεύματα πάντα ἢ λογικὰ ἐπιτηδεύματα. *Schol. Dionys. Thracis apud Valcken. Animadv. ad Ammon.* i. c. 13.

Other

Other circumstances related of him by *Suidas* make it very unlikely, that he should have been such a mean inconsiderable man, as *Vossius* represents him: he is said by *Suidas* to have been the son of *Apelles*, ἡγέμενος στρατιωτῶν, a military officer of rank; and to have been the scholar likewise of three eminent men *Callimachus*, *Zenodotus*, and *Eratosthenes* *. This very ill agrees with the appellation of *literator*. Such misrepresentations of one scholar are very unworthy of another. Especially since this person, by *Vossius*' own account, introduced nothing inconsistent with quantity and true rhythm, which he supposes was not injured by accentuation till the age of *Antoninus* or *Commodus*, that is, till near four hundred years after the time of *Aristophanes*. This man, by contributing to the establishment and perpetuation of the genuine Greek pronunciation (which he did according to the con-

* *Eratosthenes* is said by *Suidas* to have left, when he died, μαθητὴν ΕΠΙΣΗΜΟΝ, Ἀριστοφάνου τὸν Βυζάντιον. in v. Ἐρατοσθένης.

cessions of *Vossius* himself) did by this general convenience and direction of tone, which extended itself to every part of the language, do more real service to the cause of rhythm and harmony, than if he had written fifty treatises “*de Poematum cantu, et viribus Rhythmi.*”

But farther, this same *literator*, *Aristophanes*, was the person, who invented and first made use of punctuation : which every one will acknowledge to be a thing of extreme utility. Before his time the words were written *uno ac perpetuo ductu*, the letters of the same and of different words at exactly the same distance, without any mark of a pause, to distinguish either sentences, or members of sentences, or words from one another. This would be even at present very inconvenient to a common reader ; but much more must it have been so then, when writers made use of but one set of letters, all large capital ones : for small * ones were not invented, according to

* “*Literæ unciales observantur in libris omnibus ad nonum usque sæculum.*” *Palæog. Recens.* p. 12.

Montfaucon's

Montfaucon's account, 'till some hundred years after. The merit therefore of this single invention * of punctuation I should not

* *Huetius* in a passage, where he is mentioning the punctuation in old copies with capitals, speaks of it thus:
 “ Triplici punctorum situ orationis distinctio omnis ab-
 “ solvitur, collocato puncto vel ad summum literæ, vel
 “ ad medium, vel ad imum. Positura prior, quæ est ad
 “ summum literæ, sententiam perfecte claudit, ut nihil
 “ præterea ad ejus absolutionem Lectoris animus requirat.
 “ Alter situs ad medium literæ, sententiam quidem clau-
 “ dit, sed non perfecte; ut ad explendum lectoris ani-
 “ mum et absolvendam penitus sententiam aliquid præ-
 “ terea desideretur, et ejusdem fere sententiæ commata
 “ dividit. Infima vero positura morulam interponit
 “ quandam, dum lector spiritum ducat, et diversas ejus-
 “ dem sententiæ partes una connexionione aptas inter se et
 “ conclusas distinguit. Prioris generis punctum, τελεία
 “ σιγμαῖ ἀpellatur ab antiquis Grammaticis; secundi
 “ μέση; tertii ἑποσιγμαῖ. Atque id inventum ad orationis
 “ nitorem excogitatum, Aristophani Grammatico acceptum re-
 “ fertur. Quod cum ipse hoc tempore reperisset, quo li-
 “ teris quadratis et majusculis vulgo scribebatur, aptissimus
 “ fuit et utilissimus σιγμαῖ illarum usus, quod literarum
 “ amplitudo intercapedinem observatu perfacilem tres
 “ inter punctorum sedes constitueret.” *Dan. Huet. præf.*
ad Orig. comment. See also *Montf. Palæog. Gr.* p. 31, 32.
 The same thing is related of *Aristophanes* by *Salmasius*, and
 explained at length by him in his Epistle to *Sarravius*.
 Both he and *Huetius* take notice of the change that was
 made in the form of these σιγμαῖ afterwards, when in-
 stead of the great square capital letters the smaller round
 ones

not scruple to prefer to that of the best critical or grammatical treatise, that was ever written, not excepting even *Aristotle's* and *Quintilian's* great rhetorical works : which though admirable performances, are not of that general convenience and extensive utility, as the simple marks of punctuation. And indeed, in most cases, even a slight invention of something new is of more service and importance to the world, than a considerable improvement of what is old. This *Aristophanes* is, I believe, the person meant by *Thomas Magister* in his life of *Pindar*, prefixed to that poet's works in the Roman edition of *Calliergus* ; where it is said that the ode beginning with ἀριστον μὲν ὕδωρ was placed the first in order

ones were introduced. But this occasioned only a different modification in the characters of punctuation ; the thing itself, with its application to the division of sentences, which we have at present, is the same, derived from *Aristophanes*. The same account of the use of the first σιγυαὶ is given by *Diomedes*, who wrote before the introduction of small letters. But as he had no occasion in that place, where he mentions them, to speak of the inventor of them, I rather chose to give the whole in the words of *Huetius*.

ὑπὸ Ἀριστοφάνους, τῷ συντάξαντι * τὰ Πινδαρικά. *Varro* || speaks of him as a person of very great erudition. By *Cicero* he in conjunction with *Callimachus*, is considered as holding the same high rank in general literature, which *Hippocrates* did in physic, *Euclid* and *Archimedes* in geometry, *Damon* and *Aristoxenus* in musick §. So very different was the opinion which *Cicero* had con-

* This circumstance mentioned by *Thomas Magister*, joined to what is said of him by *Dionysius* in his twenty second, and twenty sixth chapters περι συνθ. gives reason to think, that the disposition of Pindar's poems, and adjustment of his verses was settled by this *Aristophanes*. *Dionysius* speaking of the κῶλα, divisions of sentences in prose, says, κῶλα δέ με δέξαι νυνὶ λέγειν, οὐχ οἷς Ἀριστοφάνης ἢ τῶν ἄλλων τις μετρικῶν διεκόσμησε τὰς ᾠδὰς. and in his last chapter, on that fine elegiac fragment of *Simonides*: γέγραπται δὲ κατὰ διασολὰς, ἐχ ᾧν Ἀριστοφάνης ἢ ἄλλος τις κατεσκεύασε κῶλον.

|| *De ling. Lat.* lib. v. sub. init. lib. viii. p. 103. ix. p. 140. edit. *Scal.*

§ “ An tu existimas, cum esset *Hippocrates* ille Cous, “ fuisse tum alios medicos, qui morbis, alios qui vulneribus, alios qui oculis mederentur? Num Geometriam “ *Euclide* aut *Archimede*, num Musicam *Damone* aut *Aristoxeno*, num ipsas Literas *Aristophane* aut *Callimacho* tractante, tam descryptas fuisse, ut nemo genus universon complecteretur, atque ut alius aliam sibi partem, in qua “ elaboraret, reponeret?” *De Orat. lib.* iii. 33. On which passage *Strebæus* remarks “ *Aristophanes Byzantius*, “ discipulus

ceived of this eminent scholar, from that which *Vossius* expresses, when he applies to him

“discipulus Callimachi et Zenodoti et Dionysii cujusdam, adeo profecit in literis, id est, in arte Grammatica quæ nomen habet à literis, ut nihil artis ejus ignoraret.” He is mentioned by several writers, after Cicero as a man of great note. *Pliny* calls him *celeberrimus in arte Grammatica*. Hist. lib. viii. c. 6. *Athenæus* speaks of him as a celebrated Person. In *Charisius de Analogia* he is mentioned as the master of the great *Aristarchus*, as he is likewise by *Suidas* in V. Ἀρισταρχος. He is by *Quintilian* joyned with *Aristarchus*. “*Aristarchus et Aristophanes Poetarum judices*” lib. x. c. 1: And so he is in the *Scholia* *Ψευδάνυμα* of *Didymus* on *Homer*: κατὰ τὸν Ἀριστάρχου καὶ Ἀριστοφάνους δόξαν, Il. A. 5. See also *Sch. Odys.* Ψ. 296. B. 190. To him, in a case of Accent, we are referred by the *Scholiast* on *Aristophanes nub.* v. 1149, on the word ἀπαιόλη, where it is said, Ἀριστοφάνους ὀξύνεσθαι φησι τὴν ἐσχάτην, ἀπαιολή. and by *Apollonius* in his *Syntax* lib. iv. cap. 2. p. 304. διὰ τοῦτο οὐδ' οἱ περὶ τὸν Ἀριστοφάνην ἠξίωσαν βαρύνεσθαι τὰ μόρια κατὰ τὴν Αἰολίδα διάλεκτον. *Ammonius* cites him in V. Ἀρρώσος, and Γέρων (see *Valcken.* Animadv. lib. i. c. 12. and *Athen.* lib. ix. p. 375.) A Piece of his I find mentioned by *Dr. Taylor* (*Lect. Lys.* c. 2.) by the name of παραλλήλοιν Μενάνδρου τε καὶ ἀφ' ᾧν ἔκλεψεν ἐκλογαί. Another of his, call'd ἐξήγησις Λακωνικῶν is mentioned by *Hesychius* in V. περέακος. He is cited by *Harpocration* in V. ἔργα νέων προκῶνια. He is call'd ὁ ἐέλγιστος Ἀριστοφάνους by *Porphyrus* in *Quæst. Hom.* c. 8. In the *Schol.* on *Hermogenes* (p. 38.) there is a pretty compliment of his to *Menander*,

him the degrading name of *literator*. On the whole, in regard to this man's real character and merit, I cannot help repeating what is said above, and declaring even more, that posterity hath been more truly and essentially benefited by the ingenuity of this learned Greek, than by the writings of any one profane author of antiquity.

— ὦ Μένανδρε κ' εἶε,
Πότ' ἔρος εἶρ' ὑμῶν πότ' ἔρον ἀπεμιμήσατο;

The *Scholias*t on *Apollonius Rhod.* iv. v. 973. V. ὀρειχάλκοιο κ' Ἀριστοφάνους δὲ ὁ Γραμματικὸς σεσημέωσαι ἴσ' ἴσ'. He is quoted by the *Schol.* on *Eurip. Orest.* v. 713. 1043. 1292 (edit. *King*) in such a manner, as would induce one to think that he gave an edition of *Euripides*, as he probably did of *Homer*. See likewise the *Schol.* on *Hippol.* 172. 612. *Eustathius* very often cites him, with the name of his particular works: περὶ ὀνομασίας Ἑλλήνων p. 772, 1720, 1752. περὶ συγγενικῶν ὀνομασιῶν p. 648. περὶ καινοτέρων λέξεων 279. γλῶσσαι, 150, 217. edit. *Roman*. His *Διόρθωσις Ὀμηρικῆ* seems to have been much esteemed. The little pieces of his writing now extant are, an Argument in Iambic verse to the *Ædipus Tyrannos*: one in prose to the *Antigone* of *Sophocles*, and *Medea* of *Euripides*; and another in verse to the *Plutus* of *Aristophanes*. His Epitome of *Aristot. de Animalibus*, and remarks on *πίννακας* of *Callimachus* are mentioned by *Fabric.* Bib. Gr. lib. iii. c. 6, 19. *Meursius* in *Bibl. Græc.* *Ionsius* de script. Hist. Philosoph. *Valckenaer* ad *Schol. Phoen.* p. 691. and *Kuffer* on *Suidas* mention some other works of his.

C c

These

These marks were used by his successors at * *Alexandria* for the same purpose, to which they were applied by the inventor : but in general were omitted by writers and transcribers (the grammarians only excepted, for which the reason is assigned above) down to the § seventh century after Christ.

Even the grammarians in those ages seem not universally to have used them. In the gradual compilation of *Hesychius'* lexicon (as it is generally now imagined to be the work not of any one man, but to have grown to its present size by the detached collections of many, from time to time added to it) the accentual marks

* Emericus Schola Alexandrina, cui curæ fuit Græcæ loquelæ nitore et elegantia : tum primum fortasse tonus vocis et inflexio apicum et signorum usu regi cæpit. *Taylori Comment. ad Marm. Sandv.* p. 9.

§ *Montf. Palæogr. Græc.* p. 33. In pag. 219. he produces a Gr. MS. of *St. Paul's Epistles*, of the viith Century, with Accents, and those cœval with the text. This is perhaps the oldest book of that sort. He just before produced one somewhat older, with the Accents added by a later hand, though not much later.

seem

seem not to have been constantly used. Many homonymous words are explained there in their different senses under one article : as ελω is explained by κατεχω, ελασω. Had accentual signs been then attended to, that word would probably have made two articles, thus: ἔλω, κατέχω. ἐλώ, ἐλάσω. and so in several words. Though in others again the senses are distinguished according to the accent, as ἐρώϊος, ἄϊμα. ἐρωϊός, φθαρίεις. εἶος, ἰόξον. εἶος, ζώνη, περιουσία. *Hesychius* himself is supposed to have lived at the latter end of the fifth, or the beginning of the sixth century. But though the use of these marks was not universal in the centuries immediately before and after Christ, yet it was general enough to be known by all scholars; and therefore we cannot be surprized to find one so early as *Gellius* speaking of them as mentioned by the *Ancients*, the *Veteres docti* before him. “ Quas Græci προσωδίας dicunt, eas veteres docti tum notas vocum, tum moderamenta, tum accentuunculas, tum vocationes appellabant *. By

* Lib. xiii. c. 6. *Gellius* lived about thirty years after *Quintilian*. In *Quintilian*, I know not that the Greek marks

Veteres docti Gellius means those Grammarians, some of whom we at present know to have written on this subject. After *Aristophanes* himself, (who probably used the marks in his editions of Greek authors, as that of *Alcæus*, which * *Hephæstion* ascribes to him) after him *Trypho*, who in the time of *Augustus* wrote his Ἀλτικὴ προσωδία, does in that work speak of the Accents of certain words in such a manner, as is unintelligible but on the supposition that the copies of those Authors, to whom he refers, had the accentual marks. When he says § that τᾶς had its last syllable circumflexed

marks of accentuation are mentioned, though the accents themselves are, “ *Tenores* (quos quidem ab antiquis dictos “ *tonores* comperi, ut videlicet declinato Græcis verbo, “ qui τόνους dicunt) vel *accentus*, quas Græci προσωδίας “ *vocant*” lib. i. cap. 5.

* P. 74. Edit. *Pauw*. In the chapter περὶ Σημείων, he mentions τῆ Ἀλκαίῃ τὴν Ἀριστοφάνειον ἔκδοσιν : and to this edition of *Alcæus* by *Aristophanes*, it is probable that *Eustathius* appeals in a passage cited above (p. 90, in the note) on the accent of Ἄλρευς. Ἄλρευς εὐθέα παρὰ Ἀλκαίῳ ἐνρέθη, καὶ Σεβαρῶν Ἰωνήλαι, ὡς Ἀιολικόν.

§ *Athenæus*. p. 397. edit *Casaub*. It is remarkable that *Athenæus* speaking of the accent of τᾶς, from
Trypho,

ACCENT AND QUANTITY. 195

flexed and aspirated, and quotes *Eupolis* and *Aristophanes* for it; when he cites *Aristophanes* for λαγών, *Sophocles* for λαγοί, *Eupolis* for λαγά, having an acute, and * *Xenophon* for λαγῶ having a circumflex on the last; when he || quotes *Euripides* for the accent of τρόχοι; he must in these cases mean not only the tone itself, but the *mark*: for without the mark the citation of the bare word proves nothing to his purpose. How could *Trypho*'s reader be sure that *Euripides* used τρόχων as a barytone, if in the copy of that Poet it stood thus τροχων? If it should be said, it might be collected from the metre, how will this be, where he quotes Authors of prose, as well

Trypho, uses the word ἀναγινάσκουσι “they read it thus “in *Eupolis*.” read, what? a thing not visible nor legible? a character not existing? For ταῶς see *Aristoph.* *Aves.* v. 102. where it stands at present circumflex'd; and the *Scholiast* on it observes: Ταῶς, ὁξύνεται, καὶ περισπᾶται· τὸ δὲ ὄνομα περισπᾶσιν οἱ Ἀἰτικοί. Thus the several *Scholiasts* in such remarks frequently agree with the best *Grammarians* of Antiquity.

* *Id.* lib. ix. p. 400.

† In *Ammonius* on the word τρόχοι. p. 137. edit. *Valckn.* on which see *Valckenaer's Animadvers.* lib. 3. c. 15. also lib. 3. c. 6. and 12.

as

as of verse? *Athenæus* §, when he speaks of the tone of ἀμυγδάλη, says that according to *Pamphilus* when the word signified not the *fruit* but the *tree* itself, it was circumflexed on the last, as ῥοδῆ̃ was in a poem of *Antilochus*: and then brings passages from *Eupolis*, *Aristophanes*, and *Phrynichus* for its accent in both senses. So *Ammonius* in many places not only remarks the particular accent of words, but brings authorities from passages in writers: on ἀμυγδαλῆ̃ as differing from ἀμυγδάλη he quotes the *Taxiarchi* of *Eupolis*; *Menander*, on the word ἀρπάγη; *Homer*, on ἀσφόμελος; *Thucydides* on μοχθηρός; *Aristophanes*, on παρειαὶ and παρῆ̃αι; *Menander* and *Demosthenes*, on πό̃ος and πο̃ός: *Homer*, as cited by *Ptolemæus Ascalonita* in his second book of accents in the *Iliad*, on φαφυλή; *Aristophanes*, on χό̃ας and χο̃ās. The same proof of the existence of accentual marks in the ancient copies, may be drawn from the manner in which *Mæris* in several words remarks the difference between the Attic and Hellenic ac-

§ Lib. ii. p. 52, 53.

cent.

ACCENT AND QUANTITY. 197

cent. *Solon* in some * *Scholia*, mentioned above, says, Ὁ μὲν Ἀρίσταρχος τὸ ἀμαρτῆ χάρις τοῦ ι ΓΡΑΦΕΙ καὶ ὈΞΥΝΕΙ. οἱ δὲ περὶ Ἡρωδιανὸν περισπῶσι, καὶ προσγράφουσι. What can be here understood, but the actual mark in *Aristarchus*' edition of Homer? So *Charax*, the old Grammarian published by Aldus with *Ælius Dionysius*, *Herodian* and others, περὶ τῶν ἐγκλινομένων says that "*Aristarchus* at the beginning of the *Odyssæy* would not give two acutes to ἄνδρα μοι [οὐκ ἐβουλήθη δῆναι εἰς τὸν, ἄνδρα μοι, δύο ὀξείας, ἀλλὰ μίαν εἰς τὸ ἄν] but only one to the ἄν." In the same tract he says, "the second person of the verb εἰμι is an enclitic, as in *Homer*, αἰμαῖός εἰς ἀγαθόιο." How could *Charax* know this himself, or prove it to others, except the marks of accent were in the copy of Homer to which he appeals? The frequent mention made of accents in the *Syntax* and fragments of *Apollonius*, who brings instances from *Homer*, *Sophron*, *Alcman*, *Alcæus*, *Aristarchus*,

* Published by Mr. *Valckenaer* with his *Ammonius*. *Ani-*
madv. p. 241. [ad *Iliad*. E. v. 656.]

Trypho,

Trypho, *Heraclides*, and other ancient authors, of some peculiarity in the tone of certain words; must likewise assure us of there being a visible notation of accent on those words. Strong deductions of this kind might be likewise made from some passages of *Herodian* and *Chæroboſcus*: which however I omit as unnecessary. From them, and later Grammarians, particularly from *Eustathius* it would be easy to produce numberless passages of the foregoing kind, if after having consulted the great Grammarians of the first Centuries, it were requisite to pursue the same subject through those of the following ages, as *Hesychius*, the several *Scholiasts*, *Thomas Magister*, &c. through whose remains the History of our present accentual system might, if it were necessary, be easily traced down to *Laſcaris* and *Gaza*.

To the time of these Greek exiles from the age of *Aristophanes* himself, the signs of accentuation appear to have been well known, though not perhaps constantly applied. Accordingly we find *Demetrius*
Triclinius

ACCENT AND QUANTITY. 199

Triclinius speaking of them, their nature, use, and invention in the following manner. * Those ancients, who wrote on “ grammatical subjects, wisely invented “ and delivered down certain marks, by “ which we might know the power and “ quality of syllables, and distinguish the “ true pronunciation of them. I mean “ syllables, not letters; for letters, taken “ singly, partake not of this peculiar qua- “ lity: but compounded and united with “ each other, and thus constituting sylla- “ bles, they have certain powers and pro- “ perties. Scholars therefore invented va- “ rious signs: I mean accents, spirits, and “ the like; which they called *προσφάδια*, as

* Οἱ πάλαι τὰ περὶ γραμματικῆς συνταξάμενοι, ση-
μεῖά τινα σοφῶς ἐπινοήσαντες παραδεδώκασιν, ἐξ ὧν τὴν
τε δύναμιν καὶ τὴν, ὡς ἂν εἴποι τις, ποιότητα τῶν συλλα-
βῶν καὶ τὴν προφορὰν διαγινώσκεν ἔχομεν. συλλαβῶν δέ
μοι καὶ ἐσοιχείων εἶρηται. ἐπεὶ δὲ τὰ μὲν σοιχεῖα, καθ’
αὐτὰ κείμενα, ἑδμεῖαίς τινος μετέχει δυνάμεως· συλλη-
φθέντα δὲ καὶ οἷον ἐνωθέντα πρὸς ἀλλήλα καὶ τὰς συλλαβὰς
ἀποτελέσαντα, δυνάμεις τέ τινας καὶ ποιότητας ἔχει.
ἐπενόησαν δὲ ἄλλα τε σημεῖα, τόνους φημί καὶ πνεύματα καὶ
τὰ λοιπὰ, ἃ δὴ καὶ Προσφάδιας ὠνόμασαν, ἕως πρὸς τὴν
ᾠδὴν καὶ τὴν ἐκφώνησιν τῶν συλλαβῶν συντελέσας· in
Præfat. ad Aristoph.

D d

“ con-

“ conducive to the establishment of musical and common pronunciation.” *Montfaucon* in his *Palæographia* * says there is no appearance of these marks in MSS. earlier than the seventh century, and that in MSS. of the seventh and eighth they are frequently misplaced, and often omitted. In some MSS. of the eighth and ninth century, they are accurately and properly placed. The use of them seems to have been universal, not only among grammarians, but Greek writers in general, after the ninth century. *Baillius* declares, that he had carefully himself examined above eight hundred old MSS. in the library of the queen mother of France, *Catherine de Medicis*, written by Greeks some ages be-

* *Ante septimum sæculum in solis Grammaticorum libris observata fuisse videntur. Quæ vero dicimus [sc. de Codd. vetustissimis quinti sextique sæc.] de visis tantum. p. 33. Consuetudinem describendi accentus et spiritus in septimum circiter à Christo nato sæculum conferri posse videtur. — cum semel eorum usus invecus est, alii accuratius, alii negligentius, pro cujusque arbitrio, accentus perscribebant. p. 223, 4.* I am not myself very solicitous about their appearance or omission in the very oldest and best copies, thinking that even if they had never appeared before the 15th or 16th Century, they would be equally defensible.

fore

fore the taking of *Constantinople*, and observed the omission of these marks scarce in one. And those were the very times, in which one might naturally expect more particular care would be taken by the learned Greeks to fix the pronunciation of their language. Barbarism from the south east was making daily inroads upon the Greek provinces, and threatening them continually with more: then, according to the testimony of *Demetrius Triclinius* (who lived at the beginning of the fourteenth Century) then it was, that these marks were more punctually observed and applied. “Pronuntiationis Græcæ suavitas, teste *Demetrio Triclinio*, omnino periisset, nisi eo tempore, quo Græcia barbarie sædari cœpta est, notæ aliquæ, quæ etiam posteritati integram tradidissent, *usum familiarem sibi vindicassent* *.”

After the ixth Century, the use of these marks is however supposed to have been

* *Baillius* p. 783. apud *Scot*. And this agrees with what *Heminius* supposes in *Seet.* 32. “*Accentus, seu Apices, in usum publicum venire cæperunt, invalescente nimium barbarie.*”

sometimes mistaken and perverted. In the rambling Poems of *John Tzetzes*, written in the xiith Century, they are by some persons imagined to have regulated his metre. On this supposition, most of his * *Versus Politici* are tetrameter iambic catalectic; as the following || lines taken out of the first *Chiliad* :

Ὅπισσον δὲ-ἴναιτο λαβεῖν | ἐκέλευε | χρυσί-λον.
 Κροῖσον κινεῖ ὡρὸς γέλωτα βαδίσει καὶ τῆ
 θέα.

ο

* These *versus Politici* are little more than plain unadorned narratives put into verse; a species of poetry not unknown in the time of *Dionysius of Halicarnassus*, who speaks of such profaic pieces of poetry under the title of *λογοειδῆς*. By his account they were metrical lines composed on unpoetical subjects, in very unpoetical expression, with loose metre, and, according to their name, *sermoni propiora*. The *Scholiast* on *Herbæstion* speaking of this *λογοειδῆς* poetry, says, ἔστιν ὁ πεζότερος τῆ συνθέσει, (what *Horace* calls, *musæ pedestris*.) The *Versus politici* did not differ much from the *λογοειδῆς*, both being written ἀνευ πάθους ἢ τρόπου. The *Scholiast* brings the following line, as an instance of the *λογοειδῆς*,

Ἴππους δὲ ξανθὰς ἐκαλὸν καὶ πενήκοντα.

Herbæst. edit. *Ρακω.* p. 93.

|| The intended metre of these lines is supposed to be the same with that of the following :

Ως

ACCENT AND QUANTITY. 203

Ὁ Ἀρτακάμας βασιλεὺς Φρυγίας τῆς μεγάλης.

Ἡρόδοτος τὸν Γύγην δὲ ποιμένα μὲν εἰ λέγει.

Ἡ Ερεχθέως Πρόκρις τε καὶ Πραξιθέας κόρη.

Ἀννίβας, ὡς Διόδωρος γράφει καὶ Δίων ἄμα.

The

Ὡς ἡδὺ καὶ τοῖς πράγμασιν | καὶ δεξίοις | ὁμιλεῖν,

Καὶ τῶν καθεσῶτων νόμων ὑπερφρονεῖν δύνασθαι.

Aristoph.

Nam si remittent quippiam Philumenæ dolores.

Quot commodas res attuli? quot autem ademi curas? Ter.

I'll climb the frosty mountains high, and there I'll coin the weather,

I'll tear the rainbow from the sky, and tie both ends together.

There is extant a Poem (if it may be so called) by *Michael Psellus*, of a like kind with that of *Tzetzes*, entitled *Σύνοψις τῶν νομῶν, διὰ σίχων ἰάμβων καὶ πολιτικῶν*, addressed πρὸς τὸν βασιλέα Καίσαρα Μιχαὴλ τὸν Δεῦκαν. This *Michael Duca* was the Greek Emperor of the East M.LXXI. The verses generally consist of fifteen syllables, there being seldom more than two syllables to each foot. *Johannes Damascenus* wrote in the same metre before the time of *Tzetzes*. *Fabricius* (*Bibl. Græc.* V. 7.) mentions another piece of this *Psellus* of the foregoing kind, *de Grammatica, ad Constantinum Monomachum*, among the MSS. of the French King. I have here allowed the metre of the *versus Politici* to be accentual, as it is generally acknowledged to be; and so willingly give my opponents all the advantage of this argument in their favour. (*Hennin.* Sect. 66.) But I do myself strongly suspect that those verses are not *Iambics* regulated by Accent, but loose *Trochaics*, as independent of it, as
any

The quantity of these Iambics the reader must perceive is miserably corrupt: several short syllables are made long, where an acute is joined to them, as if that directed the quantity and was a mark belonging to it. A blunder this (if it really be one in *Tzetzes*) exactly the same with that committed in many of our schools, where the sign of an acute, on whatever syllable it appears, is considered as denoting * the stress

any in *Euripides*. *Vossius* himself says (p. 144.) *maxime similes sunt Archilochiis catalecticis*. And *Eustathius*, as cited by him, speaking of these verses says, σὺν ἑταίρῳ τριχαιῖκος ῥυθμός. Whether the metre of them be considered as *Accentual*, or as common *Temporal* metre, it is faulty and corrupt each way. But, on the whole, I do not think it *Accentual*.

* The misapplication of the Greek accentual mark seems to have followed words into the Latin language, and corrupted their pronunciation there in the time of *Aufonius*, who makes *idola* from ἰδῶλα, and *eremus* from ἔρημος dactyls. We likewise pronounce *St. Helēna* from Ἑλένη, and *idēa* from ἰδέα: these two words are probably of a like kind with *philosophía*, *prosodía*, mentioned in a former chapter by *Melancthon*; that is, words which in passing into the Roman language carried their acute with them, and retained it on the penultima, tho' the Latin method of accentuation would naturally have carried it back to the antepenultima. Several of this sort are mentioned by

Aldus

strefs of a long quantity to be given to that syllable.

It is however certain, that if *Tzetzes* regulated his metre in those verses by a vicious quantity, yet he did it wilfully and knowingly : he was at the same time well acquainted with the true ancient quantity ; from whatever cause his corruption of it might proceed. This clearly appears in those Iambics of his at the end of the eleventh *Chiliad*, written according to the old rules of good metre, beginning thus,

Τὴς τῆς ἄνω ὤν Μουσίας ὄρεσ μάθε,
and ending

Λέγων γὰρ ἔν τι μυρία [γέ] παρατρέχει.

The same regard for due quantity is seen in a long poem of Iambics by the same author at the end of his thirteenth

Aldus in the vocabulary prefixed to *Statius*, and by *Servius* in many parts of his notes on *Virgil*. Now, wherever we find a Latin acute, to that in our English pronunciation we commonly annex a long time, as will be considered more fully in another place. And thus we come to pronounce these words *Helēna*, *idēa*.

Chiliad,

Cbiliad, *περὶ παιδῶν ἀγωγῆς* : in a short poem of Hexameters, and that followed by another of Iambics. What is very particular, and at the same time a strong proof of what I have said above of *Tzetzes*' being acquainted with true quantity, is, that in some introductory verses prefixed to his poem *de liberis instituendis*, he speaks with disapprobation and contempt of that barbarous metre, which then prevailed. Such he calls the metre of a *mean, strolling, vulgar muse*, * *μέσης ἀγυρίδου*,

Ἡ τὴν ποδῶν εὐρυθμον ἐτηρεῖ βάσιν.
 Καὶ || τί γὰρ ἂν τις τεχνικῶς γράφοι μέτρῳ
 Ἰποδάς τε τηροῖ πανλαχῆ, καὶ διχρόνους
 Καὶ πάντα λεπλῶς, ὡς χρεῶν, ἀποξέοι,

* *Musæ circulatitica,*

Quæ pedum concinnum non servat gressum.
Quid vero quispiam artificioso scriberet metro,
Pedesque servaret ubique, et ancipites literas,
Et omnia subtiliter, prout decet, limaret,
Cum æquali in honore sint artificiosa et barbara,
Et indocta velut docta dominantur?
Et hæc quibus? iis qui videntur sapientissimi.
Sic quod honestum est evanuit ex vita,
Sic ubique valuit vulgaris inscitia.

|| Τί or τί is always short. He might have written
 Διὰ τί γὰρ κ. τ. λ. M.

"Ἴσων

Ἰσῶν δοκούντων τεχνικῶν ἢ βαρβάρων
 Καὶ τῶν ἀτέχνων ὡς σοφῶν κρατημένων ;
 Καὶ ταῦτα ποίοις ; τοῖς δοκῶσι πανσόφοις.
 Οὕτω τὸ καλὸν ἐξαπέπλη τῆ βίβ,.
 Οὐδὲ κατεκράτησεν ἡ χυδαιότης.

The vulgar corruption, which he * here laments, and the sense which the intelligent and learned had of it, in the twelfth century, agrees nearly with the account of the Greek tongue three hundred years afterwards given by *Philelphus*, who in the fifteenth century was at *Constantinople*, and seems to have made very particular enquiries into the state of the language and pronunciation there. In a letter to *Peter Perleo* in 1441, twelve years before the taking of that city by the Turks, he says, “ that tho’ he took pains to get what in-

* There is mentioned by *Fabricius* *Bibl. Græc. lib. v. c. 7. p. 48.* a manuscript piece of this *Tzetzes*, entitled *Versus Politici de pedibus et metris poeticis.* in *Bibl. Vindob. et Cod. Barocc. 131.* *Fabric* in the same book p. 17, 18, mentions likewise a MS. of his, *de omni versuum genere, et de versibus Politicis* MS. Reg. 84. A sight of this last piece would probably clear up this matter at once.

“ formation he could in regard to their
 “ language, from the school-masters there,
 “ he could meet with nothing satisfactory
 “ from them.” But tho’ he describes the
 depraved state of the Greek tongue among
 the common * inhabitants of that city, he
 tells his friend, that it still retained its an-
 cient purity among persons || of higher
 rank

* In a letter written about two years before the taking
 of *Constantinople*, he speaks of *linguam vulgarem eam, quæ
 et à plebe erat depravata atque corrupta ob peregrinorum mer-
 catorumque multitudinem, qui quotidie Constantinopolim conflue-
 bant, in urbemque recepti incolæ, Græcisque admixti, locutionem
 optimam infuscarunt inquinarentque. Apud Hodium de Græc.
 illustr. p. 188.*

|| *Græci, quibus lingua depravata non sit, et quos ipsi tum
 sequimur, tum imitamur, ita loquuntur vulgo hæc etiam tem-
 pestate, ut Aristophanes comicus, ut Euripides tragicus, ut ora-
 tores omnes, ut historiographi, ut philosophi etiam ipsi, et Plato,
 et Aristoteles. Viri Aulici veterem sermonis dignitatem atque
 elegantiam retinebant: in primisque ipsæ nobiles mulieres,
 quibus cum nullum esset omnino cum viris peregrinis commercium,
 merus ille ac purus Græcorum sermo servabatur intactus. Idem
 in epist. ann. 1451. A pleasing and affecting picture
 this of the Greek court, a year or two before its destruc-
 tion.*

The same Person in a letter to *Saxolus Pratenfis* in 1441,
 after dissuading him from going into *Peloponese*, where
 there was nothing that deserved his regard, except
Georgius Gemistus, advises him rather to visit *Constantinople*:
 illic

ACCENT AND QUANTITY. 209

rank and learning, who use (says he) the same language and speak in the same manner at this very time, as the Greeks did eighteen hundred years ago.

As it is plain that *Tzetzes* was well acquainted with the true nature and use of accent, so it is evident, that those learned Greeks, who both before and after the taking of Constantinople came into the west, and there taught their own language (some of whom had the care of the * first

E e 2 editions

illic enim et viri eruditi sunt nonnulli, et culti mores, et sermo etiam nitidus.

The particular mention made above by *Philelphus* of the women in the *Byzantine* court keeping the purity of the Greek language, agrees well with an observation of *Cicero* in his third book *de Oratore*, “*Facilius mulieres incorruptam antiquitatem conservant, quod multorum sermonis expertes, ea tenent semper quæ prima didicerunt.*”

* *Demetrius Chalcondyles* published *Suidas* at Milan. 1499. *John Lascaris* was employed in editions at Rome. But more particularly *Marcus Musurus* of Crete, under *Leo X.* inspected the editions of many Greek books printed by *Aldus* and *Blastus*, particularly of *Aristophanes* with the excellent Scholia, *Athenæus*, *Plato*, *Heyschius* (the last of which was printed from a single MS copy, being the only one then found.) *Aldus* often gratefully acknowledge

editions of the old Greek authors that were printed, and in them placed their accentual marks as we now find them) that they, I say, considered accent, of which in all their books they published the characters, as distinct from true quantity, and not inconsistent with it. For it is certain at that time, when they used these accentual *virgulæ*, they perfectly

ledges the services of these Greeks. In a dedication of his to *Musurus*, prefixed to his *Statius*, he says, “ Non est
 “ moris nostri fraudare quenquam sua laude : imo de-
 “ crevimus omnes, quicunque mihi vel opera, vel inve-
 “ niendis novis libris, vel commodandis raris et emenda-
 “ tis codicibus, vel quocunque modo adjumento fuerint,
 “ notos facere studiosis, ut et illis debeant, si mihi de-
 “ bent.—Atque utinam plurimos id genus haberemus
 “ reipublicæ literariæ benefactores. quanquam plurimos
 “ speramus futuros, non in Italia solum, sed et in *Ger-*
 “ *mania* et *Galliis*, atque apud toto orbe divisos *Britannos*,
 “ in quibus habemus *Grocinum* sacerdotem, et *Thomam*
 “ *Linacrum* viros undecunque doctissimos ; qui olim *Flo-*
 “ *rentiæ* sub *Demetrio Chalcondyle*, viro clarissimo et græcæ
 “ facundiæ instauratore magnoque decore, græcis literis
 “ incubuerunt.—Gaudeant igitur bonarum literarum
 “ studiosi. nam D. O. M, annuente, assiduisque laboribus
 “ nostris, atque academicorum nostrorum auxilio, et cæ-
 “ terorum bonorum doctorumque hominum, qui bonas
 “ literas bonasque artes propagari nostra ætate deside-
 “ rant, omnia suppeditabimus, quibus in summos viros
 “ queant evadere.

knew,

ACCENT AND QUANTITY. 211

knew, and duly regarded the old pure quantity. This appears not only in their editions of the ancient Greek poets, the metre of which they were undoubtedly well acquainted with, but likewise in some of their own metrical compositions, in which the metre regulated by true quantity is as accurate as in the poems of their ancestors two thousand years before them. Of this the reader may see a proof in some * Iambics of *Theodore Gaza* : in an epitaph on the famous cardinal || *Bessarion*, archbishop of *Nice*, written by himself : likewise in that of *John Lascaris* composed by himself,

Λάσκαρις ἀλλοδαπῇ γαίῃ ἐνικάτθειο, γαίην
 Οὔτε λίην ξείνην, ὧ ξένη, μεμφόμενος
 Εὔρετο μελιχίην. ἀλλ' ἀχθεταί, εἴπερ Ἀ-
 χαίοις
 Οὐκ ἔτι χεῖν χεύει παρὶς ἐλευθέριον.

*Lascaris externa terra jacet, haud tamen
 ipsi,
 De gente externa quod quereretur, erat :*

* *Hodius* : in *vita Gazæ*. p. 58. || *Id* p. 151.

Nec

*Nec piget hospitii. dolet hoc, quod Græcia
natis
Amplius haud præstat libera busta suis.*

I have produced these lines of *Lascares* particularly, as they appear to me pathetically expressive of those tender emotions, naturally arising in the author's mind, from reflecting on the situation of himself (who was of the Greek imperial family) and of his country at the time of his death :

*Hic tibi mortis erant metæ : domus alta
sub Ida,
Lyrnessi domus alta ; solo Laurente sepul-
chrum.*

But to return to our argument. This pure quantity is seen also in some verses of his prefixed to the first edition of the *Scholia* on *Sophocles* at Rome [1518] (where he was appointed by *Leo X.* president of a Greek academy, instituted chiefly with a view of giving accurate editions of the Greek authors) and many other Epigrams of his now extant.

The

The elegiac poem of *Musurus* prefixed to *Aldus'* edition of *Plato*, and addressed to * *Leo X.* for which that prince made

* This great pontiff (whose character, as far as it respects learning, may be thus briefly given in the words of his celebrated historian *Paulus Jovius*: “ ad beneficentiam, ornandamque virtutem natus educatusque”) by his own polite taste and liberality repaired in a great measure that loss, which the arts had sustained from his famous predecessor pope *Gregory*; exciting among the scholars of that age a most wonderful spirit of recovering ancient, and improving modern literature. Which, by opening the old treasures of sound knowledge, and giving a freedom and vigour to men's thoughts, did eventually, tho' not intentionally, contribute much to that great work, the reformation of the western church.

Thus *Leo's* encouragement of learning was in its consequence not more fortunate to that, than to the religious and intellectual liberties of Europe, and tended in the end to shake that throne, which he had adorned with a spirit of urbanity, polite and judicious munificence, and general humanity, beyond the example of any of his predecessors.

The labours of *Aldus*, favoured by the patronage of this prince, and connected with the learned Greeks of his age, are astonishing: in a preface to *Euripides*, addressed by him to *Demetrius Chalcondyles*, he says, “ mille et amplius boni alicujus autoris volumina singulo quoque mense emittimus ex academia nostra.” We must not here understand the word *volumen* as *Sir William Temple*

made him an archbishop, will likewise prove that the admission of the accentual marks, as they stand at present in our books, was not considered by those Grecian teachers of Greek, as inconsistent with the quantity and rhythm of their language: for they strictly observed the quantity, and yet retained those marks.

That these Greeks did not look upon *προσῳδία* and its notations as affecting quantity, I am certain likewise from the manner in which these things are treated by them in their grammars, * wherein they are constantly kept distinct.

Those

Temple did, in his writings on ancient learning, to signify what we call a volume, but only a part, in a single roll, of a larger work. There were not 600,000 books in the *Ptolemæan* library (as *Sir William* states the number) because there were 600,000 volumes.

The Greek Academy of *Leo's* institution well answer'd the purposes of its excellent founder; but as it flourish'd under him, so it sunk with him. Upon his death in 1521, it fell into a gradual decay; from which *Gregory XIII.* did afterwards in vain endeavour to recover it.

* They generally distinguish them, as *Theodore Gaza* has done in the following parts of his third book: at the beginning of which he recounts the several particulars,

ACCENT AND QUANTITY. 215

Those great and deserving men, who
came out of Greece into Italy in the
F f xivth,

lars, in which a person might speak or write improperly :
βαρβαρίζων τίς ἐλέγχεται, ἢ ἐνδεία, ἢ πλεονάσμων, ἢ
ἐναλλαγῆ, ἢ χρόνα, ἢ προσωδία, ἢ γραφή.

Ὅρος προσωδίας ΠΡΟΣΩΙΔΙ'Α μὲν ἐν ἑσὶ τάσις ποιὰ
τίς σωνῆς ἐγγραμμάτε πρὸς ευφάνειαν τῶ ὄλε λόγῳ. After-
wards he says, ἑσὶ δὲ τόμος, ἐπίτασις ἢ ἀνεσις, ἢ μεσότις,
συλλαβῶν ευφάνειαν ἔχουσα. ἢ μὲν γὰρ ὀξεία τὸ ἐπιτετα-
μένον ἔχει τῶ φθόγῳ, ἢ δὲ βαρεῖα τὸ ἀναιμένον, ἢ δὲ
περισπωμένη τὸ μέσον.

ΧΡΟ'ΝΟΣ δὲ ἐκλασις ἢ συσολὴ φωνήεντος. ἐκτένεται
μὲν γὰρ τῆ μακρᾷ· συσέλλεται δὲ τῆ βραχείᾳ.

These words of *Gaza* are the very same that *Aristotle*
and *Aristoxenus* used 1800, and *Dionysius of Halicarnassus*
1500 years before him. The first sentence of *Gaza*, here
cited, agrees with *Diomedes'* account of *Soloecismus* ; “ qui
“ fit modis generalibus decem et quatuor ; immutatione
“ generum, casuum, numerorum, personarum, temporum
“ ——— per geminationem abnuendi, per accentus, &c.
“ ——— immutatio accentus ; ut si, *Post*, adverbium
“ cum gravi pronuncietur accentu, erit præpositio ; si
“ acuto, erit adverbium, ut *longo post tempore veni.*” —

And shortly after in the same page ; “ Tenor, quem
“ Græci τᾶσιν aut προσωδίαν dicunt, in flexibus vocis
“ servandus est. Nam quædam acuto tenore, pleraque
“ gravi, alia flexu desiderant enunciari.” *Diomed.* lib. ii.
Nearly the same is in *Charisius.* lib. iv. c. 1, 2. and *Donatus*
de *Barbarismo.* p. 1767. *Gaza's* account of Βαρβαρισμὸς
is expressed almost in the same words with those of an
old Grammarian, publish'd by Mr. *Valckenaer*, on the same
subject in some pieces subjoin'd to *Ammonius.* p. 191, 2, 4.
One passage there on Accent is as follows. Κατὰ δὲ

Τόνον

* xivth, xvth, and the beginning of the xvith century, and restored the Grecian language

Τόνον βαρβαρίζουσιν οἱ λέγοντες, ἐὰν βουλῶμαι, καὶ ἐὰν ἀρχῶμαι. δεῖ γὰρ λέγειν, ἐὰν βούλωμαι καὶ ἐὰν ἀρχώμαι. Ομοίως καὶ περὶ τοὺς τόνους βαρβαρίζουσιν, οἱ λέγοντες, ἀκράτον προπερισπωμένως· δεῖ γὰρ λέγειν ἀκράτον προπαροξύτως· ἢ γὰρ τοῦ ᾱ σέησις προσηθεμένη τῶν δισυλλάβων ὀνομάτων εἰς ὅς ληγόντων, ἀναβιβάζει τὸν τόνον· ὅτιον κακός, ἀκακός· φθαρίδος ἀφθαρίδος· οὐκῆν καὶ κρατὸς ἀκρατός. P. 196. "Those are guilty of a barbarism in Tone, who say, ἐὰν βουλῶμαι, and ἐὰν ἀρχῶμαι: for they ought to say βούλωμαι and ἀρχώμαι. In the same manner they who say ἀκράτον with a circumflex on the penultima: for they ought to say ἀκρατόν, acuting it on the antepenultima. for the privative ᾱ prefix'd to dissyllable nouns ending in ος, draws back the accent: as κακός ἀκακός, φθαρίδος ἀφθαρίδος, and therefore κρατὸς ἀκρατός." This observation agrees with what is cited above from *Apollonius*, at the end of the fifth chapter. See also p. 203. of *Valcken*. on the accent of ἐυγενής.

* I say the xivth Century, for it was so early that *Leontius Pilatus* of *Thessalonica* taught in Italy, where he was the master of *Boccace*, and lived some time with *Petrarch*. *Petrarch* himself learnt Greek from *Barlaamus* a *Calabrian* Monk. In *Calabria*, which is part of the old *Magna Græcia*, there remained even then some knowledge of the antient language, which was used in the liturgies of many churches there: as the liturgies of *St. Basil*, and *St. Chrysestom* are to this day used in the churches of Greece. But although in *Calabria* there might be then some remains of the language, yet a general ignorance of it was spread over every other part of the west. Many instances

language which had been lost in the west for several ages; whose names and memories ought to be dear to every ingenuous admirer of that excellent language; have strangely been represented by some disputants (merely to support a favorite system) as low, ignorant persons, unacquainted with the purity of that tongue, which they professed to teach, using themselves a barbarous language and pronunciation; and put in short on a level with the illiterate priests of the *Archipelago*, or those strolling Greeks, of whom * *Rutgerfius* has given so ridiculous a description. At other times they are represented as men of some knowledge indeed, but of great pride, avarice, and dishonesty, who knew better perhaps than they taught, but in order to raise their character and stipends, wilfully perverted the real propriety of their language, in order to make the attainment of it more || tedious and difficult to their scholars;

instances of which are related in *Zwinger*. "Orat. de barbarie superiorum sæcul." and in *Chr. Becman*. on the same subject:

* *Variae Lect.* lib. ii. c. 11. | Vid. *Adolph. Meckerchi* tract. de veteri et recta pronun. ling. Gr. p. 21.

who might thereby think more highly of their masters sagacity in explaining so intricate a thing to them, and be more ready to reward their great learning and trouble with extraordinary liberality. The former of these representations is at present clearly contradicted by fact : it is by no means certain that they all used, even in common discourse, that barbarous language, the modern Greek, which is objected to them. From *Philelphus'* account of the learned men in *Constantinople* just before the taking of that city, we have good reason to think the language of scholars was far from being corrupt. But whatever might be the vernacular tongue, especially of those who were natives of the southern provinces of the Greek empire, they indisputably knew what was ancient Greek. How were they otherwise enabled to write such good grammars, prefaces to editions of Greek authors, occasionally good verses, and many other literary pieces, some of which, in point of propriety of language, would not have disgraced their ancestors sixteen hundred or two thousand years before them?

They

ACCENT AND QUANTITY. 219

They may be invidiously called *Græculi*, *Græcanici*, *Semi-Barbari*, *Græco-Turcæ*, *Romano-Hellenistæ*, to vilify and sink their characters. But these are only words against facts. Their industry, their knowledge, and in many of them their taste and genius entitle them to far different appellations. They were indeed surrounded, and persecuted by barbarism, but seem not to have been tainted with a mixture of it. Their literature, notwithstanding the pollution with which it was threatened, escaped with purity :

Doris amara suam non intermiscuit undam.

As for the latter representation of their manners and general character, there is something so uncharitable, so illiberal and unworthy a scholar in this imputation, at the same time so base and ungrateful towards these Greek teachers, that it must raise some indignation in a good mind, to find learned men, in arguing against what they think corruptions of pure Greek, at-
tribute

tribute them to these unfortunate scholars, and so turn that little Greek knowledge they have, against those very persons, from whom alone they originally derived it *.

The

* A brief account of these illustrious Greeks is thus given by *Morhofius* in his *Polybistor*. lib. iv. c. 6. “ Ni-
 “ mirum erat inter novem exules è Græcia Romam pro-
 “ fugos, qui præcipue Græcas literas in occidentem et
 “ septentrionem intulerunt. Sunt vero illi, *Bessario Car-*
 “ *dinalis, Emanuel Chrysoloras, Demetrius Chalcondylas* (tot
 “ egregiis discipulis clarus, *Leon. Aretino, Franc. Barbaro,*
 “ *Fr. Philelpho, Bapt. Guarino, et Poggio Florentino*) *Theod.*
 “ *Gaza, Joh. Argyropulus, Georgius Trapezuntius, Marc.*
 “ *Musurus, Michael Marullus, et J. Lascares*: qui postre-
 “ mus ex illustri *Lasarina* Imperatorum familia oriundus,
 “ *Medicæam* Bibliothecam insigni Græcorum codicum
 “ thesauro ditavit; cum Legatus à *Laurentio Medicæo*
 “ Constantinopolin ad *Bajazetem* missus omnes Græciæ
 “ bibliothecas scrutaretur. Eodem *Lascare* auctore *Leo*
 “ X. Pontifex Romanus (*Laurentii Medicæi* filius) ipsam
 “ propemodum Græciam in Italiam quasi in novam co-
 “ loniam deduxit. Pueros enim ex tota Græcia, in qui-
 “ bus vis ingenii et bona indoles inesse videbatur, cum
 “ suis præceptoribus, Romam evocavit, ut linguam Ro-
 “ mani suam ipsis commodius traderent, vicissimque suam
 “ illi Romanis. Addendus vero his novem Græcis *An-*
 “ *tonius Eparchus* est, Corcyrensis, qui superiore sæculo
 “ per aliquot annos Venetiis Græcas literas docuit, pro-
 “ fecutusque est Elegiacis versibus ruinam Constantino-
 “ polis: demum Corcyram regressus, inter suorum lite-
 “ ratos confenuit; is quoque centum codices Græcos
 “ fecum

The only thing, in which some of these Greeks seemed to want a truly judicious

“secum attulit venum Imperatori *Carolo V.* et *Francisco I.*
 “*Galliarum* regi oblatos. Præterea è Græcis, quibus
 “Græca eruditio multum debet, *Hieronymus Spartiata*,
 “necnon *Franciscus Portus*, Cretensis, et *Æmilius Francisci*
 “filius, memorandi sunt, omnes laboriosissimi : ut et
 “*Nicolaus* et *Zacharias Calliergi*, Cretenses itidem, quo-
 “rum utrique curam impressi primo *Magni Etymologici*,
 “posteriori insuper collectionem Scholiorum Theocriti
 “debemus.” *Morhoff* might have mentioned several
 other editions of *Zachary Calliergi*, as the *Pindar* with
Scholia in 1515, and *Phavorinus’ Lexicon* in 1523, with
 other books. *Emanuel Chrysoloras*, before he taught in
 Italy, was at *London* in the reign of *Richard II.*, on an em-
 bassy from the Emperor *Joannes Palæologus*, to desire his
 assistance, with that of other Christian Princes, against
Bajazet. This he mentions himself in a letter, which he
 wrote from *Rome* to the Emperor. *Palæologus* did after-
 wards himself in person come into *England*, on the same
 occasion, in the time of *Henry IV.* : as appears from a MS.
 (cited by *Dr. Hody*) in the *Lambeth* library, entitled
 “*Speculum Parvulorum*” lib. v. c. 30.

On the subversion of the Greek empire there were
 several mean illiterate Greeks scattered over the west and
 north of Europe. These being sometimes accidentally
 met with by the scholars of Germany and our own coun-
 try, and appearing, as they really were, low ignorant
 persons, raised in strangers an unfavourable opinion of
 the Greek refugees in general. Accordingly we find
 some writers of Germany and England speaking of the
 exiled Greeks with great contempt : while those of
 France

discernment, is, that they * affected to depreciate *Cicero's* writings (though § others among them illustrated parts of them with comments, paraphrases, and translations.) But this perhaps did not proceed from want of taste for such excellent compositions, and may not improbably be accounted for by a general national prejudice, which there seems to have been through all ages among the Greeks against that great Roman. Dr. *Middleton* observes, that *Dio Cassius's* spleen and malignity against him might arise from a Grecian's envy to a man, who for arts and eloquence was thought to || eclipse the fame of

France and Italy, who by their situation were acquainted with the real characters of those illustrious men, mentioned above by *Morhoff*, hold them in the highest estimation.

Several writers have given the history of the revival of Greek learning : *Christ. Rosa* " de Turcismi fuga, et Gr. ling. incremento." *C. F. Boerner* " de altera migratione lit. Græc. &c." *Sam. Battier*. " Orat. de lit. Græc. post inductam barbariem &c.

* Particularly *Joan. Argyropulus*. § *Theod. Gaza* ;
Georg. Trapezuntius, &c.

|| Among the Romans themselves *Cicero's* character was not at first properly treated. He is never mentioned by *Horace* or *Virgil* : though the latter had an opportunity of
doing

ACCENT AND QUANTITY. 223

Greece. *Cicero* is known likewise to have provoked this enmity of the Greeks against
 G g him,

doing it with honour in a part of his poem, that could hardly fail of bringing *Cicero* to his mind, where he is describing the shining qualities of his countrymen, compared with those of other nations ;

*Tu regere imperio populos, Romane, memento :
 Hæ tibi erunt artes : pacique imponere morem,
 Parcere subjectis et debellare superbos.*

Here was a fair occasion of asserting the literary character of his country : but he gives it up, and rather than do justice to *Cicero's* character, which he could not but hold in the highest estimation, he chooses to do an injustice to *Rome* itself by yielding the superiority of eloquence to others :

*Excudent alii spirantia mollius æra :
 Orabunt causas melius, cælique meatus
 Describent radio &c.——*

This silence, which itself is a great injustice to so extraordinary a man, *Dr. Middleton* well accounts for, by shewing that his name could not but be obnoxious to the court of *Augustus*, and the very mention of it be a satire on a prince who was so infamously concerned in his destruction. As this court prejudice subsided, his character rose : and following Roman writers seem to pride themselves in their illustrious countryman, and to be fond of considering him in a comparative view with the Greeks. “ Marcus Cicero (says *Paterculus*) ut vita clarus ita ingenio maximus, qui effecit, ne quorum arma vicemus, eorum ingenio vinceremur.” And *Pliny*, “ Fa-
 cundia

him, by taking every opportunity throughout his * works, of drawing a comparison

“ cundiæ Latiarumque literarum parens—omnium trium-
 “ phorum lauream apte majorem, quanto plus est
 “ ingenii Romani terminos in tantum promovisse, quam
 “ imperii.” *Hist.* 7. 30. Another says, “ Demosthenes
 “ tibi præripuit, ne esses primus orator ; tu illi, ne solus.”
Apud Hieronym.

* In many parts of his writings he speaks with some contempt of the Greeks. “ Græcorum doctrina perri-
 “ ducula.” *de Orat.* “ Græci fallaces et leves, et diu-
 “ turna fervitute ad nimiam assentationem eruditi. Græci
 “ omnes vias pecuniæ norunt, omnia pecuniæ causa fa-
 “ ciunt. Græcorum familiaritates parum fideles sunt.
 “ *ad Qu. frat.* Homo levitate Græcus, crudelitate Bar-
 “ barus. *pro Flac.* Græcorum luxuria et levitas.” *ibid.*
 And even their language he will not allow to be so full and copious, as the Roman : “ ita sentio, et sæpe differui ;
 “ Latinam linguam non modo non inopem, ut vulgo pu-
 “ tarent, sed locupletiozem etiam esse, quam Græcam.”
de Fin. I. init. Which is contrary to the general acknowledgment of the other good Roman writers themselves, from *Lucretius*, who complains of *egestas linguæ* and *patrii sermonis* more than once, down to *Muretus* who says “ in
 “ Græco sermone, qui Romano immensum quantum co-
 “ piofior est.” *Var Lect.* xv. 20. (See more to this purpose in that elegant and judicious writer v. i. xix. 4. and *P. Petit.* *Miscell. Observ.* iv. 5.) Many other expressions of the foregoing kind are scattered up and down in *Cicero's* works : who yet probably did not mean always to reflect on the Greeks in general, but those of a particular pretension or character, whom his subject brought to his thoughts

rison between the abilities and genius of his own countrymen, and of the Greeks : the latter of whom he allows to have quicker inventive talents than the Romans, but to be inferior to them in solidity and real strength of parts. In answer to these comparisons of *Cicero*, it has been remarked, that *Plutarch* seems to have written his lives partly with a view to confute, what *Tully* has endeavoured to

thoughts. In his orations, reflexions of this kind might be thrown out to invalidate the credit of an evidence. In his rhetorical, and philosophical dialogues, the person who speaks, introduces several things, to serve his own purpose, very foreign from *Cicero*'s own sentiments. But perhaps his Greek readers did not always make these distinctions, and applied to themselves, what was not intended as a national censure when it came from *Cicero*'s pen. Certain it is, that in many parts of his works, particularly in his Epistles to *Atticus*, he discovers a strong passion for Greek literature ; in order to gratify which, he seems very desirous, with the assistance of *Atticus* and his Greek correspondents, to make a good collection of books in that language ; which if he could compleat, *supero Crassum divitiis* (says he) *atque omnium lucos et prata contemno.* *Ad Attic.* i. 4. He speaks likewise, in many places, impartially and honourably of the Greeks, as men from whom the Romans received " philosophiam et " omnes ingenuas disciplinas." *de Fin.* But a single censure will by some persons be remembered long after a hundred compliments are forgotten.

prove in almost all his prefaces, the superiority of the Romans over the Greeks; and, for this end, to have chosen out the most artful parallels. Some such national spirit might operate in *Argyropulus* against *Cicero's* works. It can hardly be any other way explained, how some of these latter Greeks, who had a relish, in common with all other men of taste and discernment, for the other good * Roman writers, should yet so particularly except to *Cicero*. But so the fact was. And the same spirit was transfused into some of their scholars; among whom was our learned countryman *Linacer*, physician to *Henry VIII*, who was for some time a student in Greek at *Florence*, and appeared afterwards among the foremost of the *Anti-Ciceroniani*. And yet, what is very particular in *Linacer*, though his professions were against *Cicero*, his practice was with him; and his books *de Latini sermonis structura* have more examples of proper and beautiful diction from *Cicero* than from any other Roman writer.

* *Leontius Pilatus*, though a man of a saturnine disposition, was extravagantly fond of *Terence*.

As many parts of the literary history of these times serve to illustrate some characters, the vindication of which is much connected with my argument ; the reader will, I hope, on that account consider, what has been here introduced on that subject, as less foreign and digressive.

What has been said of those Greek exiles retaining and using the accentual marks, may be said likewise of those very learned and eminent men of *Italy, France, Germany, Holland*, and our own Country, the successors of those Greeks above-mentioned, in spreading the knowledge of that incomparable language over the west ; who, from the time of *Gregory of Tifernum* to the present, have by their lexicons, commentaries, and editions of antient authors, been smoothing the ruggedness of the road to ancient literature, and done posterity a service, which is ill repaid by some persons at present in disputing their authority, and questioning the propriety of the means made use of by them to convey to the world the knowledge of that language in all its purity. But let us not hastily and inconsiderately
reject.

reject, what they, our superiors in Greek knowledge, have carefully and faithfully adjusted for us :

*tu ne studio dispôsta fidei,
Intellecta prius quam sint, contempta re-
linquas.*

They certainly were thoroughly convinced of the expediency and even necessity of these marks. If they, and the first printers of Greek had not been satisfied of this, they would not have clogged an infant art, as printing then was, with needless impediments, when it was encumber'd with so many other unavoidable difficulties of its own.

The destruction of the Greek Empire in the fifteenth Century, which involved the Greek language in its fall, naturally raises in our minds some reflexions on the particular circumstances observable in the history of it : those, I mean, which regard its Extent and Duration.

First, when we consider its Extent, we see it, under the successors of Alexander,
spread

spread far beyond the bounds of the Greek provinces, particularly about the time, when visible accentuation was first introduced. It was then, the Romans began to pay great attention to it ; when Literature made * its first appearance among them in Greek. Q. Fabius, and L. Cincius, two of the early Roman Historians, quoted so often by *Dionysius*, wrote in § that language. *Hannibal* || himself wrote, what he composed, in Greek ; as did afterwards

* “ Antiquissimi doctorum, qui iidem et Poetæ et Oratores semi-græci erant (*Livium* et *Ennium* dico : quos utraque lingua domi forisque docuisse adnotum est) nihil amplius quam Græce interpretabantur.” *Sueton. de illustr. Gram.*

§ *Dionysf. Halic. Antiq. Rom. lib. i. p. 5. Sylb.* “Οσοι τὰ παλαιὰ ἔργα τῆς πόλεως Ἑλληνικῇ διαλέκτῳ συνέγραψαν ἂν εἰσι πρεσβύτατοι, Κοῖνῆος Φάβιος, Δεύκιος Κίγκιος. These two are cited afterwards very frequently.

|| *Corn. Nep. in vita. c. 13. Hemsterhuis* therefore properly censures *Lucian* for representing *Hannibal* as learning Greek for the first time in the shades below. *not. ad Luc. Tom. i. p. 381.* *Hannibal's* knowledge however of that language was contrary to the laws of his country ; for some years before his time the Carthaginians had enacted a law, “ ne quis postea Carthaginiensis aut literis Græcis aut sermoni studeret ; ne aut loqui cum hoste aut scribere sine interprete posset.” *Iust. xx. 5. Alex. ab Alexand. Tom. i. p. 529.*

Juba,

Juba †, his Countryman, who is recorded to have been a very voluminous writer, and by what we know of his character and abilities, probably a very good one. All the ages of Rome down to the time of *Cicero* produced hardly one Latin * Historian. He himself wrote in Greek the history of his own Consulate, with several other § pieces, some for his private exercise and improvement in composition, and some for publication. The Greek Epistles of *Brutus*, and History written by *Lucullus*, are well known from || *Plutarch*. About a hundred and fifty years after the invention of Accentual signs, the language became almost general. “ Græca (says ¶ *Cicero* in his defense of his Greek friend) “ leguntur in omnibus fere gentibus ; La- “ tina suis finibus, exiguis sane, continen-

† Ἑλλήνων τοῖς πολυμαθεστάτοις ἐν ἀριθμῷ συγγραφεῦσιν. *Plut.* in *Cæsar*. p. 733. *Xyland*. See also in *Settor*. p. 572.

* *Cic.* de *Leg.* i. 2. § *Epist.* ad *Attic.* ii. 1. ix. 4. and in many other places. “ *Cicero* ad *Præturam* usque “ Græce declamavit.” *Sueton.* de *Rhet.* i. || *Vit. Lucull.* p. 492. ¶ *Pro Archia.* v.

tur.”

ACCENT AND QUANTITY. 231

tur.” And therefore several * Roman authors, in order to make their writings more publick, compos'd them in Greek, even while they belonged to the Imperial court at Rome. In like manner *Josephus* and *Philo* preferred Greek to their own language, not only as more beautiful, but probably as more general too. This common use of Greek must be owing principally to the excellence of the language itself. We have seen indeed a modern language so very widely extended, as to seem almost to promise itself an universality in Europe: I mean the French. But this has been owing not only to its own intrinsic merit, to its delicacy and perspicuity, which it undoubtedly possesses in a high degree; but to the extent likewise of the power and political influence of its nation. This was far from being the case with the Greek Tongue, which had none of these advantages. At the very time,

* “ Quum multi ex Romanis, etiam Consularis dignitatis viri, res Romanas Græco peregrinoque sermone in historiam contulissent. *Justin. præf.* Many of these writers are enumerated by *Carteromachus* in *Orat. de lit. Græ.* apud *H. Steph. Thes. G. Tom. i.*

H h

which

which *Cicero* mentions, the Greeks in their civil capacity as a people, were in the most humble condition : while the Romans were in the height of their power, being, as *Athenæus* * calls them, Δῆμος ἡνὸς οἰκεμένης. And yet the language of this conquered people recommended itself universally in preference to that of their conquerors ; who yet had brought their own tongue to great perfection, having added much grace and elegance to its natural strength and vigour. They had likewise not only carefully improved their own language, but, through a nice regard for the dignity of it, did in many *public* cases § discourage the

* I. 17. § *Cicero* himself was reprimanded for addressing the Council of *Syracuse* in a Greek Oration. (*Verrin. Act. ii. lib. iv. towards the end*) *Tiberius* was fond of Greek, and well skilled in it : but never used it in the Senate. He carried this punctilio so far, as to apologize to them for being forced to use the word *Monopolium* ; and ordered the word Ἐμβλημα to be struck out of a decree, with a strong injunction that a Latin one should be inserted in its stead, or if *one* could not be found adequate to it, that it should be expressed by a Periphrasis. (*Sueton. in Tiber. 71.*) *Claudius* afterwards was equally jealous of the honour of his own language ; of which he gave two remarkable instances, in degrading two very considerable Greek nobles for not understanding Latin ; one of them, after having for some time enjoyed the privileges of a Roman citizen, and bearing likewise at that
very

ACCENT AND QUANTITY. 233

Greek. But nothing could stop its general reception and progress. It was continually enlarging its own bounds, with those of the Roman Empire. So that *Juvenal* says “nunc totus Graias habet orbis Athenas.” In Rome itself, it was the principal language both of science and polite literature*.

The wide extent of it was without doubt owing to other causes, besides its native excellence; to the commercial genius || of the people that spoke it; to the

very time a public character. (*Suet.* in *Claud.* xvi. *Dion. Cas.* lx. 17. *Dr. Taylor's Civil Law.* p. 513.) But yet *Claudius* wrote himself in Greek twenty eight books of History *Suet.* xlii.

* *Dan. Heinsius* in one of his Orations (p. 356, &c.) gives us a pretty view of its general use at Rome, where it was properly looked on as “non tam unius populi, quam eruditionis universæ, et ipsius sapientiæ sermo— et inter mulieres, ut quæque vel prudentia vel generis splendore excellebat, ita expeditius ac elegantius sermone hoc utebatur.” *Dr. Bentley* goes farther, in saying, “Neque enim eximia quædam Mæcenatis laus erat Græce Latinæque scire, cum Romæ ea tempestate quis Senatoris Equitise filius, imo et de plebe innumeris, libertini etiam et servi, Græce loquerentur.” *Ad Horat. Carm.* iii. 8. v. 5.

|| See *Dr. Taylor's Elements of Civil Law*, p. 510. et seq. where much light is thrown on this subject.

number of colonies, which Grecian cities at different times * sent out. One city alone, *Miletus*, according to § *Seneca* and || *Pliny* sent forth at different times no less than seventy colonies. The great numbers that came into Italy, have been mentioned in a foregoing chapter. *Marseilles* is well known to have been founded in this manner, which in † *Cicero's* time seems to have been hardly inferior to Athens itself in the cultivation and improvement of the civil and polite arts; and by ‡ *Strabo* is considered as the great seat of learning in the west. The Gauls in general, according to ¶ *Cæsar*, made use of Greek letters. We learn from ^a *Pliny*, that the Greeks settled likewise in Spain. No one is ignorant how numerous they became in several parts of Africa; and over the ^b East, under the successors of Alexander. And from the intercourse between the people of *Marseilles* and *Britain*, as mentioned by *Strabo*, and between the British and Gallic Druids,

* *Lipfius* de rect. pronunt. ling. Lat. c. 3. § *Con-*
folat. ad. Helv. c. 6. || *Lib. v. c. 29.* † *Orat.*
pro Flecco. ‡ *Lib. iv.* ¶ *Bell. Gall. lib. vi. c.*
13. ^a *Lib. iv. c. 20.* ^b *Senec. ad Helviam. c. 6.*

ACCENT AND QUANTITY. 235

as related by Cæsar, we have some reason to think that our own Island was not ignorant of the Greek tongue, and that what *Camden*, *Meric Casaubon* and others have said on this subject, is not altogether without foundation. *Erasmus* * declares, “veterem Britannicæ gentis linguam, quæ nunc Vallica est, satis indicare eam aut profectam à Græcis, aut certe mixtam fuisse †.” *Camden* accounts for this from the immediate commercial connexion between some Greeks and the Britons; *Meric Casaubon*, from those people who in the early ages came over hither from the north east parts of Europe, connected remotely with the Greeks and their language, and by their settlement here transmitted it to us. Which two suppositions are consistent

* In Adag. Ῥόδοι τοὶ τῆν θυσίαν. † And thus *Conrad Hesebachius*: “Britannorum pars, quæ *Cornubia* dicitur, reliquias Græcæ linguæ profitetur.” And immediately after: “Quid dicam de Germania nostra, in cujus lingua innumera vestigia Græcæ linguæ remanent? et nos observavimus aliquando aliquot centurias vocabulorum, quæ mere Græca sunt.” *Ex orat.* apud H. Steph. Th. Gr. i. p. 13.

with

with each other, and may in part be both equally true.

As the Greek tongue was so extensive at the time of the introduction of Christianity into the world, the first promulgers of the Gospel did perhaps for this reason publish it in Greek as the best human means to facilitate the propagation of it.

This extent of that language cannot fail of raising it somewhat in our estimation ; but much more must it claim our regard, when we add to that the consideration of its surprizing stability and permanency.

To reckon only from *Homer's* * time to the taking of Constantinople, it had subsisted 2350 years. But we may fairly in our account carry it much higher. For though such a writer as Homer most probably improved it, yet we may suppose, that he found it in no very rude state. A fine language does not grow up to any tolerable degree of perfection in one genera-

* This is placing *Homer's* age 100 years lower than *Petavius* has done. *doctrin. temp.* ix. c. 30.

tion :

ACCENT AND QUANTITY. 237

tion : its improvements must be successive and gradual. And therefore we may believe the Greek was no contemptible language before Homer's time. But its continuation only from his age for 2350 years is an eminent proof that there was something intrinsically good and vital in the principles of it, which could support itself for such a length of time, thro' such various revolutions in the political state of its nation.

*Ergo non hyemes illam, non flabra, neque
imbres*

*Convellunt : immota manet, multosque per
annos*

*Multa virum volvens durando sæcula vin-
cit.*

*Tum fortes late ramos, et brachia tendens
Huc illuc, media ipsa ingentem sustinet
umbram*.*

Some persons have argued from these revolutions to prove that the language

* Those however, who have called it the most durable of all languages, are certainly mistaken : it is in this respect inferior to the Hebrew and Syriac. Dr. Bentl. on Phal. 404.

through

through a course of them *must* have been greatly corrupted. But matter of *fact* in this case is more powerful than the most refined speculations. And the actual corruption of it has not yet been proved. It undoubtedly in such a course of years underwent many alterations. But every alteration is not a corruption. An addition is an alteration: and additions to it were necessarily made, through a series of ages, as they are continually to all languages, from new ideas, which must have new terms, in laws, arts, and sciences, and the general improvements in civil life. Many single words are by this means used in writers of the lower empire, which were unknown to their predecessors. After *Hadrian*, when the Roman language began to droop, there were several Greek translations of Latin authors; and from those versions probably many Roman words became Greek. Some of these appear in *Hesychius*: what can Αεῖς be, which he explains ἔχεις, but *Habes*; and Αεῖν, which he explains ἐλάτν, but *Abietem*? Mr. *Wetstein* *

* Orat. i. de Græc. ling.

has observed that the Greeks took many words, not used by their heathen ancestors, from the septuagint and Greek Testament; and the *Byzantine* lawyers, as appears in the * *Basilica*, introduced many from the Roman institutes. But tho' the vocabularies of the tongue were by this means enlarged, yet the language itself was not so properly changed (much less corrupted) as rendered more copious, its genius in the mean time continuing the same. The same terminations, same inflexions, same syntaxis, and nearly the same general *synthesis*, are seen in the Greeks of the lower Empire, as in those who long preceded the Christian Æra. And a person from reading *Xenophon* may turn to *Eustathius*, who wrote in the twelfth century, that is fifteen hundred years after him, without being shocked with any corrupt alteration in the general manner of the language. Nay, much later,

* Called likewise *Jus Græco-Romanum*, composed in the ixth and xth Centuries, in emulation of *Justinian*, by *Basilus Macedo* Imp. and his sons, *Leo*, and *Constantine* for the use of the Eastern Empire, out of the several Greek versions of *Justinian's corpus*, and other books of law.

in *Georgius Gemistus*, the Byzantine Platonist, commonly called *Pletbo* (who attended the Council of *Florence* in 1439) the language need not raise any great disgust, except in a very fastidious reader. No one, who is at all acquainted with the Byzantine history, can be ignorant of the great number of learned and good writers on various subjects, some of whom adorned every age of the Greek Empire *. Dr. *Taylor* § observes, “ that there is less disagreement between the Greek of the first ages and of the last, than there is between two Roman authors of the same Century: and that we now have many authors in Greek, who wrote with great purity and elegance, after the Roman language became in a manner barbarous.” Whether this purity continued in civil and popular use, or only in the writings of the learned (as

* “ An dicemus, florente viris doctis Constantinopoli
 “ periisse linguam? Quot in re Historica, in doctrina
 “ Canonica, in variis scientiis claros Auctores dederit illa
 “ ætas, nemo est qui ignoret, nisi corpus Historiæ Byzan-
 “ tinæ, Jus Græco-Romanum, Synodica, et Nomocanona Græ-
 “ corum, et similia scripta decantata turpiter ignoret.”

Westen. orat. p. 17.

§ *Elem. of Civil Law*, p. 500.

Dr.

ACCENT AND QUANTITY. 241

Dr. *Bentley* || thinks) who maintained it by imitating the old authors, does not much affect our agreement; if it *did* continue, that is all, which concerns this question.

They who take it for granted that the language of the lower empire was corrupt, and say it necessarily *must* have been so from the incursions of barbarians, as the Roman tongue suffered and was destroyed by the northern invaders, argue from one case to another that is very different. The language of the Romans ceased to subsist as a living one, because their metropolis itself was taken, their civil polity subverted, and the Empire itself destroyed. In this general ruin the language could not well survive. But this was not the case with the Greeks. Their European enemies indeed from the north west, and those of Asia from the south east did certainly for several ages exceedingly harass them, and sometimes threaten their capital. But though they were victorious in several attempts on the Greek provinces (where they probably in-

|| *Dissert. on Phal.* p. 405, 406.

fected the language) yet the Empire, however weakened, still * upheld itself, the capital was considerable, having a regular and magnificent court, and a succession of learned persons, who maintained the language in its ancient state. Though *Zonaras* may perhaps be suspected of court flattery in saying that *Anna Comnena*, who wrote this history of her Father *Alexius Comnenus*, used a language ἀκριβῶς ἀντικίζουσαν; yet *Vossius*, *Dufresne*, *Peter Possin*, and others, who highly commend her style and eloquence, cannot be supposed to speak of her in so favourable a manner from any such motive. But though the style of this learned Princess and of some other Byzantine writers may not deserve all the commendations that have been bestowed upon it by certain Critics, yet certainly it is far from

* Three of the principal causes, which *Henninius* assigns as destructive of a language, did not at this time affect the Greek. *Corrumpuntur et mutantur linguæ, aut defectu eruditorum, qui istam linguam excolant, atque per Philosophiæ Literaturæque traditionem perenni memoriæ consecrant: aut inducitur lingua dominatrice apud Gentem divitiam: aut excisa gente, cui hæc vel illa lingua est familiaris, interiisse quoque linguas est observatum.* Sect. 143.

barbarous

ACCENT AND QUANTITY. 243

barbarous or contemptible. And thus it continued, till the Turks made a complete and final * conquest of that Empire by the reduction of Constantinople : then the language as a living one sunk with it, but not before. Nor is there any circumstance in the reason of things to make us imagine it should be greatly depraved before that, though somewhat altered. At least the pronunciation of it seems to have been hardly changed at all among the learned, since the rules of it, as far as it regards tone, given by the latest Greeks do well agree with those that are given by writers of the earlier ages. “ For what we have
“ upon the subject of Greek accents, ac-
“ cording to the present system, is conveyed
“ to us by the Greek Scholiasts and Gram-
“ marians, who ——— copy one another ;

* The language could not suffer much alteration from the removal of the Greek court and seat of Empire, from *Constantinople* to *Nice* and then to *Adrianople*, that is from one part of the Empire to another not far distant : This happened in the xiiiith Century, during part of which the French or Latin Emperors were in possession of Constantinople, continuing there for about sixty years, till the return of the Greek court under *Michael Palæologus*.

“ and

“ and all seem plainly to derive their doctrine from the Grammarians of the schools of *Alexandria* ; many of whom lived before the times of *Antoninus* and *Commodus* * ;” those very Grammarians, to whom *Vossius* refers us for pure pronunciation.

But Dr. G. is of opinion that the pronunciation not only of the latter ages, which we have been considering, was corrupted, but even of those which are generally reckoned pure. And he looks for the origin of this corruption in an age very remote, even that of Alexander, and opens it with saying, § “ it is no improbable conjecture to suppose that a corrupt manner of pronouncing some words in the Greek language was occasioned by Alexander’s expedition into Asia. His army might have learned to accent some words according to the manner of the Asiatics.”

But whatever weight of probability this Hypothesis may have with Dr. G, to me I

* Treatise against Accents, p. 138. § Ibid. p. 128.

must acknowledge it appears one of the most improbable conjectures I ever met with. Alexander is supposed to have carried about 35,000 Grecians with him on his Asiatic expedition. Now it is well known that an army in a foreign country mix very little in converse with the natives of it, and keep up only a more close intercourse among one another. And accordingly the Macedonian army probably attended little to any thing respecting the Asiatics, but what was of a military nature: and least of all to their language. And even, if they had attended to That, the *Tone* is the last thing of a foreign language that is caught. We find that persons, who are long resident in a strange place, and have there leisure, inclination, and patience diligently to pursue the study of it's language, do seldom attain the right pronunciation of it; applying frequently the tone of their own language to the foreign one, but very seldom the tone of the foreign one to their own. Alexander's men therefore, circumstanced as they were, were surely not likely to transfer much of the Asiatic tone into their

their own Greek. But even suppose they did, out of these 35,000, it is hardly probable that 10,000 ever reached Europe again. And could 10,000 men, scattered over Macedonia and the northern parts of Greece, with a few corrupt tones, influence the pronunciation of Greece in general, especially of the southern parts, where the purity of the language was principally concerned? Did we find upon the return of our army out of Flanders at the end of the last war, that our national tongue received any tincture of the French, German, or Flemish? Or are we likely at the end of this war to perceive any alteration in the English accent, though we have sent out during the course of it three times the number of Alexander's army on different services, to countries more various and remote? We shall not, I dare engage, be able to mark the least trace of corruption in that respect, imported from the Iroquois, Cherokees, West or East-Indians, or Germans.

But

But if the Greek language did “ receive a wound” by Alexander’s * expedition, it certainly pretty well recovered from it soon afterwards. For under his successors, particularly at Alexandria, some of the best Greek writers, whose remains we now have, are known to have flourished. But altho’ their language be pure, Dr. G. thinks the pronunciation of it “ § *must* have been “ greatly corrupted. And that upon P. “ Æmilius’ conquering Greece the genuine “ pronunciation and accentuation of the “ Greek language *must* have been farther “ corrupted.” How miserably then *must* it have been vitiated, when *Dionysius* of

* If the Greek tongue had been much affected by Alexander’s conquests, it *must* have been in a manner different from that supposed by Dr. G. “ If he had returned “ out of *Asia*, and placed the seat of his Empire in some “ city of Greece, and transmitted it entire to Posterity, “ the vast crouds of those, that would have come to Court “ from the furthest parts of the monarchy, would have “ made the same alteration of the language there, as afterwards happened at Rome.” (Dr. *Bentl.* Dissert. on *Phal.* p. 403.) The alteration in the language at *Rome*, which Dr. Bentley here means, was within the space of about 100 years from *Duilius* to *Terence*; and which therefore was not a corruption, but improvement.

§ Treatise ag. Acc. p. 129, 130.

K k

Halicar-

Halicarnassus wrote 150 years after this ; whose notice however it escaped, as it has indeed the knowledge of most of his readers? But if it was so depraved at that time, by a parity of reason it must have been perfectly barbarous even in the first Ages after Christ, before it “ received an additional “ wound by the irruption of the Goths “ into Greece in the third century *.” How sore that, and some following wounds were, I leave to others with the help of *Wolfgang : Lazius* to explain ; remarking only this, that after “ its last wound under “ *Heraclius* at the beginning of the viith “ Century §” it appears to have lived in a tolerably sound state, at least in *Constantinople*, for above 800 years.

I cannot leave these lower ages of the Greek Empire, to which we are now brought, without remarking the injustice of several reflections, that have been thrown on the state of their literature. Some persons, who have formed an imperfect notion of the dark ages (as they are called) conclude that no remains of Taste, Genius, and

* Treatise against Acc. p. 130. § Ibid. 132.

found

found Erudition could possibly be found in a *Byzantine* court, much less in *Thracian* and *Bitbynian* Monasteries. Concerning the learning however, and real merit of some even among the *Greek Monks* (which is now become a term of contempt) I am not ashamed to own myself of the same opinion with * *Vavassor*, who appears to

K k 2

me

* Lib. de Epigr xvi. *Equidem facere non possum, quin indignor, siquando in scripta incido, aut sermonibus et querelis intersum eorum, qui in cœtus hosce hominum piorum simul ac doctorum invehantur, tanquam in perditores elegantiorum artium et liberalium studiorum: quibus tamen, si verum quærimus, artes et studia et optimum quodque literarum, incolumitatem, salutem, ac vitam quodammodo debeant: &c.* See also *Fabric. Bibl. Græc. Lib. iii. c. 28.* Mr. *Hume* has shewn us, that the general reproach of ignorance, with which the Monks of those ages in our own Island have been loaded, hath as little foundation in Truth. “ The clergy of those
 “ times (he says) preserved the precious literature of an-
 “ tiquity from a total extinction. ——— their writers
 “ are full of allusions to the Latin classics, especially the
 “ Poets. There seems also in those middle ages to have
 “ remained many antient books, that are now lost. *Mat-*
 “ *mesbury*, who flourished in the reign of Henry I. and
 “ King Stephen, quotes *Livy’s* description of *Cæsar’s*
 “ passage over the *Rubicon*. *Fitz-Stephen*, who lived in
 “ the reign of Henry II. alludes to a passage in the larger
 “ History of *Sallust*. In the collection of Letters, which
 “ passes under the name of *Thomas a Becket*, we see how
 “ familiar

me to have defended their cause with judgement as well as eloquence. But if their literary abilities be still disputed, or despised, let them at least not be deprived of the merit of having preserved with some care and fidelity the most valuable writings of Antiquity. For certainly to these

“ familiar all the antient History and antient books were
 “ to the more ingenious and more dignified churchmen
 “ of that time.” *Hist. of Eng.* vol. ii. p. 440. *Morboff* in his
Polyhist. lit. iv. 7. says that *Robert Grosthead* (or *Capito*,
 as he is otherwise called) Bishop of *Lincoln*, did in the
 xiiiith Century translate all *Suidas* into Latin, that is
 within two centuries after *Suidas* himself wrote. *Bale*
 mentions this, from *Matt. Paris, de Script. Angl.* Cent. iv.
 p. 306. and speaks of another unpublished work of the
 same Bishop, by the name of *Animadversiones in Suidam*.
 It would perhaps be paying too great a compliment to the
 old Bishop to suppose there was in his book the same
 knowledge and skill in Greek, which we find in one
 lately published with a like title: But certainly a man,
 quite ignorant of the language, would hardly think of
 translating or commenting on that Author. *Conrad Heres-*
bach says (I know not indeed, on what authority) that
Charlemagne gave audience to Greek Ambassadors, and
 answered them in their own language: and that the
 Emperor *Otho II.* in his *Apulian* expedition against the
 Saracens and Greeks, being surpris'd and taken by the
 Enemy, escaped out of their hands, imposing on them by
 his readiness and fluency in the use of Greek. (*Orat.*
 apud *H. Steph. Th. Gr.* Tom. i. p. 13.)

Monks

ACCENT AND QUANTITY. 261

Monks it is principally owing, that we now have any good Greek author extant. It was their Piety, not their Ignorance, which induced them to burn most of the old Lyric Poems, on account of their impurity. This loss a Christian scholar will hardly object to them. If however he does, he should still remember to thank them rather for what they saved, than reproach them for what they destroyed.



CHAP.



C H A P. VII.

The popular objection considered against the present accentual marks, on account of their inconsistency with true quantity. Some errors of Dr. G. noted. The true nature of the acute tone stated and explained.

I HAVE above allowed the use of our marks, according the modern system (as it is invidiously called) as not being injurious to quantity. But a heavy charge is brought on this head against them for corrupting it; the acute causing any short syllable, on which it falls, to be pronounced long by those who attend to these *apices*, and regulate their reading by them. I acknowledge the fact, and am sorry for this misapplication of the mark; but think it unreasonable that an imputation brought against the abuse of any thing should be fixed on the thing itself, and the
proper

ACCENT AND QUANTITY. 263

proper use of it. This abuse is entirely our own, owing to the nature of our common English pronunciation. But Dr. G. goes farther, and says, that the acute, not only in *our* practice and application of it, but in its own nature and *universal* practice gives length to a sound. He here speaks out plainly, and freely declares (what I find to be the real * ground of many persons objections to accentual marks) that he looks upon the power of an acute Tone, and long Time to be the same ; that he has in short confounded in his mind the ideas of these two very distinct things. Which confusion hath occasioned numberless errors both in his writings and those of others on this sub-

* When they complain of accent contradicting Quantity, and give an instance of it, it is always in a word, that has an acute joyned with a short syllable. And when they say, that the accent of the Ancients was agreeable to Quantity, they exemplify it in words, wherein they suppose the acute was joyned with a long time. To answer all their instances singly and distinctly, would be not only tedious, but altogether unnecessary : for if the doctrine of this chapter be true, it is a full and satisfactory answer to what is contained in two hundred pages of the writings of those who object to our present system.

ject.

ject. He asserts then, "that * it cannot
 " be said, that accents only denote an *ele-*
 " *vation* of the voice. For no such *ele-*
 " *vation* can subsist and be made sensible
 " in pronouncing, whatever may be done
 " otherwise in singing, without some stress
 " or *pause*, which is always able to make a
 " short syllable *long*." In answer to this, I
 will allow that such an *elevation* doth not
 commonly subsist in the English pronun-
 ciation without a *prolongation* too. But I
 affirm, that it hath subsisted; and doth
 subsist at present in the voice of the Scots,
 and of many persons in England. It did
 most indisputably subsist in the Roman
 pronunciation, except Dr. G's authority is
 to supersede *Quintilian's*. Let us try this
 case in some particular word between these
 two grammarians. We will take the word
amas. *Quintilian* tells me in as clear a
 manner as possible, that the penultima is
 here acuted: Dr. G. says, that an acute
lengthens as well as *elevates*; consequently
 that the former syllable of *amas* is *long*.
 But that it was really short and always

* Treatise against Greek accents, p. 68.

pronounced

ACCENT AND QUANTITY. 265

pronounced so by the Romans, I have the strongest evidence such a thing is capable of, from the concurrent usage of the best Roman authors, who wrote in metre.

Again ; let us try this in a Greek instance, λέγῃ, λεγέει, λεγομένα. We are assured that each of these syllables was a short one, pronounced by the old Greeks with a measure of time less than that of long syllables in words joined with these in a sentence. We are assured likewise by *Cicero*, *Quintilian*, and *Dr. G.* that one of the syllables in each of these words is, and must be elevated. Place this necessary acute on what syllable you please, you must join it with a short one. Consequently, an acute accent is as consistent with a short time, as with a long one. That this is not readily consistent in our practice, I allow. But what is that to the real existence and nature of the thing itself ? An argument drawn from our own practical inexperience of a thing against its possible existence, is almost too trifling to be refuted. A West-Indian's argument against frost and snow,

as impossible and unnatural, is of this kind.

But let us see on what reasoning, and authority this extraordinary position of Dr. G. concerning the nature of an acute, is grounded. “ Every accent (says he *)
 “ if it is any thing, must give some stress
 “ to the syllable, upon which it is placed :
 “ and every stress, that is laid upon a syl-
 “ lable, must necessarily give some § extent
 “ to

* Treatise against Accents, p. 67.

§ In a bad translation of *Lascaris' Grammar*, τόνος φωνῆς is interpreted “ *extensio vocis*” instead of *intensio*. Whether this hath misled some of his readers in their notion of τόνος. they best know. I find likewise that the *Scholiast* on *Hephæstion* (p. 77. edit. *Paucow*) supposes that the acute is capable of lengthening a vowel, otherwise short, and gives an instance of it in this verse,

Τράες δ' ἐρρίγησαι, ἐπεὶ ἴδον αἰόλον ὄφιν.

Here the *ο* of ὄφιν he says is long on account of the acute. An admirable expositor this of a writer on metre ! But he is as little consistent with himself, as with truth : for this very verse he cites afterwards (p. 92.) as an instance of the μέτρος. i. e. of an Hexameter ending with an Iambic, and then the first vowel of ὄφιν is to be short. It is not my business here to solve the difficulty which appears in the metre of this line. It certainly was understood as

a *Misurus*,

ACCENT AND QUANTITY. 267

“ to it. For every elevation of the voice
 “ implieth time, and time is quantity.”
 And these propositions he strengthens by a
 passage from a Greek MS. * ἕτε χρόνῳ

a *Miurus* by *Athenæus* (lib. xix. p. 632.) and by *Terentianus Maurus*, whose authority in a case of this kind is superior to that of most, if not all, writers. He, speaking of the *Miurus*, alludes to this verse of Homer, and translates it so as to give the same instance in Latin :

Versus Homericus Ausonio resonans ita modo :
Quem μίουρον Achaïca gens vocitare solita est.
 Attoniti Troes viso serpente pavitant.

He describes the *Miurus* thus,

Dactylïci finem versus si claudat Iambus.

And then exemplifies it,

Auribus acciderit novitas inopina, melius
Versus ut hic resonare potest, ita si cecinëris :
 Ite domum saturæ, venit Hesperus, ite satüræ, &c.

It seems that one of the oldest Roman writers *Livius Andronicus* used this kind of metre.

Livius ille vetus, Graio cognomine, sua
Inserit Ionis versu puto tale docimen :
Præmissa Heroo subjungit namque μίουρον,
Hymnum quando chorus festo canit ore Triviæ. Putsch. p.
 2425.

* “ Neque Tempus sine Tono reperitur, neque Tonus
 “ sine Tempore.” *Porphy.* περὶ προσωδίας. MS. Bib.
 Reg. Ang. p. 2.

L 1 2

χρόνῳ

χωρίς τόνον εὑρίσκειται, ἕτε τόνον χωρίς χρόνον.

Now, in answer to this, it may be asked, is every time a long time, and every quantity a long quantity? or does χρόνον signify a long time any more than a short one? if it does not, this far fetched testimony proves nothing for our author's purpose. And indeed, χρόνον signifies no particular measure of time, but expresses the general abstract idea of it, and will signify either a long or short measure according to the qualifying word with which it is joined. Thus much for his application of the latter part of this sentence. Let us examine now the former, ἕτε χρόνον χωρίς τόνον εὑρίσκειται, which he, according to his own sense of χρόνος, must understand thus, "that no long time is found without an accent." We will allow here his construction; and see what will be the consequence. In the word ἀνθρώπων we have three long times, and according to our author's exposition, they are all three to be accented. And *Dionysius* therefore, *Cicero*, and *Quintilian* are mistaken, when they say, as they do very expressly, "that no
" one

“one word can have more than one acute.” But, not to trouble the reader any farther with a criticism on this sentence, the meaning of it is no more than simply this, “that accent and quantity go together.” Which I readily allow, and which in truth is the very thing, I have endeavoured fully to explain, and have largely insisted on in the beginning of this essay.

But Dr. G. has another passage, from *Dionysius Thrax*, which he thinks declares that “a tone or accent giveth a greater extent or quantity. Τόνος πρὸς ὃν ἀδο-
“μεν, καὶ τὴν φωνὴν εὐρυτέραν ποιῶμεν*.” If *Dionysius* † had here said φωνὴν μακροτέραν instead of εὐρυτέραν, it might have been

* “Tonus ad quem canimus, et vocem latiorem facimus.”

† This *Dionysius*, a few lines after, in the same MS. speaks the language of all the other good Grammarians on this subject. Ἔστι τόνος (says he) ἐπίλασις ἢ ἀνεσις ἢ μεσότης συλλαβῶν εὐφωνίαν ἔχουσα. Est tonus intensio, vel remissio, vel medietas vocis, syllabarum aptam modulationem continens. These words are without any variation transcribed by *Gaza*, in a passage before cited. The whole of this passage of *Dionysius*, for which Dr. G. refers us to the MSS. in the *Medicean* library, may be seen at the end of Mr. *Wetstein's* dissertation.

some confirmation of the Dr's. assertion. But 'till it can be shewn, that εὐρὺς *wide* or *broad*, and μακρὸς *long*, are the same, the citation proves nothing in favour of his argument. The truth is, εὐρύτης relates to a measure of the voice, totally distinct from the *height* and *length* of it, though joined with them both, as hath been shewn above in my first chapter, and may be seen explained more fully in *Scaliger's* book there referred to. This therefore by no means disproves the consistency of an acute tone with a short time.

The possibility and real existence of an acute and short quantity together is remarked in the Welch language, as may be seen in some annotations, relating to the pronunciation of it, in Bishop *Gibson's* edition of *Cambden's Britannia*, communicated to him by Mr. *Lhydd*: they are there prefixed to the account of South-Wales; among which is a mark given, shewing *the accent only on a short vowel* *.

* There is a passage in *Diomedes* on this head, which is, I believe, corrupted. Not that I desire to alter it,
in

When *Quintilian* * says that the words *Olympus* and *Tyrannus* had the middle syllable acuted, because the *Roman* language did not here admit the accent on the first short syllables, when the long ones immediately followed; does not this imply, that the *Greeks* did place their accent on the first short syllable, as we now see it in Ὀλυμπος, τύραννος?

I am certain from the testimony of *Terentianus Maurus*, that the word Σωκράτην was accented by the *Greeks* in the same

in order to bring it to my purpose, for it equally favours that, whether it is altered or stands as it does at present. “Sunt vero tres, acutus, gravis, et qui ex duobus factus est, circumflexus. Ex his acutus in correptis semper, interdum productis syllabis versatur.” I suspect and am almost certain that the negation is omitted in the former part of the latter sentence, and that it should be read “acutus in correptis *non* semper.”

* Lib. i. c. 5. in that part of the chapter, where he is considering the *Roman* language as derived from the *Greek*, or otherwise connected with it. See *Lipsius* on this passage. *de pronunt. ling. Lat.* c. 20. *Servius* on *Æn.* i. v. 104. says that *Simóis* is acuted on the middle syllable, because it is a *Greek* word: and the same on *Períphas*, *Æn.* ii. v. 476.

manner

manner in which it appears at present in our common Greek copies. For how otherwise can be explained the difference which he mentions between the Times in the *Thesis* of *Appulos* and *Σωκράτην*, but on the supposition that the second syllable of the latter was acuted?

*Rōmūlos si nominemus, āppūlōs aut Dōricōs:
Sesquiplō metimur istum, quinque nam
sunt tempora:*

* *Nunc duo ante, tria sequuntur; nunc
tribus reddes duo,*

*Italum si quando mutat Graius accentus
sonum:*

*'Appulos nam quando dico, tunc in ἄρσει
sunt duo,*

*Σωκράτην Graius loquendo reddet in δίσει
duo §.*

* *Appulos* and *Σωκράτην* do both form a Cretic foot consisting of five times: these five are divided into two and three, between the metrical *Arfis* and *Thesis*, according as the word is accented. *In Cretico nunc Sublatio longam et brevem occupat, Positio longam: vel contra Positio longam et brevem, Sublatio unam longam: prout syllaba se obtulerit, id fiet.* Mar. Victorin. p. 2483. Putsch.

§ Apud Putschium, p. 2414.

Part

Part of *Terentianus'* plan in his metrical essay on metre was, according to his own words,

— *quo probarem planius,*
Et simul quam multa Græcis nostra non
respondeant,
Quæque respondent, ab ipsis nobis esse tra-
dita.

In regard to the acute, even when it is joined with a long syllable, as in *contē'mnit*, though the duration of the sound be long, the power and effect of the acute is short and * quick to the sense. When a high

M m note

* The word ὀξύς throughout the Greek language implies *quickness*, as *acutus* does likewise through the Latin. Ὀξύ κ' βαρὺ (says *Suidas*) κατὰ μεταφορὰν ἐπὶ τῆς ἀκουστικῆς — ὀξύ γὰρ λέγεται, ἐπὶ τῆς ἀφῆς, τὸ ΤΑΧΕΪΩΣ ἐνεργῆν. οἷον τὸ μαχαίρειον ὈΞΥ, ὅτι ΤΑΧΕΪΩΣ κενεῖ· ἀμβλύ δέ, τὸ βραδέως ἐνεργῆν, κ' οἷον οὐ κενεῖν, ἀλλ' ὠθεῖν, ὡς τὸ ὑπερόν — ἕως ἔν κ' ἐπὶ τῶν ψόφων, ὈΞΥΤΗΝ λέγομεν τὸν ΤΑΧΕΪΩΣ παραγινόμενον ἐπὶ τὴν αἰσθησίν, κ' λαχέως αποπαυόμενον· βαρὺν δέ, τὸν ἀνάλογον τῷ ἀμβλεῖ — ὥσπερ αἱ τεταμέναι μᾶλλον νευραὶ, οἷον ἡ νεάτη, τῶν ἐπ' ἐλαττον τεταμένων, οἷον τῆς ὑπάτης, τὸς φθόγους ὀξύτερος ἀποδιδῶσιν· ἢ γὰρ νεάτη τῶν ἄλλων μᾶλλον ἐν τῷ κρέεσθαι διὰ τὴν τᾶσιν ταχέως πλήττεσα

note succeeds a low one, or rises above the grave tone of voice, the perception of it is sudden

πλήτιστα τὸν ἀέρα, ὀξύτατον ποιεῖ τὸν φθόγγον καὶ ἐν ᾿ΘΑΛΙΓΩ, μὲν ΧΡΟΝΩ, ἐποίησε τῷθ' ἐπὶ πολὺ δὲ ἐφύλαξε. *Acutum et Grave dicta sunt per translationem ad auditum dueta* — *In tactu dicitur Acutum id, quod celeriter agit: ut gladiolus acutus, quia cito pungit. Hebes vero, quod tarde agit, ut non pungens, sed trudens, sicut pistillum* — *sic etiam in sonis, Acutum vocamus eum qui celeriter ad sensum pervenit, et celeriter desinit: Gravem vero analogia similem Hebeti* — *Ut Chordæ magis tensæ, qualis Nete, sonus acutiores edunt quam illæ, quæ minus sunt tensæ, qualis est Hypate. Nete enim, cum pulsatur, celerius quam aliæ propter intensiorem percutiens aerem, acutissimum facit sonum: et quidem brevi tempore hoc facit, sed plurimum vim suam tenet.*
 V. ὀξύ. Nothing can be more clear and satisfactory than this account, given here by *Suidas*, of ὀξύς applied to sound. But we shall find that in its general signification the idea of *quickness* is conveyed. *Eustathius* on ὀξὺν ἄρη (*Iliad*. β. v. 440.) explains it ὀξύς ὁ τοιῦτος ἄρης, ἢ μόνον διὰ τὸ ταχὺ θανατῆν, ἔτι δὲ καὶ διὰ τὸ θυμικόν. So on ὀξὺν ἄρηα (*Il.* λ. v. 835.) ὀξύς ἄρης ἢ ὁ ταχύς, ἢ ὁ τμητικός· ἐκ μεταφορᾶς τῶν ὀξέων βελῶν. ἢ ὁ ἐκθρασιώδης· ὀξείς τε γὰρ λέγονται οἱ θυμικώτεροι [*θυμικ*· what we call *passionate, hasty men*] On λάβη, (*Il.* ε. v. 180.) ὀξυλοβῶ ῥῆμα, ταχέως ἀκέω. On ὀξύς ἄρης, (*Il.* π. v. 330.) ὁ ταχύς πόλεμος καὶ σφοδρός. Most of these explanations of *Eustathius* are transcribed by *Phavorinus* into his *Lexicon*. *Plato* uses ὀξύς πρὸς αἰσθησιν to express a person of quick sensibility. *Diphilus*, as cited by *Athenæus* (lib. ii. p. 47.)

τέρπομαι γυμνὸς ὄρῶν
 Τὸς ὈΞΥΠΕ'ΙΝΟΥΣ, καὶ πρὸ τῶν καιρῶν αἰεὶ
 Πάντ' εἰδέναι ΣΠΕ'ΤΔΟΝΤΑΣ.

“ In

ACCENT AND QUANTITY. 275

sudden and instantaneous, before the con-
tinuance of the note is determined one

M m 2

way

“ In discendi desiderio moræ impatientes.” *Aristotle* in his 2. *Rhetor.* observing that the desires and passions of children are quick and violent, but not lasting, says, κὶ σφόδρα μὲν ἐπιθυμῶσι, ταχὺ δὲ παύονται· αἱ γὰρ ἐπιθυμίαι τῶν τοιούτων ταχέαι. ὀξῆαι γὰρ αἱ βυλήσεις κὶ ἔ μεγάλαι, ὥσπερ αἱ τῶν καμνόντων δίψαι κὶ πῆλαι. *Et vehementer quidem appetunt, cito vero cessant; appetitiones enim talium sunt celeres. Acutæ, i. e. rapidæ sunt lubidines neque magnæ ac diuturnæ, sicut laborantium fitis et esuries.* So in his *Physiogn.* c. 3. among the Ἄναιδῆς σημεῖα, he reckons ἐν ἰαῖσι κινήσεσιν ὀξύς: which *Du-Val* translates “ in motibus acutus.” i. e. *agilis, citus.* Thus a man is said to be ὀξύς, who is ready and nimble. *Thucyd.* lib. viii. Διάφοροι γὰρ πλεῖστον ὄντες τὸν τρόπον, οἱ μὲν ὀξῆς, οἱ δὲ βραδεῖς. *Plutarch* in *Camillus* uses ὀξῆς ἐπιτελέσαι; and in *Romulus* on one *Celer*, ἀπ’ ἐκείνου τὰς ταχέας οἱ Ῥωμαῖοι κὶ ὀξῆς, κέλερας ὀνομάζουσι. *Cicero* likewise joins these two things together, when he says, “ motus animi celeres et “ acuti.” *Acutus* is continually applied to quickness of fight, of understanding, and motion: “ tam cernis acutum.” “ est enim homo valde acutus et sagax.” *Cic.* *Statius* describing an active champion, says,

“ motu Spartanus acuto

“ Mille cavet lapsas circum sua tempora mortes.”

Ὄξυμέριμος in the *Βατρ.* of *Aristoph.* 903. denotes quick invention. *Plato* at the beginning of his *Theætetus*, ἀλλ’ οἷτε ὀξῆς, ὥσπερ ἔτος, κὶ ἀγχινοὶ κὶ μνήμονες. ὡς ταπολλά, κὶ πρὸς τὰς ὀργὰς ὀξίτροποὶ εἰσι, κὶ ἀτλοντες σέρονται, ὥσπερ τὰ ἀνερμάτιστα πλοῖα. οἷτε οἱ ἐμβριθέτεροι, γωθροὶ πως, &c. *Sed Acuti, sicut hic, et sagaces ac memores,*

ut

way or the other, for long or short. This I more clearly conceive, than I can perhaps express.

ut plurimum affectibus etiam celeres sunt, et instabiles feruntur, tanquam saburræ expertia navigia. Graviore vero tardi aliquo modo, &c. And agreeably to this ὀξύτης is explained by *Suidas* ταχύτης τῆς διανοίας. Critical cases in physic are called ὀξεία πάθη; by the Romans “vitia precipitia.” And thus, in *Sophocles*, *Philoctetes* complains of the anguish which he feels from his wound,

ὡς ἴδε μοι

ΟΞΕΪΑ φοιῶ καὶ ταχέϊ ἀπέρχεται.

ὀξύ used adverbially signifies, quickly, as in *Homer*, “Ὡς ἔφατ’, ὈΞΥ Δ’ ἀκυσεν Οἰλῆϊ ταχύς Αἴας. And ὀξύ is therefore explained by *Hesychius*, ταχέως, ταχυδρόμω; by *Phavorinus* ταχέως, σφοδρῶς; ὀξὺς by *Suidas*, ταχύς. This sense of ὀξὺς and ὀξύτης runs through the third chap. of *Jul. Pollux Onomast. lib. i. περὶ ταχέως καὶ βραδέως εἰς ἔργα.* So *Thomas Magister* in the word ὀξὺς τὸ ὀξύ ἐπὶ μὲν μαχαίρας καὶ ὀφθαλμῶν λεγόμενον, ἐναντίον ἔχει τὸ ἀμβλύ ἐπὶ δὲ φωνῆς, τὸ βαρύ. τὸ δὲ ὀξέως ἐμηνύθη, καὶ ὀξέως ἀφῖκτο, ἐναντίον ἔχει τὸ βραδέως. Thus the Great Etymologist: ὀξὺν ἀνθρώπων, τὸν ταχέως θυμώμενον. I find that all these expositions of ὈΞΥΤΗΣ are copied from *Aristotle* περὶ ψυχῆς, c. 7. almost in his words, which therefore shall not be repeated here. *Johan. Stobæus* in his *Eclogæ Physicæ*, cap. 44. *ex Plat. Timæo*, on the subject of speech and hearing has these particular words to our present purpose. ἄλλως μὲν ἐν φωνὴν θῶμεν τὴν δι’ ὠτων ὑπ’ ἀέρος ἐγκεφάλου τε καὶ αἵματι μέχρι ψυχῆς πληγὴν διαδιδόμενην, τελευτῶσαν δὲ περὶ τὴν τῆς ἡπατὸς ἐδραν ἀκοῆν. ὅση δὲ αὐτῆς ταχέϊα ὀξείαν, ὅση δὲ βραδύτερ

ACCENT AND QUANTITY. 277

express. I can however engage to make it perceptible to a common English ear in any Greek word, according to its present accentual mark.

βραδύτερα βραδύτεραν, (f. legend. βαρυτέρα) τὴν δὲ ὀμαλὴν λείαν, πὴν δὲ ἐναντίαν τραχείαν, μεγάλην δὲ τὴν πολλὴν, ὅση δὲ ἐναντία σμίκραν. *Ponamus etiam Vocem per aures ab aere cerebrum ac sanguinem usque ad animam ferientem, ac finem habentem circa jecoris sedem auditum: Idem vero illius celerem esse Acutum, tardiolem vero graviolem, æquabilem autem lævem, contrariumque asperum, validum vero magnum, contrariumque parvum.* “ De cursu et cursoribus

“ hæc dicuntur (says *Camerarius* in *Commentar.* p. 469.)

“ ὠκύς, θάσσων, κῆφος, ὄξύς, ελατρός, ποδώκης, ταχύς.

And in the Glossary of *Philoxenus*; ὄξεως cito, raptim. ὄξύς ὁ ταχύς, *Pernix*, *velox*, &c. ὄξύτατος *ocissimus*. *Peter Victorius* in his *Variæ Lect.* lib. vii. c. 3. where he is considering *Quintilian's* figure μεταληψίς *transumptio*, says,

“ tropus rarissimus, etiam improprii usus: Græcis tamen

“ frequentior, qui νήσες θοὰς ὄξεϊας dicunt. *Homerus*

“ autem infulas θοὰς, cum acutæ formæ significare vellet,

“ vocavit hoc versu ex xv. libro *Odyssæe*,

Ἐνθεν δ' αὖ νήσοισιν ἐπιπρόεηκα θοῆσιν.

“ hanc autem rationem secutus ille nomina immutavit,

“ alterumque pro altero. capit, quod θοὸν et ὄξυ sunt

“ συνώνυμα. ὄξυ autem Græcis non tantum ostendit,

“ quod velox est in motu, verum etiam quod forma in

“ tenuitatem acutumque porrectum est: quare, quod est

“ huic συνώνυμον. tanquam et ipsum idem penitus signi-

“ ficaret, loco alterius posuit.” — *Strabo* in viii. lib.

“ γεωγραφικῶν ejusdem *Homerici* verbi eandem affert

“ declarationem, posito namque versu illo, addidit, θοὰς

“ δ' εἴρηκεν τὰς ὄξεϊας.” As it is certain that ὄξύς, with

its

The account, which I have here attempted to give, of the true nature and power of the acute tone, is confirmed by what *Aristotle, de Anima*, in his chapter *περὶ ψόφου καὶ ἀκοῆς*, says, ἰὸ μὲν Ὀξύ κινεῖ τὸν αἰσθησιν ἐν ὀλίγῳ χρόνῳ ἐπὶ πολὺ· τὸ δὲ βαρὺ, ἐν πολλῷ ἐπ' ὀλίγον *. *Acutus sonus movet sensum in brevi tempore plurimum: Gravis vero, in multo paulum.* Again, in another place: τῷ ἐν φωνῇ Ὀξείος ὄντος κατὰ τὸ ὀλίγον — τὸ δὲ Ὀξύ δι' ὀλιγότητος, λαχὺ ||. *Cum Acutus in voce existat breviter — Acutus, propter brevitatem vel levitatem, velox.* It may perhaps receive farther illustration from a passage of *Plutarch* in his *Quæstiones Platonicæ*, where he is treating of sounds in general. That author, having mentioned the harmony of sounds, says: ὀξύς μὲν

its derivatives and compounds, implies something *quick*, in its general application throughout the Greek language, so in its peculiar musical sense it is universally used for a high tone, opposed to βαρὺς a lower tone, without any consideration of length, through the musical writers.

* Cap. vii. p. 641. Tom. i. edit. *Val.* || *Probl. Sect. xix. p. 767. Tom. ii.* So in p. 765. he joyns the two τὸ δὲ λαχὺ καὶ ὀξύ.

γὰρ

ACCENT AND QUANTITY. 279

γὰρ ὁ ταχύς γίνεται, βαρὺς δὲ ὁ βραδύς· διὸ καὶ πρότερον κινῶσι τὴν αἴσθησιν οἱ ὀξεῖς· ὅταν δὲ τέτοις ἤδη μαραινόμενοις καὶ ἀποληγομένοις οἱ βραδεῖς ἐπιβάλωσιν ἀρχόμενοι, τὸ κραθὲν αὐτῶν δι' ὁμοιοπαθείαν, ἡδονὴν τῆ ἀκοῆς πᾶρεσθεν, ἢ συμφωνίαν καλῶσιν *. The explanation which || *Macorbius* gives of the acute found,

* *Acutus enim celer fit, gravis vero tardus: quare et prius movent sensum acuti soni. Cum vero his evanescentibus succedant graves incipientes, mixtum quiddam ex his per naturæ convenientiam voluptatem auditui præbet, quam symphoniam vocant.* Tom. ii. p. 1006. Xyl. So *Lipsius*, when he distinguishes between the circumflex and acute: “iste
“ [Acutus] *celeri* quadam sublatione vocis efferendus est,
“ sine institutione ulla aut mora. ille [flexus] magis tractim
“ et cum vocis longiore ductu: sic ut syllaba, cui in-
“ cumbit, geminanda fit, eadem elata pariter et depressa.
de pron. ling. Lat. c. 20. Bishop *Hare* has conceived and expressed this very clearly. “Hinc usu venit, ut syllaba
“ acutæ proxima pro correpta habeatur, *breviorque acuta*
“ videatur, etiam cum ipsa quoque *brevis* est.” *de Metr. Comic.* pag. lviii. The force of this is strongly seen in what he gives afterwards as an instance of it. “Quæ
“ acuuntur in tertia ab extrema, interdum acutam corri-
“ piunt, si positione sola longa sunt, ut *optime, seruitus,*
“ *pervelim, Pampphilus,* et pauca alia, quo Cretici mutantur
“ in Anapæstos. Idem factum est in *neutiquam*, licet inci-
“ piat a diphthongo.” pag. lxii.

|| In *somn. Scip. lib. ii. c. 4.* This was likewise *Salmasius'* idea of it, who in his *Plinianæ exercitationes* speaks of

found, is like the preceding. *Diximus nunquam sonum fieri, nisi aëre percusso. Ut autem sonus ipse aut acutior aut gravior proferatur, ictus efficit: qui dum ingens et celer incidit, acutum sonum præstat; si tardior leniorve, graviorem. Indicium est virga; quæ, dum auras percutit, si impulsu cito feriat, sonum acuit: si lentior, gravius ferit auditum. In fidibus quoque idem videmus: quæ si tractu arctiore tenduntur, acute sonant; si laxiore, gravius.*

On the whole, from every thing that I have been able to collect, from writers both antient and modern of the best note, in regard either to the general sense of the words *ὄξύς* and *acutus*, or to the particular meaning of them applied to sound; I find

of it thus: “ *ὄξεία* vox aures et auditum quasi scindendo penetrat; ita *ὄξύς* color oculos visumque fulgore suo quasi punctim ferit. Communicant inter se sensus proprietates suas, et quod unius proprium est, vocibus translatis alii tribuitur. similiter in voce, quæ proprium est *αἰσθητῶν* auditus, acutos et graves sonos *βαρεῖς ἢ ὄξεις* appellamus, ducta metaphora ab iis rebus, quæ circa tactum versantur, nam *ὄξύ* et acutum proprie est quod tactum pungit et stimulat; grave quod contundit et premit: ita et de voce acuta et gravi.” Tom. i. p. 200.

first,

ACCENT AND QUANTITY. 281

first, that the idea of *quickness* is conveyed in them ; and secondly, when referred to sound, that extent in *length* is never implied, but in *height* only, and a quickness in the manner and effect of this elevation. *Cicero* has in one sentence expressed both these qualities of height and quickness as belonging to the acute. “ *Quam ab causam summus ille cæli stelliferi cursus, cujus conversio est concitator, acuto et excitato moveretur sono* *.

* *Somn. Scipion. § 5.*





C H A P. VIII.

The hypothesis of Isaac Vossius, Henninius, Sarpedonius, and others, erroneous. The Greek accent different in its position from the Roman. Dr. Bentley's and Scaliger's remarks on the Latin accent. Difference between the Accentual and Metrical Arts.

BUT not only Dr. G. but *Isaac Vossius* conceived a wrong idea of the acute, being misled into an opinion, that it partook of the nature of a long quantity, at least was not well consistent with a short one. This is plainly seen in that passage of his book *de Poematum cantu*, * where he complains, that the received method of accentuation corrupts the harmony, and gives an instance of it in some verses of *Homer*,

Ἡέλιος δ' ἀνόρεσε, λιπὼν περικαλλέα
λίμνην,

Pag. 142. apud *Hennin.*

Οὐρανὸν

ACCENT AND QUANTITY. 283

Οὐρανὸν ἔς πολύχαλκον, ἴν' ἀθανάτοισι φα-
νεῖη

Καὶ θνητοῖσι βροτοῖσιν ἐπὶ ζείδωρον ἄβραν.

“ The accent placed in the foregoing man-
“ ner as we now have it in our printed
“ books (says he) spoils the verse : the
“ ancients themselves used the accent far
“ otherwise, and placed it thus,”

Ἡελίος δ' ἀνορᾶσε λιπῶν περικάλληα λίμνην
Οὐρανὸν ἔς πολυχάλκον, ἴν' ἀθανάτοισι φα-
νεῖη

Καὶ θνητοῖσι βροτοῖσιν ἐπὶ ζείδωρον ἄβραν.

The reader on comparing the former method of accenting these verses here censured by him, with the latter, adopted and recommended by him as the genuine method of the antients, will find, that the difference between them consists in the transposition of the acute from short to long syllables, as from

Ηέλιος δ' ἀνόρᾶσε περικαλλέα	——— to ——— ——— ———	Ἡελίος δ', ἀνορᾶσε περικάλληα
	N η 2	ἔβρανον

ἔρανόν	—	—	ἔρανον
πολύχαλκον	—	—	πολυχάλκον
ζείδωρον ἄεθραν	—	—	ζειδῶρον ἀῖθραν.

His objection was evidently to the acute, as inconsistent with short syllables, and he has accordingly removed it from them and placed it on the long.

The reader will likewise observe, if he turns back to the fourth chapter of this essay, that *Vossius*, in altering the accents of all the foregoing words, except *ἠελιός*, hath regulated his method of replacing them exactly according to the laws of Roman accents (tho' I believe he was not sensible of it at that time) those very laws, which I have in the foregoing chapter transcribed from *Quintilian*. Which circumstance alone, notwithstanding * the confidence of
Vossius

* He says any one will be convinced of this, who looks over the writings and fragments of the old Grammarians, *Dionysius Thrax*, *Apollonius Alexand.* *Ælius Dionys.* *Aristarchus junior*, &c. Now some of these writings are (as is allowed by Dr. G.) totally lost, and some that remain

Vossius that his manner of re-adjusting them is agreeable to the pronounciation of the ancients, is to me a strong proof, that he is wrong: because *Quintilian* expressly mentions a particular difference which there was between the Roman and Greek practice in accenting their syllables; and complains of the Latin manner as less harmonious and diversified than the Greek. “ Sed
 “ accentus quoque cum *rigore* quodam,
 “ tum *similitudine* ipsa minus suaves habemus,
 “ quia ultima syllaba nec acuta unquam
 “ excitatur, nec in flexa circumdu-

remain contain nothing on the present subject. But of those that do remain, both the syntax and fragments of *Apollonius* will supply us with ample proofs of the falshood of *Vossius*' doctrine: His assertions are as little favoured by what remains of *Ælius Dionysius*; who, in his tracts *περὶ ἀκλίτων ῥημάτων*, and *περὶ ἐγκλινομένων λέξεων* in *Aldus*' *Thesaurus*, and as quoted by later Grammarians (see *Eustath.* *Iliad* M. p. 867, on *ἀρπάγη* and *ἀρπαγή*. and *Valcken.* *Animadv. ad Ammon.* lib. i. c. 8.) furnishes us with several remarks, that tend to confirm the truth of our present system. No one, that is acquainted with the contents of *Aldus*' *Thesaurus* (which Dr. G. mentions in the case of *Æl. Dionys.*) could ever surely dispute the authenticity of the Gr: accents. A defence of them might be drawn from that collection alone, to part of which we are referred by *Vossius* for the refutation of them.

“ citur,

“ citur, fed in gravem vel duas graves ca-
 “ dit *semper*. Itaque tanto est fermo Græ-
 “ cus Latino jucundior, ut noſtri Poetæ,
 “ quoties dulce carmen eſſe voluerunt,
 “ illorum id nominibus exornent *.”

Quintilian by cloſing his ſentence here with *ſemper*, as he does another on the ſame occaſion with *nunquam*, an adverb, (which the beſt Roman writers never place at the end of a period, but on particular

* *Lib. ii. c. 10.* Since the Roman poets, by introducing into their verſes Greek words with their proper accent, intended to give ſome peculiar grace and ſweetneſs to their lines; *Aldus* therefore did very properly in publiſhing *Stattus* with a collection of all the Greek words, uſed by that Poet, accented. And accordingly remarks of the following kind, in *Servius* on *Virgil*, are not to be conſidered by us as mere critical refinements of that famous commentator: who on the 542d verſe of the 10th *Æneid* obſerves upon the word *trophæum*. “ *Declinatio Latina eſt: unde penultima habebit accentum. In numero vero plurali, quia tropæa dicimus, ſicut Græci, nec aliquid inde mutilamus [ſ. mutamus] erit Græcus accentus ſicut apud Græcos, ſcilicet tertia ſyllaba a fine.* This agrees with what *Victorinus* in his *Grammat.* ſays, *Græca nomina, ſi iisdem literis proferuntur, Græcos accentus habebunt.* And *Æl. Donatus*. “ *Sane Græca verba Græcis accentibus melius efferimus.* The editors therefore of Latin Poets ſhould pay ſome regard to this circumſtance in their Authors.

occaſions,

ACCENT AND QUANTITY. 287

occasions, where some great stress is laid on the sense of the word) by this, I say, he seems to point out the very extraordinary inflexibility of the Roman accent; and this he remarks as opposite to the nature of the Greek tones: for it is in that part of his book, where he draws a parallel between the two languages in point of harmony, and shews the inferiority of his own in several particulars. Here in the accents, “ultima syllaba nec acuta unquam excitatur, nec in flexa circumducitur,” as in *Déus, Déi, Déo*: this being opposed by him to the Greek use of tones, gives me reason to think, that by them the last syllables were sometimes acuted and circumflexed, as in Θεός, Θεῶ; as we see them marked by our present *virgulæ*. Then he says, “sed in gravem, vel duas graves cadit semper;” as in *áger, ágri, ánimus, ánimi*: this being opposed by him to the manner of the Greeks gives room to suppose, that their accent was otherwise varied, either in different words, or different inflexions of the same word, as in ἀγρός, ἀγρῶ, ἀγαθός ἀγαθῶ, δεύτερον.

δεύτερον δευτέρῃ. This *variety*, so different from the Roman method, we see in the application of our accentual marks ; and this application of them perfectly corresponds with what *Quintilian's* account of the Latin tones necessarily implies.

The particular limitation of the Roman accent to the penultima and antepenultima, and its difference in this respect from the Greek, is taken notice of not only by *Quintilian*, but by the other old Roman grammarians and critics after him. *Dionysius* in his second book says, “ In Græcis
 “ dictionibus cum acutus tria loca teneat,
 “ ultimum, penultimum, et antepenulti-
 “ mum. — apud Latinos duo tantum loca
 “ tenet, penultimum et antepenultimum.”
Priscian says, “ Acutus accentus apud La-
 “ tinos duo loca habet, penultimum et
 “ antepenultimum ; apud Græcos autem
 “ et ultimum.” *Donatus* in like manner:
 “ Tonus acutus, cum in Græcis dictioni-
 “ bus tria loca teneat, ultimum, penulti-
 “ mum et antepenultimum ; tenet apud
 “ Latinos penultimum et antepenultimum ;
 “ ultimum

“ ultimum nunquam.” So *Maximus Victorinus*, “ Acutus, cum apud Græcos tria
 “ loca teneat, apud nos duobus tantum
 “ poni potest ; aut in penultima, ut *præle-*
 “ *gistsis*, aut in ea quæ à fine est tertia, ut
 “ *prælégimus*.” And in another place :
 “ Græca nomina, si iisdem literis proferun-
 “ tur [Latine versa] græcos accentus habe-
 “ bunt : nam cum dicimus, *Thyas, Nais*,
 “ acutum habebit posterior accentum ; et
 “ cum *Themisto, Calypso, Theano*, ultimam
 “ circumflecti videbimus. Quod utrum-
 “ que Latinus sermo non patitur, nisi ad-
 “ modum raro.” *Sergius* likewise on the
editio prima of *Donatus*, “ Acutus accentus
 “ in Latinis non tenebit, nisi penultimum
 “ et antepenultimum.” And after these
Scaliger : “ Latini suis libris OMNES
 “ testati sunt, nullam apud nos supremam
 “ syllabam acui *.” There is a particular
 O o remark

* *Caus. ling. Lat.* c. 58. see also c. 146. To the same purpose also *Servius*. “ Notandum *Bucolica* vel *Georgica*,
 “ cum apud Græcos in fine habeant accentum [*Βυκολικῶν*,
 “ *Γεωργικῶν*] apud nos in tertia à fine habere : nam ut in
 “ *ultima sit, Latinitas vetat* : ut in penultima non sit,
 “ *brevitatis efficit ratio.*” in *Proem. ad Virg. Bucolica*.

remark of *Olympiodorus* on this subject.

Τότε μὲν Γραικοὶ ἐκλήθησαν, νῦν δὲ Ἑλληνες. τῆτο δὲ τὸ ὄνομα οἱ μὲν Ρωμαῖοι παροξύνουσι, Γραικοὶ λέγοντες. ἡ δὲ κοινὴ διάλεκτος ὀξύνει. Καθόλου δὲ οἱ Ρωμαῖοι πᾶν ὄνομα παροξύνουσι διὰ τὸν κόμπον· ἔθεν ὑπερηννορέοντες ἐκλήθησαν ὑπὸ τῶν ποιητῶν*. There seems to be something

So likewise on *Æn.* vi. v. 670. “*Ergo est sola particula, quæ habet in fine circumflexum. per accentus mutationem in adverbium transit.*”

* In *Aristot. Meteora.* p. 27. *Tunc quidem Γραικὶ ὠνομάζοντο, nunc vero Ἑλληνες. Hanc autem dictionem Romani in penultima acuiunt, Γραικοὶ dicentes: sermo vero communis Græcorum ultimam ejus acuit. In uniuersum Romani omnis uocis accentum retrahunt propter fastum: unde ὑπερηννορέοντες superbi ac magnifici uocati sunt à Poetis.* If there really is more dignity in a barytone pronunciation, than in another, the κόμπος however of the Romans, which *Olympiodorus* here remarks, could not be the *cause*, but the *effect* and consequence of such a pronunciation: the pronunciation itself was owing to an accidental derivation from some particular colonies of Grecians, who insensibly establish'd it among the old Latins, at a time when there was nothing in their civil state and circumstances to elevate their spirit, and give them that air of grandeur, which foreigners afterwards thought they discovered in every thing belonging to the Romans, even in the tone of their language. This we find observed by *Gregory Thaumaturg.* in *laudatione Origen.* who, speaking of *Justinian's* Latin collection of Laws, says they were drawn up
and

something whimsical in the reason assigned here by *Olympiodorus* for the Romans drawing the accent back from the last, that they did it διὰ τὸν κόμπον, to give a more stately and solemn air to their pronunciation. Cæterum (as Dr. Bentley well observes on this passage of *Olympiodorus*)
 “ quod hic fastui tribuit, id dialecto Æolica,
 “ unde lingua latina partem maximam
 “ profluxit, rectius imputatur. Æolenses
 “ enim, ut notum est, Βαρύτονοι erant ;
 “ et Θεός, ἀνῆρ pronunciabant, cum alii
 “ Θεός, ἀνῆρ *.”

O O 2

Dr.

and published τῆ Ρωμαίων φωνῆ, καὶ ἀπληκτικῆ μὲν καὶ ἄλλασόνι, καὶ συσχηματιζομένη αὐτῶν ἢ ἐξουσία τῆ βασιλικῆ, “ in the language of the Romans, which is
 “ awful and solemn, and of a nature conformable to the
 “ majesty of their Empire.” *Seneca* characterizes the two languages, and distinguishes them thus : *Latinae linguae POTENTIA, Græcæ GRATIA*. *Consol. ad Polyb. c. 21.*
 On *potentia* here *Lipius* says : *Bene. nam hæc imperabat.*

* As the Roman language is so inflexibly *Barytone*, one observation readily offers itself on a comparative view of that with our own, which is, that the *English* having a due and equal mixture of *barytone* and *oxytone* words, does in this respect appear to have a great advantage and superiority over the Roman. What debases the English language is the want of diversified terminations in verbs
 and

Dr. *Bentley* in his tract *de metris Terentianis*, from whence the foregoing remark
on

and nouns : which is not only a great defect itself, but (since it is unavoidably supplied by articles, and auxiliary verbs) leaves room by that means for the admission of other things equally destructive of the beauty of language. But no language admits of greater variety, as far as mere tone is concerned, than our own. Every *Roman* dissyllable, and every *Greek* verb in ω , has the accent on the penultimate : the *English* verbs have it in general on the last, the nouns and adverbs on the penultimate, or antepenultimate : by which means our tones are as much diversified in their position as the *Greek*, and more than the *Roman*. We place the acute sometimes on the præ-antepenultimate, as in *necessary, favourably, &c.* And so do the *Italians*, as in *sequitano, desiderano* : and even on the fifth and sixth syllable from the end, as *portandosanela, desideranovici*. *Caninius* mentions two words, that have it on the eighth syllable *seminanovicifene, edificanovicifene*. The *Hebrews* on the other hand do not admit the accent even on the antepenultima, according to *Job. Simon* [Introd. Gram. Crit. in ling. Græc. Sect. ii. p. 28.] There does indeed seem to be matter of just objection, when more than two graves in one word follow an acute, especially when they are joined with short times : for then the latter sounds are not only low, but rapid, and must be consequently indistinct. We see however, that many negative rules, in a thing so arbitrary and variable as language, are very often found to be contradicted by practice. That rule of *Cicero*, wherein he says that *Nature* limits the Acute to the three last syllables of every word, is here evidently superseded

ACCENT AND QUANTITY. 293

on *Olympiodorus* is taken, gives the following verses of *Virgil* thus accented :

'Arma

superfeded. And therefore the word *Natura*, which he uses in that passage, must not be understood in an *universal*, but *partial* sense, as relating only to the *particular nature* of the *Greek* and *Roman* languages : which, when he was writing that sentence, were nearest to his thoughts. That a wider compass allowed to the acute is not *unnatural*, is certain, because it is found in the *natural* and easy practice of so many millions. Neither can *Scaliger* see any reason against it. “The *Greeks* (says he) did not choose to remove the accent farther from the end : “quos etiam *Latini* prisca secuti eisdem posteris, *imitatione* potius quam *consilio* ducti, leges præscripsere. Nam quamobrem non liceat mihi tollere vocem in quarta à fine, nulla musica *ratio* possit persuadere : *possunt* enim eodem tenore tam in voce, quam in tibia aut in fidibus, deduci multæ vel breves, vel longæ.” It may be so, as he says, and we are sure it is. But the Greek and Latin method is certainly better : Tho’ the modern deviation from it is commended by *Scaliger*, as the rejection of an unreasonable yoke. “Sapienter a posteris factum est, qui ——— nullum hujus putidi servitii jugum ferre voluerint.” *Caus. ling.* c. 58.

I mentioned above the great defect, under which the English language labours, in not having a variety of terminations to nouns, instead of articles : and to verbs, instead of auxiliaries. The great importance of this variety to a language perhaps no where more clearly appears, than in the following five lines of the *Odyssey*, τ. 204, &c.

Τῆς δ' ἄρ' ἀκκῆς ῥέε δάκρυα, τήκετο δ' ἔχρως.
Ὡς δ' ἐ χιῶν κατατίκετ' ἐν ἀκροπόλοισιν ὄρεσσιν,

H7

'*Arma virúmque cáno, Trójà qui primus
 ab óris
 Itáliam fáto prófugus, * Lavínaque vénit
 Látorá ; múltum ille et térris jađtátus et
 álto
 Vi súperum, saévæ mémorem Júnónis ob
 íram.*

“ He that reads these verses properly and
 “ tunefully (says he) will pronounce them
 “ according to these accentual marks ; not
 “ as school-boys scanning them, and pla-

“*Ἡ γὰρ Εὐρύς κατέτηξεν, ἐπὶν Ζέφυρος καταχεύει
 Τηκομένης δ' ἄρα τῆς ποταμοὶ πλήθει ρέοντες
 Ὡς τῆς τήκετο καλὰ παρήϊα δακρυχέσης.*

In these five lines some part of the word *τήκω* occurs five times, and yet by the advantage of its various terminations the repetition is not disagreeable. A word thus repeated in English would be extremely offensive. Mr. *Pope* has accordingly avoided it, in translating this passage : the word *melted* he uses but once. *Perrault* has literally translated the same passage, and designedly repeated his *liquefie* four times, to make it appear ridiculous ; and thereby exposed his own ignorance in not discerning the great difference between the inflexions of the Greek language and his own.

* *Lavínaque* should be otherwise accented, thus, *Lavínáque*, on account of the Enclitic joyned with it.

“ cing

ACCENT AND QUANTITY. 295

“ cing the accent at the beginning of each
“ foot, as,

'Italiám fató profugús La—

“ But according to the rhythm of the
“ whole verse: in which not one word has
“ the accent on the last syllable, except
“ *virúm*; and that properly on account of
“ the subsequent enclitic *que* *.”

Exactly in the same manner, in which
Dr. *Bentley* regulates the accentual pronun-
ciation of “ *Arma virumque cano*” does
Scaliger likewise declare it was practised

* The Latin enclitic taken notice of by Dr. *Bentley*, is explained by *Diomedes*, lib. ii. “ Complexiva conjunctio
“ sine copulatio *que*, et disjunctiva *ve*, et dubitativa *ne*,
“ adjunctæ ipsæ amittunt fastigium, et verbi antecedentis
“ longius positum acumen adducunt et juxta se proxime
“ collocant: sic ut, *limináque laurúsque Dei*: item *ve*,
“ ut *Hyrcańsve Arabísve* parant, et *calathísve Minervæ. ne*,
“ ut *hominésne feraéne*.” *Servius* likewise upon *Virgil Æn. i.*
“ Pronunciationis causa, contra usum Latinum, ultimis,
“ quibus particulæ adjunguntur, accentus tribuitur, ut
“ *musáque, illéne, bujúce*:” the final *ce* here being like the
Greek $\gamma\epsilon$. Thus *nam* is often an enclitic, as in *quínam*:
and *cum*, in *mécum*, is called so by *Scaliger*. ling. Lat. c.
146. *Me, Te, Se, and Rem* are reckoned such by Dr. *Bent-*
ley. See also *Bp. Hare de metr. Comic.* p. 58.

by

by the ancients. In his fourth book of *Poetics* he has marked the elevation and depression of the ancient tones in that line, and, in order to do it more clearly, hath set them to musical notes. He says indeed that if the nice tonical pronunciation of the ancients could be expressed by a modern, it would be disagreeable to our ears. It might have been so to his. But that is beside our present question. Our enquiry here is only concerning the *fact*, what the ancient pronunciation was. *Scaliger* however certainly complains in that chapter of persons in his time confounding accent and quantity together. His words being applicable to the common mistake of our own age, induce me to transcribe them. “ Quod à nullo accepimus præceptore, voluimus hic explicari, ne alios quoque vel lateret vel falleret, sicuti diu nos quoque fefellit. Cæterum, cum *tenorem a quantitate* non distinguant, atque barbære pæne omnia pronuncient (omnia enim producunt Itali, omnia corripiunt ita Vascones, ut devorare videantur) quibus *temporibus*,
quoque

nally referred to *quantity*, and were, as he says, “ a Grammaticis suis usibus accom-
 “ modatos, ad declaranda *Tempora* et syl-
 “ labarum *quantitatem* *” (for which he has no authority from antiquity) so *Henninius* likewise supposing that they related to metre, declares, § “ accentus Græciani-
 “ cos esse receptos primum pro re *metrica*
 “ in scholis privatis, deinde post etiam
 “ publice, pro facilitate discendi Helle-
 “ nismi.” He, as well as *Vossius*, judging of the true nature of these marks from the barbarous and perverted application of them among their countrymen, is betrayed into many inconsiderate assertions against them. With the same inaccurate haste, of which *Vossius* was guilty, and with more confidence (as if he had been a contemporary and countryman of *Plato* and *Xenophon*, and was risen from the dead to teach the

* Pag. 140. § Sect. 162. pag. 128. That he confounds *Tone* and *Time*, is plain from the following words.
 “ Si una syllaba vocis præ cæteris exaltetur, cæ-
 “ teris syllabis æquali tono modulatis, illa syllaba exal-
 “ tata intelligetur *acuta* vel *producta*, cæteræ gravatæ. p.
 50. *Acuta* and *producta* with him are synonymous.

world the pure pronunciation of his fellow-citizens) he assures us *, “ that the pronunciation of old Greece, as *rational* or “ regular, was reducible to four rules of “ his own laying down, which four rules “ are of an immutable nature and eternal “ truth among all nations that have a *ra-
“ tional* pronunciation.” I have so many objections to these propositions of his, that I hardly know which to advance first. An answer to this “ natural and rational” pronunciation hath been already given in the second chapter. It may be sufficient here farther to observe, that he proposes, what *Vossius* did, an accommodation of the *Greek* pronunciation to the *Latin* accents: his § rules for it’s regulation, being the very

P p 2

same,

* Sect. 163. p. 129. This is his grand conclusive proposition, which is printed in large characters at the end of his work, as containing the sum of his doctrine, which he has been labouring to prove through a long series of learned sections, by arguments which he himself calls *Herculean*.

§ His four general canons of *rational* and *antient* pronunciation are these (p. 88, 89, 90.)

I. *Omnis vox monosyllaba Modulationem habet in sua vocali : ut φῶς, μόνος, &c.*

II. *Omnes*

fame, which *Quintilian* gives for the Roman language. But *Quintilian* tells me that

- II. *Omnis vox disyllaba modulationem habet in syllaba priori : ut ὄδοι (quamvis ita notetur accentu ὄδοι) móntes, &c.*
- III. *Omnis vox polysyllaba penultimam longam modulatur ; ut ἀνθρώπος, τυπῶμαι, jucúnda, &c.*
- IV. *Omnis vox polysyllaba, penultima brevi, modulatur antepenultimam : ut dóminus, ἀλόγων.*

He is not satisfied with introducing these rules by the name of *regulæ infallibiles*, but closes the recital of them with the following words: *Et hæ quidem Quatuor regulæ sunt tam apud Latinos, quam Græcos, sine ulla exceptione æternæ veritatis.* In these four rules we have a *synopsis* of his whole book, all the arguments of which are at once refuted by that single passage of *Quintilian*, cited above. To answer them all singly, would not be difficult, but after this quite unnecessary.

I cannot however leave *Henninius* without taking particular notice of one Argument, which he urges in the most specious manner: it is this (*Sec. 119. p. 91.*) “ Since “ the verses of both languages are formed on the same “ rules of metre, therefore the *modulation* of both must be “ the same, and consequently the accent.” The metre no doubt is the same, the Romans having borrowed all theirs from the Greeks: but the *modulation* is not always the same, where the *metre* is. For does not *Quintilian* say above, “ that the modulation of the Latin verse was “ improved by introducing words with the Greek Ac- “ cent.” Here then the metre continued the same, while the modulation was altered by the difference of

Tone.

ACCENT AND QUANTITY. 301

that the Roman accent differed * from the Greek, and in harmony was much inferior to it. What am I then to determine between these two contradictory authorities? Am I to believe *Henninius*, in opposition to *Quintilian*? No: I will adhere to the latter, though *Henninius* were patronized by

Tone. An instance will best explain this. The following line of Virgil having a Greek word in it will serve for this purpose:

Castorea, Eliadum p̄lmas Epiros equarum.

So we commonly read it: but *Servius* here observes, "Sane *Epiros* Græce profertur: unde etiam é habet accentum. Nam si Latinum esset, *Epirus*, *Epiri*, *pi* haberet, quia longa est." According to this remark of *Servius*, compared with the foregoing observation of *Quintilian*, the true and better modulation of that verse, as it sounded to the ear of the Author himself and his Roman readers, was without the least change in the metre, as follows,

Castorea, Eliadum p̄lmas 'Epiros equarum.

This, which we have on the best authority of the Romans themselves, entirely subverts the plausible reasoning of *Henninius* drawn from the similarity of Greek and Roman metre. The kinds of verse were the same in both languages: but the degrees of sweetness in the two were different, according to the difference of Accent.

* And thus *Servius* on *Virg. Ecl. x. l. 18. Georg. I. 59.* and in many other places.

all

all the critics, grammarians, and universities in Christendom.

When the *Ynca Garcillasso de la Vega* was carried into Spain, and there made one of the lords of the bedchamber to his catholic majesty, he had immediate occasion to observe the difference between the *Peruvian* language, and the *Spanish*, which he naturally was induced to learn for his convenience at that time, and, as it appeared afterwards, for his farther use in writing. His own remarks on the difference he has given us at the beginning of his history: and one of the first that seems to have occurred to him is, “that
“ the *Peruvian* words never have an ac-
“ cent on the last syllable, but almost al-
“ ways on the penultima, and very seldom
“ on the antepenultima: tho’ there are
“ some persons who maintain that the accent
“ ought to be on the last*.” These persons
were,

* I have taken this from *Badouin’s* translation: “*Les mots n’ ont jamais d’ accent sur la dernière syllabe, mais presque toujours sur la pénultième, et fort rarement sur l’ antepenultième: quoiqu’ il y ait plusieurs personnes, qui soutiennent mal-a-propos,*

were, I suppose, some Spanish missionaries, and others concerned in American affairs,

propos, que l' accent doit être sur la dernière." He has other remarks worth our notice. *On de doit donc pas trouver mauvais, que je tache de conserver ma langue naturelle dans toute sa pureté, et que j' écrive les mots Indiens de le même manière, que les gens du Pays les prononce.*—*Je ne parle pas de plusieurs autres choses, qu' on pourroit observer sur cette langue, qui differe beaucoup de l' Espagnole, de l' Italienne, et de la Latine. Les Metifs et les Crioles, qui ont tant soit peut de curiosité, y doivent bien prendre garde ; mais je leur rends un bon service, de leur montrer (pour ainsi dire) avec le doigt, de la cour d' Espagne, ou je me trouve, quels sont les principes de leur Langue, afin qu' ils la conservent dans sa pureté. Quel dommage ne seroit-ce pas de souffrir, qu' une langue si belle, et si utile à ceux, qui la savent, se corrompit, et s' alterât peu à-peu ?* The dogmatical position of the absurd Spaniard, which the Peruvian laughs at, is exactly in the style of Henninius, who applies the words *Analogia, Ratio, debet*, in the same manner throughout his dissertation ; and of Dr. G. who continually uses *ought*, and *should* thus, particularly in p. 145 : " I rather think and am persuaded that ἀγροικος " and ἀγοραϊκος, and all words of the same form had originally, as they ought to have, a circumflex on the penultimate." Now whether that single word ἀγροικος was circumflexed on the middle syllable or acuted on the first, I will not here dispute with him. But certain I am, that all words of the same form had not a circumflex on the penultima, because Apollonius assures me p. 305. that σίννοικος, πέρροικος, μέτροικος. with some other compounded words having a long penultima, yet had the accent on the antepenultima.

who

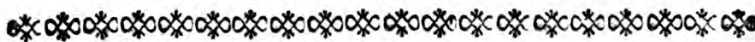
who thought every language *ought* to fall under the rules of those, which they happened to know. They might as well have said, that the climate *ought* to be the same in Peru, with that of their own country. But *reason* in both cases is out of the question ; the only enquiry is about a *fact*.

Concerning the Greek accents, *Sarpedonius* has followed the steps of *Vossius* and *Henninius*, and * left the question, which he did not understand, rather more puzzled than he found it. Mr. *Dawes* hath just touched on this subject in his *Miscellanea Critica*, but seems not to have employed much thought upon it, and to have fallen therefore into the popular error of accents being inconsistent with quantity : though he does not expressly say, the accents them-

* He states the question thus : “ An scripti fuerint accentus ab antiquis ? 2, deinde si scripti non fuere, an inter loquendum saltem fuerint observati ? 3, denique, si inter loquendum observati fuere, idne in prosa tantum, an simul in versibus acciderit ? ” *Dissert. pars tert. cap. 1.* *Verwey* in his *nova via* (Præf. p. 22. seq.) does nothing more than copy the errors of *Vossius*. This is true likewise of his friend and correspondent *Job. Geor. Grævius*, part of whose letter on this subject is published in the preface of *Verwey* cited above.

selves

selves are so, but the common *use* that is made of them. I wish so able a man had thought this subject more worthy of his notice. The trifling declamation of a late *Editor of Callimachus* is too insignificant to be taken notice of. He proposes his question thus, “Whether the pro-
 “nunciation of Greek is better conducted
 “by accent or quantity?” Which is a
 “question of a like kind with the follow-
 ing, “Whether in walking or running a
 “man had better use his right, or his left
 “leg singly?”





POSTSCRIPT TO CHAP. VIII.

On the different "Apois of Accent and of Metre.

THE *ictus Accentuum*, of which Dr. Bentley hath given us the marks in his Terence (and which have sometimes been confounded with the general Accent of the language) are purely *metrical*, falling on a particular syllable of a foot, or dipodia, and marking the several divisions of the verse according to the manner of scanning it. Dr. Bentley places them in Iambics on the latter syllable of the former foot in each dipodia; in Trochaics, on the first syllable of the dipodia. But they do by no means always fall on accented syllables. According to Dr. Bentley they fall in the following Iambics thus :

Ducúnt volentem fáta nolentém trabunt.

Anús cnm ludit, mórti deliciás facit.

Δελόν γενεσθαι páραφρονενλος δέσποισ.

Ἑκά νεκρων κευθμόνα και σκολία πυλας.

In

In the following Trochaics thus :

*'Irritare est calamitatem, cum te felicem
vocas.*

Ἐἰα δὴ, ξίφος προκωπον πάς τις εὐίρεπιζέλω.

But the marks of Accent will fall on the preceding lines thus :

Dúcant voléntem fâta, noléntem tráhunt.

'Anus cum lúdit, mórti delícias fácit.

Δῦλλον γενέσθαι παραφρονῆντιος δεσπόη.

Ἐκω νεκρῶν κευθμῶνα καὶ σκότῃ πύλας.

*Irritâre ést calamitâtem, cúm te felícem
vócas.*

Ἐἰα δὴ, ξίφος πρόκωπον πάς τις εὐίρεπιζέλω.

To these *içtus metrici* (which by Dr. Bentley and Mr. Dawes are called *içtus Accentuum*, improperly, as I think, for two reasons) are most commonly to be referred the words *Arfis* and *Thefis* in writers on metre. *Arfis*, as hath been briefly observed before, does in this sense relate to the raising of the hand or foot in marking the division of time. *Pes dictus est* (says Mar. Victorinus) *sive quia pars mensuræ et modus quidam similiter Pes vocatur, sive quia*

in percussione metrica pedis pulsus ponitur tolliturque, p. 2480 See also *Diomed.* p. 471. The *Arfis* and *Thesis* of *Metre* are undoubtedly distinct from those of *Accent* : and accordingly the rules of these two kinds are very different. In that of *Metre* the rule is, that the Times of one in respect to the other should be either

1. The same, as in a Spondee $\underline{2} \mid \underline{2}$,
Dactyl $\underline{2} \mid \acute{\circ} \acute{\circ}$. Anapæst $\acute{\circ} \acute{\circ} \mid \underline{2}$: or

2. In the proportion of two to one, as in Iambic $\acute{\circ} \mid \underline{2}$. Trochee $\underline{2} \mid \acute{\circ}$: or

3. In the proportion of three to two, as in a Cretic $\underline{2} \mid \acute{\circ} \underline{2}$, or thus $\underline{2} \acute{\circ} \mid \underline{2}$. *In simplicibus pedibus Arfis ac Thesis aut simplici, aut duplici, aut sesquipli ratione taxatur* — *neque enim syllabarum numero, sed ratione Temporum Arfis Thesisque pensatur.* *Victor.* p. 2488. And so *Terentianus* with his elegant precision, speaking of the *Arfis* and *Thesis*, says

Temporum momenta sane lege certa dividunt,

Seu duas pes quisque junget, sive plures syllabas.

Aut enim quantum est in ἄρσει, tantum erit tempus θέσει : *Alterā*

Altera aut simplo vicissim temporis duplum dabit :

Sescuplo vel una vincet alterius singulum, (p. 2412.)

The Amphibrachys not being reducible to these rules is said by *Victorinus* to be on that account *minus aptus pes in metris* : and by *Terentianus* is considered in the same manner ;

*Septimum pedem loquemur, quem vocant
ἀμφιβραχυν,*

*Quum duæ breves utrinque, media longa
ponitur :*

Quale si velis amænus, aut amicus dicere.

*" Ἀριστὶς hinc sumat necesse est tria priora
tempora,*

*Et θέσει relinquat unum : vel licet vertas
retro,*

*" Ἀριστὶς uno subleuetur, deprimant θέσει tria,
Par pari figura non est, pugnat unum cum
tribus ;*

*Nec modum dupli rependit, nec tenetur
sesquiplo (p. 2414.)*

But

But now between the Arsis and Thesis of *Accent* this proportion of times is by no means observed. The Times in the Thesis of the Greeks and Romans seem never to have exceeded three (except in two or three very particular words, as τοῖσδεσσι) but then these three often followed only *one* time in the Arsis, as in λέγῆρες, λέγῶσι.

I have supposed that in the metrical Arsis there was an elevation of the foot or hand, but probably not of the voice. Dr. Bentley however speaking of this Arsis seems to think the voice was in some degree elevated too: and there are passages, I own, in the old Grammarians, that appear to favour this opinion, But if the voice was elevated, it was not to such a degree as to supersede the common syllabic Accent. For if it did, the Accent of their verse and prose was different (which it is difficult to suppose) the Arsis in verse coming often on a syllable that had the Thesis in prose, and so *vice versa*. *Itáliam*

fáto

ACCENT AND QUANTITY. 311

fáto prófugus is here acuted according to Quinctilian's direction : but according to the metrical Arsis thus '*Italiám fató profugús La.*— Dr. Bentley says (as we have seen above) that this latter way of accenting these words is vicious ; and I believe him, because *Quinctilian* would say the same. But in every thing, which he says on this head, I cannot so readily follow him.

He says the Roman Comic writers took care to have the metrical *ἀρσις* light as often as possible on the accented syllable, and consequently, as their language was barytone, not on *ultimates*. But cast your eye on any page of his Terence, and you will find his mark of *ἀρσις* not only on præ-ante-penultimates, but on *ultimates* too in every three or four lines ; as in the following,

*Quis igitúr relictus est objurgandí locus ?
Quam ut obsequatur gnato. quaproptér ?
rogas ?*

I know he limits his remark, by saying this was not so much observed by writers in the first and third *dipodiæ*, but was
strictly

strictly so in the second; i. e. it was observed in two feet out of six. But even in the second dipodia his metrical *ᾠσις* is found on an ultimate, as in

Persuásit nox, amór, vinum, adolescentia.

But indeed there is no occasion that the *ᾠσις* of metre and accent should coincide. In many cases it is better they should not. Certainly in Latin measure, where they meet together in the former part of the verse, the rhythm of the whole suffers by it, as in

Táli | cóncidit | ímpiger | iētus | vulnere | Caesar
Satur- | nálibus | húc fu- | gisti | sobrius | ergo.

Separate now the two *ᾠσις*, and let that of Accent be in the metrical *θεσις*, and the rhythm here will be good,

Hóc íc- | tus céci- | dit vio- | lento vulnere Caesar
Satur- | nális ó- | pus fu- | gisti sobrius ergo.

After all, I know not why Dr. Bentley assigns the metrical *ᾠσις* to the latter syllable,

ACCENT AND QUANTITY. 313

syllable of an Iambic foot. Antiquity says otherwise, and speaks of the *former* syllables of feet in general as in the ἄρσις. “ Pes est sublatio ac positio duarum aut
 “ trium ampliùsve syllabarum spatio com-
 “ prehensa. Pes est poeticæ dictionis du-
 “ arum ampliùsve syllabarum cum certâ
 “ temporum observatione modus recipiens
 “ ἄρσιν et θέσιν, id est, qui *incipit* a subla-
 “ tione, et *fnitur* positione. *Diomed.* lib.
 iii. p. 471. Again, *Mar. Victorinus* treat-
 ing of the metrical ἄρσις and θέσις, says:
 “ In Iambo — unius temporis Arsis ad
 “ * disemon Thesin comparatur.” p. 2484.
 It is clear from hence, that this Ἄρσις be-
 longs to the *former* syllables of feet. It
 is as compatible with the first short syl-
 lable of an Iambic, as with the first long

* *Disemos*, a metrical term, signifies the same as *duo tempora habens*. “ Temporum incrementa a duobus ad
 “ duodecim procedunt, id est, a disemo ad duodecace-
 “ mum.” *Mar. Victor.* p. 2485. He says there were
 σημεῖα musical marks of time set over syllables; from
 whence the terms *disemos*, *trisemos*, &c: that sometimes
 the letter B was set as the mark of one time, and M the
 mark of two. The word προσωδίαι used there by him
 relates merely to Time, not even to the elevation of the
 metrical Arsis.

R r of

of a Trochee. The long quantity; I believe, here misled Dr. Bentley. I am sure it did Mr. *Dawes* after him: for he, writing on the same subject, says plainly. "In ipsis Iambo et Trochæo, cum illum
 " syllabæ brevi longa, hunc longæ bre-
 " vis subjecta constitueret; postulabat rei
 " musicæ necessitas, ut acutum *longæ*
 " *sedes* determinaret." p. 188. Which assertion of his is evidently contradicted by the Ancients themselves, and favoured by no reason in the nature of sound, to the necessity of which he appeals.

If it be said, that although Dr. Bentley, gives this *ἀποῖς* to the *latter* syllable of a single foot, yet it is in the *former* part of the dipodia; there yet seems an error of his still behind. He considers this *ἀποῖς* as marked by the foot of the musical performer or director striking the ground; and therefore supposes the words, *ictus, percussio, Ἀποῖς,* and *elevatio* to be synonymous (p. 1, 2. Metr. Terent.) Whereas it appears quite otherwise in *Victorinus*. It is shewn above from him that "*Ἀποῖς* was the *raising* of the musician's foot, "sublatio pedis sine sono:"
 and

ACCENT AND QUANTITY. 315

and Θέσις the *dropping* of it and striking the ground, "positio pedis cum sono." The words *ictus* therefore or *percussiones*, which Dr. Bentley joyns with the "Ἀρσις, do seem properly applicable to the Θέσις only, in closing the feet.

When I said above that the coincidence of the Accentual and Metrical "Ἀρσις was so far from being requisite, as to be sometimes even prejudicial in Latin measure, I meant *most* kinds of metre, as the Epic, Elegiac, and common Lyric; not *all*: for the Anapæstic admits it, and indeed seems not affected any way by Accent: *Metre alone* being sufficient to that kind of verse; so broken is its cadence, and so detached are its feet*.

* In the Anapæstic Verse or System (for every System of it on account of its Συτάφεια, as Dr. Bentley hath shewn, is to be considered as one Verse) the number of feet is uncertain: they may be long continued; they may be soon cut short by adding the catalectic *Paroemiac* syllable. In every other verse, the *whole* of which is limited and known to the ear, there is a certain general Rhythm, which is the result of that regulated and circumscribed *whole*: but (as *Aristotle* says. Rhet. iii. 8.) ἌΠΡΥΘΜΟΝ ἔστιν ἌΠΕ'ΡΑΝΤΟΝ: *Rhythmo expers est indefinitum.*



C H A P. IX.

Objections to the irregularity of the present Greek accents considered, and answered. An argument drawn from it in their favour. The doctrine of Enclitics and Atonics vindicated. The position of the present marks conformable to the ancient accounts of the tones themselves. The variation of accent in some words at different times considered. Accent dependent often on the quantity of subsequent syllables. The consistency of the acute with a short time demonstrated. The general doctrine of human sounds, from the old Greek writers on music. The three general cases of exception to our present marks considered.

THE foregoing passage cited from that very intelligent and accurate writer *Quintilian* concerning the *rigor et similitudo*, the rigid inflexibility and uniformity of the Roman accent compared with the Greek,

Greek, will supply me with a full and satisfactory answer to some other objections brought against the present Greek system. Dr. G. draws several arguments against our accents, “ from their *irregular* use and “ application, so repugnant evidently not “ only to Quantity, but to *Analogy* and “ Reason, and on the whole quite arbitrary.” This kind of reasoning runs through * a great part of his treatise, wherein he considers the canons of Greek accentuation, and their strange contrariety to his notions of Analogy. Thus he complains of “ the accent in § oblique cases “ *varying* often, and without reason, from “ that of the nominative, both as to nature and place ;” and of the same kind of unaccountable “ *variations* in the several || inflexions of verbs.” To these and

* From p. 8 to 66 : and in several other parts of his book. These are those *new* arguments produced by him on the subject, which he means in his preface, when he says there : “ If I am not greatly mistaken, they [*Henninius*, “ and *Mirtibus Sarpedonius*] have not gone to the bottom “ of this subject. This I am certain of, that the method, “ which I have pursued, is quite different from any, “ which I have yet seen.” p. 3.

§ Pag. 20. 38, 39, 43, 44. || Pag. 40, seq.

the like objections it may be answered, first in general, that in regard to speech a thing depending originally in some measure on *
chance,

* “ Profecto tandem eo confugiendum fuerit, quo sese
 “ recepit Aristotelis divinum Judicium adversus Plato-
 “ nem : loquentis *arbitratu* facta pleraque : multa etiam
 “ *temere* orta.” *Scalig. Poet. lib. ii. c. 3.* The part of
Plato, to which *Scaliger* here I believe chiefly alludes, is
 the *Cratylus*, particularly the latter part of it. There are
 undoubtedly many admirable things in that piece con-
 cerning Language, but there is throughout a great mix-
 ture of Whim, and on the whole much more conceit than
 truth. That rational grammarian *Quintilian* speaks, as
Scaliger does, of language : who in his first book says :
 “ Non, cum primum fingerentur homines, Analogia de-
 “ missa cælo formam loquendi dedit, sed inventa est post-
 “ quam loquebantur, et notatum in sermone, quid quo
 “ modo caderet : itaque non ratione nititur, sed exemplo :
 “ nec lex est loquendi, sed observatio ; ut ipsam Analo-
 “ giam nulla res alia fecerit, quam Consuetudo.”

These general principles of language, and its true au-
 thority, have been already briefly considered in the se-
 cond chapter of this essay. I cannot forbear adding to
 it, what *Diomedes*, from *Varro*, has with great good sense
 observed on the same subject.

“ Latinitas est incorrupta loquendi observatio secun-
 “ dum Romanam linguam. Constat autem (ut asserit
 “ *Varro*) his quatuor ; Natura, Analogia, Consuetudine,
 “ Auctoritate.

“ *Natura* verborum nominumque immutabilis est, nec
 “ quicquam aut minus aut plus tradidit nobis, quam quod
 “ accepit. —

“ *Analogia*

ACCENT AND QUANTITY. 319

chance, it is rather matter of wonder there are not more *irregularities*, as they are called,

“ *Analogia sermonis, à natura prodi, est ordinatio secundum τεχνικές.* —

“ *Consuetudo non ratione analogiæ, sed viribus par est: ideo solum recepta, quod multorum consensione convaluit; ita tamen, ut illi artis ratio non accedat, sed indulgeat. Nam ea è medio loquendi usu placita asumere consuevit.*

“ *Auctoritas in regula loquendi novissima est.* —
 “ ———— tantum opinione secundum veterum lectionem recepta, nec ipsorum tamen, si interrogatur, *cur id secuti sint, scientium.*” See also *Varro de ling. Lat. lib. vii, viii, ix.* This is most strictly and philosophically true, not only of the Roman, but of every language. “It is so, because it is so” is after all in many Grammatical points the best and only *reason* to be had: certainly, very often the only one necessary. Ορθότης τῶν ὀνομάτων εἶναι τὴν ΣΥΝΘΗΚΗΝ: *rectam rationem verborum CONSENSIONE sive Consuetudine contineri*, we may say in the words of *Plato*, though it is not what he maintains. *Cratyl.* sub fin.

An *analogy* or *rationale* never thought of, much less acknowledged by the best ancient writers themselves, and formed since their time on the partial observation of some of their readers, is by a preposterous kind of reasoning sometimes applied as a test to examine the propriety of parts in those writings, which are independent of such restraining principles. To try by these every thing respecting an ancient language, is trying an old Athenian or Roman by laws enacted in a following Age and Country. That there are certain general principles, which

called, than that there are some. But we may frequently observe, that grammarians often argue against obliquities in speech, as if the practice of that was formed on grammar, and not, which is most undoubtedly the case, grammar on practice. Which consideration, had it been always duly attended to, would have saved them much unnecessary and fruitless trouble in their laborious refinements to reconcile these * *irregularities* to their own general rules.

which probably operated in the formation and direction of every language, must be admitted : and it is pleasing to follow Mr. *Harris* through his philosophical speculations, tracing language back to its original constitution, and there view it in his excellent analysis. When, on such a review, we find the subsequent use of language agreeable to antecedent reasons, we cannot but be pleased to find practice so well founded. But still, it is practice which confirms the antecedent principles, and not so much those principles which determine practice. This subject deserves to be considered distinctly by itself, and will be more fully examined in another place.

* “ Cum in vestitu, ædificiis, sic in supellectile, cibo, cætereis omnibus, quæ usu ad vitam sunt adsumpta, dominetur INÆQUALITAS ; in sermone quoque qui est usus causa constitutus, ea non repudianda. *Varro*. ling. Lat. lib. vii. p. 90. Again presently after : “ Verborum DISSIMILITUDINEM, quæ fit in *Consuetudine*, non esse vitandam.” *Analogy* has but little weight with

rules. But, what in the present case is particularly unfortunate for the Dr's reasoning, this deviation in the Greek accents from a few general rules, which he objects to, is the very thing which *Quintilian* in the passage above cited seems to admire: wherein he complains of the Roman method of accenting, which was more simple and uniform than that of the Greeks, and reducible to fewer rules, as giving a deadness and flatness to the Latin pronunciation. The Greek method was therefore certainly more varied, *i. e.* more *irregular*, as Dr. G. calls it. And this account of the Greek tones, deduced from *Quintilian*, perfectly agrees with what *Dionysius Halicar*: in a passage above-mentioned says of them, that τᾶσεις φωνῆς, αἱ καλούμεναι προσωδίαι, διάφοροι κλέπθωσι τῇ ΠΟΙΚΙΛΙΑΙ τὸν κόρον.

with him, if it contradicts *Præfixe*. “ Si apertam [orationem] efficiat *Consuetudo*, brevem temperantia loquentis; et utrumque fieri possit *sine Analogia*, nihil ea opus est.” p. 89. Again where he speaks of the end of Language, “ Si id consequimur una *Consuetudine*, nihil prodest *Analogia. ibid.*” All this, and much more that might be brought from the best Authority, is as justly applicable to *Tone*, as to any other part of Language.

S f

This

This κόρος, this tiresome satiety, which *Quintilian* imputes to the *similitudo* of the Latin usage, was agreeably prevented, according to the joint testimony of him and *Dionysius* by the ποικιλία of the Greek accents. The case then is ; Dr. G. dislikes * κύρι⊙, κυρία, κυρίω, for not being acuted alike, as *dóminus, dómīni, dómīno* : *Quintilian* seems to dislike *dóminus, dómīni, dómīno* for being acuted alike, and not varied as κύρι⊙, κυρία, κυρίω. On which account that which is the ground of the Doctor's objection against our present *virgula*, in this and the like cases, is with me a strong presumptive proof that they are right.

In whatever sense we understand this Ποικιλία, it will be very difficult, and I believe impossible to reconcile it with Dr. G's *Analogy* in his doctrine of Accents, by which Analogy “ § he means a conformity
“ to those general rules of Accenting,
“ which profess to have a regard to Quan-
“ tity, and to keep, as much as possible, the

* Pag. 43.

§ Pag. 6.

“ accent

ACCENT AND QUANTITY. 323

“ accent of the first word or words of the
 “ *same* form, in the *same* place.” Sameness
 is the soul of *his* doctrine, Variety of that
 of *Dionysius*, and *Quintilian*.

Not only many seeming *irregularities*
 may thus be presumed to be right by in-
 ference from *Quintilian*, but several of
 them may be proved so by the direct testi-
 mony of the old Grammarians themselves,
 whose authority in this case is acknow-
 ledged by all. Nothing seems a greater de-
 viation from general Analogy, than that the
 penultima of the passive præterit participle
 should be acuted, λελεγμένος. And yet
 this we have on no less authority than that
 of *Aristarchus*, and *Herodian* *.

S f 2

This

* The accent on the antepenultima of ἐλάμενος, sup-
 posed to be a participle of the preterit tense, is remarked
 by *Aristarchus* as a particular case, different from that of
 common preterits, and accounted for in a particular man-
 ner. *Etymol. M.* in V. Ὀυλάμενοι. *Herodian* observes the
 same on ἐληλάμενος and ἐλάμενος. *Etymol. M.* in V.
 Ἀκαχήμενος. Ἰστέον ὅτι τὸ Ἀκαχήμενος, ἐπεὶ ἄφειλε παρ-
 οξύνεσθαι, ὡς τὸ Πεποιήμενος, οὐκ ἔστι παρακείμενος —
 — ὅτι ἡ μέλοχῃ τῷ παρακειμένῳ παροξύνεται, τῶν ἄλλων
 πασῶν προπαροξυνομένων — τὸ δὲ ἐλάμενος κ' ἐλη-
 λάμενος,

The *ποικιλία* of the Greek accents was more likely to strike *Dionysius* than most other Greek writers, on account of his living so long at Rome, and having thereby an opportunity of observing both languages, and marking the difference between them. The peculiarities of any thing are always better remarked, when considered in a comparative view with another. It is well known, from his own preface to his Roman antiquities, that he was at Rome in the time of Augustus, and continued there for two and twenty years ; all which time he employed in studying the Latin language with great exactness, and connecting

λάμενος, ὃ Ἡρωδιανὸς ἐν φησὶ κατὰ πάθος γίνεσθαι προπαροξύτονα, ἀπὸ Ἰῆ ἑλασμένος καὶ ἐληλασμένος, ἀλλ' ἀπὸ τῶν ἐς μῆ, Ἰῆ ἢ ἑλημι καὶ ἐλήλημι. καὶ εἰσὶν ἐνεσῶτες, ὡς ἴσημι, ἴσαμαι ἰσάμενος. “ Sciendum quod vox *Ἀκαχήμενος*, “ quoniam [si esset præter. particip.] deberet in penultima acui, ut *Πεποημένος*, ideo non est præteriti temporis — quoniam participium præteriti in penultima acuitur, cum alia omnia [in *νος*] acuantur in antepenultima — Voces vero *ἑλάμενος*, et *ἐληλάμενος*, negat *Herodianus* per passionem fieri proparoxytonas, ab *ἑλασμένος* et *ἐληλασμένος*, sed a verbis in *μῆ*, nempe *ἑλημι* et *ἐλήλημι* : et sunt præsentis temporis, ut *ἴσημι*, *ἴσαμαι ἰσάμενος*.” Much the same is in *Phavorinus*, on the same authority. V. *ἀκάχμενος*.

himself

himself with the most learned persons there, that by their assistance and his own private researches into the antient literature of the Romans he might be able properly to execute that great work, which he had planned, of illustrating the Roman antiquities. A remark therefore coming from him on the *ποικιλία* of the Greek accent (which probably arose from his comparing it with the sameness and stubbornness of the Latin, and which in Greece might not have occurred to *Aristotle*, who might not perhaps have an opportunity of taking such particular notice of the difference in tones between his own and a foreign language) has on that account much greater weight with me, than the testimony of any other Greek critic whatever, the circumstances of whose life were different from those of *Dionysius*. That he was not inattentive to the accent of the Romans, is evident from his observing, immediately after having mentioned the name of *Numa*, “ that
 “ the second syllable of it is to be pro-
 “ nounced long and with a grave accent”

* καὶ ὄνομα Νομαν* χρὴ δὲ τὴν δευτέραν συλλαβὴν ἐκλείοντως βαρῆσαι.

The doctrine of *Enclitics* and *Atonics* hath given as much disgust to our new reformers of Greek, as the other parts of the Accentual system. *Enclitics* and *Atonics* are certain words, which if taken singly have an accent, as all others have, but by their construction in a sentence either transfer or entirely lose it. To this two objections are made: the one is, that it contradicts that true and universal rule, *Est in omni voce Acuta*. Which rule (Dr. G. § says) “it is easy to observe destroyeth all that part of the doctrine of Accents, which relateth to Atonics.” It is however very difficult for me to draw from thence such an inference against them. For they by their close apposition, when pronounced, do in effect become part of the word to which they are joyned: and the whole word, so compounded, has its proper accent. How then is the great rule here violated? I wonder, that in the same

* *Antiquit. Rom.* p. 120. *Sylburg.* § Pag. 54.
chapter

chapter of Quintilian, from whence he draws his conclusion against *Atonics*, he could not see an express assertion, and direct instance of them in this sentence*:

“ Cum dico *circum litora*, tanquam unum

“ enuncio, diffimulata distinctione: itaque

“ tanquam in una voce, una est acuta:

“ quod idem accidit in illo, *Trojæ qui pri-*

“ *mus ab oris.*” Here *circum*, *qui*, and *ab*

are *Atonics*: i. e. they are considered and

pronounced not as single independent words

by themselves, but as part only of that with

which they are joyned, *circum-litora*, *qui-*

primus, *ab-oris*, ὑφ' ἐν, with one acute regu-

larly for each of the words so combined.

And thus the rule is strictly observed,

“ Non est aliqua Vox sine Acuta.” This

close apposition of words, by which the

accent of some is dropped, the reader with

the least attention will find in almost every

sentence of his own language, which he

either hears, reads, writes, or speaks.

But there is another objection, somewhat connected with the foregoing, brought

Lib. i. c. 5.

against

against *Atonics* and *Enclitics*. For it is declared to be “* a great absurdity and
 “ contrary to the nature of all languages,
 “ that the same word when pronounced
 “ separately should be subject to a diffe-
 “ rent modulation from what it must have,
 “ when it makes part of a continued dis-
 “ course.” If this be true, the whole
 doctrine of *Atonics* and *Enclitics* sinks at
 once. For those words are said to have
 an accent when pronounced singly, and
 often to have none, when they make part
 of a discourse. How far this is contrary
 to the nature of *all* languages, I can by no
 means judge, because I am acquainted with
 but *few*. But sure I am, it is not con-
 trary to our own: in which we hardly
 ever utter a sentence without omitting the
 accent of some words, particularly pro-
 nouns and articles, and several monosyl-
 lables, which yet we accent, when we use
 them *singly*, or *emphatically*. Our verb *is*
 we make sometimes an enclitic like the
 Greek ἐστὶ, and sometimes an oxytone.
 When I say, “*the man is virtuous*” the

* Dr. G's treatise, p. 52.

ACCENT AND QUANTITY. 329

accent of *is* sinks, as in ἀγαθός ἐστίν. If in answer to a question I say, “*he is*” the accent is preserved, as in ἐστίν. So our indefinite *one* is used in this respect like τις. *Should one see a man: one* here loses its accent, and transfers it to *should*, as in ἦν τις ἴδῃ ἄνθρωπον. But you cannot use the interrogative *whó* without an accent, and so τίς the interrogative constantly and properly has it. Thus likewise our pronouns are enclitics or not, according to their sense. If I say, *send me that book, me* is here a perfect enclitic, and is pronounced almost as if it were * joyned with *send*, thus, *sendme*. But when I say, *send me the book, do not give it him*: here *me* hath its proper accent, as in contradistinction to *him*. In the former case the Greeks called it ἐγκλιτικόν, in the latter ὀρθολονόμενον. They

* The enclitic is not only in pronunciation incorporated with the preceding word, but sometimes in writing too is so connected with it, as if it were in actual composition. Those of the Roman language are generally written so: and some of the Greek, as δε in δεικόνδε: it is likewise so with us, in *homewards, heavenward, hitherward*; where the word *ward*, though it has an accent when taken singly, yet loses it here by throwing it back on the foregoing words, of which it makes part by composition.

T t

indeed,

indeed, with their usual accuracy and precision, made another difference between their *enclitic* and *contra-distinctive* pronouns: for the former, they used *με, μοι, με*; for the latter commonly, *ἐμῷ, ἐμοί, ἐμέ*. Thus they would say, *δός μοι ἄριον*, where the sense of *μοι* is not opposed to any other thing or person; but *ἐμοί δός ἄριον, οὐκ ἐκείνῳ*, when *ἐμοί* is opposed to *ἐκείνῳ*. As instances of this kind, where certain words either retain or lose their accentual mark according to their sense and position, are frequent in our best printed copies of all Greek authors, their * editors are justified in either giving or omitting their marks, by the authority of the best Gram-

* Thus with good reason and propriety *Σέ* is accented in *St. Paul* to the Romans, xi. 18. *Ὁυ σὺ ἴην ῥίζαν βασδέεις, ἀλλ' ἢ ῥίζα Σέ.* "You do not bear the root, but the root bears Thee." So in *Homer*, *Iliad*. I. v. 610.

— ἐδέ τί σε χρὴ

τὸν φιλέειν, ἵνα μὴ μοι ἀπέχθῃαι φιλέοντι.

On which the *Schol. Victorian*. well observes. *Μοὶ ἐχρῆν ὀρθοθονεῖν, ἵνα ἀντιδιασέλλῃαι Ἀγαμέμνονι.* For *Achilles* here says to his friend and governor *Phoenix*. "You ought not to shew this regard for *him* [*Agamemnon*] by which you may lose that love and regard which I have for you."

marians

ACCENT AND QUANTITY. 331

marians of antiquity, § *Apollonius*, || *Herodian*, *Ælius Dionysius*, *Charax*, *Chærobofcus*, and † *Priscian*.

In confidering the cafe of the ancient accents, I have mentioned chiefly the Acute, becaufe it is the ufe of that folety, to which exceptions have been made. The Grave being only the privation of an Acute ; and the Circumflex being only joined with long fyllables, have not met with the fame objections, but peaceably enjoyed the place affigned them by grammarians. On this head however, I cannot but add, that this circumftance of the circumflex mark

§ Synt. lib. i. c. 3. lib. ii. c. 13, 15, 16, 17, 18. lib. iv. c. 1, 2. et feq. || See the trafts *περὶ τῶν ἐγκλινομένων* of *Herodian*, *Æl. Dionysius*, *Charax*, and *Chærobofcus* in the *Tbefaurus* of *Aldus*. † *Apud Græcos alia funt demonftrativorum pronominum absoluta, alia discretiva. Absoluta dicuntur, quæ non egent alterius adjunitione personæ, quæ ἐγκλιτικά, id est, inclinativa apud illos funt, ut, εἶδ' ἐν με, ἐλάλησέν μοι. Discretiva funt, quæ egent adjunitione aliarum personarum, quæ ὀρθολογίμενα vocant, ut, εἶδ' ὄν ἐμέ, οὐκ ἐκείνον.* ——— *Apud nos autem pronomina eadem et absoluta et discretiva funt.* Putfch. p. 1062, 3. See also the *Hermes* of *Mr. Harris*, to whom we may juftly apply his own words on *Apollonius*, declaring him, “ one of the acutest authors, who ever wrote on the fubject of Grammar” B. i. c. 5.

T t 2

being

being affixed only to long syllables, is a thing that much favours my opinion. Had this, which consists of an acute and a grave, marking an elevation and sinking of the voice on the same syllable, and consequently requiring a double measure of time for that purpose ; had this, I say, been ever found placed on a short syllable, I should immediately renounce it as inconsistent with quantity, and deny its right and claim to antiquity. But as it always is joined with a long time, its strict propriety and consistency in that respect is at least one inducement to think well of the two other parts of the accentual system, the acute and grave.

Again : as we are assured by *Cicero* *Quintilian*, and other old writers, that the ancient acute tone did always lie within the compass of the three last syllables of words ; had the modern marks ever exceeded that compass, by being fixed on the fourth or fifth of polysyllables from the end, that would have been an insuperable objection against them in such a place.

But

ACCENT AND QUANTITY. 333

But since they are actually now seen in a position that is strictly conformable to the oldest and best accounts of the tones themselves, which they denote, they have from that circumstance, in their favour, a presumptive proof of their propriety and faithfulness.

But it appears from some Greeks of later ages, that the accents of some particular words have been different at different times : and therefore we have no certainty that the marks of any words at present are faithful. But how is this inferred ? *Suidas* and others say that certain words were accented differently in their time from the manner in which they were some ages before. That is, the actual pronunciation of those words was altered in a course of years, as it is in some words, I believe, in all languages : the accentual marks, which followed the actual pronunciation, consequently were altered with it : and in both positions were true and proper. Among ourselves the word *ally* was four or five years ago pronounced as an oxytone *ally`* ;
and

and any grammarian, who had then fixed the acute mark on the last syllable would have done right: Now by many persons of very good sense the same word is pronounced as a barytone, *álly*; and a grammarian who should now place an acute mark on the first syllable, would do right too. The variation of the tonical *apices* does therefore no more disprove the existence of the varied tones themselves, than the main stream of a river shifting from one side of the channel to another disproves the real existence of the current at different times on both sides. Had the variation of the accentual signs ever been such, as to have fixed a circumflex mark on a short syllable, or an acute on any syllable beyond the antepenultimate, that being contrary to the nature of the Greek tones themselves, as founded partly in reason, and declared by *Dionysius*, such an alteration would have been just matter of objection against our *virgulæ*: but the alteration *,
circumstanced

* The Latin accent varied in like manner. In the word *Valeri*, it was changed between the time of *Nigidius* and

ACCENT AND QUANTITY. 335

circumstanced as it is, affords none at all.

The Accent might vary not only at different times, but at the same time in different places, as hath been mentioned in a foregoing chapter, and may be more fully seen in *H. Steph. Dialect. Attic. c. 15. de Orthographia Attica.*

I acknowledge that *Eustathius* and the Author of *Etymologicum M.* say, that polysyllables in *otas* and *atov* were once circumflexed on the penultimate, though the *later Attics* acuted the antepenultimate: I know, that the same Authors, with *Suidas* and

and *A. Gellius. Nigidius* said it was acuted on the first syllable: *Gellius* afterwards says: “ sic quidem *Nigidius* “ dici præcipit. sed si quis *nunc* Valerium appellans, in “ casu vocandi, secundum id præceptum *Nigidii* acuerit “ primam, non aberit quin rideatur.” And yet the remark of *Nigidius* was without doubt just and right when he made it: Nor does *Gellius* mean to dispute his authority, for he calls him on this very occasion “ hominem “ in disciplinis doctrinarum omnium præcellentem.” *Noët. Att. xiii. 25.* And *Dr. Bentley* on the same subject speaks of him by the name of “ Romanorum à Varrone “ doctissimus” not. ad *Ter. Andr. ii. 1. 20.*

the

the *Scholiast* on *Aristophanes* say, that the old Attics circumflexed the penultimate of some words in αιον, which others acuted on the antepenultimate. I will not dispute the truth of these observations, and will agree with Dr. G. that the accent was by those old Attics placed agreeable to Quantity. But then I must insist, that it was equally agreeable to Quantity, as used by later Attics on the antepenultimate, and that this latter method was not a corrupt one. For who are these μέλαγενέστεροι and νεώτεροι ἰῶν Ἀττικῶν? not writers of a low age and baser note; but those of the highest character, and though posterior in age, yet equal in authority with οἱ παλαιοὶ Ἀττικοί. Among the *later Attics* are found the great names of *Plato*, *Xenophon*, *Aristotle*, *Isocrates*, the *Orators*, *Menander*, and after them *Dionysius Halic.* *Josephus*, *Philo Judæus*, *Plutarch*, *Diogenes Laertius*, and others. We surely must not call their Greek corrupt, though differing in some respect from that of the *old Attics*, *Thucydides*, the great *Tragic* writers, and some authors of the old Comedy. Persons, when they

ACCENT AND QUANTITY. 337

when they meet with the words *οἱ νεώτεροι*, *μείαγενέστεροι*, or *Ἕλληνας*, are apt to annex some idea of barbarism to them, especially when opposed to the *οἱ παλαιοί*. Thus Dr. G. calls the *μείαγενέστεροι Ἀττικοὶ* * *Moderns*. But this is a mistaken notion: since some of the best writers, whose works are now extant, belong to this class. Which thing is clearly explained by *J. Pierſon* in his preface to *Mæris Atticista* §.

I think it a matter of indifference to my Argument, whether the old Attics did circumflex those long penultimates mentioned above, or no. But certainly it was not universal. The word *ἔρημος*, though

* Pag. 145. § P. 26, 27, ſeq. Dr. Taylor alſo in *Ind. Attic. ad Lyſiam*, ſpeaking of the ſtyle of his Author, ſays, after *Dionyf. Halicarn.* “ non eo uti Attice ſcribendi genere
 “ [*Lyſiam*] quo *Thucydides* ——— verum dialecto recen-
 “ tiori ——— Atticam novam memorat *Laertius* in *Epi-*
 “ *menide*, *Suidas* in *Ἀπῆσθαί*, utramque (novam ſc. et an-
 “ tiquiorem) idem in *Τρόπαια*. Adde eundem in *Διαπη-*
 “ *νηκίſα*. *Mæridem* in *Πλύνω*. *Δένυσι*. *Χολδαſας*. et ſchol.
 “ *Ariſtoph. Plut.* 514. 553. Ita *Iadem* novam at antiquam
 “ meminit aliquoties ſchol. *Apollon. Rhodii*; *Doricam* du-
 “ plicem *Prolegomena ad Theocritum*.” See alſo *Valcken.*
 ad *Phœniſſ.* v. 1395. and *Bernard* ad *Thomam Mag.* V.
Λογίης. Dr. *Bentl. Diſſert. on Phal.* p. 401, &c.

U u

circum-

circumflexed in *Homer* on the penultimate, was acuted on the antepenultimate by the § Attics. *Porphyry*, as cited by Dr. ¶ G, says the same, of ὁμοίως. And one of much higher Authority, *Mæris* ¶¶ says, Γέλοισιν, Καρυλιόνας, Αἰτικῶς. Γελοῖον προπερισπωμένως, Ἑλληνικῶς.

I cannot dismiss this subject of the variation of Accent in particular words, without observing, that the very mention of it by the old Grammarians as a peculiarity, is an implicit proof, that the main part of their language both among the old Attics and the later Greeks was in tone the same. It is taken notice of as a *singularity*, and therefore no argument can be drawn from it to the variation of the Tone in general.

To return to Quantity ; so far are the present marks from being inconsistent with it, that their position is in most cases regulated by the quantity of the subsequent syllables, of the ultimate in Greek, as of

§ Etymolog. Mag. in the word ἔρημος. ¶ Pag. 115.
¶¶ ed. *Pierfon*. p. 109.

the penultimate in Latin : (the *reason* of this difference I shall no more enquire into, than *why* the *Pallium* differed from the *Toga*) so that these marks are frequently of use in leading us to the knowledge of quantity, by tracing the cause through the effect. That the accent of the Romans is regulated by the quantity of the penultimate, hath been shewn above. That among the Greeks it was directed by the ultimate, I may affirm on the authority of *Ælius Dionysius*, to whom *Vossius* refers us for information in these points: who, in * *Eustathius*, says of nouns of the second declension ending in \bar{a} pure, οἱ παλαιοὶ Ἀττικοὶ ἐξέτεινον τὰς ἰῶν τοιούτων ὀνομασίων ληγοῦσας. Διὸ καὶ παρῴξιναν αὐτῶν ἀγνοία γὰρ ἔλεγον, καὶ ἡ εὐκλεία, κ. τ. λ. "The ancient Attics
 " made the final \bar{a} of such words long;
 " **WHEREFORE** they acuted their penultimate: and said ἀγνοία, εὐκλεία, &c."

And it would be difficult to assign a reason, why the quantity of the ultimate should not be as much regarded in this case, as that of the penultimate.

* Odyss. H. p. 284. See also *Schol. ad Eurip. Orest.* v. 261.

I offer not this use of our marks in discovering the quantity of the following syllables as a thing of any great utility, but only as a fact: neither do I choose to mention another use of them, which has been sometimes urged in their favour, that they serve to distinguish the different senses of homonymous words; because it is certain this difference may be discerned without any such helps. Other languages have words, which express at different times, without any difference of accent, not only different, but sometimes opposite ideas: and yet the particular meaning of them in a sentence may with common attention be collected easily from the context. The consideration therefore of accentual marks, as being necessary* on
such

* The best Greek Grammarians themselves do certainly distinguish very often the different signification of Homonymous words by their different accent. *Ammenius* has done this in a great number, *Mæris* in some, and *Eustathius* in many. *H. Stephens* has printed in his *Gr. Thes. Append.* a large collection of such words from *Cyrillus*, or *Philoponus*. In his tract "de bene instituendis Gr. ling. studiis" p. 53, he gives a particular instance of a mistake, occasioned by not attending to accentual marks,

ACCENT AND QUANTITY. 341

such occasions, I readily wave, and rather confine myself here to this single point and question, “whether these marks are “ faithful notations of the ancient tones.”

in confounding the three words *διαβαλάν*, *διαβαλῶν*, and *διαβολῶν* in a passage of the *Euthryphron* of Plato: and observes upon it “ tanti refert discrimen, quod tales “ notulæ hic constituunt, novisse.” See also p. 54, 55, of the same piece. The famous *Alberti* in *Peric. Crit.* p. 57. has ingeniously corrected *Hesychius* in V. *αἰνόν*, by pointing out the passage in *Odyss.* φ. 110, which the author quotes: from whence it appears that the person, who inserted that article in the lexicon, was led into an error by not knowing the different accent of *ἄϊνος*. and *αἰνόν*, and so confounded together two words of a different signification. But still, as *Apollonius* with his usual good sense observes, *χρὴ μέντοι ἴδεν ἡμῶν ὑπερέσσαντας, μὴ διὰ τοῦ τόνου διδάσκεισθαι, διὰ δὲ τῆ παρεπομένου λόγου. καθάπερ κὶ ἀπ’ ἄλλων ἀπέριων ἀμφιβόλων διακρίσεις παρέπονται ἐκ τῶν ἐπακολοθούτων τοῖς λόγοις. οὐκ ἐξ ἐγκλίσεων, οὐδὲ ἐξ ὀρθῶν ἰάσεων. Veruntamen oportet nos attentius animum advertentes, non tenore tantum, sed oratione consequenti hoc dignoscere. Nam aliæ quoque ambiguitates innumerabiles, non tenore aut inclinatione, sed oratione consequenti dignoscuntur.” *Syntax.* lib. ii. c. 20.*

The *Chinese*, we are told, have no mark of accent, tho’ they have homonymous words, that signify five different things according to their different pronunciation. “*Ya* “ pro diverso accentu (says an Author speaking of the “ Chinese language) quinque significat: *sp̄norem, excel-* “ *lentem, anserem, mutum, dentem.* *Ba* incolis regni Tun- “ quin pro pronunciationis diversitate septuplicis est signi- “ ficationis.” *J. Simon.* *introduc.* *Gramm. Crit.* Sect. ii. c. 27. Confer. *Kircher.* *China illustr.* P. I. c. 3.

Not-

Notwithstanding the reluctance of *Vossius*, *Henninius*, and thousands after them, to admit the acute as compatible with a short time; if I could have them near me with a flute in my hand, or rather with an organ before us, I would engage to convince them of the consistency of these two. I would take any two keys next to each other, one of which would consequently give a sound lower than the other: suppose the word $\acute{\alpha}\epsilon\iota\delta\epsilon$ before us, or $\acute{\alpha}\rho\theta\epsilon\rho\alpha\nu$; both which words *Vossius* would circumflex on the penultimate, instead of giving an acute to the first, according to our present marks: I would conformably to these marks just touch the higher key for the initial $\acute{\alpha}$, and take my finger off immediately; and then touch the lower key, on which I would dwell longer than I did on the higher, and that would give me a grave with a long time for the syllable $\epsilon\iota$; the same lower key I would just touch again and instantly leave it, which would give me a grave with a short time for $\delta\epsilon$: $\acute{\alpha}\epsilon\iota\delta\epsilon$. Now if this can be done on a wind instrument, within the narrow compass of two notes,

ACCENT AND QUANTITY. 343

notes, it may be done by the organs of human speech, which are of the nature of a wind instrument, in ordinary pronunciation. For the sounds of our voice in common speech differ from those of such musical instruments, not in *quality*, but in arithmetical discrete *quantity* or number only, as hath been observed before, and is confirmed by the decisive judgment of that nice and discerning critic, *Dionysius* of *Halicarnassus*. Here then is, to demonstration, an acute tone consistent with a short time, and a grave tone with a long one.

The notes used in ordinary discourse are, according to *Dionysius*, nearly as five, $\omega\varsigma \epsilon\gamma\lambda\iota\sigma\alpha$, not insisting rigorously on musical exactness; the acute not rising, nor the grave sinking more than three tones and a half*. Certain it is that with five
notes

* The intent of the *fistula eburnea* (as it is called by *Cicero*,) or the *τονώριον* (according to *Quintilian*) applied by *Gracchus* in his pleadings and harangues, was to confine the voice within its proper degree of elevation and depression. (There is reason to think, that the Roman compass of tones was somewhat less than the Greek.)

And

notes of his voice duly varied and combined a man may pronounce very harmoniously ; many, I believe, do it with four or three ; some perhaps with fewer. The words of
Dionysius

And what was the consequence of this nice attention of *Gracchus* to the modulation of his speech ? What *Quintilian* relates in his eleventh book, where he is shewing the efficacy of pronunciation : “ Eadem [pronunciatione] “ C. Gracchum, in deflenda fratris nece, totius populi “ Romani lacrymas concitâsse.” The word *τονώριον* points out its office, as regulating the tones or accent. *Cic de Orat.* lib. iii. 60. And *Quint.* lib. i. cap. 10. “ Sed ne hæc quidem præsumenda pars est : ut uno in- “ terim contenti simus exemplo C. Gracchi, præcipui “ suorum temporum oratoris, cui concionanti consistens “ post eum Musicus, fistula, quam *τονώριον* vocant, modos, “ quibus deberet *intendi*, ministrabat. Hæc ei cura inter “ turbidissimas actiones, vel terrenti Optimates, vel jam “ timenti fuit.” The word *intendo* used here exactly answers the word *ἐπιτένω* of *Aristoxenus* and *Dionysius*. *Cicero*, having mentioned the *fistula* of *Gracchus*, in some following lines observes, “ Est quiddam contentionis extre- “ mum, quod tamen interius est quam *acutissimus* clamor, “ quo te fistula progredi non finet, et tamen ab ipsa con- “ tentione revocabit. Est item contra quiddam in re- “ missione *gravissimum*, quoque tanquam sonorum gradi- “ bus *descenditur*. Hæc varietas, et hic per omnes sonos “ vocis cursus, et se tuebitur, et actioni afferet suavita- “ tem.” In a preceding part of the same book, where he is speaking of the modes of sound, he says “ hi sunt “ actori, ut pictori, expositi ad variandum colores.”

ACCENT AND QUANTITY. 345.

Dionysius are, * Διαλέκτε μὲν ἐν μέλῳ ἐνὶ μείρειται διασημαί, τῷ λεγομένῳ δια πέντε, ὡς ἔγλιγα, καὶ ἔτε ἐπιλείνεται πέρα τῶν τριῶν τόνων καὶ ἡμιτονίῃ ἐπὶ τό ὄξυ· ἔτε ἀνίεται τῷ χωρίῳ τέτε πλεῖον ἐπὶ τὸ βαρὺ. By διάσημα here is meant the difference or distance between any number of sounds in lowness and height. *Aristoxenus* § in his first book of harmonics defines διάσημα as distinguished from φθόγγῳ : “ φθόγγος, says he, is a simple sound or single note ; διάσημα is formed by two different tones ;” Φωνὴ διασηματικὴ is therefore the voice varied and modulated by elevation, depression and inflexion. The same expression of διάσημα and διασηματικὴ runs through the other old musical writers, collected by *Meibomius*, in the same sense. *Euclides*, the second in that collection, defines it in the same manner with *Aristoxenus* ; Φθόγγῳ ἐςὶ φωνῆς πλιῶσις ἐμμελής, ἐπὶ μίαν τάσιν. Διάσημα

* Περὶ συνθ. 14. In communi sermone vocis modulatio uno ut plurimum mensuratur intervallo, dicto Diapente : ita ut neque plus tribus tonis cum dimidio intendatur ad Acutum, neque majore spatio ad Gravem deprimatur.

§ Pag. 15.

δὲ τὸ περιεχόμενον ὑπὸ δύο φθόγγων ἀνομοίων ὀξύτητι καὶ βαρύτητι: “the διάστημα is comprehended within two sounds unlike, and differing in height and lowness.” The very same is in *Bacchius*. So *Gaudentius*; φωνῆς ἐστὶ τόπος, ἐκ βαρύτητος ἐπὶ ὀξύτητα διάστημα, καὶ ἀνάπαλιν: he then shews how this διάστημα takes place in ordinary discourse: οἱ μὲν ἐν τῇ λογικῇ, καθ’ ἣν ἀλλήλοισ διαλεγόμεθα, φθόγγοι συνεχεῖς ἑαυτοῖς τὸν τόπον τῆτον διεξέρχονται, ῥύσει τινὶ ἀπρόσθιστα παραπλήσιον, ἐπὶ τὸ ὄξύ, καὶ ἀνάπαλιν, ἐκ ἐπὶ μιᾶς ἰσάμενοι τάσεως. “These sounds in our talking and conversing together, pass through this διάστημα, in a close and gentle manner, not unlike the continuity of a stream, shifting from high to low, and not fixing on one tone.” There is much more in *Gaudentius* to the very same purpose. *Martianus Capella* * says of *Diastema*, that

* De Nupt. Philolog. lib: ix. p. 185. edit. *Meibom*. See also *H. Steph.* Thes. ling. Græc. Tom. I. p. 1757, 1796 on διάστημα. *Virgil* expresses the διάστημα by *discrimen*: *Æn.* vi. 646.

“Obloquitur numeris septem discrimina vocum.”

“*Discrimina* (says *Servius* on the passage) quia omnes
“ chordæ

ACCENT AND QUANTITY. 347

that it is “*Vocis spatium, quo acuta et gravior includitur.*” We cannot but clearly see by this, what is the *διάστημα* of the *διαλέκτε μέλ* in *Dionysius*.

A musical reader may not be unwilling to see the general doctrine of the Greek philosophical musicians, in regard to the distinction of sounds, briefly stated. Their first division is the natural one, into high and low tones, *κατ' ὀξύτητα καὶ βαρύτητα*, by their *τόποι διασηματικοὶ*, their situation according to their several degrees of elevation and depression. Then comes in the *χρόν*, the duration of any one of these tones. Afterwards follows the division of them into organical and vocal sounds: the organical are discrete and separate, having all a sensible however small an interval between each other, so that the end of one

“*chordæ dissimiliter sonant.*” *Intervallum* and *spatium* are the two terms which are most commonly used by the Romans as corresponding with *διάστημα*. *Cicero* thus often applies *intervallum*: and *St. Austin* on the subject of Music; where with the exactest propriety he says, “*numerofitatis, quæ Temporum atque Intervallorum dimensionibus movetur.*” *de Musc*, lib. i.

X x 2

tone

tone does not by continuation join the beginning of another : Wherefore they are said ἴσασθαι, *consistere, non profuere*. The vocal sounds are in this respect very different, not necessarily divided from each other by intervals, but συνεχεῖς, *continentes*, connected so very closely together, particularly in speaking, as to run one into the other, like colours in a rainbow, being indeed each of them infinitely divisible: and accordingly the human voice can make a more minute subdivision of Tones, than any instrument could in the time of *Aristoxenus*. He says this had been remarked by no one before himself*.

I do

* Πρῶτον μὲν ἐν ἀπάντων τὴν τῆς φωνῆς κίνησιν διορίσειον, τὴν κατὰ τόπον. ἔ γὰρ εἰς τρόπον αὐτῆς ὡν τυγχάνει. κινῆται μὲν γὰρ, καὶ διαλεγόμενων ἡμῶν, καὶ μελωδέντων, τὴν εἰρημένην κίνησιν. ὅξυ γὰρ καὶ βαρὺ δῆλον, ὡς ἐν ἀμφοτέροις τέτοις ἐσίν. αὐτὴ δ' ἐσίν ἢ κατὰ τόπον, καθ' ἣν ὅξυ τε καὶ βαρὺ γίνεσθαι. ἀλλ' ἔ ταυτὸ εἶδος τῆς κινήσεως ἑκατέρας ἐσίν. ἐπιμελῶς δ' ἐδενὶ πάποτε γεγένηται περὶ τῆτο διορίσαι, τίς ἑκατέρας αὐτῶν ἢ διαφορὰ καὶ τοι τῆτε μὴ διορισθέντος, ἔ πάνυ ράδιον ἐπεῖν περὶ φθόγῃς, τί ποτέ ἐσίν. *Harmon. lib. i. p. 3.* “ First then

“ we must determine the movement of the voice in regard to place, or tone. The manner of it is not in all cases the same. For it shifts its place, as hath been

“ said, both when we speak, and when we sing : high

“ and

ACCENT AND QUANTITY. 349

I do not know that he distinguishes between vocal tones used in singing and discourse,

“ and low evidently taking place in both these cases.
 “ Now the place of the voice is determined by its particular situation in regard to elevation and depression.
 “ But the manner of its movement is of two kinds. No one hath yet with sufficient accuracy remarked the particular difference of these two motions. And yet except this is distinguished, it will not be easy to treat clearly of sounds.”

After *Aristoxenus*, the difference between the φωνὴ διασημαλική and συνεχής is mentioned by many : by none with more clearness and elegance, then by *Aristides Quintilianus*. Τῆς δὲ κινήσεως — ἢ μὲν συνεχῆς; ἢ δὲ διασημαλική· συνεχῆς μὲν ἔν ἐστι φωνή, ἢ τὰς τε ἀνέσεις καὶ τὰς ἐπιτάσεις λεληθότως διατὰ τὸ τὰχος ποικίλην· διασημαλική δὲ, ἢ τὰς μὲν τὰσεις φανεράς ἔχουσα. — ἢ μὲν ἔν συνεχῆς ἐστὶν ἢ διαλεγόμεθα. “ Motuum vero, hic quidem continuus, ille vero intervallis discretus. Continua igitur vox est, quæ et remissiones ad gravitatem, et intensiones ad acumen latenter ac celeriter facit : intervallis vero discreta, quæ tonorum distinctionem manifestam habet — Continua autem ea est, qua loquimur.” de *Musica*. lib. i. p. 7. And to the same purpose *Porphyrus*, *Hypomn. ad Harm. Ptolem.* c. i. p. 194.

The flexibility of the voice, I am inclined to think, was meant by *Virgil* in his expression of “ *udæ vocis iter*” (*Æn.* vii. 533.) and I therefore rather follow *Germanus* on the passage, explaining it *flexilem et circumactilem*, than *Servius* when he says “ *Hoc est udum vocis iter.*” In thus applying *udus* *Virgil* might intend to follow the Greeks in their sense of ὑγρὸς, which signifies *flexible* as well as

moist.

course, in such a manner, as to ascertain the particular *number* of them commonly used in speech, as *Dionysius* hath done. But this exactness was certainly the business of the rhetorician rather than of the musician. *Aristoxenus* however and those who wrote on the same subject after him, speak of the high and low tones used in common speech, by the name of λογῶδες μέλῳ, λογικαὶ τάσεις. Διαλεγομένων γὰρ ἡμῶν ἔτῳς ἢ φωνῆ κινεῖται κατὰ τόπον, ὥς εἰ μὴ δαμῶ δοκεῖν ἴσασθαι *. And in like manner the other musical writers. The application of all

μοῖστ. Ὑγρὸν, μαλακόν. *Hesych.* *Tryphiod.* v. 79. calls the back of the wooden horse ὑγρὸν, *flexilem*, where his learned Editor observes that *Pindar* thus uses ὑγρὸν νῶτον *Pyth.* i. 17. and *Theocritus* κέρασ ὑγρὸν. xxv. 206. It is certain *Virgil* understood ὑγρον ἀκανθου of *Theocritus* thus, for he translates it “*flexi vimen acanthi.*” The *flexile ingenium* of *Hyperides* is characterized in *Longinus* by the words ὑγρὸν πνεῦμα. Καὶ γὰρ μαλακίξειαι ——— καὶ ἔ πάντα ἐξῆς καὶ ΜΟΝΟΤΟΝΩΣ λέγει ——— καὶ ἐν ὙΓΡΩῖ πνεύματι διεξοδεῦσαι ἔει ΕΥΚΑΜΠῆΣ ἀκρως. “*Etenim mollis est, neque omnia uno ac simili tenore dicit— et cum facili versatiliq̄ue spiritu ad digrediendum maxime flexilis.*” *Secl.* xxxiv. See also *Mr. Heath* on *Soph.* *Antig.* 1250. *Eurip.* *Phoen.* 1448.

* *Lib.* i. p. 9. “*Loquentibus enim nobis ita vox movetur secundum locum, ut nullibi videatur consistere.*”

this

ACCENT AND QUANTITY. 351

this to our present purpose is obvious, and hath been already made.

As there are but three places in which the Accentual mark at present appears, so there may be three cases put, to one of which every exception, that has ever been made to our Accents, may be referred. And if the position of the mark in these three cases can be explained and justified, every objection to them is answered at once.

I. It appears often on the last syllable, as in θεός. This is disliked by many of my opponents. *Henninius* roundly declares it wrong, and says it should be accented thus, θεός, according to his (i. e. the Roman) rule “that dissyllables should be accented on the former syllable.”

But let us now consider the position of the Greek accent on the last, either simply as a *fact*, or as grounded in *reason*. As a fact, it is necessarily implied by *Quintilian*, and expressly declared by other writers of

the

the best note, *Athenæus* ||, *Trypho*, *Ammonius*, *Mæris*, * *Apollonius*, *Herodianus*, and others. And to judge of it by reason or the nature of vocal sound, do we ourselves perceive any *reason* § against it in our own language, where oxytones are very numerous, or in the French where they are almost general? But though we are sure, We do now pro-

|| See what is cited from him above in c. vi. Again in *lib. xiv. p. 644.* we have, *περισπασίου δὲ λέγοντας Πλακῆς τὴν ὀνομαστικὴν. Posterior vocis Πλακῆς syllaba, nominandi casu, accentu circumflexa notatur.*

* He tells us (*Synt. p. 105. c. 5. lib. ii.*) that pronouns used *δεικτικῶς* with the final *ι* added, as *ούτοις*, *ἐκεῖνοις*, have the last syllable acuted. So p. 329. he says adverbs ending in *ει* are circumflexed, as *ποῦ πῆ, αὐτοῦ αὐτῆ.* *Herodian* *περὶ μεγάλης ῥήματος* (p. 191. *Ald. Thef.*) enquires, *διατί τὸ φᾶσι μελοχὶ βαρύνεται, τὸ δὲ ῥῆμα φασὶν ὀξύνεται. κ. γ. λ.* I can never believe that *Homer* (*Iliad. X. 57.*) would write *Τρώας ὀ Τρώας* : But *Τρῶας ὀ Τρωάς*, as it stands now, has variety and harmony.

§ “ *Illud tamen miror, quid ita Fabius et Romani omnes acui vocem fugerint in fine. Græci aliter, ut scimus; sed et Natura. Quæ enim res, aut ratio me vetat vocem tollere finientem, æque ac ordientem? Nulla. nec illi ipsi Prætores nostri causam interdicti sui aliam attulerint, præter Noluisse.*” *Lipsius de pronunt. ling. Lat. c. 20.* The reasoning of *Scaliger* (*ling. Lat. c. 58.*) against a final syllable being acuted, on the supposition that the rising of the voice required a fall in the same word, is contradicted strongly both by the nature of vocal sound, and by practice.

nounce

ACCENT AND QUANTITY. 353

nounce a great number of words with the accent on the last, yet perhaps a thousand years hence, when our language may be read and studied as a dead one, some *Henninius* of those later ages, who shall form rules of *general* pronunciation on those of a *particular* language, may say “ it is impossible the old English should pronounce the word *regret* with an acute on the last, when it is so much more *natural*, for obvious reasons, they should have pronounced it as a barytone, *regret*.” This is the style of reasoning among many persons on the Greek language.

II. The acute appears often on the short penultima of a polysyllable, as in *δέυλερον*, *Σώκρατην*. And our reformers would in all these cases bring it back to the antepenultima, *δέυλερον*, *Σώκρατην*, as in Latin *máximos*, *dóminos*, *Sócratem* *. But its former position

* Not but even in Latin we have instances of the short penultima being in this case accented. So *Servius* says, and he well knew. “ *Mercúri, Domíti, Ovídì* : tertia a fine debuit habere accentum, quia, penultima brevis est : sed constat hæc nomina apocopen pertulisse : nam

“ apud

tion is attested, not to mention numberless other authorities, by *Terentianus Maurus* above, and by § *Apollonius*, who says *πλησιος* is acuted on the penultima.

But is there then any *reason* against it? Dr. G. says, that as there are allowed to be three Times in the Thesis after the Arsis, “two of these three may be either “in the penultimate or the last*.” Agreed. But though there should not be *more* than three times in the fall, must there be no *less*? There surely may be only one, as in *defendē*. If there must be three, wherever

“apud Majores erat idem Vocativus qui et Nominativus; ut hic *Mercúrius*, ô *Mercúrius*. unde *cú* licet brevius sit, etiam post apocopen, suum servat accentum.” ad *Æn.* I. 451. Thus we learn from *A. Gellius* that the second syllable of the vocative case, *Valéri*, was acuted in his time, though the first was acuted when *Nigidius* wrote, *Noct. Attic.* xiii. 25. and *Bentl.* not. ad *Terent. Andr.* II. 20.

§ *Synt.* p. 60. edit. *Sylburg.* And *Athenæus* lib. ix. p. 388. on the word Ἀτταγᾶς. Περισπῶσι δ' οἱ Ἀττικὸι παρὰ τὸν ὀρθὸν λόγον τοῦνομα. τὰ γὰρ εἰς ᾰς λήγοντα ἐκλείαμενον, ὑπὲρ δυο συλλαβᾶς, ὅτε ἔχει τὸ ᾰ παραλήγον, βαρύτονά ἐστιν, οἶον, ἀκάδᾶς, ἀδάμας, ἀκάμας. *Circumfleclunt in ultima hanc vocem Attici præter justam rationem. Nam polysyllaba in ᾰς longum desinentia, cum habent ᾰ in penultima, barytona sunt, ut ἀκάδᾶς, ἀδάμᾶς, ἀκάμᾶς.*

* *Differt.* p. 43.

there

there can, and two of these three *may be either in the ultimate or penultimate*, then I may as well say to him, in objection to his Latin accent, “ why should not *de-* “ *fende* be acuted thus, *défendē* ? there are “ but three times in the Thesis here, and “ according to your own account, two of “ these three may be in the penultimate.” Thus I might use his reasoning : but I will not, being convinced, that to argue from one language to another is in many cases a most fallacious method. At present We pronounce the words *contriver*, *sollicit* as paroxytones. A future reformer may say “ it is absurd to suppose, that the ancient “ English placed the accent on the penul- “ timate of these words. Do not *contri-* “ *ver*, *sollicit* sound as harmonious ? Cer- “ tainly they do. And besides, the Accent “ in the antepenultimate here is more “ agreeable to Quantity. The accenting “ therefore of these and other such words “ on the penultimate cannot be founded “ in the Rules of Reason, Harmony, Ana- “ logy, or Quantity.”

III. The Greek acute is frequently seen on the antepenultimate, when the penultimate is long, as in *ᾄειδε, τύραννος, ἄρουρα, ὁμοίος*. In all such cases our Opponents would (in order to make the accent agree with Quantity, as they call it) remove it, according to Quintilian's rule for the Roman tones, to the penultimate, *ἀεῖδε, ἀρούρα, τυράννος, ὁμοῖος*. But what occasion is there for this? Its position on the antepenultimate, though followed immediately by a long syllable, is certain as a *fact* from *Apollonius* *, who says *ἄκουρος* was acuted on the antepenultima. And if we consider it according to Dr. G's rules of Reason or Harmony, we may justify it even by them. Since he appeals to these rules, I am very ready to try the case by them.

Καὶ δὴ ταλάνῳ μουσικῇ σταθμῆσεται.

He says " that two times of three in the
" Thesis may be *either in the penultimate, or*

* Apollon. Synt. p. 60. as cited before, and likewise p. 323, where having said that it is usual for compound words to draw back their accent, he gives instances of it in *κάθηται, ἀνάκειται, σύνειμι, σύνφημι, σύννοισα, κάτελθε, κατὰβαλλε, ἢ ἄλλα πλῆσα*.

" in

ACCENT AND QUANTITY. 357

“ in the last” I admit it. And if He will abide by his own *effatum*, he must acknowledge there is nothing in the ratio of Harmony against the acute in the first of ἀείδει, τύραννος, &c. The Arsis here has but three falling times following it, and two of them are *in the penultimate*, as allowed by himself. Why then so much pains taken through the latter pages of his book to remove the accent from the first to the second syllable of such words as γέλοιος, ἀγροικος, ἔτοιμος, &c? They have nothing more than he has before admitted.

At present We pronounce *cruélty*, *hónesty*, *sepúlchre*, as pro-paroxytones. Some future reformer of the English old tones may say: “ it is hardly possible to conceive the old
 “ English should accent the first syllables
 “ of these and many other such words. Is
 “ it not more harmonious to place the ac-
 “ cent on the second syllables, *cruélty*, *hó-
 “ nésty*, *sepúlchre*? it certainly is; and there
 “ is no doubt, but if we could recover,
 “ what the Grammarians under George the
 “ third wrote on this subject, we should
 “ find that all such words were accented
 “ on

“ on the penultimate.” This is exactly the language of *Vossius* and his followers.

To argue against the present position of the Greek accent from its want of harmony at first to our ears, which have been accustomed to the Latin accent, is indeed a plausible and popular, but very treacherous kind of reasoning. The Harmony of all pronunciation is a *relative* thing, depending much on habit. What is habitual and therefore harmonious to a French, will often be unharmonious, because unusual, to an English ear. It may be so at first with the Greek accents in respect to us. I well know, that *Scaliger*, who admits them, according to their present marks, as genuine, yet thinks that in some cases their position is absurd. But the proper way of examining this thing is, not to consider what it *should be*, but to find out, if possible, what the pronunciation of the Greeks *was*: if we can find that, we may be sure it was harmonious to Them, and will be so to Us after some practice. I say, to *Us*, though *foreigners*: for the Romans were so; and to Them we are sure, not only that it
was

ACCENT AND QUANTITY. 359

was agreeable, but even more pleasing than the accent of their own language, according to the testimony of *Quintilian* himself.

Some have endeavoured to prove it unharmonious by reasoning on the proportion of Times in the *Arsis* and *Thesis*. It is known there are allowed three measures of time in the *Thesis* after the *Arsis*. In Greek, according to present appearances, two measures out of these three are not admitted in the ultimate (except in a few particular cases, as in *φιλόγελος* and some Attic words). In Latin the two are there admitted, as in *ánimō*. Dr. G. can see no reason, why the two falling measures should be any more excluded from the ultimate of the Greek, than of the Latin *. I can only say, they *are excluded*, and am satisfied with it without a reason. But if he insists on having a reason, I will engage to give him one, when he will assign one to me, why *λίθος* and not *λάπις* is Greek for a *stone*. If the languages are two, they must differ somehow. And accordingly wherever I find a difference, I acquiesce in it as a thing expected.

* *Dissert.* p. 43.

Σίρεπλή γὰρ γλώσσ' ἐσὶ βροτῶν, πολέες δ' ἐνι
 μῦθοι
 Πανλοῖοι· ἐπέων δ' ἐ πολὺς νομὸς ἔνθα καὶ ἔνθα.
Hom.

His reasoning on the two falling times in the penultimate has been shewn above to turn against himself, and to support that system, which he endeavours to overthrow.

Ἄρ' οὐ γὰρ ἰδέαν ἴας ἀρμονίας ἐμέτρησεν ;

The general sources of the numerous errors in the writings of my opponents do, on the whole, appear to be these two : first, an opinion, that the acute is more agreeable to a long, than to a short time : the second, an indistinct notion, that the place of the Greek accent should agree with that of the Roman. For all the alterations proposed by them to reform the present Greek system, are either in order to transfer the accent from short syllables, or to accommodate the Greek to the Latin Tones.

C H A P.



C H A P. X.

How far ancient quantity is observed by those who disregard the accentual marks.

ONE cannot but smile on finding persons, engaged in the defence of a favorite point, insensibly depart from those very principles, for which they contend. This is done by the disputants in the case before us. Quantity is the thing, to which the enemies of the present system of accents declare the most inviolable attachment. And yet this very Quantity they do all (most of them without knowing it) most grossly corrupt. This assertion, I am aware, is very repugnant to the prejudices of many persons, who have long flattered themselves with an opinion, that in their pronunciation of Greek and Latin they strictly adhere to right quantity, and will therefore startle at the very mention of their

Z z

vio-

violation of it. Yet this, I am persuaded, will appear to an attentive English reader, who shall make trial of a few lines, either in verse or prose, in any antient author, with this view. He will find, I believe, that he pronounceth as *long*, every *short* penultima of all dissyllables, and every *short* antepenultima of all polysyllables that have their penultima *short* too. *Dōmus*, τῶπος will sound either as *dōmus* or *dōmmus*, τῶπος or τῶππος: *imp̄erium*, ῥη̄ῶρικός will sound either as *imp̄erium* or *imp̄errium*, ῥη̄ῶρικός or ῥη̄ῶρρικός. And thus in all words of a like form, which are very numerous in both languages, the *short* vowel, as placed above, is pronounced, either as if it were long in its own nature, or as if followed by two consonants. Let me ask the reader, whether he does not pronounce the first syllables of the following words, though they have different quantities, alike, at least with a long time?

ῤυρεⓄ,	<i>operculum</i> ,	as	κυριⓄ,	<i>dominus</i> .
βροτⓄ,	<i>mortalis: cruor</i>		βρωτⓄ,	<i>comedendus</i> .
βολⓄ,	<i>jactus</i> ,	—	βωλⓄ,	<i>gleba</i> .
ΔιⓄ,	<i>Jovis</i> ,	—	διⓄ,	<i>divinus</i> .
			θυμⓄ,	

ACCENT AND QUANTITY. 363

<i>θυμ</i> Ⓞ, <i>cepa</i> ,	—	<i>θυμ</i> Ⓞ, <i>animus</i> .
<i>ιον</i> , <i>viola</i> ,	}	<i>ιον</i> Ⓞ, <i>jaculum</i> .
<i>ιον</i> , <i>particip</i> .	}	
<i>λυκ</i> Ⓞ, <i>lupus</i> ,	—	<i>λευκ</i> Ⓞ, <i>candidus</i> .
<i>populus</i> , people,	—	<i>populus</i> , a tree.
<i>alia</i> , adj.	—	<i>alea</i> , subst.
<i>oculi</i> , subst.	—	<i>occuli</i> , verb.
<i>calidus</i> ,	—	<i>callidus</i> .
<i>edat</i> , may eat,	—	<i>edat</i> , may utter.
<i>plaga</i> , climate,	}	<i>plaga</i> , a blow.
<i>plagæ</i> , nets,	}	
<i>lego</i> , is,	—	<i>lego</i> , as,
<i>dicam</i> , subst.	—	<i>dicam</i> , verb.
<i>caro</i> , subst.	—	<i>caro</i> , adj.
<i>latus</i> , subst.	}	<i>latus</i> , adj.
	}	<i>latus</i> , particip.
<i>nota</i> , subst.	—	<i>nota</i> , particip.
<i>velis</i> , verb,	—	<i>velis</i> , subst.
<i>viri</i> , of <i>vir</i> ,	—	<i>viri</i> , of <i>virus</i> .

In these and a hundred other instances that might be brought for this purpose, the reader must perceive, that the long and short penultimates of dissyllables, and antepenultimates of polysyllables, are pronounced alike, both as long syllables.

On the likeness of sound to a modern ear between the first syllable of *mâre*, and the second of *amâre*, is grounded a piece of criticism of the famous *Muretus*. In the *miles gloriosus* of *Plautus*, a young Athenian is introduced, disguised in a sailor's habit, with a bandage about one of his eyes, in order to cheat the captain and steal his mistress. Being met and asked by the captain, why he had muffled up his eye, he says, "I met with an accident at sea; had I not been there, I should have had this eye as sound as the other."

*Maris causa hercle ego hoc ator oculo minus;
Nam si abstinuissem a mari, tanquam hoc
uterer.*

This is the obvious sense of the passage, and a very natural one it is. But *Muretus* is not satisfied with it, and thinks he sees something more in it. He supposes *a mârî* (which he would read *a mare*) to have been pronounced as *amâre*, and that there was intended an ambiguity in the word: "had I kept clear of *Love*; or of the *Sea*."

But

ACCENT AND QUANTITY. 365

But this is supposing that the short vowel in *mă're*, because it was acuted, sounded to the Romans like the long circumflexed one in *amāre*: which I can never believe: and accordingly look on this refinement of *Muretus* as ill-grounded. If however in this quibble proposed by him, an exact similarity of sound, between the two syllables *mă'* and *mâ*, between the long preposition *ā* and the short initial *ă* of *ămă're*, be not insisted on, his conjecture may be right, as it is certainly ingenious*.

As an heroic verse consists of six feet, and each of these feet, whether dactyls or spondees, contains four times, in every such verse the times are, grammatically speaking, twenty four. Let us see, how many, according to our pronunciation, are in the following line,

Ut jubar eximium! ut juperum nitet æ-
thërius sol!

* Lect. Var. lib. iii. c. 17. It is plain that *Muretus* was himself pleased with his correction and explanation of this passage, since he disputes the claim, which *Cælius* made to the same. "Hoc quoque pro suo nuper edidit Cælius: sed secundus. Ego enim abhinc quindecim annos primus edideram."

Here

Here by our making no less than five false quantities, we make the times amount to twenty-nine, and by not cutting off *um* of *eximium*, to thirty one. And this we call reading by antient quantity. But we certainly corrupt it exceedingly. And if a person should now write a Latin or Greek verse, and for the metre consult his *ear* alone, he would almost in every line be deceived by it. And if this were not the case, if the *ear* did really receive as long every long syllable, and as short every short one, what occasion would there be for the assistance of books, composed for our direction in the prosody of both languages, even after we have been long practiced in reading them? Would not the ear be able to direct itself? How could there be a doubt now about the quantity of so many syllables, if we pronounced them as the antients did; whose *actual pronunciation* of them did alone constitute and determine their quantity? The truth is, even those scholars, whose practice and observation render books of prosody unnecessary to them, do not in their Latin or Greek compositions regulate their metre by their *ear*, but their *judgment*;

ACCENT AND QUANTITY. 367

judgment ; which, aided by experience and memory, imperceptibly corrects the ear, and the wrong impressions really made on it. This is not unlike that well-known case in Optics. As there, several objects at different distances, tho' by being painted on the same plain of the *Retina* they truly and physically strike the sense as equally distant, do notwithstanding appear at different distances: so here, syllables of different quantity, though in our pronunciation they really affect the ear with the same protracted sound, do yet in a manner insensible to us, appear differently lengthened. In both cases, Judgment and experience correct the informations of Sense.

We shall find, upon a little examination, what is worth observing, that all those short syllables, which we viciously pronounce long, are the very syllables, on which the accent falls according to the Roman method, as given above from *Quintilian*. It seems the accent is readily carried by an English voice to the same syllables which the Romans acuted, as in *dóminus*, *bónis*. And so far is our pronunciation of
Latin

Latin right. But then, why do we pronounce all these *acuted* syllables as *long* too? Here lies the difficulty. The reason of which however may, I think, be collected from what is said in the second chapter above, concerning our common pronunciation of English ; according to which an elevated sound is generally a protracted one, *i. e.* our acute and long quantity coincide on the same syllable: And as they are so closely connected in our own language, we cannot without attention and some practice separate them in our pronunciation of another.

I allow then, that the place, which we now give to the accent in *Latin*, is right, tho' it often spoils the quantity by our connecting the Roman acute with our own long time. But as *Quintilian* assures us, that the method of *Greek* accents is different from the *Roman*, is less uniform and regular ; the manner of accommodating the pronunciation of *Greek* to the *Roman* tones, (which is proposed by our modern reformers) must certainly be faulty, not only in Quantity but Accent too ; neither of
which

ACCENT AND QUANTITY. 369

which therefore is by those persons properly observed in *Greek*.

On this view of the matter ; the *Roman* Accent being confounded with our long time ; the *Greek* either disregarded and rejected by its enemies, or misapplied and perverted by many of its adherents ; the Quantity in both languages most wretchedly corrupted by most of us in our ordinary practice ; how little of the ancient pronunciation do we now retain*? And how wonderfully does it likewise shew the excellent harmony of the *Greek* and *Latin*

* This gave occasion to the excellent *Scioppius* to say, that he was well assured, if *Cicero* was alive, he would not understand a word of a modern scholar speaking Latin, nor would a modern understand *Cicero's* Latin any better than he would Arabic. “ Itaque pro exploratissimo habeo, si *Cicero* in terris hodie existat, et non modo *Gallos, Germanos, aut Hispanos*, sed et illum ipsum florem illibatam *Italiae*, *Hetruscam* dico *Sirena Johannem Ciampolum* Latine loquentem audiat, fore, ut ne unum quidem verbum satis percipiat : sicut neque nostrum quenquam declamante *Cicerone* plus, quam si *Arabice* peroraret, intellecturum arbitror.” Among the sources of modern corruption in pronunciation, that very judicious and discerning scholar reckons *accent* as a principal one. *Gasp. Sciopp. de Orthoepia libell.*

A a a

com-

composition, particularly in their verse, that it should still be agreeable to our ear; still be able to recommend itself so powerfully to us, and under all its present losses and disadvantages, be superior to that of any modern language?

In the mean time, as the ancient Accents do certainly upbraid us with our northern hardness of voice, editors may perhaps on that account choose to remove the marks of them, as disagreeable monitors, reminding them of their barbarous pronunciation. But let not the suppression of these marks be misconstrued into an implication, that the pronunciation, which is left disengaged from them, is of course the right one.

Many modern teachers of Greek, who are tenacious (as they ought to be) of quantity, find the use of these marks is very apt to be perverted, and applied to the notation of quantity: according to which ἀμφοτέρω sounds as ἀμφοτέρω, or ἀμφοτέρω; at this they are justly offended. Their scholars are then ordered to disregard

gard the accentual mark ; and to prevent effectually the misapplication of it, it is to be totally neglected. Thus they remove a vicious pronunciation : but do they substitute a pure one in its room? Their scholars follow this direction in regard to the *virgulæ*, and then pronounce the word ἀμφοτέρω : that is, they avoid one false quantity, and incur another. The false quantity certainly *may* be avoided in both places, because it *has* been. I can myself more easily, and more agreeably to my own ear, shorten the acuted penultima of ἀμφοτέρω, than the acuted antepenultima of ἀμφοτέρως, and of κυρίως than of *dómini*.

If these teachers mean to regulate and reform the Greek pronunciation on that maxim of Sir *John Cheke*, “ a quorum
 “ temporibus petuntur verba, ab eorum
 “ ætate discantur * soni,” their reformation

A a a 2

tion

* These sound principles of reformation, in pronouncing the ancient languages, were enforced likewise by Mr. *Cheke's* industrious and learned friend Mr. *Thomas Smith*, Greek professor likewise in *Cambridge*. “ Quod architecti
 “ principes linguæ illius, de qua agitur, probabant

“ et

tion is certainly very imperfect; the pronunciation of ἀμφοτέρω being as remote from that of the ancients, as ἀμφοτέρω. And we may even now truly say of that, which many scholars call the purest pronunciation of Greek, what Sir *John Cbeke* did two hundred and twenty years ago of what he then found: that * “ should any
 “ of the old Greks return to life, and hear
 “ our unharmonious pronunciation, so

“ et in consuetudine ponebant ac usu, verum illud et fin-
 “ cerum, purumque ac germanum habeatur; Quodque
 “ aliunde per obreptionem et calumniam ingressum est,
 “ et ita diu obtinuit, ut jam præscriptione velit niti: ni-
 “ hilo tamen minus ut spurium et adulterinum notan-
 “ dum est; omnesque sonorum rationes ad eam normam
 “ explorentur, ad quam et voces; nihilque fit recte pro-
 “ latum, quod non eo modo, quo antiqui solebant, sonu-
 “ erimus. Quod si difficile factu est, nihilo tamen fecius
 “ faciendum est: Nam ut stipulationem non extinguit
 “ difficultas præstationis, ita nec veritatem. Neque enim
 “ ideo minus rectum est, quod fieri debet, quia non fit,
 “ neque ideo quia non facile fit. χαλεπὰ ἢ καλὰ.”
De Græc. ling. pronunc. lib. i. p. 13. Lutet. apud R. Steph.

* “ Si aliquis ex priscis Græcis jam excitaretur, et ista
 “ tam absona et absurda audiret, quæ toto cælo ab anti-
 “ quorum suavitate et claritate distant, næ ille doleret se
 “ eam, quam præclaram atque illustrem tunc reliquisset,
 “ nunc tam incultam atque agrestem invenisse.” *Epist.*
ad Episc. Vinton. p. 64.

“ very

ACCENT AND QUANTITY. 373

“ very different from the sweet and distinct
“ elocution of the Antients, it would give
“ him uneasiness to find, that what he had
“ left so perfect and excellent, was now
“ reduced to a wretched state of corrup-
“ tion and barbarism.



C H A P.



C H A P. XI.

That there are no sufficient reasons yet assigned for rejecting the present system of accentual marks. An expostulation with modern editors on suppressing them.

AS it is evident from what has been alleged above, that we have not the true ancient pronunciation at present, so are we never likely to recover it, if we reject the most essential means left that can restore it to us, I mean the accentual marks. Tho' we have not the certainty of mathematical demonstration, that these *virgulæ* are faithful marks of the elevation and depression of the voice among the old Greeks, yet there are no sufficient arguments to prove the contrary: the common objections to them have been considered and refuted. But tho' we have but few positive proofs, except in the case of the

Æolic

ACCENT AND QUANTITY. 375

Æolic accent, to evince the genuineness of them in particular words, the presumptive proofs in favour of them, as generally used, are various and cogent. Some of our present canons, relating to them, are expressly declared by those very writers of Antiquity, to whose authority and decision an appeal has been made by my adversaries. And if by the misapplication of the injudicious, which yet the discerning may easily avoid, these old marks have been perverted and in practice rendered inconsistent with quantity, let not that accidental abuse be urged as an argument against their proper use, and end in their total abolition. If a thing, that is capable of being misapplied, is to be destroyed for fear of such misapplication, on this principle of caution and prevention we should be obliged to discard the means of every convenience we now enjoy.

We all know that, in the best literary institution whatever, it is impossible totally to guard against the perversions of ignorance and indolence. But surely it is

beneath

beneath the care of a great university to make such provisions against the misapprehension of a blundering school-master, as to leave out of their copies a genuine mark authoriz'd by antiquity, and its own general utility towards preserving the purity of an admirable language, for fear such a person should mistake and misapply it. There does not appear any reason, why such an expensive compliment should be paid to ignorance. *Demetrius Triclinius* with more spirit and sense prescribes the manner in which such persons should be treated on this occasion. " The antients (says he) in their ingenious and excellent inventions, did not " design or publish them for such men, " but for the intelligent, paying little regard to the absurd and illiterate. And " I should think that man guilty of an " injury to the learned and discerning, " who should conceal and suppress a wise " contrivance, because he apprehended " perhaps the censure or mistakes of the " injudicious; of those, who having but " little experience in letters, can take a " book in their hands, and see indeed " the

knew many persons who could express these sounds, consistently with quantity, perfectly

litate ac suavitate eloqui possint. Nam Tongi et Billi et Aschami si tibi noti essent, ut alios præteream, ita sentire eos Græce loqui ac sonare, ut melius et perfectius aliquid non requireres. Epist. ad Episc. Vinton. p. 284. This, which Mr. Cheke mentions as a fact within his own knowledge, Dr. G. declares to be *impossible*, p. 67. “ No man *can* read prose or verse according to both Accent and Quantity.” Again in p. 71. “ It is as *impossible* to read prose according to Accents, and, at the same time, maintain a due regard to Quantity, as it is to read Poetry according to Quantity, and metre, and, at the same time maintain a due regard to Accents. — *This* hath never been attempted. Neither can the *other* any more be done.” Thus half the physical truths in the world have at different times been termed *impossibilities*. This *impossibility* of Dr. G. I will call a physical truth. If he doubts it on my Authority, will he deny Mr. Cheke’s? Will he deny that of *Michaelis*, who appeals to a whole nation in proof of Accent and Quantity being distinct, and yet consistent with each other? It could not but give me great satisfaction to find, after I had published my own thoughts on this subject, the idea of two learned men to agree so exactly with my own. “ As to the principal objection, that Accents do not coincide with the Profody of the Greek Poets, and are therefore to be considered as a modern corruption of the Greek language, it is to be hoped, that Professor *Gesner* will soon communicate to the learned world, what he has collected on that head. The papers of this learned Gentleman relating to the subject are at present in my
“ hands

perfectly well. I know one person, who after a few trials is now able to do the same. But even if an English voice could *not* at present express these tones, yet persons of another age, or country, into whose hands our printed copies of Greek may come, may be able to apply them.

In regard to Novelty, which is frequently urged against the *virgulæ*: Marks of a late invention, relating to ancient things, are not immediately to be discarded for

“ hands ; and I find, upon perusing them, that his opinion amounts to this : that the Accents do not at all determine which syllable is to be pronounced longest : that the accent for instance of *ἄνθρωπος* being placed on the first syllable doth not oblige us to pronounce the word as a dactyle : that as the Greeks spoke somewhat more musically than we, they pronounced some syllables more distinctly than others ; they raised their Tone, and dropped it ; and the Accents are evidences of this. His opinion seems to me very probable ; and we need only hear a native of *Hungary* speak his own, or the German language, distinctly, and we shall find, that he pronounces the syllables strictly according to Profodical Quantity, and yet raises some syllables which are not the longest in the word. I cannot express myself so clearly to the reader, as I might if my paper could speak.” Translat. from Introduct. Lectures of *Michaelis* to the New Test. Sect. xlii. p. 95.

being modern. If they are but conformable to the practice of the ancients, tho' not actually in use among them; if they faithfully and clearly denote *things*, which *existed* among them, tho' not marked by them with certain characters, and may be useful at the same time to us, they certainly have a right to our acceptance.

The marks of Punctuation are exactly of this kind. *Salmasius* * in his epistle to *Sarravius*, and *Huetius* in his preface to *Origen*, have already shewn, that these marks, *σημαί*, were equally unknown to the ancients (that is, till about 200 years before Christ) as those of Accents; and were invented by the same person, to whom we owe the first accentual signs, *Aristophanes* of *Byzantium*. But yet an editor would be reckoned mad, if he should at present reject these *σημαί* on account

* " Quod ad Græca exemplaria attinet, ante *Aristophanem*, qui primus *προσωδιαν* excogitavit et accentus invenit, nulla fuit literarum distinctio neque subdistinctio. Uno ac perpetuo ductu sine ullo interstitio voces omnes exarari solebant et sententiæ etiam continuari." *Salmas. ad Sarravium.*

ACCENT AND QUANTITY. 281

of Novelty: and justly too; for the only question in this case is, not *when* the thing was invented, but *what* it is; whether the modern mark be agreeable to the use and manner of the ancients (not whether it was used itself by them) and may be likewise serviceable to us. If it be so, its mere possible utility, notwithstanding its Novelty, is sufficient to recommend it to any reasonable person.

If it be an objection to the present use of a character in a modern edition of a Greek writer, that it was not known or used by the writer himself; this will hold not only against Accentual signs, but likewise against the admission of several letters of the *Attic* alphabet into the printed copies of *Homer*; for it is certain that the letters H, Ξ, Ψ; Ω, were invented after his time, though the powers of them existed long before. Nay, it may be equally urged against the use of all *small* letters whatever; since, according to *Montfaucon*, they were not introduced till several ages after the introduction of accentual marks.

But

But who would so absurdly attach himself to Antiquity, as in every respect religiously to adhere to it in its simple form, and by that means voluntarily deprive himself of those helps and conveniences, which later times have introduced for the readier conveyance of ancient knowledge? Who would chuse to read a copy of an old author written or printed in capitals only, without any punctuation, or different intervals between the letters of the same and different words? No one; except thro' curiosity, or with a view of examining it for a critical purpose. As Novelty in this case is no objection to our modern Characters: neither is it really so in the case of Accentual marks. But they have been falsely supposed by some persons to be inconsistent with Quantity, and then different reasons are found out for discarding them, and among many others more particularly this of Novelty has been advanced.

It will be asked perhaps, why these marks, tho' they may truly denote ancient
tones,

ACCENT AND QUANTITY. 383

tones, should be used in Greek copies any more than they are in Latin, or English. My answer is, that one of these is a living language, and therefore stands not in need of them, except in grammars and dictionaries, in which they are preserved. And in the Latin, tho' the Accent of that language is far more simple and uniform, and consequently more easy to be retained than the Greek, yet even in that I cannot help wishing with *Melancthon*, that accentual signs were used, at least constantly in all vocabularies of that language. The case however of these three languages is by no means alike: and Greek may and does require them, even tho' they should be utterly excluded from the Latin and English.

On the whole, if I might express my private wishes for the convenience and advancement of Greek learning, they are, that editors of old Greek authors, instead of depriving us of the present marks of speech, merely for being of an invention later than some of the authors themselves, would rather add to them, by recovering and restoring to us those characters, which certainly

tainly were known and used in the early ages; and in an edition of *Homer* insert the *Æolic Digamma*, which probably was as much a letter of *Homer's* own alphabet, as B, Γ, or Δ: and without which his metre is in a thousand places irregular, imperfect, and languid, according to present appearances. But such a restoration of ancient characters is, I fear, rather to be the object of our wishes than hopes: for to effect it would require pains and industry: whereas the rejection of them, unluckily for us, favours both idleness and ignorance.

But however agreeable this rejection may be to some modern principles, it is very contrary to those of Mr. *Cheke*, who in express terms condemns such an innovation. * “ He cannot see what scholars
have

* “ *Non video quid doctis relinquatur ut mutant, non in
“ verbis, non in sonis, non in spiritibus, non in accentibus,
“ denique in nulla ne minima quidem linguæ parte. —
“ — Neque temporibus, neque locis neque hominibus
“ mutari potest, aut debet. Illi Græce doctissimi sunt,
“ qui optime imitari antiquos in dicendo possunt. In-
“ doctiores*

ACCENT AND QUANTITY. 385

“ have to alter, either in the words them-
“ selves, their sounds, their Spirits or *Accents*,
“ in short in any the least part of the lan-
“ guage : a language, that neither can nor
“ ought to be changed by times, places, or
“ persons : in which those are the best
“ skilled, who can best imitate the antients
“ themselves in their use of it ; and all are
“ the less so, the more they depart from
“ the prescribed mode of antiquity. They
“ should not therefore think themselves
“ impowered to displace any thing that
“ hath been so long established, but should
“ rather carefully maintain it in its antient
“ state.”

So sacred and inviolable did that great Professor hold every part of the Greek language in that form, wherein it hath been transmitted to us through more than nineteen centuries : and so particularly is the visible accentuation of it mentioned

“ doctiores autem sunt, quo magis ab illorum præscripta
“ formula discedunt. Non igitur in istorum potestate
“ hoc situm et collocatum est, ut quicumque a loco, in
“ quo olim fuit, dimoveant ; sed potius ut in antiquo
“ gradu conservent.” Epist. p. 258, 9.

C c c

by

by him as a part not to be touched or altered. Those objections to it, which have been raised since his time, I have in the foregoing pages endeavoured to answer, as far as I have been able to collect them. The reasons, that have engaged the *Oxford* editors to omit the marks, are not yet published: and 'till they are, we must suppose, that to this deviation from the practice of the *Aldi, Calliergi, Stephani, Turnebi*, and our own *Bentleys, Taylors*, and *Marklands*, they were induced by those reasons which have been publicly urged by the writers mentioned above in this essay. The only notice, which They have hitherto taken, of this new method, is in a short preface to some *Elegiac and Lyric fragments* published at *Oxford*, 1759, where we find these words: “ Sine accen-
 “ tibus denique cuncta dedimus impressa,
 “ partim rei ratione adducti, partim aucto-
 “ ritate Academiae, quæ Theocritum SUUM
 “ ita imprimi VOLUIT.”

The *Academiae Auctoritas* I shall not presume to call in question in the present case, taking leave only to observe, that
 although

although the name of an university be weighty and venerable, yet when it is considered as consisting of fallible individuals, and those perhaps but few, who on such occasions call themselves the university, it greatly abates of that awe, which its name otherwise inspires. But although I must not perhaps think of combating the *Academiae auctoritas*, yet in regard to the *rei ratio*, I may say, that, until it is better explained than it hitherto has been, the rejection of our Greek characters doth in the mean time subject the editors to the imputation of unfaithfulness. An essential part of an admirable language, ascertained by the contrivance of an eminent grammarian, of the greatest knowledge, judgement, and ingenuity, in an age of sound and pure Grecism, in a court very highly distinguished by its munificent and successful encouragement of learning and genius; adopted by his successors in literature, and confirmed by the authority and practice of near two * thousand years; this, which an

C c c 2

aca-

* The very exact and truly learned Mr. *D'Orville* allows the marks may perhaps be not so old, but yet can see

Academical editor should with a particular care preserve and look on as a deposit
in

reason why we should part with them. His words, I am persuaded, must have great weight with all real scholars, and to such I here propose them: “ Posses forte accedere
“ *Isaaco Vossio*, in libro de Poematum cantu, p. 19. ante
“ mille annos *maxime* invaluisse accentus adpingendi usum
“ frequentem. At tum amissam fuisse veterem rationem
“ pronunciandi; Grammaticosque istam penitus corrup-
“ tam rationem accentibus expressisse, minime mihi ad-
“ huc persuasum est. Accentus non *quantitatis* indicandæ
“ causa adpositos; sed ad prononciationem et *Rhythmum*
“ regendum reor. — Stultum satis ab usu etiam per
“ mille annos recepto temere recedere.” *Crit. Vann.* p.
333.

If Mr. *D'orville* does here by *Rhythmus* understand (as he probably does) that harmony, which results from the sound of a WHOLE, it perfectly agrees with what is said in the IIIrd chapter above on *Rhythm* being dependent on Accent: as likewise with what is cited afterwards in the VIIIth chapter from *Quintilian*, and from Dr. *Bentley* on the *Rhythm* of *Itáliam fáto prófugus*, &c. And all is very consistent with what is given in the VIth chapter from *Theod. Gaza* on *προσωπία*, “ which is (he says) a
“ certain intension of the voice in speaking, for the har-
“ monious utterance of the WHOLE, πρὸς εὐφωνίαν τῆ
“ ὈΛΟΥ ΛΟΓΟΥ ” Λέξεις is a single word, Λόγος a con-
“ nected series of Λέξεις forming either a sentence or dis-
“ course, according to the definition of these two terms by
the same *Gaza*. *Introd. Gramm.* l. 4. after *Aristotle* in *Poet.* c. 20. and *Plato* in *Cratylus*, p. 385. *Serran.*

The word *Rhythm*, which is often used by me in the foregoing pages, I would have understood, as it is here,
in

ACCENT AND QUANTITY. 389

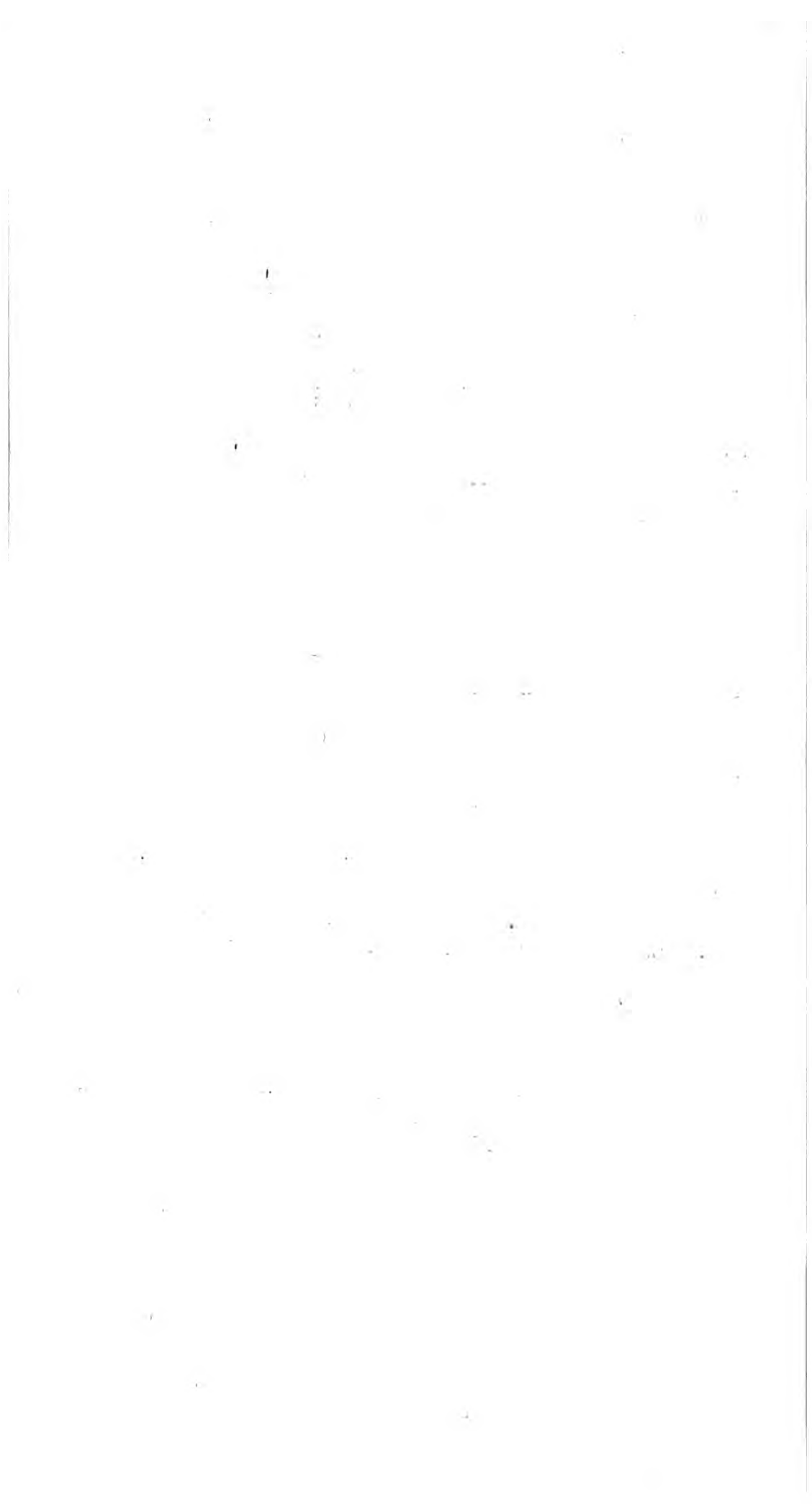
in his hands, is by a kind of breach of trust given up and destroyed by him. And a Greek author might in expostulating with him, and remonstrating against this unwarrantable defalcation, not improperly use the words of *Philomela*, in the Greek epigram, complaining to her sister of the perfidious and cruel treatment she had met with from *Tereus*,

Γλώσσαν ἐμὴν ἐθέρισσε, καὶ ἔσβεσεν Ἑλλάδα
φωνήν.

in the enlarged Grammatical and Oratorical sense, in which it is used by *Scaliger* (cited above, p. 73.) and by *Aristotle* and *Cicero*, who often apply it to *Prose* as well as to *Verse*. In its strictly musical and metrical signification it relates merely to the division of Time in Verse alone, by the metrical *Arsis* and *Thesis*; and there takes place in any too regular feet properly combined. The Rhetorical sense of the word includes much more.

T H E E N D.







A L E T T E R

F R O M

Mr. M A R K L A N D

T O T H E

A U T H O R.

DEAR SIR,

July 4, 1762.

I Received and have read your ESSAY, and assure you that my sentiments concur with those of every Person, who has mentioned to me, that you have proved your point, as fully as it need be proved. And I hope your endeavours will do service to the Greek language, which from many signs, and not least from the omission of Accents, I have long thought was leaving us. In this cause I think you need not regard or fear the censures of any adherents to the Oxford press, as far as I am able to judge.

judge. I rather hope, that what you have written, will restore Accents to that press, that it may not be said of Greek learning,

— *timuitque mortem*

Hinc, unde vitam sumeret aptius.

I am very glad that Dr. *Taylor* will look over his papers for you before you reprint your book. For my own part, I have been so long satisfied of the Antiquity of the Greek Accents, that I have not taken the pains, in the course of reading, to note down any passages to that purpose; though I remember to have met with several things in *Athenæus* and elsewhere, which long ago I thought much to the purpose. But indeed I did not think, that any real scholar would ever doubt of it. For though *Isaac Vossius* was unquestionably a very learned man, yet his whimsicalness and love of Paradox scarce leave room for him to be considered as a reasonable one in many points. The present common way of quoting Greek without Accents, I always took for nothing more than a subterfuge for ignorance, except in a few Persons. At the best it was

to me a sure mark, that the Greek language was going out of England ; and I was as sure, that the Latin would soon follow it. But I never imagined till lately, that Accents were omitted out of a principle of Erudition.

When Dr. *Taylor* gave me notice of your publication, and at the same time sent the Italian inscription of the verse of *Euripides*, and desired my opinion of them ; long before I had received the Essay, I wrote to him the following letter, which upon second thoughts I defer'd sending, 'till I had seen what you had said on the subject, who I was sure had examined it more than I had done. The letter is as follows.

“ As to the design of the Greek Accents,
 “ I am persuaded, that tho' they are very
 “ Antient, and were formed by Greeks,
 “ yet they were not formed for Greece :
 “ because persons, who were bred up from
 “ their infancy in *only* that language, could
 “ have no need of *marks* to know upon
 “ what syllable of each word the accent
 D d d “ was

“ was to be laid : as we in England need
 “ not be taught to pronounce *Conventicle*
 “ or *Righteousness* ; because we learn it of
 “ course. But had any of Us been brought
 “ up in France, Spain, or Germany, and
 “ had a mind to speak English, it would then
 “ have been necessary to be directed in the
 “ true pronounciation of those words. Some-
 “ thing like this I imagine may have hap-
 “ pened with regard to the Greek Accents.
 “ Persons, who left Greece to settle in a
 “ nation of a different Tongue, if they
 “ were desirous that their children or suc-
 “ cessors should continue in the knowledge
 “ or use of speaking the Greek language,
 “ would probably leave them some *marks*,
 “ whereby they might know how each
 “ word was rightly pronounced in the
 “ Country from whence they came. This,
 “ or something like it, possibly might be
 “ the Original of Accents, which seem to
 “ be valuable remains of Antiquity, as they
 “ partly teach us how Greek was pronoun-
 “ ced, probably in Conversation and Read-
 “ ing. If this be so, it is no wonder that
 “ a Verse of *Euripides* should be found
 “ with Accents in a *foreign* Country, in a
 “ part

“ part of *Italy*, which abounded with peo-
“ ple in the Greek Taste : but it would
“ have been seemingly more unaccounta-
“ ble, had it been found with the Accents
“ in *Attica* or *Thessaly*, in the midst of
“ Greece, where Greek was the native
“ language at the time this City was de-
“ stroyed by the Earth-quake ; and whi-
“ ther, one would think, Accents could
“ not have come, unless by some Acci-
“ dent.”

This I had put down, chiefly relating to the Accented Italian inscription, before I had seen your Essay : and I was pleased to find that it was not contrary to, nor contradicted by, your observations ; of the truth of which I have a thorough conviction.

Our Friend Mr. *Hall*, in an answer to a letter of mine, wherein at his desire I had given him my thoughts in general on the subject of Accentuation, writes to me, as follows. “ To confirm your observation,
“ I take the liberty of giving you the re-
“ mark of a learned Italian commentator,

“ *Girolamo Ruscelli*, written in his own
 “ country upon his own living language.
 “ As you possibly may not have at hand
 “ *Ariosto's Orlando Furioso* with *Ruscelli's*
 “ annotations, I will fend you his note up-
 “ on the following line,

Corrò la fresca e matutina rosa.

La parola s'ha qui, &c. We are here to pronounce the first o in corrò large or open, and lay the accent on the latter. The word is abbreviated from coglierò, like many others, as porrò from ponerò, verrò from venirò. In such words as these we see how much our language stands in need of the letters, added by Trissino and Tolomei, and chiefly of the Accents. Without the aid of the Accent, we should not know how to distinguish corrò, “ I will gather” from corro “ I run,” both words being written with the same letters. We pronounce the first o in corrò large or open, because it comes from cogliere, in Latin colligere, whereas the first o in corro is pronounced strait or close, as partaking of the letter u in the Latin curro, from which it is formed. Now though the laying down the
rule

rule of pronunciation be not altogether necessary for us Italians (some of us however are of that opinion) who, by skilfully distinguishing the signification of words, know how to accommodate the pronunciation of them to their proper meaning, yet, to say no more of it, it is absolutely necessary to other nations, and to posterity, that the true pronunciation of our tongue may be known by the mere writing of it.

“ This, you, see, is a *quia timet* Argument, and is an instance of precaution similar to that, which Mr. *Foster* has given in *Garcillasso de la Vega*; though I think somewhat stronger; inasmuch as at that time the Italian language was lifting up its head, and beginning to make a figure in matters of learning: While half the scholars of Italy were busying themselves in polishing and perfecting their language, the danger of its falling into corruption and decay must be seen at a very remote distance.

“ This *Ruscelli* addressed his book of Criticisms (entitled *Tre Discorsi*) to L. Dolce,

“ *Dolce*, and in truth handled him most
“ roughly : I mention it for the sake of a
“ story, which makes the introduction to
“ his second discourse ; where there is a
“ very humorous description of an igno-
“ rant foreigner, pretending to much learn-
“ ing, and blundering wretchedly in mis-
“ taking the Latin *Galea*, as he found it
“ in his *Calepin*, for the Italian *Galea* ; in-
“ to which mistake he could not have
“ fallen, had he known that the former
“ was accented on the antepenultima, the
“ latter on the penultima.”

* * * * *

* * * * * I am yours, &c.

JER. MARKLAND.

THE Italian accented Inscription, to which Mr. *Markland* refers in the foregoing letter, appears in p. 34. of the last Volume of *Herculanean Antiquities* presented lately by his Sicilian Majesty to our Universities: where it is introduced thus :

*Negli scavi di Refina a' 6 Marzo, 1743.
s' incontro su una parete, che formava l'an-
golo*

golo di una strada, che conducea al teatro, scritto con lettere nere e rosse il seguente verso nella maniera appunto, come que si vede inciso :

*ὡς ἐν σοφὸν ἐβλευμα τὰς πολλὰς χεῖρας νικᾷ.
che dovrebbe così leggerfi :*

*ὡς ἐν σοφὸν ἐβλευμα τὰς πολλὰς χεῖρας νικᾷ.
Questo è un verso di Euripide citato da Polibio I. 35. E ne' frammenti dell' Antiope, v. 77. nel Barnesf.*

*Σοφὸν γὰρ ἐν ἐβλευμα τὰς πολλὰς χεῖρας
Νικᾷ.*

Concerning this inscription Dr. Taylor, in a letter of June, 1762, writes to me thus.

“ The inscription at Herculaneum, I
“ hear, is going to be disputed, on account
“ of the small characters. That will be
“ difficult : because under the statues of
“ the Muses found there, we read ΤΡΑ-
“ ΓωΔΙΑΝ. ΕΡΑΤω, &c. &c. in the same
“ manner as we do in the following in-
“ scription

(400)

“ scription at Rome, the age of which is
“ high and cannot be disputed ; on a mar-
“ ble monument there,

In front,

ATIMETVS PAMPHILI
TI. CAESARIS. AVG. L. L.
ANTEROCIANVS. SIBI. ET.
CLAVDIAE. HOMONEAE
CONLIBERATAE. ET.
CONTVERNALI.

Η ΠΟΛΥ ΣΕΙΡΗΝΩΝ ΛΙΓΥΡΩΤΕΡΗ Η ΠΑΡΑ ΒΑΚΧΩΙ
ΚΑΙ ΘΟΙΝΑΙΣ ΑΥΤΗΣ ΧΡΥΣΟΤΕΡΗ ΚΥΠΡΙΔΟΣ
Η ΛΑΛΗ ΦΑΙΔΡΗ ΤΕ ΧΕΛΕΙΔΟΝΙΣ ΕΝΘ ΟΜΟΝΟΙΑ
ΚΕΙΜΑΙ ΑΤΙΜΗΤΩΙ ΛΕΙΠΟΜΕΝΗ ΔΑΚΡΥΑ
ΤΩΙ ΠΕΛΟΝ ΑΣΠΑΣΙΗ ΒΑΙΗΣΑΠΟ ΤΗΝ ΔΕ ΤΟΣΑΥΤΗΝ
ΔΑΙΜΩΝ ΑΠΡΟΙΣΗΣ ΕΣΚΕΔΑΣΕΝ ΦΙΛΙΗΝ.

On the left side,

TV QVI SECV'RA' PROCE'DIS MENTE PARVMPER
SISTE GRADVM QVAESO VERBAQVE PAVCA LEGE
ILLA EGO QVAE CLARIS FVERAM PRAELATA PVLLIS
HOC HOMONOEA BREVI CONDITA SVM TVMVLO
CVI FORMAM PAPHIE' CHARITES TRIBVERE DECO'REM
QVAM PALLAS CVNCTIS ARTIBVS ERVDIIT
NONDVM BIS DE'NOS A'ETAS MEA VIDERAT ANNO'S
INIE'CERE MANVS INVIDA FA'TA MIHI
NEC PRO ME QVEROR HOC MORTE EST MIHI TRISTIOR IPSSA
MAEROR' ATIME'TI CONIVGIS ILLE MEL.
SIT TIBI TERRA LEVIS MVLIER DIGNISSIMA VITA
QVAEQVE TVIS OLIM PERFRVEARE BONIS.

On

On the right side,

SI PENSA'RE ANIMAS SENERENT CRV'DELIA FA'TA
 ET POSSET REDIMI MORTE ALIENA SALVS
 QVANTVLACVNQVE MEAE DEBENTVR TEMPORA VITAE
 PENSAREM PRO TE CARA HOMONOEAE LIBENS
 AT NVNC QUOD POSSVM FVGIAM LV'CEMQUE DEOSQVE
 VT TE MATVRA PER STIGA MORTE SEQVAR
 PARCE TVAM CONIVNX FLETV QVASSARE IVVENTAM
 FATAQVE MAERENDO SOLICITARE MEA
 NIL PRO'SVNT LACRIMAE NEC POSSVNT FATA MOVERI
 VIXIMVS HIC OMNIS EXITVS VNVS HABET
 PARCE ITA NON VNQVAMSIMILEM EXPERIARE DOLO'REM
 ET FAVEANT VO'TIS NVMINA CUNCTA TVIS
 QVODQVE MIHI ERIPVIT MORS IMMATVRA IVVENTAE
 ID TIBI VICTV'RO PROROGET VLTERRVS.

“ In the Greek, according to *Manutius*,
 “ though neglected by *Gruter*, the little
 “ lambda λ, the φ, the δ, the ω, are all
 “ remarkable. The small characters were
 “ then, we see, k'now'n at that time, but
 “ reserved for private use, and rarely mixed
 “ with their public Monuments. See
 “ *Gruter DCVI. Manutii Orthograph. V.*
 “ *MAEREO. Mazochius.*” Thus *Dr. Taylor*.

THE inscription is of the age of *Tiberius*: and certainly the inference from the

E e e

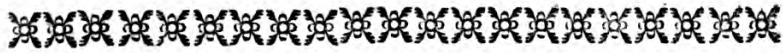
appea-

appearance of small Greek characters in it, in favour of the authenticity of the Herculean Inscription, is very just and strong. As for the accents observable in the Latin lines, they are the same with those, which I have considered above in the fourth chapter* of this Essay, falling contrary to the nature of the Latin Tones, on ultimates and præ antepenultimates, and sometimes two of them on one word.

* See above p. 117—120. where is given the opinion of *Lipsius* and the elder *Vossius* concerning the accentuation of such Roman inscriptions.



M A R C I



MARCI MUSURI

CRETENSIS

Ad *LEONEM* X.

ELEGIA,

PLATONIS OPERIBVS

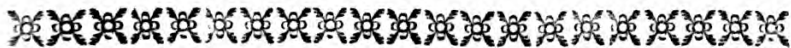
AB IP SO RECOGNITIS,

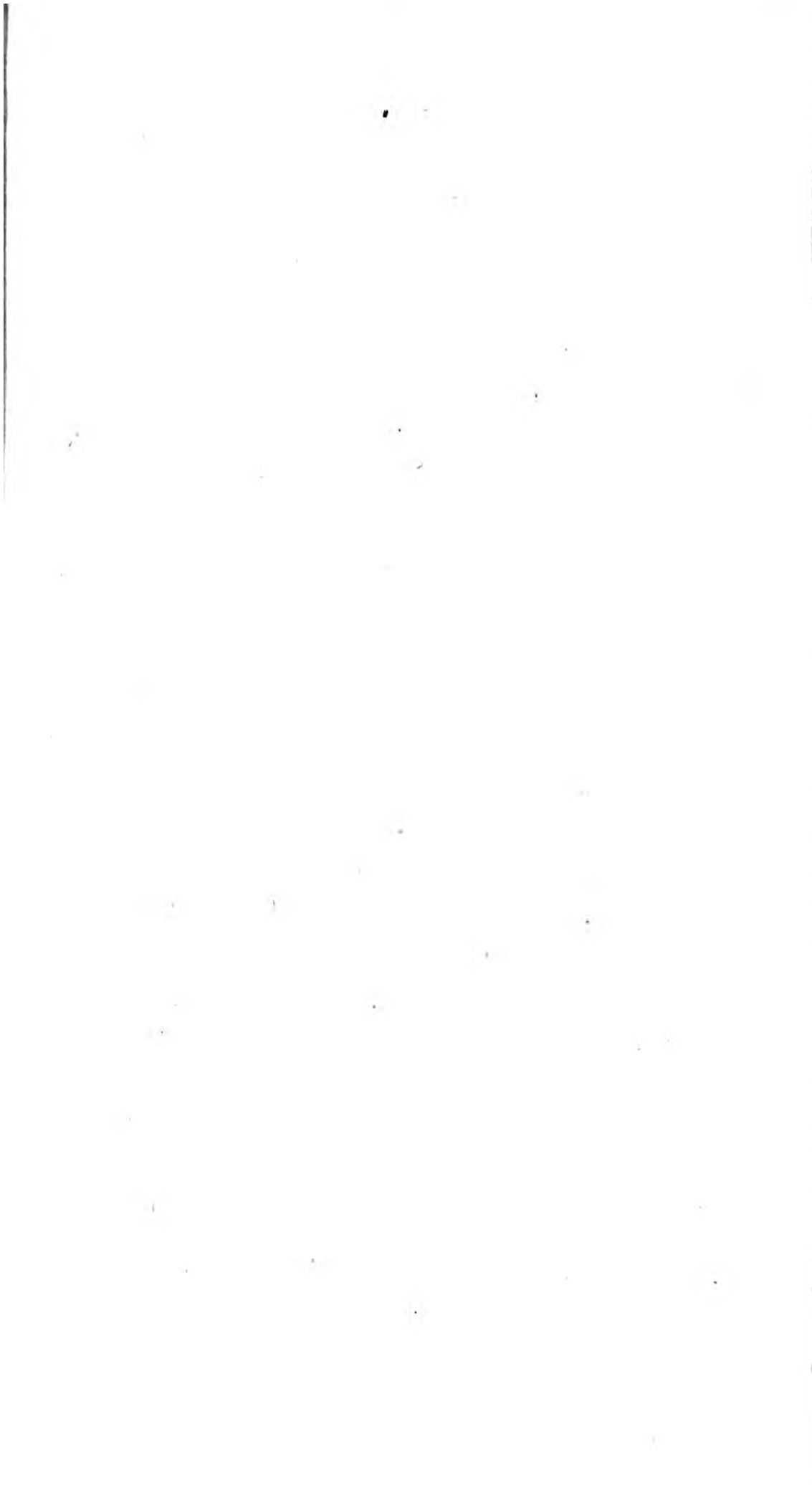
Et ab *ALDO* primum impressis, præfixa.

RECENSUIT,

Et versione Latina, notisque illustravit,

J. F.







LECTORI S.

DUÆ me potissimum causæ ad hoc carmen libro meo subjiciendum adduxerunt: altera, quia à *Ficino* et *Serrano* in editt. *Platonis*, quæ fere solæ jam doctorum manibus teruntur, nescio quam ob rationem omissum est, ideoque multo minus, ac debet, innotuit; altera, ut ex hoc *Musuri* opusculo cognosceretur, quales demum ii essent viri, quibus *Barbarorum* nomen ab eruditibus quibusdam summa cum obtreccatione atque vituperatione iniustum est.

Ἐι γὰρ γενοίμην κ' αὐτὸς ὦδε Βάρβαρος!

Doctissimus *Dorvillius* (ad *Charit.* p. 348.) notat in quibusdam locis *magnificam* *banc Elegiam* *emendatione* *indigere*. Eam emendationem aliquoties præstitit Cl. **MARKLANDVS**; qui cum carmen hoc nuper a me editum legeret, et ἀκριβείαν in eo aliquando

aliquando desideraret, istud partim ex principe editione Aldina integritati restituit, partim ex conjectura sua tentavit, et alioqui explicuit ; et per literas compellatus, humanissime mecum hæc communicavit.

Cum anno proximo hoc Poema imprimendum curarem, nulla mihi istius, præter *Aldinam* et *Basileensem* una cum *Platonis* operibus, editio, nec ulla omnino versio nota est. Postea vero ab amico quodam monitus, hanc Elegiam separatim esse editam a *Philippo MVNCHERO*, cum versione *Latina et elegantissima Zenobii Acciajoli Metaphrasi Poetica* Amstelod. MDCLXXVI. libellum eum sedulo, sed frustra quæsi, donec copia ejus benigne mihi facta esset ab viro eruditissimo ANT. ASKEW. M. D. ex ipsius bibliotheca optimis Codd. omnibus, præsertim Græcis, instructissima. Cum *Muncheri* librum, mihi inde allatum, perolverem, ut, quod ex usu esset in illustrando *Musuro*, exciperem, plura in versione ista corrigenda, quam mutuanda inveni; observationes vero paucas, quæ ad explicandas quasdam voces facerent, ex præfatione excerptas notis meis inserui.

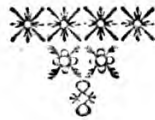
A R G U.

A R G U M E N T U M.

Exordio a Platone variisque ejus scriptis sumpto, quæ quidem diversa genere, Physica, Metaphysica, Moralia ac Politica, laudatione perquam poetica recensentur; et facta deinde Dionysii Syracusani (apud quem Platonem olim aliquandiu diversatum esse testatur Historia) mentione, ejusque cum Leone X. instituta comparatione; Musurus per artificiosam materiæ continuationem ad Pontificis illius, doctorumque comitum laudes deflectitur. Quem versibus non eleganter minus quam vehementer προῤπελιχοῖς, gravissima Platonis indueta persona, ad bellum adversus Turcas suscipiendum, ad Græciam servitute liberandam, ad instaurandas excolendasque Græcas literas hortatur.

Audiit, et voti Phœbus succedere partem
Mente dedit, partem celeres disperfit in auras.
Ut profugæ hospitio fruerentur et urbe Ca-
menæ,

Annuit oranti : ut reduces patria alta videret,
Non dedit, inque notos vocem vertere pro-
cellæ.





Μ. ΜΟΥΣΟΥΡΟΥ.


Εἶπε Πλάτων, ξυνοπαδὲ θεοῖς καὶ
δαίμοσιν ἥρωσ
Πασσυδίη μεγάλη Ζηνὶ παρεσπο-
μένοις,

Ἄρμα καὶ ἔρανόν εὐρὺν ἀελλοπόδων ὅτε πάλων
Κεῖν ἔλα, πῆνῳ δίφρῳ ἐφεζόμενος,
5 Εἰ δ' ἄγε νῦν καιάβηθι, λιπὼν χορὸν ἔρασιώνων,
Ἐς γὰν ψυχοφυῶν εἰρεσίη πτερόγων·
Καὶ λάξευ τόδε τεῦχος, ὃ Σωκραλικὴν ὀαριστῶν
Ἄμφις ἔχει, καὶ σῆς κεδνὰ γένεθλα φρενός·
Ω

v. 4. Πῆνῳ δίφρῳ ἐφεζόμενος.] Totus hic locus adumbratur ex Platonis *Phaedro*, p. m, 275. Ὁ μὲν δὴ μέγας ἡγεμὼν ἐν οὐρανῷ Ζεὺς, πῆνδον ἄρμα ἐλαύνων, πρῶτος πορεύεται, διακοσμᾶν πάντα καὶ ἐπιμελέμενος· τῷ δ' ἐπέται στρατιὰ θεῶν τε καὶ Δαιμόνων, κατὰ ἑνδεκα μέρη κεκοσμημένη.



M A R C I M V S V R I
E L E G I A.


 IVINE *Plato*, comes Deis et Semideis
 præstans
 Magno agmine summum Jovem stipan-
 tibus,

Cum ille per cœlum amplum equos concitatissimos
 Agitat, alato currui infidens ;

5 Age nunc descende, choro cœlicolarum relicto,
 Ad terram spiritualium remigio alarum,
 Et accipe hoc volumen, quod *Socraticos* sermones
 Continet, tuæque honestos fœtus mentis.

μὲν. Vide *Maximum Tyrium* Dissert. x. 4. et doctiss. *Davisum* ad locum. Faciles jam intellectu sunt hi quatuor versus, et *πληθὺν ἄρμα* versu ultimo. Opera vero particularia Platonis, ad quæ à *Musuro* in hoc exordio alluditur, sunt, *Timæus*, *Phædrus*, *Phædon*, *de Republica*, et forte *de Legibus*. MARKLAND.

410 ΜΑΡΚΟΥ ΜΟΥΣΟΥΡΟΥ.

- Ω ἐν Κοσμοτέχνης ὀκλῶ πύχας ἐλύμποιο,
 10 Ἐξ ἰδίων ἔλκων ἀρχέτυπον πρᾶπίδων,
 Δείμαλο καρπαλίμως ὑπάτην σελάεσσιν ἀπεί-
 ροις
 Δαιδάλων, τὴν περ κλείομεν ἀπλανέα
 Τὰς δ' ἄρ' ὑφεξείης μονοφελγέας ἐξετόρευσεν
 Αὐτόθεν ἀκροιάτης ἀνλία κινυμένας,
 15 Ἡσφείας ἀρπάξουσα παλιμπλάγκλιοιο κελεύθε
 Σύρει ἀναγκαίη, ταὶ δ' ἐβιηζόμεναι
 Οὐκ ἀέκυσαι ἔπονται ὅμως ἐὼν οἶμον ἐκάστῃ
 Ἐμπαλιν ἐξανύει βάρδιον ἢ τάχιον. Ω

v. 9. ὀκλῶ] Hæc dicuntur de *Platonis* *Physicis*, quæ cælorum formationem per multiplicem Sphærarum concavarum, aliarum aliis interiorum, ordinem explicant: quorum dogmatum partem *Ptolemæus* in systema suum postea transtulit. *Fost.*

v. 10. Ἐξ ἰδίων ἔλκων] Hic versus ex illo *Praxitelis* Epigrammate desumptus videtur, quod apud *Athenæum* extat. Statuarius iste ad exemplar Phrynes, quam amavit, Cnidia Veneris simulachrum finxit, et in basi statuæ Cupidinis, ad theatri scenam positæ, versus hos insculpsit:

Πραξιτέλης, ὃν ἔπασχε, διηκρίβωσεν ἔρωτα,
 Ἐξ ἰδίης ἔλκων ἀρχέτυπον κραδίης.

Athen. lib. xiii. p. 591. *Idem.*

v. 13. ὑφεξείης] Rara vox, usitatior ἐφεξείης, M.
Ibid. ἐξελόρευσεν] f. ἐπ' ἐλόρευσεν — “cui subiecti sunt
 “*septem*, qui versantur retro contrario motu atque cælum.”
Cic. somn. Scip. c. 4. Non vero ex toto necessarium est ἐπ'
 ἐλόρευσεν,

MARCI MUSVRI ELEGIA 411

In quo Mundi fabricator octo sphaericos sinus
 10 Ex suis trahens exemplar praecordiis, [caeli,
 Condidit celeriter : summum luminibus infinitis
 Distinguens, quem quidem perhibemus Fix-
 um ;

Reliquos autem ordine subiectos uno lumine splen-
 dentes caelavit, [moventes ;

Protinus se contrario motu atque summum
 15 Qui illos rapiens per remeabilem viam

Trahit necessitate, illi vero quanquam compulsi
 Non inviti sequuntur ; veruntamen suum quisque
 cursum

Contrario motu conficit, tardius vel citius.

ἐξόρευσεν, quia voces τὰς ὑφεξένης, *reliquos ordine*, quemvis numerum expriment. sic illi, qui οὐκὸ πλῆχας nominavit, et *unam* excepit, αἱ ὑφεξένης per se erunt *septem*, sine ulla numeri istius mentione. Suspicio vero hic *Musurum* confudisse ἐξέλορευσεν et ἐξέλορνευσεν, et hoc ultimum voluisse. Distinctionem verborum τορευέην *caelare, sculperere*, et τορνεύειν *rotundare, tornare*, notavit *Salmas.* in *Plin. Exercit.* et postea *Bentleius* in not. ad *Horat. A. P. v. 441.* Admodum vetustus est hic error. Nam *Hejychius* habet τορνεύει, γλύφει ; et τορνεύει, γλύφει, pro τορευέει, τορευέει. sed multo magis verisimile est, ut hi septem *globi* vel *orbes* dicantur τορνεύεσθαι, *tornari, rotundari*, quam τορευέσθαι, *sculpi, caelari*. Quo enim sensu hoc ultimum ? Et ipse *Plato* in *Timæo*, p. m. 148. de figura mundi loquens, dicit, quod Deus κυκλοσέρης ἀυτὸ ἐλορνεύσατο (in Voce media) *Cicero* in fragmento *Timæi*, c. 6. liberius vertente, *idque ita tornavit, ut nihil effici possit rotundius. Globus vel orbis τορνεύεται, tornatur : poculum τορευέεται, caelatur. M.*

412 ΜΑΡΚΟΥ ΜΟΥΣΟΥΡΟΥ.

ᾠ ἔνι κυδρός Ἔρως, ἀπὸ γαίης ὑψὸς ἀεί-
ρων,

20 Ἰμέρω ἄμμε φλέγει κάλλεσθ ἑρανίε·

ᾠ ἔνι Σὺ ψυχᾶς φύσιν ἄφθορον, ἔδ', ἀμειννῆ
Σκήνευς ὀλλυμένε, δειῖξας ἀπολλυμένην·

" Ἀλλοτε διογενῶν πόλιν ἑρανογεΐτονα φω-
τῶν

Κτίζεις, οἷσι μέλει πόντα δικαιοσύνη,

25 Ἦδ' ἢ κ' εὐνομίη κερρόροφθ· ἔδ' ἀπ' ἐκείνε

Νόσφιν ἀπετραπέτην ἄτρεσθ ὅσσε πάλιν

Αἰδῶς κ' Νέμεσις. Τίς ἕκαστά κε μυθολογεύσει

" Ὅσσα θεοπνεύστοις ταῖσδ' ἐνέθε σελίσιν ;

Τάς γε λαβῶν ἀφίκοιο πόλιν βασιληΐδα πασέ-

30 Ὅσσας ἑρανόθεν δέρκεται ἠέλιθ, [ων,

Ῥώμην ἐπιτάλοφον, γαίης κράτθ αἰὲν ἔχθσαν·

" Ἦς διὰ μεσσαίης Θύμβρις ἐλισσόμενθ,

Κοίρανθ Ἐσπερίων ποταμῶν, κεραῖηφόρθ

εἶσιν

Οὔδαρ πιαίνων βώλακθ Αυσονίης·

35 Ἐλθῶν δ' ἑσικελῶν ὀλοόφρονα κείθι τύραννον,

ᾠμοφάγον Σκύλλης λευγαλέης τρώφιμον,

v. 22. Σκήνευς] Vox hæc ex Platone desumpta est, qui
itidem ea utitur. Ἡμεῖς μὲν γὰρ ἔσμεν ψυχῆ, ζῶν ἀθάνα-
τον ἐν θνητῷ καθεργμένον φρουρίῳ, τὸ δὲ ΣΚΗΝΟΣ πρὸς
κακῆ περιήρμωσεν ἡ φύσις. *Axiach.* p. 365. F.

v. 27. Αἰδῶς κ' Νέμεσις] Ex *Hesiod. Ergo.* κ' Ἡμερ-
ψ. 198. M.

MARCI MVSURI ELEGIA. 413

In quo volumine honestissimus Amor, à terris in
sublime attollens

20 Desiderio nos urit pulchritudinis cœlestis.

In quo tu animæ naturam perennem, et, cum fragile
Corpus pereat, ostendisti non perituram.

Alibi nobilium virorum civitatem ad cœlos acce-
dentem

Condis, quibus curæ est veneranda justitia,

25 Et bene ordinata institutio, juvenum nutrix : ne-
que ab ea

Urbe seorsum averterunt oculos

Pudor et Jus vindex. Quisnam singula enarret

Quæ à Deo instinctis hisce inseruisti paginis ?

His sumtis, adeas urbem dominam omnium,

30 Quot è cœlo sol aspicit,

Romam septicollem, terræ imperium semper ha-
bentem :

Per quam mediam Tybris labens,

Fluviorum Hesperiorum rex, it corniger

Vber pinguefaciens glebæ Aufoniæ.

35 Illuc cum veneris, non Sicularum immanem ibi
Tyrannum

Sævissimum Scyllæ exitialis alumnum,

v. 33. Κοίρανος κ. γ. λ.] Vertit istud Virgilio *Æn.* viii. 77.

“ Corniger Hesperidum fluvius regnator Aquarum ” *M.*

v. 36. Ὠμοφάγον] Quæri possit, quo sensu *Dionysius*
dici potuerit Ὠμοφάγος. Scribendum puto Ὠμοφάγου, et
transferendum ad Σκύλλης. vid. *Hom. Odyss.* M. 245.
seqq. Si offendant duo Epitheta (vid. infra, v. 43.) legi
potest λευγαλέον τρώζιμον. *M.*

Injuriosum

414 ΜΑΡΚΟΥ ΜΟΥΣΟΥΡΟΥ.

Υβρισην μυσέων Διονύσιον, ἀλλὰ γε δήεις
 ὦ τὸθ' ὁμοῖον ἰδεῖν φῶτα μάτην ἐπόθεις
 Ἀμφότερον σοφίης τε πρόμον, καὶ ποιμένα
 λαῶν

40 Ὅπποσοι Ἑυρώπην ναιελάουσιν ὅλην
 Λαυριάδην, ἔραλῆς Φλωρενλίδῃ ἄς ἔρα πάτρις
 Λαμπρόν· ἀτὰρ Μεδίκων τῶν ὀνομασολαίων
 Τηλεθόον καλὸν ἔρῃ· ἀειθαλὲς αὐλαόκαρ-
 πον,

Τοπρὶν Ἰωάννην, νῦν δ' ἄρ' ἀπειρεσίῳ
 45 Γαϊάων ἔσσηνα ΛΕΪΟΝΤΑ, κράτις ὀλύμπου
 Κλειδῆχον, τῷ νεῦμ' ὡς Διὸς ἀζόμεθα·
 Πᾶς ὃν ἀνάξ σέβειαι γυνέμεν, ἔδέ τις αὐτῷ
 Τολμᾷ σκηπτήχων ἀντιφεριζέμεναι.

Εἰσθὰς δ' ὀλβιόδαιμον ἀνάκτορον, εὐθύς ἔραστᾶς
 50 Σειῖο, Πλάτων, πολλὰς ὄφειαι ἐν μεγάροις,
 Πανλοῖαις ἀρελαῖσι μεμηλότας, ἠδ' ὀαριστᾶς
 Τερπνὺς καὶ πινυτὲς Ζηνὸς ἐπιχθονίς,
 Πάντοθεν ἔς αὐτὸς μελεπέμφαλο, καὶ σφίσι χαίρει
 Τιμήντα διδύς καὶ πολύολβα γέρα.

55 Ἐξοχα δ' αὖ περὶ κῆρι φιλεῖ δύο, τὸν μὲν
 ἀφ' ἱρής

v. 39. Ἀμφότερον, σοφίης [καὶ πρόμον] Allusum ad Ho-
 meri notum istud,

Ἀμφότερον, βασιλεύς τ' ἀγαθός, κρείερός τ' ἀρχιμηστής. M.

v. 43. Τηλεθόον] Munckerus habet Θεληθόον; nescio,
 unde. et interpretatur, Longinquum.

Ἑλλάδῃ

MARCI MVSURI ELEGIA. 415

Injuriosum in Mufas *Dionysium*, sed utique inuenies

Cui tunc similem videre virum frustra desiderabas;

Vtrumque, et doctrinæ antistitem, et Pastorem
populorum

40 Quotquot totam Europam incolunt;

Laurentii filium, amcenæ *Florentiæ* stellam patriæ

Splendidam: *Mediceorum* autem celeberrimorum

Virescentem pulchrum furculum, semper-floren-
tem, dulces fructus edentem,

Nuper *Joannem*, nunc vero infinitarum [cœli

45 Gentium dominum, *Leonem*, qui præstantissimus

Claves habet, cujus nutum ut Dei veremur:

Quem rex quisq; veneratur supplex, neq; aliquis illi

Audet sceptrâ gestantium se conferre.

Ingressus vero faustum sanctumq; palatium, statim
amatores

50 Tui, *Plato*, multos cernes in ædibus,

Omnigenis in virtutibus versatos, et sermonis socios

Amabiles ac sapientes terrestris Dei,

Quos ipse undecunque accivit, et ipsis gaudet

Honorifica donans et amplissima munera.

55 Præcipue vero ex animo diligit duos, hunc qui-
dem ex sacra

v. 49. ἀνάκτορον] Bene hic ἀνάκτορον; cujus vocis no-
tio duplex est, et divinum et regium aliquod complectens.
Ἀνάκτορον, ναῶν ἢ οἰκων βασιλέων. Hesych. F.

v. 51. Παντοίας ἀρεταῖσι μεμηλόσας.] Vid. *Dorwill. in*
Chariton. p. 580. qui citat ex *Nonno*, Παντοίας ἀρετῆσι με-
μηλόσας, et vertit, *Omni virtute præditi.* Ibi locutionem
explicat. M.

Græcia,

416 ΜΑΡΚΟΥ ΜΟΥΣΟΥΤΡΟΥ.

Ἑλλάδι, ἔχ' ἓνα τῶν, οἱ πελόμεσθ' αὐτῶν,
 Ρωμαῖοι Γραικοὶ τε καλούμενοι, ἀλλὰ πα-
 λαιοῖς

Ἀτθίδι, ἢ Σπάρτης εἴκελον ἡμιθέοις,
 Λασκαρέων γενεῆς ἐρικυδέ' ἄκρον ἄωτον,
 60 Καὶ τριπροσωποφανῆς ἔνομ' ἔχοντα θεῶ.
 Ὃς μ' ἔτι τυτθὸν ἔοντα, πατὴρ ἄτε φίλιαιον υἱόν,
 Στεργόμενος, περὶ δὴ φέρξεν ἀπὸ κραδίης·
 Καί μοι φείν' ὁδῶ, πρὸς Αἰγαίδα μῦσαν
 ἀγέσης,

Δεῖξεν ἀριγνώτως μὲν ἐπιζάμενος.
 65 Τὸν δ' ἕτερον τριπλαῖσι κεκασμένον εὐεπίησι,
 Καὶ πλασθέντα τριῶν χερσὶ σοφαῖς χαρίτων,
 Βεμβιάδην ἦρωα· πατὴρ δ' ἐσυνίτορα πάντων
 Θῆκεν ἀπορρήτων ἕατα τῶδε μέγας,
 Πάντα οἱ ἔξαυδῶν μελεδήματα πορφύρονι
 70 Θυμῶ, ἀναπλύσσω τ' ἦτορ ἐνερθεῖν ὄλον.

Κεῖνοι

v. 57. Ρωμαῖοι Γραικοὶ [ε] f. Ρωμαῖο-Γραικοὶ γε. M.
 v. 60. Τριπροσωποφανοῦς] f. διπροσωποφανοῦς. Nam
 Ianus *biceps* et *bifrons* sæpe occurrit. etiam *quadrifrons* :
 Servius ad *Æn.* vii. 607. et *Macrob.* *Saturnal.* i. 9.
 Quæro, ubi *trifrons*. Facile quidem fieri potuit, ut *Musu-*
rus, Græcus, non adeo accurate versatus fuerit in *Historia*
fabulari Latina. Sed mirum est *Aldum Manutium* hunc er-
 rorem (si error sit) non correxisse. Quod et de versu 152.
 dictum sit. M.

Ibid.] Hoc unum est ex illis *Musuri* vocabulis, in quibus
 satisfacere sibi se posse negat *Phil. Munckerus*. “ Quis
 “ præter

MARCI MUSVRI ELEGIA. 417

Græcia, non unum multorum quales nunc sumus
Romano-Græci vocati, sed antiquæ
Atticæ aut *Spartæ* Semideis similem,
Lascarinæ gentis illustris summum florem, [Dei.
60 Et triplices vultus gerentis [Jani] nomen habentis
Qui me, cum effem parvulus, ceu pater filium
charissimum,
Dilectus, plurimum dilexit ex animo ;
Et mihi angustias viæ, ad Græcam Musam ducentis,
Ostendit egregie solus sciens.
65 Alterum vero triplici instructum facundia,
Et formatum trium manibus solertibus Gratiarum,
Bembum præstantissimum. Magnus autem partici-
pes omnium
Arcanorum fecit aures hujus Pater,
Omnia ei declarans confilia revolventis plurima
70 Animi, explicansque cor funditus totum.

“ præter Musurum *trifontem* illum appellavit ? Apud
“ *Hesiod. Theog.* v. 287. per *τρικάρηνον Γηρύονα* quidam
“ interpretes *Lunam* intelligunt, ob triplicem mensis divi-
“ sionem in Nonas, Idus, et Calendas : Alii etiam apud
“ *Pierium Valerium de Hieroglyphicis*, indigitati putant tem-
“ pus præsens, præteritum, et futurum. An forte ob hoc
“ triplex tempus etiam Ianus *τριπροσωποφανής* appellatur,
“ et inde statuæ ei erectæ sunt tricipites, quales non raro
“ se vidisse narravit aliquando nobis Nob. *Heinsus* ?”
Præf. p. 10.

v. 65. *τριπλαῖσι*] sc. Græca, Latina, et Italica. M.

v. 68. *ἀπορήτων*] Fecit eum a *secretis*. i. e. *Secretarium*. M.

G g g

Illi

418 ΜΑΡΚΟΥ ΜΟΥΣΟΥΡΟΥ.

Κεῖνοι δὴ σ' ἐσιδόντες, ἀγινήσασιν ἐς ὧπα
 Πατρός· ὁ δ' ἀσπασίως δέξεται. ἀλλὰ σύ
 πωερ, [ξας,
 Ἡ θέμις, ἀχράντη δράξαι ποδός· ἴλαθι, λέε
 ὦ Πάτερ, ὦ ποιμᾶν ἴλαθι σαῖς ἀγέλαις·
 75 Δέχνησο δ' εὐμενέως δῶρον τό, πωερ "Αλδ
 ἀμύμων
 Δεψηταιῖς ἐρίφων γραπῖον ἐν ἀρνακίσι,
 Πρόφρων σοὶ προΐησι, διοίρεφές· αὐτὰρ ἀμοιβὴν
 Τῆσδ' εὐεργεσίης ἤτεε κείνῳ ἀνὴρ, [ψης
 Οὐχ ἵνα οἱ χρυσόν τε καὶ ἄργυρον, ἐδ' ἵνα πέμ-
 80 Ἐμπλείην ῥηγέων λάρνακα πορφυρέων·
 Ἄλλ' ἵν' ἀποσβέσσης μαλερὸν πῦρ ἀλλοπροσ-
 ἄλλε
 Ἄρηῳ, τῷ νῦν πάντ' ἀμαθινόμενα
 Ὀλλυται. ἐκ αἴεις, ὡς Εὐγανέαις ἐν ἀρέραις
 Πάντα πλέω λύθρα, πάντα πλέω νεκύων.
 85 Παι-

v. 81. μαλερὸν πῦρ ἀλλοπροσάλλε Ἄρηος] In animo ha-
 buit Sophoclem *Oedip. Tyrann.* v. 199. Ἄρεά γε τὸν μαλερὸν,
 ὃς νῦν ἀχαλκος ἀσπίδων φλέγει με, &c. Ἄλλοπροσάλλου
 Ἄρηος est ex *Iliad.* E, 831. M.

v. 83. Εὐγανέαις] Cum *Misurus Patavii* Græcos
 auctores prælegeret, summa cum auditorum frequentia
 atque admiratione, tum etiam tanta ipsius diligentia, ut
 toto vix quatuor dies anno intermitteret, quin publice
 profiteretur; afflicta demum bellis *Venetorum* republica,
Patavium deferere coactus est, et *Venetias* se conferre: ubi
 eisdem

MARCI MVSURI ELEGIA. 419

Illi vero te conspicati, ducent in conspectum

Patris : et ille amicissime excipiet. sed tu utiq;

Qua fas, sanctum apprehende pedem : “ fave propitius (dicens)

“ O Pater, o Pastor fave propitius tuis gregibus.

5 “ Et accipe benevolus donum, quod *Aldus* optimus,

“ Subactis hædorum inscriptum pellibus,

“ Libens tibi mittit, nobilissime : vicem autem

“ Huic beneficio petit ille vir,

“ Non ut sibi aurum et argentum, non ut mittas

80 “ Plenam palliis arcam purpureis :

“ Sed ut extinguas perniciosam flammam mutabilis

“ Martis, quâ nunc omnia deperdita

“ Jacent. Nonne audis, ut *Patavinis* in arvis

“ Omnia sint plena cæde, omnia plena cadave-
bus ?

easdem literas magna cum laude docuit. Annis post paucis, scilicet ann. MDXVI. Romam a Leone X. auctoribus *Alberto Pio*, *Carporum* principe, et *Joanne Lascale*, accitus est, ibique benignissime exceptus. Anno vero jam ante tertio, quam Romam commigraverat, opera *Platonis* ab *Aldo* primum edita, præstanti hoc carmine ad *Leonem* præmuniverat. Cujus quidem poematis gratia Archiepiscopus *Epidaurius*, sive *Monovasiensis*, *Manilio Rhallo* jam nuper mortuo, factus creditur. *Euganei* vero sunt inter Alpes et mare positi, et sæpe pro *Veronensibus*, *Patavinis*, &c. memorantur. *Liv.* init. lib. i. *Plin.* lib. iii. c. 20. *Juv.* Sat. viii. 15. *Martial* xiv. epigr. 155, et alibi. F.

420 ΜΑΡΚΟΥ ΜΟΥΣΟΥΡΟΥ.

- 85 Παίδων δ' οἰμωγῆν, καὶ θηλυτερῶν ὀλολυγῆν,
 "Ὠκλίσε μὲν Κύκλωψ, ὤκλισε δ' Ἀνιφάτης.
 Φλόξ δ' ὀλοή τε μένη τε θεῶν οἴκῃς τε πολιτῶν
 Δαρδάπλει, μογερῶν τ' ἀγρονόμων καμάτης.
 "Ὅσων δ' αὖθ' Ἡφαίστῳ ἐφείσατο, ταῦτ'
 ἀλαπάζει
- 90 Βάρβαρῳ, ἐς ἄστρον ἐδ' ἐλεπτὺν ἔχων.
 Παῦσον, ἀνάξ, χάρμην ἐμφύλιον, ἔνθεο σοῖσιν
 Ἰτιάσιν εἰρήνην καὶ φιλότητα, Πάτερ, [τρον
 Σχέτλιῳ ἢν τελαγὼν Ἄρης πολυβενθὲς ἐς ἄν-
 ὴσσε, λίθοις φράξας πῶμα κατωρυχέσιν.
- 95 Ἄλλὰ σύ μιν μοχλοῖσιν ἀνέλκυσον, ἠδ' ἐλό-
 Δεῖξον ἰδεῖν θεῖα λάτρισιν ἀτρεμέα [γοιο
 Εἰρήνην πολύκαρπον, εὐφρονα, βοτρυόδωρον,
 Εἰρήνην κόσμῳ παντὶ ποθεινοτάτην.
 Αὐτὰρ ἀριθμηθέντας ἐπιπροΐαψον ἅπαντας
- 100 Τερκογενῶν ἀνόμοις ἔθνεσιν αἰνολύκων.
 Οἱ χθόνα δαλώσαντες Ἀχαιίδα, νῦν μεμάασι
 Ναυσὶ διεκπεράαν γῆν ἐς Ἰηπυγίην,

v. 86. "Ὠκλίσε μὲν] f. "Ὠκλίσειεν ἄν. M.

v. 95. μοχλοῖσιν ἀνέλκυσον] Aristoph. Εἰρήν. 306.
 Πρὶν μοχλοῖς καὶ μηχαναῖσιν εἰς τὸ φῶς ἀνεκύσαι
 Τὴν θεῶν πασῶν μεγίστην καὶ φιλαμπελωδέην.

Distichon præcedens est ex eodem Dramate, v. 222, 223, 224. Ad eruditionem Musuri probandam pertinet, ut intelligatur, ex quibus auctoribus antiquis ἐννοίας suas sumferit. Utinam plures exhibere possemus! M.

Ζεῦγλαν

MARCI MVSURI ELEGIA. 421

- 85 “ Puerorum lamenta et mulierum ululatus
 “ Misereri potuiffet *Cyclaps*, misereri potuiffet
 “ *Antiphates*. [domos
 “ Ignis autem exitialis et Deorum ædes et civium
 “ Devastat, et ærumnosorum agricolarum labores.
 “ Quot vero pepercit flamma, hæc perdit [habens.
 90 “ Barbarus, non humanitatem neq; misericordiam
 “ Siste, Rex, bellum civile, infunde tuis
 “ Filiis pacem et amorem, Pater : [antrum
 “ Quam prehensam dirus Mars in profundissimum
 “ Compulit, lapidibus occluso ostio alte defoffis.
 95 “ Sed Tu ipsam vectibus extrahe, et verbi
 “ Divini cultoribus exhibe videndam securam
 “ Pacem, fertilem, benevolam, uvæ-feracem,
 “ Pacem mundo toti maxime desiderandam.
 “ Sed numero instructos præmitte omnes
 100 “ In *Turcarum* barbaras gentes prædatorum,
 “ Qui, subdita servituti *Græcia*, nunc ardent
 “ Navibus trajicere in terram *Japygiam*,

v. 99. ἀριθμηθέντας] De militibus dictum, numero vel forte lectis. *Hesychius*: ἀριθμῆται, ἐξ ἐλάξεαι: hoc est quod nos dicimus, *mustered*. Eurip. *Supplic.* 391. Στρατὸς δὲ θάσσει, καὶ ἐξ ἐλάξεαι παρῶν, &c. *M.*

Ibid. ἀπαντας] Quinam sunt hi omnes? opinor ἀπαντᾶν, qui occurrant *Turcarum* barbaris gentibus prædatorum. vid. v. 105, 106. *M.*

“ Jugum

422 ΜΑΡΚΟΥ ΜΟΥΣΟΥΡΟΥ.

Ζεῦγλαν ἀπειλῶντες δ' ἔλειον ἐπ' αὐχένι Δῆ-
 " Ἀμμιν, αἰτῶσεν δ' ἔνομα Θεοτόκου. [σεν
 105 Ἄλλὰ σὺ δὴ πρότερον τεῦξον σφίσι αἰπὺν
 ὄλεθρον,
 Πέμφας εἰς Ἀσίας μυρία φύλα πᾶσον·
 Χαλκεοθωρήκων Κελτάων θῆριν ἐνυῶ,
 Ἴππων κεντέωντων πρῶοσιν εἰδομένους· [ρων,
 Αἰθῶνων μετέπειτα σακέσπαλον ἔθην· Ἰβή-
 110 Καὶ μέλαν Ἑλβελίας πεζομάχοιο νέφου,
 Γερμανῶν τε φάλαγγας ἀπείρονας ἀνδρογιγάν-
 Τοῖς δ' ἐπὶ Βρετανῶν λαὸν ἀρηϊφίλων. [ρων,
 Πάσης δ' Ἰταλίας ὅσ' ἀλεύατο λείψανα πόν-
 Οὐδὲ διερραίσθη δέραςιν ἀλλοθρόων. [ρων,
 115 Ἄλλοι μὲν Ἰραφερῆς δολιχὰς ἀναμειρήσαντες
 Ἀτραπιτῆς, ἀν' ὄρη καὶ διὰ μεσσόγειων,
 Καὶ ποταμῶν διαβάντες αἰεὶ κελάδοντα ῥέεθρα,
 Δυσμενέεσσι γένεθ κῆρα φέροιεν ἑμῶ,
 Θωρηχθέντες, ὁμῶσιν Πάσιον ἀγκυλοτόξοις,
 120 Τοῖς θὰ μὰ Τερκάων αἵματι δευομένοις·
 Αὐτὰρ

v. 104. Θεοτόκου] Si a Θεοτόκος ducas, erit *Christus* ipse Deo natus : si a Θεοτόκος, erit sacrosancta Virgo, Dei parens. *Munckerus* interpretatur, *Deiparae*. *Acciaiolus* utramque significationem expressit,

" At *Christo*, et *Mariæ* nominis exitium."

v. 113. Πάσης δ'] f. Πάσης Ἰ. M.

v. 120. Τερκάων αἵματι δευομένοις] Hoc ad *Alexandri* ducis Epirotarum, five (ut a Turcis et vulgo vocatur) *Scander-*

MARCI MVSURI ELEGIA. 423

“ Jugum minantes fervile se cervicibus imposituros

“ Nobis, et penitus perdituros nomen *Christi*.

105 “ Sed tu prior compara ipsis grave exitium,

“ Mittens in *Asiae* campos innumeras manus :

“ Ære-loricatorum *Celtarum* bellicum impetum,

“ Equos adurgentium promontoriis fimiles :

“ Ardentium deinde clypeatam gentem Iberorum,

110 “ Et nigram *Helvetici* peditatus nubem: [um,

“ *Germanorumque* phalāngas innumeras ingenti-

“ Ad hos quoque *Britannorum* copias bellico-

“ forum :

“ Et omnis *Italiae* quot fugerunt reliquiae fatum,

“ Neque penitus fractae sunt hastis exterorum.

115 “ Alii terrae longas emensi [telluris,

“ Vias per montes et per medium continentis

“ Et per fluviorum transmissi semper-resonantes

“ Hostibus mei generis cladem ferant, [rivos,

“ Thoracibus muniti, simul cum *Pæonibus* cur-
vos-arcus-gestantibus,

120 “ Jam sæpe *Turcarum* sanguine madefactis :

Scanderbeci res gestas videtur referri : qui, cum ab *Amurathe* defecisset, paterna ditione recepta, multa adversus *Turcas* praelia secunda fecit. Inde *Crojam*, præcipuam *Epiri* (quæ nunc *Albania* est) urbem, *Amurathe* oppugnante, parva manu defendens, mirabilia virtutis exempla edidit ; per quæ *Turcis*, alibi victoria elatis, magnum quoad vixit terrorem incussit. F.

Sed

424 ΜΑΚΟΥ ΜΟΥΣΟΥΡΟΥ.

Αὐτὰρ χιλίοναυς Βενέτων ἄλός ἀρχιμεδόντων
 Οὐλαμὸς, ὠκυάλους ὀλκάσι μαρνάμεν[Ⓞ],
 Καὶ νέες Ἴσπανῶν μεγακήμεες, ἔρεσιν ἴσαι,
 Αἰ κορυφὰς ἰσῶν ἐντὸς ἔχουσι νεφῶν,
 Εὐθύς ἐς Ἑλλήσποντον (ὑπὲρ καρχήσια δὲ
 125 Αἰὲν ἀειρέσθω φαυρὸς ἀλεξίκακ[Ⓞ]) [σφέων
 Ὀρμάσθων. ἦν γὰρ τε πόλει Βυζαντίδι πρῶ-
 νόσιμον ἀστράφη φέγλ[Ⓞ] ἐλευθερίας, [τη
 Αὐτὴν κεν θλάσσειας ἀμαιμακέτοιο δρά-
 κονί[Ⓞ]

Συντρίψας κεφαλὴν· τᾶλλα δὲ τοῖο μέλη
 130 Ρεῖ· ἀλαπαδνὰ γένοιντο. λεῶς ὅτι θάρσος
 αἰείρας

Γραικὸς, ὁ δὲ λεία νῦν κατατρυχόμεν[Ⓞ],
 Ἀρχαίης ἀρετῆς, ἴν' ἐλεύθερον ἦμαρ ἴδῃται,
 Μνήσεται, ἐτάζων δῆϊον ἐνδομύχως.
 Αὐτὰρ ἐπεὶ κλείνωσιν ἀλάστορας, ἢ πέραν Ἰν-
 δῶν

135 Φεύγοντας κρατερᾶ γ' ἐξελάσσει βίη,
 Αὐτῆμαρ σὺ θεοῖς ἐπινίκιον ὕμνον αἰείδων,
 Καὶ μεγάλης χαίρων εἵνεκα καμμόνιης,
 Ἀνδράσι νικηταῖς, στεφανηφόρα κράατ' ἔχουσιν,
 Ἀσίδ[Ⓞ] ἀφνειῆς πλεῖστον ἀπειρέσιον

140 Τερκᾶων

v. 121. Ἀὐτὰρ χιλίοναυς] Connecluntur hæc cum præcedentibus; ideoque non plene distingui oportuit post δευομένοις. v. 120. In superioribus, a v. 107. recenfen-

MARCI MVSURI ELEGIA. 425

“ Sed mille navibus *Venetorum* mari imperan-
“ tium

“ Densum agmen, velocibus navigiis pugnans,

“ Et naves *Hispanorum* prægrandes, montibus
“ fimiles,

“ Quæ cacumina malorum inter nubes habent,

“ Protinus ad Hellespontum (in summisq; ipfa-
“ rum antennis

125 “ Semper attollatur Crux salutifera)

“ Impetum faciant. Si enim urbi *Byzantinæ* prin-
“ Redux affulgeat lux libertatis, [cipi

“ Ipsum frangas immanis Draconis

“ Contusum caput, aliaque ipsius membra

130 “ Facile dissipentur ; quoniam populus animos

“ Græcus, servitute nunc attritus, [tollens

“ Antiquæ virtutis, ut libertatis diem cernat,

“ Reminiscetur, vulnerans hostem usq; in viscera.

“ Cum vero interfecerint Furias hæc, vel ultra

135 “ Fugientes valida abegerint vi, [Indos

“ Illo die tu Deis triumphale carmen canens,

“ Et magnam gaudens propter victoriam fortiter
“ partam,

“ Viris victoribus, capita coronata habentibus,

“ Asiæ opulentæ gazas immensas

tur copiæ terrestres, quas contra Turcas mitti *Musurus* vo-
luit : hic *marinæ*, nempe *Venetæ* et *Hispanæ* naves. M.

426 ΜΑΡΚΟΥ ΜΟΥΣΟΥΡΟΥ.

- 140 Τερκᾶων ἀφενός τε, ῥηφενίην τε καὶ ὄλβον,
 Ἐξηκονταετῆς ὄν συνέλεξε χρόνον, [δ' αὖ
 Χερσὶ τροπαιέχοις διαδάσσει ἀνδρακᾶς· οἱ
 Σκυλοχαρεῖς πάτρης μνησάμενοι σφείρης
 Μέλψονται καθ' ὄδον παμήονα, καὶ πρύλιν ὀπ-
 λοῖς
- 145 Ὀρχήσονται, ὅλα ψυχᾶ ἀγαλλόμενοι.
 Καὶ τότε δὴ ποτὶ γαῖαν ἀπ' ἕραν ἔϋρυόδειαν
 Πτήσεται Ἀσραῖς πρέσβα Δίκη θυγάτηρ,
 Μηκέτι μνηῖσα βροτοῖς· ἐπεὶ ἔκ' ἔτ' ἀλίφρον
 Ἄλλ' ἔσαι χρυσᾶν πᾶν γένος ἡμερίων
- 150 Σεῖο δεμισεύοντος ὅλη χθονί, καὶ μεί' ὄλεθρον
 Δυσσεβέων, ἔσσης πανταχῶς ἡρεμίας.
 Καὶ τὰ μὲν εἶθε γένοιτο. μαθήμασι νῦν δὲ
 παλαιῶν
 Ἑλλήνων, ὧ νᾶξ, ἄρκεσον οἰχομένοις.
 Θάρσυνον δ' Ἐκάτοιο φιλαγρύπνας ὑποφή-
- 155 Δώροισ μειλίσσων, καὶ γεράεσσι θεῶν· [τας,

v. 141. Ἐξηκονταετῆς] Sexaginta anni à Constantinopoli capta jam elapsi fuerant. F.

v. 144. πρύλιν] *Callimachus* Hymn. in Jov. v. 52.

Ἔουλα δὲ Κέρηϊές τε περὶ πρύλιν ὠρχήσαντο.

item in *Dian.* v. 240. M.

v. 147. Ἀσραῖς — Δίκη θυγάτηρ] Quisnam fit hic *Astræus* pater *Justitiæ*, non invenio. *Astræum* patrem Ventorum video in *Hesiod. Theog.* v. 378. in quam rem citatur a *Servio* ad *Æn.* I. 136. qui, ut et *Apollodorus Biblioth.* I, 2. facit eum unum ex Titanibus. Notum istud *Ovidii Metam.* I. 149. — terras *Astræa* reliquit. Hæc alibi vocatur

tur

MARCI MUSVRI ELEGIA. 427

- 140 " *Turcarum* opesque, ac rerum copiam, et divitias,
 " Quas per sexaginta annos collegerunt,
 " Manibus tropæa ferentibus divides viritim: at illi
 " Spoliis gaudentes patriæ reminiscentes fuæ
 Cantabunt per viam Pæana, et tripudium militare
 145 " Saltabunt, toto pectore exultantes.
 " Ac tum fane ad terram latam à cælo
 " Devolabit Afræi veneranda filia Iustitia,
 Non amplius irata mortalibus: quoniam non am-
 " plius scelestum
 " Sed erit aureum totum genus Hominum,
 150 " Te imperante toti terræ, et post cladem
 " Impiorum existente ubique tranquillitate.
 " Et hæc quidem utinam fiant. Literis vero nunc
 " Veterum
 " Græcorum, o Domine, fautor adfis pereun-
 " Et hortare Phœbi vigiles ministros, [tibus:
 155 " Donis mulcens et muneribus sacris.

tur *Iustitia*, *Fast.* I. 249. Hunc locum Musuri non intel-
 ligo. Scripsisse potuit — Ἀφραῖν πρέσβα Δίος θυγάτηρ:
 nam *Afræa* seu *Iustitia* erat *Jovis* et *Themidis* filia. Sed pro-
 babilius puto, *Musurum* memoriæ lapsu ita scripsisse ut edi-
 tur. Idem vult, quod Virgilius in isto, *Jam redit et Virgo*. M.

v. 151. ἡρεμίας] ita legendum videtur pro vulg. ἡμερίας.
 vid. *Dorvill.* ad *Chariton.* 348. M.

v. 152. Καὶ γὰρ μὲν] *Leonem* belli in *Turcas* gerendi ra-
 tionem instituisse, patet ex *Paul. Jov.* p. 92. F.

155. θεῶν] f. θεῶ, sc. Ἐκάτοιο. nisi malis ἢ γερδέσσι
 τίων. hæc enim vox penultimam interdum corripit, ut in
 isto nescio cujus

Πᾶς τις πλέστιον ἄνδρα γίει, ἄλλοι δὲ πενιχρόν.
 et *Hom. Odyss. N.* 128. 142. M.

H h h 2

" Om-

428 ΜΑΡΚΟΥ ΜΟΥΣΟΥΡΟΥ.

Πανδοαπές τε, Πάτερ, ξυναγείρας ἢ μὲν Ἄ-
 Ἦ δὲ πολυσπερέων ἕεας Ἑσπερίων, [Χαιῶν
 Πρωθήβας, καὶ μήτε φρενῶν ἐπιδευέας ἑσθλῶν
 Μήτε φυῆς, μήτ' ἐν αἵματι εὐγενέῃ,
 160 Ἐν Ρώμῃ καλῶνασσον, ἐπισησας σφίσι βῆ-
 Ὀισῶζοισι λόγων ζώπυρον ὠγυγίαν. [δρας,
 Ναίοιεν δ' ἀπάνευθε πολυσκάρμοιο κυδοιμῶ
 Νηιάδων προχοαῖς γειλονέοντα δόμον.
 Τῷ δ' ἑκαδημείης ὄνομ' εἶη κυδιανείρης
 165 Ζήλω τῷ προτέρης, ἦν πόλ' ἐγὼ νεμόμην,
 Κέροις εὐφυέσιν ἐπισησμένως ὀαρίζων, [σαν.
 Τοὺς γ' ἀναμιμνήσκων ὧν πάρι αὐτοῖ ἰ-

v. 158, 159. μήτε φρενῶν — μήτε φυῆς] Ex Hom. Iliad A. 115. οὐδὲ φυῆν, οὐδ' ἀρ φρένας. M.

v. 160. καλῶνασσον] Academiam quandam Græcam Romæ instituit Leo, auctoribus cum Musuro nostro, tum Aldo, et J. Lascari; qui quidem deinde ipsi huic Gymnasio præerant: ubi pueri ingeniosi ac nobiles, è Græcia undecunque acciti, alebantur et Romana simul lingua erudiebantur; ne sermone Græco scite loquentium soboles interiret. Plurimum debent docti omnes huic Academiae, Hod. de Græc. illustr. p. 253. 301. F.

v. 164. ἑκαδημείης legitur, quod idem est atque Ακαδημείας: quod loci nomen ductum est ab antiquo quodam heroe Ecademo, qui eum Tyndaridarum temporibus tenuit. Cum is suburbanus locus esset amœnior, publice erat ab Atheniensibus emptus, luco, porticibusque instructus, doctorumque præcipue factus disputationibus accommodus; quæ cum ibi à Socratis discipulis sæpissime haberentur, disciplina inde Academica, quam post Socratem princeps illustravit Plato, nomen suum deduxit, apud posteros celebratissimum. F.

Ἄλλ

MARCI MVSURI ELEGIA. 429

- “ Omnesq; undecunq; Pater, collectos five Græ-
 “ corum
 “ Sive passim sparforum filios Hesperiorum,
 “ Puberes, et neque ingenii boni egentes
 “ Neq; speciei, neq; sanguinis nobilis, [fis viros,
 160 “ In Roma inquilinos constitue, cum præfeceris ip-
 “ Qui servant vocum *quasi* scintillam vetustarum.
 “ Habitentq; procul a multum trepidante tumultu
 “ Naiadum fluentis vicinam domum.
 “ Et huic *Academiae* nomen fit viros insignienti
 165 “ Æmulatione veteris, quam olim ipse ordinavi,
 “ Pueris ingenuis docte confabulans,
 “ Eos admonens illorum, quæ ante ipsi sciebant.
 Sed illa quidem nunc periit. Tu vero si novam
 “ exhibueris,
 “ Inde doctrinæ lampas accensa,
 170 “ Parva

v. 167. ἀναμνηστικῶν] Hæc verba ad illud *Platonis* dogma referuntur, quod scientiam omnem rerumque cognitionem monet tantum esse Reminiscenciam. “ Discere
 “ nihil aliud est, quam recordari.” *Cic. Tusc. I. 24.* qui et alibi: “ Homines scire pleraque antequam nati sint,
 “ quod jam pueri cum artes difficiles discunt, ita celeriter
 “ res innumerabiles arripiunt, ut non tum primum acci-
 “ pere videantur, sed reminisci et recordari.” *de Senect. 21.*
 Loci vero *Platonis*, ad quos *Cicero* et *Musurus* respexerunt, sunt in *Menone.* p. 81, 82. *Phædro* p. 249. et *Phædone*, ubi *Cebes* ita *Socratem* alloquitur: καὶ ἐκείνόν γε λόγον, ὃ Σώκρατες (εἰ ἀληθὴς ἐστὶ) ὃν σὺ εἰώθας θαμὰ λέγειν, ὅτι ἡμῶν ἢ ΜΑ'ΘΗΣΙΣ οὐκ ἄλλο τί ἢ ἈΝΑ'ΜΝΗΣΙΣ τυγχάνει ἕσσε. §. 11. Vid. *Max. Tyrii* Diff. 16. et *Davifium* ad locum:

430 ΜΑΡΚΟΥ ΜΟΥΣΟΥΡΟΥ.

- Ἄλλ' ἢ μὲν δὴ ὄλωλε. σὺ δ' ἦν καινὴν ἀναφήνης,
 Ἐνθεν ἄρ' εὐμαθίης πυρσὸς ἀναπλόμεν⊙,
 170 Βαῖ᾽ ἀπὸ σπινθῆρ⊙, ἀναπλήσει μάλα πολ-
 Ψυχὰς ἠϊθέων, φωτὸς ἀκηρασίε. [λῶν
 Ἐν Ράμῃ δέ κεν αὖθις ἀηθήσειαν Ἀθῆναι
 Ἄντί τοι Ἰλισσῶ Θύμβριν ἀμειψάμεναι.
 Ταῦτά τοι ἐκλελέσαντι κλέ⊙, Πάτερ, ἔρα-
 νόμηκες
- 175 Ἐσχατιὰς ἤξει μέσφ' ἐς Ἵπερβορέων.
 Ποία γάρ ποτε γλῶσσα, τέην ποῖον σίωμα
 Ἡ ἀγορητῶν, ἢ καὶ ἀοιδοπόλων [φήμην,
 Οὐκ ἂν ἐφουμνήσειεν ; ἀμαυρώσει δὲ τίς αἰῶν
 Τηλεφανῆ τοίης πρῆξι⊙ ἀγλαίην ;
- 180 Ταῦτα τεῶ γενεῆῃρ⊙ ἀοίδιμον, ἠδὲ προ-
 πάππων
 Πάντας ἐπ' ἀνθρώπων ἔνομα θῆκαν, ἀναξ-
 τῶν δὲ σέθεν προτέρων βᾶξις κακῆ Ἀρχιερέων
 Κακ-

cum : item ad *Tuscul Disp.* I. 24. Hæc vero a *Pythagoreis* didicisse videtur *Plato*. vid. *Iamblich.* c. 14. F.

v. 168. Ἄλλ' ἢ μὲν δὴ ὄλωλε] Νῦν δὲ ἴδ' μὲν δίολωλεν— in Epigram. *Stratonis* citati *Dorvillio* in *Chariton*, p. 197. M.

v. 173. ἀντί τοι] Τοι hoc loco non ponitur pro *Dorico*, Σοί, ut opinor, sicut fit in versu, 174. sed, quemadmodum de ea *Budæus* dicit, ornatus tantum gratia, et explementi orationis ; addi potest, et *versus*. M.

v. 180. γενεῆῃρ⊙] *Laurentii Medicei* ; cujus erat filius *Joannes*, postea *Leo X. Laurentius* autem, ut supra diximus, *Mufarum*

MARCI MUSVRI ELEGIA. 431

- 170 “ Parva ex scintilla, implebit plurimorum
 “ Mentis juvenum lumine purissimo.
 “ In *Roma* sic iterum reviviscant *Athenæ*
 “ *Ilisso Tybrim* mutantés.
 “ Tibi hæc si perfeceris gloria, Pater, cælum
 “ pertingens
 175 “ Ad fines usque ibit Hyperboreorum.
 “ Quæ enim unquam lingua, tuam quodnam os
 “ famam,
 “ Vel oratorum, vel etiam poetarum,
 “ Non celebraret? quænam abolebit ætas
 “ Late conspicuum talis facti splendorem?
 180 “ Talia tui genitoris celebre, et proavorum
 “ Omnes apud homines nomen fecerunt, o
 “ Domine.
 “ Te vero qui antecefferunt, inhonesta fama Pon-
 “ tificum summorum

“ Diffusa

Musarum amantissimus, per *Job. Lascaris*, Constantino-
 polim ad *Bajazetem* à se legatum, bibliothecam suam
 Græcis voluminibus refererat. *Paul. Jov.* in vit. Leon,
 p. 35. F.

v. 182. Ἐὰς τις κακὴ — κακὴ χυλαί] Ex Plutarch. in
 Lacæn. Apopth. p. 241. A. κακὰ φάμα ἰεὺ κακὴ χυ-
 λαί. M.

v. 186. παρορμῶν] Hoc ipsum quomodo vertere debe-
 am, hætenus ignoro. *Musuro* significare videtur, *incitans*.

Sed

432 ΜΑΡΚΟΥ ΜΟΥΣΟΥΡΟΥ.

Κακκέχυται, ἄτε δὴ πᾶμπαν ἀρειμανέων,
 Καί τε φιληδόντων ἀνδροκλασίαις ἀλεγειναῖς,
 185 Καὶ κεραιζομένοις ἄγεσι τερπομένων.

ΤΟΙΑ σὺ παρφάμεν⊙ πείσεις, σπεύδοντα
 παρορμέων,
 Θεῖε Πλάτων· ἐπεὶ οἱ πάτριόν ἐστιν ἔθ⊙
 Εἰρήνην φιλέειν, ἐκὰς Αὔσον⊙ ὠθέμεν αἴης
 Ῥίμφα, ταλαύρινον βαρβαρόφωνον ἄρη,
 190 Ἴδ' Ἐλικωνιάδων Ἑλλήνιον ἄλσ⊙ ὀφέλ-
 λειν

Ὀρπήκεσσι φυτῶν ἄρτι κυῖσκομένων.
 Ναὶ μὰν εὐμεγέθεις σέο μορφῆς ἐκπρεπῆς εἶ-
 Καί τε θεοῖς ἰκέλην ἀθανάτοισι φυῆν, [δ⊙
 Καὶ γεραρὸς ὤμης, βαθυχαλιήενιά τε κόσμον
 195 Παλλεῖκε κορυφῆς κείν⊙ ἀγασσάμεν⊙,
 Αἰδεσθεῖς τε σέβας πολιῶν, καὶ σεμνὰ γένηαι,
 Οὐ νηκῆσῆσει σῶν ὑποθημοσυνῶν,

Πειθοῖ

Sed ego mallet pro eo παρορμῶν, contractum nempe ex παρορμάων. Παρορμέω enim est, eadem statione utor, ab ὄρμος statio navium; sed παρορμάω est incito ab ὄρμη, impetus. Si retineas παρορμέων, et sic metaphoricè interpreteris, in eadem statione sive aula cum Leone degens; id nimis, nisi fallor, erit putidum. Musurum ipsum hic errasse quis aufit credere? Proximum foret et tolerabilius statuere, in editione Veneta (licet ei corrigendæ Musurus præfuerit) remansisse hoc erratum typographicum, παρορμέων pro παρορμῶν:

MARCI MVSURI ELEGIA. 433

- “ Diffusa est, ut qui omnino marte insanirent,
“ Et delectati essent cædibus horrendis,
185 “ Et populatis urbibus gauderent.”
Talia tu admonens persuadebis, currentem in-
citans,
Divine Plato ; quoniam ei patrius mos est
Pacem amare, procul ab Aufonia repellere terra
Celeriter durum barbaro cum strepitu Martem,
190 Et Heliconiadum Græcum nemus augere
Surculis plantarum jam fructus habentium.
Magnæ profecto tuæ formæ decoram speciem,
Et Diis similem immortalibus habitum,
Et augustos humeros, et demissis comis venusta-
tem
195 Penitus albicantis capitis ille admiratus,
Reveritusque sanctam canitiem, et venerandam
barbam,
Non respuet, quæ subjicias monita,

ρορμῶν : nemo enim ad singulos apices ita est Lynceus.
Muncker. præf. p. 12.

v. 190. Ἑλικωνιάδων Ἑλλήνιον ἄλσος] i. e. Ἑλικωνιά-
δων seu Μισῶν Ἑλληνίδων ἄλσος, *Musarum Græcarum ne-
mus.* Ὀρπήκεσσι φυλῶν, &c. alludit ad Academiam Græ-
cam, quam *Leo* modo instituerat. vid. ad v. 165. *Hesych.*
Κυῖσκει, συλλαμβάνει. Κυῖσκέλαι, ἔγκυος γίνεσθαι. *M.*

v. 194. γεραροῦς ὤμους] Platonis nomen erat primum
Aristocles : quod postea *Platone* mutavit *Gymnasiarcha* ἀπὸ
τῶν πλατῶν ὤμων. *F.*

434 ΜΑΡΚΟΥ ΜΟΥΣΟΥΡΟΥ.

Πειθοῖ θελξινόω κηλέμενΘ. 'ΑΛΛΑ' ΤΟΙ

ῶρα

Πτηνόν ἔωντι θεῶν ἄρμα καθιπτάμεναι *.

Τ Ε Λ Ο Σ.

* Miror fanè, unde *Erasmus* in *Ciceroniano M. Musurum*, cum “virum insigniter eruditum in omni disciplinarum genere” dixisset, tamen “in carmine subobscurum et affectatum” notaret. Hoc certe carmine nihil non modo gravius elegantiusve, sed nec distinctius dilucidiusve potest exquiri. Tale *Aldo*, *Leoni*, *Gyrardo*, *Jovio* ac cæteris omnibus fere doctis visum est: et *Jovius* quidem non dubitat “cum antiquis elegantia comparandum esse,” dicere. *Dorvillius* in *Animadvers. ad Charit. Aphrod.* p. 348, carmen hoc admirandum, si tempus spectes, et Elegiam magnificam vocat. *Ger. J. Vossius* in libello de *Poetis Græcis*, p. 84. “fanè præclarum Musuri Cretensis ingenium tes-
“tari



MARCI MUSVRI ELEGIA. 435

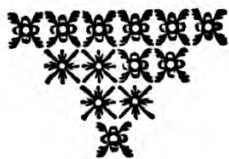
Suada flexanima delinitus — Sed tibi tempus
est

Alatum linquenti Deorum currum devolare.

“tari (ait) pauca illa Epigrammata : inter alia illud
“Platonis operibus præfixum.” Magnis hoc laudibus ef-
fert *Munckerus* in Præf. “nihil in hoc genere gravius,
“nihilque elegantius usquam se legere” affirmans. Nec
minoribus *Dan. Heinsius* in præfat. *Pepl. Græc. Epigram.*
Mufurus dignitatem Archiepiscopalem vix dum adeptus,
morte præreptus reliquit anno 1517. In honorem deinde
ejus, Romæ sepulti, hoc sepulcro epitaphion inscriptum est:

Antonius Amiternus Marco Mufuro Cretenfi,
Exactæ diligentiae Grammatico,
Et raræ felicitatis Poetæ, posuit:

F I N I S.



1917

...

...

...

...



I N D E X

T O T H E

E S S A Y.

A.

- Accent, on what founded, p. 5. Etymology of the word how misapplied, 5. 6. Accent how closely connected with Quantity, 9. 14. how necessary. 11. affects the harmony of verse, 71, 72. 286. 300, *seq.* Accent of the Romans, 79, *seq.* the rules of it, 82, 83. marks of Roman accent misapplied in inscriptions, 117, *seq.* 401, 402. Accent of the Greeks. 140, *seq.* its use and importance, 153 — 158. Greek accent added a grace to the Roman verse, 286. Greek Accent different from the Roman, 287, *seq.* 321. irregularity of the Gr. Accent, 322, *seq.* variation of it at different times 333, *seq.* and of the Roman, 335. its reference in Gr. and Lat. to the quantity of following syllables 339 Acute, how it affects the sense, 17. coincidence of it with the long Quantity in English, 48. it does not lengthen, as well as elevate, 265, *seq.* the nature of it. 273, *seq.* proved to be consistent with a short time. 342. the final Greek acute defended 352 Æolic dialect, peculiarity of its Tones, 87, *seq.* like the Doric, 95. infusion of it in the Roman language. 96, *seq.*

- 96, *seq.* its softness and want of Aspiration 99, 100
- Alphabets, ancient as well as modern, defective and redundant 42
- Alexander Aphrodisiensis*, his definition of Προσφθία, 6. 175
- Analogy not always to be expected in a language, 317, *seq.*
- Ammonius*, on κατάλογα, 33. on the accent of several words 196
- Ἀνίημι ἄνεσις, when applied to the voice, their sense 10
- Aristoxenus*, his remark on Accent 9, 13
- Aristophanes of Byzantium*, introducer of Accentual marks, 181. vindication of his character, 184, *seq.* author of the marks of punctuation 186
- Apollonius Alex. Dyscolus*, followed by *Priscian* and *Lascaris*, 7. his remark on the Æolic tones, 89. on the want of Aspiration among the Æolians, 100. on the Æolic digamma, used by *Alcæus*, *Sappho*, *Alcman*, 122. how he denominates the acute tone, 145. on the accent of compound adjectives, 155. on the accent of pronouns 352, 356
- Aristotle*, his distinction of Accent, Quantity, and Spirit, 22. on the necessity of regarding Accent, where metre is concerned, 73. on ὀξύ and βαρύ, 144. on the rhythm of Prose, 156. some passages of his relating to Accent. 172—177. his account of the Acute 278
- Aldus*, his observation on the different dialects of the Italian language 78
- Ancients, the nicety of their ear 158
- Anapæstic measure, peculiarity of it 315
- Apex*, the Roman mark of quantity; difference between that and accentual mark 117, *seq.*
- Ἀρσις and Θέσις, 144. Accentual, and Metrical, different, *ibid.* 145. 306, *seq.*
- Aspiration, what it is, 20. in many Greek syllables formerly, where it now has no mark, 76. final, in the *Roman*, *Syrian*, and *Ægyptian* languages, *ibid.* why in some Roman words of Greek derivation, and not in others 102, *seq.*
- Attics, who are the *old*, and *later* 336
- Augment, in Verbs, the rejection of it *Æolic* as well as *Ionic*, and from thence *Roman* 108, 109
- Atonics, the doctrine of them vindicated 326, *seq.*
- Athenæus*, his remark on the Æolism of the Roman tones, 112. on the accent of certain words 196, 352, 354

B.

B, Roman and Greek letter, its affinity with V. 129, 130, 131

Bentley (Dr.) his remark on the *minor Ionic* measure, 62. his application of the Digamma, 132, 133. his explanation of a passage in Horace confirmed by a Greek Epigram found since his time, 134. his remarks on the Latin accent, 292, *seq.* whether his account of the metrical Arsis in Roman poets is right 311, *seq.*

Βλῶψ, expressive of the dropping of water 36

Bowyer (Mr.) his opinion of Γ being applied for the Digamma 137

C.

C*allistratus*, after *Simonides*, settled the present Greek Alphabet 41

Callimachus, his scholiast, on two initial consonants 45

Cæsura, of the Greeks and Romans, 70, *seq.* The same not required in English verse *ibid.*

Caninius, his remarks conformable to those of Antiquity 91

Capella (*Martianus*) his names of Accents, 145. on the Gravity and Acuteness of sound 150. 346

Charisius, on the quantity of *ŏs ŏſſis* 37

Castorion Solensis, particular measure of his poem 72

Cassiodorus, on the Æol. Digamma in Latin 123

Calabria: remains of the Greek language there in the time of Petrarch 216

Charax, his remark on the accent of some words 197

Cheke (Sir John) on ascertaining the pronunciation of letters from the sounds of beasts, 37. on the method of considering ancient pronunciation in general, 77. says, that Accent and Quantity were both observed by his friends in pronouncing Greek, 377. holds the Gr. Accents inviolate 384

Charlemagne answered Greek Ambassadors in their own language 261

Chrysoloras (Emanuel) at London on an Embassy in the reign of Richard II. 221

Choriambic foot, in English metre 60

Ceporinus (*Jacob.*) on the metrical power of initial Latin and Greek consonants 46

Cicero, his remark on Accent, 11, 12. his division of sounds, 13. on the quantity of *inclutus*, 34. on the want of aspiration among the old Latins, 101. his writings depreciated by some of the Greeks, and why, 222, *seq.* his character ill treated at first by

- by the Romans, 223. his remarks on the Greek nation, 224, 5. his description of the acute sound, p. 281
- Comnena* (*Anna*, the Byzantine Princess) style of her history, 242
- Consonants*, the power of two initial ones among the Greeks and Romans, 44, *seq.* Vowels short before two or three in Greek, 46, 47. They do not necessarily retard the voice, 48
- Corinthus*, on vowels long by nature, and position, 37. on the *Æolians* having no Dual number 88
- Cratinus*, his account of the power of the long E 36
- Cretic* measure in our language 67
- D.
- D**Actyl, foot, the use of it in English metre, 58. Dactylic measure excluded from our language, 66
- Darwes* (Mr.) on two initial consonants, and initial ρ, 45. his application of the Digamma to Homer's metre, 104, 105. his mistake concerning the Arsis 314
- Despauterius*, on confounding Accent with Quantity 120
- Διάσημα* defined, from the musical writers 345, *seq.*
- Digamma (*Æolic*) the power and application of it, 97, *seq.* in Homer's metre, 104, 105. an account of it in the old Greek and Roman languages, 122, *seq.* the sure application of it, 135. Mistakes about it in *Hesychius* *ibid.*
- Dionysius Thrax*, a sentence of his on accent misapplied by Dr. G. 270
- Ælius*, on the Greeks regulating their accent by the Ultimate 339
- Dio Cassius*, his spleen against *Cicero* 222
- Diomedes*, his remark on Accent, 11. 215. a passage in his works corrected 271
- Dionysius* (Halicarn.) on the Greek origin of the Romans, 95. on the *Æolism* of their language, 98. expresses the *Æolic* digamma by the Attic δ, 127. 132. on the accent of the old Greeks, 142. a passage of his, concerning the contrariety of Accents to Quantity, stated and explained, 144—153. on the Ποικιλίαι of the Greek Accents, 321. how music differs from common discourse, 344, *seq.* observed the accent of the Romans 325
- Donatus*, on the quantity of *esset, effemus* 35
- D'orville* (Mr.) on the short *Æolic* or *Boeotic* ου. 98. On the marks of Gr. and Lat. accentuation, 115. on the accent of the old Greeks, 141. on the present

sent Accentual marks 388
Draco, Stratonicus, on disyllable barytone verbs

34
 Dual number, none in the Æolic or Roman language 88

E.

E Nclitic, the Roman, p. 295. vindication of the Greek, 328, *seq.* our English Enclitic shewn 329
 English language, the Quantity of it, p. 27, *seq.* Acute Accent and long Quantity of it generally coincident, 48. yet both of them distinct and discernible, p. 49. the kinds of metre in it, 57, *seq.* the Iambic hath a variety superior to that in antient verse, 39. Why no Hexameters in English: The Iambic and Trochaic tendency of it, 64, 65. different dialects of it, 75. The tones of it more varied than the Roman. 292. the want of varied inflexions in it 293

Ἐπιτείνω, and *ἐπίτασις*, when applied to the voice, their sense 10

Euripides, the accenting of a passage in his *Electra* from *Dionysius* explained, 147, *seq.*

Eustathius, his remark on particular words expressive of certain sounds, 36. on the Æolic accent, 90. his account of the first Greek settlements in Italy 93

F.

F, The Roman letter, not corresponding with the Greek ϕ , 125. account of it by *Terentianus Maurus*, *Mart. Capella*, *Quintilian* 126

Feet, metrical, in our common discourse and prose compositions 12

Fuimus, the first syllable of it long in *Ennius* 106

Fundanius, the pronunciation of that word by a Greek laughed at by *Cicero* 99

G.

G *Audentius*, his clear account of Accent and Quantity 26

Garcillasso, de la Vega, on the *Peruvian* accent 302

Γ . the mistaken application of it instead of Digamma, 135, 136. in *Homer's* *Γέγλο Γέγλο*, &c.

Gellius (Aulus) his remarks on the quantity of particular long syllables, 35. on the *summus tonus* of *Nigidius* 145

Grammarians, *Latin* ones after *Quintilian*, on the subject of Accent 113, 114

— *Greek*, who wrote on Accent; a list of them 166 171

Greeks, modern Grammarians, their observations agreeable to those of Antiquity, 7. a short vindication

K k k

tion

- tion of the learned Greek exiles, 215, *seq.* they duly distinguish between Accent and Quantity 215
 Greek (antient language) introduction of it into Italy, 93, *seq.* The extent of it, 229, *seq.* its ascendancy over the Roman, 230, *seq.* though publickly discouraged, 232. appearance of it in the British language, 235. why used by the first publishers of the Gospel, 236. Duration of it shewn, 236, *seq.* alterations in it, 238. it borrowed several words from the Latin, 239. tolerable purity of it in very late writers, 240. why it subsisted long after the Roman, 241. whether Alexander's Asiatic expedition could affect it, 245, *seq.*
 Greeks, accurate in the use of their pronouns 330
 Greece (modern) the liturgies of St. *Basil* and *Chrysostom* used in the churches there 216
Grævius (Joh. Georg.) copies the errors of *J. Vossius* 304
 G. (Dr.) mistakes a passage in *Dionys. Halic.* 3. his error concerning the inconsistency of Accent and Quantity, 15. concerning the Quantity of the northern languages, 28. his strange supposition concerning the *Æolic* accent, 91. his mistaken notion concerning the nature of the Acute, 263, *seq.* concerning the accents of words ending *οιχος*, 303. his arguments drawn from the irregularity of Greek Accents answered, 317, *seq.* his mistake about Atomics and Enclitics, 326, *seq.* about the later Attics, 337. about the falling times in the Accentual Thesis of Gr. and Lat. 354-359
 Grave sound, how it affects the sense 18
 H.
H *Annibal* wrote in Gr. 229
Herodian, son of *Apollonius*, his *Προσῳδία*, 8. on the want of aspiration among the *Æolians*, 100. his account of Homer's *Γένη*, 136. how he denominates the acute tone, 145. on the accent of participles of preterit pass. 323. on the accent of *φασί* 352
Hare (Bp.) on the nature of the Acute 279
Hermogenes, on the accent of *δημοσία* determining the sense of it 174
Herodius, his distich on petty Grammarians 89
Henninius, his error concerning the quantity of modern languages, 54. concerning the Greek Accent, 298, *seq.*
Hem-

Hemsterhuis, the propriety of his censure on Lucian concerning Hannibal's ignorance of Greek 229
Homer's language Æolic in many respects, 106. *seq.*
 Objections to particular passages of his answered by the help of accent, 176. *seq.* his *miurus* verse 266
Ho-op, the Greek call on shipboard 36
Huetius, on the old marks of punctuation 187

I.

I Ambic feet, common in discourse 66
Ἰσορ the second aorist, for *ἴσορ* 136
Juba, a Greek writer 230
Johnson (Mr. Samuel) his remark on the English Acute 48
Ionic (minor) foot, in English metre, 61. among the Greeks and Romans 62
Irish, an account of their pronunciation 74
 Irregularity of language in general considered, 317. *seq.*
Italian language, the accent of it 292

L.

L *Ascaris*, his definition of *Προσωπία*, 7. his remarks agreeable to the rules of Antiquity 7
Lascharis [John, or Janus] his Epitaph on himself 211

Languages, the northern ones have Quantity as well as the Greek and Roman, 27. *seq.* we must not in all cases argue from one to another 359
Latins (antient); want of aspiration in their language, and why, p. 101, *seq.* Abbreviations among them, as among the old Greeks 109
Lippius, recommends the use of the Roman *Apex*, 86. on the want of Aspiration among the old Latins, 101. on the abbreviations among the old Latins and Greeks, 109. on the accentual marks misapplied in some Latin inscriptions, 119. his emendation of a line of *Afranius*, and *Pacuvius*, 131. on the nature of the acute 279
Leo X. his regard for Literature, 213. his Greek Academy 214
Λογικὴ Poëtry, what it was 202
Longinus, on long and short Times 44
Lucillius, on the long and short Roman I. 39
 Lyric Greek poems, many destroyed in the later ages on account of their impurity 261

M.

M Arks, of Accent and Quantity, ancient like the modern, 5. 8. the K k k 2 mis-

- misapplication of them in modern Editions of Latin Authors 85
- Marks of Accent not used nor wanted by the antient Greeks, 177, *seq.* Why more wanted, when used, than marks of Quantity, 180, *seq.* When, and by whom introduced, 182, *seq.* proof of their appearance in very old Copies, before Christ, p. 194, *seq.* their misapplication, 204. their present position conformable to the accounts of the old Tones, 332, *seq.* their use in the case of homonymous words considered, 340, *seq.* their three places in Greek, different from the Latin, defended, 351. — 360. The present marks not to be suppressed, p. 374, *seq.* may be properly applied by an English voice 377
- Macrobius*, on the different accent of the Greek infinitives, 114. on acute sounds 280
- Metre, founded in Quantity alone, 69. Roman and Greek metre alike, but modulation different 300
- Michaelis*, his remark on expressing the Greek Accent distinct from Quantity 378
- Melancthon*, his remark on the Gr. and Lat. marks of accent, 116. on confounding Accent with Quantity 120
- Moeris Atticista*, on the second \bar{a} of ἀγοράζω, 33. on the accent of certain words 196
- Markland* (Mr.) his opinion of the Gr. Accents 391—
- Montfaucon* on the time when accentual marks were most used 200
- Monks, of the dark ages, their literary merit, 259, *seq.*
- Morbaff*, his brief account of the learned Gr. exiles 220
- Muretus*, a piece of Criticism of his considered 364
- Music, how it differs from discourse, 3. 344
- Musical composers, how they perverted right Accent and Quantity in setting words to music, according to *Dionysius* 146, *seq.*
- Musurus* (Marcus of Crete) his famous Elegy, 213. his care of several Gr. editions, 209. Dedication of *Aldus* to him 210

N.

- N**atural, what properly called so in speech 54
- Nigidius*, on the accent of *Valeri* 145
- Noris* (Cardinal) confounds the Roman *Apex* with the accentual mark 118

O.

- O**ξύτης, account of it from *Aristoxenus*, 10. the senses of ὀξύς, 273, *seq.* *Olym.*

- Olympiodorus*, his remark on the solemnity of the Roman Tones 290
- Oratorical Accent** different from syllabic 23, 24
- Orthography**, old Roman, of Vowels 39
- Otho* II. Emperor, owed his escape from the enemy to his knowledge of Greek 260
- ου diphthong, short among the Æolians, p. 97: in Homer p. 98
- P.
- Προσωπία**, its old Greek definition given imperfectly 6
- Palatium** derived, according to *Eustathius* and *Dionys. Hal.* from Παλλάδιον, named after *Pallas* the son of *Evander* 94. 96
- Perizonius*, on the accent of the ancients 80
- Petrarch* learnt Greek from a Calabrian Monk 216
- Philelphus*, his remark on the Æolism of Homer, 108. on the state of the Greek language before the taking of Constantinople, p. 208
- Philodemus*, his Epigram to which Horace alludes 134
- Pierſon* (*John*) his remark on the variation of Accent and Spirit in the old Greek, and in his own language 77
- Pilatus* (*Leontius*) Gr. master of *Boſſace* 216
- Plato*, on the accent of certain words, 141, 142. his remarks on the nice attention of the Greeks to their language 159
- Pliny*, on the introduction of the Greek language into Italy 94
- Plutarch*, his distinction between Accent and Quantity, 16. a passage of his concerning the accent of Ἀσκληπιός. 162. seq. of Ἑρμῆς, 164. on the nature of acute sounds 279
- Perrault* injudiciously ridicules a passage in Homer 294
- φωνὴ διασηματικὴ, and συνηχίς, their difference 348, seq.
- Pope* (Mr.) his mistake, in ridiculing *Dr. Bentley* 133
- Porphyry*, a MS. sentence of his on accent misapplied by *Dr. G.* 268
- Priscian*, his account of Accent, Quantity, and Spirit, 19. his remark on the final aspiration of the Syrian and Ægyptian languages, 76. on the Æolism of the Roman language, 96, seq. on the digamma in the perfect tenses, 105. on *Arſis* and *Theſis*, 145. on the Roman and Greek pronouns 331
- Pronunciation**, of all languages, how established 51, seq.
- Prose**, the rhythm of it, 154. —157
- Pſellus* (*Michael*) his *verſus Politici* 203
- Φρόγος,

ὀφθαλμοί, the meaning of it 17

Q.

Quantity, on what founded, 8. how necessary, 11. the different degrees of long and longer, short and shorter times, 32, *seq.* The authority of quantity, on what founded, 51. *seq.* alone, not a sufficient foundation of much harmony, 56. Antient Quantity not observed by the enemies of Accents 361, *seq.*

Quintilian, on the want of aspiration among the old Latins, 101. on the Tone-pipe of *Gracchus*, 344. on the Roman and Greek Accent 285

R.

R*hodiginus, Cael.* his account of the formation and duration of sounds 18

Rhythm more complex, than Metre, 69. may be bad, where metre is good, *ibid.* but not in English, 70. the reason of this 71

Ρυθμός, Poetical, *Scaliger's* account of it, 73. its enlarged sense 389

Roman, language, derived from the *Æolic*, p. 86, *seq.* whether it has a dual number, 83. Romans unwilling to acknowledge the Greek origin of their

language, 110. did not use accentual marks, 115. the sameness and uniformity of the Roman accent, 285. its difference from the Greek, 288, *seq.* the supposed majesty of it 290 Rules, relating to language, following it, not directing it 53

Rutgersius gives a ridiculous description of some strolling Greeks 217

S.

S, Roman consonant, sometimes substituted for the Greek aspirate 104

Scaliger (Jul.) his division of the modes of sound, 19. on the long penultimates of genitives of pronouns, 40. on the name of *Grave* and *Acute*, 80. on the sound of the Digamma, 129. on the *Arsis* and *The-sis*, 144. on the Roman accent, 296. on the arbitrary form of language, 318. remarks on his manner of considering the old Tones 358

Salmasius, his remark on monosyllables, 109. on the affinity between the Roman B and consonant V. 131. his account of the Acute Tone 280

Sarpedonius follows the errors of *J. Vossius* 304 Sense, of bearing as well as seeing, corrected by Judgment 367

Scioppius

- Scioppius Gasp.* his remark on modern pronunciation 369
- Scots, in their pronunciation separate the acute tone from the long time, 49. an account of their pronunciation 74
- Schol.* on *Hephæstion*, his remark on the different degrees of long Quantity. 32. his mistake concerning the power of the acute 266
- Schol.* on *Euripides*, concerning the old Greek Orthography 40
- Schol.* on *Theocrit.* concerning the Æolic accent 90
- Schol.* on *Homer*, concerning the accent of *δμᾶρῖν* 197
- Sextus Empiricus*, on the number of Gr. vowels 38
- Seneca*, the difference of the Greek and Roman language characterized by him 291
- Sergius*, his description of the Digamma 127
- Servius* on the Greek settlements in Italy, 95. on the digamma in the perfect tenses, 105. on words with the Greek Accent in Latin verse, 286. on the accent of some penultimates in Lat. 352
- Σιγαλίαις* in *Homer* well explained by *Dr. Taylor* 135
- Sounds, on the division of them into high and low, Accent is founded, 5. on their different length, Quantity 8
- Sophocles*, two passages in his *Oedip. Col.* corrected, p. 139
- Smith (Mr. Thomas)* on the restoration of ancient pronunciation 372
- Spirit, Aspiration, and Emphasis distinguished from Accent and Quantity 18, *seq.*
- Stephens (Hen.)* his account of Gravity and Acuteness of sound, 10. on the Greek marks of Accent 341
- Stephanus (de Urbibus)* on the Æolic accent 90
- T.
- T** *Aylor (Dr.)* on the different powers of vowels, 38. on the *σιγμαί* of *Herodian's Catholic Prosody*, from the *Anthologia*, 169. on the accentuated *Herculanean inscription*, 399, *seq.*
- Terentianus (Maurus)* on an initial S joyned with another consonant, 44. on the *minor Ionic measure* in *Horace*, 62. on the Digamma, 100. 127. on the *Miurus* verse in Gr. and Lat. 267. on the accent of *Σωπεδῆτινν.* 272. on the metrical *Arfis* and *Thesis* 308
- Τειν* the prosodical sense of it and its derivatives 143, 144
- Τόπος*, the meaning of the word when applied to the Voice 27
- Triclinius (Demetrius)* his observation on the marks of accent 199
- Trochee foot, the use and force

- force of it in Eng. verse 59
Trypho, on the the accent of certain words 194, 195
Tzetzes, his remark on the aspiration of the *Attics* 75
 — (*John*) his *versus Politici* and their metre, 262, *seq.* his knowledge of true quantity 207
Tyrannio, his treatise on the Roman language, with what view written 112
- U.
- V**, The Roman letter, the use and power of it, 123, *seq.* like the Greek *ὐ*, English *oo* and *ow*, French *ou*. 128, 129
Ulpian, his remark on the artful mistake of *Demof.* in pronouncing the word *μίσθωτος* 164
Vanderhardt (*Herman*) his treatise, and opinion concerning the Greek Accentual marks 25
Varro, on the quantity of the first syllable in *pluit*, *luit*, 106. unwilling to accept a Greek Etymology, 110. on the want of Analogy in language 320
 Verses found often in prose 155
Verwey adopts the errors of *Js. Vossius*. 304
Victorinus, on the quantity of *in* compounded 35
Victorinus (*Marius*) on the subdivision of Times, 44. on the metrical *Arfis* and *Thesis* 308
Victorius (*Peter*) on the traces of Greek in the Tuscan language; 94. on the particular sense of *θός* in Homer 277
Virgil, his propriety in translating *Homer's* *εἰς ὑπέρχων*, 10. his prejudice, in favour of the Latin origination of his own language, 111. a conjectural emendation of a passage in *Æn.* v. 137, 138. his sense of *uda vox*, 349
Vossius (*Isaac*) what ages of Grecism he allows to be pure, 90. his hypothesis concerning the Greek accents erroneous 282, *seq.*
Vossius (*Gerard*) on the misapplication of accentual marks in some Latin inscriptions 119
 Vowels, doubtful ones, their nature and different powers, 38. *seq.* Roman long ones formerly expressed by two characters, 39. Long, tho' coming immediately before other Vowels, 47. Short before more than one or two consonants, 46, 47, 53. A greater number of them make a language more harmonious 55
 Vulgar pronunciation, in what the corruption of it chiefly consists 92
- W.
- W** *Elch*, an account of their pronunciation 75
 Women, Greek and Roman, retain best the purity of their language 209

A
R E V I E W

Of some passages in the preceding

E S S A Y,

I N

R E P L Y

T O

Dr. G's Second DISSERTATION.

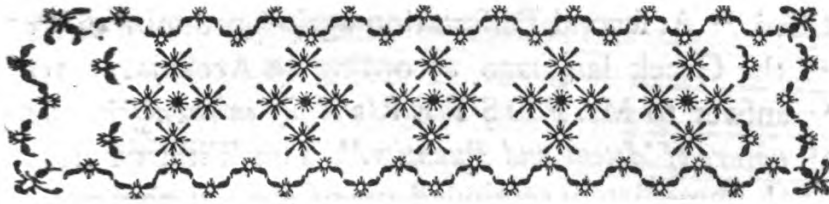
Τοιγὰρ ἰὰ μὲν δόξαντα δηλώσω· σὺ δὲ
Ὅξειαν Ἀκοὴν τοῖς ἑμοῖς λόγοις διδῆς,
Εἰ μή τι καιρῶ ἰσχυάνω, μεθάρμοσον.

Soph. Elect.

By the AUTHOR of the ESSAY.



E T O N : MDCCLXIII.



A R E P L Y

T O

Dr. G's Second DISSERTATION.

W H E N I first submitted the foregoing
W Effay to the public, I hoped, though not
for a general concurrence with me in opi-
nion, yet for the pardon of those from
whom I differed, and even for the favour of some
lovers of Antient Learning, to whom I flattered my-
self that my attempt would not be displeasing : one
object of which was, to prove their just right to some
grammatical remains of old Greece, of which They
have long been possessed ; and at the same time to
shew, together with the *genuineness*, the true *nature*
and *use* of those marks, which appeared to have been
of late not properly understood.

Nor have my hopes on this occasion been alto-
gether disappointed ; my endeavours having met
with the favourable acceptance of some Scholars,
though they have not escaped the censure of a few
others from whom I have dissented, particularly of
Dr. G. who hath expressed his displeasure against me
in a book published a few weeks ago, when this se-
cond impression of my Effay was nearly finished, in-

titled “ A second Differtation againſt pronouncing
 “ the Greek language according to Accents. In
 “ anſwer to Mr. FOSTER’s *Effay on the different*
 “ *nature of Accent and Quantity.*” This Title of his
 book immediately reminded me of the old obſerva-
 tion, that Error is allied to Ambiguity. Of this
 Dr. G. hath here given us an inſtance, by invol-
 ving himſelf, and, as far as he could, the queſtion
 in the obſcurity and ambiguity of the word *Accents*.
 This word has been uſed in ſo many uncertain ſenſes,
 that, as I before remarked *, it was neceſſary to
 determine and fix its ſignification, before it could
 be ſatisfactorily applied: and this I hoped I had
 done by confining it to *Tone* alone, diſtinct from the
 preſent viſible notation of it, and from *Quantity*.
 Dr. G. § acknowledges that I did right in laying
 down this diſtinction. But it is not agreeable to him
 at all times to obſerve it. He therefore in his Title
 has left it doubtful, whether by “ pronouncing the
 “ Greek language according to Accents” he means
 according to the common perverted uſe of the preſent ac-
 centual marks; or, according to that antient and true uſe
 of them, for which I contend. If he means the words
 in the latter ſenſe, I diſſent from him as widely, as
 he does from Antiquity: if he intends the former,
 he well knows that I agree with him, having ex-
 preſſly condemned || the vulgar miſapplication of the
 marks, and carefully ſhewn that, as they *did* not and
could not originally belong to *Quantity*, ſo neither
 ſhould they be referred to it now, or conſidered as
 the notations of a long Time. However, in both
 ſenſes, he ſhould have ſaid “ according to the Ac-
 “ centual

* Introd. to Effay, p. x. 1ſt Edit. — of this Edit. p.
 xiii. § Second Diff. p. 81. || Effay 1ſt Edit. p. 148,
 176, 212, 214, 217, 218.

“ *centual marks,*” not, “ *according to Accents.*” But the words of the Title, as they now stand, are false in one sense, and true in another ; and therefore admirably suited to the purpose of again entangling the question, which was unravelled.

— Ἄλλα σὺ ῥῦσαι ὑπ’ Ἡέρος Ἰχας Ἀχαιοῶν,
Ποίησον δ’ Αἰοφῆν, δὸς δ’ ὀφθαλμοῖσιν ἰδέσθαι,
Ἐν δὲ Φάει κ’ ὄλεσσον.

Let his positions and Arguments be set in a clear light, that I may be sure I understand them ; and to the force of them (should it even be to my own confutation) I will readily submit. Truth is my object in this enquiry, not Triumph : and Truth I shall gladly embrace, whether I am indebted for it to my Adversary’s discovery or my own.

And indeed, when I published my thoughts on this subject, it was with the hope, not that I should establish every thing, which had occurred to me upon it, as right ; but that, after having cleared the question from some intricacy with which it had been perplexed, and shewn what was *false*, I might perhaps be more fully informed by others in what was wholly *true*. I should therefore have thankfully received any farther lights thrown on those points which I had not rightly seen. But this advantage of better instruction in some articles, which I hoped to derive from my Opponents (if any should arise) I have not yet received ; having met indeed with some censure, but very little information.

But this displeasure of Dr. G. is not, it seems, so much on account of *himself*, as of the *University*, for whose injured name he cannot help feeling much resentment, though little for the confutation of his own opinions. The name of the *University* is therefore

fore the first thing urged against me. In doing which, he hath endeavoured to divert in some degree the public attention from his own mistakes (most of which he hath prudently by his silence acknowledged and renounced, though a few he still maintains) and attempted therefore to blend the cause of the *Univerfity* with his own : which however I know not that either the *Univerfity* itself, or the Public, doth conceive to be one and the fame. But it may be convenient for him, that the enquiry should now be, not whether *his* principles or *mine* are right, but whether the Authority of a great Univerfity should not outweigh that of an humble individual. And so Dr. G. steps aside, and in some measure evades the question between himself and me, by leaving me to another with the Univerfity.

This question with me he hath in another sense likewise evaded, as far as he can, by shifting it from one point to another totally different. For let it be remembered, that his original position was, “ that
 “ the present System of Accents is not founded on
 “ the genuine pronunciation of the Greek language,
 “ which was agreeable to Quantity, but on a corrupt
 “ pronunciation, which began and encreased in later
 “ ages *.” My position on the other hand was directly opposite: “ that the present system was fixed
 “ in an Age of pure Grecism ; was agreeable to Quan-
 “ tity *then*, and may be so *now*.” This was the main point in dispute between us : and, not to mention several other Articles wherein we widely differed, a very material one this was ; though any one now
 upon

* These are the words, in which Dr. G. draws up his conclusion from the premised Arguments, in his former Dissertation, p. 145.

upon seeing the state of the controversy, as lately represented by him §, would imagine that our Sentiments on this subject had all along coincided, and therefore wonder why I should have been at the trouble of writing so many pages in combating a shadow. But most of those former points appearing to him at present no longer defensible on his side, he *now agrees* with me, and would have it likewise supposed that he *agreed* with me *before*. However, his present agreement with me, or rather renunciation of his former opinions concerning the *Genuineness* of our present system, I accept, with observing, that he now turns the question from the *faithfulness* of our marks to the modern *Uje* of them, from the *Authenticity* of our system to the *Expediency* of its practical application in England : which are questions entirely distinct from each other. I foresaw that an Opponent, when pressed hard on the Article of their *Authenticity* and right position, would be very likely to give that turn to the Controversy, which Dr. G. has now given it : and accordingly, that two different points might not be confounded together, I carefully premised the limitation of my former subject of enquiry, by declaring that my main object of discussion then was, to find out, “ as a *fact*, what “ the antient pronunciation was * : and whether “ our present marks were faithful notations of it ||.” But since that is now settled, and by silence conceded to me, I am not unwilling to follow the question in that direction, which Dr. G. has now given to it ; having indeed already touched on this part of the subject in the last chapter of my Essay, and being

§ II. Differt. p. 77, 78. * Essay, 1st edit. p. 174.
—of this edit. 296. || *Ibid.* p. 194.— of this edit. p. 341.

being ready to advance much more, than will probably be required of me, upon that or any of those points, on which he has insisted in his II^d Differtation.

The first thing, which there appears against me is the name of the *Univerfity*, on which, however foreign from the merits of the cause between us, Dr. G. has written (and perhaps, because it is foreign) with more zeal, than on any thing respecting our Question. To this part I no more decline an answer, than to any other of his book ; acknowledging that the *Authority* of an Univerfity must in every literary case be allowed to have great weight, and is not wantonly to be disputed. But on this occasion I conceive the far weightiest *Authority* to be on my fide. I fay nothing of Arguments, and *Reasons* : I mean here Authority of *Persons* ; the Authority of every eminent Scholar, except that vifionary man *Isaac Voffius*, from the age of *Aristarchus* down to the present time. Particularly in respect to modern Gram-
 marians, I shall not, I trust, justly give offence to any man, if I place *Budæus*, *H. Stephens*, *Salmafius*, *Grotius*, *Casaubon*, *Hemsterbuis*, *Wesseling*, *D'orville*, *Alberti*, *Valckenaer* (not to mention some very respectable names at home) in a rank of Learning and Judgment superior to those modern Teachers and Editors of Greek, with whom I am now concerned. And if therefore They charge me with Rudeness for questioning themselves, I will retort the same charge on them, for questioning their Superiors. For to depart from the uniform and established practice of those great Scholars, is at least calling the propriety of it in question. If they do not dispute it, nay if they do not disapprove it, why reject it ?

The

The more weight is allowed to the *Authority* of an Univerfity, the more neceffary it becomes to point out any thing that is really defective in its practice : becaufe the function of fuch a name may propagate and eftablifh the defect. Had maimed Greek copies come from a prefs at *Birmingham*, at *Norwich* or *Gloucefter*, or even at *London*, it might not have been worth regarding. And this perhaps was the reafon, why *Dr. Twells* took no notice * of the fuppreffion of Accentual marks in that edition of the Greek Teftament, which was inaccurately published at *London* in the year MDCCLXXIX. Such an omiffion authorized only by a common prefs, may be confined to thofe particular copies fo printed : the credit of the prefs is not fufficient to influence others to follow fuch an example. But that of a great Univerfity (the credit of which *is*, at leaft *ought* to be, the higheft in antient literature) if it adopts an error, is fure to fpread it ; *plus exemplo, quam errato nocet* ; its influence is powerful and extenfive : and on that account, whenever its example is not right, it more particularly requires reformation.

The charges, which I have drawn upon myfelf by my manner of mentioning the Univerfity, of *self-conceit* †, *opprobrious language* ‡, *indecenty* §, *acrimony* ¶, and *great Affurance* ¶ in falſifying a testimony, are what I fhould be as unwilling to return as to deſerve.

The four firft of theſe being *general* charges, and urged in the common language of Controverſy, I fhall leave to themſelves ; eſpecially as I perceive

B that

* Pref. to II. Differt. p. v. † Pref. to II. Differt. p. 5. and Diff. p. 89. ‡ *Ibid.* p. 11. § *Ibid.* p. 14. ¶ *Ibid.* ¶ *Ibid.* p. 18.

that I share in them with a better Man * than myself on a like occasion : the last being *particularized* by a fact does on that account better admit an answer, as on account of its severity it certainly requires one.

I am accused “ of citing Mr. *Cheke*’s declaration “ on my side, which he not only did not make, “ but which cannot even be † inferred from any “ thing which he has said on this subject.” How is this gross charge against me supported ? Why thus : “ *Accents* came not within that Professor’s proposed subject of enquiry in his “ exposition of the *forma totius rei* :” and *I myself acknowledged, that they had no share in the dispute between him and Bishop Gardiner.*” I did so : they could not be disputed ; for no Scholar, that I know of, engaged in that controversy dreamt of their being wrong : but though they were not a point in *dispute*, nor included within the *proposed* subject of discussion, they yet *occasionally* were mentioned in the course of it, as appears from two passages cited by me §, where Mr. *Cheke*’s declaration is not *inferred*, but *express*, in favour of my cause. A man of Dr. G’s erudition is surely not to be told, that

* Some of the terms of reproach, in which Bp. *Gardiner* enforced his edict in answer to Mr. *Cheke*’s remonstrance, are these ; *Arrogantia*, p. 163. *Philautia*, 165. *inanis loquacitas*, *ibid.* *irreverens illusio*, *ibid.* *linguæ virulentia*, 213. *arrogans licentia*, *ibid.* *superbia et petulantia*, *ibid.* *audacia*, 214. *temeritas*, 217. Dr. G. in II. *Differt.* p. 89. where he does me the honour to joyn my name with Mr. *Cheke*’s in the charge of unhandfome and contemptuous expressions, seems to think that the Professor was not only smartly but justly reprimanded by the Bishop in that Answer. † Pref. to II. *Diff.* p. 15. § *Essay* 1st edit. p. 219. and 225. — of this edit. p. 377. 384.

that the Contents of almost all books exceed the outlines marked by their Authors at their entrance upon the subject ; and that it is impossible therefore to judge of what may *occasionally* arise, from what is *professedly* laid down as the general Argument. This I have myself found to be the case in every book, which I have yet perused. Which shews only, that a Person, before he asserts what a Treatise doth, or doth *not*, contain, should know somewhat more than its title, introduction, or first chapter ; which may indeed acquaint him with the *forma totius rei*, but not with the *tota res*. Whatever Dr. G. may conceive of the Professor's work from the premised exposition of it, certain I am, that before I published my Essay, I did read, and do read there now the following words : *Neque video quid doctis relinquatur ut mutant, non in Verbis, non in Sonis, non in Spiritibus, non in ACCENTIBVS, denique in nulla ne minima quidem linguæ parte* *. In which words, if I am capable of interpreting them rightly, Mr. *Cheke* declares that “ he sees not what is now left for Scholars to alter in
 “ the Gr. language, either in the words, the sounds,
 “ the Spirits, the ACCENTS, or any the minutest
 “ part of the language.” He speaks of that artificial form of the language, in which he received it, and of which our present visible accentuation made a part §. And he not only here says, that this part is

B 2

to

* De pronunc. ling. Græ. ad *Steph. Episc. Vinton.* p. 258. edit. *Basil.* Ann. 1555. § “ Nunc autem lingua
 “ hæc a populari loquendi forma ad artificium quoddam
 “ deflexit, et certam habet formam, propriamque ideam
 “ suam, ad quam consequendam laborant docti. Neque
 “ video quid doctis relinquatur ut mutant, &c.” *id. ibid.*

He

to be kept inviolate, but in another passage affirms, that it was actually applied to its proper use in pronunciation consistently with Quantity, by his friends and scholars. *De multis, qui hodie huius linguæ studiosi sunt, asseverare possum, illos omnem hanc pronunciationis formam ita tenere, ut verum literarum sonum, QVANTITATEM, ACCENTVM, summa cum facilitate ac suavitate eloqui possint* *. By these words I have supposed that Mr. Cheke says : “ I can affirm “ of many Greek Scholars at present, that they are “ so far masters of my method of pronunciation, as “ to be capable of expressing the true sound of the “ letters, their QUANTITY, their ACCENT, “ with the greatest ease and sweetness.” If in this construction I have faithfully followed the sense of my Author, the reader will see, though Dr. G. cannot §, *upon what good foundation Mr. Foster could produce Professor Cheke for an Advocate in his cause : nor will he, I presume, think that I have by a too hasty inference, and with a good degree of Assurance given this [Testimony of Mr. Cheke] to my readers for a certain Fact* ||. I did give it as a fact, and a most certain one it is. If those words cited above are not in Mr. Cheke’s book, I am guilty of forging them ; or if they are retracted or contradicted by him in another part, I am inadvertent in not comparing them with that part : but if they are there, and not retracted in any other place, I am unjustly accused with more haste, than a good and considerate

He speaks of the language here, as being no longer a popular one, but subsisting only in material characters, and therefore settled and invariable.

* *Ibid.* p. 284. edit. ead. § Pref. to II. Dissert. p. 17.
 || *Ibid.* p. 18.

derate man ought to use in so heavy a charge, of impudently asserting a false fact.

When Dr. *Bentley* wrote his famous Epistle to Dr. *Mills*, he did not formally propose to write upon the Greek Accents : but yet a sentence, relating to them, accidentally came from his pen, which Dr. *G.* has given us in his Title. I will not say to him, “ that this declaration about Accents is *not* in Dr. “ *Bentley*’s Epistle, because they are not comprised “ within the *forma totius Epistolæ.*” I read it there, and accept it as Dr. *Bentley*’s with all the deference, which is due to that great master of antient learning. But I doubt, whether by the *ratio hodie præpostera atque perversa Græcorum Accentuum* he did not mean *the absurd and perverted modern method of using them* : if that was his meaning, I am entirely of the same opinion, my declaration of which I have very often repeated. But if he meant otherwise, and really intended *the present system of Greek Accentual marks*, I should be glad to learn what his *reasons* were for that opinion : if his reasons were the same with those assigned by the common followers of *Isaac Vossius*, and he had even published them, I should have ventured perhaps to examine them, and after examination should certainly have rejected them. If however Dr. *Bentley*’s sentiments, concerning our system, did really at the time of his writing to Dr. *Mills* agree with those of my Adversaries, it is evident that he changed them afterwards : for in another piece, written by him in his later years professedly on a subject of Metre and Rhythm, he considers the Greek Accents as certainly differing * from
the

* De metr. Terentian. p. 16, 17.

the Latin (the accommodation of which two is the consequence of every alteration proposed by the scholars of *Isaac Vossius*) without hinting the least suspicion of their present visible system being vicious or corrupted. Undoubtedly he did not, what my Opponents have so frequently done, consider the mark of an Acute as at all concerned with the Quantity of the syllable on which it appears, and laughs at *Le Clerc* on the supposition that he had made a mistake of this kind in placing *ενακος* as a Cretic foot at the end of a Trimeter Iambic *. Dr. *Bentley's* authority therefore in this cause will hardly be allowed to conclude any thing against me.

But still less will the words of *Scaliger*, produced by Dr. G ||. be found to conclude against any thing which I have advanced. He hath not indeed so much profited, as he might have done, by that admirable book, to which he was directed by my Essay, and which he owns he had not read when he published his former Dissertation. For observe now, what a use he makes of that book. He finds in it a passage, (of which he thinks I was ignorant, though I referred to it in my Essay §) wherein *Scaliger* attempts

* “ O hominem eruditum, qui Senarium claudi posse
 “ credidit vocabulo *ενακος* : mirum ni verba, non quan-
 “ titate syllabarum, sed accentuum ratione metitur.”
Emendat. in Philem. et Menand. § LXIII.

|| In II^d Dissert. p. 5. — 11. § Ist edit. p. 174.
 “ He (*Scaliger*) says indeed, that if the nice tonical pro-
 “ nunciation of the Ancients could be expressed by a
 “ modern, it would be disagreeable to our ears. It might
 “ have been so to his. But that is beside our present
 “ Question.” On the same passage, to which I then al-
 luded,

tempts to prove that the Greek Accents are in some of their places improper ; and from thence he takes occasion to shew the falsity of an assertion of mine, which I never made, *viz.* “ that the opinion concerning the impropriety of the *Greek Accents* was first started by *Isaac Vossius.*” This was never in my mind, nor on my paper. But Dr. G. often imputes to both, what never belonged to them : as in this case. For I knew that *Scaliger* had long before (as I have shewn) called in question the propriety of the *Accents* themselves in certain positions. And what I said of *Vossius*, was, that as far as “ I was able to discover, the faithfulness and propriety of the * *Accentual marks* was never much doubted before his time.” Which is true §, at least as far

luded, I have more freely remarked in p. 358. of this Edition, which was printed before the publication of Dr. G's II^d Dissertation. And when I declare that I wrote those remarks long ago, I appeal (if it should be necessary) for the truth of it to the learned Dr. *Taylor* and Dr. *Barnard*, who kindly perused those papers of mine, which contained them, in the middle of the last summer.

* Introduct. to Essay, p. i. § There may have been some learned men of the same opinion with *Isaac Vossius*, before his time, whom I do not know. But whoever they were, they had not sufficient credit and authority to recommend their opinions : and that made me say, that the authenticity of our marks, as far as I was able to discover, was never much doubted before *Isaac Vossius*. And so *Henninius* : “ Viderunt equidem viri doctissimi, sed paucissimi, Græcismum male subinde pronuciari ; veruntamen nemo unquam Eruditorum illud inquisivit — Solus Vossius V. Cl. ante annos hos forte decem mascule hanc corruptelam notavit, sed strictim et paucis.” Præf. p. xii.

far as *Scaliger* is concerned. For *Scaliger* acknowledged the faithfulness and genuineness of the marks (which *Vossius* afterwards disputed) and argued against the *Tones* themselves on the very supposition that they were truly denoted and represented to us by their present marks. The difference here is this: *Scaliger* took it for granted that the old Greeks *did* apply their *Tones* to those syllables on which the *virgulæ* now appear; *Vossius* thought that they did *not* so apply them, but to other syllables. Here then Dr. G. is guilty of the old mistake of confounding the word *Accents* with their visible *marks*: into which he ought not to have fallen, after having been so particularly cautioned * against it; nor so soon to have forgotten that distinction, which he acknowledges I made *with a very good design*, viz. *to guard against Ambiguity* §. But that Ambiguity doth here furnish him with the means of making me, by the help of altering my written words, appear ignorant of the history of my Question. This method of serving a controversial purpose by changing an Author's words in a sentence quoted (as hath been done here) or by suppressing that part of them which is not convenient to an Hypothesis (as hath been done by the same Person in a passage || from *Alexander Aphrodisiensis*) I must not perhaps call *disingenuous*: for the expression is unhandsome. May I be allowed to say, that I think it *wrong*?

My foregoing words, concerning the younger *Vossius*, have fared in a like manner with the next
which

* Introd. to *Ess.* p. xiii. § II. *Dissert.* p. 81. || *Ess.* 1st edit. p. 6. 108. — of this edit. p. 6. 175.

which Dr. G. produces * from my Essay, and applies to himself and his own arguments ; neither of which did I mention in those pages or had in my mind : for I was there considering what had been inferred from *Dionysius* by another objector. That passage of *Dionysius* did indeed lead me to another § which Dr. G. had twice cited : and which, as it now stands explained in connexion with the context, carries a sense very different from that, which it appeared to have, when given before in a detached form.

Another passage of *Dionysius*, no less perspicuous than curious, which I truly did || apply to him, he thinks † that I have mistaken. But to that interpretation of it, which I have given, and which to Dr. G. appears forced and unnatural, I find myself obliged to adhere for the following reasons, which readily present themselves from the context. I before indeed, in order to avoid an unnecessary prolixity, omitted to produce them ; which now however, as they seem to be required by Dr. G. I will explain. But first let it be observed, that *the two things*, compared in it by *Dionysius*, are now allowed to be, as I stated them, “ Oratorical or common Discourse with Musical Expression,” not, as he before stated them, “ Prose with Poetry.” This correction then he admits. Let us see whether he will not now find reason to admit the other. *Dionysius*, enquiring into the particulars which constitute

C agreable

* II. Differt. p. 13. cited from Ess. p. 90. 94. 1st edit. — P. 145. 151. of this edit. § Essay 1st edit. p. 95.— of this edit. p. 151. || Essay, p. 3, 4. note. † II. Diff. p. 20.—27.

agreeable and sweet Composition, says “ ¶ the con-
 “ sideration of oratorical or common language hath
 “ been looked on as having somewhat of a Musical
 “ nature ;

¶ Μουσική γάρ τις ἦν καὶ ἡ τῶν πολιτικῶν λόγων ἐπισήμη,
 τῷ Ποσῷ διαλλάττουσα τῆς ἐν ῥηταῖς καὶ ὀργάνοις, ἐχὶ τῷ
 Ποιῷ. Καὶ γὰρ ἐν ταύτῃ καὶ μέλος ἔχουσιν αἱ λέξεις, καὶ
 ῥυθμὸν, καὶ μεταβολὴν, καὶ πρέπον. ὥστε καὶ ἐπὶ ταύτης ἡ ἀκοὴ
 γέρπειται μὲν τοῖς μέλεσιν, ἀγέται δὲ τοῖς ῥυθμοῖς, ἀσπάζε-
 ται δὲ τὰς μεταβολὰς, ποθεῖ δ’ ἐπὶ πάντων τὸ οἰκεῖον.
 Διαλέκτου μὲν ἔν μέλος ἐνὶ μέρειται διασήματι τῷ λεγο-
 μένω ΔΙΑΠΕΝΤΕ, ὡς ἔργισα, καὶ ἔτε ἐπιθίνεται πέρα τῶν
 τριῶν τόνων καὶ ἡμιτόνι ἐπὶ τὸ ὄξύ· ἔτε ἀνίσταται τῷ χωρὶς
 τῆς πλείον ἐπὶ τὸ βαρύν ————— Ἡ δὲ ὀργανικὴ τε
 καὶ ῥητικὴ μῦσα διασήμασί τε χρῆται πλείοσιν, ἐ τῷ ΔΙΑ
 ΠΕΝΤΕ μόνον, ἀλλ’ ἀπὸ τῷ ΔΙΑ ΠΑΣΩΝ ἀρξαμένη, καὶ
 τὸ ΔΙΑ ΠΕΝΤΕ μελωδεῖ, καὶ τὸ ΔΙΑ ΤΕΣΣΑΡΩΝ, καὶ τὸ
 ΔΙΑ ΤΟΝΟΝ, καὶ τὸ ἡμιτόνιον, ὡς δὲ τινες οἰοῦνται, καὶ τῶν
 Δίεσιν αἰσθητῶς. Sect. xi. περὶ Συνθ. Dr. G’s friend *Isaac*
Vossius in his book *de Poematum cantu* hath explained this
 passage, concerning the number of Tones used in Discourse,
 which is in that respect different from Music, in the fol-
 lowing manner: “ Vox in communi fermone ut pluri-
 “ mum intra *Diapente* subsistit, ita ut neque plus tribus
 “ tonis cum dimidio intendatur, neque majore intervallo
 “ infra communem loquendi modum deprimatur.” He
 says in another place, “ in Cantu latius evagari sonos,
 “ quam in recitatione aut communi fermone, utpote in
 “ quo vitiosum habeatur, si vox ultra *Diapente*, seu tres to-
 “ nos et semitonium, acuatur.” Mr. *Upton* hath quoted this
 on the foregoing passage of *Dionysius*. *Vossius* and *Upton*
 do both therefore interpret it, as I have done, and refer
 the whole to the wider compass of Tones used in Music
 than in Discourse. If however it should mean this “ that
 “ Music uses more kinds of Intervals, than common Dis-
 “ course ;”

“ nature ; differing from Vocal and Organical Music
 “ not in *Quality* but *Degree*. For even in Discourse,
 “ the words have melody, rhythm, variation, and
 “ grace.” Here then they both agree τῷ Ποιῶ, in
Quality. How do they differ in τῷ Ποσῶ, in *Degree*?
 The particulars of their difference in this respect, in
 degree of μέλος, he proceeds to shew very distinctly.
 “ The melody of Discourse is measured by one
 “ *Diastema* or *interval* called the *Diapente*, ὡς ἐσγίσα
 “ at a mean computation. — But Organical and
 “ Vocal melody [to which lyric pieces were set]
 “ uses more *Diastemas*, not confining itself to the
 “ *Diapente*, but taking in the *Diapason* as well as the
 “ *Diapente*, the *Diateffaron*, the *Diatonon*, with the
 “ *Semitonion* and *Diesis*.” Whoever understands
 the meaning of these technical terms (and any one
 may understand them by looking into Dr. *Wallis*’
Ptolemy, or the collection of *Meibomius*, and prob-
 ably a hundred other books) well knows that they
 relate to Tones considered *numerically* in their ascend-
 ing or descending, with their division of *Semitonion*
 and subdivision of *Diesis*. This is my reason for
 supposing that the word Ποσῶ above signifies, *in*
number. I well know that Ποσῶνς doth signify any
 other, as well as a *Numerical*, degree : But I think
 not here ; because the illustration of our Ποσῶνς in
 this passage is made by words, which belong to
number only. I therefore still imagine that I have
 the authority of *Dionysius* for saying that *Oratorical* or
common Discourse differs from *Music*, not in the *Quality*,
 C 2 but

“ course ;” this sense would equally suit my general pur-
 pose, and favour my main Argument.

but *Number of Sounds*. Every thing which Dr. G. in quarrelling with my word *number*, says in opposition to it, amounts only to this, “ that there is a greater Quantity of μέλος, ῥυθμός, &c. in Music than in “ Discourse.” I never denied it ; and now say the same. But the difference between us lies here : He stops short, and says not, in *what* this greater Quantity of melody, this *more* consists : whereas I try to shew from the following words of our Author, which he overlooked, that this *More* consists in a *greater number* of Tones, or in *more kinds* of Intervals. But in whatever manner, or degree, the Διαλέξις μέλος may differ from that of *Music* ; whether it has five, fifteen, or only two Tones ; the particular number is indifferent to me and my question. Let me be allowed but one and an half, and that will admit Elevation and Depression enough for all the purposes of my Argument. This was all, which I desired to deduce from the words of *Dionysius* ; and this Dr. G. readily grants to me *. Why then dispute with me the interpretation of the passage ? He is unwilling, that too much Assistance should be “ borrowed “ from Music to explain the doctrine of Accents § ; “ because this will confound Vocal Utterance with “ Singing †. I will rid him of those fears ; because
I can

* “ Both sides allow that each Accent, considered of “ itself, is capable of two modifications in point of Time ; “ and may be varied to the Compass of four and five “ notes.” II. *Dissert.* p. 78. This is one of the points in which He now *agrees with me*, according to the sense of the word *agreement* explained above. § pref. to II. *Diff.* p. 1. † II. *Diff.* p. 42.—46. 84. Which pages if I were to transcribe, many sentences in them would make such

I can engage to explain my whole subject, on the scanty allowance, which I mentioned above, of but one Tone and an half, for a Grecian voice, out of the *διὰ πέντε* of *Dionysius* : and there cannot be much danger from thence of common pronunciation being so modulated as to become a song. But after all, what so great Assistance hath been, or need be, derived from Music on this occasion ? The chief and almost only help from Musicians, which I have had or required, is an explanation of those terms, which Grammarians borrowed from them and used on this subject. Yet this I ought to own has been an advantage. For if I had not defined and fixed the sense of them on such incontestable Authority, my question, I am persuaded, would have been still embarrassed, and many points still disputed, which are now * given up. He is therefore displeas'd with the very mention of a § Musical term, because the clear Musical explication of such words as *φθόγγος, τόνος, τάσις, χρόνος, ἐπιπένομαι, ἀνίεμαι, ὀξύτης, βαρύτης, δίδσημα,*

such an appearance, as those concerning Metre and Rhythm given, from his former Differt. in my first chap.

* II. Differt. p. 77, 78. § As the word *ὀξύς*, with its derivatives, is invariably used by the best Greek writers to express the Acute tone in common speech, it seem'd highly necessary in this question to determine very exactly the sense of it. When for this purpose I have recourse to the Musical writers and shew from them that it signifies a *high* tone without any consideration of *length*, I am then told (II. Diff. p. 84.) that *Vocal utterance is not singing, and every thing Musical is not Music*. When then I shew, that this word in its original and consequential, its common and Rhetorical, its ordinary and figurative sense constantly

διδασκαλία, κ. τ. λ. hath greatly tended to the confutation of his doctrine.

But if I should go a little farther, than the mere explanation of these Grammatical terms, why should *I* be debarred the means of illustrating a few positions by arguing from the power and use of a Musical instrument to that of the Voice in speaking? Dr. G. seems to forget, that *Scaliger* in that very passage, which he cites *, and much commends, has taken the same method. And with good reason. For as all Musical sounds within a certain compass may be expressed by the Voice, so there is no common pronunciation, which may not be examined Musically, and set to Musical notes. Every sentence uttered at the bar, on the stage, in the pulpit, or in conversation, is as capable of Musical notations, as that line of Virgil, which *Scaliger* has

constantly implies haste and quickness, *I might then have spared myself the trouble of proving what nobody doth, or will deny.* It cannot well be denied now, but the negation of it was implied before, and is so still by those who annex length as necessarily joyned with the Acute. But if the the foregoing method of finding out what Ideas were by the Antients affixed to their words, is not the right one, what other way will Dr. G. point out? *Quid dem? Quid non dem?* Are there a set of Authors still unexplored among the Florentine MSS, by which we shall find that *Magnus* signifies little, μακρὸς wide, εὐρύς and ὄξύς long?

* “ Quamobrem non liceat mihi vocem tollere in
 “ quarta a fine, nulla ratio *musica* potuit persuadere:
 “ possunt enim eodem tenore tam in VOCE, quam in
 “ TIBIA, aut FIDIBVS, deduci multæ vel breves vel
 “ longæ.” *de caus. ling. Lat. c. 58. apud II. Dissert.*
 p. 8.

has represented by them *. And yet, because all Vocal utterance may be set to notes of Singing, it is not therefore a Song, as Dr. G. thinks §. As long as the Voice, in rising or sinking from one syllable of a word to another, exceeds not the *Diapente*, which *Dionysius* assigns to Discourse (or whatever other compass may be assigned more exact) it may rise and fall within that compass, without the least appearance of chanting; and every word will at the same time admit a musical notation, its sound may be considered in a musical light, and referred to a musical instrument, as well as the words of any song set by the wildest Italian composer to an air in the most excursive strains.

Whether the *Ποικιλία* attributed to the Greek Accents by *Dionysius*, in a passage cited by me ||, be under-

* Essay 1st edit. p. 175. — of this edit. p. 297.
 § “ What may be expressed by mere Sounds, cannot
 “ equally be expressed in the Pronunciation of words
 “ and syllables. On this is founded the difference be-
 “ tween Vocal Utterance and Singing. When words
 “ are set to Music, then they are sung, and the modula-
 “ tion is strictly musical. But when words are only ut-
 “ tered, then the modulation is only said to be musical.”
 II. *Dissert.* p. 42.

|| Essay, p. 96. 1st edit. ῥυθμοὶ γε ἄλλοτε ἄλλοι, ἢ σχή-
 ματα παντοῖα, ἢ τάσεις φωνῆς αἰ καλέμεναι Προσφθίαι
 διάφοροι κλέπτεσαι ἢ Ποικιλία τῶν κόρον. In the last
 clause of this sentence Dr. G. proposes from conjecture
 to read κλέπτεσαι instead of κλέπτεσαι, and at the same
 time to disjoyn it from its present subject τάσεις and
 Προσφθίαι with which it now stands immediately and
 solely connected, and to refer it equally to all the pre-
 ceding Nominatives. II. *Diff.* p. 34.

understood in that plain sense which I have given, or in Dr. G's more *comprehensive* signification, which he with the help of a conjectural alteration proposes, I must leave to the judgement of the Reader : who yet must perceive, however he may determine this point, that the Ποικιλία either way will ultimately come to the same, and equally favour me. For if “ composition is to be diversified by combining “ words together with various accents,” there must be, I presume, a *variety* in the accent of words before they are combined, which consequently supposes in the general Tones of the language that Ποικιλία, which I have imagined to be different from the *Rigor et similitudo* of the Roman Accent, as described by *Quintilian*. And this general *Variety* will be a good reason, why *Dionysius* should advise writers properly to avail themselves of it : which direction he would not perhaps have given, had there been in his own language the same stiffness and uniformity of Tone, which *Quintilian* perceived in the Roman, confining the Accent to *two* places instead of *three*, and *those two* subject only to two or three simple rules, while the Greek is hardly reducible to twenty.

Be this Ποικιλία however accepted in whatever sense any one shall prefer. I am not in the least solicitous about the success of that word (whatever stress Dr. G. may imagine * that I lay upon it) in my application of it to account for that *arbitrary and preposterous irregularity* “ in placing and changing the “ places of Accents, which the present system pre- “ scribes §.” For the whole of this preposterous va-
riation

* II. Differt. p. 27. § *Ibid.* p. 29.

riation is defended by positive proofs, some of which are produced in my Essay, from the Antient Grammarians, and admits of one general solution, which I have likewise there given, and on which I own I do lay great stress. For what is this *Irregularity* objected to them? *Irregularity*, if it means any thing, signifies a deviation from *rules*. But from what *rules* are the Greek Accents said to deviate? From none, that I have ever known alleged, except the *Roman*. And from the *Roman* rules they must depart, if the Accents are *Greek*. Because the testimony not only of *Quintilian*, but of the other old Latin Grammarians expressly asserts, “ that the *Greek* Accents differed in their position from the *Roman*.”

What is to be done by my Opponents with this antient Testimony, which so straitens them? They will *not* admit it. The Latin Grammarians, it seems, are not competent judges of this difference, which they think they observed in two languages, which they every day heard. Dr. G. boldly * rejects the testimony of *Quintilian*, as cited by me §. It is a pity he cannot entirely exclude that distressing passage from *Quintilian*'s book, on account of its not being included within that Author's *forma totius operis* ; or shew the sentence is wanting in some *Medicean* Manuscript, or alter it by a conjectural emendation. While it stands as it does, it is untoward, stubborn, and utterly unmanageable by the followers of *Vossius* and *Henninius*. Dr. G. is much out of humour with it, and determined it shall not pass without some stricture ; he therefore gives it an ugly name, and

D calls

* II. Differt. p. 38. § Ess. 1st edit. p. 167.—of this edit. p. 285.

calls it "very || difficult," though it is as perspicuous a sentence as any in that Author's works. It is not easy, it seems for Dr. G. to conceive, how the difference between the *Greek* Accents having *three* places, and the *Latin* having only one less by being limited to *two*, could occasion a difference in the harmony and sweetness of the two languages §. Now whether I could conceive this or no, I should believe it as a *fact* (as I do a thousand other facts on proper authority, though I form not clear conceptions of them) upon *Quintilian's* word ; because he certainly understood both languages better than we do, and knew the sound of both from the mouth of Greeks and Romans. But I not only *believe* it on that account, but *conceive* it very clearly from my own ear : because in our own language, which admits the accent on the *last*, as well as on the other syllables of words, if in reading any well-turned sentence I remove the final accent from all oxytones, and so make them barytones, I perceive that I invert and confound the modulation of the whole sentence. To say, there is none, or not much, difference between the Greek and Latin Accent, is saying there is but little, if any, difference in Arithmetic between
three

|| " This Passage hath considerable *difficulties*" *Dissert.* II. p. 36. But yet how soon does Dr. G. himself clear up these difficulties, when he immediately adds ; " It would not be an easy matter to say what *Quintilian* meant by " a *Similitudo* of Accents, if he had proceeded no farther. " But he hath explained himself by saying, that the " *Greeks* placed the acute and circumflex upon the last " syllable, which the *Latins* never did, and that, upon " this account the *Latin* Accents were not so sweet as the " Greek." p. 36, 37. § *Ibid.* p. 37.

three and two. The real difference of Greek and Roman modulation, agreeable to *Quintilian's* remark, is briefly and strongly characterized in a late work by a very celebrated Prelate, where he distinguishes between "the pure and flowing sweetness of the *Attic* modulation, and the strength and *grave severity* of the *Roman Tone* *."

Before Dr. G. had disputed the truth of *Quintilian's* assertion, he should first have proved the falshood of that position of mine, "that as the affair of the Antient Tones was a matter of fact of Antiquity, the *Antients* themselves were the proper evidence of it §." I might have added too, the *only* evidence. I was aware, that, if my Essay should meet with Opponents, they would probably endeavour to evade the force of antient Testimonies by confronting them with some modern, to which they might appeal: and therefore I premised that *caveat* above (the reasonableness and truth of which is not as yet questioned) against all such appeals. Our *Gataker* was an admirable Scholar, and perhaps the best Critic our Country ever produced, before the great *Bentley*. But he never *heard* a Greek or Roman pronounce their own language any more than Dr. G. or myself. But *Quintilian* *heard* both: for Rome, when he lived and wrote there, was full of Greeks. And all testimony in a case of sound depending on *the sense of hearing*, he who delivers this testimony from his own *sense*, must be allowed to have more weight, than another who has *not* that

D 2 advantage ;

* *The Doctrine of Grace*. vol I. p. 74. 1st edit. § Introd. to Essay, p. xvi. 1st edit.—of this edit. p. 19. || Dr. G. appeals to him against *Quintilian*. II. *Dissert.* p. 40.

advantage ; and this according to the acknowledged principles of Mr. *Locke* *. There are indeed some points in which a Modern Grammarian may deserve more attention than an Antient, even in what concerns that Antient's own language. The Modern may compare the Antient Grammarian with himself and with other Antients ; and by those means detect an error even in *Cicero* or *Quintilian* himself. And this, I think, has been done in some cases by a few accurate Modern Scholars. But then this detection depends on the examination of one Old Authority opposed to another. Let this method of confuting an Antient be tried in the case before us. “ *Quintilian* was not infallible §.” True ; he was not. And on that account, if his Testimony had on this occasion contradicted that of the other Roman Grammarians, I should by no means have urged it as decisive. But when it is in this Article confirmed in the fullest manner by their universal concurrence, I cannot but acquiesce in his Authority on *this* point, without acknowledging his infallibility in *all*. Those who agree with him in affirming the Latin accent to be different from the Greek, are *Diomedes, Macrobius, Priscian, Donatus, Sergius, Maximus Victorinus, Servius*. Some of these I cited ||, and more might easily have been produced in confirmation of the *difference* of those two things, which every alteration of my opponents, if it were to take place, would make the *same*. This difference, which is universally asserted by the Antients, is likewise acknowledged by the best Moderns. Does
not

* *Human Underst.* B. IV. chap. 11. § 5, and chap. 15, 16.
§ H. Dissert. p. 40. || *Ess.* 1st edit. p. 169—of this
Edit. p. 288, *seq.*

not Dr. G. see this is admitted by the two *Scaligers* in those very passages *, which he cites from them in his Answer to me? If He overlooks it, I will not, but will take their testimony, and add to it, if it should be required, the suffrage of many other learned moderns. On this single point of *Difference* I am willing to rest my defence against all the objections of *Henninius*, and most of Dr. G's : because those objections, if they were valid, must end in abolishing this *Difference*, and leave the Accents of both languages the *same*.

But *Quinctilian*, with all the train of Roman Grammarians after him, was mistaken, in thinking there *really* was that difference between the accented Greek, and unaccented Roman, Ultimate, which he suggests. For if this point be accurately considered, no such *Difference* will be found §. I shall be glad to join with Dr. G. in any accurate consideration, which he shall propose. *Quinctilian* then was not subtle enough to see that this difference, he speaks of, is after all only *nominal*. Why? “because $\Theta\epsilon\delta\varsigma$ is in effect a barytone, as well as *Déus* ; and so is $\Theta\epsilon\tilde{\varsigma}$ as well as *Déi* : in $\Theta\epsilon\delta\varsigma$ the grave mark no doubt denotes a grave tone ; and the circumflex of $\Theta\epsilon\tilde{\varsigma}$ when resolved into its constituent parts, *i. e.* an acute and a grave, makes the word end, as all Latin words do, in a Grave, thus $\Theta\epsilon\acute{\omicron}\grave{\omicron}$.” It does so : but still an acute is on the last syllable of $\Theta\epsilon\acute{\omicron}\grave{\omicron}$ (which never is on a Latin ultimate) though followed by a grave on the same syllable. The word is indeed closed with a *grave sound*, yet not with a whole *grave syllable*, for half the
 syllable

* II. *Dissert.*, p. 5.—11. and p. 71—73. § II. *Diff.*
 p. 38.

syllable is acuted. And thus Quintilian is justified in supposing, that there is a *real* difference between the tone of such words as Θεοῦ and Δεί. The same essential difference subsists between Θεός and Déus. Those words, whereon we now see a final grave mark, as Θεός, Χριστός, ἀνὴρ, whatever Dr. G. may conceive of them as having a final grave tone, had certainly their elevation on the last syllable. Words of that form are called ὀξύτονα or ὀξύτονόμενα by the Greek Grammarians from *Aristophanes of Byzantium* down to *Lascares*; who always denominate words by the Accent of their last syllable. Thus λόγος (or more properly λόγος) is termed παροξύτονος or βαρύτονος: ἀνὴρ (or more properly ἀνὴρ) is termed ὀξύτονος. Now in those which they call ὀξύτονα, as ἀνὴρ, if the acute tone was not on the last, where was it? It must be somewhere; for “*nulla vox sine Acuto*,” except Enclitics and Atonics. If in ἀνὴρ it is said to be on the *former* syllable, what distinction then between the old ὀξύτονα and βαρύτονα? For the βαρύτονα have it *there*. It therefore must be on the last of oxytones; and that not only at the end of a sentence, but in *συνεπεία* too, in any part of it. It might have a *greater degree* of Elevation at the end of a period than in the middle of it; but in every position through a sentence it undoubtedly had an elevation which raised the tone of that final syllable above the tone of the other syllables in the same word. And this is not my opinion only, but that of many Scholars*. Still therefore, after all Dr. G’s refine-

* *Gumprecht* in *Floril. Gramm. Græc.* p. 81. *Auctor* *Gramm. Græc. Halensis.* p. 15, 16. *Chr. Grünebergius* in *Gramm. Græc. P. I. c. 3. Cl. Hoffmannus* de modulatione ling.

refinement * in order to set aside the Testimony of Quinctilian, an essential difference between a Roman barytone *Déus*, and a Greek oxytone Θεός, or Θεός, doth certainly subsist. And my Argument built on this difference is therefore admissible, and if admissible, conclusive.

But the affair of the *final* circumflex and acute is not the whole. The Greek method of leaving the acute on short penultimates as in Σακράτης, and drawing it back from long penultimates as in Ἰούρανος, so contrary to the Roman method in *Sócratem* and *tyrānnus*, must have caused a farther difference between the tones of the two languages : and from this difference must result a difference of modulation between the two. And since Quinctilian † says, “ this difference of harmony engaged the Roman poets to introduce Greek words into their verse, whenever they were desirous of giving it a peculiar sweetness,” who shall now doubt it ? especially since the Latin Grammarians || after him take notice of the Romans having preserved the Greek Accent in Greek words Latinized. The remarks of Servius therefore on § *Simóis*, *Períphas*, *Evandrus* ;
and

ling. Græc. p. 45. *Nouv. Methode de lang. Gr.* par Mess. de Port R. L. ix. ch. 6. § 4. * II. Dissert. p. 38.

† “ Itaque [*i. e.* exAccentuum diversitate] tanto est sermo Græcus Latino jucundior, ut nostri Poetæ, quoties dulce carmen esse voluerunt, illorum id nominibus exornent.” lib. xii. c. 10. || See Ess. p. 289. 300. 2d edit. § “ *Simois*. nomen hoc integrum ad nos transiit, unde suo accentu profertur. Nam si esset Latinum, in antepenultima haberet accentum, quia secunda a fine brevis.” ad *Æn.* I. v. 100. “ *Períphas*. Ultima accen-
tum

and of Dr. *Bentley* * on the Greek terminations in Horace, are far from being idle.

Dr. *G.* defends his former explanation of a passage from *Dionysius Thrax* (which I rejected §) by still supposing the word ἐυρυτέρα, when joyned with φωνῆ, to signify the same as μακροτέρα || : and asks, what else it can there mean? I say, it cannot mean *length* without the greatest perversion of language. It is the business of the Person, who cites the passage, to ascertain what it *does* mean : it is enough for me to shew,

“ tum non habet, ne fæmininum fit : nec tertia a fine,
 “ quia novissima longa est : Ergo *ri* habebit accentum.”
 ad *Æn.* II. v. 476. “ *Evandrus*. Aut non servavit nominis
 “ declinationem, nam *Evander* facit, sicut ipse alibi, *Pal-*
 “ *las*, *Evander* in *ipsis* : aut Græce declinavit, ὁ Ἐυανδ-
 “ ρος.” ad *Æn.* viii. v. 185. That *Evandrus* here is the
 true reading, is shewn by that diligent and exact Scholar
Pierius. See him on this passage, and on v. 100. of the
 same book, and on *Æn.* III. v. 108. See *Servius* also on
Eclog. x. v. 1. and 18. and in other places.

* *Circa.* Epod. xvii. v. 17. “ Sane observavi in Iam-
 “ bis, Sermonibus, et Epistolis Latinas declinationes li-
 “ bentius adhibere Nostrum ; in Carminibus Græcos. In
 “ illis *Cretam*, *Helenaæ*, *Penelopam* habes ; in his *Creten*,
 “ *Helenes*, *Penelopen*. Quippe in illis puram et nativam
 “ orationem sectatus est ; in his plus EXOTICI NITO-
 “ RIS et TRANSMARINAE ELEGANTIAE affecta-
 “ vit.” Dr. *Bentley* does not indeed expressly mention
 the Accent, but Termination only : But the Accent is ne-
 cessarily implied as following the Termination, according
 to that of *Donatus* ; “ Sane Græca verba Græcis accen-
 “ tibus melius efferimus.” *Putsch.* 1741. § Eff. 1st edit.
 p. 154. — of this edit. p. 270. || II. Differt. p.
 62.—65.

shew, what it does *not*. And I cannot think that *Dionysius* intended by those words to assign *length*, as necessarily annexed to the Acute tone (which is the thing that Dr. G. labours to prove, and wants to deduce from those words) because the same Author, in the same MS. piece, applies to the same Τόνος such words as express *height* and *lowness* alone. Ἐστὶ Τόνος (he there * says) ΕΠΙΤΑΣΙΣ ἢ ἌΝΕΣΙΣ, ἢ μεσότης συλλαβῶν ἐυφωνίαν ἔχουσα. That this ἐπίτασις and ἀνεσις express Elevation and Depression of tone alone without any reference to χρόνος, is clear from *Aristoxenus* and others, cited in my Essay, who make χρόνος, a separate quality. I believe therefore that the sense of *Long* cannot any how be extorted from the words of *Dionysius*.

The word ἐυρύτης hath led Dr. G. into strange confusion, from a supposition that *Aristotle's* δασύτης, *Scaliger's afflatio in latitudine*, and what I have called *Emphasis*, *Spirit*, or *Aspiration*, do belong to different measures of the voice. Whereas they all express the same thing, a greater exertion or profusion of breath, differing only in its application. When this *adflatio*, i. e. *additio Spiritus* is made to a single letter, as in

E

* This is in a MS. of the *Medicean* library communicated by *Magliabechi* to Mr. *Wetstein*, some parts of which he published in his *Appendix ad Dissert.* Dr. G. I suppose took his sentence of *Dionysius* from this Appendix, in which I find it. The words of *Dionysius*, which I have given, are the same with those used on the same occasion by *Moschopulus* and *Gaza*. And *Urbanus* (in tract. de accent.) says they are by *Choeroboscus* attributed to *Herodian*, who probably transcribed them from *Dionysius Thrax*. Such a consistency there is in the doctrine of the ancient and later Greeks.

φ, χ, θ (on which account *Plato* § reckons φ among those letters which he with the greatest propriety calls *πνευματώδη*) it is generally termed *Aspiration*; when it is made to a whole word, to part of a single sentence, or of a whole discourse, it is commonly called *Emphasis* or *Spirit*: but the *adflatio*, the additional profusion of breath, is of the same nature in all these cases. For a fuller illustration of which I refer the reader to the latter part of my first chapter.

Dr. G's interpretation of *Dionysius Thrax* brings me to the consideration of that point; "which, indeed, is the main foundation of the present Controversy ||;" the true nature of the Acute Tone: which I think by no means necessarily connected with a long Time, though sometimes joyned with it. Dr. G. on the other hand is of opinion, that a *Delay* of the voice or addition of Time must attend that stress which belongs to the Acute Accent*. I entirely agree with him in considering this as the main point in the present disquisition: because, if his Hypothesis is true, our accentual system must fall at once, since the acute mark appears over as many short, as long, syllables, the true quantity of which must consequently suffer by our expressing the *lengthening* Acute. On this head, Those who have read my viith chapter, will not perhaps think it necessary for me to add much here. But
since

* § In *Cratyl.* Tom. I. p. 427. edit. *Serran.* || Pref. to II. Differt. p. 1. * "The pronunciation of a syllable depends upon the body of the syllable founded. Now this body is made up, not only by the letters in the syllable, but also by the stress that is added to it, or by the delay that is caused by the *Acute Accent*. And every such delay is *εραδύτης τις τῶ χρόνου*. II. Differt. p. 55.

since Dr. G. supports his opinion by two Authorities (which are indeed much more in his favour than those of *Dionysius Thrax* and *Porphyrus*, unfortunately alleged before) I will here examine; what he now farther advances in support of this strange doctrine, so repugnant not only to Antiquity in general, but to the powers and practice of millions of voices at this day in Europe, which not only *can*, but frequently *do* elevate the sound of a syllable without lengthening it.

The first Author, whom he produces in defence of his opinion, is the * *Scholias*t on *Hephæstion* (whoever he was) who says, “ that the Acute lengthens “ a short vowel :” and gives an instance of it in this line of *Homer*,

Τρῶες δ' ἐρρίγησαν, ἐπεὶ ἴδον αἰόλον ὄφιν.

Here then the first syllable of ὄφιν is lengthened by the acute. But let me ask, if so, how comes the first of ἴδον not to be lengthened too ? How does that escape the protracting power of the Acute ? Does the Acute operate by prolongation on one short syllable and not on another ? This I cannot understand. Neither does the *Scholias*t, or collector of the Scholia, himself ; or if he does, he thinks it not worth remembering ; for a few pages § after he forgets the protraction of the Acute, and gives the

E 2

foregoing

* II. Differt. p. 58, 59. "Αυτῆ ἐν ἡ ὀξεῖα ἐπικειμένη τινὲ τῶν βραχέων ἢ βραχυνομένων διχρόνων, μηκύνει· ὡς ἐπὶ ἡ, Τρῶες δ' ἐρρίγησαν, ἐπεὶ ἴδον αἰόλον ὄφιν.

ἡ ἐν ὀξεῖα τοιαύτην ἔχει φύσιν καὶ δύναμιν, ὡς μὴ μόνον ἐπικειμένη ἐπάνω βραχέας, μηκύνει αὐτὴν, ἀλλὰ καὶ προκειμένη, καὶ μετακειμένη, δύνασθαι τῆ βραχέας χρόνον χαριῶσθαι. § Pag. 92. edit. Ραυτ.

foregoing line from Homer, as an instance of the *μείκρος*, i. e. of an Hexameter ending with an Iambic; according to which the first syllable of ὄφιν becomes short again, and so the Acute is soon deprived of that retarding power, which it had a few pages before. I was not ignorant of this passage in *Hephæstion's* book, nor have I dissembled it, but given it in the 266th page of this edition of my Essay (which was printed long before I saw Dr. G's II. Dissertation) to which place I beg leave to refer my reader, who will from thence readily judge what weight is to be allowed to such an Evidence so grossly contradicting itself.

But Dr. G. has another witness of more Authority, who affirms the same with the Scholiast above; saying *, “ that the acute is capable of lengthening
“ not

* *Eustath. ad Odyss. K. v. 60. V. iii. fol. 1647. Edit. Rom. II. Dissert. p. 60, 61.*

Βῆν εἰς Αἰόλου κλυτὰ δώματα —

Λαγαρότης ἐστίν, ὡς τῷ Αἰόλου ἀντὶ μακρᾶς ἔχοντος τὴν παραλήγουσαν ———— θεραπεία δὲ τῷ μετρικῷ πάθει μάλιστα ἢ ὀξείᾳ, δυναμένη ἐκλείπειν, ὡς ἀλλαχῶ ἐβρέθη, ἐμὸνον βραχὺ φωνῆεν ὧ ἐπίκειται, ὡς ἐν τῷ αἰόλον ὄφιν, ἀλλὰ καὶ τὸ πρὸ ἀυλῆς, καὶ τὸ μετ' αὐλῆν. Thus Dr. G. has cited it. But there is another reason given by *Eustathius*, (in a part of this comment omitted by Dr. G.) to explain the irregularity of the metre in *Αἰόλου*; and that is the ἀδιαφορία, the indifference and license, which was more allowed in the Quantity of proper names than of other common words. This should have been produced; because it is at least as good an account of the matter, as the other: though neither of them satisfactory and right. If Dr. G. read to the end of this note of *Eustathius*, he there found in the
remark

“ not only the short vowel on which it lies, as in “ αἰόλον ὄφιν, but likewise the short vowel preceding and following it.” A round declaration this, extending the power of the Acute very wide indeed over the adjoining syllables ! In consequence of which, not only the second syllable of λεγόμενα is or may be long, but likewise the first and third too, and so the word instead of being, as most Scholars imagine, a *Proceleusmatic* foot λεγόμενά will become the fourth *Epitrite* λεγόμενά. Dr. G. I am persuaded, is too well acquainted with Antient Metre, to swallow doctrines, on the credit of the foregoing sentence, clogged with such inconsistencies, and so utterly subversive of all true Quantity, for the preservation of which he is justly solicitous. Such solutions of a difficulty will very well serve such Critics in metre as *Joshua Barnes* and *Ralph Winterton*, who to save themselves the trouble of farther enquiry hastily snap at them, and hurry on to the next difficulty which is to be cleared up in a like manner. But they are laughed at and despised by every School-boy, who has but looked into Dr. *Clarke*’s notes on Homer. But how does *Eustathius* himself apply these principles ? the penultima of Αἰόλας, he says, is lengthened by the Acute in the following verse (Odyss. K. v. 60.)

Ἦν εἰς Αἰόλας κλυτὰ δάμαρτα τὸν δ’ ἐκίχανον.

Now

remark on the circumflex of Ἔν a very ancient Author quoted, *Heraclides* (who wrote before *Apollonius Dyscolus* ; for he is cited in a case of Accent, in *Syntax*. p. 326.) whose observation on the accent of ἔχριν, ἔενν, and such words, is agreeable to the rule and practice of modern Accentuation.

Now he here owns himself that in this penultima there is *λαγαρότης* and *μείρικτον πάθος*, a violation and laxity of metre, of which the Acute is to be the *θεραπεία*, the restorative medicine, such as it is. He calls the verse also, in that part of the annotation which is omitted by Dr. G. *πρόκλασος κ' σσηκώδης* broken and pinched. These words of *Eustathius* shew, I think, that he was himself far from being satisfied with his own explanation : but if he really was, he will hardly bring any accurate * person into the same opinion. *Barnes* indeed in this book of the *Odyssey* greedily catches at it and applies it with perfect assurance of its strengthening quality ; for in a few lines before (K. v. 36.) where the same word occurs with the same quantity,

Δῶρα παρ' Αἰόλου μεγαλήτορος ———

“ Media τῆ Ἐιόλου (says he) producitur ante Li-
 “ quidam, vique *Toni*, quadam denique *metri ne-*
 “ *cessitate.*” That is, “ the *Tone* lengthens it, and
 “ it is long because it *must be so.*” Let those accept
 this, who will. I will not, as long as another ex-
 planation of it is to be had : And with that Dr.
Clarke, without going far, supplies me. “ Notatu
 “ dignius (says he on the same passage) quod ait
 “ *Athenæus* : Ὅι Ἀχαιοὶ [f. Ἀρχαῖοι] τῷ ὀ ἀπεχρῶντο
 “ ἔ

* His famous Abridger *Hadrian. Junius*, who is generally judicious in his extracts from the Archbishop's great work, seems to have been dissatisfied with his Master's two solutions of the knot before us : for he passes them over in silence, and says only ὁ ἔγω παθὼν σίχος ἔ μόνον *λαγαρός*, ἀλλὰ κ' πρόκλασος κ' σσηκώδης : “ the verse “ thus circumstanced is not only loose, but broken and “ pinched.”

“ ε̄ μόνον ἐφ’ ἧς ὦν τάττειται δυνάμει· ἀλλὰ καὶ ὅτε ἴην
 “ δίφθογγον διασημαίνει, διὰ τῆς ὀ γράφουσι †. Ut adeo
 “ ’Αἰόλα hoc in loco pronuncietur ’Αιέλα.” Those,
 who may doubt of this on Dr. *Clarke’s* authority,
 will if they turn to Dr. *Taylor’s Elements of Civil*
Law *, not only find all their doubts cleared up in
 regard to this passage, but great light thrown on
 others

† “ Græci veteres utebantur litera ὀ non solum in qua
 “ nunc ordinatur potestate; sed etiam, cum diphthongus
 “ [ε̄] denotatur, characterem solum ὀ adhibent.” *Athen.*
lib. xi. c. 5. * P. 553.—556. “ There are
 “ passages in Homer, which generally are passed over
 “ disregarded and without being understood, by all such
 “ who are strangers to the Circumstances of Greek litera-
 “ ture at the time when Homer wrote. — A Scholar
 “ and a Critic is bound to see a language in its first Prin-
 “ ciples, in what I think Philosophers call the *Naked*
 “ *Form*. For it is in Criticism as in *Physic*. No medi-
 “ cine can be applied successfully, without some know-
 “ ledge of the Constitution. — The O for a while de-
 “ noted the diphthong OΥ. — Thus we need not be
 “ startled at Δῶρα παρ’ Αἰόλα μεγάληροσ. Βῆν εἰς Αἰόλα
 “ κλυδὰ δάμαλα. For the writing was O, the Pronun-
 “ ciation was OΥ. — Homer, a stranger to Diphthongs
 “ wrote the following words ’Θυλαμένην. Νῆσον, &c.,
 “ with the simple Element thus, ΟΛΟΜΕΝΗΝ. ΝΟΣΟΝ.
 “ — Upon the whole, a man that fits down to *Homer*,
 “ must read him in his own Alphabet, and not scrutinize
 “ his Text by Powers and Characters, by those Helps
 “ and Conveniencies of Language, which were intro-
 “ duced after His age, and of which it is not possible He
 “ should have any Idea.” Dr. G. I am convinced, will
 think this worth his attention in the case before us. See
 also Dr. *Taylor’s Comment. ad Marmor Sandvic.* p. 7. 9.

others of the same Author, by a masterly application of the most sound principles of Criticism.

When Dr. G. cites the foregoing passages from *Hephaestion's Scholiast* and *Eustathius*, he introduces them by the name of testimonies of THE *Ancient Greek Grammarians* § ; upon which I expected to see a creditable list containing the names of *Aristarchus*, the three *Dionysii*, *Trypho*, *Apollonius*, *Herodian*, &c. Dr. G. is, I believe, the first man who ever honoured that *Scholiast* above and *Eustathius* with this eminent title of THE ANTIEN T GREEK GRAMMARIANS. Whether this name is given to these *two* as the most distinguished, καὶ ἐξοχὴν, or as the representatives of all the others, who commonly bear the same name ; I do strongly except to their new Title, thinking that *Aristarchus*, *Dionysius*, *Apollonius*, &c. have at least an equal, if not superior, claim to that appellation. And They all give instances of the Acute being joyned with syllables which we are sure were *short*. And, indeed, after all so does *Eustathius* himself in a hundred places, and our *Scholiast* in that quoted by Dr. G. wherein φίλος is acknowledged to be || acuted on the first syllable, which is *short*.

In urging this point concerning the Acute giving a *length* as well as *elevation* to a syllable, I am surprized he does not perceive that in consequence of this he must prove the first syllables of all such words as *ánimos*, *légeres*, *légas* to be *long*, and thus must *lengthen* near half the short syllables of the Roman language. He does and must allow the foregoing
acuted

§ II. Differt. p. 55.

|| *Ibid.* p. 58.

acuted syllables to be short, *i. e.* to have been actually pronounced by the Romans with One, or a short, measure of Time. What is to become here of the *lengthening Acute*? I am almost ashamed of dwelling so long on the proof of so very clear a point. These Latin syllables then had the acute, and yet were short: and why not the Greek have it in like manner? But why should I labour to evince by Reason, what is granted to me by Dr. G's own concession; or why allege any Authority against him but his own; which allows "that each Accent, considered of itself, is capable of two modifications in point of Time", *i. e.* if I interpret these words properly, "admits two different measures of Time, a greater and a less."

His singular doctrine concerning the *lengthening power* of the Acute is, I must own, introduced § by him with some diffidence and a seeming unwillingness to affirm, that it absolutely gives a long time to a syllable. He says therefore it gives an addition of time, a *εραδύτης τις τῆ χρόνου*, a kind of delay in time, a *προσθήκη ἀκυστικῆ καὶ ἀισθητῆ*, an addition of length perceptible to the ear, such as consonants give to a short vowel, by which means *ῥιό* though short is longer than *ῥο*. Be it so. Yet this additional time of the *Rhythmici* doth after all leave the syllable *εῖο* short with the *Metrici* and *Grammatici*, to whom our

F question

* II. Differt. p. 78.

§ *Ibid.* p. 49.—55.

question belongs ||. And let the Acute then be allowed to give the same additional length to a short syllable, as in the penultima of *Σωκράτην*, it yet according to these principles will leave it *short* in a metrical sense ; and that is all I require : for the Quantity will be still unhurt : and in the following lines the antepenultima *φά*, of *εροφάλιγσι*, with all the retarding quality of its acute, will be to all the purposes of Prosody at least as short as the præ-antepenultima *ερό* :

Μαρναμένων ἀμφ' αὐτόν· ὁ δ' ἐν εροφάλιγσι κονίης
Κεῖτο μέγας μεγαλωσί, λελασμένος ἵπποσυνδών.

The same, which is here said of *φά* with its acute continuing short, is equally true of the acuted penultima *μέ* in *Μαρναμένων*, *μέγας*, *λελασμένος*, and the acuted ultima of *αὐτόν* and *μεγαλωσί*.

* Not that I will admit this additional length from the Acute, harmless as it is to Quantity, being persuaded with Bishop *Hare*, that instead of necessarily adding the least degree of delay to a syllable, it may rather

|| On the difference between the *Rhythmici*, and *Metrici* or *Grammatici*, in this respect, see what I have given in the foregoing Essay, p. 32. from *Herbæstion*, and from *Victorinus* in p. 43. And to the same purpose also *Sext. Empiricus* : Μῦσικοι μὲν γὰρ ἴσως ἀλόγως ἴνας χρόνους, καὶ φωνῶν παραυξήσεις δυνήσονται ἀπολιπεῖν· τοῖς δὲ μὴ χωρεῖσι τὸ τοῖστο εἶδος Γραμμικοῖς ἴης ἀπορίας, ἀλλ' αὐτὸ μόνον εἰς βραχεῖαν καὶ μακρὰν διαιρημένοι τὴν γενικὴν συλλαβὴν, ἐκ ἕστι συγνημονεῖν δίκαιον. *Musici quidem fortasse poterunt relinquere quædam tempora, ad certam mensuram*

rather make a short one even more short. *Hinc usu venit, ut brevior acuta videatur, etiam cum ipsa quoque brevis est* *.

If Dr. G. should choose to retract his concessions relating to the nature of the Acute, I am not unwilling to remit them to him, and will engage myself to prove the truth of my own assertion, concerning it, to *sense*. I will elevate and shorten the penultima of *κυρίε*, in the judgement of any ear that can distinguish a high from a low tone, in as easy and discernible a manner, as I can shorten the grave penultima of *máximos*. The difference between the two to me is, that *κυρίε* sounds much more agreeably to my ear, than if it were *κύριε*. I do therefore, in answer to Dr. G's queries §, declare, that " I speak
" upon a supposition, that an Acute Accent *may* be
" founded in such a manner, as will *not* make the
" short syllable, upon which it is laid, appear long " And let this then be called, as Dr. G. requires " the standard Accent ;" by which I mean *only* an *elevation* of sound, connected commonly with a long time in Modern languages, but frequently separated, and always separable, from it in the Greek and Roman ; separable not only by the *Antients*, but by *Us*. And when therefore *We* do *not* separate this Acute from a long Quantity in places where the Antients

F 2

did,

mensuram non minutim exacta, et vocum augmenta levia. Grammaticis vero, qui non capiunt profunditatem hujusmodi dubitationis, sed solum Syllabam in genere dividunt in brevem et longam, non æquum est ignoscere. Adversus Grammat. I. cap. 6.

* De Metr. Comic. p. 62.

76. 78, 79, 80.

§ II. Dissert. p. 75,

did, that I call an Abuse. Dr. G. seems to think it strange, that “ I would have our own language pronounced by one Accent, and the Greek by another.” But this I would have done, and shew it may be. If to the Greek language we are to join *our own lengthened Acute*, because we are Englishmen, why not join to it likewise *our own letters* and characters, and thus thoroughly modernize it at once by giving it English types? Which, if done, however ridiculous this supposition may appear, would not so much affect the true sound of that language, as the application of an Accent to it different from its own.

Dr. G. complains *, that my account of the Acute was obscure and hardly intelligible. I had said that “ *Accent* is not only distinct from *Quantity*, “ but in the formation of the Voice really antecedent to it. The *height* or pitch of the sound is “ taken *first*, and *then* the *continuance* of it is settled §.” Agreeably to this, after having shewn that every Acute sound operates quicker on the sense than a Grave (which is as well proved by modern Philosophy, as by those passages collected by me from the || Ancients) I said, that, “ even when “ the acute is joyned with a long syllable, though “ the duration of the sound [when elevated] is “ long, yet the power and effect of the Acute [*i. e.* “ of the elevation itself] is short and quick to the “ sense † ; which can perceive the effect of this “ elevation,

* *Ibid.* p. 83, 85, 86. § *Ess.* 1st edit. p. 12.—of this edit. p. 13, 14. || *Ess.* latter part of the viith chapt.

† *Ibid.* p. 157. 1st edit.—of this edit. p. 273.

“ elevation, before the continuance of the note is
 “ determined one way or the other for long or
 “ short.” If He really does not understand this, I
 am sorry that I am not more fortunate and clear
 in my expression ; but comfort myself with the
 hopes, that it appears not unintelligible to other
 readers. His complaints of the obscurity of my
 writing in some places, and his perversions of it in
 others, do now convince me of the expediency of
 that advice, which I offered to certain readers, from
Gaudentius, and prefixed to my Essay. I have great
 reason to think that Dr. G. is not duly τὴν ἀκοὴν γε-
 γυμνασμενος, hath not an ear rightly disciplined to
 the question ; since he seems not to distinguish be-
 tween the mere elevation of a sound, and the dura-
 tion of it after it is elevated. If he could have di-
 stinguished this, he would not have written some of
 the latter pages of his second Dissertation.

When the Acute Accent, as described by me to be
 quick and rapid, is by him called *mine* *, he gives to
 me what has many owners, who have at least a joint
 property in it with myself, and indeed a much
 better ; I mean § *Aristotle*, *Cicero*, *Plutarch*, *Ma-
 crobius*, *Suidas*, *J. Pollux*, *Stobæus*, *Pet. Victorius*,
Salmasius, *Lipsius*, and Bishop *Hare*. For all these
 writers described it before me in the same manner.

As he diverts || himself so much with the con-
 fession, which I made, of my inability fully to ex-
 press to my satisfaction some things which I had con-
 ceived ;

* II. Differt. p. 86. § Eff. the latter part of viith
 chapt. || II. Differt. p. 87, 88.

ceived ; I could amuse him, since he is so easily pleased, with an hundred passages out of *Cicero* and all the best writers, who frequently acknowledge the same inability. They all on several occasions own they cannot find expressions adequate to their ideas : and my own incapacity in this respect I am neither ashamed to perceive or to acknowledge. I often conceive things in my own mind, which it is not in my power to communicate to another. Particularly in a case of Sound, it is frequently very difficult to convey in a precise manner the idea of it, except by sound, or by characters appropriated to it, *i. e.* by Musical notations. Of this, no doubt, *Michaelis* was sensible, when in writing upon this very subject he says, that he “ cannot express himself so clearly “ to the Reader, as he might, if his Paper could “ speak *.” Are we to consider these words of *Michaelis* as a ridiculous confession of inability, or as a proper apology of diffidence ?

To those many Difficulties, which Dr. G. confesseth § do attend the defence of his system, let me add a trifling one which perhaps he doth not see, arising from the different representations he hath given of me. For if I was capable of writing such despicable jargon, as he by a misinterpretation of my words imputes to me || in some places, I must
be

* See the note in *Ess.* p. 379. § II. *Differt.* p. 87.

|| “ This is the same, as if Mr. *Foster* had said, that tho’ “ the sound of it be long, yet the sound of it is short.” II. *Differt.* p. 85. This perversion of my words arises from his not distinguishing between the effect of the mere
elevation

be so far from having those literary qualities †, which his unmerited complaisance hath attributed to me in others, that I should be the most dull and illiterate of mortals, and deserve to be debarred for the future from the use of a pen on any subject, after having so egregiously abused it upon this. But why should *I* complain of being misinterpreted by Dr. G. when in this respect I suffer in such reputable company, as (not to mention other Authors) *Porphyry*; whose *Τόπος*, and *Χόρος* too, have been wrested and tortured by a more perverted * interpretation, if possible, than my poor Acute.

The conclusion of his work doth at length clear up that Ambiguity, of which I complained in the beginning of it: for he closes his Dissertation by declaring, that *the main point, which he had in view, was to show that the antient Greek language cannot be pronounced according to Accents, i. e. according to that [lengthened] Acute accent, which We use, without spoiling the Quantity* §. I wonder it should be his main point, to shew what I had myself shewn, and disapprove what I had condemned and endeavoured to correct. But why was this exposition of his main point thus postponed, and not given rather in the first than the last part of his Dissertation? The reason of it is perhaps not very distant. Had this de-
 claration

elevation of sound, and the duration of it when elevated.

† II. Differt. p. 2. 93. Pref. p. xv.

* Eff. 1st edit. p. 153.—of this Edit. p. 268.

§ II. Differt. p. 94.

claration appeared in the Title or first page, instead of the last, the Reader would hardly have turned to the second, or chosen to be at the trouble *actum agere*. But we will take his explanation, where we find it. And the Amount then of his Argument, as it now stands, is this. The present Greek marks of Accentuation are, by his silence, allowed to be antique, genuine, and faithful, which he denied in his former Treatise. But they are now, it seems, to be neglected and erased from the book of learning, because we cannot in all cases express those very Tones, which they denote. My opinion on the other hand is, that they are to be preserved not only as authentic and curious remains of Antiquity, but as applicable also to their proper and original use. But allowing, for the sake of Argument, the contrary to be true, “ that We can *not* so apply them “ in expressing the old Tones ;” yet, if on account of misapplication we are to reject them, we ought on the the same principle and charge of Abuse to expunge from our present Greek Alphabet all those *letters*, the antient sounds of which we do not properly express: which should we on that account annul, we should leave the Alphabet in as scanty a state as *Palamedes* found it. This kind of reasoning therefore proves too much, and is not to be admitted. But what if we *can* express the old *Tones* more truly, than we do the antient sounds of many single *letters* ? And this we certainly can. There is therefore *less* reason for suppressing the tonical marks, than for cancelling those single letters ; though no good or sufficient reason for either.

If

(49)

If in any of the preceding pages there should be found expressions, which may have escaped me in the warmth of Argument, appearing unhand-
somerly to reflect on those from whom I am by
rational conviction obliged to dissent, all such
INDICTA SVNTO. Every thing of that kind I
should always wish to have as remote from my pa-
pers, as it is from my intention.

G

F I N I S.

E R R A T U M.

Title of the REPLY, 2d Gr. line, for *λογοῖς* read *λόγοις*.



Lately published.

Compleat in One large Volume in Quarto,
[Price 1l. 1s. in boards, or 1l. 5s. neatly bound in 2 vol.
calf and letter'd.

An entire NEW WORK, intituled,
THESAURUS GRÆCÆ POESEΩS ;
S I V E,
LEXICON GRÆCO-PROSODIACUM ;

Versus, et Synonyma, (tam ad Explicationem Vocabulo-
rum, quam ad Compositionem Poeticam pertinentia)
Epitheta, Phrases, Descriptiones, &c. (Ad modum
Latini *Gradus ad Parnassum*) complectens.

OPUS, in studiosæ Juventutis Gratiam et Utilitatem, ex
optimis quibusque Poetarum Græcorum Monumentis,
quæ adhuc prodierunt, nunc primum constructum.

Cui præfigitur,
De POESI, seu PROSODIA GRÆCORUM TRACTATUS,
Autore T. MORELL, S. T. P.

ETONÆ : ex Typographia, et Impensis JOSEPHI POTE,
Bibliopolæ.

THE present Publication, begun and carried on at
a great Expence, with a View to promote the
Study of polite Literature in our Universities and Great
Seminaries of Learning, may be truly deemed an Original
Work, and a new Acquisition to the Republic of Letters ;
and which, besides its peculiar Use in *Greek* Composition,
contains an Explanation of more than a thousand
Words *quæ hæcenus erant ab aliis Lexicographis prætermissa.*

THE CRITICAL REVIEW (*September 1762*) In their Ac-
count of this *Thesaurus* observes that “ Every Reader the
“ least acquainted with the learned Languages must know,
“ that in *Greek* and *Latin* Composition, we have no other
“ Rule for avoiding Solecisms than Authority. A
“ Thought may seem to be happily expressed by a cer-
“ tain combination of Words, for which there is no Au-
“ thority, yet without this the Expression may be false,
“ according

“ according to the Rules of that Language, either in the
 “ Disposition of the Words, in Declension, Conjugation,
 “ or Syntax. The proper Use of Particles especially, can
 “ only be known from the Authority of the best Wri-
 “ ters, as they admit of such infinite Variety, and form
 “ the greatest Strength and Beauty of Language : The
 “ fame may be alledged of Synonymous Words, in the
 “ just Application of which consists the Variety, and fre-
 “ quently the Harmony of Speech ; and to those who ex-
 “ ercise themselves in *Greek Verses* ; it will certainly be
 “ convenient to know whether any particular Word be
 “ Poetical, by turning over a few Pages of this *Theſaurus*”
 — “ To examine the Accuracy of this very learned
 “ Performance, the Propriety of which none will pre-
 “ sume to censure, but the Ignorant and Conceited, would
 “ require more leisure than we can bestow, and to be in-
 “ genuous more practice than we have lately had in these
 “ Studies ;” They afterwards conclude their general
 Account of this Work with observing in particular that
 “ The *PROSODIA* prefixed to the *Theſaurus*, is, beyond
 “ Dispute, the most copious, clear, and explicit ever pub-
 “ lished ; the Definitions are perfectly just, the Examples
 “ full, and the Notes annexed so extremely learned, that
 “ we cannot bestow sufficient Applause on the Erudition
 “ and Diligence of the Author.”

THE MONTHLY REVIEW, also observes, that the Pub-
 lication of a Work of so great Learning is a National
 Credit, and conclude their Account of this *Theſaurus* with
 remarking, “ That a Work of this Nature has been long
 “ wanted in the Common-wealth of Letters ; That the
 “ Whole is executed with all requisite Accuracy and
 “ Judgment, That it is handsomely and correctly printed ;
 “ therefore whatever Encouragement this Work may
 “ meet with amongst the Learned, we may venture to
 “ pronounce it will not meet with more than it really
 “ deserves.”

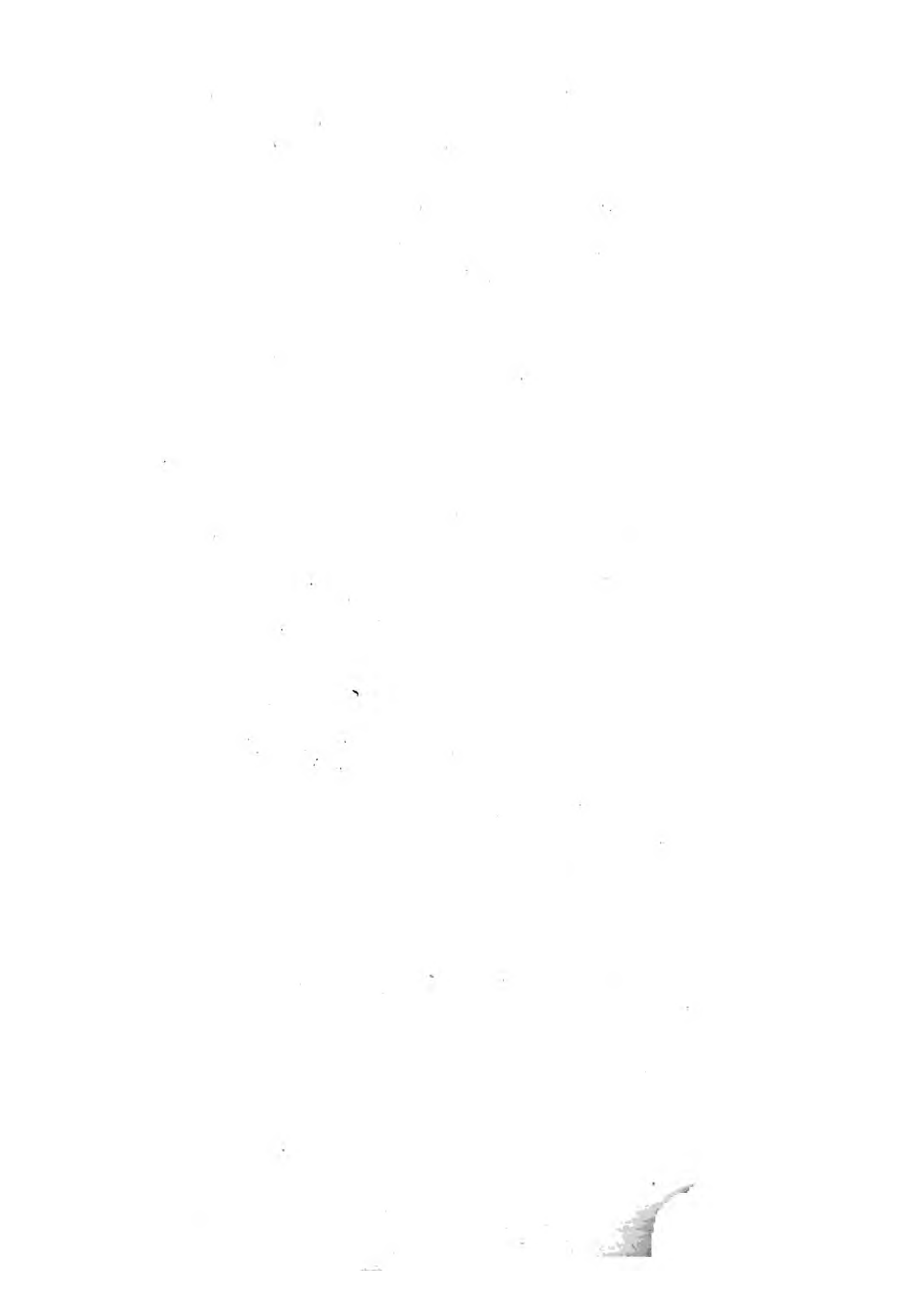
2. *POETÆ GRÆCI* ; five *Selecta ex Poetis Græcis, viz.* Ho-
 meri *Odyss.* Hesiodo, Theocrito, Callimacho, Apollon.
 Rhodio, Tyrtæo, Sapphone, Erinna, Mimnermo, So-
 lone, Simonide, Theognide, Ione, Xenophane, Pindaro,
 Euripide, Bacchylide, Critia, Callistrato, Bione, Mof-
 cho,

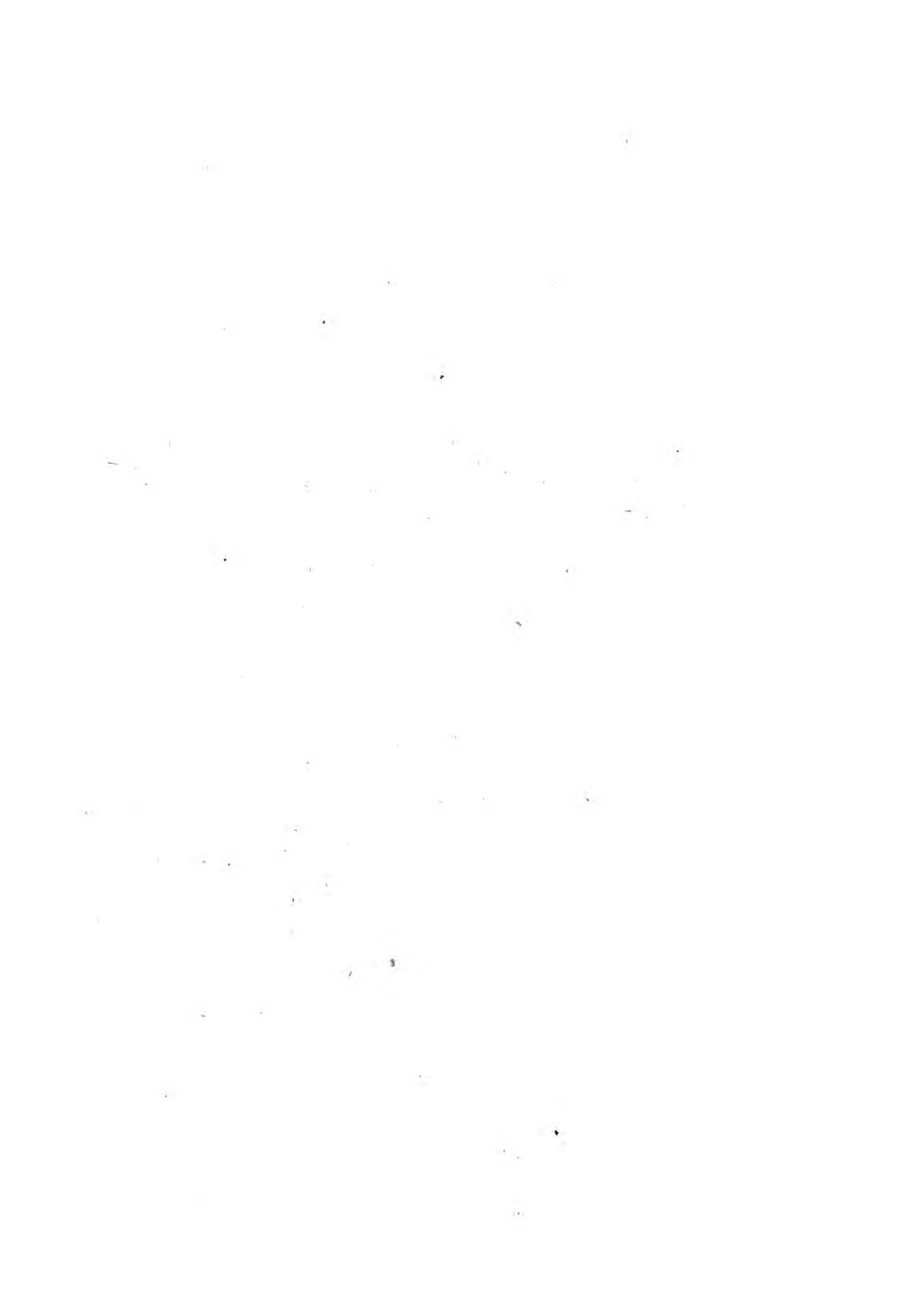
cho, Mufæo : Cum vulgata Verfione emendata, ac variis partim Scholiatarum Græcorum, partim doctorum recentiorum Notis. *Etonæ* ; 1762, 8vo. Pretium, 6s.

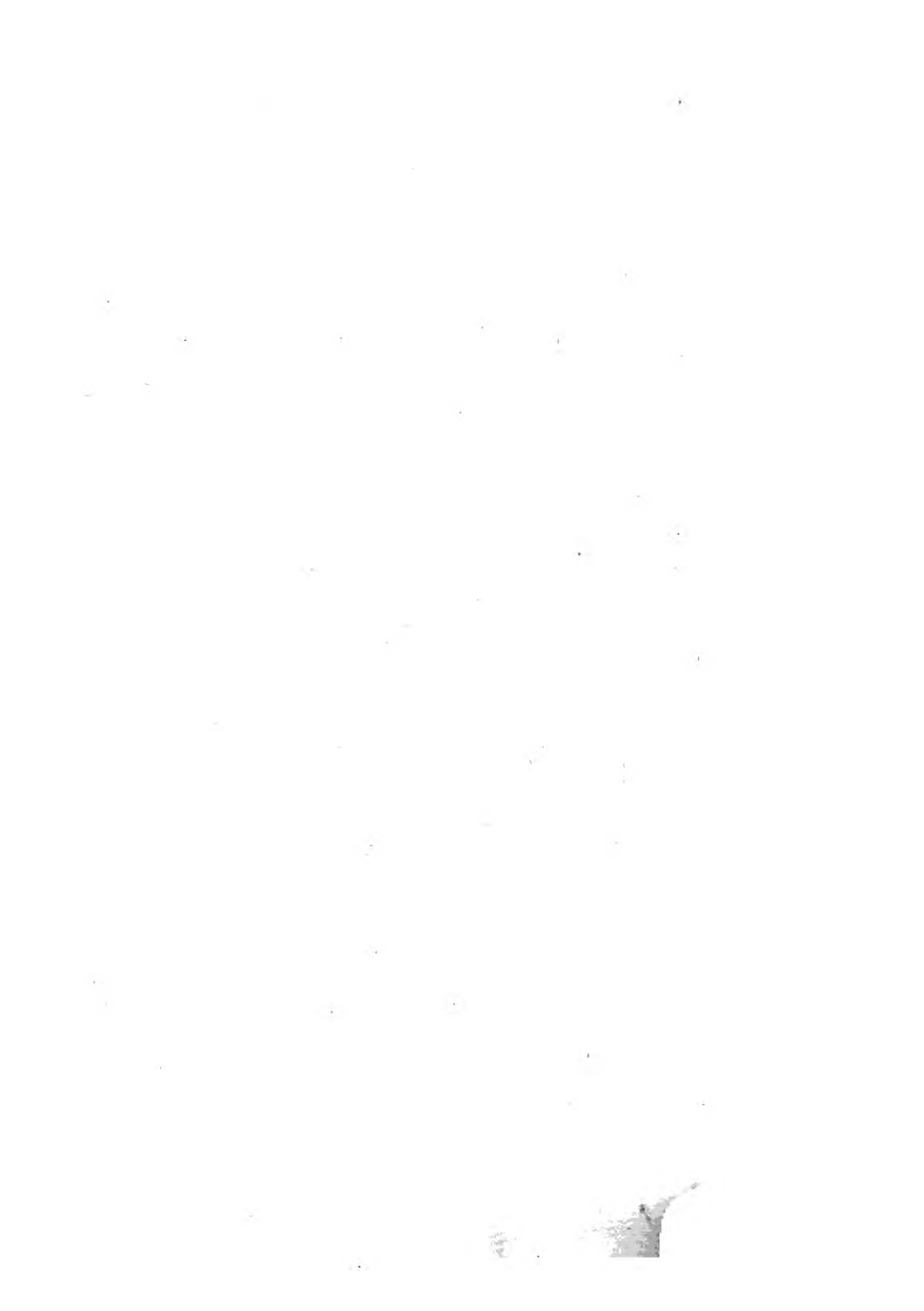
3. SCRIPTORES ROMANI, five Selecta ex Scriptoribus Romanis, viz. M. T. Cicerone, T. Livio, Corn. Tacito, C. Plinio, et Vell. Paterculo. Editio altera, *Etonæ* ; 1759, 8vo. Pretium, 5s.
4. HISTORIA GRÆCARUM et LATINARUM LITERARUM. J. Reinoldii, S. T. B. e B. Mariæ Etonenfis Regalis Collegii Socii, Differtatio. Accedit ΗΡΟΔΟΤΟΣ ὁ ΑΛΙΚΑΡΝΑΣΣΕΥΣ περὶ ΟΜΗΡΟΥ Γενεσιος, ΗΛΙΚΙΗΣ ἔ) Βιοτης. 4to. Pretium 5s. N. B. *Solummodo 250 Exemplaria excusa fuere.*
5. SCRIPTORUM ECCLESIASTICORUM HISTORIA LITERARIA ; a Christo nato usque ad Sæculum xiv. facili methodo digesta. Autore GULIELMO CAVE, S. T. P. Canonico Vindeforienfi. Cum APPENDICIBUS. Editio novissima, ab Autore ipsomet ante obitum recognita, et tertia fere parte auctior facta. OXONII, e Theatro Sheldoniano, 1737. 2 vol. folio. Pretium, 2l. 2s. 0.

N. B. The Learned are desired to take notice, that the Improvements and Additions made by the learned Author to this Edition, printed at the THEATRE in OXFORD, are greatly material, and make more than a fourth part of the whole Work : The present Edition has also received farther Improvement, by large and useful Notes, and other *Addenda*, by the late Reverend Dr. *Waterland*, under whose immediate Direction it was printed ; also by the Reverend Dr. *Chapman*, Dr. *Bishop*, Dr *Walker*, and other learned Gentlemen, who, for the Benefit of Learning, and from a due Regard to the Author, and this his most esteemed and learned Work, interested themselves in the present Publication.









DAWKINS COLLECTION



THIS WORK IS
PLACED ON LOAN IN THE LIBRARY
OF THE TAYLOR INSTITUTION BY
THE RECTOR AND FELLOWS OF
EXETER COLLEGE
OXFORD

