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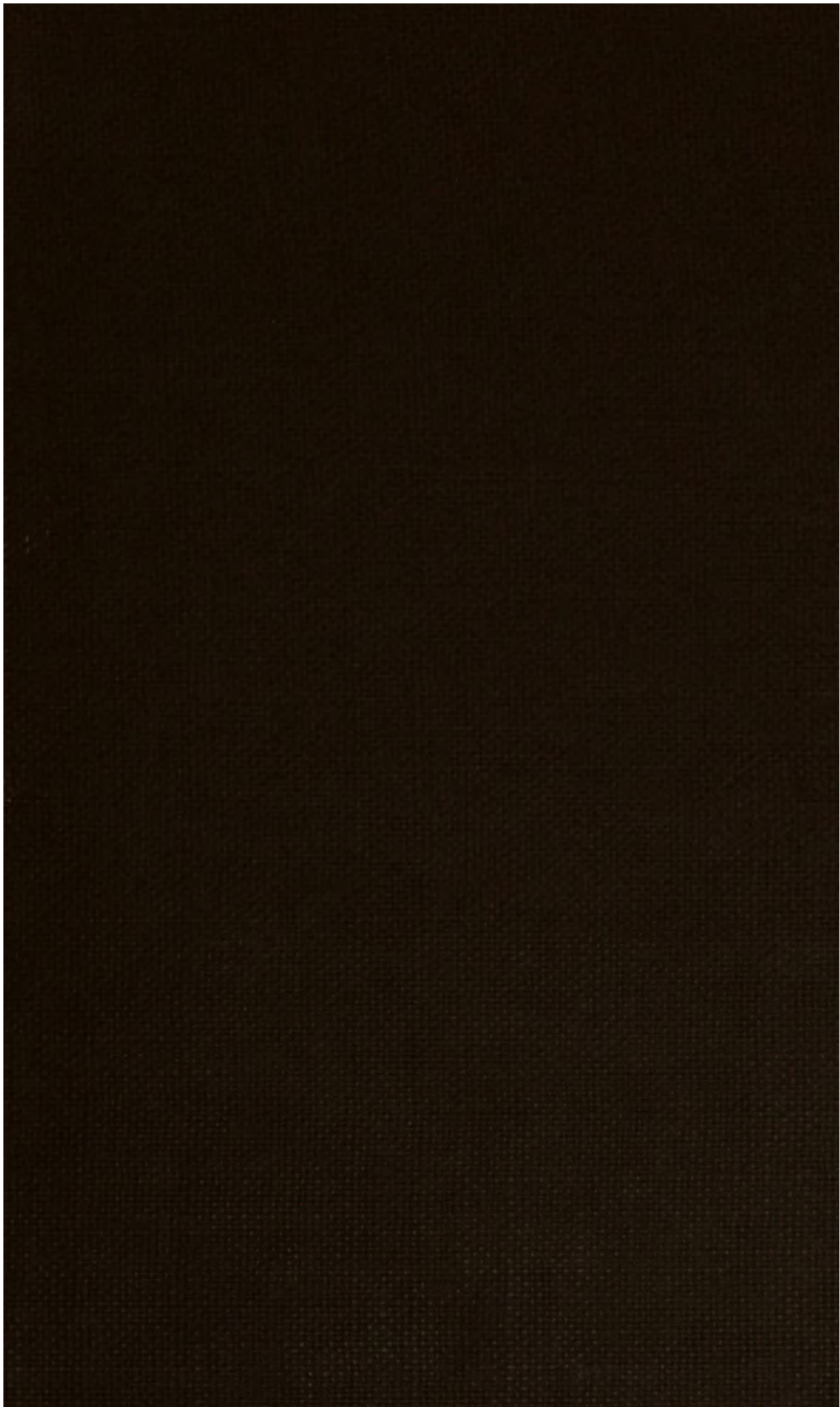
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# LATIN PROSODY

MADE EASY.

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THE THIRD EDITION,  
ENLARGED, MATERIALLY IMPROVED,

and accompanied with

THE POETIC TREATISE

OF

TERENTIANUS MAURUS,

*DE METRIS.*

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By JOHN CAREY, LL. D.

Classical, French, and English Teacher,

Author of "*Practical English Prosody and Versification*"—  
"*Introduction to English Composition and Elocution,*" &c. &c.

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LONDON.—1819.

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PATERNOSTER-ROW.



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Dedication of the Second Edition (A. D. 1808.)

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TO THE RIGHT HONORABLE  
**SPENCER PERCEVAL,**  
CHANCELLOR OF THE EXCHEQUER,  
&c. &c.

SIR,

ALTHOUGH that un-assuming and un-ostentatious Modesty, which forms a conspicuous feature in your private character, may condemn me for thus divulging those deeds which your right hand secretly performed without the knowledge of your left; I cannot consent to forego the present opportunity of publicly testifying my gratitude for the numerous favors you were pleased to heap on me during the three years that I visited your son\* as private tutor, either constantly in preparing him for Harrow school, or occasionally afterward during his vacations — favors, not limited to the cheerful payment of a generous remuneration for my visits, but extended to further instances of kindness in various forms, particularly to repeated acts of unsolicited Munificence — to additional Bounties, incalculably enhanced in value by a self-denying Delicacy in the mode of conferring them, which exalted you much higher in my estimation, than even the Bounties themselves, large and liberal as they were.

Accept, Sir, the only return in my power — the respectful, though un-authorized, dedication of this volume; and, with that mild, indulgent Benignity, which I have more than once experienced from you, excuse the freedom of this address, from,

Sir,

your much obliged,

and most obedient humble servant,

J. CAREY.

July 16,  
1808.

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\* The present Spencer Perceval, Esq. M.P. — (A. D. 1819.)

## PREFACE.

THE favorable reception given to the two former editions of this work — originally published under circumstances so very disadvantageous\* — has encouraged me to make considerable exertions in laboring to render this third edition still more worthy of the public attention; and I feel disposed to indulge the hope that my efforts have not been wholly unsuccessful.

I will not here enter into an enumeration of the corrections and improvements, but shall content myself with briefly noticing a few particulars, which require explanation.

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\* My first edition was suddenly undertaken on the casual suggestion of a friend, at a time when I only intended to print the "*Synoptic Tables*" (p. 364, &c.) for the use of gentlemen applying to me for aid in acquiring a knowledge of Prosody and Versification, which they had either neglected in the early period of their studies, or afterward forgotten; and, in *nine days* from the formation of the design, the whole of the manuscript was ready for the press, except the "*Analysis of the Hexameter*," which also, in its turn, was dispatched with equal haste. — It was, of course, all together, a crude and imperfect production: but I have since, by diligent study and exertion, remedied most, if not all, the principal defects of that hasty *novendial* performance; and made some further amendments in the *Latin rules*, originally copied (with occasional alterations) from the Grammar of the Jesuit *Alvarez*.

Throughout the whole of the work, to every verse (other than hexameter or pentameter) quoted as authority for quantity, I have annexed a Number, referring to the No. in the Appendix, under which the reader will find a description of such verse, and the mode of scanning it. In page 6, for example, the number 12, added to

Nunc mare, nunc siluæ . . . .

refers to No. 12 in the Appendix (page 245), where it will appear that the verse in question is an Archilochian Dactylic Trimeter Catalectic, consisting of two dactyls and a semifoot.

Should the reader ask, why I have quoted verses of less familiar kind, in many cases, where I might, with much less trouble to myself, have produced examples in Hexameter — my answer is, that many of those Hexameters, which are commonly admitted as proofs, afford *no proof*. For instance, the following line from Ovid, *Ibis*, 577 —

Utque nepōs Æthræ, Veneris periturus ob iram . . . .

furnishes no positive proof that the *OS* of *Nepos* is naturally long, since the *cæsura* would alone be sufficient to lengthen a short syllable in that position, as shown in page 162: and the same would be the case in any other Hexameter or Pentameter which might be quoted; because the syllable cannot, in either species of metre, stand in any other position than in a *cæsura*; whereas, to *prove* this or any other *final syllable* long, we must have it placed in a different situation, exempt from the influence of the *cæsura*, as in the following Trimeter Iambic of Seneca, where the syllable in question termi-



nates a foot, and thus affords positive proof of its real quantity, viz.

. . . Priami | *nēpōs* | Hectoreus, et letum oppetat.

For this reason it is, that I have taken the pains to collect so many verses of various metre, which should furnish, not merely undecisive and questionable *examples*, as the Hexameter above quoted from Ovid, but decisive *proofs*, as the Trimeter from Seneca: and, of such conclusive quotations, the reader will find a much greater number in this than in my former edition.

In different parts of the "*Analysis of the Hexameter*," some readers may perhaps be surprised to see so many examples quoted, where it might appear, at first sight, that a single one would be sufficient. It would have been lucky for me, if I had thought so in the outset, as I should have saved myself a great deal of labor; having, on many occasions, been obliged to run my eye over the entire works of half a dozen poets, in quest of a single line to answer my idea \*. But I wished (whether judiciously or otherwise, the reader must determine) to

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\* The reader will readily conceive this, when informed, that, instead of framing my observations from examples previously collected, I was obliged to proceed in inverse order. Not having, beforehand, either copied, or even marked in any poet, a single line for the purpose — but having, from my general acquaintance with the poets, already formed my taste, such as it is — I, on that occasion, tried, for each foot and each semifoot, every possible combination of syllables; and having thus, in each case, ascertained that which was most pleasing to my own ear, I then recurred either to memory or to books, for a verse to suit and exemplify such particular combination.

give examples, not simply of a Dactyl or a Spondee in a particular position, but of such Dactyl or Spondee preceded or followed by feet of diversified construction, the better to show the effect of every possible combination. — Had I the work to do over again, I should not be so laboriously minute.

In that "*Analysis*," wherever I say that such or such combination is pleasing or unpleasing, harmonious or inharmonious, I would not be understood to speak dictatorially, as attempting to prescribe laws to controul the reader's judgement. By those and similar expressions, I only mean that such is the effect produced on *my* ear: and I am far from commending the despotic arrogance of a French critic, in denouncing "*Woe*" to any man who should disrelish a particular verse which happened to please *his* fancy — "*Malheur à celui qui ne goûte pas la douceur de ce beau vers !*" — Like the corporeal taste, the intellectual also is widely different in different persons; nor would it perhaps be possible to find any two individuals upon earth, who should exactly agree in their taste of either corporeal or intellectual objects. As, in the former case, what is highly savoury to one palate, often proves disgusting to another, so, in the latter, a poetic combination which *I* approve, may be disapproved by some other critic — one which *I* condemn, may by *him* be admired: and this difference of sentiment is the more likely to exist, if we happen to differ in our mode of reading, with respect to accent and quantity\*. On

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\* In a Postscript to this Preface, I give some remarks on *reading by quantity*, and on *Horace's uniformity* in the structure of his Odes; to both which I invite my reader's attention.

such occasions, I am by no means desirous that any one of my readers should implicitly adopt mine in preference to the contrary opinion: I rather wish him to examine the poets for himself, and to form his own judgement, un-influenced by modern authority. Which way soever he may determine, my quotations will prove equally serviceable to him — being ready collected to his hand, and furnishing convenient materials, for whatever use he may choose to make of them.

For the gratification of those readers who may have a curiosity to see the various metres systematically treated by an ancient grammarian — himself no contemptible poet for the age in which he lived — I insert, at the end of my volume, the poetic treatise of the “*Centimetrous*” *Terentianus Maurus, de Metris* \*. But I regret to add, that I have not been able to give it as correct as I could wish. The text, in many places, appears to be corrupt; and I had no opportunity of amending it: for, although I had the use of four printed editions, they seem to have all emanated from one and the same source, with no other difference than some trifling typographic variations. I would, indeed, willingly have collated the text with that of one or more *ancient manuscripts*, if I had known of the existence of any, to which I could have had easy access. But, not enjoying the desired facility, I have contented myself with copying the printed text as I found it, without attempting to act the critic or emendator; except, that, in some three or four instances, I have (without altering the text) inserted, in Italics,

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\* “Centimeter Terentianus.” — *Sidon. Apollinaris*, 9, 261.

and between crotchets, what I supposed to have been the original words of the author.

I now conclude with a request, that any oversights or defects, discoverable in this third edition, may experience, from the Reader's lenity, the same indulgence as was shown to those of the two former.

*West Square,  
July 30, 1819,*

JOHN CAREY.

P. S. Having, in different parts of this volume, (particularly under the head of "*Cæsura*," sect. 46) touched upon the question, whether poetry should be read according to *accent*, in which we *may* be mistaken, or to *quantity*, in which we *cannot* err — and having pretty clearly expressed my own preference of the latter mode — I here beg leave to observe, that I would not be understood to condemn or censure those who use the former, although I think the observance of quantity to be attended with superior advantages, at least in *private* practice, whether admissible in public or not: for, if a student, in his solitary perusal of the poets, or in reading them under the direction of a teacher who is a good prosodian, accustom himself to pronounce every syllable with its due measure, the Latin prosody will be equally familiar to him as the common tones and accents of his native language: and, whenever afterward he may have



occasion to pronounce Latin in public, he cannot be guilty of those anti-prosodial mistakes which are sometimes committed by scholars who, disregarding the quantity, confine their attention to the accent alone. But still greater is the advantage to any person who ever intends to *write* Latin poetry: for his habit of reading will have previously tuned his ear to a nice and accurate discrimination of longs and shorts, without the drudgery of turning over the leaves of his "*Gradus* \*."

But, setting that consideration out of the question, I

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\* As an instance of the facility thence acquirable, I hope I may be excused for mentioning, that, in compiling my "*Clavis Metrico-Virgiliana*," my examination of the Eclogues, Georgics, and *Æneïs*, (amounting to near thirteen thousand lines) was accomplished in six hours and a half; in which time I marked (by underscoring the words) every poetic licence in those poems, with the exception of only one or two which casually escaped my rapid glance; as I afterward ascertained, in leisurely reading, as editor, the pages of the pocket Virgil of the "*Regent's*" edition — (that of 1818, containing the *Opuscula*.) And, although, to some readers who are not prosodians, it may appear hardly possible to examine, with metrical attention, *thirty-two* lines per minute, I conceive that the same task might be performed by any scholar who is well acquainted with quantity and metre, and makes them his guides in reading the poets; unless, perhaps, I am deceived by this circumstance, that my familiar acquaintance with Virgil may have enabled me, by the aid of memory, to glance more rapidly over his lines, than I otherwise could have done. Such, indeed, may have been the case; though, even if it was, I do not think that I should have found any considerable difference in a similar examination of a less familiar author,

would, on the score of propriety alone, recommend to the reader's attention a striking passage in *Valerius Maximus*, lib. 2, 6, where, speaking of the Lacedæmonians, he says "*Ejusdem civitatis exercitus non ante ad dimicandum descendere solebant, quam tibiæ concentu, et anapæsti pedis modulo, cohortationis calorem animo traxissent, vegeto et crebro ictûs sono strenue hostem invadere admoniti:*" to which may be added this of *Cicero* (*Tusc. Qu. 2, 16*) ..... "*Spartiatarum, quorum procedit Mora ad tibiam; nec adhibetur ulla sine anapæstis pedibus hortatio.*"

Here the *Anapæst* is described as a *martial* foot, and its efficacy attributed to the frequent and regular recurrence of the *Ictus*, which falls, of course, on its final syllable, as observed by Drs. Bentley and Clarke, the latter of whom, in a note on *Iliad A, 51*, thus expresses himself: "*Pes Anapæstus, qui, a syllabis brevibus incipiens, in longam desinit, graviolem in ultimâ syllabâ, quam pedum alius quivis, pronuntiandi Ictum accipit.*"

To exemplify this, I have recourse to a couple of English Anapæstics, as it would be difficult, if not impossible, to find any Greek or Latin examples, in which our modern accentuation would suffer the *Ictus* to fall in its proper place—

" In our cōn-|-try's defēnce, | let no dān-|-gers appāll!

" Let us gāl-|-lantly cōn-|-quer, or glō-|-riously fāll!"

and I deem it not unseasonable here to repeat (from my "*Practical English Prosody*") what I said on the subject of Anapæstics, before I had noticed the above quoted passages of *Val. Maximus* and *Cicero*, viz.

..... " If, like Tyrtæus of old, I had to  
" awake dormant valour with the voice of song, I would,

“ in preference to every other form of English metre,  
 “ choose the *Anapæstic* of four feet in couplets, which —  
 “ if *well* written, in *real* Anapæsts un-encumbered with  
 “ an undue weight of heavy syllables, and judiciously  
 “ aided by appropriate music — could hardly fail to  
 “ martialise even shivering cowards, and warm them into  
 “ heroes ; the brisk animating march of the verse having  
 “ the same effect on the soul, as the body experiences  
 “ from the quick lively step, which, by accelerating the  
 “ circulation of the blood, at once warms and dilates  
 “ the heart, and renders the warrior more prompt to  
 “ deeds of prowess.”

That our English Anapæstics possess such influence, will (I believe) hardly be denied by any man whose ear is attuned to harmony, or whose nerves vibrate to the notes of music : but what shall we say of the ancient Greek and Latin Anapæstics ? This, I presume, and this alone — that, when properly sounded in real Anapæsts, they, no doubt, were capable of producing the effect attributed to them by Valerius Maximus, and would still be capable of producing the same, if pronounced according to quantity, with the *Ictus* on the third syllable. But, if those Anapæsts be converted into *dactyls* (as they unavoidably must be) by a modern transfer of the accent from the third to the first syllable, they at once lose their energetic martial character, and become more fit to cool than to kindle the courage of the listening warrior.

The conclusion, to be hence drawn, is, that the Anapæstics were certainly intended to be pronounced according to *quantity* : and, if the Anapæstics, why not every other species of verse ? unless we can suppose that

two different systems of accentuation prevailed in the same language. — See, in pages 165 and 166 of this volume, the opinions of *Drs. Bentley and Clarke.*

*Metrical Uniformity in Odes.*

In pages 278 and 289, I have remarked that Horace was very observant of *uniformity* in the versification of his Odes: and I cannot better illustrate my idea of the probable cause and certain effect of that uniformity, than by another quotation from my “*Practical English Prosody and Versification.*”

“ To a songster who intends his verses for music, I  
 “ would say: Either take no liberties whatever in the  
 “ introduction of any other than the regular feet; or,  
 “ if, in the first stanza, you have any-where introduced a  
 “ trochee, a pyrrhic, or a spondee, by all means con-  
 “ trive, if possible, to have a similar foot in exactly the  
 “ correspondent part of the correspondent line in every  
 “ succeeding stanza. — From inattention to such minutiae,  
 “ trifling in appearance, but serious in their effects, the  
 “ consequence ensues, that we often hear those musical  
 “ flourishes, which, in the first instance, were happily  
 “ applied to grave, sonorous, emphatic syllables, after-  
 “ wards idly wasted on *A, The, Of, To, In, -ed,*  
 “ *-ing, &c.* while syllables of the former description are  
 “ stinted of their due emphasis, because they unluckily  
 “ happen to correspond with light un-emphatic syllables  
 “ in the first stanza.

“ Of the displeasing effect produced by that incon-  
 “ gruity, I have, in my own practice, found a striking  
 “ instance, on occasion of my undertaking, some years  
 “ since, to gratify a lady with a few songs to favorite



“ old tunes. In my first attempts, though my lines  
 “ were written in the same metre as the original, and  
 “ (whether good or bad in other respects) were metri-  
 “ cally correct, they did not at all accord with the  
 “ music. — On consideration, I discovered the cause to be  
 “ an accidental difference between the original verses  
 “ and my own, in the admission of irregular feet: and,  
 “ in short, I could not satisfy either the lady or myself,  
 “ until I had so modified my lines, as to make them  
 “ perfectly agree with the original, foot by foot, and  
 “ syllable by syllable.

“ To place this point in a clearer light, let us suppose  
 “ the first stanza of Pope’s *Universal Prayer* set to  
 “ music, and the subsequent stanzas sung to the same  
 “ tune: then, in these three corresponding lines of dif-  
 “ ferent stanzas —

“	<i>Fā</i> -	<i>-thēr</i>		<i>ōf</i>		all,		<i>īn</i>		ev’ry age ...	
“	Thou		<i>greāt</i>		<i>fīrst</i>		cause,		<i>leāst</i>		understood ...
“	<i>Tō</i>		<i>theē,</i>		whose		tem-		-ple		is all space ...

“ the notes admitting no distinction between long and  
 “ short syllables, between accented and un-accented —  
 “ we shall hear the corresponding syllables, *Fā* and *Tō*,  
 “ made exactly equal in musical importance, and the  
 “ same equality established between *-thēr*, *greāt*, and  
 “ *theē* — between *ōf* and *fīrst* — *īn* and *leāst*, &c.

“ Such discordance between the words and the music is  
 “ a very serious defect — an evil, which cannot possibly  
 “ be obviated by any thing short of perfect uniformity  
 “ in the corresponding feet and verses of the different  
 “ stanzas, unless the musical composer shall set the  
 “ entire piece to music, from beginning to end. — The  
 “ necessity of that uniformity seems to have been

“ forcibly felt by *Horace*, the most accomplished songster  
“ that ever tuned the Roman lyre: for, in all his Sap-  
“ phic effusions, which are pretty numerous, there occurs  
“ not one variation of a single syllable, though the  
“ Sapphic metre would admit some variations; and he  
“ has, with very few exceptions, observed the same  
“ uniform regularity in every other species of metre,  
“ throughout the entire four books of his *Odes*.”

## ADDENDA &amp; CORRIGENDA.

Page 8. Instead of the two lines, "*Quædam etenim,*" &c. insert,

*Multa etenim longis, ceu Dîus, Dîa, Thaïa,*  
*Quædam autem brevibus, veluti Symphonîa, gaudent :*  
*Quædam etiam variant, veluti Dîana, Dîana :*  
*Sic Chorëa atque Chorëa, simul Platëa atque Platëa.*

Page 11. After the line, "*Hunc Galatia vicens,*" &c. insert,  
 . . . Romulidæ sature, quid diâ pœmata narrent. (*Persius.*  
*Quâ brevis æquoreis Diâ feritur aquis. (Ovid.*

P. 14. line 6. After *Quôtus, Equûs*, add,  
 and the same is the case in those words, where *GU* and a following vowel are pronounced as one syllable, as in *Linguâ, Pinguë, Sanguis, Languör*; the latter vowel retaining its natural quantity, un-affected by its association with the *U*: e. gr.

*Et, quoniam deus ora movet, sequâr ora moventem. (Ovid.*

*Ardet abire fugâ, dulcesque relinquere terras. (Virgil.*

*Sepsit se tectis, rerumque reliquit habenas. (Virgil.*

*Te loquör absentem: te vox mea nominat unam. (Ovid.*

*Sed bene consuluit casto deus æquûs amori. (Ovid.*

*Hoc peperit misero garrula linguâ malum. (Tibullus.*

*Pinguë solum lassat: sed juvat ipse labor. (Martial.*

*Sanguis erit vobis maxima palma meus. (Propertius.*

*Et mihi perpetuus corpora languör habet. (Ovid.*

P. 23. Expunge the line of Ennius, *Auspicio regni . . .* &c. and transfer it to page 26, thus corrected, agreeably to D'Olivet's and Ernest's editions of *Cicero, de Div.* 1, 48, whence it is copied :

*Auspicio regni stabilitā SCamna solumque.*

P. 32. Instead of *Nec curo, utrum sis, &c.* read,  
*Nil nimium studeo, Cæsar, tibi velle placere,*  
*Nec scire, utrum sis albus an ātēr homo.* (*Catullus, 93.*

P. 40. To the note on *Connubium*, add the following quotations, which, with the reasons that I have there given, may be held sufficient to prove that the *NU* in *Connubium* is not, as Professor Heyne has asserted, always long :

*Prosper | cōnnūbī-| -o dies coruscat.* (38)

(*Sidon. Apoll. carm.* 14, 1.

. . . . *Illum | cōnnūbīō | rite jugarier.* (44)

(*Mart. Capella, 1, 4, 81.*

In this Anapæstic Monometer of *Ausonius* (*Profess.* 6, 40)

*Et connūbīūm —*

it might be alleged that the word was intended for three syllables by *synæresis*, viz. *Connub-yum*, (as *Princip-yum*, &c. noticed in page 173) to make the latter foot a spondee: wherefore I lay no stress on it, but leave it to the reader's judgement; though I myself undoubtingly consider the foot as an Anapæst.

P. 96. For *Amphit.* 4, 2, read *Amphit.* 4, 3, 33.

P. 99, note. For the references to *Martial*, 9, 96, and 11, 95, read 9, 97, and 11, 96.

P. 100. After the words, "*Doric nominative, Anchisas,*" add the following (from my "*Clavis Metrico-Virgiliana*")

..... of which we find the genitive *Αγχισσας* in *Homer, Iliad B, 819*, and elsewhere; the Dorians forming the genitive in *AO* from their own nominative in *AΣ*, as the Ionians their genitive in *EQ* from the nominative in *HΣ*.

P. 108. To the note on *Temerë*, add this trimeter from *Seneca, Hippol.* 1244:

Pondusque et artus *temerë* congestos date.

P. 148. Under the rule, "*Final IS and YS*," add,  
The preposition *Cis* likewise appears to be short, if we may judge from the quantity of *Citra* and *Citimys*.

P. 161. Expunge the line,  
*Disposita* quæ Sarmaticis custodia ripis,  
which I had quoted from a bad edition of Claudian. In Gesner's and Burmann's editions, the passage runs thus:

..... cuneosque recenset  
*Dispositos*: quæ Sarmaticis custodia ripis.

P. 172. After the line,

*Quatuor præcipitis Deus* . . . .

insert this line of Ennius, as given in D'Olivet's and Ernest's editions of *Cicero, de Div.* 1, 48, where it has been preserved:

*Cedunt de cælo ter quatuor corpora sancta* . . . .

and pronounce *quāt-wor*, to make a spondee.

P. 174, line 5. In consonance with the preceding correction, read

*Cedunt de cælo ter quatuor corpora sancta* —

and, for the note, read

Some editions have "*ter quatuor de cælo*."

P. 177. To the note on

*Debuerant fusos evoluisse meos*,

add the following quotations from *Seneca*:

*Tibi fila potius nostra nevisset Soror.* (*Hippol.* 660.

..... *Utinam ante manu*

*Grandæva suâ mea rupisset*

*Stamina Clotho* . . . (*Octavia*, 14.



P. 185. Expunge the remark and quotation tending to make the three syllables *I-o-ni* in *Ionio* all short: for, though the line might allowably be scanned with the fourth foot a tribrachys, and the fifth an iambus; yet the marked aversion of the tragic writers to an iambus in the fifth place (as noticed in page 259) should rather lead us to make the fourth foot an iambus, and the fifth an anapæst, thus:

Consistet æstûs un-|-da ãt ï-|-õniõ | seges . . .

In the same page, line 19. After "*furibunda*," supply the word "*latibula*," which accidentally dropped out in the printing.

P. 207, bottom. for *Georg. 2, 27*, read *Georg. 2, 97*.

P. 221, line 1. For *Suasse*, read *Suasset*.

P. 228. line 6. After the word "*Pyrrichius*," add; called also *Pariambus*.

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*Greek plural Datives in ASI and ISI, page 111.*

In compliance with the wishes of some friends, I here restore, from my first edition, the following *bagatelle*, which I had omitted in my second. It owed its casual origin to a dispute in a literary circle, on the propriety of using those Greek forms, and was intended as a more decided expression of the opinion which I had given in approbation of them.

Ecce! Venus, nymphis permixta *Britannisin*, orbe

Se movet, et facili ducit ab arte choros.

Nulla

Nulla sinus divæ substringit zona fluentes :

Arcta sinus stringit zona *Britanniasi*. \*

Terrigenam Venerem, Veneresque Britannidas esse,

Deceptus, qui non nôrit utrasque, putet.

At non decipitur, mundum qui perspicit omnem,

Jupiter, æthereâ desuper arce videns.

Advocat extemplo genitor Cythereian, aitque,

“ Cur tibi non solitum pectora ceston habent —

“ Coelestem ceston, cui vis invicta decusque,

“ Cui blandæ charites, cui lepor omnis inest ?”

Diva refert : “ Nunquam posthac mihi pectora cinget ;

“ Namque dedi nitidis ipsa *Britanniasi*.

“ Utque *Britanniadis* noster dedit ægida Mavors,

“ Et terrâ dominos jussit et esse mari ;

“ Nos quoque tradidimus divina *Britannisin* arma,

“ Cum cesto charitas, cumque lepore decus. —

“ Sic, quâcumque pedem tuleris, Hymenæus Amorque

“ Serta tibi, victrix nympa *Britanni*, parant.”

\* At the time when this trifle was penned, our British *Belles* commonly wore *girdles* or *sashes*.

# PROSODY.

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## SECT. I.

**P**ROSODY teaches the proper accent and length of syllables, and the right pronunciation of words.

The letters of the alphabet are divided into *Vowels* and *Consonants*.

The *Vowels* are six, viz. *A, E, I, O, U, Y*.

The remaining letters are *Consonants*, except *H*, which is generally considered as only a note of aspiration or breathing\*.

The *Consonants* are divided into *Mutes* and *Semivowels*.

The *Mutes* are eight, viz. *B, C, D, G, K, P, Q, T*.

The *Semivowels* are likewise eight, *F, L, M, N, R, S, X, Z*.

Of the *Semivowels*, four are called *Liquids*, viz. *L, M, N, R*; and

Two are *double letters*, viz. *X* and *Z*; the *X* being equal to *CS* or *KS* †, and the *Z* to *DS* or *TS* ‡.

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\* Some ancient grammarians considered *H* as a consonant, and ranked it with the semivowels. See Terentianus Maurus, de syll. 511.

† Likewise to *GS*, as in *Rexi, Junxi, Fixi*; and apparently also, by metathesis, to *SC*, as *Mixtum* for *misc'tum* or *miscitum*, like the English vulgarism, *Aks* or *ax*, for *ask*.

‡ And also to *SD*, as *Αδναζε* for *Αδναοδε*.



*Pronunciation of certain Letters.*

The *C* was pronounced hard before all the vowels indiscriminately \*. It sounded like *K* in every other word; but, in *Caius*, it was pronounced as *G* †, which was its original sound in all words, before the introduction of the *G* into the Roman alphabet ‡.

The *G* was, in every case, sounded hard, as in the English words, *Give, Get, &c.* §

The *J* was nothing more than the *I* less fully pronounced, though considered by some ancient grammarians as a kind of consonant ||. In words of Greek

\* Quintilian (1, 7) says, “*K quidem in nullis verbis utendum puto, nisi quæ significat, ut sola ponatur* (See the note on *K*); *cum sit C litera, quæ ad omnes vocales vim suam perferat.*” — Hence the easy transition from *Lociples, Documentum* (sounded *Lokiples, Dokimentum*) to *Locuples, Documentum, &c.*

† Terentianus Maurus (de Syll. 617) observes —

*Caius prænomen . . . C notatur, G sonat :*

and his authority is confirmed by the concurrent testimony of the Greek writers on Roman affairs, who uniformly spelled the name *Ταῖος*, agreeably to the original pronunciation of the *C*, as noticed above.

‡ Ausonius (quoted in my note on *K*) says . . . . “*Gammæ vice functa prius C;*” and an obvious proof of its primitive power occurs in *Neclego* and *Necotium*, which, through all the fluctuations of language, ever retained that original sound of the *C*, being pronounced *Neglego* and *Negotium*, till at length they came to be universally so written.

§ Hence the change of *Tegimentum* to *Tegumentum, &c.*

|| Ter. Maur. in one place calls it a consonant, elsewhere a vowel. Quintilian (1, 4) considers the *J* and *I* in *conJicio*, as the same vowel doubled. It probably was sounded by the

origin, the *I* is always a vowel, as *Iäson*, *Iäpetus*, *Iäspis*, *Iöcasta*, *Deianira*.

Colchida sic hospes quondam decepit *iäson*. (*Propertius*.)

Da veniam: præclara illic laudatur *iäspis*. (*Juvenal*.)

Impia, quid cessas, *Dēiänira*, mori? (*Ovid*.)

The *K* was sounded as in English, and originally used in all those words which were afterwards written with *C*. In process of time, it was supplanted by the *C*, and almost entirely banished from the language; being rarely used, except as a note of abbreviation, for *Kalendæ*, and the prænomen *Kæso* or *Cæso* \*.

Romans as it now is by the Germans in *Jahr*, *Jager*, *Jena*, &c. i. e. exactly like our initial *Y* in *Youth*, *Year*, *Yard*, viz. *Yahr*, *Yager*, *Yena* — so that *Jupiter*, *Jocus*, *Jaculum*, *Julius*, were pronounced *Yupiter*, *Yotus*, *Yaculum*, *Yulius*. Hence the easy derivation of *Julius* from *Iulus*, *Æneid*, 1, 292, and of *Janus* [*Ianus*, or *Eanus*] from the verb *Eo*, according to Cicero (N. D. 2, 27) “*Principem in sacrificando Janum esse voluerunt; quod ab Eundo nomen est deductum: ex quo transitiones perviæ Jani, foresque in liminibus profanarum ædium Januæ, nominantur:*” which passage, no doubt, was that alluded to in the following notice of Macrobius, (*Saturn*. 1, 9) “*Cornificius, Etymorum libro tertio, ‘Cicero,’ inquit, ‘non Janum, sed Eanum, nominat, ab Eundo.’* — See “*Position*,” sect. 5.

\* In unison with Quintilian (as quoted in my note on *C*), Terentianus Maurus (*De Syll*. 517) says —

*K, similiter otiosa cæteris sermonibus,*

*Tunc in usu est, quum Kalendas adnotamus, aut Kaput.*

*Sæpe Kæsones notabant hac vetusti literâ —*

and Ausonius (*Idyll*. 12)—

*Hæc tribus in Latio tantum addita nominibus, K,*

*Prævaluit postquam, Gammæ vice functa prius, C.*

to which may be added the testimony of Terentius Scaurus (*Putschii Gr. L.* 2252) “*K quidam supervacaneum esse*

The *M* and the *N*, terminating words or syllables, were pronounced with a slight nasal sound, as in the French words *Faim* and *Pain*, so as to be hardly, or not at all, distinguishable from each other. — From Cicero (Orator, 45) and Quintilian (8, 3) we learn that their sound was so nearly alike, as to create, in certain cases, a very awkward and indecorous ambiguity\*.

*literam judicaverunt, quoniam vice illius fungi C satis posset: sed retenta est, (ut quidam putant) quoniam notas quasdam significaret, ut Kæsonem, ut Kaput, et Kalumniam, et Kalendas. Hac tamen antiqui, in connexione syllabarum, ibi tantum utebantur, ubi A litera subjungenda erat.*" This latter remark, however, cannot refer to the early Romans, who had no other character than the *K*, to express the sound of *Kappa*, but to their successors, who, on the introduction of the *G*, substituted *C* for *K*; and who might not improperly be considered as ancients by Scaurus, who lived in the second century of our æra. — However that may be, his authority is confirmed by this of Probus (Putsch. 1487) "*K litera non scribitur, nisi ante A literam in principiis verborum, ut Kamænæ, Kaleo, Kareo, et talia.*"

\* See my remark on those passages, under "*Ecthlipsis*," sect. 50, and my etymology of *Congruo* and *Ingruo*, under "*Epenthesis*," sect. 56: to which add the following observation of Quintilian, (9, 4) "*Eadem illa litera [M], quoties ultima est, et vocalem verbi sequentis ita contingit, ut in eam transire possit, etiam si scribitur, tamen parum exprimitur; ut 'Multum ille,' et 'Quantum erat; adeo ut pæne cujusdam novæ literæ sonum reddat: neque enim eximitur, sed obscuratur; et tantum aliqua inter duas vocales velut nota est, ne ipsæ coëant*" — and this of Priscian (lib. 1) "*M obscurum in extremitate dictionis sonat, ut Templum; apertum in principio, ut Magnus; mediocre in mediis, ut Umbra.*" — These distinctions (nearly, if not altogether, un-intelligible to those readers who are acquainted only with the English pronuncia-



The *S*. — In many cases, the early Romans (like the modern French) did not pronounce the final *S*, unless the following word began with a vowel\*. About Cicero's time, it began to be pretty commonly sounded, (Orator, 48; Quintil. 8, 9) though not universally or necessarily; for Cicero himself, as well as his contemporaries Lucretius and Catullus, occasionally suppressed it in his poetry, as *Torru' dræa*, Phæn. 15; *Magnu' leo*, 49. (See further under "*Synalæphe*," sect. 49.) — Posterior to these, no Latin poet (none, at least, that has reached our time) ever suppressed the final *S*: not a single instance of its suppression occurs in Tibullus, Propertius, or any of their successors. — The initial *S* was likewise liable to be

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tion) will be perfectly clear and intelligible to those who speak French with the proper accent, and can distinctly pronounce the words, *Cadran*, *Compliment*, *Butin*, *Renom*, *Dindon*, *Parfum*, without adding to them the sound of an English *G*; an impropriety almost universally observable in persons who have not enjoyed good opportunities of acquiring the true French pronunciation; as may be witnessed, at our theatres, in the cry of "*Encore*," so frequently sounded with an English *G* between the *N* and the *C* — the sound improperly given to it, in his "*Pronouncing Dictionary*," by Mr. Walker, of whose numerous errors I have incidentally noticed a few in my "*Practical English Prosody and Versification*."

\* As in the following passage of Ennius, Ann. 7, 66 —

Ingenio quoi nulla malum sententia suadet †

Ut faceret facinus levis aut malu' ; doctu', fidelis,

Suavis homo, facundu', suo contentu', beatus,

Scitu', secunda loquens in tempore, commodu', verbûm

Paucûm, multa tenens antiqua, sepulta, vetusta.

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† More probably *sua'set*, i. e. *suasisset*. — "See *Syncope*," Sect. 56.

suppressed in pronunciation before the mutes *C, P, T*: but, from the practice of the poets, in every age of pure Latinity, its suppression appears to have been at all times optional, as shown in my remarks on the *initial S, X, and Z*, under "*Position*," Sect. 5.

The *U* was pronounced like our *OO* or broad *U*, as in *Fool, Rule\**, &c.; and the *V* was only the same vowel sounded as a single syllable in conjunction with the next vowel before or after it, as our *W* †.

### SECT. 2. — *Quantity of Syllables.*

Of *Syllables*, some are *short*, some *long*, and some *common*.

The *quantity* or length of syllables is marked as in the word *āmābō*, of which the first syllable is short, the second long, and the third common.

\* It was avowedly equivalent to the Greek *ΟΥ*: and, in like manner, the Italian *Pur*, the French *Pour*, and the English *Poor*, exactly agree in sound. — Hence the easy transition, in many words, from *O* to *U*, as *Virulentus* for *violentus*, *Vult* for *volt*, *Publicus* for *pop'licus*, &c.

† Hence *Si-lu-a*, *So-lu-o*, or *sil-va*, *sol-vo*, i. e. *sil-wa*, *sol-wo*.

Nunc mare, nunc silvæ... 12. (Horace.)

Nulla queat posthac nos soluisse dies. (Tibull.)

Hence also *A-wispex*, *aw'spex*, *auspex* — *Ca-wi-tum*, *caw'tum*, *cautum* — *La-wi-tum* (from *lavo*, *lavis*) *law'tum*, *lautum*. (See "*Syncope*" and "*Epenthesis*.") — Cicero relates (Div. 2, 40) that, when Crassus was setting out on the disastrous expedition in which he lost his life, the cry of "*Cauneas!*" uttered by a man selling Caunian figs, was considered as ominous; being equivalent to *Cave ne eas*, i. e. *Caw'n'eas*, as the words were probably sounded in the rapidity of ordinary speech. — (See further under "*Diphthongs*," sect. 4.)



A short syllable is rapidly pronounced, as *CI* in *Concīdo* (to *fall*), or as the middle syllable in the English word *Confident*.

A long syllable requires double the time in pronunciation, as *CI* in *Concīdo* (to *cut to pieces*), or as the second syllable in the English word *Confiding*.

A common syllable is that which may be pronounced either short or long at the option of the poet, as *italus* or *ītalus*, *Hymen* or *Hymen* \*, *Papyrus* or *Papȳrus*, *Pachynus* or *Pachȳnus*, *Abȳdos* or *Abȳdos*, *Vaticanus* or *Vatīcanus*, *Illius* or *Illius*, *Fuerimus* or *Fuerīmus*. (See Genitives in *IUS*, page 10, and *Rimus* Subjunctive, Sect. 29.)

Hinc Augustus agens *italos* in prœlia Cæsar. (Ving.)

*itala* nam tellus Græcia Major erat. (Ovid.)

Adfuit et sertis tempora vinctus *Hymen*. (Ovid.)

Et subito nostras *Hymen* cantatus ad aures. (Ovid.)

Σχοινὰ καὶ λεπτὴ σφιγγόμενον παπύρω. (Anthol.)

Perdite Niliacas, Musæ, mea damna, *papȳros*. (Mart.)

Eminet ad Zephyrum Lilybe, *Pachȳnusque* sub ortum.

(Priscian.)

Hesperiaë clades, et flebilis unda *Pachȳni*. (Lucan.)

Sestos ubi atque *Abȳdos* parvo sale discernuntur. (Avienus.)

Europamque Asiaë, Sestonque admovit *Abȳdo*. (Lucan.)

Redderet laudes tibi *Vatīcani*

Montis imago. 37. (Hor.)

*Vatīcana* bibas, si delectaris aceto. (Mart.)

\* Something similar may be observed in the English substantive *Record*, in which the quantity of the latter syllable varies, according as the accent is laid upon or removed from the former.

SECT. 3. — *Vowel before Vowel.*

*Vocalem breviant, aliâ subeunte, Latini. —*

*Produc (ni sequitur R) Fïo, et nomina quintæ,*

*Quæ geminos casus, E longo, assumit in EI.*

*Verum E corripunt Fidëique, Spëique, Rëique. —*

*IUS commune est genitivo — præter Alius,*

*Quod mediam extendit. — Pompëi, et talia, produc. —*

*Eheu protrahitur : sed Io variatur, et Ohe. —*

*Nomina Græcorum certâ sine lege vagantur :*

*Quædam etenim longis, ceu Dïa, Chorëa, Platëa,*

*Quænam etiam brevibus, veluti Symphonïa, gaudent.*

In words of Latin origin, a vowel is usually short, when immediately followed by a vowel or diphthong, as *Pÿer, Dëæ.*

*Consciã mens recti famæ mendaciã ridet. (Ovid.)*

*O pater, O patriæ cura salusque tÿæ ! (Ovid.)*

The same happens, though the first vowel be followed by *H*, or was originally long, as the adverb *Ne*, the particle *Dë*, and the middle syllable in *Audïvit*.

*Vellera sæpe eadem Tyrio medicantur àheno. (Ovid.)*

*Officium, nemo, qui reprëhendat, erit. (Ovid.)*

*Quæ minimis stipata cõhærent partibus arcte. (Lucret.)*

*Et redit ad nihilum, quod fuit ante nihil. (Corn. Gallus.)*

*Hos amplectitur ; hos dëosculatur. 38. (Martial.)*

*A mediã coelum regione dëhiscere cœpit. (Ovid.)*

*Audït et Triviæ longe lacus, audït amnis..... (Virg.)*

*Exceptions.*

1. The verb *Fio* has the *I* long, when not followed by *R*, as *Fïunt, Fïebam, Fïam.*

*Magnarum rerum fïunt exordia sæpe. (Lucret.)*

*Fient ista palam ; cupient et in Acta referri. (Juvenal.)*

But, when *R* follows, the *I* is usually short \*.

*Ne fieret primâ pes tuus udus aquâ.* (Ovid.

2. The genitives and datives singular of the fifth declension make *E* long before *I*.

*Non radii solis, neque lucida tela diēi.* (Lucret.

But it is found short in *Spēi*, and both long and short in *Rēi* † and *Fidēi*.

*Exstingue flammâs; neve te diræ spēi.....* 22. (Seneca.

*Curtæ nescio quid semper abest rēi.* 44. (Horace.

*Ipsius rēi rationem reddere possis.* (Lucret.

*Unum pectus habent, fidēique immobile vinculum.* (Manil.

...*Nec jacere indu manus, via quâ munita fidēi.* (Lucret.

*Ille vir haud magnâ cum re, sed plenu' fidēi.* (Ennius.

3. Genitives in *IUS* have the *I* long in prose ‡, though

\* Yet Terence makes it long —

*Injuriu est: nam, si esset unde id fieret....* 22. (*Ad.* 1, 2, 26. and Plautus likewise —

*Si in obserendo possint interfieri.....* 22. (*Trin.* 2, 4, 131.

*Postquam nos vidimus auro insidias fieri.* 22. (*Bacch.* 2, 3, 65.

*Neque unquam ludos tam festivos fieri.* 22. (*Casin.* 4, 1, 2.

*Pater curavit, uno ut fetu fieret.* 22. (*Amph.* 1, 2, 25.

But Prudentius, on the contrary, (*Pass. Cyp.* 59) has  
*Jamque tuum fieri mandas: fido Cyprianus alter.* 56.

† Lucretius furnishes five examples of *Rēi*, besides that in 4, 883, where it is not certain whether he intended *ipsiū' rēi*, or *ipsiūs* with *rei* a monosyllable, as in 3, 931. (See "*Synæresis*," Sect. 47.) — Plautus, too, (*Mil. Gl.* 2, 1, 25) has

*Magnai rēi publicai gratiâ.* 22.

These cases appear to have been anciently written both *e-i* and *ei-i*; which accounts for the variation in the quantity.

‡ *Quæ sunt spatio, sive quum syllaba.....longa corripitur, ut "Unius ob noxam et furias," extra carmen non deprehendas.* Quintil. 1, 5.

in poetry it is common\*, as *Unius* or *Unūs*, *Illius* or *Illūs*, except *Alius*, which (being formed by crasis from *alius*) is always long.

*Illius* et nitido stillent unguenta capillo. (Tibull.

*Illius* puro destillent tempora nardo. (Tibull.

*Unius* ob noxam et furias Ajacis, Oilei. (Virg.

Si non *unius*, quæso, miserere duorum. (Propert.

Arcanum nec tu scrutaberis *ullius* unquam. (Hor.

*Nullius*que larem, nullos adit illa penates. (Germanicus.

Parsque meæ poenæ *totius* instar erit. (Ovid.

Excipiam medius *totius* vulnera belli. (Lucan.

Tu potes *alterius* studiis hæere Minervæ. (Claud.

Mox dum *alterius* obligurrias bona, 22. (Ennius, sat. 6.

4. Such proper names as *Caius*, *Pompeius*, *Vulteius* (supposed to have been originally written with a diphthong, *Cai-ius*, *Pompei-ius*, *Vultei-ius*), as likewise *Graius*, *Keius*, &c. have the *A* or *E* long before the *I*: the *A* also is long in the antique genitives, *Aulāi*, *Terrāi*, &c. *Pervigil in plumâ Cāius*, ecce, jacet. (Martial.

\* Vossius (Art. Gram. 2, 13) considered *Solius* and *Utrius* as always long, but was unable to produce any example. I do not recollect to have ever observed either of them so, and should be so glad to see an example quoted from any good author. Terence has *Solius* short,

..... *Sōliū'* solliciti sint causā, ut me unum expleant.

*Heaut.* 1, 1, 77.

Horace, epist. 1, 17, 15, and Cornelius Gallus, epig. 2, 3, have *Utrius* short; and its compound *Utriusque* occurs short in Horace, Od. 3, 8, 5—Phædrus, 3, 10—Seneca, Thyest. 714—Martial, Spect. 13—Avienus, orb. desc. 1423, &c.—*Totius* is short in Catullus, 17, and Lucretius, 6, 652.—*Alterius* is three times long in Terent. Maurus, de syllab. 1072, de metr. 32, and 464.



Accipe, *Pompēi*, deductum carmen ab illo..... (Ovid.

Dives equūm, dives *pictāi* vestis, et auri. (Virgil.

Illa domus princeps Trojani *Grāiā* belli. (Manilius.

Fortē super portæ dux *Vēiūs* adstitit arcem. (Propert.

5. In *Ohe*, *Io* (whether interjection or proper name), and in *Diana*, the first syllable is common: in *ēheu* it is long.

*ōhe!* jam satis est, *ōhe*, libelle! 38. (Martial.

Rursus, *īo*, magnos clamat tibi Roma triumphos. (Mart.

Quāque ferebatur ductor Sidonius, “*īo*”

Conclamant ..... (Sil. Ital.

*Io*, versa caput, primos mugiverat annos. (Propert.

Quæ tibi causa fugæ? quid, *Io*, freta longa pererras?

(Ovid.

Experta est numen moriens utriusque *Dianæ*. (Martial.

Juno, Vesta, Ceres, *Diana*, Minerva, Venus, Mars,

Mercurius, Jovi', Neptunus, Vulcanus, Apollo. (Ennius.

6. In many Greek words, a vowel is long, though immediately followed by another, as *āēr*, *Achāia*, *Achelōus*, *Orīon*\*, *āonides*, *Lāērtes*, *Lāodice* and other words compounded with *λαος*, *Latōus*, *Enjō*, *Panchāia*, *Thrēicius*, *Tājgetus*, *Trōas*, *Trōiūs*, *Galatīa*, &c.

Gurgite sidereo subterluit *Orīona*. (Claudian.

Erubuit Mavors, aversaque risit *Enjō*. (Claudian.

Hunc *Galatīa* † vīgens ausa est incessere bello. (Stattius.

7. Those words which are written in Greek with the diphthong *EI*, and in Latin with a single *E* or *I*, have

\* So every-where in Homer, Hesiod, and Aratus; while Anacreon makes the penultima short, viz.

Τι στρυγον Ωρῶνα;

† Hence, let us say, the Epistle of St. Paul to the *Galātī-ans*, not *Galā-tians*.



that *E* or *I* long, as *Ænēas* \*, *Musēum*, *Darīus*, *Thalīa*, *Clio*, *Elegia*, *Orēades*, &c.

Nec mihi sunt visæ *Clio* *Cliusque* sorores. (Ovid.)

..... Detineat, cultis aut *Elegia* comis. (Martial.)

Et *panacēa* potens, et *Thessala* *centaurēa*. (Lucan.)

8. Most adjectives in *EUS*, formed from Greek proper names, have the *E* long; and it continues so, when resolved into *EI* †. — (See “*Diæresis*,” Sect. 48.)

*Eumenidum* vidit vultus *Pelopēus* *Orestes*, (Lucan.)

*Oppida* semoto *Pelopēlā* marte vigerent. (Claudian.)

Jamque fretum *Minyæ* *Pagasēa* puppe secabant. (Ovid.)

.... Spargat: et *Œbalium* *Pagasēā* puppis alumnum.... (V. Flaccus.)

*Laudata* est oculis quod *Cytherēa* meis. (Sabinus.)

*Exigit* indicii memorem *Cytherēia* pœnam. (Ovid.)

In imitation of the Greeks, we see, in Statius, the adjective *Tiberēus*.

9. Names of towns, temples, or monuments, in *EA*, *IA*, or *EUM*, formed, in the Greek manner, from the proper names of persons, most commonly have the penul-

\* With respect to *Æneas*, see “*Epenthesis*,” Sect. 56.

† Being originally a diphthong in the Greek. But those which contain a trochee ( ~ ) in the two syllables immediately preceding the penultima, were, both in Greek and Latin, most frequently (but not always) formed with the penultima short, for the sake of furnishing a convenient dactyl, as *Hēctō-rēus*, *Nēstō-rēus*, *Agēnō-rēus*, *Antēnō-rēus*, &c.

*Herculēam* *Sparten*, *Nestorēamque* *Pylon*. (Sabinus.)

*Quidquid* *Agenorēo* *Tyros* improba cogit † *aheno*. (Martial.)

*Atque* *Antenorēi* *dispergitur* *unda* *Timavi*. (Lucan.)

*Dædalēum* *lino* *quum* *duce* *rexit* *iter*. (Propert.)

*Jam* *Dædalēo* *tutior* *Icaro*.... 55. (Horace.)

‡ Perhaps we ought to read *Coxit*, as in *Persius*, Sat. 2, 65.

tima long, as *Laodicæa, Apamiæa, Cæsariæa, Alexandria, Antiochiæa, Mausolæum* \*.

Terrarum mediis *Apamiæa* moenia clara. (Priscian.)

Noxia *Alexandriæa* †, dolis aptissima tellus. (Propert.)

Tertia Phœbeæ lauri domus *Antiochiæa*. (Auson.)

Jam vicina jubent nos vivere *Mausolæa*. (Martial.)

10. *Academia, Choreia, Platea, Malea*, have the penultima common.

In Latium spretis *Academiæa* migrat Athenis. (Claud.)

Atque *Academiæa* celebratam nomine villam. (Laurea Tull.)

Protinus et nudâ choræas imitabere surâ. (Propert.)

Exercent varias naturæ lege choræas. (Manilius.)

Puræ sunt *platæa*, nihil ut meditantibus obstat. (Hor.)

Aspice! per bifidas plebs Romula funditur *platæas*. 56.

(Prudent.)

*Ionioque* mari, *Malææque* sequacibus undis. (Virg.)

Et ratibus longæ flexus donare *Malæa*. (Lucan.)

11. Greek *genitives* and *accusatives* from *nominatives* in *EUS* have the penultima short according to the common dialect, long according to the Ionic.

*Tydæos* illa dies: illum fugiuntque tremuntque. (Stattius.)

Excitor; et summâ *Thesæa* voce voco. (Ovid.)

... Regula. *Cephæos* vestigia balteus ambit. (Germanicus.)

*Ilionæa* petit dextrâ, lævâque Serestum. (Virgil.)

SECT. 4. — *Diphthongs.*

*Diphthongus* longa est in *Græcis* atque *Latinis*. —

*Præ brevia, si compositum vocalibus anteit.*

A *Diphthong* consists of two vowels pronounced toge-

\* In fact, they are only adjectives, agreeing, the feminines with *πόλις* — *urbs* — the neuters with *μνημείον* — *ἱερόν* — *monimentum* — *templum*.

† As we find, for this passage, the various reading, *Alexandrina*, see Horace's *Alexandriæa supplex*, *Od.* 4, 14, 35.

ther in one syllable, as the *au*, *eu*, *æ* and *œ*, in *Aurum*, *Euge*, *Musæ*, *Æstrum*. But *UA*, *UE*, *UI*, *UO*, *UU*, after *Q*, are not considered as diphthongs falling under this rule: and, in such combinations, the latter vowel, if naturally short, remains so; as *Quäter*, *Quëror*, *Quibus*, *Quötus*, *Equüs*.

A diphthong is long, whether in a Greek or Latin word, as *Mæonides*, *Melibæus*, *Præmium*, *Cœlum*, *Lāus*, *Grāius* and *Cāius*, dissyllabics, *Pompēius*, *Proculēius*, &c.

En Priamus: sunt hîc etiam sua *præmia laudi*. (*Virg.*)

Quis *cœlum* terris non misceat, et mare *cælo*? (*Juven.*)

Scis, *Protēu*, scis ipse; neque est te fallere quidquam.

(*Virg.*)

Spargit aquâ captos lustrali *Grāia* sacerdos. (*Ovid.*)

‘Quis tu?’ — ‘*Cāius*,’ ait. — ‘Vivisne?’ &c. (*Ausonius.*)

Haud procul est imâ *Pompēi* nomen arenâ. (*Lucan.*)

Hinc *Pompēi* manent veteris monumenta triumphî.

(*Manil.*)

*Plebēæ* Deciorum animæ, *Plebēia* fuerunt . . . (*Juven.*)

*Note.* — We may suppose a *latent* or *virtual* diphthong in every syllable formed from two syllables by *crasis*\*; and every such syllable is long, as *Julî* from *Julii* and *Julie* — *Dēmo* and *Prōmo* from *de-emo* and *pro-emo* — *Dēbeo* from *dehibeo* or *de-habeo* — the genitive and dative *Manūs* and *Manū* from *manuis* and *manui* † — *Jūcundus*, *Jūnius*,

\* But not by elision or syncope alone, as *ant’ëat*, *sem’ăni-  
mis*, *magn’ôpere*, *vindem’itor*, &c. &c. (See *Syncope*, § 56.)

. . . *Desine*: nec *cursus antëät* illa tuos. (*Ovid.*)

*Semănimesque* micant *digiti*, *ferrumque* retractant. (*Virgil.*)

*Magnôpere* a verâ lapsi *ratione* videntur. (*Lucretius.*)

*Carpebat* raras *serus vindemitor* uvas. (*Seneca.*)

† It will thus be easy to account for the quantity of many syllables, according to the doctrine of Vossius and Busby, viz. *manÿë*, *manū* — *manÿës*, *manūs* — *rëibus*, *rëbus* — *amăis*, *amās* — *amăë*, *amā* — *audÿis*, *audÿis* — *audÿë*, *audÿi*, &c. — See *Te-*



*Jūpiter*, from *Jūvicundus*, *Juvenius*, *Jovis pater*\*. — (See *Supines*, Sections 14 and 15, and *Synæresis*, Sect. 47, Notes 1 and 4.)

*Julī* bibliotheca Martialis. 38. (Martial.

*Julī* Flore, quibus terrarum militet oris . . . . (Horace.

Turbine flectit iter, portūque refertur amico. (V. Flaccus.

O dulci *jūcunda* viro, *jūcunda* parenti ! (Catullus.

. . . . *Jūnius*, a juvenum nomine dictus, habet. Ovid.

*Exception.* — *Præ*, immediately before a vowel in a compound word, is generally short †.

Stipitibus duris agitur, sudibusque *præustis* †. (Virgil.

Jamque novi *præeunt* fasces, nova purpura fulget. (Claud.

Quos ubi viderunt, *præacutæ* cuspidis hastas . . . . (Ovid.

. . . Incidunt : *præalta* securibu' cædunt. (Ennius.

rence, Heaut. 2, 3, 46 — Vossius de Anal. 2, 17 — and Busby's Paradigms.

\* That is to say, *jūWicundus*, *jūW'cundus* — *JūWēnius*, *JūW'nus* — (See *Synæresis*, Sect. 47.) — And from the nominative *Jovis* (quoted in page 11), *JōW'ī*, *JōW'*, *Jū*, as from *bovibus* or *bōW'ibus*, *bōW'bus*, *būbus*. See "Increment," § 16.

† In like manner, Ovid and Seneca make the diphthong short in *Mæotis*, though it is usually long —

Longior antiquis visa *Mæotis* hiems. (Ovid, *Trist.* 3, 12, 2.

. . . Arva mutantes ; quasque *Mæotis*. . . . 5 B. (Senec. *Œdip.* 474.

‡ In fact, the *Præ* being originally *prai* or *prae*, these words become *pra'ustis*, *pra'eunt*, &c. the latter of the two vowels being tacitly elided, as the entire diphthong is by Catullus, *Nupt. Pel.* 120,

Omnibus his Thesei dulcem *præoptârit* amorem — for which, however, some editions give *præferret*.

Statius (*Theb.* 6, 519) and Sidonius Apollinaris (*carm.* 23) preserve the *Æ* long —

. . . cum vacuus domino *præiret* Arion. (Statius.

*Præesse* officiis tuis solebat. 38. (*Sid. Ap.* . . . . respecting which, see the remark under *Phalæcian*, No. 38.

*Note.* — Greek proper names in EUS (genitive EOS) as *Typhœus*\*, always have the EU a diphthong, or one long syllable, in the original; and the Latin poets accordingly made the EU a diphthong, with very few exceptions, for which see *Diæresis* (Sect. 48). Wherefore, although the Romans sometimes inflected these names after the forms of the second declension (which supposes the EUS to have been considered as two short syllables), I do not conceive that we ought in any case to pronounce it otherwise than as one long, unless compelled by unavoidable necessity.

Parvo dilexit spatio Minoïda *Theseūs*. (Propertius.

Auditus superis, auditus Manibus *Orpheūs*. (Silius.

Conditus Inarimes æternâ mole *Typhœūs*. (Lucan.

2. *YI* is also a diphthong in Greek names such as *Orithyia*, *Ilithyia*, *Harpÿia*, *Agyieus* †, &c.

*Μαίρα, και Ωρειθυια, εϋπλοκαμος τ' Αμαθεια.* (Homer.

Hinc *Orithÿiam* Boreas rapuisse puellam  
Dicitur. (Priscian, *Perieg.* 426.

Et patrio insontes *Harpÿias* pellere regno. (Virgil.

Lenis *Ilithÿia*, tuere matres. 37. (Horace.

Lævis *Agyieu*. 13. (Horace.

\* This name being often misprinted *Typhæus*, it may be well to observe, that the *pho* is a distinct long syllable — an *O-mega* in the Greek *Τυφωεύς*, as in *Homer*, II. B. 782, 783, and *Hymn.* in *Apoll.* 367; with *Hesiod*, *Theog.* 821, 869. — In Latin, too, the *pho* is invariably a distinct long syllable, as in the two following examples; to which may be added four others, quoted in my "*Clavis Metrico-Virgiliana*," — *Georg.* 1, 279.

Huc quoque terrigenam venisse *Typhōëä* narrat. (Ovid.

Æthereas ausum sperare *Typhōëä* sedes. (Ovid.

† The original being *YI*, which can as easily be sounded in one syllable, as *UI* in the French monosyllables *Lui*, *Nui*, &c. — For an exception, see *Diæresis*, Sect. 48.



SECT. 5. — *Position.*

*Vocalis longa est, si consona bina sequatur,  
Aut duplex, aut I vocalibus interjectum.*

A vowel is long by *position*, when it immediately precedes two consonants, or one double consonant (*X* or *Z*), or is immediately followed by the letter *J*, as in *mājor*, *pējor*, *hūjus*, *cūjus* \*.

Quis furor ēst atram bēllis arcēssere mōrtem! (*Tibullus.*  
At nobis, *Pāx* alma, veni, spicamque teneto. (*Tibull.*  
It Sthenelus, quālem Mavortia vidit *Amāzon.* (*V. Flac.*  
Atque, a fine trahens titulum, memoratur *horizon.* (*Manil.*  
Rara juvant: primis sic *mājor* gratia pomis. (*Martial.*  
Causa patrociniō non bona *pējor* erit. (*Ovid.*

*Exception.* — *Bijugus*, and other such compounds of *jugum*, have the *I* short before the *J* †.

Interea *bijugis* infert se *Leucagus* albis. (*Virg.*

\* In fact, the *J* (or *I*) makes a diphthong with the preceding vowel, viz. *mai-or*, *pei-or* — and so in *Mai-a*, *Mai-us*, *Bai-æ*, *Troi-a*, *Ai-ax*, *ai-unt*, *Cai-eta*, *Cai-us* and *Grai-us* dissyllabics, &c. As for *hujus* and *cujus*, they were (like *illius*) originally trisyllabics: the former was *hu-i-us*, of which the first two syllables gradually coalesced into one by a synæresis very easy of pronunciation to a Frenchman. In like manner, from *qui-i-us*, *quo-i-us*, *cu-i-us*, came at length the dissyllabic *cui-us* or *cujus*.

† The cause of that seeming difference is simply this, that the word, which in England we pronounce *jugum*, is in reality *i-ūgum* or *yugum*, as the Germans in fact at this day pronounce it — and, in the meeting of the two vowels in composition, the former is tacitly elided, leaving the words *b'iūgus*, *quadr'iūgus*, as *sem'hiantē* (*Catullus*, 61, 220) for *semihiantē*, &c. — See *Syncope*, Sect. 56.

Centum *quadrĭjugos* agitabo ad flumina currus. (*Virg.*)

*Note.* — The position equally produces its effect on a syllable naturally short, as in *rā-ptum*, *tē-ctum*, *dō-ctum* \*, *rejicio* †.

Egreditur, famuli *rāptos* indutus amictus. (*Lucan.*)

*Rējice* succinctos operoso stamine fusos. (*Ovid.*)

2. The effect is the same, when one of the consonants stands at the end of a word, and the other at the beginning of the word following.

Tolle moras; semp̄r nocuīt differre paratis. (*Lucan.*)

3. If the two consonants, or double letter, stand at the beginning of the following word, the vowel may be made long; though not necessarily.

Ferte citi ferrum; date *telā*; SCandite muros. (*Virgil.*)

Post, ubi proceris generosā STirpibus arbor . . . . (*Gratius.*)

4. But *H* is not, in any of the foregoing respects, to

\* Originally *rā-pitum*, *tē-gitum*, *dō-citum*: whence we see the propriety of dividing the syllables as above, *ra-ptum*, *te-ctum*, *do-ctum*, and, in like manner, *re-xi*, *la-psus*, &c., agreeably to the Roman practice, noticed by *Terentianus* (*de Syll.* 984) and other ancient writers.

† In *rējicio*, the *J* unites with the *E* in *RE* to form a diphthong, *rēy-icio*: for, when *J* stands at the beginning of a word, it has not the power of lengthening the final syllable of the preceding word, as

*Carā Jovis* conjux. (*Virg.*) *Si mihi* Jupiter auctor. (*Virg.*)

*Præcipitarē* jubent. (*Virg.*) *Vidi egō* jam juvenem. (*Tib.*)

So in *jurē jurando*, (*Seneca*, *Troad.* 612)

*Fidem alligavit jurē* jurando suam (22) —

and in *Phædrus*, 1, 8, the *RE* continues short, not uniting with the *J*, since *jure jurando* is not properly a compound, but two distinct words, as

Quid tibi nunc prodest *jurandi* formula *juris*? (*Ov. Ep.* 21, 133.)

. . . . fraudem *jure* tueri *Jurando*. (*Juvenal.* 13, 201.)

Sanctiora adigis *juranda* jura. (*Pacuvius*, fr. 393.)

be deemed a consonant. Joined with any one of the consonants, either in the beginning or middle or end of a word, it has not the power of lengthening a preceding short vowel: even with two consonants (i. e. a mute and liquid in the same syllable — *See the following section*) it may stand after a vowel remaining short; and, when placed, without a consonant, at the beginning of a word, it does not, like a consonant, save the final vowel of the preceding word from elision\*.

Illic Pellæi proles vesană Philippi. (Lucan.

Cernitur egregius lapis hic, cui nomen āchates. (Priscian.

Hic Păphias myrtos, hic purpureas amēthystos. . . . (Ovid.

Sardonŷchas verges mensâ quæsivit in omni. (Martial.

Arbōr habet frondes, pabula semp̄r humus. (Ovid.

Cum furor haud dubius, cum sit manifestă phrenesis.

(Juven.

Ferreus ærato neu catăphractus equo. (Propert.

*Initial S, X, and Z.*

Respecting the initial *SC, SP, ST* †, Terentianus observes (de Syllabis, 783) that, *if followed by a long vowel,*

\* In such instances as this of Virgil, *Æn.* 1, 20,

. . . Posthabitâ coluisse Samō. *Hic illius arma* —

it is not the *H* that saves the preceding vowel. The *cæsura* (even without so remarkable a *pause* in the sense) is alone sufficient, as in Catullus, 64, 11 —

Quâ rex tempestate novō auctus hymenæo . . . .

See further under *Cæsura*, Sect. 46.

† It is worthy of remark, that, in compound words, we find short vowels invariably made long before these coupled consonants, as *rēscindo, rēspuo, rēstinguo, antīsto, antīstes, dentīscalpium, &c.* as

Herculis antīstare autem si facta putabis. (Lucret.

Bis senos triplices, et dentīscalpia centum. (Martial.

they have the power of lengthening a preceding short final vowel, as in the subjoined example which he gives—

*Antē STēsichorum vatem natura creavit —*

but that, *if followed by a short vowel*, they have *not* the power of lengthening a preceding vowel. This, however, is a chimerical distinction, wholly unwarranted by the practice of the poets.

The learned Mr. Burgess, in his valuable edition of Dawes's "*Miscellanea Critica*" (p. 347), has shown himself much better acquainted with the nature of the subject. Without regarding the quantity of the *following* syllable, he lays down the rule, that the preceding short syllable, *if it terminate a foot*, may remain short; which is certainly true; but that, *if it do not terminate a foot*\*, it becomes long, except "*in scriptis comicis, iisque quæ sermoni propiora sunt*:" and this, too, is pretty generally the case. But, as it will presently appear, by eight examples † from Ennius, Lucretius, Tibullus, Horace, and Cornelius Gallus ‡, that a short final vowel, though *not* terminating a foot, was allowed to remain short before *two*, and even *three*, consonants; I presume we may safely venture to simplify and generalise the rule, by saying, that

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\* This being differently expressed by Mr. Burgess, I here give his own words — "*Quotiescumque ultima, quæ brevis sit, vocabuli præcedentis partem ejusdem cum ST, SP, SC, &c. pedis constituat, toties eam esse longam, nisi in scriptis comicis, iisque quæ sermoni propiora sunt.*"

† Those marked with the ☞

‡ The quotations from the questionable fragments, attributed to Gallus, would, by themselves, be of slender authority, but may be allowed to have some weight, in conjunction with the other examples.



the initial SC\*, SP, ST, (with or without the addition of a third consonant, as SC*R*ipta, &c.) have exactly the same power over a preceding short final vowel, as a mute and liquid have over a preceding short vowel in the body of a word — that is to say, that the vowel in question may, in every case, either remain short, or be made long, at the poet's option.

The authorities, which I shall presently adduce, are (I believe) sufficient to establish this rule: but, first, let us hear a few words from Priscian, Libb. 1, & 2 †. — “*S ante mutam positá, inveniuntur duo verba, quæ geminant syllabam in præterito, Sto, Steti, Spondeo, Spopondi . . . Nec sine ratione, S ante mutam positá, invenitur geminatum verbum, cum S amittat vim suam plerumque sic posita ante mutam: unde nec in secundâ syllabâ repetitur.*” —

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\* SQ is, in this respect, equal to SC, as will appear in the sequel.

† On considering these passages, together with the poetic authorities which I shall presently quote, and my remarks on the suppression of the initial and final S in Sections 50 and 55, the reader will, of course, conclude, that, where we find a final vowel short before SC, SP, ST, the initial S was wholly suppressed in pronunciation; but that, where the preceding short vowel is made long, the S received its fullest sound, to produce the effect of lengthening such vowel by its position before two consonants. Yet, as our modern pronunciation does not allow the suppression of the S, I recommend to the youthful versifier, *never* (unless compelled by unavoidable necessity) to place a short final vowel before any of those combinations of consonants, or before X or Z: for, whether he choose to lengthen such vowel or to preserve it short, the effect will not, with our modern pronunciation, be so pleasing or handsome, as if the syllable terminated either with a consonant or with a vowel naturally long.

“ *S in metro, apud vetustissimos, vim suam frequenter amittit. Virgilius in 11 Æneïd. [309]*

... *Ponite : SPes sibi quisque. \* ” —*

“ *Illud quoque non est prætermittendum, quod, tribus consonantibus sequentibus, potest fieri communis syllaba, quando, in principio syllabæ sequentis, post vocalem correptam, S et muta, et post eam liquida, sequatur ; quippe quum S in metro subtrahi more soleat veterum ; ut Horat. in 1 Serm. [Sat. 5, 35]*

... *Linquimus, insani ridentes præmiã SCRibæ.”*

“ *Vitium faciunt, qui Z ante M scribunt : nunquam enim duplex, in capite syllabæ posita, potest cum aliã jungi consonante. Lucanus quoque hoc ostendit in 10 [121]*

... *Terga sedent, crebro maculas distinctã SMaragdo † : nam, si esset Z ante M, subtrahi in metro minime posset, nec staret versus : S autem in metro sæpe vim consonantis amittit ‡.”*

From these quotations alone, a simple axiom might be deduced, which would at once decide the question, even without the support of examples, viz.

*It being optional with the poet either to sound or suppress the S in SC, SP, ST ; if he choose to suppress it,*

\* *Ponite : SPes* ... I do not use this line among my authorities, because I observe that some judicious critics have deemed it spurious, with the exception of the single word *Ponite*.

† So, in *Suetonius, Ill. Gramm.* 18 :

Uni Crassitio se *crederẽ* SMyrna probavit.

‡ This suppression of the initial *S* before a consonant ought not to surprise us, when we recollect, that, in very numerous cases in French, the *S* before consonants was, in like manner, suppressed, first in pronunciation, and, at length, even in writing, as, *Mesme, Pasque, Requête, Vendosme, Hospital,* &c. now universally pronounced and written, *Même, Pâque, Requête, Vendôme, Hôpital,* &c.

nothing remains but single C, P, or T, which cannot affect the preceding vowel. If he choose to sound the S, he may avail himself of the two consonants, to lengthen the preceding syllable. In like manner, where S precedes a Mute and a Liquid, if the S be suppressed, nought remains but the Mute and Liquid, which do not impose a necessity, though they allow an option, of lengthening the preceding short vowel.

I now proceed to quote examples from the poets \* —

1. *Final Vowels short before SC †, SP, ST.*

Auspicio regni, stabilitaque SCamna solumque.

(Ennius, *Annal.* 1. 18.)

Cederē SQuamigeris latices nitentibus aiunt.

(Lucret. 1. 373.)

☞ Undē SCiat, quid sit scire et nescire, vicissim.

(Lucret. 4. 477.)

Excuset facinus vindicē SCylla deo. (Corn. Gall. 15.)

☞ Quod citharæ cantûsque SCiens, deinde horrida bella . . . . . (Corn. Gall. 30.)

Nunc ubi SCipiadæ classes? ubi signa Camilli?

(Propert. 3. 11. 59.)

Tuque, o, Minoâ venumdată, SCylla, figurâ.

(Propertius, 3. 19. 21.)

Ante focos olim longis considerē SCamnis. ¶

(Ovid. *Fast.* 6. 305.)

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\* In the fifth N<sup>o</sup> of the “*Classical Journal*,” may be found several other examples, quoted by an observant and intelligent scholar, from whom I have borrowed a few, in addition to those which I had myself collected since the publication of my former edition. — Agreeably, moreover, to an idea of his, I have marked, with a ¶, those examples which might be deemed questionable on account of various readings; though, for my own part, I should otherwise not have considered the variations as entitled to much attention.

† I here forbear to quote *Undă Scămandri* from Catullus, 64, 358, for the reasons alleged under “*Aphæresis*,” Sect. 55.

Quidquid ages igitur, magnâ spectaberẽ SCenâ.

(*Ovid. Pont. 3. 1. 59.*

.... Proceros odisse lupos? quiã SCilicet illis....

(*Horace, Sat. 2. 2. 36.*

☞ Alte elatã SPëcus, petrisque ingentibu' tecta.

(*Ennius, Ann. 11. 15.*

Ut nequẽ SPectari neque cognosci potuerit. 22.

(*Terence, Hec. prol. 3.*

Quidve superbiã, SPurcities, petulantia, quantas....

(*Lucret. 5. 48.*

.... Liberã SPonte suã cursus lustrare perennes.

(*Lucret. 5. 80.*

Tenuiã SPuta, cruenta, croci contincta colore.

(*Lucretius, 6. 1186.*

Jam benẽ SPondebant tunc omina, quod nihil illam....

(*Propert. 4. 1. 41.*

Brachiã SPectavi sacris admorsa colubris. (*Prop. 3. 9. 53.*

Tu cavẽ SPinosi roscida terga jugi. (*Propertius, 4. 4. 48.*

Quod medio lentæ fixum curvaminẽ SPinæ....

(*Ovid. Met. 3. 66.*

Oraque fontanâ fervidã SPargit aquã. ¶ (*Ovid. Art. 3. 726.*

☞ .... Endõ STätu, prior hæc gestum mutãsse videtur.

(*Lucret. 4. 776.*

Sudent sudore, et guttis manantibu' STillent.

(*Lucretius, 6. 943.*

Addidit et fontes, immensaquẽ STagna, lacusque.

(*Ovid. Met. 1. 38.*

Ante meos oculos tuã STat, tua semper imago est. ¶

(*Ovid. Pont. 2. 4. 7.*

Hennæosque lacus, et olentiã STagna Palici. ¶

(*Ovid. Pont. 2. 10. 25.*

Contra alius nullam, nisi olenti in fornicẽ STantem.

(*Horace, Sat. 1. 2. 30.*

☞ Velatumquẽ STolã....

(*Horace, Sat. 1. 2. 71.*



☞ *Sæpē STŷlum* veritas, iterum quæ digna legi sint . . .  
(*Horace, Sat. 1. 10. 72.*)

*Hæc mihi STertinius*, sapientûm octavus, amico . . .  
(*Horace, Sat. 2. 3. 296.*)

Quod jus pontificum, quæ foederă, *STEMma* quod olim . . .  
(*Auson. Prof. 22. 5.*)

2. *A Vowel short before three Consonants.*

... *Multo antiquius est*, quam lecti molliă *STRata*.  
(*Lucretius, 4. 847.*)

*Speluncasque velut saxis pendentibũ' STRuctas*.  
(*Lucretius, 6. 194.*)

☞ *Consuluitquē STRiges* nostro de sanguine; et in me . . .  
(*Propert. 4. 5. 17.*)

*Est in quâ nostri literă SCRipta* memor. ¶ (*Ov. Ep. 5. 26.*)  
*Ne tamen ignoret*, quæ sit sententiă *SCRipto* . . . ¶

(*Ovid. Ep. 20. 213.*)

*Illa sonat raucum*, quiddamque inamabilē *STRidet*. ¶  
(*Ovid. Art. 3. 289.*)

*Carmină SCRipta* mihi sunt nulla, aut qualia cernis.  
(*Ovid. Tr. 5. 12. 35.*)

*Ergo mutetur* nostri sententiă *SCRipti*. (*Ov. Pont. 3. 7. 7.*)

☞ ... *Siquod sit vitium*, non fastidirē. *STRăbonem* . . .  
(*Hor. Sat. 1. 3. 44.*)

... *Linquimus*, insani ridentes præmiă *SCRibæ* . . .  
(*Horace, Sat. 1. 5. 35.*)

*Namque ubi STRigandum est*, et ubi currendum, scio. 22.  
(*Phæd. 3. 6. 8.*)

*Mille Agathyrna dedit*, perflataquē *STRongylos* Au-  
stris. ¶ (*Silius, 14. 260.*)

*Sed grates agō STRictus*: atque tanti est . . . 38.  
(*Stat. Silv. 4. 3. 81.*)

3. *A vowel made long\*.*

Nec deprecor jam, si nefariā *SCR*ipta . . .23. (*Cat.* 44, 18.

Ferte citi ferrum; date telā: *SC*andite muros. ¶

(*Virgil, Æn.* 9, 37.

*Celsā SC*andere contigit Tonantis. 38.

(*Prudentius, Peri Steph.* 6, 98.

Ineptiā, *ST*ultitiaque adeo, et temeritas. 22.

(*Plautus, Merc.* 1, 1, 26.

Ut apud nivem et ferarum gelidā *ST*abula forem. 34.

(*Catullus,* 63, 53.

Post, ubi proceris generosā *ST*irpibus arbor . . .

(*Gratius,* 142.

Quid gladium demens Romanā *STR*ingis in ora?

(*Martial,* 5, 69.

Ut diditā *ST*ipendiis

Ducem juvet pecunia. 29. (*Prudentius, Peri Steph.* 2. 90.

Corripit gregis suilli sordidā *SP*urcamina. 36.

(*Prudentius, Cathem.* 9, 56.

Tristiā *SQ*ualentis æthræ palluerunt sidera. 36.

(*Prudentius, Cathem.* 9. 77.

Ut suevit patriā *STR*ingere pectora. 44.

(*Martianus Capella,* 1, 4, 64.

4. In the following examples, where the lengthened vowel stands at a *cæsura*, I leave the reader to judge for himself, whether it be rendered long by the *cæsura* alone, or by the following consonants, or by the combined efficacy of both.

Non pulsā *SC*ythico sagitta nervo. 38.

(*Sidon. Apollinaris, Carm.* 23, 348.

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I do not quote, as an example, *Modō SCurra*, from *Catullus*, 22, 12, because *Modo* had the final *O* common, as may be seen under "*Final O*," Sect. 34.

...Complerē SPatium: nam primum quemque necesse est...

(*Lucr.* 1, 390.

Nulla fugæ ratio; nullā SPes: omnia muta. (*Cat.* 64. 186.

Pro segetē SPicas, pro grege ferre dapem. (*Tib.* 1, 5, 28.

Occultā SPolia, et plures de pace triumphos. (*Juv.* 8. 107.

Ut dignā SPeculo fiat imago tua. (*Martial.* 2, 66.

Si potē STolidum repente excitare veterum. 3.

(*Catullus.* 17, 24.

Jura darē STatuas inter et arma Marî. (*Prop.* 3, 11, 46.

... Aut pretium: quippē STimulo fluctuque furoris ...

(*Lucan.* 5, 118.

... Præceleres. Agilē STudium, et tenuissima virtus.

(*Stat. Theb.* 6, 551.

In laterā STomachumque furit. 10.

(*Prudentius, Peri Steph.* 3, 150.

Cæsaraugustā STudiosa Christi. 37.

(*Prudentius, Peri Steph.* 4, 54.

Pronus detraherē STudebat unus. 38.

(*Prudentius, Peri Steph.* 6, 75.

O novum cædē STupendâ vulneris miraculum! 36.

(*Prudentius, Cathem.* 9, 84.

Conferrē STudium est vota propaginis. 44.

(*Martianus Capella.* 1, 4, 58.

The initial SM now claims our attention; and it appears from the assertion of Priscian, quoted in page 22, that, in point of metrical effect, this combination of consonants stood exactly on a par with the SC, SP, ST, and allowed a preceding short vowel to retain its original brevity. His doctrine receives confirmation from the authority of *Lucan*, to which he there appeals, and the additional proof from *Suetonius*, quoted in my note on the passage; to which may be added five examples of short vowels before S*Marag*dus, quoted by the fore-mentioned writer in the "*Classical Journal*," viz. *Tibullus*, 1, 1, 51;

2, 4, 27; *Propertius*, 2, 16, 43; *Ovid*, *Met.* 2, 24, and *Am.* 2, 6, 21.

With respect to the initial *X* and *Z*, there cannot be a doubt that they had the power of lengthening a preceding short final vowel, since we see that effect produced by a mute and liquid (page 34), though the mute and liquid did not possess equal efficacy with the *X* or *Z* to lengthen a preceding vowel in the body of a word; such vowel being only rendered common before the mute and liquid (page 31), but unavoidably and invariably long before either of the double letters (page 17). — Accordingly, in the poetry of Homer, where the initial *Ξ* and *Z* very often occur, not a single example is to be found of a final vowel remaining short before *Ξ* — not a single one before *Z*, except in the instances of two proper names, *Ζελεία* and *Ζακύνθος*, which he could not possibly have introduced into his verses without a licence of some kind. — On the other hand, the examples of short vowels lengthened before the initial *Ξ* and *Z* are very numerous. But, to avoid crowding my page with quotations, or noticing any line where the effect might be attributed to the *cæsura*, I content myself with referring to the following passages, in which the lengthened vowel terminates a spondee —

*Before Ξ* — Il. O, 26 — Od. A, 123 — H, 192 — Θ, 42, 101, 145, 159, 251, 461 — O, 535 — P, 163, 586 — Σ, 404 — T, 309 — Φ, 314, 424 — Ω, 262.

*Before Z* — Il. Δ, 381 — K, 77 — Λ, 752 — N, 355 — O, 97 — P, 271, 405 — T, 87 — Ψ, 43, 685 — Od. Λ, 483, 558 — P, 424 — T, 80 — Υ, 339 — X, 177 — Hymn. in Ven. 189, 223.

With these examples before their eyes, we might have expected that the Latin poets would, on every occa-



sion, have lengthened a short vowel before X, and never preserved one short before Z, except in cases of unavoidable necessity, such as the following —

Jam medio apparet fluctu nemorosã Zăcynthos.

(*Virgil, Æn.* 3. 270.

Dulichii, Samiique, et quos tulit altã Zăcynthos.

(*Ovid, Ep.* 1, 87.

... Sanxerit; et Locris dederit quæ jurã Zăleucus.

(*Ausonius, Prof.* 22, 11.

Yet, in Ennius, (*Annal.* 13, 4) we read •

Pontibus instratis conjunxit litorã Xerxes —  
and Terentianus (*de Syllabis*, 881) gives another example \*, viz.

Sanguine turbatus miscebat litorã Xanthus —  
while, of a short syllable lengthened in such position, though I am not prepared to assert that *no* example occurs in Latin poetry, I must say that I have not anywhere observed an unquestionable instance: for, in that line of Virgil, *Geo.* 4. 336 —

Drymoque, Xanthoque, Ligeaque, Phyllodoceque —  
the *Que* might be lengthened by the *cæsura* alone, without the aid of the X.

Of final syllables remaining short before Z we find numerous instances, and in cases where no actual necessity existed †; as, for example —

\* But, in a passage sometimes quoted from Lucan, 2, 672—

Tales fama canit tumidum super æquorã Xerxen

Construxisse vias —

the text is corrupt; the more accurate copies having *Persen*, "*THE Persian*," which is more elegant and poetic, and so used by Petronius Antigenides, *epig.* 4:

*Perses* magnus adest: totus comitatur euntem

Orbis: quid dubitas, Græcia, ferre jugum?

† Whether the Greeks of Homer's day, like the modern

Cancer ad æstivæ fulget fastigiã Zonæ. (*Manilius*, 3, 625.

Aut Pelusiaci proritet poculã Zythi. (*Columella*, 116.

Si tibi Zelotypæ retegantur scrinia mœchæ. (*Juv.* 6, 277.

Trucis antrã Zethi, nobiles Dirces aquas. 22. ¶

(*Seneca*, *Herc. Fur.* 916.

Enodẽ Zephyris pinus opponens latus. 22.

(*Seneca*, *Œdip.* 541.

Pendentem volõ Zoilum videre. 38. (*Martial*, 4, 77.

Involvet quoties mobilẽ Zona latus. (*Petronius*, *epig.* 4.

Censor Aristarchus, normaquẽ Zenodoti.

(*Ausonius*, *Sap. præf.* 12.

Quotque super terram siderã Zodiaci. \*

(*Ausonius*, *epist.* 17, 8.

to which add *Seneca*, *Thyest.* 846; *Agam.* 433; *Œdip.*

421 — *Juvenal*, 5, 45 — *Martial*, 2, 58; 11, 86; 14,

151 — *Ausonius*, *Prof.* 13, 3, and *Ecl.* 5, 9.

Of a short final vowel made long before Z, I cannot produce a single instance in *Latin*; though it is not impossible that there may somewhere exist a lurking example which has escaped my observation.

Germans and Italians, more fully sounded the Z as *DS* or *TS*, and the Romans less fully, I cannot pretend to say. But, however that may have been, *Terentianus* (*de Syllab.* 641) clearly acknowledges a double sound in the Z—

Quom sonis utrisque constet Z, quod est Græcum duplex — whereas a passage in *Quintilian*, 12, 10, respecting the pronunciation of certain letters, is not quite so clear or satisfactory to me, as it has appeared to some other writers, who have quoted it on the subject of the Z.

\* Through typographic inaccuracy, this line, together with the ninth, is omitted in the *Corpus Poëtarum*, on which see some remarks in the Appendix, “*Ionic a Minore*,” 52.

SECT. 6. — *Mute and Liquid.*

*Si mutam liquidamque simul brevis una prævit,  
Contrahit orator, variant in carmine vates.*

A short syllable, followed by a mute\* and a liquid, may be either long or short in poetry, though always pronounced short in prose: whence it follows, that, although *Muliebris*, *Mediocris*, *Patroclus*, *Neocles*, *Cleopatra*, &c. may, in poetry, occasionally have the penultima lengthened before the mute and liquid, and there accented accordingly; nevertheless, as the penultima in those words is naturally short, the true *prosaic* position of the accent is on the antepenultima, viz. *Muli'ëbris*, *Medi'öcris*, *Pa'tröclus* †, *Ne'öcles*, *Cleo'pätra* ‡.

*Et primo similis volücri, mox vera volücris.* (Ovid.)

*Natum ante ora pätris, pätre[m] qui obtruncat ad aras.*

(Virgil.)

*Seponit mœchæ vestem, mundum muliëbrem* §. 22. (Phæd.)

*Sive pium vis hoc, sive hoc muliëbre, vocari.* (Ovid.)

\* The addition of *H* to the mute makes no difference: e. gr.

*Tanta tibi est animi probitas, orisque, Söphroni.* (Mart.)

*Quæro diu totam, Söphroni Rufe, per urbem.* (Mart.)

† Homer has *Patroclus* with the penultima short, and the *natural* prose accent, Il. T, 287, and II, 463, Clarke's edition.

‡ If metrical exigency required, I should not hesitate to give to her name the same quantity and accent, as (with the aid of a poetic epenthesis and an Ionism) I give to it in the following extempore distich:

Vincula κλειοπατρη victoris viva túlisset:

Effugit moriens vincula Cleiöpätrē.

§ Although this verse might, with the aid of the mute and liquid in *muliebrem*, be scanned as a common Hexameter, it is a Trimeter Iambic, the *only* metre used by Phædrus.

Inque locum quando *remigrant*, fit blanda voluptas.

(*Lucret.*)

*Migrantes* cernas, totâque ex urbe ruentes.

(*Virg.*)

Mittere cum posses vel *cöchleare* mihi.

(*Martial.*)

*Cöchlear* extremum est, scrupulique imitabitur instar.

(*Priscian.*)

Sopor est: *reciprocus* spiritus motus agit. 22.

(*Sen.*)

Fertque refertque fretum: sequiturque *reciproca* Tethys.

(*Sil.*)

*Note.* — If the liquid stand before the mute, the preceding syllable, though naturally short \*, becomes *always* long, as *fērt fērtis*, from *fērit fēritis*.

2. If the mute and liquid belong to different syllables, the preceding short vowel becomes necessarily long, as *āb-luo*, *ōb-ruo*, *sūb-ruo*, *quamōb-rem*; although, on account of the different division of syllables, it may remain short before some less smooth combinations of mute and liquid in words of Greek origin, as *cŷ-cnus*, *arĭ-thmetica* †, &c.

Quæ capta est alio nuda Lacæna *cŷ-cno*.

(*Martial.*)

\* To determine, in some cases, whether a syllable, which we find long before a mute and a liquid, as in *Salūbris*, *Mātris*, *ātrum*, be naturally long, or arbitrarily rendered so by the poet availing himself of such position, we must look to the word in a different state, where the position does not take place, as

Utque facis, cœptis, Phœbe *salūber*, ades. (*Ovid.*)

Improbus ille puer, crudelis tu quoque *māter*. (*Virg.*)

Nec curo, utrum sis albus an *āter* homo. (*Catull.*)

† Νυμφης (ὡς Μεγαρεων) ου λογος, ουδ' αρĭ-θμος. (*Callimachus.*)

Δυσπό-τρμĕ, μεινον Αδωνι, πανυστατον ὡς σε κιχαιω. (*Bion.*)

So Sophocles, *στα-θμα*, *Philoct.* 490 — *τĕ-κνον*, *ib.* 874 — *τĕ-χνην*, *Trach.* 629 — Theocritus, *Δα-Φης*, *epig.* 3 and 4: — and thus, in imitation of the Greeks, Ovid, Horace, and others, have *ā-tlas* and *ā-tlanticus* — Prudentius, *Bĕ-thlem*, *cathem.* 7, 1.



Hercule supposito sidera fulsit *A-tlas*. (Ovid.)

Et baccis redimita *dä-phne*, tremulæque cupressus. (Petr.)

Atque urbana *Prö-cne* . . . . (Petronius.)

Aura vehit; religant tonsas; veloque *Prö-cnesson*. . . *V. F.*

Delectat Marium si perniciosus *ï-chneumon*. (Martial.)

. . . Forma captivæ dominum *Tě-cmessæ*. 37. (Horace.)

3. A vowel naturally long is never rendered short by a mute and liquid following: e. g. *mātris*, *ātri*, *salūbris*, *gubernāclum*, from *māter*, *āter*, *salūber*, *gubernāculum*, are always long.

4. A mute and a liquid at the beginning of a word seldom affected a preceding short vowel, which, in most cases, was suffered to retain its natural quantity\*, as

\* Priscian quotes a line from a lost poem of Callimachus, in which a vowel remains short before two liquids, MN —

ΤΟΥΣ ΜΕΝ ὁ ΜΝΗΣΑΡΧΕΙΟΣ, ΕΦΗ, ΞΕΝΟΣ ΩΛΕΣΕΝ ΑΙΝΩΣ.

And, in the following line of *Hesiod* —

Αλκμηνη, θυγατηρ λαοσσου Ηλεκτρυωνος —

we might be induced to suppose, that he intended the *Epsilon* to be short before *KTP* in *Ηλεκτρυωνος*, were we not forbidden by the consideration, that *Homer* presents not a single example of a vowel remaining short before even the initial *KT*, except one solitary instance, in *Odyss.* Δ, 127, which, on comparison with *Iliad*, I, 382, is disallowed by critics; whereas he furnishes several examples of short vowels lengthened before the initial *KT*, particularly the three following —

‘Υμᾶ̄ *ΚΤηματ’* εδοντες... *Od.* A, 375.

Πολλᾶ̄ *ΚΤηματ’* αγων... *Od.* Γ, 312.

Εκ τῆ̄ *ΚΤηματ’* αειραν... *Od.* N, 120.

and *Theognis* (822) has

...Μητῆ̄ *ΚΤεινε*, θεων ὄρκια συνδεμενος —

in all which, it is observable, that the effect is not produced by *cæsura*; though that circumstance alone would not be

Piscosamquē Gnidon, gravidamque Amathunta metalli.  
(Ovid.)

5. Sometimes, however, the initial mute and liquid were made to lengthen the preceding short vowel \*, as  
Propontidā, truce[m]ve Ponticum sinum. 22. (Catullus.)  
Jam bellaria adorea pluebant. 38. (Statius.)

SECT. 7. — *Derivatives.*

*Derivata patris naturam verba sequuntur.* —  
Mōbilis, et Fōmes, Lāterna, ac Rēgula, Sēdes,

absolutely decisive, as we see, in *Homer*, numerous instances of short syllables lengthened, without either cæsura or concurrence of consonants. Upon the whole, however, we may rather conclude that *Hesiod* intended τρω as a single syllable by synæresis, and the line a spondaic verse. See *Duodecies*, under *Synæresis*, sect. 47.

\* But (as above remarked) this liberty was very rarely used: for, in such instances as *Spiculaquē clypeique* (*Æneid*, 7, 186), and *Tribulaquē traheæque* (*Geo.* 1, 164), the power of the cæsura (see *Cæsura*) is alone sufficient to lengthen the *que*, without the aid of the mute and liquid, as in *Liminaquē laurusque* (*Æneid*, 3, 91), *Sideraquē ventique nocent* (*Ov. Met.* 5, 484), *Taxiquē pinusque* (*Gratius*, 130), &c. &c. — Indeed there is not perhaps, in any classic author posterior to *Catullus*, a single example to be found of a short final vowel made long by a mute and liquid following, *without the aid of the Cæsura*. *Catullus*, however, besides the verse above quoted, has three (and *only* three) other unquestionable examples of the kind, viz.

Et inde tot per impotentiā freta. 22. (4, 18.)

...Habebat uncti, et ultimā Britannia. 22. (29, 4.)

Patria, o meā creatrix! patria, o mea genitrix! 34. (63, 50.)

*Quamquam orta e brevibus, gaudent producere primam. — Corripiuntur* *arista, Vādum, Sōpor, atque Lūcerna, Nata licet longis. — Usus te plura docebit.*

Derived words usually follow the quantity of their primitives, as *ānimosus* from *ānīmus* — *ānīmal, ānīmatūs*, from *ānīma* \* — *fētus, fētura, fēmina, fēcūndus*, from the obsolete *feo, fēre* — *fācundus* from *fāri* † — *gēmēbundus, frēmēbundus* ‡, from *gēmēre, frēmēre* — *fāmīlia* from *fāmīlus* — *repūdīum* from *pūdor* — *resīduus* from *resīdeo* — *quōtus* from *quōt* — *tōtus* § (so great), and *tōties*, from *tōt*.

*Seminibus jactis est ubi fētus ager.* (Ovid.)

*Et quærit fētus per nemus omne suos.* (Ovid.)

*Si fētura gregem suppleverit, aureus esto.* (Virgil.)

*Fēmina procedit densissima crinibus emtis.* (Ovid.)

*Fēcundam vetuit reparari mortibus hydram.* (Martial.)

*Non formosus erat, sed erat fācundus, Ulysses.* (Ovid.)

*Pater fāmiliæ verus est Quirinalis.* 23. (Martial.)

*Hæc sunt repūdīā: nec potest fieri nocens.* 22. (Seneca.)

*Surgit resīduus pristinae mentis pudor.* 22. (Seneca.)

*Nec tōta pars, homo terrai quōta tōtius unus.* (Lucret.)

Derivatives, from increasing nouns of the third de-

\* The distinction between *animus* and *anima* (though both derived from the same Greek origin) is thus pointedly marked by Accius, frag. 351 — *Sapimus animo; fruimur animā: sine animo, anima est debilis.*

† So *iracundus* from the obsolete *iro, iras, irāre*, whence the participle *iratus*.

‡ Though we see some words of this kind written with *E*, as above, and others with *I*, as *furibundus, ludibundus, &c.* all those from verbs of the same conjugation ought, no doubt, to be written alike.

§ But *tōtus* (the whole) has the *O* long, as may be seen in the verse quoted for *tōtus*.

clension, agree in quantity with the increment of their primitives, as, *funēbris, fenēbris, muliēbris*, from *funēris, fenēris, muliēris* — *salūber* from *salūtis*. — See page 32.

... Nullā malā re esse expolitā muliēbri. 22. (*Terence.*

... Ira truces inimicitias, et funēbre bellum. (*Horace.*

In verbs, the derived tenses agree in quantity with those from which they are formed, as *mōvebam, mōvebo, mōve, mōveam, mōverem, mōvere, mōvens, mōvendus*, from *mōveo*, with *mō* short — *mōveram, mōverim, mōvissem, mōvero, mōvisse*, from *mōvi*, with *mō* long — as also *mōturus* and *mōtus* from the supine *mōtum*.

*Arātrum, simulācrum, ambulācrum, lavācrum, volutābrum, involūcrum*, have their penultima long, as derived from the supines *arātum, simulātum, ambulātum, lavātum, volutātum, involūtum*.

*Monimentum, inīitium*\*, have their second syllable short, as derived from the supines *monitum* and *inīitum*.

\* To these let me add *Docūmentum*, for the sake of introducing a remark, which may be of some use to learners, by removing a difficulty respecting the apparent irregularity of a long list of supines. That supposed irregularity will in a great measure disappear, if they only recollect that the regular supine of the second and third conjugations is *ITUM* with the *I* short; but that the Romans, in many instances, omitted the short *I* in the rapidity of pronunciation, as we omit to sound the short *E* in the preterites of most of our verbs whose present tense does not end in *D* or *T*, as *Lov'd, Talk'd, Preach'd, &c.* so that *Doctum* is merely the syncope *Doc'tum* from *Docitum* or *Dokitum*, whence *Dokimentum* or *Docūmentum* above.—And, as this syncope has, in some cases with us, been attended with an alteration of harsher into softer consonants for the sake of pleasing the ear, it produced a similar effect in many of the Latin supines. Thus, as we



*Exceptions.* — Many derivatives deviate from the quantity of their primitives, as *mōbilis* \*, *fōmes*, *lāterna*, *rēgula*, *sēdes*, which have their first syllable long, although the corresponding syllable be short in the words whence they deduce their origin, viz. *mōveo*, *fōveo*, *lāteo*, *rēgo*, *sēdeo*. — See further under “*Syncope*,” sect. 56.

Again, *lūcerna*, *ārista*, *sōpor*, and *vādum*, have their first syllable short, though derived from *lūceo*, *āreo*, *sōpio*, *vādo*, in which the first syllable is long.

In like manner, the entire class of verbs in *URIO*, called *desideratives*, have the *U* short, though derived from the future participle in *URUS*, of which the penultima is invariably long; as *partūrit*, *esūrit*, *cœnatūrit*, *nuptūrit*, with two others, in Martial, 11, 77, and Juvenal, 6, 309 †; from which examples it seems to

have *passed*, *pass'd*, *past*, *burned*, *burn'd*, *burnt*, *dwelled*, *dwel'd*, *dwelt*, &c. the Romans had *legitum*, *leg'tum*, *lectum* — *scribitum*, *scrib'tum*, *scriptum* — *rumpitum*, *rump'tum*, *ruptum* — *nubitum*, *nub'tum*, *nuptum* — with numerous similar cases, in which the ear alone will be a sufficient guide, without the aid of any formal rule. See some further remarks on the subject in my “*Key to Propria quæ Maribus*,” page 8.

\* The irregularity of *mōbilis*, however, exists only in appearance: for, the regular supine of *mōveo* being *mōvitum* or *mōwītum*, reduced by syncope to *mow'tum*, and by crasis to *mōtum* — the adjective was first *mōvībilis* or *mōwībilis*, then by syncope *mow'bilis*, and finally, by crasis, *mōbilis*, without the smallest irregularity in any respect. — *Fōmes*, too, might easily be traced in the same manner; but this hint will be sufficient to awake the attention of learners.

† Is *oblitēro* another instance of such deviation from the quantity of the primitive?

*Hæc vigeant mandata, nec ulla oblitēret ætas.* (*Catullus*.  
Is it of the same family as *de-leo*? viz. *ob-leo*, *ob-letum*, *ob-*

follow, that the *U* is likewise short in other verbs of the same class, as *cantūrit*, *dictūrit*, *dormitūrit*, *emptūrit*, *lectūrit*, *electūrit*, *petitūrit*, *proscriptūrit*, *scalptūrit*, *scriptūrit*: and, though not derived from similar origin, yet, as bearing near affinity to these, we may safely venture to assign the same quantity to *syllatūrit*, and *adolescentūrit*. — But *scatūrio*, of different kind from either, has the *U* long\*.

*Partūrit* innumeros angusto pectore mundos. (Claud.)

*Novi hominis mores: esūrit* atque sitit. (Martial.)

*Gaudes* ducentas *nuptūrire* post mortes. 23. (Martial.)

### SECT. 8. — *Compound Words.*

*Legem simplicium retinent compōsta suorum,*

*Vocalem licet, aut diphthongum, syllaba mutat.* —

*Dejēro corripies, cum Pejēro, et Innūba, nec non*

*Pronūba, Fatidīcum et socios, cum Semisōpitus,*

*Queis etiam Nihilum, cum Cognītus, Agnītus, hærent.* —

*Longam Imbēcillus, verbumque Ambītus, amabit.*

Compound words generally agree in quantity with the simple words from which they are formed.

Thus *perlēgo*, *attīgi*, *admōnet*, *consōnans*, have the middle syllable short, agreeably to the quantity of the corresponding syllable in their primitives, *lēgo*, *tetīgi*, *mōnet*, *sōnans*.

Thus also *perlēgi*, *remōtus*, *ablātus*, have the penultima long, because it is long in *lēgi*, *mōtus*, *lātus*.

*letura*; thence (as *picturatus* from *pictura*) *obleturo*, gradually changed to *oblītūro* and *oblītēro*? The quantity of the second syllable seems to exclude *lītura* of *lino*; and the common derivation from *litera* appears not over-satisfactory.

\* *Adeas, si tanti est, Burmanni Anthologiam, 6, 46.*

Quandoquidem *dāta* sunt ipsis quoque fata sepulcris. (*Juv.*  
Tuque, O, Minoā *venumdāta*, Scylla, figurā. (*Propert.*

The quantity of the primitive word is generally preserved in the compound, notwithstanding the alteration of a vowel in the latter.

Thus *accīdo*, *concīdo*, *excīdo*, *incīdo*, *occīdo*, *recīdo*, *succīdo*, from *cādo*, have the middle syllable short; whereas, in *accēdo*, *concēdo*, *excēdo*, *incēdo*, *occēdo*, *recēdo*, *succēdo*, from *cādo*, the same syllable is long.

Sternit *āgros*, sternit sata læta, boumque labores. (*Virg.*  
Milo domi non est: *perēgre* Milone profecto . . . . (*Mart.*  
Ibis, io! Romam, nunc *perēgrine* liber. (*Mart.*

*Desīperent* homines, *sāperent* fera sæcla ferarum. (*Lucret.*

*Exceptions.* — *Dejēro* and *pejēro*, derived from *jūro* — *maledīcus*, *causidīcus*, *fatidīcus*, *veridīcus*, from *dīco* — *semisōpitus*, from *sōpio* — *nihīlum* and *nihīl*, from *hīlum* — *hōdie* from *hōc die* — *agnītus* and *cognītus*, from *nōtus* — change the long syllable of their primitives into a short.

Et juvet in totā me *nihīl* esse domo. (*Tibullus.*

Maxima de *nihīlo* nascitur historia. (*Propertius.*

Sera nimis vita est crastina: vive *hōdie*. (*Martial.*

Et prior æris erat quam ferri *cognītus* usus. (*Lucret.*

*Agnītus* accipies. Jubet a præcone vocari . . . . (*Juvenal.*

*Imbēcillus*, from *bācillum*, has the second syllable long.

The participle *ambītus* has the penultima long, whereas the *BI* is short in the substantive *ambītus*, and in *ambītio* \*.

. . . . Jussit, et *ambītæ* circumdare litora terræ. (*Ovid.*

. . . . Fallit, et *ambītos* a principe vendit honores. (*Claud.*

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\* Besides *ambio*, *ambītum*, a simple derivative from *amb* or *ambe* (as *supero* from *super*), there probably also was *amb-eo*, *amb-ītum*, a compound from *eo*.



Et properantis aquæ per amœnos *ambitus* agros. (Hor.

Surgite, sopitæ, quas obruit *ambitus*, artes. (Claudian.

Nec nos *ambitio*, nec amor nos tangit habendi. (Ovid.

*Pronūba*, *innūba*, and *subnūba*, from *nūbo*, have the *NU* short: but it is common in *connubium*.

Bis nocui mundo: me *pronūba* duxit Erinnyes. (Lucan.

Auxilium volucris Pallas tulit *innūba* fratri. (Lucan.

Quod gemit Hypsipyle, lecti quoque *subnūba* nostri... (Ov.

Lusus erat sacræ *connūbia* fallere tædæ. (Martial.

\* *Connūbio* jungam stabili, propriamque dicabo. (Virg.

### SECT. 9. — *Prepositions in Composition.*

*Longa* A, DE, E, SE, DI, *præter* Dīrimo atque Dīsertus. —

*Sit RE breve: at Rēfert a Res producito semper.* —

*Corripe PRO Græcum; produc plerumque Latinum.*

*Contrahe quæ Fundus, Fugio, Neptisque, Neposque,*

*Et Festus, Fari †, Fateor, Fanumque, creârunt.*

\* Observe, however, that neither this line, nor any other hexameter — nor indeed any verse that I can find, although I might quote three or four from the tragedies of Seneca — is capable of positively *proving* the second syllable in *Connubium* to be ever short. In truth, it is so frequently found long, that, at first sight, we should be justifiable in affirming it to be always so, and that, wherever it appears to be otherwise, the word should be pronounced *Connub-yum*, as *Abiete* and *Ariete*, when employed as dactyls in Virgil, are pronounced *Ab-yete*, *Ar-yete*. (See *Synæresis*, sect. 47.) But the quantity of *Pronūba*, *Innūba*, and *Subnūba*, fully authorises us to conclude, that, in the line above quoted, and in other like instances, the second syllable of *Connubium* is really short.

† *Profari* might be said to have the *pro* common, on the authority of Catullus, 64, 383, viz.



*Hisce Pröfecto addes, pariterque Pröcella, Prötervus. — At primam variant Propago, Propino, Profundo, Procuro, Propello, Propulso: Proserpina junge. — Corripe AB, et reliquas, obstet nisi consona bina.*

In compound words, the prepositions or particles *A, DE, E, SE, DI,* are long, as *āmitto, Dēduco, ērumpto, Sēparo, Dīrigo,*

*Et qualem infelix āmisit Mantua campum. (Virgil.)*

*Dēducunt socii naves, et litora complent. (Virgil.)*

*Quidquid ero, Stygiis ērumpere nitar ab oris. (Ovid.)*

*Sēparat Aonios Actæis Phocis ab arvis. (Ovid.)*

*Perge modo, et, quā te ducit via, dīrige gressum. (Virgil.)*

*Exceptions. — DI is short in Dīrimo and Dīsertus.*

*Hanc Deus et melior litem natura dīremit. (Ovid.)*

*Fecundi \* calices quem non fecêre dīsertum? (Horace.)*

*RE is short, as rēlinquo, rēfero †: but, in the impersonal rēfert (it concerns), the RE is long, as coming from rēs.*

*Talia pröfantes quondam felicia Pelei ...*  
 were it not rendered questionable by the various reading, *præfantes.* — Those, however, who think *profantes* the better reading, may take the rule thus altered:

*Et Festus, Fateor, Fanum, compôsta credunt.*

*Hisce Pröfecto addes, itidemque Pröcella, Prötervus. —*

*At primam variant Procuro, Profundo, Profari,*

*Propello, Propino, Propulso: Proserpina junge,*

*Et pariter varium, nomen verbumque, Propago.*

\* See the note on this passage, in Sect. 22.

† And equally so in those words where it assumes an epenthetic *D*, to prevent the concurrence of two vowels, as in *Red-eo, Red-imo, &c. ex. gr.*

*Tristia jam rēd-eunt iterum sollennia nobis. (Propert.)*

*Cum placeat Phileros, totā tibi dote rēd-entus. (Martial.)*

Nec tumulum curo: sepelit natura *rēlictos*. (Mæcenas.)

Propellit Boreas, æstus et unda *rēfert*. (Ovid.)

Præterea nec jam mutari pabula *rēfert*. (Virg.)

*PRO* is short in Greek words, as *Prōmetheus*, *Prōpontis*\*: in Latin words, we most frequently find it long, as *prōvehō*, *prōnurus* †.

Qualiter in Scythicâ religatus rupe *Prōmetheus*... (Mart.)

Misit in has siquos longa *Prōpontis* aquas. (Ovid.)

*Prōvehimur* portu; terræque urbesque recedunt. (Virg.)

*Prōnurus* et magni Laomedontis ero. (Ovid.)

*Exceptions.* — *Prōfundus*, *Prōfugus*, *Prōfugio*, *Prōnepos*, *Prōneptis*, *Prōfestus*, *Prōficiscor*, *Prōfari*, *Prōfiteor*, *Prōfanus*, *Prōfecto*, *Prōcella*, *Prōtervus*, and *Prōpero* (i. e. *pro-pāro*) have the *prō* short — as likewise *Prōcus*, which is sometimes erroneously classed with the compounds.

Semanimes alii vastum subiēre *prōfundum*. (Lucan.)

Congressum, *prōfugum*, captum, vox nuntiat una. (Claud.)

Cum Babylonicas submersa *prōfugit* in undas. (Manil.)

Ut *prōnepos*, Saturne, tuus, quem reddere vitam.... (Ov.)

...Jam reliqua ex amitis, patruelis nulla, *prōneptis*... (Pers.)

Jam vero a mane ad noctem, festo atque *prōfesto*... (Lucil.)

Ipsē soni terrore pavens, *Prōficiscere*, dixit. (Ovid.)

\* Manilius, however, (4, 439) by a bold violation of Greek prosody, made the *pro* long — as we see it lengthened, by a similar licence, in *Proboscis*, in a verse attributed to Petronius, epig. 94:

...Æquora, et extremum *Prōpontidos* Hellespontum. (Manil.)

Monstrorum princeps elephas *prōboscidis* armis... (Petron.)

† *Propitius*, whether derived (as I suppose) from the Greek *προπιτιος*, or (according to our Dictionaries) from the Latin *Prope*, has the *Pro* short, as in *Ter. Ad. 1, 1, 6*, and

*Etsi prōpitios*, attamen lentos deos. 22. (Senec. Ag. 403.)

*Si modo vera mihi fas est impune pröfari.* (Petronius.

*Cur, cum me peteres, ea non pröfitenda putabas?* (Ovid.

*Quis Cereris ritus ausit vulgare pröfanis?* (Ovid.

*Ad Cinnas Mariosque venis : sternere pröfecto.* (Lucan.

*Nostra per adversas agitur fortuna pröcellas.* (Ovid.

*Cum modo me spectas oculis, lascive, prötervis.* (Ovid.

*Nox tibi, ni pröperes, ista perennis erit.* (Ovid.

*Inter tot juvenes intemerata pröcos.* (Ovid.

*Pröpago* (whether noun \* or verb) *Pröpino*, *Pröfundo*, *Pröcuro*, *Pröpello*, *Pröpulso*, *Pröserpina* (though, *N. B.* not a compound, but merely a corruption of the Greek *Persephone*) have the *pro* common †.

\* The noun *Propago*, we are told by grammarians, has the *pro* long when it signifies a *vine-stock* or *layer*, and short when it signifies *race* or *lineage* : but that distinction is unfounded ; the word being the same in both cases, only used on some occasions in its natural acceptation, on others metaphorically, as we say in English the *Stock* of a tree, and the *Stock* of a family. — The authorities, here quoted, sufficiently prove that the noun *Propago*, in whatever sense it be used, has the *Pro* common : and, the verb *Pröpago* having the first syllable avowedly common — it follows, that *Propago*, in every sense, whether noun or verb, may have the *Pro* either long or short.

† When I observe the very great irregularity of the Latin *Pro* in composition, without the slightest appearance of rule or reason to determine *why* it should be short in one word, long in another, and common in a third, I conclude that it was in reality *everywhere common*, and that we should probably find it so, if we had enough of the ancient poetry remaining. The word being evidently borrowed from the Greek, in which it is written with an *O-micron*, we might for that reason expect to find it invariably short : but, the Latin final *O* being in other cases more generally long, we might, for this reason again, as naturally expect to find *Pro* usually made long, by



Primævam visu platanum, cui longa *prōpago*,  
Innumeræque manus . . . (Stattius, *Silv.* 2, 3, 39.

Sed truncis oleæ melius, *prōpagine* vites . . . (Virgil.

At consueta domû catulorum blanda *prōpago* . . . (Lucret.

Nec ratione fluunt aliâ, stragemque *prōpagant*. (Lucret.

Hi *prōpagandi* ruerant pro limite regni. (Claudian.

Quod nulli calicem tuum *prōpinas*. 38. (Mart.

Hac *prōpinavit* Bitiæ pulcherrima Dido. (Mart.

Inde *prōcurator* nimium quoque multa *prōcurat*. (Ovid.

. . . . Lintea: pars Indi *prōcurat* segmina dentis. (Avienus.

Quid refert? animam per vulnera mille *prōfudit*. (Sabinus.

Has postquam mæsto *prōfudit* pectore voces. (Catull.

Aër a tergo quasi provehat, atque *prōpellat*. (Lucret.

Ut pariter *prōpulsa* ratis, stant litore matres. (V. Flaccus.

Quam pæne furvæ regna *Prōserpinæ* . . . . 55. (Horace.

Non omnes fallis: scit te *Prōserpina* canum. (Mart.

The prepositions *Ab*, *Ad*, *In*, *Ob*, *Per*, *Sub*, are short in composition before vowels, as is likewise the final syllable of *Ante*, *Circum*, *Super*.

Sometimes, when *Ab* or *Ob* is joined in composition to a word beginning with a consonant, the preposition, instead of becoming long by position, loses its final consonant, and remains short, as *aperio*, *operio*, *omitto*.

(See also under *Systole*, sect. 51.)

Aprilem memorant ab *aperto* tempore dictum. (Ovid.

Tantum *operire* soles, aut *aperire*, domum. (Catullus.

Quod petiit spernit, repetit quod nuper *omisit*. (Horace.

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those, at least, who did not understand Greek. The poets seem to have dexterously availed themselves of this convenient ambiguity, by making the *Pro* either long or short, as it happened to suit their purpose.



SECT. 10. — *A, E, I, in Composition.*

*Produc A semper compōsti parte priore. —*

*At simul E, simul I, ferme breviare memento. —*

*Nēquidquam produc, Nēquando, Venēfica, Nēquam, Nēquaquam, Nēquis sociosque. — Videlicet autem (Ut Vide primigenum) vati variare licebit. —*

*Idem masculeum monitus producito, Siquis, Scilicet, et Bīgæ, Tibīcen: jūge Quadrīgæ, Bīmus, Tantīdem, Quīdam, et compōsta Diei. —*

*Compositum variabis Ubī; variabis Ibīdem.*

If the first member of a Latin compound word end in *A*, that vowel is long, as *Trādo, Trāno, Trāduco, Mālo* \* : but, in Greek compounds, the *A* is sometimes short, as *ādipsos*, sometimes long, as *Neāpolis, Geneālogus, &c.*

*Trāditur armatis vulgus inerme viris. (Ovid.*

*Sæpe, petens Hero, juvenis trānaverat undas. (Ovid.*

*Assuetam bello pacis trāduxit ad artes. (Ovid.*

*Quærite, qui mālīt fieri conviva Tonantis. (Martial.*

*Exstinguitque sitim pomo, cui nomen ādipsos. (Priscian.*

*Rupit Hiarbitam Timāgenis æmula lingua. (Hor.*

*.... Moverat, ut mendax aretālogus †. In mare nemo ....*

*(Juv.*

*.... Esse Deum, velut ille canit geneālogus idem. (Prud.*

*Euboīcam referens fecunda Neāpolis arcem. (Luc. Pan.*

If it terminate in *E*, the *E* is usually short, as *ēquidem, nēfas, trēcenti*. But, in verbs compounded with *facio* or *fo*, it appears to be common; for we find it short in some,

\* In *Mālo*, the *A* (originally short in *Māgis*) is lengthened by syncope and crasis, thus *Mā' volo*, or *Māwolo, maw'lo, mālō*.

† This is the true reading; and the derivation (as I have shown in my edition of Ainsworth's Dictionary, A. D. 1816.) is from *Αρετη*, not from *Αρετος*, which would form *Aretōlogus*, with the middle syllable short.

long in others, and, in others again, both long and short, without any apparent reason for the difference.

Non <i>ęquidem</i> miror, si stat victoria tecum.	(Ovid.)
Solve <i>nęfas</i> , dixit: solvit et ille <i>nęfas</i> .	(Ovid.)
A sene sed postquam nummi venęre <i>tręcenti</i> .	(Mart.)
Et <i>stupęfacta</i> suos inter Germania partus.	(Manil.)
Insolito belli <i>tremęfecit</i> murmure Thulen.	(Claudian.)
Sanguine quam largo Graios <i>calęfecerit</i> amnes.	(Claud.)
Vellera det succis bis <i>madęfacta</i> Tyros.	(Tibull.)
Dum nimium vano <i>tumęfactus</i> nomine gaudes.	(Mart.)
At nos horrifico <i>cinęfactum</i> te prope busto . . . .	(Lucret.)
Quę semper maneant <i>illabęfacta</i> , precor.	(Ovid.)
Sic mea perpetuis <i>liquęfiunt</i> pectora curis.	(Ovid.)
Omentum in flammā pingue <i>liquęfaciens</i> .	(Catull.)
Interea teneris <i>tepęfactus</i> in ossibus humor.	(Virg.)
Alta <i>tepęfaciet</i> permixtā flumina cęde.	(Catull.)
Intremuit, motuque sinus <i>patęfecit</i> aquarum.	(Ovid.)
Inde <i>patęfecit</i> radiis rota candida cęelum.	(Ennius.)
Nec flenti dominę <i>patęfiant</i> nocte fenestrę.	(Propert.)
Causa <i>patęfiet</i> , quę ferri pelliceat vim.	(Lucret.)
<i>Tabęfacta</i> senescere tandem. 9.	(Prudent.)
Quę me miseria et cura <i>contabęfacit</i> . 22.	(Plaut.)
Hoc fit item cunctas in partes, unde <i>vacęfit</i>	
Cumque locus . . . .	(Lucret.)
Et <i>raręfecit</i> calido miscentę vapore.	(Lucret.)

*Exceptions.* — The *E* is long in *Nęquis*, *Nęqua*, *Nęquod*, *Nęquitia*, *Nęquam*, *Nęquaquam*, *Nęquidquam*, *Nęquando* \* ,

\* The difference in quantity between *nęcesse*, *nęfas*, *nęfandus*, *nęfastus*, *nęfarius*, *nęqueo*, and *nęquis*, *nęquam*, *nęquitia*, &c. may perhaps be accounted for by supposing, that, in the former class of words, the *nę* was formed by *apocope* from the conjunction *nęc*, and so retains its original quantity; whereas, in the latter, either it is the adverb *nę*, which is always long,

*Venēficus, Sēcedo* and other words similarly compounded, — likewise in those compounded with *SE-* for *Sex* or *Semi-*, as *Sēdecim, Sēmentris, Sēmodius*. — Martial, however, makes the first syllable of *Sēlibra* short in several instances, and never long.

*Argenti libram mittebas : facta sēlibra est.* (Mart.)

In *Videlicet*, the *E*, though naturally long, is sometimes made short by the same licence as the simple *Vide*, which see under “*final E*,” sect. 32.

*Pol, haud paternum istuc dedisti. Videlicet . . . . 22.* (Ter.)

If the first member of the compound word terminate in *I*, the *I* is short, as *Omnīpotens, Causidicus, Biceps, Triceps, Siquidem*.

*Tum pater omnīpotens, rerum cui summa potestas . . . (Virg.)*  
*Sed nec causidico possis impune negare.* (Mart.)

*Jane biceps ! anni tacite labentis origo.* (Ovid.)

*Hoc quoque tentemus : siquidem jejuna remansit . . . (Ovid.)*

But, in *Ludimagister, Lucrifacio, Lucrifio, and Compendifacio*, (which are properly not compounds, but each a combination of two distinct and complete words) the *I* is long: and the same may be said of *Agricoltura*, though the *I* is short in the compound, *Agricola*.

*Ludī-magister, parce simplici turbæ. 23.* (Mart.)

*. . . . Tyrias coloris optimi : lucrī-fecit. 23.* (Mart.)

*Nunc furtiva lucrī-feri bombycina possunt.* (Mart.)

*Orationis operam compendī-face. 22.* (Plaut.)

*Tubīcen*, according to the general rule, has the *I* short; whereas, in *Tibīcen*, the middle syllable is long, because it is a crasis of two short vowels into one long, from the

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or the *c* of *nec* was retained in pronunciation, though omitted in writing.

original *Tibūcen*. — In *Litīcen* (by syncope from *Litūicen*) the penultima is short.

Quā jacet et Trojæ *tubīcen* Misenus arenā. (*Propertius*.)

Cur vagus incedit totā *tibīcen* in urbe? (*Ovid.*)

Desides Baiæ, *litīcenque* notus. 37. (*Statius*.)

The masculine *īdem* \*, *Bīgæ*, *Quadrīgæ*, *Sīquis*, *Sīqua*, *Sīquod*, *Scīlicet*, *īlicet*, *Bīmus*, *Trīmus*, *Quadrīmus*, *Quīvis*, the pronoun *Quīdam*, *Quīlibet*, *Tantīdem*, *Bīduum*, *Trīduum*, *Quotīdie* †, and the other compounds of *dies*, have the *I* long.

Omnibus *īdem* animus, sceleratā excedere terrā. (*Virg.*)

Si totus tibi *trīduo* legatur. 38. (*Mart.*)

Inter tepentes post *merīdiem* buxos. 23. (*Mart.*)

Nam vita morti propior est *quotīdie*. 22. (*Phædrus*.)

*Quotīdianæ* vitæ consuetudinem. 22. (*Terence*.)

*Idem* facturum melius se *postrīdie*. 22. (*Phædrus*.)

\* For the neuter *īdem* is short —

Invitum qui servat, *īdem* facit occidenti. (*Horace*.)

† Although *Quotīdie* and *Quotīdianus* have the second syllable long, as may be proved by many examples in addition to the two above quoted, the following verse from Catullus (68, 139) is adduced to prove that the syllable is common —

Conjugis in culpā flagravit *quottīdianā*.

This line, however, affords no such proof, since we are authorised to account it a spondaic verse, in which the disputed word is to be pronounced *quottīd-yāna* in four syllables, as *āb-yēte* and *ār-yēte*, in Virgil, for *ābīēte* and *ārīēte* — *āb-yegnus*, in Propertius (3, 19, 12) for *ābīegnus* — and *Vindēm-yātor* for *Vindēmīātor*, in Horace, Sat. 1, 7, 30,

*Vindemiator* et invictus cui sæpe viator —

and as *Nasīd-yēni* is pronounced for *Nasīdīēni*, by those who do not approve an anapæst instead of a dactyl in the line (*Horace*, Sat. 2, 8, 1)

Ut Na-|-*sidie*-|-ni juvit te cœna beati?



In *Tantidem*, the *I* is long\*.

*Tantidem*, quasi feta canes, sine dentibu' latrat. (*Ennius*.)

As the *I* is common in *Ubi*, so it is in *Ubicumque* and *Ubiuis*. — With respect to *Ubique*, we are told that it has the middle syllable always long. But, though I cannot produce a quotation to prove that it was also short, there appears no reason why it should not have been so, since the addition of the *que* can make no possible alteration in the quantity of the preceding *I*, whatever difference it may produce in the accent.

*Ibidem*, too, is said to have the middle syllable long: and I grant that so we happen to find it in the best writers. Yet that circumstance may be considered as merely the effect of chance, since we know that *Ibi* has its last syllable common, and even find instances of *Ibidem* with the penultima short in *Juvenus* and *Mamercus*, whose authority, though not equal to that of *Horace* or *Virgil*, is not to be overlooked in a case of this kind.

And here let me caution the learner against considering *Triginta*, *Trigesimus* or *Tricesimus*, and *Triceni*, as compound words in which the *Tri* must be short, as it is in all the real compounds of *Tris*, viz. *Triceps*, *Triplex*, *Triformis*, *Tricuspis*, *Tricenties*, &c. &c: for *Triginta* cannot with propriety be called a compound word (like *Tricenties*) since *GINTA* is merely a termination. At all events, the *Tri* in *Triginta*, together with its derivatives, *Trigesimus*, *Tricesimus*, and *Triceni*, is ever long;

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\* If ever short, as it is said to be, on the authority of a doubtful verse from *Varro*, we can only conclude that *Tantidem* was formed by crasis from *Tanti-idem*, and *Tant'idem* by syncope. The word *Tot-idem* justifies this supposition, as likewise *Indidem*, formed by syncope from *Inde-idem*, e. gr.

Sed quoniam mores totidem, totidemque figuræ . . . . (*Ovid.*  
 . . . . Nomen esse, sed indidem . . . . 46. (*Catull.*)

and the examples which might be quoted are numerous: but, in addition to this from Martial (1, 44)

Bis tibi *trīceni* fuimus, Mancine, vocati —

I content myself with one from Horace, Sat. 2, 9, 69:

...Tempore dicam: hodie *trīcesima* sabbata: vi'n' tu...

to show, by his own authority, that *Trīcenis* [*thirty*] cannot possibly be the true reading in Od. 2, 14, 5, where the metre indispensably requires a short syllable, and where the best editions accordingly have *TrEcenis* [*three hundred*], which, besides preserving the quantity, at the same time improves the sentiment, since, the greater the number, the more affecting is the lamentation.

With respect to words of Greek origin, the *I* which terminates the first member of the compound word (if it be not written in Greek with the diphthong *EI*) is short, unless it happen to be rendered common or long by position, as *Callimachus*, *Callīcrates*, *Callīstratus*; in the first of which words, the *I* is naturally short; in the second it becomes common before the mute and liquid, *CR*; and, in the last, it is necessarily rendered long by the *STR*.

SECT. 11. — *O, U, and Y, in Composition.*

*Græcum* O-micron *primā compōsti corripe parte*:

O-mega *produces*: *ast* Υ-pilon *breviabis*. —

O *Latium in variis breviat vel protrahit usus*.

U *brevia, ut* Locūples, Quadrūplex: *sed* Jūpiter, *atque* Jūdex, Jūdicium, *primam producere gaudent*.

In compound words of Greek origin, when the first member ends in *O*, that vowel is mostly short, as *Arctōphylax*, *Schœnōbates*, *Argōnauta*, *Bibliōpola*, *Areōpāgus*\*,

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\* *Areōpāgus* — Although the second syllable is long in the Greek name, *Ἀρειος Πάγος* [*Collis Martius*] — yet, if I rightly conceive the verse quoted from Ennius to have been intended for a trimeter Iambic, he makes the *RE* short; forming the word

*Thessalōnīca* \*, *Cleōpatra* †, — unless rendered common or long by position, as *Chirōgraphum*, *Hippōcrene*, *Philōxenus*, *Nicōstratus*.

Hesperios auxit tantum *Cleōpatra* furores. (Lucan.

Augur, *schænōbates*, medicus, magus, omnia novit. (Juv.

*Arctōphylax*, vulgo qui dicitur esse Bootes. (Cicero.

Et qui per freta duxit *Argōnautas*. 38. (Statius.

Non habeo, sed habet *bibliōpola* Tryphon. (Mart.

Tangebāt Macetūm fines, murosque subibat,  
*Thessalōnīca*, tuos, (Claud.

*Areōpagiticam* eā de re vocant petram. (Ennius.

But, if the first part of the compound word end with an *O-mega*, as *Μινωταυρος*, *Minōtaurus*, *Γεωμετρης*, *Gēōmetres*, *Γεωγραφος*, *Gēōgraphus*, *Λαγωπους*, *Lagōpus*, *Λεωδοκος* ‡, *Lēōdocus*, the *O* is long in Latin.

*Minōtaurus* inest, Veneris monimenta nefandæ. (Virgil.

Si meus auritâ gaudet *lagōpode* Flaccus. (Martial.

as a compound from an oblique case of *Αρης*, *Αρειος* — the *Areo* to be read either as a dactyl or a tribrachys; the metre and the quantity equally admitting the one or the other (*Αρης*, *Αεις* *εροτολοιγε* . . . . *Iliad*, E, 31.) — The penultimate *PA* is short, as in *Homer*, *Od. E.* 405 and 411, and in the following trimeter of *Æschylus*, and the accompanying hexameter from *Brodæus's Anthologia*, p. 5 —

Πετρα ΠΑΓΟΣ τ' Αρειος εν δε τῷ σεβας . . . (*Eumen.* 687.

Τις σε ΠΑΓΟΣ δυσερημος, ανηλιος, εξεθρεψε ;

\* Instead of *Thessalonians* in the N. Testament, as if the name of the town were *Thessalon*, *-ōnis*, or *Thessalonia*, it would be more proper to read *ThessalonIcians*, conformably to the Greek *Θεσσαλονικεις*. — *Thessalonians* (which occurs in the title alone of the epistle) probably was at first only a typographic error, though faithfully copied in all subsequent editions of the sacred volume.

† See the note on *Cleopatra*, page 31.

‡ According to the Attic dialect, for *Λαοδοκος*, *Lāōdocus*.



Nititur hinc Taläus, fratrisque Leödocus urget

Remo terga sui.

(*Val. Flacc.*)

Metiri certâ solet arte gëömëtra terram \*.

Describis varias tu, docte gëögräphe, terras †.

*O*, in compound Latin words, is sometimes long, as *Aliöquin*, *Quandöque* †, *Nölo* §, and sometimes short, as *Quandöquidem*, *Hödïe*, *Duödëni*.

Mendosa est natura, *aliöqui* recta; velut si . . . (*Horace.*)

Hanc utinam faciem *nölit* mutare senectus! (*Propert.*)

Sera nimis vita est crastina: vive *hödie*. (*Martial.*)

*U*, in composition, is generally short, as *Düplex*, *Trojügena*, *Locüples*, *Indüperator*, *Vitüpero*. But *Jupiter* (see page 15), *Jüdex*, *Judicium*, have the *U* long

*Præter quadrüples* stellas in fronte locatas. (*Cicero.*)

*Trojügenäm* infesto prosternet corpora ferro. (*Catullus.*)

Cum facias versus nullâ non luce *dücentos*. (*Martial.*)

*Indüperatores* pugnare, et proelia obire. (*Lucretius.*)

Crurumque nimiam tenuitatem *vitüperat*. 22. (*Phædrus.*)

\* † These two lines are not quoted from any classic author, but extemporarily made for the purpose of exemplification. I have never seen *Gëögräphus* in poetry, and cannot find any verse in which *Gëömëtra* or *Gëömëtres* has its true quantity. In his third satire, verse 76, Juvenal makes *Geo-* one long syllable by synæresis, and moreover avails himself of the mute and liquid *TR*, to make the *ME* long. Sidonius Apollinaris, copying (probably) after Juvenal, and mistaking [his spondee for a dactyl], makes the *O* short.

‡ As to *Quandoque* and *Quandoquidem*, although I cannot produce any authority to prove that the *O* was ever made short in the former, or long in the latter, I think we may lawfully presume that it was common in both, as in the simple *Quandö*. — And, although we may not be able to find an instance of *Duödëni* with the *O* long, yet we may reasonably conclude that it occasionally was so, as in the simple *Duö*.

§ See the remark on *Nölo*, under “*Synæresis*,” sect. 47.



When *Y* terminates the first member of a Greek compound word, that vowel is short, as *Thrasýbulis*, *Eurýpylus*, *Polýdamas*, *Polýpus*, — unless rendered common or long by position, as *Polýcletus*, which has the *Y* common, and *Polýxena*, in which it is long.

Arma superveneris quod, *Thrásýbúle*, tua. (Ausonius.  
 Vel, cum Deiphobo, *Polýdamanta* \* roga. (Ovid.  
 ... *Polýpus* hæret, et hac eludit retia fraude. (Ovid.

SECT. 12. — *Preterites of two Syllables.*

*Præterita assumunt primam dissyllaba longam.* —

*Sto, Do, Scindo, Fero, rapiunt, Bibo, Findo, priores.*

Preterites of two syllables have the first syllable long, as *Vēni, Vīdi, Vīci, Fēci, Crēvi.*

*Immatura licet, tamen huc non noxia vēni.* (Propert.

*Cur aliquid vīdi? cur noxia lumina fēci?* (Ovid.

*Pæne puer vario juvenes certamine vīci.* (Ovid.

... *Eripui, et potius germanum amittere crēvi.* (Catull.

*Exceptions.* — *Stēti, Dēdi †, Scīdi, Tūli, Bībi, and*

\* The *Po* in *Polydamas* is naturally short, although the author availed himself of the licence used by the Greek poets, of writing Πουλυς instead of Πολυς — and probably pronounced the name *Poolydamas*, giving the vowel a sound similar to that of the diphthong in our English words *Pool* and *Fool*. Thus Homer (Il. X, 100, alluded to by Persius, 1, 4) has

ΠΟΥΛΥΔΑΜΑΣ ΜΟΙ ΠΡΩΤΟΣ ΕΛΕΓΧΕΙΝ ΑΝΑΘΗΣΕΙ.

The same remark applies to *Polypus*, where we find it with the first syllable long (which is perhaps uniformly the case in Latin), unless we choose to recur to the Doric dialect, in which it is written with an *O-mega*. Homer, without a Doricism, has it in his Hymn to Apollo, spelled with a diphthong:

ΠΟΥΛΥΠΟΔΕΣ Δ' ΕΝ ΕΜΟΙ ΘΑΛΑΙΜΑΣ, ΦΩΚΑΙ ΤΕ ΜΕΛΑΙΝΑΙ . . . .

† Although, in compliance with established usage, *Stēti* and *Dēdi* are retained here as *exceptions*, they might, with greater propriety, be classed under the general head of "*Preterites*

54 § 13. — *Preterites doubling the first Syllable.*

*Fidi* from *Findo*, have the first syllable short.

Olli per galeam fixo stētit hasta cerebro. (Virg.)

\* Creta dēdit magnum, majus dēdit Africa nomen. (Mart.)

.... Aut scīdit, et medias fecit sibi litora terras. (Lucan.)

Et, qui non tūlerat verbera, tela tūlit. (Mart.)

Haud aliter titubat, quam si mera vina bībisset. (Ovid.)

Diffīdit, et multā porrectum extendit arenâ. (Virg.)

The middle syllable is long in *Abscīdi* from *Cædo*, and short in *Abscīdi* from *Scindo*.

Abs-cīdit nostræ multum sors invida laudi. (Lucan.)

Ab-scīdit impulsu ventorum adjuta vetustas. (Lucan.)

SECT. 13. — *Preterites doubling the first Syllable.*

*Præteritum geminans primam breviabit utramque,*

*Ut Pario, Pēpēri, vetet id nisi consona bina. —*

*Cædo Cēcīdit habet, longâ, ceu Pēdo, secundâ.*

When the first syllable of a verb is doubled in the perfect tense, the first and second of the perfect are both short, as *Cēcīni*, *Tētīgi*, *Pēpūli*, *Mēmīni*.

Tityre, te patulæ cēcīni sub tegmine fagi. (Virgil.)

Pars \* mihi pacis erit dextram tētīgisse tyranni. (Virgil.)

Litora, quæ cornu pēpūlit Saturnus equino. (V. Flaccus.)

*doubling the first Syllable.*" In fact, *Dedi* is nothing else than the regular preterite *Di* of the *third* conjugation, with the *augment* prefixed. *Steti* is formed in like manner from the simple *Sti*, only with the omission of the *S*, as in *Spopondi* noticed in the ensuing section. That *Do* and *Sto* belonged to the third as well as the first conjugation, will hardly be doubted by any scholar who considers that the compounds of *Do* are mostly of the third,—that the supine of *Sto* had its penultima sometimes long agreeably to the first conjugation, sometimes short according to the third, as may be seen by its derivatives in sect. 14.—and that, besides the preterite *Steti*, it appears also to have formed *Stavi*, as in Propertius, 2, 34, 53 —

Nec, si post Stygias aliquid restaverit undas . . . .

\* Instead of *Pars*, q. *Præs*, a pledge, a security?

Si mēmīni, fuerant tibi quattuor, Ælia, dentes. (*Mart.*)

Although the first vowel be long by position in the present tense, and continue long in the preterite, the prefixed syllable (or *augment*) is nevertheless short, as *Cūcūrri*, *Tētēndi*, *Mōmōrdi*, *Spōpōndi* \*.

Stella facem ducens multâ cum luce cūcūrrit. (*Virgil.*)

Ingemuit miserans graviter, dextramque tētēndit. (*Virg.*)

Pectora legitimus casta mōmōrdit amor. (*Ovid.*)

... Votum spōpōndit : nulla propter me sacro ... 22. (*Sen.*)

Quæ Deus ipse viris intermina fortibus spōpōndit. 56.

(*Prudent.*)

*Exceptions.* — *Cecīdi* from *Cædo*, and *Pepēdi*, have the second syllable long.

Terga fugâ, donec vetuerunt castra, cēcīdit. (*Lucan.*)

Nam, displosa sonat quantum vesica, pēpēdi. (*Horace.*)

SECT. 14. — *Supines of two Syllables.*

*Cuncta supina volunt primam dissyllaba longam.* —

*Ire, Fuo, Cio, Reor, et Sero, Quire, Sinoque,*

*Do, Lino, et orta Ruo, breviabunt rite priores.*

Supines of two syllables generally have the first syllable long, as *Visūm*, *Mōtum*, *Pōtum*, *ēsum*, *Flētum*, the obsolete *Plētum*, whence *Implētum*, *Replētum* †, &c. — and the

\* From the authorities here quoted, it follows that *spopondi* is the classic orthography, not *spoSPondi*, which would have the first syllable long by its position before *SP*, as we may invariably observe in compound words, ex. gr. *Rēspuo*, *Rēspicio*, *Rēpondeo*, *Rēspiro*, *Rēspargo*, &c. But, for positive proof, see the remark of Priscian, quoted in page 21. — See also *Plautus*, *Trin.* 3, 1, and *Truc.* 4, 3.

† The supines in *ētum* must unavoidably be long, as formed by crasis from *ēitum*, — *Flēitum* *Flētum*, *Plēitum*, *Plētum*, *Fēitum* *Fētum*, &c. and thus also we have *Lūtum*, *Sūtum*, from *Lūitum*, *Sūitum*. — See, in my “*Key to Propria quæ Maribus*,” the simple directions given for the formation of apparently irregular supines, without the aid of *Rules*.



participles of the future active and preterite passive agree in quantity with the supine, as *Visurus, Vīsus, Mōturus, Mōtus, Crētus, Fētus, Scītus, &c.*

Exspectem, qui me nunquam *visurus* abīsti? (Ovid.)

Jamjam *pōturi* deserit unda sitim. (Tibullus.)

... Jactor, et *ēsuros* terna per ora canes. (Ovid.)

Nec matura metit *flēturi* vota coloni. (Ovid.)

*Implētura* fuit sextæ modo frigora brumæ. (Martial.)

*Discrēti* populi, *discrēti* finibus agri. (Avien.)

... Vis erat: hinc leges, et *plebis-scīta* coactæ. (Lucan.)

Multâ *prolūtus* vappâ nauta atque viator. (Horace.)

Nec prodite graves *insūto* vestibus auro. (Ovid.)

*Exceptions.* — The first syllable is short in *Dātum, Rātum, Sātum, ĩtum, Lītum, Quītum, Sītum*, the obsolete *Fūtum\** (from *Fuo*, whence *Fūturus*), and *Rūtum†* from *Ruo*, whence *Dirūtum, Erūtum, Obrūtum, Prorūtum, Subrūtum.*

Cui *dātus* hærebam custos, cursusque regebam. (Virgil.)

At juvenis, vicisse dolo *rātus*, avolat ipse. (Virgil.)

Hic Ammone *sātus*, raptâ Garamantide nymphâ. (Virgil.)

Dictis ante tamen princeps confirmat *ĩtuos*. (Claud.)

Ardentes auro, et paribus *līta* corpora guttis. (Virgil.)

..... forma in tenebris nosci non *quīta* est. (Terence.)

Hic *sītus* est Phaëthon, currūs auriga paterni. (Ovid.)

Nec tu mensarum morsus horresce *fūturos*. (Virgil.)

Saxa tulit penitus discussis *prorūta* muris. (Lucan.)

Idcirco virtus medio jacet *obrūta* cœno. (Petron.)

*Cītum* from *Cieo*, of the second conjugation, has the *I* short; whence *Cītus, Concītus, Excītus.*

Corripuit sese, et tectis *cītus* extulit altis. (Virgil.)

Altior insurgens, et cursu *concītus*, heros. (Virgil.)

\*† For the reason of the difference in quantity between these two supines and all others in *utum*, see the ensuing section. — *Rutus* is found in Cicero, Ulpian, and other ancient writers.



Nec fruitur somno, vigilacibus *excīta* curis. (Ovid.)

But *Cītum* from *Cio*, of the fourth, has *cī* long.

Unde ruunt toto *concīta* pericula mundo. (Lucan.)

Rupta quies populis, stratisque *excīta* juventus. (Lucan.)

*Statum* seems to have had the first syllable common \*, as appears by its derivatives.

Hic *stātus* in cœlo multos permansit in annos. (Ovid.)

Ponemusque suos ad *stāta* signa dies. (Ovid.)

Hic *Stātor* : hoc primum condita Roma loco est. (Ovid.)

Dixit, et alternâ fratrem *stātione* redemit. (Ovid.)

Sex sestertia si *stātīm* dedisses. 38. (Mart.)

Damnavit multo *stāturum* sanguine Martem. (Mart.)

.... *Constātura* fides superûm : feroce per urbem

*Justītium* .... (Lucan.)

*Solstitio* Meroën, brumâ tentabimus Istrum. (Claud.)

Quæ sic orsa loqui : *Spesne obstātura* Pelasgis ... (Statius.)

*Præstātura* novas vires incendia poscit. (Claud.)

*Instītor* imperii, caupo famosus honorum. (Claud.)

Quæque tegis medios, *instīta* longa, pedes. (Ovid.)

Ipse deus solitus *stābulis* expellere vaccas. (Tibull.)

Concordes *stābili* fatorum numine Parcæ. (Virgil.)

Sic erat *instābilis* tellus, innabilis unda. (Ovid.)

Quī tu scis ? an tu fortasse fuisti meæ matri *obstētrix* ? 25.

(Plaut.)

#### SECT. 15. — *Polysyllabic Supines.*

UTUM *producunt polysyllaba cuncta supina.* —

*Adjice Gavīsum, pariterque Viētum et Olētum.*

IVI *præterito, semper producitur ITUM.* —

*Cætera corripies in ITUM quæcumque supina.*

\* Or, to speak more properly, the supine *Statum*, from *Sto* of the first conjugation, was regularly long, while *Stītum*, from *Sto* of the third (noticed in sect. 12), was short : but, in process of time, the orthographic distinction between *Statum* and *Stitum* was confounded, and both were alike written with *A*, though the difference in point of quantity was still observed.

Supines in *UTUM*, consisting of more syllables than two, have the penultima (or last syllable but one) long, as *Solūtum*, *Indūtum*, *Exūtum*, *Volūtum*, *Minūtum*, *Acūtum*, *Metūtum*, *Statūtum* \*.

Et circum Iliades, crinem de more *solūtæ*. (Virgil.)

Si fuit Andromache tunicas *indūta* valentes. (Ovid.)

Sustulit *exūtas* vinclis ad sidera palmas. (Virgil.)

Ecce autem flammis inter tabulata *volūtus* . . . . (Virgil.)

Implet et illa manum, sed parcius, ære *minūto*. (Juven.)

Ponite jam gladios hebetes : pugnetur *acūtis*. (Ovid.)

Nam cupide conculcatur nimis ante *metūtum*. (Lucret.)

Cautum et *statūtum* jus erat. 29. (Prudentius.)

*Gavīsum*, *Viētum*, and *Olētum*, have the penultima long.

Armaque *gavīso* referat captiva parenti. (Claud.)

Nec supera caput ejusdem cecidisse *viētam* . . . . (Lucret.)

Levis *exolētam* memoriam revocat nota. 22. (Seneca.)

Supines in *ITUM*, from preterites in *IVI*, are likewise long, as *Petītum*, *Potītum*, *Quæsitum*, *Arcessitum*, *Lacessitum*, *Condītum* from *Condio*, to season, or preserve ; (for *Condītum* from *Condo*, to build, is short.)

Sæpe *laccessitus* probris, gladiisque *petītus*. (Claudian.)

Vidit ut optato se consule Roma *potītam*. (Claudian.)

Nec sese dedit in conspectum corde *cupītus*. (Ennius.)

Quo rediturus erat, non *arcessitus* ; et hæret . . . . (Horace.)

Ne male *condītum* jus apponatur ; ut omnes . . . . (Horace.)

Venimus huc lapsis *quæsitum* oracula rebus. (Virgil.)

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\* It is not pretended that all these supines actually exist at present : but there can be no doubt that they once did exist, as appears from their derivatives. They were formed by crasis from \*\**ūitum* (as *Flūto* from *Flūitō*, in Lucretius, 3, 190), and therefore are long ; whereas *Fūtum* and *Rūtum* (noticed in the preceding section) were formed by syncope, *Fūitum*, *Fū'tum*, *Rūitum*, *Rū'tum*, and therefore continue short.

Supines in *ITUM* from preterites in *UI* (except *Recensitum* \*), and all other supines in *ITUM*, not included in the preceding rule, have the *I* short, as *Monitum*, *Tacitum*, *Placitum*, *Territum*, *Ruitum*, *Luītum*, &c.

Scilicet oblitos *admonitura* mei. (Ovid.)

Sæcula Romanos nunquam *tacitura* labores. (Lucan.)

Tum quoque, cum fugerem, quædam *placitura* cremavi.

(Ovid.)

Inde lavant ægros. Est ira *coërcita* morbi. (Gratius.)

*Territa* quæsitis ostendit terga Britannis. (Lucan.)

Quæ cineri vanus dat *rūtura* labor. (Martial.)

Vastato tandem pœnas *lūtura* profundo. (Claudian.)

Prisca *recensitis* evolvite sæcula fastis. (Claudian.)

But this rule does not extend to polysyllabic compounds from supines of two syllables, noticed in the preceding section. They follow the quantity of the simple supines from which they are formed, agreeably to the rule "*Legem simplicium . . .*" (Sect. 8) as *itum*, *Obitum* — *Datum*, *Abditum*, *Creditum* — *Satum*, *Insitum*, &c. — except *Cognitum* and *Agnitum*, noticed in the same section.

Morte *obitâ*, quorum tellus amplectitur ossa. (Lucretius.)

Indiciis monstrare recentibus *abdita* rerum. (Horace.)

Ora dei jussu non unquam *credita* Teucris. (Virgil.)

Æternis famæ monumentis *insita* florent. (Lucretius.)

At specimen *sationis* et *insitionis* origo. (Lucretius.)

\* This is perhaps only an apparent exception; the early authors having probably written *Recensivi* as well as *Recensui*; in which case, *Recensitum* is regular according to the general rule, "*IVI præterito . . .*" — To countenance this supposition, we find in *Catullus* (34, 8) *Deposivit* for *Deposuit*, viz.

Quam mater, prope Deliam,

*Deposivit*, olivam (48) —

unless perhaps we ought to read *Deposūvit*, as *Fūvi*, *Annūvi*, &c. noticed under "*Synæresis*," sect. 47.



SECT. 16. — *Increment of Nouns.*

If the genitive case singular of a noun do not contain a greater number of syllables than the nominative, that genitive has no increment, as *Musa*, *Musæ*, *Dominus*, *Domini*. — But

If the genitive contain more syllables than the nominative, as *Musai*, *Pueri*, *Cæsaris*, then the penultima of the genitive is the increment: and, whether that syllable be long or short, it preserves the same quantity in all the oblique cases, singular and plural, as *Cæsaris*, *Cæsari*, *Cæsarem*, *Cæsare*, *Cæsares*, *Cæsarum*, *Cæsaribus*—*Sermõnis*, *Sermõni*, *Sermõnem*, *Sermõne*, *Sermõnes*, *Sermõnum*, *Sermõnibus*.

From this rule we must except *Bõbus*, or *Bûbus*, in which the increment is long, although short in the genitive\*.

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\* This, however, is only an apparent deviation from the general rule, since *Bobus* is formed by syncope and crasis from *Bõvibus*, or, as we ought rather to pronounce it, *Bõwibus*, which was contracted to *Bõw'bus*, and at length to *Bõbus*, or, probably, as we would pronounce it, *Boo-bus*; whence it was indifferently written *Bõbus* or *Bûbus*, as *Volgus Vulgus*, *Volnus Vulnus*, *Voltus Vultus*, &c. &c.; and the quantity was equally long in both cases; although Ausonius, contrary to the practice of better authors, has an example of *Bõbus* short, as if formed by simple syncope, without crasis, *Bo'bus*: viz.

.... Æs, veluti spirans, cum *bõbus* exagites. Epig. 62.

But he might with equal propriety have made the participle *Mõtus* short, in opposition to all the other poets, who uniformly made it long, and for the same reason as *Bõbus* or *Bûbus*, viz. that it was first *Mõvitus* or *Mõwitus*, thence contracted to *Mow'tus*, and finally reduced by crasis to *Mõtus*, with the *O* of course long — like our old English participle *Knowen*, changed to *Know'n* and *Known* — *Flowen*, to *Flow'n* and *Flown* — *Showen* to *Show'n* and *Shown*, &c. &c. — I should



Proditus inclusæ Cacus ab ore bōvis. (Ovid.

Non profecturis litorā būbus aras. (Ovid.

*Iter*, *Supellex*, and the compounds of *Caput*, are accounted to have a double increment, or an increment of two additional syllables, *Itineris*, *Supellectilis*, and *Præcipitis*. But there is an inaccuracy in the assertion, since *Itineris* comes from *Itiner*, and *Iter* gives *Iteris*: *Supellectilis*, too, is found in the nominative, as likewise *Supellectile*; and the genitive *Præcipitis* flows from *Præcipes* (Priscian, 7, 20), whereas *Præceps* formed \**Præcipis*.

SECT. 17. — *Increments of the First and Second Declensions.*

*Casibus obliquis vix crescit prima. — Secundæ  
Sunt brevia incrementa: tamen producit Ibēri.*

The antique increment of the first declension, by the solution of the diphthong *Æ* into *Ai*, is only to be found in the poets, and rarely in any subsequent to the age of Lucretius. A few instances, however, occur in Virgil, as *Aulaï*, *Pictaiï*, *Auraiï*; and, in these, and all such, the *A* is long.

Olli respondit rex *Albāi Longāi*. (Ennius.

*Æthereum sensum, atque aurāi simplicis ignem.* (Virgil.

The increments of the second declension are short, as *Puēri*, *Viri*, *Satūri* (if indeed they can properly be called

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not have dwelt so long on a single syllable, were I not desirous of awaking the attention of learners to these apparently trifling minutiae, of which a proper conception will, in numerous cases of greater importance — and in every language, modern as well as ancient — remove many doubts and difficulties respecting prosody, orthography, and etymology.

\* *Occumbunt multi letum ferroque lapique,*

*Aut intra muros aut extra, præcipe casu.* (Ennius.

62 § 18. — *Increments of the Third Declension.*

increments, when *Puer, Vir, Satur, &c.* are formed by apocope from *Puerus, Virus, Saturus, &c.*)

*O puëri! ne tanta animis assuescite bella.* (Virgil.)

*Arma, viri! ferte arma! vocat lux ultima victos.* (Virg.)

*Turbaque vernarum, satūri bona signa coloni.* (Tibullus.)

*Exception.* — *Iber*, and its compound *Celtiber*, have the penultima of the genitive long.

*Quique feros movit Sertorius exsul Ibēros.* (Lucan.)

*Vir Celtibēris non tacende gentibus.* 22. (Martial.)

The increment in *IUS* has already been noticed in Sect. 3. page 10.

SECT. 18. — *Increments of the Third Declension.*

*Increment in A.*

*Nominis A crescens, quod flectit tertia, longum est.* —

*Mascula corripies AR et AL finita, simulque*

*Par cum cognatis, Hepar, cum Nectare, Baccar,*

*Cum Vade, Mas, et Anas; queis junge Laremque Jubarque.*

The increment *A* of the third declension is mostly long, as *Pācis, Vāsis, Titānis, Vectigālis, Pietātis, Calcāris, Ajācis, Nostrātis, &c.*

*Jane, fac æternos pācem pācisque ministros.* (Ovid.)

*Accipe belligeræ crudum thorāca Minervæ.* (Martial.)

*Græca quom duplex duabus solvitur nostrātibus.* 36.

(Terentianus.)

*Concitat iratus validos Titānas in arma.* (Ovid.)

*Exceptions.* — Masculines in *AL* and *AR* (except *Car* and *Nar*) increase short, as *Annibal, Amilcar* \*, &c., the

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\* Ennius, however, and other early authors, wrote *Anni-bālis, Asdrubālis, Amilcāris*, with the penultima long, as noticed by the grammarian Probus, and by A. Gellius, 4, 7, and exemplified in the subjoined quotations. But, though

adjective *Par*, and its compounds, the substantive *Par*, *Sal*, whether neuter or masculine, *Hepar*, *Nectar*, *Baccar*, *Vas* (*vădis*), *Mas*, *Anas*, *Lar*, and *Jubar*.

*Annibălem* Fabio ducam spectante per urbem. (Silius.  
 Nec levior dextrâ generatus *Amilcäre* sævit. (Silius.  
 Vela dabant læti, et spumas *sălis* ære ruebant. (Virgil.  
 Ipsa merum secum portat, et ipsa *sălem*. (Martial.  
*Latipedemque anătem* cernas excedere ponto. (Avienus.  
*Sacra Bonæ, măribus* non adeunda, Deæ. (Ovid.  
*Pugnavêre păres*; succubuêre *păres*: (Martial.  
*Ossaque* nec tumulo, nec *sepăre* conteget urnâ. (V. Flac.  
*Suppăris* hæc ævi tempora grata mihi. (Ausonius.  
 . . . . . gladiatorum dare centum  
*Damnati* populopăria, &c. (Horace.  
*Sulfureas* posuit spiramina *Năris* ad undas. (Ennius.  
*Laudibus* immodicis *Căres* \* in astra ferant. (Martial.

SECT. 19. — *Increment from A and AS.*

*A quoque et AS Græcum breve postulat incrementum* ;  
*S quoque finitum, si consona ponitur ante* ;  
*Et Dropax, Anthrax, Atrax, cum Smilăce, Climax* ;  
*Queis Atăcem, Panăcem, Colăcem, Styrăcemque, Fă-*  
*cemque,*  
*Atque Abăcem, Corăcem, Phylăcem, compôstaque nectes.*  
*Adde Harpax. — Syphăcis legitur tamen atque Syphăcis.*

they, as living nearer to the Carthaginian times, were, no doubt, more accurate in this than their successors who made the increment short, the authority of the latter is the rule to be followed by us moderns.

*Quique propter Annibălis copias consederant.* 36. (Ennius.  
*Noctu Annibălis cum fugavi exercitum.* 22. (Varro.

\* So in *Æneid*, 8, 725, but short in *Theocritus*, Id. 17, 89\*

. . . . Σημαινει, Λυκιοις τε, Φιλοπτολεμοις τε ΚΑΡΕΣΣΙ.

Greek nouns in *A* and *AS* increase short, as *Poëma*, *Stemma*, *Lampas* — also nouns ending in *S* preceded by a consonant, as *Trabs*, *Arabs* — likewise *Fax*, *Dropax*, *Arctophylax*, and any other compounds of *φυλαξ*, *Smilax*, *Climax*, *Colax*, *Nycticorax*, *Styrax*, and the other words enumerated in the rule.

Non quivis videt immodulata *poëmăta* judex. (*Horace.*)

Nullum sollicitant hæc, Flacce, *toreumăta* furem. (*Mart.*)

Undique collucent præcinctæ *lampădes* auro. (*Ovid.*)

Nam modo thurilegos *Arăbas*, modo suspicis Indos. (*Ovid.*)

Psilothro faciem lævas, et *dropăce* calvam. (*Martial.*)

*Atăcem* tonare cum suis oloribus. 22. (*Sidon. Apoll.*)

Nunc medicâ *panăcem* lacrymâ, succoque salubri . . . .

(*Seren. Samon.*)

Non *styrăce* Idæo fragrantés uncta capillos. (*Virg. Ciris.*)

“*Smyrna*” cavas *Atrăcis* penitus mittetur ad undas.

(*Catullus.*)

*Syphax* has the increment common.

Compulimus dirum *Syphăcem*, fractumque Metello (*Claud.*)

Tolle tuum, precor, Annibalem, victumque *Syphăcem*.

(*Juvenal.*)

#### SECT. 20. — *Increment in E.*

*E* crescens numero breviabit tertia primo,

*Præter Iber, patriosque ENIS, (sed contrahit Hymen)*

*Ver, Mansues, Locuples, Hæres, Mercesque, Quiesque,*

*Et Vervex, Lex, Rex, et Plebs, Seps, insuper Halec;*

*EL peregrinum: ES, ER, Græca — Æthère, et Aëre dentis.*

The increment *E* of the third declension is mostly short, as *Grëgis*, *Pëdis*, *Compëdis*, *Muliëris*, *Latëris*, whether from *Later* or *Latus*, &c.

Nobiliumque grëges custos servabat equarum. (*Ovid.*)

Pressatur pëde pes, mucro mucrone, viro vir. (*Furius.*)



*Spes etiam validâ solatur compēde vinctum.* (Tibullus.

*Hæc sunt venena formosarum muliërum.* 22. (Afranius.

*Non latëre cocto, quo Semiramis longam*

*Babylona cinxit.* 23. (Martial.

*Deinde hærerere tuo latëri, præcedere sellam.* (Martial.

*Exceptions.* — The genitive *Ibëris*, from *Iber*, has the penultima long. So likewise have the genitives in *ENIS*, as *Ren rēnis*, *Siren Sirēnis*, except that of *Hymen*, which increases short. — *Ver*, *Mansues*, &c. increase long.

*Quem juxta, terras habitant Orientis Ibëres.* (Priscian.

*Nec triste mentum, sordidique lichēnes.* 23. (Martial.

*Dulcia (Plautus ait) grandi minus apta liēni.* (Seren. Sam.

*Prædixit splēni Deus Idæ posse mederi.* (Seren. Samon.

*Quod lapides rēnum tritus potusque resolvit.* (Priscian.

*Capparin, et putri cepas halēce natantes.* (Martial.

Hebrew and other foreign names in *EL*, as *Michaël*, increase long, as do likewise Greek nouns in *ES* and *ER*, such as *Tapes*, *Trapes*, *Lebes*, *Soter*, *Crater* — except *Æther* and *Aër*, which increase short.

*Viginti fulvos operoso ex ære lebētas.* (Ovid.

*Isse per attonitos baccâ pendente trapētas.* (Sidon. Apoll.

*Cratēras magnos statuunt, et vina coronant.* (Virgil.

*Quid pereunt stulto fortes haltēre lacerti?* (Martial.

*Quâcumque illa levem fugiens secat æthëra pennis.* (Virg.

*Si nigrum obscuro comprehenderit äëra cornu.* (Virgil.

SECT. 21. — *Increment in I and Y.*

*I crescens numero breviabit tertia primo ;*

*Y Græcum pariter ; veluti Lapīdis, Chlamýdisque.*

*Graia sed in patrio longum INIS et YNIS adoptant.*

*Et Lis, Glis, Samnis, Dis, Gryps, Nesisque, Quirisque,*

*Cum Vibīce, simul longa incrementa reposcunt.*

The increment *I* or *Y* of the third declension is generally short, as *Stips stīpis*, *Nemo nemīnis*, *Pollex pollicis*,

*Persis Persidis, Chlamys chlamydis, Chalybs Chalýbis.*

Dic, inquam, parvâ cur stipe quærat opes. (Ovid.

Qualem virgineo demessum pollice florem. (Virgil.

Indice non opus est nostris, nec vindice, libris. (Martial.

Bidente dicit attondisse forfice. 22. (Virgil, Catalect.

Codicis immundi vincula sentit anus. (Propertius.

Nec toga, nec focus est, nec tritus cimice lectus. (Mart.

Catus in obscuro cepit, pro sorice, picam. (Petron.

Nemini ingenio quemquam confidere oportet. (Lucilius.

Anchisæ sceptrum, chlamydem pharetramque nepoti. (Ov.

Insula inexhaustis Chalýbum generosa metallis. (Virgil.

*Exceptions.* — Genitives in *INIS* or *YNIS*, from nouns of Greek origin, have the penultima long, as *Delphin delphinis*, *Phorcyn Phorcynis*, *Salamis Salaminis*; likewise *Dis Ditis*, *Vibex vibicis*, *Glis gliris*, *Gryps gryphis*, *Samnis Samnitis*, *Quiris Quiritis*.

Orpheus in silvis, inter delphinas Arion. (Virgil.

Laomedontiaden Priamum Salamina petentem. (Virgil.

Noctes atque dies patet atri janua Ditis. (Virgil.

Huic horret thorax Samnitis pellibus ursæ. (Sil. Ital.

Tradite nostra viris, ignavi, signa, Quirites. (Lucan.

Silvaque, quæ fixam pelago Nesida coronat. (Stattius.

Nec spatio distant Nesidum litora longe. (Priscian.

*Psophis*, too, increases long\*, as in Ovid, Met. 5, 607—

Usque sub Orchomenon, Psophidaque, Cyllenenque.

SECT. 22. — *Increment from IX and YX.*

*IX atque YX produc.* — *Breviabis Nixque, Cilixque, Strix, Fornix, Histrix, Chœnixque, Varixque, Salixque: Mastichis his, Filicis, Laricis, Coxendicis, et Pix,*

\* Stattius, however, makes it short, Theb. 4, 296:

Æpytios idem ardor agros, et Psophida celsam . . . .

unless here, as in Ovid, we should read *Psophidaque*. And N. B. The name occurs several times in Pausanias, with the penultima uniformly circumflexed.

*Et Calicis, Calycisque, et Eryx, et Styx, et Iapyx, Phryx, et Onyx, addas. — Bebryx variare memento.*

Nouns ending in *IX* or *YX* mostly have the penultima of the genitive long, as *Felix felīcis, Perdix perdīcis, Coturnix coturnīcis, Pernix pernīcis, Lodix lodīcis, Bombyx bombŷcis.*

Tollite jampridem, *victrīcia* tollite signa. (Lucan.

Ecce *coturnīces* inter sua prœlia vivunt. (Ovid.

Vulturis atque jecur, vel jus *perdīcis* apricæ. (Seren. Sam.

... Cedit apex, summâ quâ lux *pistrīce* coruscat. (Avienus.

*Spadīces* vix Pellæi valuère Ceraunî. (Gratius.

*Lodīces* mittet docti tibi terra Catulli. (Martial.

Nec siqua Arabio lucet *bombŷce* puella. (Propertius.

Et mala *radīces* altius arbor agit. (Ovid.

Vivere *cornīces* multos dicuntur in annos. (Pedo Albinov.

Fata *cicatrīcem* ducere nostra sine. (Ovid.

*Exceptions.* — *Nix, Cilix, Strix, Fornix, Histrix, Chœnix, Varix, Salix, Filix, Larix, Coxendix, Pix, Calix, Calyx, Eryx, Styx, Iapyx, Phryx, Onyx,* have their increments short, as have likewise some proper and gentile names, such as *Ambiorix, Biturix, &c.*

Et *strīgis* inventæ per busta jacentia plumæ. (Propert.

... Venit; et hirsutâ spinosior *histrīce* barba. (Calphurn.

Ille licet *Cilicum* victas agat ante catervas. (Tibullus.

Sæpius occultus victâ *coxendīce* morbus . . . . (Seren. Sam.

Fecundi \* *calīces* quem non fecêre disertum? (Horace.

\* I had long entertained a suspicion that *Fecundi* was not from the pen of Horace, and that he had perhaps written *Facundi*, poetically transferring to the cause the epithet which properly belongs to the effect, as, in Homer, οἶνον εὐφρονα (Il. Γ, 246) — in English, *the cheerful glass* — in Propertius, (3, 23, 18) *garrula hora, &c. &c.* for I never could reconcile myself to the epithet *Fecundi*, in the common acceptation. But, if we give to Horace's words a new and different inter-



*Mastix mastichis*, a gum, increases short: *Mastix mastigis*, a whip or scourge, has the increment long.

*Pulegium*, abrotonum, nitidâ cum *mastiche* coctum.

(*Seren. Samon.*

Ἄλλα Διὸς ΜΑΣΤΙΓΙ κακῆ εἰδαμῆμεν Ἀχαιοί. (*Homer.*

Nunc *mastigophoris*, oleoque et gymnadis arte... (*Prudent.*

If we be guided by analogy, *Appendix* ought to increase short, *Appendicis*. — *Natrix* is said to increase short, on the authority of the following fragment of Lucilius, 2, 19—

Si natibus *natricem* impressit crassam, capitatam — which bears the appearance of a hexameter verse. If it really is what it appears, there can be no doubt respecting the quantity; though I confess that I should still be inclined to consider *Natrix* in the same light as *Nutrix*, *Victrix*, *Altrix*, and other feminine verbal nouns in *IX*, all increasing long, if Lucan had not used it in the masculine gender :

Et *natrix violator* aquæ . . . . 9, 723.

*Bebryx* and *Sandix* have the increment common.

*Bebrÿcis* et Scythici procul inclementia sacri. (*Val. Flac.*

Possessus Baccho sævâ *Bebrÿcis* in aulâ. (*Silius.*

pretation, consonant to the idea of Propertius in the subjoined passage (4, 6, 75), the adjective *Fecundi*, far from being exceptionable, must be considered as a very happy epithet ; the poet having in view, not so much the *overflowing* bumper, as the bowl *teeming with poetic inspiration* — the *verse-inspiring* glass :

Ingenium potis irritat Musa poëtis :

Bacche, soles Phæbo *fertilis* esse tuo —

which interpretation is fully authorised by Ovid, who uses the very word in question, *Fecundus*, in a perfectly analogous sense :

. . . Quam clausam implevit *fecundo* Jupiter auro. (*Met.* 4, 698.



*Illaque plebeio, vel sit sandīcis amictu . . . . . (Propertius.*  
*Interdum Libyco fucantur sandīce pinnæ. (Gratius.*

SECT. 23. — *Increment in O.*

*O crescens numero producimus usque priore. —*

*O parvum in Græcis brevia ; producito magnum. —*

*Ausonius genitivus ORIS, quem neutra dedere,*

*Corripitur : propria his junges, ut Nestor, et Hector. —*

*Os oris, mediosque gradus, extende : — sed Arbos,*

*Πους compōsta, Lepus, Memor, et Bos, Compos, et Impos,*

*Corripi, Cappadōcem, Allobrōgem, cum Præcōce, et*

*OBS, OPS. —*

*Verum produces Cercops, Hydropsque, Cyclopsque.*

The increment in O of the third declension is long in words of Latin origin, as *Sol sōlis, Vox vōcis, Velox velōcis, Victor victōris*, and all other verbal nouns in OR, *Lepor lepōris, Ros rōris, Flos flōris, Dos dōtis, Cos cōtis, Tiro tirōnis, Custos custōdis, Statio statiōnis*, and all other feminine verbals in IO — *Cato Catōnis*, and other Latin proper names in O.

*Vivite, larcōnes, comedōnes ! vivite, ventres ! (Lucilius.*

*Delectique sacerdotēs in publica vota. (Manilius.*

*Matrona incedit, census induta nepōtum. (Propertius.*

*Inquinat egregios adjuncta superbia mōres. (Claudian.*

*Exesosque situ cogit splendere ligōnes. (Claudian.*

*Ire vetat, cursusque vagos statiōne moratur. (Lucan.*

*Et mala vel duri lacrymas motura Catōnis. (Lucan.*

*Exception.* — Nouns in O or ON, taken from the Greek ΩN, as *Sindon, Aëdon* — Proper names, as *Agamemnon, Plato* or *Platon* — and other Greek nouns increasing in O, preserve in Latin the same quantity of the increment which they have in the Greek. If that increment be an O-micron, it is short ; if an O-mega, it is long.

Thus *Sindon, Aëdon, Agamemnon, Iāson, Philemon,*

&c. increase short; whereas *Simon* or *Simo*, *Laco*, *Plato*, *Spado*, *Agon*, *Solon*, *Sicyon*, &c. increase long.

*Cultus sindōne* non quotidianâ. 38. (Martial.)

Si confers fulicas cyncis, et *ædōna* parræ. (Paulinus.)

Sic Methymnæo gavisus *Ariōne* delphin. (Martial.)

*Halcyōnum* tales ventosa per æquora questus. (Peto Albin.)

Pythagoran, Anytique reum, doctumque *Platōna*. (Hor.)

Et gratum nautis sidus fulgere *Lacōnum*. (Martial.)

*Daphnōnas*, *platanōnas*, et *aërias* cyparissos. (Martial.)

Sollicitant pavidum *rhinocerōta* magistri. (Martial.)

*Sidon*, *Orion*, *Ægeon*, have the increment common.

Stat, fucare colus nec *Sidōne* vilior, Ancon . . . . (Silius.)

Atque equidem Teucrum memini *Sidōna* venire. (Virgil.)

Quorum si mediis Bœoton *Oriōna* quæres. (Ovid.)

Ensiferi nimium fulget latus *Oriōnis*. (Lucan.)

Hæc centumgemini strictos *Ægeōnis* enses . . . (Claudian.)

. . . . *Ægeōna* suis immania terga lacertis. (Ovid.)

*Amāzon*, *Macedo*, *Saxo*, *Seno*, and several other gentile names, increase short.\*

Me *Senōnum* furiis, Brenni me reddite flammis. (Claud.)

Prospicerem dubiis venientem *Saxōna* ventis. (Claudian.)

Pugnaces pictis cohibebant *Lingōnas* armis. (Lucan.)

*Brito* has the increment common.

Quâ nec terribiles Cimbri, nec *Brittōnes* unquam. . . (Juv.)

Quam veteres brachæ *Brittōnis* pauperis, et quam. . . (Mart.)

*Exception 2.* — Genitives in *ORIS*, from Latin nouns

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\* So much greater is the proportion of gentile names increasing with *O* short than with *O* long — whether Greek, as *Aōnes*, *Dolōpes*, *Pæōnes*, *Myrmidōnes*, or barbaric, as *Teutōnes*, *Santōnes*, *Vascōnes*, *Allobrōges*—that the reader, who, in cases of doubt, should venture to shorten every name of the kind which occurs new to him, would much oftener pronounce right than wrong.

of the neuter gender, have the penultima short, as *Ebōris*, *Marmōris*, *Corpōris*, &c. — But

*Ador* forms *adōris* and *adōris*, whence *Adōreus* in Virgil, and *Adōrea* in Horace and Claudian.

Mox ador, atque *adōris* de polline pultificum far. (*Auson.*  
Illam sponte satos *adōris* stravisse maniplos.

(*Gannius, ap. Prisc.*

*Emicat in nubes nidoribus ardor adōris.* (*Idem, ibid.*

Whether this variation of quantity be connected with a difference of gender, as in *Decus decōris* and *Decor decōris*, I will not pretend to decide.

Greek proper names in *OR*, and appellatives, as *Rhetor*, increase short.

Ingemit et dulci frater cum *Castōre* Pollux. (*Val. Flac.*

Et multos illic *Hectōras* esse puta. (*Ovid.*

*Peleos* et *Priami* transiit, vel *Nestōris*, ætas. (*Martial.*

Dum modo causidicum, dum te modo *rhetōra* fingis.

(*Martial.*

*Os* (the mouth) makes *ōris* long. Adjectives of the comparative degree have a long increment, as *Meliōris*, *Majōris*, *Pejōris*, &c.

Componens manibusque manus, atque *ōribus* *ōra*. (*Virgil.*

... Mens aliud suadet : video *meliōra*, proboque ;

*Deteriōra* sequor. (*Ovid.*

The compounds of Πους, as *Tripus*, *Polypus*, *Ædipus*, also *Memor*, *Arbor*, *Lepus*, *Bos*, *Compos*, *Impos*, increase short.

Insignem famâ, sanctoque *Melampōde* cretum. (*Statius.*

*Phineas* invites, *Afer*, et *Ædipōdas*. (*Martial.*

Strata jacent passim suâ quâque\* sub *arbōre* poma. (*Virg.*

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\* So the text is judiciously given by Professor Heyne — *suâ* agreeing with *poma* — *quâque* with *arbore* — i. e. “ *Lo junipers and chestnut-trees, and, under every tree, a profusion*

Mavis, Rufe, coquum scindere, quam leporem. (Mart.  
Vivite felices, memores et vivite nostri. (Tibullus.

*Exception 3.* — *Cappadox, Allobrox, Præcox*, and nouns which have a consonant immediately before *S* in the nominative, as *Scobs, Scrobs, Ops, Inops, Æthiops, Cæcrops, Dolops*, increase short — except *Cyclops, Cercops, Hydrops*.

Mancipiis locuples, eget æris Cappadocum rex. (Horace.  
... Materna, letum præcõcis mali tulit. 22. (Seneca.

Insita præcõquibus surrepere Persica prunis. (Calphurnius.  
Virginibusque tribus gemino de Cæcrops natis ... (Ovid.

Et portentosos Cercopum ludit in ortus. (Manilius.

Tela reponuntur manibus fabricata Cyclopum. (Ovid.

#### SECT. 24. — *Increment in U.*

*U crescens breve sit.* — *Verum genitivus in URIS, UDIS, et UTIS, ab US, producitur: adjice Fur, Frux, Lux, Pollux.* — *Brevia Intercusque, Pecusque, Ligusque.*

The increment *U* of the third declension is mostly short, as *Murmur murmüris, Furfur furfüris, Dux dūcis, Præsul præsulis, Turtur turtüris*.

Consule nos, dūce nos, dūce jam victore, caremus. (Pede.  
Non falsâ pendens in cruce Laureolus. (Martial.

*Exceptions.* — Genitives in *UDIS, URIS, and UTIS*, from nominatives in *US*, have the penultima long, as *Palus palūdis, Incus incūdis, Tellus tellūris, Virtus virtūtis*; — also *Fur fūris, Lux lūcis, Pollux Pollūcis*,

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of its native produce" — far preferable to the common reading, *sud quæque*, which, besides being metrically objectionable on account of the harsh synæresis in *sūā*, is moreover inferior in point of sense, viz. "Junipers and chestnut-trees, and each fruit under its own tree" — all safe and regular — not one rolled or blown beyond its proper limits — not one purloined by any truant school-boy!



besides *Frūgis* from the obsolete *Frux*. — But *Intercus*, *Pecus*, and *Ligus*, increase short.

*Tam grave percussis incūdibus æra resultant.* (*Martial.*

*Cum sanguis nimius pūri commixtus atroci.* (*Seren. Sam.*

*Quid domini faciant, audent cum talia fūres?* (*Virgil.*

*Pollūcem pugiles, Castora placet eques.* (*Ovid.*

*Lūce sacrâ requiescat humus, requiescat arator.* (*Tibullus.*

SECT. 25. — *Plural Increment of Nouns.*

When the genitive or dative case plural contains a syllable more than the nominative plural, the penultima of such genitive or dative is called the plural increment, as *SA* in *Musarum*, *BO* in *Amborum* and *Ambobus*, *BI* in *Nubium* and *Nubibus*, *QUO* in *Quorum*, *QUI* in *Quibus*, *RE* in *Rerum* and *Rebus*.

*Plural Increments in A, E, I, O, U.*

*Pluralis casus si crescat, protrahit A, E,*

*Atque O. — Corripies I, U: verum excipe Būbus.*

The plural increments, *A, E, O*, are long, as *Hārum*, *Quārum*, *Musārum*, *Ambābus*, *Animābus*, *Rērūm*, *Rēbus*, *Hōrum*, *Quōrum*, *Dominōrum*, *Ambōbus*, *Duōbus*.

*Quārum quæ formâ pulcherrima, Dēiopeam . . .* (*Virgil.*

*Appia, longārum, teritur, regina viārum.* (*Stat.*

*.... Templā: simul geminis adolentur thura deābus.* (*Prud.*

*Arreptâque manu, "Quid agis, dulcissime \* rerūm?"* (*Hor.*

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\* As this passage has been misconstrued by the learned H. Stephanus and other critics, who have erroneously made the genitive *rerum* to depend on *quid*; that mistake has induced me to notice in this place some other passages of different authors, in which *rerum* and *rebus* might in like manner be inadvertently misconstrued; but which, brought here together into one focus, will mutually illustrate each

*Rēbus in angustis facile est contemnere vitam.* (*Martial.*  
*Ambōbus populis sic venerandus eris.* (*Ovid.*

other, and exemplify the proper application and import of an idiom by no means peculiar to Horace.

Virgil's "*Romanos rerum dominos*" is, by every school-boy, known to signify "*lords of the world, or the universe*": and thus we find in Ovid, "*Deos rerum dominos*" (*Pont.* 2, 2, 12) — "*Urbem rerum dominam*" (*Met.* 15, 447) — "*Urbs Romana, caput rerum*" (*M.* 15, 736) — "*Populus rerum potens*" (*Fast.* 1, 88) — "*Rerum potentia*" (*Met.* 2, 259, and *Fast.* 6, 359) — "*Media rerum regio*" (*Fast.* 6, 273) — "*Rerum consule summæ*" (*Met.* 2, 300) — and in Curtius, "*Illud mare, quod rebus humanis terminum voluit esse natura*" (9, 3) — "*Ultimus rerum humanarum terminus*" (9, 2) — "*Humanarum rerum terminos*" (9, 2) — in all which passages, *rerum* means the *world* or the *universe*, as likewise in the following :

..... Sic traditus illi,

Servatusque, Oriens ; at non pars altera rerum

Tradita ..... Claudian, 4 Cons. Hon. 70.

"the other great division of the world," i. e. the West.

Tertia pars rerum, Libye .... Lucan, 9, 411.

"Africa, the third grand division of the world."

Aut Libyæ aut Asiæ latus, aut pars tertia rerum. (*Silius*,  
 i, e. "*Europe*," agreeably to the same tripartite division.

Hence, "*Pompeio rebus adempto*" (*Lucan*, 9, 205), is readily understood to mean "*Snatched from this world* ; "*Ereptum rebus humanis*" (*Curtius*, 10, 5, compared with the preceding quotations from him) to express the same idea ; and that of *Persius* (5, 103) "*Exclamet Melicerta perisse Frontem de rebus*" — "that all shame has vanished from the world."

With respect to Horace's "*dulcissime rerum*," the observant scholar well knows, that, in this and similar combinations with a superlative, the word *rerum* is exactly equivalent to our English phrase, "*in the world*," or, as the French more nearly express it, "*of the world*" — "*du monde*" — ex. gr.

Atque alii, *quōrum* comœdia prisca *virōrum* est. (Horace.)

The plural increments *I* and *U* are short, as *Quibus*, *Tribus*, *Montibus*, *Lacubus*, *Veribus* : — except *Bibus*,

..... Quid membra immania prosunt?

Quid geminæ vires? quid, quod *fortissima rerum*

In nobis natura duplex *animalia* junxit? Ovid, Met. 12, 501.

... “combined in us [*Centaur*s] the powers of two different animals, the *most courageous under heaven*” — the adjective very properly agreeing with *animalia*, not with *res*, as in Catullus, 4, 2,

Phaselus ille, quem videtis, hospites,

Ait fuisse *navium celerrimus* —

i. e. “*celerrimus phaselus omnium navium*,” with which Horace’s *Fortissima Tyndaridarum* (Sat. 1, 1, 100) is in perfect unison; *fortissima* agreeing with *femina* understood, and *Tyndaridarum* (from the masculine *Tyndarides*) meaning the whole posterity of Tyndarus — the masculine gender including, of course, the feminine, as in numerous other instances, occurring in every page of the classics; so that there was not the smallest necessity for that pretended emendation, *Tyndaridarum*, which is neither Greek nor Latin, or for supposing the unlicensed feminine nominative, *Tyndarida*. — As well might *operum*, in the following passage of Claudian (4 Cons. Hon. 284) be considered as a syncope for *operorum* from a pretended masculine, *operus* or *oper*, of the second declension, because, truly, the adjective *pulcherrimus* is masculine!

Nonne vides, *operum* quo se *pulcherrimus* ille

*Mundus* amore liget?

in which phrase the idiom is the same as in that of Catullus above quoted — and in “*Pessimi servitiorum*” (Tacit. H. 4, 1) — “*Phycis, sola piscium*” (Pliny, 9, 26) — “*Immanissimæ gentium Galli et Germani*” (Florus, 3, 10) — “*Postrema certaminum Munda*” (Flor. 4, 2) — “*Hæc sola meorum familiarium*” (Plaut. Amph. 5, 1, 31) — with many others observable in the best writers.

But, to

which has the penultima long, for the reason alleged in page 60.

Vivite felices, quibus est fortuna peracta . . . . (Virgil.

Hæc effatus ibus : latrones dicta facessunt. (Ennius.

Necte tribus nodis ternos, Amarylli, colores. (Virgil.

Non opibus mentes hominum curæque levantur. (Tibull.

But, to return to *rerum* —

Ergo erit illa dies, quâ tu, *pulcherrime rerum,*

Quattuor in niveis aureus ibis equis? Ovid, Art. 1, 213.

Si, quæ te peperit, talis, *pulcherrime rerum,*

Qualis es ipse, fuit. Ovid, Met. 8, 49.

O utinam nocitura tibi, *pulcherrime rerum,*

In medio nisu viscera rupta forent! Ovid, Ep. 4. 125.

Quâ tanto minor es, quanto te, *maxime rerum,*

Quam quos vicisti, vincere majus erat. Ov. Ep. 9, 107.

The sense of these passages is sufficiently evident from what has preceded; nor will the following be less easily understood.

. . . . . Modo *maxima rerum,*

Tot generis natisque potens [*Hecuba*], nuribusque, viroque,

Nunc trahor exsul, inops — Ovid, Met. 13, 508.

“the greatest *queen in the universe.*”

. . . . *Maxima rerum* Roma; — Virgil, *Æn.* 7, 602, and Prudentius, *Peri Steph.* 9, 3, and

. . . . *Rerum pulcherrima* Roma — Georg. 2 534,

“the greatest, the finest, *city in the universe*” — the adjective agreeing with *Roma*; as, in Horace’s

. . . . . Venit, *vilissima rerum,*

Hic aqua — (Sat. 1, 5, 88)

*vilissima* agrees with *aqua*, though we translate it, “the cheapest thing (or commodity) under heaven.”

In the following passage of Ovid, Art. 1, 359, the word *rerum* will hardly bear to be translated —

Mens erit apta capi tunc, cum, *lætissima rerum,*

Ut seges in pingui, luxuriabit, humo.



Præterea domibus flammam, domibusque ruinam . . . .

(*Propertius.*

. . . . Præmia, de lacibus proxima musta tuis. (Ovid.

Portibus egredior, ventisque ferentibus usus . . . . (Ovid.

Et totum lustret curvatis arcibus orbem. (Manilius.

Pars in frustra secant, veribusque trementia figunt. (Virg.

Adversis specibus, ruptoque e pectore montis . . . . (Gratius.

. . . . Pestilitas; etiam pecibus balantibus ægror. (Lucret.

Et Tiberis nostris advena bibus erat. (Propertius.

SECT. 26. — *Increment of Verbs.*

The second person singular of the present tense indicative active is the standard by which we estimate the increments of verbs. Any tense or person, which does not contain a greater number of syllables than that standard word, has no increment. Thus *Amat*, *Amant*, *Ama*, *Amem*, *Amans*, containing, like *Amas*, only two syllables, have no increment. \*

If a tense or person contain one additional syllable, it has a single increment, which is the penultima, as *aMAmus*, *aMAtis*; for the final syllable is never called the increment. If it contain two additional syllables, it has a double increment, as *aMABAmus*, *aMABImus*. — If it contain three additional syllables, it has a triple increment, as *aMAVERImus*, *aMAVERItis* — if four, a fourfold increment, as *auDIEBAMIni*.

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\* For deponent verbs, we may either suppose an active voice which shall furnish our standard to regulate the increments, or we may regulate them by other verbs of the same conjugation which have an active voice. Thus, for the verb *Gradior*, we may either suppose a fictitious active *Gradio gradis*, or be guided by *Rapior*, which has a real active.

SECT. 27. — *Verbal Increment in A.*

*A crescens produc.* — *Do incremento excipe primo.*

*A* is long in the increments of verbs, of every conjugation, as *Stābam, Stāres, Properāmus, Docebāmur, Audiebāmini, &c.*

Serius aut citius sedem *properāmus* ad unam. (Ovid.)

*Pugnābant* armis, quæ post *fabricāverat* usus. (Horace.)

*Festināvit* Arabs, *festināverē* Sabæi. (Martial.)

Quâ nunc arte graves *tolerābis* inutilis annos? (Martial.)

Ipse *gubernābit* residens in puppe Cupido. (Ovid.)

Clam tamen *intrāto*, ne te mea carmina lædant. (Ovid.)

Hunc omnes *servāte* ducem, *servāte* senatum. (Martial.)

Serta mihi Phyllis legeret, *cantāret* Amyntas. (Virgil.)

Et *cantāre* pares, et respondere *parāti*. (Virgil.)

Esse *videbāris*, fateor, Lucretia nobis. (Mart.)

Jupiter! o quantâ belli *donābere* prædâ! (Statius.)

*Contemplātor* item, cum se nux plurima silvis... (Virgil.)

*Exception.* — The first increment (*alone*) of the verb *Do* is short, as *Dāmus, Dātis, Dābam, Dābo, Dārem, Dāre*; for which reason we pronounce *Circumdāre, Venumdāre, Pessumdāre, &c.* with the penultima short.

— The second increment of *Do*, not being excepted, is long according to the general rule, as *Dābāmus, Dābāmini, &c.*

His lacrymis vitam *dāmus*, et miserescimus ultro. (Virgil.)

Mille *dābam*\* nummos: noluit accipere. (Martial.)

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\* This passage invites a remark on a propriety of the imperfect tense indicative, which is perhaps not always sufficiently noticed. Besides its two well-known meanings — that we were engaged in performing some unfinished act at a particular point of time mentioned\* — or that we were,

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\* As, *Quo tempore tu cecidisti, ego surgebam* — was rising.

Quamvis magna daret, quamvis majora daturus. (*Tibull.*  
 .... Taurino quantum possent circumdare tergo. (*Virgil.*

during a continued length of time, regularly *accustomed to perform* some act\* — it is also used to express a simple intention or preparation, without any positive commencement of the act itself, or any proceeding beyond the preparatory measures. A single example from Livy (43, 21) will sufficiently explain and prove this. A plan (he says) was concerted for surrendering the city of Stratus to king Perseus; and, on his march thither, Perseus met Archidamus, "*per quem ei Stratus tradebatur.*" Now the intended surrender never took place, nor was even attempted: whence "*tradebatur*" can only signify, that the town was *intended*, or *about*, to be surrendered; or (expressing it in the active voice) that Archidamus *intended*, or *was preparing*, to surrender the town — in other words, that affairs were *in train* for a surrender. — So, in Martial, above quoted, "*Dabam*" signifies, not "*I gave*," or "*I was giving*" (for there could be no giving without acceptance), but "*I was preparing to give*" — "*I made the offer of giving*" — or, simply, "*I offered*:" and in Terence, *Andria*, 3, 3, 13, "*Olim cum dabam*," "*when I was willing [ready, or preparing] to give.*" — In like manner we find the present tense used to express the simple intention, or the preparation for a future action not yet commenced, as in this passage of Terence (*And.* 2, 1, 1), "*Daturne illa Pamphilo?*" and these of Virgil, "*Mopso Nisa datur*" (*Ecl.* 8, 26), and "*Datur tibi puella, quam petis; datur*" (*Catalect.* 4, 2): in all which cases, the "*Datur*" implies nothing more than the *intention of giving* the fair one in marriage, and the *preparations* for the wedding. — In the *Andria* alone, may be found six other instances of the present tense thus used to express the intention, or preparation for a future

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\* As, in Martial, 9, 89, and 10, 57, *Mittebas* — *were accustomed to send.* — So *congerebam*, Terence, *Eun.* 2, 3, 18.

Multa rogant utenda dāri, dāta reddere nolunt. (Ovid.  
Nam quod consilium, aut quæ jam fortuna, dābātur? (Vir.

SECT. 28. — *Verbal Increment in E.*

**E quoque producant verbi incrementa. — Sed, ante R,  
E breviare solent ternæ duo tempora prima. —**

**Dic BĒRIS atque BĒRE: at RĒRIS producitō RĒRĒ. —**

**Sit brevis E, quando RAM, RIM, RO, adjuncta se-  
quentur. —**

*Corripit interdum Stetērunt Dedēruntque pōēta.*

The increment *E* is long, as *Flēbam, Rēbar, Amēris,  
Docērem, Legērunt.*

*Hæc super arborum cultu, pecorumque, canēbam\*.* (Virg.

act, viz. “*dat,*” 2, 2, 15 — “*dare,*” 2, 2, 16 — “*dat,*” 2, 2,  
34 — “*non dat,*” 2, 3, 2 — “*ducere,*” 2, 4, 8 — “*nubere,*”  
3, 3, 3.

\* From this line, considered as the *date* of Virgil’s *Geor-  
gics* (4, 559) — and from the imperfection of our English  
grammar, which does not afford such nice discriminations of  
tense as we find in the French and Italian verbs — seems to  
have arisen the too prevalent mode of dating prefaces and  
title-pages in the preterimperfect tense: “*Scribebam*” [I was  
writing † this] — “*Dabam*” [I was giving it to the printer,  
or bearer] — “*Imprimebat,*” or “*Excudebat*” [he was print-  
ing it] — instead of *Scripsi, Dedi, Impressit, Excudit.* — The  
error ‡ appears to have proceeded from a want of attention to  
the peculiar circumstances and intent of Virgil’s date — sup-  
posing it to be really his; though its authenticity is of little  
consequence on the present occasion, since we have, in Mar-

† See the note on *Dabam*, page 78.

‡ Pretty nearly on a par, in point of elegance and pro-  
priety, with that of the foreigner who should say, “*I did  
write this; and I did give it to the printer; and he did print  
it.*”



Præteritique memor *flēbat*, metuensque futuri. (*Lucan.*)

Sic equidem *ducēbam* animo, *rēbarque* futurum. (*Virgil.*)

Non huc Sidonii *torsērunt* cornua nautæ. (*Horace.*)

tial (9, 85), an exactly similar date, with similar reference to the period of another (contemporary) transaction, or series of transactions, viz.

Cum tua, sacrilegos contra, Norbane, furores,

*Staret* pro domino Cæsare sancta fides ;

Hæc ego Pieriâ *ludebam* tutus in umbra —

i. e. “ *While you were engaged in defending Cæsar’s cause, I was habitually employed in writing.*” — So Virgil’s *Canebam* : i. e. *During the period of Cæsar’s Eastern campaign,* or, “ *While Cæsar was hurling \* the thunders of war, &c. I continued habitually engaged in composing these Georgics.*” — Had he simply meant to declare himself author of the Georgics, he would have said *Cecini*, as *Lusi* in verse 565 ; and as Ovid (*Met.* 15, 871) “ *Jamque opus exegi,*” and, in 2 *Trist.* 549,

Sex ego *Fastorum scripsi*, totidemque libellos —

not *Exigebam*, or *Scribebam*, because he barely mentions the complete, finished act, without reference to the period or duration of any contemporary action or circumstances. — Let us now suppose, that, instead of “ *Veni, Vidi, Vici,*” Cæsar had written, *Veniebam, Videbam, Vincebam*, [I was coming ; I was looking at the enemy ; and I was gaining the victory], what could the senate have understood ? — They might well have doubted, whether he had completed the business, and actually gained a final victory — or, when on the point of defeating the enemy, he, by a sudden reverse of fortune, was himself defeated. But this victory (it may be said) was the work of a short time—a few hours at most ; whereas the writing of an elaborate volume of Latin may have occupied whole months or years. Granting this, the length of the

\* The substitution of the present tense, *Fulminat*, &c. for the past, makes no difference in this case,

Pendentem summâ capream de rupe vidēbis. (Mart.  
 Neu juvenes celebret multo sermone, cavēto. (Tibullus.  
 Quo fletu manes, quâ numina voce, movēret? (Virgil.  
 Dædale! Lucano cum sic lacerēris ab urso . . . . (Martial.  
 Unde habeas, quærit nemo: sed oportet habēre. (Ennius.

action or performance cannot affect the tense, unless its *gradual progress* be noted as co-incident with the period of some other transaction. For example, let us have to express that the Romans *conquered the world*; which was the business of several centuries: notwithstanding the length of time, if we mean simply to state the fact, without reference to the period of any co-existing circumstances, we cannot, with propriety, employ any other tense than the preterperfect, *Domuerunt*, as, in Suetonius, "*Gallias Cæsar subegit*"—not *Subigebat*, though it was the work of several years. — These considerations, suggested by me, some years since, to a professed critic much practised in writing Latin, induced him at last to adopt the preterperfect tense for his dates, instead of the imperfect, which he had before been in the habit of using. — While on the subject of tenses, I am induced to observe, that young Latinists might easily be taught to avoid a very common twofold misapplication of them in the passive voice, by the observance of this simple direction, which, in the course of my long practice as a teacher, I have found effectual for the purpose, viz. "*Before you choose the passive tense by which any fact is to be expressed, express that fact in the English active voice: and whatever tense is proper in the active, will also be proper in the passive.*" Ex. gr. "Our enemies are conquered"—Are we now conquering them?—No: "We already have conquered them"—preterperfect—*Victi sunt*—not *Vincuntur*, according to Lily's grammar.—"Our prisoners were chained, when you saw them." Were we then chaining them?—No: "We already had chained them"—preterpluperfect—*Vincti erant*—not *Vinciebantur*, according to the grammar.

Castigatque, auditque dolos, subigitque *fatēri* . . . (*Virgil*.)

*Exception.* — *E* before *R* is short in the *first* increment of all the present and imperfect tenses of the third conjugation, as *Legēre* (pres. infin.) *Legērem*, *Legēris* *Legēre* (pres. ind. pass.) *Legēre* (*imperat.*) *Legērer*. But, in the *second* increment, where the word terminates in *RēRIS* or *RēRE*, the *E* is long, as *Loquērēris*, *Prosequērēre*.

Extremum tanti fructum *capēretis* amoris. (*Lucan.*)

*Parcēre* personis, *dicēre* de vitiis. (*Martial.*)

Cum consternatis *diripērēris* equis. (*Ovid.*)

Jungebam Phrygios, cum tu *rapērēre*, leones. (*Claudian.*)

*BēRIS* and *BēRE* are likewise short, as *Donabēris*, *Fatebēre*.

Sanguine Trojano, et Rutulo *dotabēre*, virgo. (*Virgil.*)

Tu cave defendas, quamvis *mordebēre* dictis. (*Ovid.*)

Cras *donabēris* hædo. 48. (*Horace.*)

Quis nunc te adibit? quoi *videbēris* bella? 23. (*Catullus.*)

*Vēlim*, *Vēlis*, &c. have the *E* short.

Quod sis, esse *vēlis*, nihilque malis. 38. (*Martial.*)

*Exception.* — *E* is short before *RAM*, *RIM*, and *RO*, (and, of course, before *-ras*, *-rat*, *-ris*, *-rit*, and the other persons of the same tenses) as *Amavēram*, *Amavērim*, *Amavēro*, *Fecēram*, *Fecērim*, *Fecēro*. — But

This rule does not apply to those syncopated tenses which have lost the syllable *VE*, as *Flēram*, *Flērim*, *Flēro*; the *E*, in these contracted forms, retaining the same quantity which it possessed previously to the syncope, viz, *Flē(ve)ram*, *Flē(ve)rim*, *Flē(ve)ro*. (See *Redīt* and *Amāt*, under “*Final T*,” Sect. 35.)

Te spectem, suprema mihi cum *venērit* hora. (*Tibullus.*)

*Nērunt* fatales fortia fila deæ. (*Ovid.*)

Respecting *Dedērunt*, and such other examples of the penultima short, see the remarks under “*Systole*,” § 51.



SECT. 29. — *Verbal Increment in I.*

*Corripit I crescens verbum. — Sed deme Velimus, Nolimus, Simus, quæque hinc formantur; et IVI Præteritum. Pariter quartæ prius incrementum, Consona cum sequitur, tu protraxisse memento. — RI conjunctivum gaudent variare poëtæ.*

In the increment of verbs, (whether the first increment, or the second, third, or fourth) *I* is short, as *Linquimus, Amabimus, Docebimini, Audiebimini, Venimus* of the preterperfect tense, &c. &c.

*Victuros agimus semper, nec vivimus unquam. (Manilius. Vicimus; expulimus; facilis jam copia regni. (Claudian. Cras ingens iterabimus æquor. 7. (Horace.*

*Scinditur interea studia in contraria vulgus, (Virgil.*

*Quapropter id vos factum suspicamini? 22. (Plautus.*

*Mora tarda mente cedat; simul ite; sequimini. 34. (Catull.*

*Exceptions. — The I is long in Nolito, Nolite, Nolitote, Nolimus, Nolitis, Velimus, Velitis, Malimus, Malitis, Simus, Sitis, and their compounds, Possimus, Adsimus, prosimus, &c.*

*Ne nimium simus, stultorum more, molesti. (Martial.*

*Cum sitis similes paresque vitæ. 38. (Martial.*

*.... Possitis, ter quisque manus jactate micantes. (Calph.*

*Credere, pastores, levibus nolite puellis. (Calphurnius.*

The penultima of the preterite in *IVI* is long, of whatever conjugation the verb may be, as *Audivi, Petivi, Potivi*: also the first increment of the fourth conjugation, in every tense and person where it is immediately followed by a consonant, as *Audimus, Auditis, Audito, Audite, Audirem, Audire, Audiris, Audimur, Auditor, Audirer, Audiri*, with the contracted form *Audibam*, and the antique *Audibo*, which we uniformly find in *ibam*, and *ibo*, from *EO*, as well as in *Quibam* and *Quibo*, from *Queo*.



Cessi, et sublato montem genitore <i>petivi</i> .	(Virgil.
Tu ne cede malis, sed contra audentior <i>ito</i> .	(Virgil.
Jungimus hospicio dextras, et tecta <i>subimus</i> .	(Virgil.
<i>Nutribat</i> , teneris inmulgens ubera labris.	(Virgil.
<i>Lenibunt</i> tacito vulnera nostra sinu.	(Propertius.
Qui non edistis, saturi <i>fite</i> fabulis. 22.	(Plautus.
Ipse suas æther flammæ sufferre <i>nequiret</i> *.	(Manilius.
Ridet ager; <i>vestitur</i> humus; <i>vestitur</i> et arbor.	(Martial.
Deficit alma Ceres, nec plebes pane <i>potitur</i> .	(Lucilius.
In hac est pura oratio: <i>experimini</i> . 22.	(Terence.

Where the *I* is immediately followed by a vowel, the former is of course short by position, as *Audiunt*, *Audiebam*, *Audiam*, *Audiens*, &c.

Respecting the quantity of *RI* in *RIMUS* and *RITIS* of the subjunctive mood, prosodians are by no means agreed; some asserting that it is short in the preterperfect, and long in the future, while others maintain that it ought to be long in both. — For a modern writer on Prosody to hazard a judgement on a point which remained undecided among the ancient grammarians, might be deemed presumption. Yet, if we attend a little to the rules of analogy, we may perhaps be enabled to form an opinion, either true or nearly approaching to the truth.

In all the other tenses, wherever we see *one* syllable more in the first or second person plural than in the second person singular, we observe an agreement, in point of quantity, between the penultima of such first or second person plural and the final syllable of the second person

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\* It is worthy of observation, that Priscian (*Periegesis*, 417) has *nequitur* with a short increment:

.... Exstingui *nequitur*; quem Graii nomine vero Asbeston memorant.

singular, except where a difference is caused by position, as in *ēs, ēstis*. Thus we see

Present, *amās, amāmus, amātis*  
*docēs, docēmus, docētis*  
*legīs, legīmus, legītis*  
*audīs, audīmus, audītis*.

Imperf. . . . *bās, . . . bāmus, . . . bātis*, every conjugation;

Pluperf. . . . *rās, . . . rāmus, . . . rātis*, every conjugation;

Future . . . *hīs, . . . hīmus, . . . hītis*, first and second;

. . . *ēs, . . . ēmus, . . . ētis*, third and fourth;

Imperat. *ā, āte*, first conjugation

*ē, ēte*, second

*ě, ěte*, third

*ī, īte*, fourth

Subj. pres. *ēs, ēmus, ētis*, 1st. conj.

*ās, amus, ātis*, 2d, 3d, 4th.

Imperf. *rēs, rēmus, rētis*, every conj.

Pluperf. *ssēs, ssēmus, ssētis*, every conj.

And the same regularity is observable in the passive voice; the penultima of *MINI* and *MINOR* in the plural being every-where short, as the final *RIS* and *RE* are in the second person singular.

Now, since we observe that analogy to run so uniformly through the other tenses, we may, I think, reasonably conclude that it equally prevails in the perfect and future of the subjunctive\*. Nor is this a gratuitous supposition, but a fact, as will presently appear. If, therefore, we can by any means ascertain the quantity of either *RIS* or *RIMUS* or *RITIS*, that will be sufficient to determine the quantity of all the three, since, by the law above noticed, they will mutually prove each other.

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\* The same opinion is maintained by Burmann, in his note on Ovid, Ep. 7, 53.

To begin with the future tense, we find the *RIS* short in many instances, as

*Dixeris*, experiar; si vis, potes, addit, et instat. (*Horace*.

Tunc insanus eris, si *acceperis*? an magis excors... (*Hor*.

Is mihi, dives eris, si causas *egeris*, inquit. (*Martial*.

... *Videris*, hoc dices, Marcus avere jubet. (*Martial*.

Nec *porregeris* ista, sed teneto. 38. (*Martial*.

... *Junxeris*, alterius fiet uterque timor. (*Martial*.

*Videris* immensis cum conclamata querelis... (*Martial*.

Et cum, "Jam satis est," *dixeris*, ille leget. (*Martial*.

Hoc, precor, emenda: quod si *corregeris* unum,

Nullus in egregio corpore *nævus* erit. (*Ovid*.

In the following passages, we find the *RIS* of the future long — *naturally* long, not accidentally made so by the effect of the *cæsura*.

Si thure *pla-|-cārīs*|et hornâ... 30. (*Horace*.

Quemcumque miserum *vi-|-dērīs*|hominem scias\*. 22.

(*Seneca*.

Simul sonante *sen-|-sērīs*|iter pede. 22. (†*Tibullus*.

Nisi tu illi drachmis *fle-|-vērīs*|argenteis. 22. (*Plautus*.

From the preceding examples, we may fairly conclude, that, in the following also, and in numerous other instances where the long *RIS* happens to stand in the *cæsura*, it is not to the *cæsura* that it is indebted for being long. In the first verse, quoted from Statius, that licence would hardly be admissible.

... Aut, cum me dape *juverīs* opimâ... 38. (*Statius*.

\* This line might otherwise be scanned with the fourth foot a *tribrachys*, thus

..... *dērīs* hō-|-mīnēm | scias,

but for the consideration that the fifth iambus is more rare in tragedy.

† Burmann's *Anthologia*, 6, 83.

Aut non *tentarīs*, aut perforce: tollitur index . . . . (Ovid.  
 Cum semel *occiderīs*, et de te splendida Minos . . . (Hor.  
 . . . *Audierīs* hæres. Ergo nunc Dama sodalis . . . (Horace.  
 . . . *Miscuerīs* elixa, simul conchyliæ turdis . . . (Horace.  
 Da mihi te placidum: *dederīs* in carmina vires. (Ovid.

From the authorities above adduced, it evidently appears that the future *RIS* was common. It now remains to inquire whether the *RIS* of the preterperfect was so likewise. In the following passages, it is short.

. . . Et, cum tot Cræsos *vicerīs*, esse Numam. (Martial.

Par animi laus est et, quos *speraverīs* annos,  
 Perdere.

(Lucan.

Hoc, si me decies unâ *convenerīs* horâ,

Dicis.

(Martial.

Romam vade, liber: si, *venerīs* unde, requirat . . . (Mart.

Nec venit in mentem, quorum *consederīs* arvis. (Virgil.

Quantum profueris, quantam *servaverīs* urbem. (Claudian.

. . . . . Nec, quos *promoverīs*, alto

Turgidus alloqueris fastu . . .

(Claudian.

Denique, cum meritis *impleverīs* omnia, Cæsar . . . (Ovid.

. . . *Liquerīs* Anchisen: superet conjuxne Cræusa . . . (Virg.

Hinc age, Rhipæo quos *viderīs* orbe furores,

Musa, mone.

(Valerius Flaccus.

Adspicis, in quales miserum *patefecerīs* usus . . . (Stattius.

Quæ domus, aut tellus; animam quibus *hauserīs* astris.

(Stattius.

. . . . . Quæ nuper bella sub Arcto

Felici, Carine, manu *confecerīs*; ipso . . .

(Nemesian.

Of the *RIS* long in the preterite I can hardly produce one perfectly unquestionable instance: yet I proceed to quote a few examples, such as I can find.

. . . Quos ad Eoum *tulerīs* Oronten. 37.

(Stattius.

Calvus cum *fuerīs*, eris comatus. 38.

(Martial.



Munera, quæ *dederis*, habeat sine lite jubeto. (Ovid.)

Qui mihi cum *dederis* ingentia pignora, cumque . . . (Ovid.)

Ignorant populi, si non in morte probâris,

An *scieris* adversa pati. (Lucan.)

. . . Quos *dederis*: acie nec jam pulsare rebelles . . . (Claud.)

In the last four of these examples, it is true, the quantity of the *RIS* may be attributed to the cæsura: but, in the lines quoted from Statius and Martial, that argument is not of equal force, as the cæsura was very rarely allowed to lengthen a short syllable in lyric composition: and, from what we have observed in the *RIS* of the future, we may safely venture to assert that the *RIS* of the preterite is also common in its own nature, without the assistance of the cæsura.

The *RIMUS* and *RITIS* of the future are common beyond all doubt\*: ex. gr.

Quas ob res, ubi *viderimus*, nil posse creari . . . (Lucretius.)

. . . *Videritis* stellas illic, ubi circulus axem . . . (Ovid.)

*Oderimus* magis in culpam pœnasque creatos. (Manilius.)

Hæc ubi *dixeritis*, servet sua dona, rogate. (Ovid.)

Nec mî aurum posco, nec mî pretium *dederitis*. (Ennius.)

. . . Accepisse simul: vitam *dederitis* in undâ. (Ovid.)

. . . Consulis ut limen *contigeritis*, erit. (Ovid.)

Et maris Ionii *transieritis* aquas. (Ovid.)

Dein cum millia multa *fecerimus*. 38. (Catullus.)

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\* To the examples here quoted of *acknowledged* subjunctives, may safely be added *Erimus* and *Eritis* from *Sum*, which, though usually considered as of the future indicative, do nevertheless really belong to the subjunctive, as will be shown in page 97. And, agreeably to my ideas on the subject, Tertullian, Juvencus, and Paulinus, have the *RI* long in *Erimus* and *Poterimus*, thus making it common, as it is in every other future subjunctive.

Ne *dixeritis*, obsecro, huic, vostram fidem. 22. (*Plautus*.

.... Possint, figurâ *noverimus* mysticâ. 22. (*Prudentius*.

.... Hinc pedem si *ceperimus*, edere iterum dactylum. 36.

(*Terentianus Maurus*.

Nam, quum *sustulerimus* "O Camœnæ" ... 38. (*T. Maur.*

Of the preterite *RIMUS* or *RITIS*, either long or short, I do not recollect any unquestionable example, except the following, from *Æneid*, 6, 514:

... *Egerimus*, nôsti; et nimium meminisse necesse est.

On the authority, however, of this verse, and the argument of analogy from the numerous instances above adduced of the preterite *RIS* short, we may very safely pronounce the preterite *RIMUS* and *RITIS* to have been short also.

But the ancient grammarian Probus asserts the *RI* to be long in the preterite; and Servius, in his note on the above quoted passage of Virgil, considers the short *RI* in *Egerimus* as a poetic licence; which proves at least that it was not unusual to make it long\*.

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\* Some of my readers — not aware of the scrupulous attention paid by Cicero to poetic feet and measures, the serious earnestness with which he discusses them in his didactic compositions, and the fond predilection he entertained for the *concluding ditrochee*, which was so grateful to Roman ears — may be tempted to smile, when I declare my *firm persuasion* that he could not have pronounced the *RI* of the preterite otherwise than long at the close of the following sentences — "*Quanti me semper feceritis*," Orat. for Milo, sect. 36, and "*Quamquam, quid facturi fueritis, non dubitem, quum videam quid feceritis*," for Ligarius, sect. 8. — However, when those readers consider the general burst of applause excited by the harmonious cadence alone of the final ditrochee in "*Patris dictum sapiens temeritas filii comprobavit*," as we learn from Cicero, in his Orator, sect. 214 — when apprised,

Hence, with Virgil and analogy to support us on the one side, and Probus and Servius on the other, we are fully justified in affirming that *RIMUS* and *RITIS* are common in the *preterite*, as well as in the future: and, since the *R* is common in them, it follows, by analogy, that the *preterite RIS* is also common (as I have clearly proved the *future RIS* to be), and, consequently that, in

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that, in his laboured harangue for Milo, I find, on a hasty glance over the pages, at least a hundred and seventeen periods or members of periods concluding with the *ditrochee*, but not a single period which terminates with a *pæon* of one long and three short syllables — and when they take into the account the strong emphasis laid on *feceritis* in at least the second of the above quotations — they may perhaps allow that my persuasion is not groundless, particularly when supported by the authority of Probus and Servius. — To the examples above quoted from Cicero, let us add the following, from his oration against Piso, sect. 7: “*Vos autem sempiternas fœdissimæ turpitudinis notas sũbiëritis;*” it being not at all probable, that he should have closed the period with five short syllables. On the contrary, his fondness of the *ditrochee* renders it more than probable that he wrote and pronounced *Subi Vëritis*. — Of the *future*, indeed, he has a most remarkable instance in his fourth against Catiline, § 3: “*Sive hoc statũeritis, dëdëritis mihĩ cõmitëm,*” &c. for, to me, it appears utterly incredible that he could here have pronounced *statũeritis* and *dëdëritis* with the *RI* short; or that any man, who had not the ears of a Midas, could have endured such a congregation of short syllables, as must thus have been crowded together in this group, so little accordant with the gravity of a Roman consul on so momentous an occasion, and only fit to be warbled by the quavering priests of Cybele. (See, in the Appendix, “*Galliambus*,” N° 34.) — Several other instances occur in the same oration, where the *Rimus* or *Ritis* uniformly terminates a period, or member of a period.



the examples above quoted of the preterite *RIS* long, it is intrinsically long, not lengthened by the cæsura.

In addition to the reasons and authorities above adduced in support of the opinion that the *RIS*, *RIMUS*, and *RITIS*, are equally common in the preterite as in the future, that opinion is further confirmed (if further confirmation be necessary) by the consideration, that it was a doubtful point among ancient critics whether the termination *RIM* signified the past time, the future, or both, as we learn from A. Gellius, xviii, 2: and, since that doubt existed with respect to *RIM*, in which alone the preterite and future differed, we may conclude that a much greater uncertainty prevailed respecting the other persons, which are exactly alike. — On the whole, therefore, I presume that I may safely venture to express the following opinion:

*That the RIS, RIMUS, and RITIS, whether past or future, were one and the same tense\*, having (like the Greek aorist subjunctive) both a past and a future signification; — that the quantity was the same in both cases; —*

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\* That the Romans, having *RIM* for a future termination, should also have *RO*, we need not be surprised, when we see *Amaverunt* and *Amavére*, with *Ama*, *Amato*, and so many other duplicate forms. And, that (for some reason unknown to us moderns — some delicate propriety of idiom, which we do not understand) they should in most cases prefer the *RO* to the *RIM* for the future tense, and confine the difference of termination to the first person singular, we need not wonder, when we reflect, that, in English, the verb “*Shall*” is, in like manner, confined to the first persons singular and plural, in numerous cases, where *Will* is used for the second and third persons: as, “If it rain, *I shall* be wet — *you will* be wet — *he will* be wet — *we shall* be wet — *they will* be wet.”



and that the *RIMUS* and *RITIS* were usually long in prose, though common in poetry.

Respecting *RIM* as a future termination, see Vossius, de Anal. 3, 15, and observe the following passages, with others which will occur in reading.

*Jusserim*, Plautus, Capt. 3, 4, 67 — *Processerim*, ibid. 116 — *Luserim*, *Sumptifecerim*, *Creaverim*, Cas. 2, 7, 1 — *Dederim*, Epid. 2, 2, 73 — *Viderim*, Bacch. 2, 1, 6 — *Dēderim*, Most. 3, 3, 19, Pseud. 1, 1, 89, and again, 91 — *Occæperim*, Mil. 4, 8, 52 — *Amiserim*, ib. 4, 3, 3 — *Acceperim*, Trin. 3, 2, 69 — *Dixerim*, ib. 3, 15 — *Crediderim*, ib. 4, 2, 96 — *Confutaverim*, Truc. 2, 3, 28 — *Injecerim*, ib. 7, 64 — *Ceperim*, ib. 68 — *Exemerim*, Terence, And. 1, 2, 29 — *Resciverim*, ib. 3, 2, 14 — *Fecerim*, Eun. 5, 2, 23 — *Perierim*, Heaut. 2, 3, 75 — *Dēderim*, Horace, Sat. 1, 4, 39 — *Perscripserim*, Livy, 1, præf. — *Nôrim*, Propert. 3, 15, 1 — *Viderim*, Cicero, Ep. fam. 2, 8 — to say nothing of *Axim*, *Faxim*, *Ausim*, noticed in page 96.

The other future of the subjunctive, which, from its relation to the preterpluperfect of the same mood, may, without impropriety, be called the *Future Pluperfect*, *Amasso*, *Amassis*, *Amassit*, *Amassimus*, *Amassitis*, *Amassint*, seems to have the *I* short in the final syllable of the second person singular, and the penultima of the first and second plural, as is likewise the *E* in the penultima of the corresponding infinitive, *Amassere*.

This tense occurs in Virgil, *Æneid*, 11, 467, *Jusso*\*, and was found in Cicero, de Legg. 2, 9, *Jussit*, until altered to *Jusserit* by modern editors. — Not satisfied

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\* Acknowledged by Seneca, Epist. 58, and imitated by Silius, 12, 175: "Ubi *jusso* . . . fundite," &c.

with Vossius'es formation of it from the future in *ERO*, I derive it from the (contracted \*) pluperfect subjunctive, as *Ama'ssem*, *Amasso* — *Summo'ssem*, *Summosso*, — *Recep'sem*, *Recepso* — *Effec'sem*, or *Effexem*, *Effexo* — *Jus'sem*, *Jusso* — *Audi'ssem*, *Audisso*. — The verbs in *UI* took *ESSO*, as *Habesso*, in Cicero, de Legg. 2, 8.

To give the learner a more distinct idea of this tense, I collect into one view a number of examples, omitting many from regular verbs of the first conjugation, which occur too frequently in Plautus to be all quoted. It may be well to compare these with the instances of contraction which I give under the head of "*Syncope*," sect. 56.

*Ulso* †, Accius, frag. 317 — *Faxo*, Plautus, Men. 1, 2, 45 — *Capso*, Bacch. 4, 4, 92 — *Accepso*, Pacuvius, frag. 349 — *Recepso*, Catullus, 44, 18 — *Occæpso*, Plaut. Amph. 2, 2, 41, and Cas. 5, 5, 22 — *Appellassis*, Terence, Phorm. 5, 1, 15 — *Dixis*, Plaut. Asin. 5, 1, 12, Capt. 1, 2, 46, Mil. 2, 3, 12, Merc. 2, 4, 16 — *Faxis*, Men. 1, 2, 4 — *Effexis*, Pœn. 1, 3, 19, and Cas. 3, 5, 63 — *Respexis*, Aul. 1, 1, 19, Most. 2, 2, 90, and Rud. 3, 2, 16 — *Objexis*, Cas. 2, 6, 52 — *Induxis*, Capt. 1, 2, 46 — *Parsis*, Bacch. 4, 8, 69, and Pseud. 1, 1, 77 — *Taxis*, Varro, fr. 312 — *Excessis*, Terence, And. 4, 4, 21 — *Prohibessis*, Plaut. Amph. 4, 2, 22, and Aul. 4, 2, 4 — *Prohibessit*, Pseud. 1, 1, 12 — *Occæpsit*, Asin. 4, 1, 49 — *Capsit*, Accius, frag. 442, and Plaut. Pseud. 4, 3, 6 — *Injexit*, Persa, 1, 2, 18 — *Surrepsit*, Mil. 2, 3, 62 —

\* For the process of contraction, see "*Syncope*," sect. 56.

† From *Ulco* or *Ulcio*, the original verb whence *Ulciscor* was deduced, and which (like *Parco parsi*, or *Fulcio fulsi*) formed its preterite *Ulsi*. — The participle *Ultus* is easily traced from the original verb — the supine being *ulciturum*, *ulc'tum*, *ultum*, like *fulciturum*, *fulc'tum*, *fultum*.

*Adspexit*, *Asin.* 4, 1, 25 — *Ademsit* or *Adempsit*, *Epid.* 3, 2, 27 — *Excussit*, *Bacch.* 4, 2, 16 — *Noxit*, *Lucilius*, *frag. incert.* 61 — *Occisit*, *Legg.* XII. *Tab. ap. Macrob.* *Sat.* 1, 4 — *Exstinxit*, *Plaut.* *Truc.* 2, 6, 43 — *Eduxit*, *Truc.* 1, 1, 18 — *Capsimus*, *Rud.* 2, 1, 15 — *Mulcassitis*, *Mil.* 2, 2, 8 — *Exoculassitis*, *Rud.* 3, 4, 25 — *Invitassitis*, *Rud.* 3, 5, 31 — *Auxitis*, *Livy*, 29, 27 — *Adaxint*, *Plaut.* *Aul.* 1, 1, 11 — *Impetrassere*, *Mil.* 4, 3, 35, *Stich.* 1, 2, 23, *Cas.* 2, 3, 53, and *Aul.* 4, 7, 6 — *Expugnassere*, *Amph.* 1, 1, 55 — *Reconciliassere*, *Capt.* 1, 2, 65.

Examples of this tense would, no doubt, occur in much greater number than we now find them, if they had not been altered by copyists and editors, as *Jussit* above quoted from Cicero, and, very probably, *Rupsit* and *Paxit* in the *Lex Fabionis* quoted by A. Gellius, 20, 1, where we now see *Rupit* and *Pacit*. And, had we at present a possibility of ascertaining the fact, perhaps we might find that the verb *Demo* is wholly indebted for its perfect *DemPSi* to the copyists of remote ages, who, finding some examples of *Dempsit* and *Dempsimus* (i. e. *Dem'sit*, *Dem'simus*, as *Adempsit* in Plautus above) in the future pluperfect, mistook them for the perfect indicative, and altered the regular perfect *Demi* in other places to make them agree; although the original *Emo*, with its other compounds, *Adimo*, *Eximo*, *Perimo*, all form the preterperfect in *Emi*. — Respecting the copyists, see “*Systole*,” § 51.

I will not assert that we ought, after this form, to read *Submossis* instead of *Submosses*, in Horace, *Sat.* 1, 9, 48: but few persons, I believe, will deny that *Faxim* and *Ausim*, instead of being defective verbs, are in reality only contractions of *Facio* and *Audeo*, in what we call the pluperfect tense subjunctive, which tense has a future as well as a past signification, and which the early writers



terminated in *IM* as well as *EM*, like *Navim*, *Navem*, and many other nouns of the third declension. Thus we find, in Plautus, *LocassIM*, *Aut.* 2, 2, 51 — *NegassIM*, *Asin.* 2, 4, 96 — *EmissIM*, *Casin.* 2, 5, 39 — *ConfexIM*, (i. e. *Confec'sim*), *Truc.* 4, 4, 49 — *Objexim* (i. e. *Objec'sim*), *Poen.* 1, 3, 37 — and, among the fragments of Pacuvius, fr. 280, *Axim*\*, formed from *Agi*, the obsolete preterite of *Ago*, viz. *Agissim*, *Ag'sim*, *Axim*. — Now, allowing *Facio* in like manner to have once made *Faci*, as well as *Feci*, we may say *Facissem*, *Fac'sem*, *FaxEM*, (which occurs in Plautus, *Ps.* 1, 5, 84, as does *SubaxET* in Pacuvius, frag. 191) and *FaxIM*. — In the same manner, as *Suadeo* gives *Suasi*, *Audeo* gave *Ausi* †, whence *Aussissem*, *Aus'sem*, *AussEM*, and *AussIM*, which, for this reason, ought probably to be written with double *SS*. And, as we have *Faxo* from *Faxim*, so, from *Aussim*, we may reasonably suppose *Ausso* ‡, like *Jusso*, quoted from Virgil in page 93.

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\* The passage is too remarkable not to be quoted entire, as it so pointedly proves the futurity of the termination *IM*—

..... Precor veniam, petens

Ut quæ egi, ago, *AXIM*, verruncent bene.

† Unless I be mistaken, an example of the antique preterite *Ausi* occurs in Plautus, *Amphit.* 4, 2 :

Id Sosiæ factum 'st operâ, qui me hodie quoque præsentem *ausit*  
Indigne prævortier —

I grant, indeed, it might be the subjunctive after *Qui* : but, however that may be, *Priscian* says, “ *Vetustissimi et Ausi, pro Ausus sum, et Gavisu, pro Gavisus sum, protulerunt.*” *Lib.* 9.

‡ Nunç par infandum, miserisque incognita terris

Pugna subest : auferte oculos : absentibus *aussint*

Ista Deis, lateantque Jovem. (Stattius, *Theb.* 11, 125.)



Here I would just hint, that, wherever we find the word *Escit* in Lucretius, we probably ought to read *Essit* in the future pluperfect, forming *Esso, Essis, &c.* from *Essem*\*: for neither the Latin form *-ESCO*, nor the Greek *-ΕΣΚΩ*, is future. In like manner, instead of *Superescit*, in Ennius, Annal. 6, 33, I would read:

*Dum quidē unus homo Româ totâ superESSIT.*

To conclude on this subject — I submit to the consideration of the critical reader, whether it be at all improbable that the copyists have frequently altered the text of their authors, and changed the terminations *-SIS, -SIT, -SINT*, of the future pluperfect, which they did not understand, to *-SES, -SET, -SENT*, of the common pluperfect, in many places where we now find the latter in a future sense — future, I mean, with respect to the time of some other verb in the sentence, as *Peperisset* (or *PeperissIT*) with respect to *Decreverunt*, in the following passage from Terence, relating to a child not yet born —

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\* *Essem*, though commonly called the imperfect, is in reality the *pluperfect* subjunctive of the original verb *Eo*, to *come into existence*, or to *be in existence*. Some other tenses are equally miscalled. Let us see. — *Eo*, preterite *Ei* — pluperfect *Eeram, E'ram*, I *had come into existence*, or I *was in existence* — pluperf. subjunct. *Eissem, E'ssem*, I *would, or should have come into existence*, or I *would, or should be in existence* — fut. subj. *Eero, E'ro*, I *shall have come into existence*, or I *shall be in existence* — perfect infin. *Eisse, E'sse*, to *have come into existence*, or to *be in existence*. Let these tenses be compared with *Memineram, Meminisse, Meminero, Meminisse*, from the obsolete *Meno*, to *mind, regard, observe, or commit to memory*; and all doubt will immediately vanish: or, if any yet remain, it will be removed by the learned Dr. Vincent's ingenious Hypothesis on the Greek verb  $\epsilon\omega$ . — See, meantime, the note on *Erimus* and *Eritis*, in page 89, and the remarks on "*Es* from *Sum*," under "*Final ES*," sect. 42.

..... *Gravida est* .....

*Quidquid peperisset, decreverunt tollere.* (*And.* 1, 3, 14.)

Every Latin author furnishes abundant examples of the pluperfect subjunctive thus applied in a future sense, particularly Cæsar, who uses it perhaps oftener for a conditional future, than for a completely past time.

SECT. 30. — *Verbal Increments in O and U.*

*O incrementum produc : U corripe : verum*

*U sit in extremo penultima longa futuro.*

*O* in the increment of verbs is always long, as *Amatōte, Facitōte, &c.*

*Cumque loqui poterit, matrem facitōte salutet.* (*Ovid.*)

*Hinc quoque præsidium læsæ petitōte figuræ.* (*Ovid.*)

The increment *U* is short, as *Sūmus, Possūmus, Volūmus, Malūmus.*

*Nos numerus sūmus, et fruges consumere nati.* (*Horace.*)

*Dicite, Pierides : non omnia possūmus omnes.* (*Virgil.*)

*Si patriæ volūmus, si nobis, vivere cari.* (*Horace.*)

*Malūmus et placidis ichneumona quærere ripis.* (*Nemesian.*)

But *U* in the penultima of the future in *RUS* is always long, as *Amatūrus, Peritūrus, Ventūrus.*

*Flebis et arsūro positum me, Delia, lecto.* (*Tibullus.*)

*Si peritūrus abis, et nos rape in omnia tecum.* (*Virgil.*)

*Quæ sint, quæ fuerint, quæ mox ventūra trahantur.* (*Virg.*)

**FINAL SYLLABLES.**

SECT. 31. — *Final A.*

*A finita dato longis.* — *Ită, Posteă, deme,*

*Eiă, Quiă, et casus plerosque : at protrahe sextum,*

*Cui Græcos (quot ab AS recto) conjunge vocandi.*

Final *A* is long, as *Amă* and all other verbs in the same form \*, *Frustră, Ultră, Extră, Intră.*

\* *Pută*, however, is sometimes found with the *A* short. In

*Florā*, si sapis, o puella, plora. 38. (Martial.

*Intrā* fortunam qui cupis esse tuam. (Propertius.

*Extrā* fortunam est, quidquid donatur amicis. (Martial.

*Circā* te, Ligurine, solitudo, 38. (Martial.

*Frustrā* cruento Marte carebimus. 55. (Horace.

Jam tenet Italiam : tamen *ultrā* pergere tendit. (Juvenal.

*Præterea*, *Interea*, *Antea*, *Postilla*, being in reality nothing more than accusatives neuter joined with prepositions, ought, one would imagine, to have the *A* short : yet we find them all with the *A* long. I once supposed that this might perhaps be the effect of the cæsure : but, as we find the *A* undoubtedly long in the first two of the following examples, without the aid of the cæsure, we may conclude, that, in the other instances also, it is by its own nature really long.

*Petti*, nihil me, sicut *anteā* juvat . . . 22. (Horace.

*Sedet intereā* conditor altus. 14. (Boëthius.

*Postillā*, germana soror, errare videbar. (Ennius.

*Nec sibi postillā* metuebant talia verba. (Catullus.

*Multaque prætereā* vatum prædicta priorum . . . (Virgil.

In *Postea*, however, we find the *A* common.

*Posteā* mirabar, cur non sine litibus esset . . . (Ovid.

*Posteā*quam rursus speculatrix arva patere . . . (Victorinus.

*Si auctoritatem posteā* defugeris . . . 22. (Plautus.

Some prosodians, I know, make a distinction in this

Persius, 4, 9, there may be some doubt whether *Putā* or *Puto* be the true reading : but there can be none with respect to this of Martial, 9, 96, though altered to *Puto* in the Dauphin's and some other editions :

Sed *putā* me verum, Callistrate, dicere nomen : to which may be added another example in 11, 95 ; and (if my memory deceive me not) two or three more in the same author.



case, asserting, that, when the *A* is short, we should read *Post ea*, as two separate words. Whether that distinction be founded in fancy or reason, I leave each reader to determine for himself. It might otherwise be supposed, that, in the line above quoted from Ovid, the *A* is not short, but that the *EA* is made one long syllable by synæresis, as in Virgil's *Aurêa* (*Æn.* 1, 698). But I see no necessity for such supposition.

*Eiă* and *Ită* have the *A* short. The same is generally the case with *Quia* : yet, since we find the latter long in Phædrus, we may, upon his authority, pronounce it to be common.

... Ferret ad aurigeræ caput arboris, *Eiă*, per ipsum ...  
(*Valerius Flaccus.*)

Qui Geticâ longe non *ită* distat humo. (*Ovid.*)

Odi te, *quiă* bellus es, Sabelle. 38. (*Martial.*)

Haud (equidem credo) *quiă* sit divinitus illis ... (*Virgil.*)

Ego primam tollo, nominor *quiă* leo. 22. (*Phædrus.*)

The final *A* is likewise short in all cases of nouns, except the ablative of the first declension, and Greek vocatives from nominatives in *AS* ; to which we may add the long vocative *Anchisă* (*Æneid*, 3, 475), as being supposed to come from a Doric nominative, *Anchisas* ; for there is no necessity of alleging the cæsure in this case, and deriving it from a Latin nominative, *Anchisă*.

*Maximă* quæque domus servis est *plenă* superbis. (*Juvenal.*)

*Musă*, mihi causas memora ; quo numine læso ... (*Virgil.*)

... *Gorgonă* desecto vertentem lumina collo. (*Virgil.*)

*Tethyă* marmoreo fecundam pandere ponto. (*Solinus.*)

*Tempeă*que exhalant floribus innumeris. (*Anthol.*)

*Rură* mihi et rigui placeant in vallibus amnes. (*Virgil.*)

*Armă*, viri, ferte *armă* ! vocat lux ultima victos. (*Virgil.*)

*Fundă* bella gerens Balearis, et alite plumbo. (*Silius.*)



Nunc animis opus, *Æneā*, nunc pectore firmo. (*Virgil.*

Greek vocatives in *A*, from nouns in *AS* of the third declension, forming the genitive in *-antos*, are likewise accounted long; as *Atla*, *Thoa*, *Calcha*, *Palla*, *Peripha*, *Polydama*, &c. ex. gr.

Non hæc, o *Pallā*, dederas promissa parenti. (*Virgil.*

Tempus, *Atlā*, veniet, tua *quo* \* spoliabitur auro . . . (*Ovid.*

Nevertheless, as the force of the cæsura would alone be sufficient to make the *A* long in these examples, and in every other which I can at present produce, I conceive we are justifiable in supposing (until positive *proof* be adduced to the contrary) that the vowel is in its own nature short, and only lengthened by poetic licence †; since we find such vocatives short in Greek, as

Ω ΘΟΑΝ, οὐτις ἀνὴρ σὺν γ' αἰτίας, ὅσσον ἐγώ γε . . . .

(*Iliad*, N, 222.

\* This *quo* makes a very awkward figure so near to *auro*, and is most probably a corruption of the original text. I hardly entertain a doubt that Ovid wrote

Tempus, *Atla*, veniet, tua *quom* spoliabitur auro  
Arbor —

as *Virgil*, *Geo.* 1, 493,

Scilicet et tempus veniet, *quom* finibus illis  
Agricola, incurvo terram molitus aratro,  
Exesa inveniet scabrâ rubigine pila, &c.

The word *quom* (i. e. *quum*) being usually written *quō*, an ignorant or hasty scribe might easily mistake it for *quo*.

†. Or that the nasal sound of the Greek final *N* was retained. — *Priscian* makes the vocatives in question to form *AN* after the Greek fashion, and also *AS* after the Latin. If his decision be admitted, the business becomes clear and easy; the *AN* being short, as in Greek, the *AS* long, of course, as in the nominative. His words are, “ *Et sciendum est, quod in AS desinentia masculina, si NT habeant in genitivo, vocativum*

AIAN \*, *επει τοι δωκε θεος μεγαδος τε βιην τε...* (Il. H, 288.

Greek vocatives in *TA*, from nominatives in *TES* (changed to *TA* in some branches of the Doric dialect), are short, as *Polydectă*, *Orestă*, *Æetă*, *Thyestă*, &c. (See Maittaire, and Clarke, on the nominative Ἴπποτα for Ἴπποτης, Iliad, A, 175.)

Te tamen, o parvæ rector *Polydectă* Seriphi . . . . (Ovid.  
 . . . . Fecerunt furiaë, tristis *Orestă*, tuæ. (Ovid.

Non, ait, hos reditus, non hanc, *Æetă*, dedisti . . . (V. Fl.  
 . . . . Tereos, aut cœnam, crude *Thyestă*, tuam. (Martial.

While on the subject of Greek nouns, it may be well to notice a question started by Doctor Clarke respecting

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*in AN volunt terminare more Græco, et similem hunc nominativo servare, ut o Calchan vel o Calchas, et o Pallan vel o Pallas. Virgilius tamen, auctoritate poëtica, o Palla protulit in xi.*

. . . . . *Salve æternum mihi, maxime Palla — et in eodem,*

*Quin ego non alio digner te funere, Palla — in hoc quoque Græcorum poëtas secutus." lib. vi.*

But, as to any difference between *Pallan* and *Palla*, the omission or retention of the final *N* in *writing* must appear of little or no consequence, when we consider the stifled nasal sound of that *N* in *pronunciation*, noticed in Sect. 50, and other parts of this book. Wherefore, granting that, in the verses which I have above quoted from Virgil and Ovid, those poets actually did not write the final *N*, yet, as they probably still retained its nasal sound, that alone (without the aid of cæsura) would, in either example, have been sufficient to make the syllable long by its position before the following consonant, as in *tūsus* from *tunsus*, *trādo* from *transdo*, &c.

\* Though different from the examples above quoted, it may be well to notice here a short vocative in *A*, from a long nominative, viz. *Ανα*, which several times occurs in Homer and Callimachus: ex.gr.

Ζευ ΑΝΑ, δος τισασθαι, ὁ με προτερος κακ' εοργε. (Iliad, Γ, 351.

such accusatives as *Orphea*, of which we can prove to a certainty that the final *A* is short, at least in the Ionic dialect, making *Orphĕă*, the two last syllables a trochee. In a note on Iliad, A, 265, that critic informs us, that, in the Attic dialect, this *A* is *always* long, so that the word becomes *Orphĕā*, the two concluding syllables an iambus; the quantity of the accusative being regulated in both cases, he says, by that of the genitive, which we know to be *Orphĕōs* in the Ionic, and *Orphĕōs* in the Attic. Without presuming to combat his opinion — especially where I see it supported by so many proofs of the Attic quantity — I shall only observe, that, if such Greek names were to be sounded with their proper quantity in Latin — as it appears reasonable that they should — we never could have *Orphĕă* a dactyl, unless there were some third accusative case, which Dr. Clarke has not mentioned. But Horace makes an unquestionable dactyl of *Orphĕă*, in Od. 1, 12, 8 \* — Ovid also makes *Thĕsĕă* a dactyl in the latter half of a pentameter, Epist. 10, 34, and again in verse 110 † — to say nothing of numerous additional examples that might be quoted from him and other poets, particularly Statius, whose writings abound with such accusatives, and in such positions, that a considerable number of his verses must sound very inharmonious indeed, unless the *EA* be pronounced as two short syllables; and such pronunciation is perfectly agreeable to the common dialect, which, giving *Ορφεος* in the genitive, must therefore, according to Dr. Clarke's rule, give, in the accusative, *Ορφεα*, a dactyl. And, since Homer frequently took

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\* Unde vocalem temere insecutæ  
*Orphĕă* silvæ. (37, 13.)

† Excitor, et summâ *Thĕsĕă* voce voco.  
Illic, qui silices, *Thĕsĕă*, vincat, habes.

from that dialect the genitives *Ατρεις, Τυδεος, Οδυσσεος,* &c. &c. we may fairly presume that he took from it also the accusative: whence we may conclude, that, in the line of Homer above mentioned,

(ΘΗΣΕΑ τ' Αιγείδην, επιεικελον αθανατοισι)

Θησεα forms a legitimate dactyl; reserving to ourselves the resource of recurring to the Attic dialect, when forced to it by necessity. But that necessity does not exist in the present case, nor in any other where we can conveniently scan such accusatives as dactyls, nor indeed at all in Homer's versification, where, if we should find an instance of such an accusative with the final vowel long, we can as easily reconcile ourselves to a diastole of the *alpha*, as we do to that of the *e-pi* and short *iota* in similar positions, where Atticism is wholly out of the question.

The numerals in *GINTA* are more generally found long, though they sometimes occur short. \*

..... *trigintā jugera prati.* (*Catullus*, 115.)

Et nunquam visis *triginta* clara mamillis. (*Juvenal.*

*Sanguine Germano, sexagintāque triumphis.* (*Petronius.*

*Sexagintā* teras cum limina mane senator. (*Martial.*

Mutua quod nobis ter *quingagintā* dedisti. (*Martial.*

*Sexagintā* minas, seu vis, sex millia drachmas. (*Priscian.*

Ter *trigintā* quadrum partes per sidera reddant. (*Manilius.*

If it should be suspected, that, in the fourth and fifth of these examples, *Sexaginta* and *Quingaginta* are only errors of the transcribers for *Sexagena* and *Quingagena*, at least that suspicion cannot attach to the sixth or

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\* It is worthy of remark, that, in most of the passages where they are long, they happen to be placed in positions where the cæsura alone would be sufficient to lengthen a short syllable, as in *Æneid* 1, 273; 3, 391; 8, 44.



seventh, on account of the different gender of the substantives: and it may be well to recollect that the Greek termination KONTA, whence the Latin *GINTA* is evidently borrowed, has the final vowel short, as in the line

Τοις δ' ἅμα τεσσαραKONTA μελαιναι νηες ἕποντο —  
and many other instances, in the enumeration of the fleet, *Iliad*, B.

*Contra* \* is usually long in the more polished writers, though sometimes found short.

... *Contrā* collegæ jussa redisse sui. (Ovid.

Quis pater aut cognatu' volet vos *contrā* tueri? (Ennius.

*Contrā* jacens Cancer, patulam distentus in alvum. (Manil.

The final *A* is short in the names of the Greek letters, *Alphă*, *Betă*, &c. and in *Taratantară*, the imitated voice of the trumpet.

Hoc discunt omnes ante Alpha et *Betă* puellæ. (Juvenal.

Quod *Alphă* dixi, Codre, pænulatorum . . . 23. (Martial.

At tuba terribili sonitu "*Taratantară*" dixit. (Ennius.

#### SECT. 32. — *Final E.*

*E brevia.* — *Primæ quintæque vocabula produc,*

*Queis jungas Graiûm contracta, quot ex EA dant E,*

*Tempea ceu Tempē, Diomedea ceu Diomedē.*

*Adde Ohē, Fermēque, Ferēque, Famēque, Docēque,*

*Et socios — necnon adverbia cuncta secundæ,*

*Exceptis Infernē, Supernē, Benē, ac Malē. — Præter*

*Encliticas ac syllabicas, monosyllaba produc.*

Final *E* is mostly short, as *Natē*, *Fugē*, *Legē*, *Legerē*, *Nempē*, *Deindē*, *Illē*, *Quoquē*, *Pænē*.

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\* *Juxta*, which is usually found long, has been supposed to have the *A* common, upon the authority of Catullus, 66, 66; where, however, the best editions exhibit the text quite differently, viz.

Virginis et sævi contingens namque Leonis  
Lumina, Callistô juncta *Lycaoniæ* .....

*Illē dolet vere, qui sinē testē dolet.* (Martial.)

*Jupiter est quodcumquē vides, quocumquē moveris.* (Lucan.)

*Frangē toros, petē vina, rosas capē, tingerē nardo.* (Mart.)

*Sic, ne perdidit, non cessat perderē lusor.* (Ovid.)

*Millē mali species, millē salutis erunt.* (Ovid.)

*Exception.* — The final *E* is long in all cases of the first declension, as *Nymphē, Tydidē*; to which we may add such Doric vocatives as *Ulyssē* and *Achillē*\*, with such Attic vocatives from names in *ES* of the third Latin declension, as *Demosthenē, Hippomenē*.

. . . . *Mœrere, siccis hæsit Alcmenē genis.* 22. (Seneca.)

*Hanc tua Penelope lento tibi mittit, Ulyssē.* (Ovid.)

*Dextrâ peremti, victor Alcidē, viri. . . .* (Seneca.)

*Secura victo tandem ab Alcidē vacat.* (Seneca.)

*Hippomenē†, propera: nunc viribus utere totis.* (Ovid.)

The final *E* is also long in the ablative of the fifth declension, as *Rē, Diē*, together with their compounds, *Quarē, Hodiē, Pridiē, Quotidiē*, and in the contracted genitive and dative, as *Diē, Fidē*. — *Famē*, with the *E* long, comes under the fifth declension.

*Et, quamquam sævit pariter rabiēque famēque ...* (Ovid.)

*Rabiē ferâ carens, dum breve tempus animus est.* 34. (Cat.)

\* In the corrupt text of former editions of Propertius (4, 11, 40) was read this line:

*Quique tuas proavus fregit, Achille, domos;*

which gave countenance to the supposition of a vocative *Achillē*, with the *E* short. But, in later and more correct copies, that supposed vocative proves to be an ablative; the verse running thus, as amended by Professor Heyne in a note on *Æneid*, 6, 840:

*Qui tumidas proavo fregit Achillē domos.*

† In this example, the *E* might be supposed to be lengthened by the cæsure: but, being an *Eta* in the Greek, it must be intrinsically long.

Effare: jussas cum *fidē* pœnas luam. 22. (Horace.  
 Consumit horas, et *diē* totâ sedet. 22. (Martial.  
 Quæ mens est *hodiē*, cur eadem non puero fuit? 42. (Hor.  
 Ille quidem procul est, ita *rē* cogente, profectus. (Ovid.  
 Quarē non juvat hoc, quod estis, esse? 38. (Martial.  
 Libra *diē* somnique pares ubi fecerit horas. (Virgil.  
 Prodiderit commissa *fidē*, sponsumve negârit. (Horace.)

*Exception 2.* — The final *E* is long in contracted Greek cases, whether singular, as *Diomedē*\* from *Dio-medea* (*Æneis*, 11, 243), *Achillē* † from *Achillea* — or neuters plural, as *Tempē* from *Tempea* ‡, and others similarly contracted, as *Cetē*, *Melē*, *Pathē* §, *Pelagē*, *Ca-coëthē*.

Cunctaque prosiliunt *cetē*, terrenaque Nereus . . . (Claud.  
 Parvamne Iolcon, Thessala an *Tempē* petam? 22. (Senec.  
 Et *cycnea melē*, Phœbeaque, dædala chordis .... (Lucret.  
 At *pelagē* multa, et late substrata videmus. (Lucretius.)

*Exception 3.* — *Ohē*, *Fermē*, and *Ferē*, have the final *E* long ||.

*Ohē*! jam satis est, *ōhē*! libelle. 38. (Martial.  
 Mobilis et varia est *fermē* natura malorum. (Juvenal.  
 Partes | *ferē* | nox alma transierat duas. 22. (Seneca.  
 Stupet omne vulgus, et | *ferē* | cuncti magis . . . . (Seneca.)

*Exception 4.* — The second person singular of the imperative of the second conjugation has the *E* long, as

\* So *Macrobius* asserts it to have been written (*Sat.* 5, 17); and so Professor Heyne has given it in his edition.

† Αχιλλη, Euripid. *Electr.* 439.

‡ Vos quoque, qui resono colitis cava *Tempea* cœtu.

(*Anthol.* lib. 2.)

§ *Pathe*, *Macrob.* *Sat.* 4, 1.

|| *Ausonius*, however, has *Ferē* short, viz.

Nam tecum *ferē* totus ero, quocumque recedam.

(*Epig.* 105.)

*Docē, Monē, Vidē, Respondē, Cavē, &c.* Yet *Cavē* often occurs with the *E* short; sometimes also *Valē*, and *Vidē*, and, in one instance, *Respondē* \*.

*Gaudē*, quod spectant oculi te mille loquentem. (*Horace.*  
Tu *cavē*, nostra tuo contemnas carmina fastu. (*Propertius.*  
Idque quod ignoti faciunt, *Valē* dicere saltem. (*Ovid.*  
... Auriculas? *Vidē*, sis, ne majorum tibi forte... (*Pers.*  
*Vidē*, ne dolone collum compungam tibi. 22. (*Phædrus.*  
Si, Quando veniet? dicet; *respondē*, Poëta ... (*Martial.*

*Exception 5.* — Adverbs formed from nouns of the second declension have the final *E* long, as *Placidē*, *Valdē* or *Validē*, *Maximē*, *Minimē*, &c. &c.; except *Benē*, *Malē*, *Infernē*, and *Supernē* †. ¶.

Excipe sollicitos *placidē*, mea dona, libellos. (*Martial.*  
Nil *benē* cum facias, facis attamen omnia belle. (*Martial.*

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\* The ancients had *Respondēre* of the third conjugation, as well as *Respondēre* of the second: witness Manilius, 5, 737:

Sic etiam magno quædam *respondēre* mundo

Hæc naturā facit, quæ cœli condidit orbem:

and, in like manner, the short *Cavē*, *Valē*, and *Vidē*, came, no doubt, from obsolete verbs of the third conjugation. With respect to *Cavē*, this is rendered more than probable by the anecdote of the *Caunian figs*, noticed in page 6, which shows that the *E* of *Cavē* must have been pretty commonly pronounced short in prose.

† The three quotations from Lucretius prove the propriety of *Supernē*, in Horace, Od. 2, 20, 11:

... Album mutor in alitem

*Supernē*: nascunturque, &c.;

leaving no necessity for Monsieur Dacier to remedy a supposed violation of quantity by that inharmonious alteration of the text, "*SuperNA: NAscunturque*"... especially as Horace uses the same word *Superne* in exactly the same sense, Art. Poët. 4.

¶ *Temerē* likewise is short in *Seneca*, *Octav.* 783, 792, 846.



Tecta *superně* timent: metuunt *inferně* cavernas... (Lucr.

Terra *superně* tremit, magnis concussa ruinis. (Lucretius.

...Remorum recta est; et recta *superně* gubernat. (Lucr.

Adjectives neuter of the third declension, used as adverbs, retain the original quantity of their final E, which is short, as *Sublimě*, *Suavě*, *Dulcě*, *Facilě*, *Difficilě*, &c.

*Impuně*, also, whether etymologists choose to derive it from a lost adjective of the third or of the second declension, has the E short. — The final vowel is likewise short in the adverb *Herě*, in *Herculě*, and in *Magě*, for *Magi'*, i. e. *Magis*.

Cantantes *sublimě* ferent ad sidera cynci. (Virgil.

*Suavě* locus resonat voci conclusus. Inanes . . . (Horace.

*Dulcě* Venus risit: nec te, Pari, munera tangant. (Ovid.

*Vix impuně* suos inter convertitur enses. (Lucan.

Et positum est nobis nil *herě* præter aprum. (Martial.

Experiar calamos, *herě* quos mihi doctus Iolas . . . (Calph.

. . . Verterat in fumum et cinerem, non (*Herculě*) miror . . .

(Horace.

Causa fuit Juno, sed *magě* causa Venus. (Propertius.

*Exception 6.* — Monosyllables ending in E, as *Mě*, *Tě*, *Sě*, and *Ně* (*lest* or *not*), are long — except the enclitic particles *Quě*, *Vě*, *Ně* (interrogative), and the syllabic additions *Ptě*, *Cě*, *Tě*, *Dě*, as in *Suáptě*, *Nostráptě*, *Hoscě*, *Tatě*, *Quamdě*.

Exstincti *mě*, *tě*que, soror, populumque, patresque. (Virg.

*Ně*, pueri, *ně* tanta animis assuescite bella. (Virgil.

Tantaně vos generis tenuit fiducia vestri? (Virgil.

Hinc omnis pendet Lucilius. Hoscě secutus . . . (Horace.

O Tite *tutě* Tati tibi tanta tyranne tulisti. (Ennius.

Nostráptě culpâ facimus, ut malos expediat esse. 26. (Ter.

Jupiter! haud muro fretus *magi'*, *quamdě* manûm vi.

(Ennius.

SECT. 33. — *Final I and Y.*

*I produc.* — *Brevia Nisi cum Quasi, Græcaque cuncta.* —

*Jure Mihī varies, Tibīque, et Sibī; queis Ibī, Ubīque,*

*Sic et Utī, Cūī præterea dissyllabon, addas.*

*Necubī corripunt, cum Sicubī, Sicutī, vates.*

The final *I* is mostly long, as in *Dominī, Classī, Fierī, Audirī, Filī* \*, *Ovidī* †.

*Invia Sarmaticis dominī lorica sagittis.* (Martial,

*Sic fatur lacrymans, classīque immittit habenas.* (Virgil,

*Pastores! mandat fierī sibi talia Daphnis.* (Virgil,

*Hinc exaudirī gemitus, iræque leonum.* (Virgil.

*Sī metuis, sī prava cupis, sī duceris irâ.* (Claudian.

*Atquī, digna tuo sī nomine munera ferres . . . .* (Martial.

*Ollī respondit rex Albāi Longāi.* (Ennius.

*Ah miser et demens! vigintī litigat annis.* (Martial.

*Nolī nobilibus, nolī conferre beatis.* (Propertius.

*Magne genī, cape dona libens, votisque faveto.* (Tibullus.

*Julī Flore, quibus terrarum militet oris . . . .* (Horace.

*Exceptions.* — The final vowel is generally short in *Nisi* and *Quasi*.

*Ascendi, supraque nihil, nisi regna, reliqui.* (Lucan.

*Plurima dum fingis, sed quasi vera refers.* (Martial,

Lucretius, nevertheless, has *Quasi* with the *I* long —

*Et, devicta quasi, cogatur ferre patique* (2, 291) —

and four similar examples occur in Avienus, Phæn. 554, 1465, 1567, and 1654: but all these may perhaps be attributed to the cæsure. In the following verse, however,

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\* † Being formed by crasis from *Filie, Ovidie*: for, if formed by apocope, the final *I* would remain short. And it is curious to remark, that adjectives are not thus contracted in the vocative, even when used for proper names, as *Delie, Laërtie, Tirynthie, &c.*

from Statius (*Silv.* 4, 3, 59) the cæsura cannot with equal probability be supposed to have lengthened the final *I* of *Nisi* —

His parvus (*Lechiæ nisi vetarent*) . . . . 38.

The final *I* and *Y* are short in Greek words, as *Moly*— in vocatives of the third declension, as *Tiphÿ*, *Chelÿ*, *Tethÿ*\*, *Theti*, *Pari*, *Daphni*†, — sometimes in the dative singular, as *Palladi*, *Minoïdi*, *Tethÿi*‡ (the *I* of such datives being always short in Greek, unless rendered long by position or poetic licence), — and datives and ablatives plural in *SI*, as *Heroïsi*, *Dryasi*, *Hamadryasi*, *Thyniasi*, *Charisi*, *Lemniasi*, *Troasi*, *Ethesi*, *Schemasi* §, &c.

\* But not in *Tethÿ*, the contracted dative for *Tethÿi*.

† But not in *Simoï*, *Pyroï*, or similar vocatives from nouns which form the genitive in *ENTOS*; such vocatives being written in the Greek with a diphthong, Σιμων, Πυρον, and, of course, long.

‡ The authorities quoted for these short datives render it not improbable, that Virgil, although he elsewhere used *Orphei* as a spondee by synæresis, intended it as a dactyl, in *Ecl.* 4, 57:

. . . . *Orphëi* Calliopea, Lino formosus Apollo.

§ *Ethesi* is found in the remains of Varro, from whom *Schemasi* is also quoted: *Lemniasi* occurs in Ovid, *Art.* 3, 672 — *Troasin*, *Epist.* 13, 137 — *Heroïsin*, *Trist.* 5, 5, 43 — *Dryasi*, *Hamadryasi*, *Thyniasi*, in Propertius, 1, 20 — *Charisi* in the same author, 4, 1, 75, as amended by Burmann — In imitation of which examples, I would recommend to my youthful readers to use, not the Latin termination *ADIBUS* or *IDIBUS*, but the Greek *ASI* or *ISI*, for the datives and ablatives plural of feminine patronymic or gentile names in *AS* or *IS*, such as *Lesbis*, *Sestis*, *Nereis*, *Lesbias*, *Sestias*, *Appias*, &c. Nor am I singular in this opinion: for the late learned and ingenious Gilbert Wakefield, with due attention to classic propriety, wrote *Charisi* and *Pierisi* in the dedicatory poem prefixed to his truly valuable edition of Lucretius.



Ne pete Dardaniam frustra, *Theti*, mergere classem. (*Stat.*  
*Moly* vocant superi : nigrâ radice tenetur. (*Ovid.*

Cedamus, *chely* : jam repone cantus. 38. (*Statius.*

Ars tua, *Tiphÿ*, vacet, si non sit in æquore fluctus. (*Ovid.*

Quam *Tethÿ*\* longinqua dies, Glaucoque repôstam . . .

(*Valerius Flaccus.*

*Palladi* litoreæ celebrabat Scyros honorem. (*Statius.*

. . . Morte, ferox Theseus, qualem *Minoïdi* luctum . . .

(*Catullus.*

Luce autem canæ *Tethÿ* restitutor. (*Catullus.*

Edidit hæc mores illis *heroïsin* † æquos. (*Ovid.*

*Troasin* † invideo ; quæ si lacrymosa suorum . . . (*Ovid.*

Grammarians assert that the *I* is always long in the adverb *Uti* : and it is true that we often find it so, as

Magis relictis non *utî* sit auxiliî. 22. (*Horace, Epod. 1.*  
 to which may be added, Horace, Od. 3, 15, 10 — Od. 3,  
 28, 6 — Od. 4, 5, 6, and 35, &c. But we also read it  
 short in Lucretius, 2, 536, Lucilius, frag. 5, and a verse  
 of Ennius quoted by A. Gellius, 3, 14, viz.

Sic *utî* quadrupedem cum primis esse videmus ... (*Lucret.*

Sic *utî* mechanici cum alto exsiluère petauro ... (*Lucilius.*

Sic *utî* siqui' ferat vas vini dimidiatum . . . (*Ennius.*

and, as a further proof that the *I* may be short in the simple *Uti*, we find it so in its compound *Utinam*, which indeed I do not recollect to have ever seen with its middle syllable long. — It is also short in *Utique*.

Ars *utinam* mores animumque effingere posset. (*Martial.*

Tertiam addamus necesse est *utique* correpti soni. 36.

(*Terentianus Maurus.*

\* It is to be observed that some editions here give *Thetidi*.

† The *N* making no difference in the quantity, and being added (as every Greek scholar knows) merely to obviate the hiatus at the meeting of the two vowels, as we say in English *AN Artist*, not *A Artist*.



*Exception 2.* — *Mihī*\*, *Tibī*, *Sibī*, *Ubī*, *Ibī*, have the final vowel common.

Cur *mihī* non eadem, quæ *tibī*, cœna datur? (*Martial.*

Tecum *mihī* discordia est. 29. (*Horace.*

*Mihī* † corolla picta vere ponitur. 22. (*Catullus.*

Datur *tibī* puella, quam petis, datur. 22. (*Virgil, Catalect.*

Dum *sibī* nobilior Latonæ gente videtur. (*Juvenal.*

...*Sibī*que melius quam Deis notus, negat. 22. (*Seneca.*

...Venalesque manus: *ibī* fas *ubī* maxima merces. (*Lucan.*

Instar veris enim, vultus *ubī* tuus. . . 44. (*Horace.*

Ter conatus *ibī* collo dare brachia circum. (*Virgil.*

*Cui*, when used as a dissyllable, generally has the *I* short †, though, in reality, it is common.

\* The contracted dative *Mī*, formed by crasis from *Mihī*, is, of course, necessarily long, as

Lesbia *mī*, præsente viro, mala plurima dicit. (*Catullus.* and so in numerous other instances. — In the following verse of Ennius, however, we find *Mī* formed by apocope, and remaining short —

Ingens cura *mī* cum concordibus æquiparare. (*Annal.* 2, 5.

† In the same poem of Catullus, (the twentieth) three other examples occur of *Mihī* an iambus.

‡ But we find no example of *Cui* otherwise employed than as one long syllable, in Virgil, Horace, Ovid — at least none in which it can be proved that the poet intended it for two syllables: though I have, in the preface to my "*Clavis Metrico-Virgiliana*," given good reasons for supposing, in every case where the structure of the verse does not forbid the supposition, that Virgil (and, I might add, every other poet) intended both *Cui* and *Huic* for dissyllabics: ex. gr.

At puer Ascanius, *cū* nunc cognomen Iulo. (*Æn.* 1, 271.

Tantus in arma patet: latos *hūc* hasta per armos

Acta tremit. (*Æn.* 11, 644.

(See "*Final C*," sect. 36, and "*Synæresis*," sect. 47.)

*Mittat, et donet cūcumque terræ.* 37. (*Seneca, Troas, 852.* to which may be added four other examples of *Cū* short, from *Martial, 1, 105 — 8, 52 — 11, 72 — 12, 49 —* besides several from *Terentianus Maurus*; whence we may conclude that *Juvenal* also used *cū* as two short syllables in the following line, instead of intending it for a spondaic verse —

... Cantabat patriis in montibus : et cū non tunc ...

In the following lines the *I* is long —

Ille, cū ternis Capitolia celsa triumphis  
Sponte deūm patuere, cū freta nulla repōstos  
Abscondere sinus . . . . .

(*Albinus.*

Credemus gremio cū fovendum? 38.

(*Ausonius.*

In these, perhaps, the length of the *I* may be attributed to the cæsure: but, as the other datives, *Mihi, Tibi, Sibi*, have the final vowel sometimes long without the influence of the cæsure, it appears reasonable to suppose that the case is the same with the dissyllable *Cui*, and that, like them, it has the *I* common. In fact, we find it long, independently of cæsure, in the following line of *Prudentius* :

Puer, o, cū trinam pater . . . . 29.

#### SECT. 34. — *Final O.*

*O datur ambiguus. — Græca et monosyllaba produæ,  
Ergō pro causâ, ternum sextumque secundæ,  
Queis etiam jungas adverbia nomine nata. —  
Sed Citō corripies, Immō, et Modō. — At hæc variantur,  
Postremō, Serō, Idcirco, Porrōque, Adeōque,  
Atque Ideō, Retrō, simul his conjunctio Verō.*

The final *O* is common, as *Quandō, Catō, Apollō, Duō, Ambō, Octō, Amō* and other verbs, *Egō, Homō, &c. &c.* *Quandō pauperiem, missis ambagibus, horres.* (*Horace.* *Quandō ratem ventis, aut credat semina terris.* (*German.*

Tu produxisti nos *endō* luminis oras. (Ennius.  
*Endō* mari magno fluctus extollere certant. (Ennius.  
 Sit *Catō*, dum vivit, sane vel Cæsare major. (Martial.  
*Catō* grammaticus, Latina Siren. 38. (ap. Suetonium.  
 Munera, quæ grandes *octō* tulêre Syri. (Martial.  
 Rex velit honesta: *nemō* non eadem volet. 22. (Seneca.  
 Obruta *virgō* jacet: servat quoque nomina turris. (Gallus.  
 Victa jacet pietas; et *virgō* cæde madentes . . . . . (Ovid.  
 . . . Miscuit. Elysium possidet *ambō* nemus. (Martial.  
*Ambō* florentes ætatibus, Arcades ambo. (Virgil.  
 Nam melius *duō* defendunt retinacula navim. (Propert.  
 Europamque Asiamque, *duō* vel maxima terræ  
 Membra . . . . . (Ausonius.  
*Ergō*, metu, capiti Scylla est inimica paterno. (Virgil.  
*Ergō* sollicitæ tu causa, pecunia, vitæ es! (Propertius.

With respect to the O of verbs, being copied from the Greek *O-mega*, we might naturally expect that it should be long. Accordingly, the poets of or near the Augustan age most commonly used it so. They, however, sometimes made it short — though seldom \*, yet sufficiently often to prove that they held it to be common, as it likewise had been in the more remote age of Ennius †. But

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\* In *Virgil*, for instance, I have not observed any other examples than that of *Spondeo* here quoted, with *Scio*, *Ecl.* 8, 48, and *Æn.* 3, 602, besides a few of *Nescio*, adverted to in the following note.

† I lay no stress on *Putō*, parenthetically used, as thus by Ovid, *Nux*, 57 —

Sed, *putō*, magna mei est operoso cura colono —  
 nor on the numerous examples, occurring in all the poets, of *Nesciō-quis*, *Nesciō-quid*, &c. in which the *Nescio* has not the declaratory force of a verb, but merely serves to produce

Stattus, Martial, and their contemporaries and successors, very frequently made it short.

Horrida Romuleûm certamina pangö duellûm. (*Ennius.*

Torquatus, volö, parvulus . . . 46. (*Catullus.*

Nunc eum volö de tuo ponte mittere pronum. 3. (*Catull.*

. . . Nesciö ; sed fieri sentio, et excrucior. (*Catullus.*

Desinö, ne dominæ luctus renoventur acerbi. (*Tibullus.*

Nunc volö subducto gravior procedere vultu. (*Propertius.*

Non ego veliferâ tumidum mare findö carinâ. (*Propert.*

Vel caligineo laxanda reponitö fumo. (*Gratius.*

Mittö quod æquali nihil est sub lege tributum. (*Manilius.*

Mittö quod et certum est et inevitabile fatum. (*Manilius.*

Te petö, quem merui, quem nobis ipse dedisti. (*Ovid.*

Exemplumque mihi conjugis estö bonæ. (*Ovid.*

Protinus ut moriar, non erö, terra, tuus. (*Ovid.*

Spondeö digna tuis ingentibus omnia cœptis. (*Virgil.*

Ingenio formæ damna rependö meæ. (*Ovid.*

Nec me nominibus furiosus conferö tantis. (*Ovid.*

. . . Dixerö quid, -si forte jocosius, hoc mihi juris . . . (*Hor.*

Ni te visceribus meis, Horati,

Plus jam diligö, tu tuum sodalem . . . 38. (*Mæcenas.*

Prandeö, potö, cano, ludo, lavö, cœnö, quiesco. (*Martial.*

Captö tuam, pudet, heu ! sed captö, Pontice, cœnam.

(*Martial.*

The gerund in *DO*, being in reality nothing else than a dative or ablative of the second declension, might naturally be expected to be long: and accordingly we find it so in the best authors: yet we also find a few, indeed very few, examples of it with the *O* short: but not a single one, I believe, that can with certainty be

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a sort of indefinite compound pronoun (like *Qui-vis* and *Qui-libet*), as in Ovid, Met. 6, 185 —

*Nesciö-quö-que* audere satam Titanida Cœo . . . .



quoted as authority, is to be found in any writer of the Augustan age. \*

Unus homo nobis *cunctandō* restituit rem. (Ennius.

Omnia si pergas *vivendō* vincere sæcla. (Lucretius.

Quid facilem titulum *superandō* quæris inertes? (Ovid.

Altaque, posse capi *faciendō*, Pergama cepi. (Ovid.

Plurimus hic æger moritur *vigilandō*: sed illum . . . (Juv.

Sic varios tam longa dies *renovandō* dolores.... (Ter. Maur.

Quæ nôsti, *meditandō* velis inolescere menti, (Ausonius.

*Exception.* — Monosyllables in *O* are long †, as *Prō*, *Prōh* (the *H* not being accounted as a letter), the interjection *O* †, the datives and ablatives of the second declension, as *Somnō* — Greek casēs written in the original with an *O-mega*, as *Androgeō*, *Athō*, *Cliō*, *Alectō* — likewise *Ergō*, signifying “for the sake or on account of.”

*ō* patribus plebes, *ō* digni consule patres! (Claudian.

\* The following passage in Ovid, Ep. 9, 126, is rendered extremely dubious by the various readings: the same is the case with the verse from Tibullus, 3, 6, 3: and, as to a line quoted from Germanicus, Phæn. 176, it must appear still more suspicious to any critic who examines the context.

Fortunam vultus fassa *tegendō* suos. (Ovid.

Aufer et ipse meum pariter *medicandō* dolorem. (Tibull.

† Among the long monosyllables, are usually reckoned the verbs *Do* and *Sto*. It is true that we do not find them short; nor am I an advocate for shortening the *O* in these or any other verbs. Yet I believe that the circumstance of our always finding *Do* and *Sto* long is purely accidental, and that they do not differ in that respect from all other verbs, since the *O* is common in their compounds. But no poet, who had any ear, would have made those monosyllabic verbs short, because they would have been nearly lost in the reading, if the voice had not dwelt on them as long syllables.

‡ For an example of *O* made short, when not elided before a vowel, see “*Synalœphe*,” sect. 49.

*Prō* molli violâ, *prō* purpureo narcisso . . . . (Virgil.

Flavesque abscissa comas, *Prōh* Jupiter ! ibit . . . (Virg.

*Aurō* pulsa fides, *aurō* venalia jura. (Propertius.

Emeritos musis et *Phæbō* tradidit annos. (Martial.

Adfuit *Alectō* brevibus torquata colubris. (Ovid.

In foribus letum *Androgeō* : tum pendere pœnas . . (Virg.

*Argō* saxa pavens postquam Scylleïa legit. (Pædo.

Quondam ego tentavi *Clothō*que, duasque sorores. (Pædo.

*Ego* and *Homo*, according to Lily's and the Eton grammar, are hardly to be found with the final vowel long — “*vix producta leguntur.*” Here, however, are sufficient authorities for both\*.

Insulsissimus est *homō* †, nec sapit pueri instar. 3. (Catull.

Miraris, Aule ? Semper bonus *homō* tiro est. 23. (Mart.

... Cordatus *homō*, quo non melior ... 14. (Sen. Apocol.

Ne nesciret *homō* spem sibi luminis. 44. (Prudentius.

To which may be added, Ennius, Annal. 1, 106 — 4, 2

— 6, 33 — 7, 68 — 8, 4 — Lucilius, Sat. 1, 19 — 11,

19 — incert. 130 — Lucretius, 1, 67 — Catullus, 82, 2

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\* It is worthy of remark, that Terentianus Maurus, in framing an example of a particular species of verse, where accurate precision is required, expresses a doubt whether the reader will admit *Ego* to have the *O* short, so as to form a *pariambus* (or *pyrrichius*), which foot consists of two short syllables. His words are —

Si *pariambus Ego* aut *Modo* vel *Puto*, quem dabimus, sit.

(De Metr. 292.

† In all the other verses of the piece which has furnished this example, and which consists of twenty-six lines, Catullus has uniformly made the third foot an amphimacer. Yet, as it might be a dactyl, this example alone would not prove the point: neither would that from Prudentius, because he sometimes lengthens a short final syllable before two consonants. But those from Martial and Seneca are decisive.

— Horace, Sat. 1, 2, 31 — Prudentius, Apoth. 25. — ib. 164 — ib. 605 — cont. Symm. 2, 185 — 2, 827 — Hamart. 151 — Psychom. 385 — besides numerous examples of the compound, *Nemo*.

*Egō* duorum regum testimonio . . . 22. (*Ausonius*.)

Sed nunc rogare *egō* vicissim te volo. 22. (*Plautus*.)

Fateor. Quidni fateare, *egō* quod viderim? 22. (*Plaut.*)

*Egō* te simitū' novi cum Parthaone. 22. (*Plautus*.)

Hunc *egō*, juvenes, locum, villulamque palustrem . . . 3.

(*Catullus*.)

Ausus *egō* primus castos violare pudores? (*Cato*.)

. . . Sicut *egō*, solus, me quoque pauperior. (*Ausonius*.)

*Exception 2.* — Adverbs, formed from nouns, have the final O long, as *Meritō*, *Multō*\*, &c.

. . . . . Fecerunt: *meritō* tumet Sabellus. 38. (*Martial*.)

In thermis *subitō* Neronianis . . . 38. (*Martial*.)

Adde, quod iste tuus, tam *rarō* p̄cēlia passus . . . (*Ovid*.)

But the last syllable is short in *Citō*, *Immō*, *Quomodō*, *Dummodō*, *Postmodō*, though common in the simple *Modō*.

Fortunata domus, *modō* sit tibi fidus amicus. (*Propertius*.)

Excede, pietas; si *modō* nostrā in domo . . . 22. (*Seneca*.)

Quæ fama *modō* venit ad aures? 14. (*Seneca*.)

*Dummodō* purpureo spument mihi dolia musto. (*Propert*.)

Et perit exemplo *postmodō* quisque suo. (*Ovid*.)

Quidquid habent omnes, accipe, *quomodō* das. (*Martial*.)

Quo levis a nobis tam *citō* fugit amor? (*Ovid*.)

Non habet ergo aliud? Non habet *immō* suum. (*Martial*.)

The adverb *Serō*, the conjunction *Verō*, as likewise

\* *Subitō* occurs short in Seneca, *Troas*, 144:

Cum *subitō* nostros Hector ante oculos stetit. 22.

and again in verse 1133 of the same piece.

*Porrō*, *Retrō*, *Idcircō*, *Postremō*, have the final *O* common.

Imperium tibi *serō* datum : victoria velox . . . (*Claudian.*  
*Serō* domum est reversus titubanti pede. 22. (*Phædrus.*

. . . Quod petimus : sin *verō* preces et dicta superbus  
Respuerit . . . (*Valerius Flaccus.*

Pascuntur *verō* silvas, et summa Lycæi. (*Virgil.*

Vester *porrō* labor fecundior, historiarum

Scriptores. (*Juvenal.*

Quid *porrō* tumultis opus est ? aut ulla requiris . . . (*Lucan.*

Atque anima est animæ *proporrō* totius ipsa. (*Lucretius.*

. . . Unde *retrō* nemo. Tulimus Oceani minas. 22. (*Seneca.*

Audax virage non tulit *retrō* gradum. 22. (*Seneca.*

*Idcircō* gemellum vocitârunt choriambon. 51. (*Ter. Maur.*

*Idcircō* certis dimensum partibus orbem . . . (*Virgil.*

Et Scauros, et Fabricios ; *postremō* severos . . . (*Juvenal.*

*Postremō*, quoniam incultis præstare videmus . . . (*Lucret.*

*Adeō*, and *Ideō* likewise have the *O* common.

Usque *adeō*ne times, quem tu facis ipse timendum ?

(*Lucan.*

Mercare tales *adeō* : nec sciet quisquam. 23. (*Martial.*

. . . Vulneribus quæsitâ meis : *ideō*ne tot annos . . . (*Claud.*

An *ideō* \* tantum veneras, ut exires ? 23. (*Martial.*

Ire jam nunc *ideō* nobis visum † est consultius. 36.

(*Terentianus Maurus.*

*Profectō* and *Illicō* are found with the final vowel short ‡ —

\* In all his *scanzons* (nearly eight hundred in number) *Martial* has not a single instance of a spondee in the second place.

† The *um* is not elided here, but made short — a practice very frequent with *Terentianus Maurus*.

‡ But it is evident from their derivation (*pro factō* — *in locō*) that the final *O* could not be naturally and constantly



. . . Addas, hexameter *profectō* fiet. 38. (Ter. Maurus.  
Ostentata oculis *illicō* dona rapis. (Ausonius.

SECT. 35. (a) — Final U.

*U tibi sit longum, seu Græcum, sive Latinum.*

*U* final is generally long, as *Cornū*, *Manū*, and such Greek vocatives as *Panthū* and *Melampū*, which, being written in the original with the diphthong *ou*, must necessarily have the *U* long in Latin.

Sed, *tū* quod nolles, voluit miserabile fatum. (Ovid.

Præterea lumen per *cornū* transit: at imber . . . (Lucret.

Quo res summa loco, *Panthū*? quam prendimus arcem?

(Virgil.

Quid furtim lacrymas? Illum, venerande *Melampū* . . .

(Stattius.

*Currū* superbum vecta transcendes caput. (Seneca.

Tantaleæ poterit tradere poma *manū* \* . (Propertius.

Quod sumtum atque epulas *victū* præponis honesto.

(Lucilius.

*Exceptions.* — *Indū* and *Nenū* have the *U* short. It is likewise so in those words naturally ending with short *ŭS*, in which the final *S* suffers elision, to preserve the syllable from becoming long by its position before a consonant

short; though I have not at hand an example of either word, in which it is *unquestionably* long.

\* This verse, with the accompanying line from Lucilius, will satisfy the scruples of those who refuse to acknowledge *Currū*, *Metū*, *Venatū*, &c. as datives in the following and other passages:

Parce *metū*, Cytherea . . . . . (Virgil, Æneid 1. 261.

. . . . . *Currū*que volans dat lora secundo. (Æn. 1, 160.

*Venatū* invigilant pueri . . . . . (Æn. 9, 605.

at the beginning of the following word, as *Pleni* for *Plenus* — *Simitu* for *Simitus*, i. e. *similiter* \*.

... *Indu* manu validas potis est moderanter habenas.

(*Lucretius*.)

*Nenu* queunt rapidi contra constare leones. (*Lucretius*.)

Ille vir haud magna cum re, sed *pleni* fidei. (*Ennius*.)

Ego te novi *simitu* cum Parthaone. 22. (*Plautus*.)

SECT. 35. (b) — Final B, D, T.

*Corripe* B: *pariter* D, T purum, *breviabis*.

Final syllables ending in *B* or *D* are short †, as *ab*, *Quid*, *Illud*, and likewise those in *T* pure ‡.

*Ips*e docet *quid* agam. Fas est *et ab* hoste doceri. (*Ovid*.)

*Dixit*: *at* illa furens, acriq;ue incensa dolore... (*Virgil*.)

*Esse sat* est servum: jam nolo vicarius esse. (*Martial*.)

*At* mihi jam videor patriâ procul esse *tot* annis. (*Ovid*.)

*Tot* mala sum passus, *quot* in æthere sidera lucent. (*Ovid*.)

Luce sacrâ *requiescat* humus, *requiescat* arator. (*Tibullus*.)

*Ducit* Itonæos, et Alalcomenea Minervæ

Agmina §. (*Statius*, *Theb.* 7, 330.)

With respect to the *T*, however, an exception must be

\* Concerning this elision of the final *S*, which was very frequent with the earlier poets, see the remarks under "*Ecthlipsis*," sect. 50.

† Except *Haud*, which is long on account of the diphthong.

‡ That is to say, *T* with a vowel immediately before it, as *et*, *at*, *Tot*, *Quot*, *Amat*; for, if there be another consonant joined with the *T*, the vowel is necessarily long by position, as *est*, *ast*, *Amant*. — *Aut* also is long, on account of the diphthong.

§ This passage, together with Pyrrhus' inscription —

ΤΟΥΣ ΘΥΡΕΟΥΣ ὁ Μολοσσος ΙΤΩΝΙΔΙ ΔΩΡΟΝ ΑΘΑΝΑΙ

Πυρρος ἀπο θρασέων ἐκρεμάσει Γαλαταν, &c.

may serve to determine the meaning of *Αλαλκομενίς Αθηνη* in *Homer*, *Iliad*, Δ, 8.

made of those third persons singular of the preterperfect tense, which contract *IVIT* or *IIT* to *IT*, or *AVIT* to *AT*; the *IT* and the *AT* being in these cases long, as  
 Quo tibi fervor *abūt*, aut quo fiducia fati? (Lucan.  
 . . . Quo non dignior has *subūt* habenas. 38. (Stattius.  
 Flamma *petūt* altum: propior locus aëra cepit. (Ovid.  
 Eloquio sed uterque *perūt* orator: utrumque . . . (Juvenal.

In these examples, as in numerous others which might be quoted (particularly from Lucan, who furnishes a much greater number than any other of the poets), the length of the *IT* must not be attributed to the power of the cæsure, since that syllable is formed by a crasis of two short *II* into one long — *Abūt*, *Abūt*, &c. as *Tibicen* is formed from *Tibūcen*, and *Sepelī* and *Perīmus* (preterite) from *Sepelii* and *Perimus*, in the following examples:

Jam pridem hunc *sepelī*: tu restas. Perge: tacebo.  
 (Persius.

Callida prosiliat, dicatque ancilla, “*Perīmus*.” (Ovid.

Or, even if it were proved, that, without crasis, *Abūt*, *Subūt*, *Petūt*, *Perūt*, &c. were formed by a syncope of the *VI*, still the remaining *I* must be long, because it was already long before the syncope took place.

*Irritāt*\* animi virtutem, efringere ut arcta . . . (Lucret.  
 . . . *Disturbāt*\* urbes, et terræ motus obortus. (Lucret.

Similar instances of contraction occur in Virgil, Ovid, and other poets; as, for example:

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\* In these contractions, the *A* was naturally long, before the syncope was made, and therefore must continue long, as it does in other persons and tenses, *Amā-verunt amā-runt*, *Amā-verant amā-rant*, *Amā-verint amā-rint*, *Amāvit amā't* — or thus, *Amāvit* or *Amāvit*, *amāw't*, *amā't*.

Cœnumque Iapetumque creât, sævumque Typhœa. (*Virg.*  
 At non sic Phrygius penetrât Lacedæmona pastor,  
 Ledæamque Helenam Trojanas vexit ad urbes? (*Virgil.*  
 At Maiam (auditis si quidquam credimus) Atlas,  
 Idem Atlas generât, cœli qui sidera tollit. (*Virgil.*

Postera lux melior : superât Masinissa Syphacem,

Et cecidit telis Asdrubal ipse suis. (*Ovid.*

to which add *Peritât* and *Conturbât* in Lucretius, 3, 710,  
 and 5, 69. — In Terence also, Phormio, 5, 7, 50, some  
 critics consider *Educat* as a contracted preterite \*; and  
 the ancient grammarian Probus viewed in the same light  
*Fumat*, in *Æneid* 3, 3 :

... omnis humo *fumat* Neptunia Troja †.

\* This, however, is at least very doubtful : for, considering  
 the character and intention of the speaker, we may reason-  
 ably suppose him to use the *present* tense for the purpose of  
 aggravating the crime, and exasperating the wife by the in-  
 formation that her husband *still continues* to spend the family  
 property in the maintenance of his illegitimate daughter. The  
 present tense *Educat* here expresses a continued action, as in  
 Catullus, 62, 41 :

Ut flos in septis secretus nascitur hortis,

Ignotus pecori, nullo convulsus aratro,

Quem mulcent auræ, firmat sol, *educat* imber.

† Priscian also (lib. 1) seems to agree with Probus, when  
 he says, “ *Ante T siqua inveniatur vocalis longa, per concisionem hoc evenit, ut* Audît, Munît, Fumât, *pro* Audivit,  
 Munivit, Fumavit.” — It was probably Virgil’s *Fumat* that he  
 here had in view : but still I cannot believe that Virgil intended  
 it as the preterite : for, although the action of *Cecidit*, in the  
 preceding line, be past, what necessity to suppose the same  
 with respect to *Fumat*? Why not say, “ While *fallen Troy*  
*lies smoking* on the plain, we are impelled” (*agimur*)? It  
 adds beauty and interest to the narrative, which thus pre-



SECT. 36. — *Final C.*

*C longum est.* — *Brevia* Nęc, Făc; *quibus adjice* Donęc.  
— *Hęc pronomen, et Hęc primo et quarto, variabis.*

sents to us a two-fold picture — on the one side, a set of wretched outcasts anxiously deliberating on the course they are to pursue — and, at a small distance from this melancholy scene, the ruins of their late magnificent city still enveloped in flames and smoke; which last image entirely disappears, if we understand *Fumat* in the past tense, “after Troy has smoked.” — Now it is natural to imagine that the ruins of Troy continued to smoke during a considerable time after the first night: and Seneca the Tragedian supposes the smoking to have lasted long enough, surely, for any reasonable purpose of modern criticism, since he represents the Trojan captives, when carried off to sea by the returning Greeks, and no longer within sight of land, still pointing to the volumes of ascending smoke, and saying to each other,

*Ilium est illic, ubi fumus alte*

*Serpit in cœlum \* . . . .* (*Troas*, 1053.)

Besides, the continuity of the action is better sustained by supposing that the fugitives, so soon as they had reached a place of safety (*Æneïd* 2, 804), recapitulated the disastrous events of the preceding night — canvassed the different omens and preternatural admonitions enumerated by the Dauphin editor in his note on *Æn.* 3, 5 — and, in that day’s consultation, formed their resolution to emigrate: after which, the building of a fleet, and the collecting of adventurers to accompany them, properly fill up the remaining period previous to their embarkation, without that breach of continuity in the action, which must inevitably intervene, if we

\* To which may be added, from his “*Agamemnon*,” a similar observation of the Greeks themselves:

*Iliacus atrâ fumus apparet notâ.* (v. 459.)

Final *C* is generally long, as *Sic*, *Hūc*, *Illīc*, *Illūc*, the adverb *Hīc*, the ablative *Hōc* \*.

Macte novā virtute, puer : *sic* itur ad astra. (Virgil.)

*Illīc* indocto primum se exercuit arcu. (Tibullus.)

Est *hīc*, est animus lucis contemtor, et istum . . . (Virg.)

*Hūc*, *hūc* adventate; meas audite querelas. (Catullus.)

*Adhūc* Achilles vivit in pœnas Phrygum. 22. (Seneca.)

Aut *hōc*, aut simili, carmine notus eris. (Ovid.)

Transiliunt prædas humiles : *hāc* ipse magistrā . . . (Claud.)

Exception. — *Nēc*, *Donēc*, and *Făc*, are short †.

understand *Fumat* in the past tense, and know not what becomes of the fugitives during the supposed interval from the time of *Petivi* (2, 804), to that of *Agimur* (3, 5.) — I take for granted, that no man, who is versed in the classics, will make the preceding *Postquam* an objection to the present tense in this passage, any more than in the two following, from Georg. 3, 432, and Æn. 3, 193 —

Postquam *exhausta* palus, terræque ardore *dehiscunt* —

Postquam altum *tenuère* rates, nec jam amplius ullæ

*Apparent* terræ —

\* The imperatives, *Dīc* and *Dūc*, do not properly come under this rule, being only abbreviations of *Dīce* and *Dūce*, in which the quantity of the *I* or *U* cannot be affected by the apocope of the final vowel.

† With respect to *Fac*, some grammarians assert that it is long, and that, wherever we find it short, we ought to read *Făce*. But that difference cannot affect the quantity; for, whether we write *Fac illud* or *Face illud*, the words will, in either case, measure neither more nor less than *Făc' illud*, with the *Făc* short. Thus, in Lucretius, 2, 484,

. . . Non possunt : *făc* enim minimis e partibus esse . . .  
and in Ennius, Phaget. 6,

Surrenti *făc* emas glaucum, et Cumas apud : at quid . . .  
Whether we write *Fac* or *Face*, it can make no possible dif-

Parve, (*nĕc* invideo) sine me, liber, ibis in Urbem. (*Ovid.*  
*Donĕc* eris felix, multos numerabis amicos. (*Ovid.*  
 Signa rarius, aut semel *fĕc* illud. 38. (*Martial.*

*Exception 2.* — The pronoun *Hĭc* is common.

Hic vir, *hĭc* est, tibi quem promitti sæpius audis. (*Virg.*  
 Atque ait, *Hĭc*, *hĭc* est, quem ferus urit amor. (*Ovid.*

To speak more properly, *Hic* is really short: and, wherever we find it long before a vowel, it ought to be written *Hicc'*, as an abbreviation of *Hicce* by apocope.

The same remark applies to the nominative and accusative *Hoc*, which the ancient grammarians positively assert to be short\*; wherefore they observe, that, in *Æneid*, 2, 664, we must read

*Hocc'* erat, alma parens . . . .

which rule we see uniformly followed by the late learned Gilbert Wakefield in his elaborate edition of Lucretius, with respect to both *Hic* and *Hoc*.

To these two examples of *Hoc* short, from Plautus, *Bacch.* 4, 1, 10, and *Trinum.* 4, 4, 1,  
 Heus! ecquis hic est? ecquis *hĕc* aperit ostium? 22.

ference. But it makes a considerable difference on the other side of the question, that two passages, quoted from incorrect copies of Ovid (*Art.* 1, 225, and *Rem.* 337) to prove that *Fac* is long, wear a quite different appearance in better editions, viz.

*Hos facito* Armenios : hæc est Danaëia Persis.

Durius incedit? *Face* inambulet. Omne papillæ . . .

\* Terentianus Maurus thus expresses himself on the subject, *De Metris*, 86 —

At geminum in tali pronomine si fugimus C,

Spondeus ille non erit, qui talis est —

“*HOC* illud, germana, fuit” — sed et “*HOC* erat, alma” —

Iambus ille fiet, iste tribrachys.

Quid *hōc* hic clamoris audio ante ædes meas? 22.

may be added the following, from an anonymous ancient poet, in Burmann's Anthol. 6, 51:

Et vos \* *hōc* ipsum, quod minamur, invitat. 23.

In *Huic*, of two syllables, I presume the latter to be common, as it is in its fellow *Cūi* †, though I cannot produce *positive proof* of its being short ‡. In the following lines of Terentianus (*De Metr.* 17 and 38), it

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\* The poem, whence this is quoted, (consisting of twenty-eight verses) has the second foot of every line uniformly an iambus.

† *Huic* and *Cui* are formed by the same declension: genitive *Cu-i-us*, *Hu-i-us*; dative, *Cu-i*, *Hu-i*; the final *C* in *Huic* being only the remnant of the syllabic addition *Ce*, when curtailed by apocope, viz. *Hic-ce*, *Hujus-ce*, *Hui-ce*, *Huic'*. — See *Hum-ce*, *Hum-ke*, *Hunc*, under "Ecthlipsis," sect. 50; and *Horunc* for *Horumce*, in Terence, *Hec.* 1, 2, 97.

‡ Yet I doubt not that Virgil, and every other poet, who wrote in hexameter or pentameter verse, generally intended *Hūic* as two short syllables, wherever we find it to terminate a foot before a vowel; and, in like manner, *Cūi* terminating a foot before a consonant. Nor can it be unfelt by any reader who possesses a terse musical ear, that such pronunciation would, in many cases, materially improve the fluency and harmony of the metre, by producing an expedite dactyl, instead of a lingering spondee terminated with a cumbrous monosyllable; as in the following instances (*Æneid*, 1, 271, and 11, 644):

At puer Ascanius, *cūi* nunc cognomen Iulo . . . .

Tantus in arma patet: latos *hūic* hasta per armos

Acta tremit:

in the latter of which examples, Virgil himself would, no doubt, have pronounced *tōs hūic* a dactyl, as much better calculated, than the tardy spondee, to paint the rapid flight and prompt effect of the spear.



is long — whether in its own right, or by the *cæsura*, I leave to the reader's judgement :

*Est hūc* adversus ille, qui duas longas habet. 36.

*Namque hūc* adversus ibit, qui tribus longis patet. 36.

SECT. 37. — *Final L.*

*Corripe L.* — *At produc Sāl, Sōl, Nīl, multaque Hebræa.*

*L* final is short, as *Měl, Fěl, Pöl, Simül, Semël, Nihäl, Vigël, Asdrubäl, Facül, Famül, Consül.*

*Florea* certa (meum *měl* !) et hæc tibi carmina dono. (*Apul.*

Sive *fěl* ursinum tepefactâ dilue lymphâ. (*Seren. Samon.*

*Velim, pöl*, inquis : at *pöl* ecce villicus . . . 22. (*Catullus.*

Obstupuit *simül* ipse, simul percussus Achates. (*Virgil.*

Cum *semël* in partem criminis ipsa venit. (*Ovid.*

Exiguum, sed plus quam *nihäl*, illud erit. (*Ovid.*

*Vesta* eadem est, quæ terra : subest *vigël* ignis utrique.

(*Ovid.*

Vertit terga citus damnatis *Asdrubäl* ausis. (*Silius.*

Innocui veniant : *procül* hinc, *procül* impius esto . . . (*Ovid.*

*Jura* dabat populis posito modo *consül* aratro. (*Ovid.*

Quod superest, *facül* est ex his cognoscere rebus. (*Lucret.*

*Ossa* dedit terræ, proinde ac *famül* infimus esset. (*Lucret.*

*Exceptions.* — *Nīl* and *Sōl* are long.

*Nīl* opis externæ cupiens, *nīl* indiga laudis. (*Claudian.*

Cum *sōl* oceano fulgentia condidit ora. (*Germanicus.*

*Sal* is also said to be long, on the authority of the two following lines —

Non *sāl*, oxyporumve, caseusve. 38. (*Stattius.*

*Sāl*, oleum, panis, mel, piper, herba ; novem. (*Ausonius.*

Nevertheless, as *Sal* is in fact only an abbreviation of the old nominative *Säle*, still extant in this line of Ennius, preserved by A. Gellius, 2, 26 —

Cœruleum spumat *säle* confertâ rate pulsum —

I think we may be allowed to suppose that it was in

reality short, and that Statius and Ausonius made it long merely by poetic licence.\*

With respect to Hebrew names ending in *L*, the final syllable has generally been made long. A modern versifier, however, who wishes to use them, would do well to consult the Septuagint or Greek Testament, and, wherever he finds any of them written with an *Eta*, an *O-mega*, or a diphthong †, to make the syllable of course long — making *E-pi* and *O-mi* short — and elsewhere following his own discretion: for few critics, I presume, will condemn him for adopting, in such cases, whatever quantity best suits the exigency of his versification ‡, without regarding the authority of

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\* *Servius*, on *Æneid*, 3, 91, says, “ *Omnia monosyllaba ad artem non pertinent:*” and I would not here have recourse to the supposition of *Nōn sāl* being a trochee; since, among many hundred verses written by Statius in the phalæcian measure, not a single instance elsewhere occurs of a trochee or iambus in the first place, as was common with the earlier writers. But, that *Sal* from *Sāle* is not, by that apocope, rendered long, must appear probable, when we recollect, that even those nouns in *AL*, which had the *A* long in *ALE* before the apocope took place, thence became short, as *Cervācāl*, *Tribūnāl*, *Vectīgāl*, &c.

Tinge caput nardi folio: *cervīcāl* olebit. (*Martial*.)

Mane superba *tribūnāl* adit. 10. (*Prudentius*.)

Rettulit ignotum gelidis *vectīgāl* ab oris. (*Claudian*.)

† As *Σαουλ*, Act. Apostol. 9, 4.

‡ I hope I shall not be censured for having taken similar liberty with the termination of *Amram*, in thus describing two of the Mosaic miracles:

*Amrāmīdes* per aquas sicco pede duxerat agmen:

Dum sitit agmen, aquas sufficit *Amrāmīdes*:

though, by the bye, a Greek or Roman would have written

the old Christian writers, who were certainly not so good prosodians as their pagan predecessors.\*

SECT. 38. — *Final M.*

*M vorat ecthlipsis: prisci breviare solebant.*

Respecting the real quantity of final syllables ending in *M*, we moderns are very much in the dark, from this circumstance, that (with few exceptions) the writers of the Augustan age, and their successors, elided all such syllables before vowels; and, before consonants, we cannot tell whether they be naturally long, or long by position. And, although we sometimes find the *M* with its vowel un-elided and short, particularly in the early poets, so we likewise find diphthongs and single vowels which we know to be naturally long, as will appear under the head of "*Synalæphe*," sect. 49. Hence, no conclusive argument can be drawn from those examples, to prove the real and proper quantity of the final *M*: and we are justifiable in supposing that it was various in various cases — that the Romans had, for example,

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*Ambramides* or *Arramides*; the *M* and *R* refusing to unite in social harmony in either Greek or Latin. — See "*Cambrick*," under "*Epenthesis*," sect. 56.

\* Besides, the Christian writers (different, in that respect, from the pagan authors noticed under "*Diastole*," sect. 52) did not think themselves tied down to rule in proper names. Witness the most polished and classical of all the old Christian poets — Prudentius — who, on a violation of metre in a proper name, adds the following remark:

Carminis leges amor aureorum

Nominum parvi facit; et loquendi

Cura de sanctis vitiosa non est,

Nec rudis, unquam.

(*Peri Steph.* 4, 165,



a short *UM*\* or *OM* corresponding to the *ON* of the Greeks, and a long *UM* for their *ΩN*, as *Παφον*, *Paphōm*, *Paphŭm*, *Ἀρκάδων*, *Arcadŭm* — and that, although the *AM* might have been short in *Maiam* from *Μαίαν* †, it probably was long in *Æneam* from *Αἰνεῖαν*. But it is of little consequence at the present day, whether we consider the final syllables in *M* as long or short, since the practice of the best authors requires that we should, in writing poetry, either make every such syllable long before a consonant, or elide it before a vowel,

The earlier Latin poets, as above remarked, often preserved the final *M* before a vowel, and made the syllable short; which practice was retained by their successors, with respect to the compounds of *Com* (or *Con*) and of *Circum*, as *Cōmes*, *Cōmedo*, *Circŭmago*, *Circŭmeo* or *Circŭeo*, the syllable being equally free from elision, and the quantity remaining the same, whether the *M* be written or not.

*Insignita fere tum millia militŭm octo.* (Ennius.)

*Dum quidē unus homo Romā totā superescit †.* (Ennius.)

\*† Valerius Probus says, “*Nominativus singularis, M literā terminatus, semper brevem facit.*” (Putschii Gram. ant. col. 1392) — and Terentianus Maurus (de Metr. 1089) considers at least the feminine *AM* of the first declension as naturally short, since he talks of its being rendered long by position before a consonant. His own verses afford several instances of the *M* and its vowel un-elided and short — as do likewise those of Phædrus; for example —

*Bina productas habere nec minus compertŭm est.* 36.

(Ter. Maurus.)

*Hac re probatur, quantŭm ingenium valet.* 22. (Phædrus.)

† Probably *supereSSit*. — See “*Future Pluperfect*,” § 29.



Prætextæ ac tunicæ, Lydorum opu' sordidūm omne.

(Lucilius.

Et earūm omnia \* adirem furibunda latibula. 34. (Catull.

Cedo equidem, nec, nate, tibi cōmes ire recuso. (Virgil.

Vivite, lurcones, cōmedones! vivite, ventres! (Lucilius.

Luctantur paucae, cōmedunt coliphia paucae. (Juvenal.

Quo te circūmagas? quæ prima aut ultima ponas? (Juv.

Circūmeunt hilares, et ad alta cubilia ducunt. (Stattius.

Sævaque circūitu curvantem brachia longo . . . . (Ovid.

Quoniam, which is nothing else than *Quom jam* (i. e. *Quum jam*) pronounced together as a single word, furnishes another instance of the final *M* with its vowel preserved and made short by the poets of every age.

. . . Juverit; quōñiam palam † . . . 46. (Catullus, 61, 203.

In most other cāsēs than those of the *Com* and

\* For the quantity of *omnia* in this place, see under "Synalœphe," sect. 49.

† This is the only verse I can find, to prove the quantity of *Quoniam*. No verse of Virgil, for instance, can certainly prove that he intended to use it otherwise than as two long syllables; though, from this example in Catullus, we are authorised to conclude that Virgil, and the other poets, used the word as three syllables, the first and second short. — An equal uncertainty would exist respecting the syllables and quantity of *Etiam* — to which let me add *Nihil* and *Nihilum* — if they occurred in no other than hexameter verse. As *Etiam* is nothing more than *Et jam*, we might very fairly conclude that the *Et* is equally long by position, when united with *Jam* into one word, as when it stands before it separate, as, for example, in Æneid 4, 584,

ēt jām prima novo spargebat lumine terras —

and, as *Nihil* and *Nihilum* are derived from *Hilum*, which has the *I* long, we might reasonably presume that *Nihil* is in

*Circum*, the best and purest writers were accustomed to elide the final *M* with the preceding vowel \*, though we see an instance to the contrary in Horace, Sat. 2, 2, 28 — . . . *Quam laudas, plumá? cocto † nŭm ădest honor idem?* while, on the other hand, Propertius, (2, 15, 1), Tibullus (1, 5, 33), and Lucan (5, 527) furnish examples of the *M* with its vowel unelided and long ‡: and many more such occur in different authors.

*O me felicēm! o nox mihi candida! et o tu . . . (Propert. Et tantum venerata virŭm, hunc sedula curet. (Tibullus. . . . Scit non esse casām. O vitæ tuta facultas . . . (Lucan.*

fact only one long syllable, *Nŭl* — *Nihilum* two, *Nŭlum* — and no hexameter verse could, in either case, be possibly made to *prove* the contrary. But the subjoined Sapphics, from Horace, *Ōd.* 3, 11, and 4, 6, prove *Etiam* to be three syllables, of which the first and second are short; the *Jam* becoming *ĭ-am* by diæresis: and the accompanying choriambic from Catullus, 61, 197, will likewise prove *Nihilum* to be three syllables, the first and second short, as two verses, which I have quoted in pages 39 and 129, prove *Nihil* to be two short syllables.

. . . . *Quæ manent culpas ętiām sub Orco.* 37. (*Horace.*

. . . . *Ureret flammis, ętiām latentes . . .* 37. (*Horace.*

. . . . *Cœlites, nŭhilo minus . . .* 46. (*Catullus.*

\* For the probable cause of this elision, and the Roman mode of pronouncing the final *M*, see the remarks under “*Ecthlipsis*,” sect. 50.

† So the line is given by Messrs. Dacier, Bentley, and Wakefield, instead of the aukward reading of the Dauphin edition, *coctove num adest.*

‡ But, in these cases, the cæsura, particularly when accompanied with such a pause in the sense, would be sufficient to lengthen and preserve from elision a short vowel, even without the *M*. — See “*Cæsura*,” sect. 46.

## SECT. 39. — Final N.

*N longum in Græcis Latiusque. — Sed EN breviabis*  
*Dans breve INIS: Græcum ON (modo non plurale)*  
*secundæ*

*Jungito — præter Athōn et talia. — Corripe ubique*  
*Graiorum quartum, si sit brevis ultima recti.*

*Forsitān, ĩn, Forsān, Tamēn, ān, Vidēn', et Satīn',*  
*addas.*

The final *N* is long in Latin words, and in those of Greek origin, as *Nōn, ēn, Rēn, Splēn, Sirēn, Hymēn, Pān, Quīn, Sīn, Salamīn, Attagēn, Oriōn, Platōn, Plutōn, Titān.*

*Mors nōn una venit: sed, quæ rapit, ultima mors est.*

*(Lucilius jun. ap. Senec.*

*. . . Dixerit, Hos calamos tibi dant (ēn, accipe) Musæ.*

*(Virgil.*

*. . . Et trita illinitur: vel splēn apponitur hædi. (Ser. Sam.*

*Lacte madens illic suberat Pān ilicis umbræ. (Tibullus.*

*Hymēn, o Hymenæe! Hymēn, ades, o Hymenæe! (Catull.*

*Non potuit mea mens, quīn esset grata, teneri. (Ovid.*

*Quem si leges, lætabor; sīn autem minus...22. (Phædrus.*

*Non attagēn Ionicus . . . 29. (Horace.*

*Mersit et ardentes Oriōn aureus ignes. (Manilius.*

*Æthereusque Platōn, et qui fabricaverat illum... (Manil.*

*Unde venit Titān, et nox ubi sidera condit. (Lucan.*

Greek accusatives in *AN* from nominatives in *AS*, and accusatives in *EN* from nominatives in *E* or *ES*, are likewise long, as *Æneān, Tiresiān, Penelopēn, Calliopēn, Anchisēn, Hippomenēn*\* — likewise Greek genitives plu-

\* The Attic accusative, as *Demosthenēn, Diomedēn*, and others, from names which properly belong to the third Latin declension. — See the Attic vocative of such names, under "*Final E*," sect. 32, p. 106.

ral in *ON*, of whatever declension they be, as *Cimmeriōn*, *Metamorphoseōn* \*, &c.

Ponto cum *Boreān* expulit *Africus*. 44. (*Seneca*.)

... *Harpēn* alterius monstri jam cæde rubentem. (*Lucan*.)

... Occurrit; veterem *Anchisēn* agnoscit amicum. (*Virgil*.)

*Hippomenēn* adii; docuique, quis usus in illis. (*Ovid*.)

*Cimmeriōn* † etiam obscuras accessit ad arces. (*Tibullus*.)

Jupiter! ut *Chalybōn* omne genus pereat! (*Catullus*.)

*Exception.* — *ān Forsān, Forsitān, in, Tamēn, Vidēn' ‡, Satin' §*, are short; so are nouns in *EN*, which form the genitive in *īNIS* short, as *Nomēn, Pectēn, Tubicēn, Tibicēn, Flumēn, Flamēn, Tegmēn, Augmēn*.

Quis scit, *ān* adjiciant hodiernæ crastina summæ . . . . ?

(*Horace*.)

*Forsitān* et, Priami fuerint quæ fata, requiras. (*Virgil*.)

Ludit *in* humanis divina potentia rebus. (*Ovid*.)

*Nomēn* Arionium Siculas impleverat urbes. (*Ovid*.)

Cur vagus incedit totâ *tibicēn* in urbe? (*Ovid*.)

\* After the same form, we find, in *Martial*, *Epigrammatōn*, 1, 2 — *Æolidōn*, 11, 91 — In *Terentianus Maurus*, *Herōōn*, de *Metr.* 1023 — In *Priscian*, *Bulimeōn*, 380 — *Tegestræōn*, 375 — &c. &c.

† For *Cimmeriōn*, we find *Cimmeriorum* in *Heyne's* edition, 4, 1, 64.

‡ See *Vidē* short, under "*Final E*," sect. 32, page 108.

§ *Lily's Grammar* adds *Audin', Exin, Subin, Dein, Proin*. — I will not assert that they may not be found short in some passages which have escaped my research: I will only say, that I have not observed a single example of *Audin', Exin, Subin*, or *Dein* short. — *Proin*, it is true, may be supposed short in the following trimeter of *Seneca*, (*Thyest.* 201) though *not certainly* so, because he might have intended a *synæresis*, as *Virgil* in *Proinde*, *Æn.* 11, 383, and 400:

*Proin* antequam se firmet, aut vires paret . . . .



*Flamēn* ad hęc prisco more Dialis erat. (Ovid.

Vota cadunt: *vidēn'*, ut trepidantibus advolet alis? (*Tib.*  
*Satīn'* id est? Nescio, hercle: tantum jussu' sum . . . 22.

(Terence.

*Exception 2.* — The Greek ON (written with O-mi-cron), in the singular number of the second declension, is short, as *Rhodōn*, *Cerberōn*, *Æacōn*, *Peliōn*, *Iliōn*, *Erotiōn*\*. — [The genitive plural in ON is long, as above remarked.]

Laudabunt alii claram *Rhodōn*, aut Mitylenen. (*Horace.*

*Cerberōn* abstraxit, rabidā qui percitus irā . . . (Ovid.

*Peliōn* hinnitu fugiens implevit acuto. (Virgil.

*Iliōn*, et Tenedos, Simoisque, et Xanthus, et Ide. (Ovid.

Paulula ne nigras horrescat *Erotiōn* umbras. (Martial.

But Greek accusatives in ON, of the Attic dialect, having an O-mega in the original, are long, as *Athōn* †, *Androgeōn*, *Peneleōn*, *Nicoleōn* (from *Nicolēōs*, Attic for *Nicolāūs*) *Demoleōn* (from *Demolēōs*, *Æneid*, 5, 265).

Lastly, the final N is short in all Greek accusatives, of whatever declension, from nominatives whose final syllable is short, as *Maiān*, *Æginān*, *Scorpiōn*, *Menelaōn*, *Parin*, *Irin*, *Theſin*, *Ityn* †, &c.

\* *Erotion*, *Erotii*, the name of a female. If *Erotion*, *Erotationis*, it would be masculine, with the ON long.

† Hence *Athōn* cannot possibly be admitted as the true reading in Virgil, *Georg.* 1, 332, where the measure absolutely requires the other accusative *Atho*; the long O being not elided, but made short before the succeeding vowel, viz.

Aut *āthō*, | aut Rhodo-|-pen, aut alta Ceraunia telo . . .

‡ To these might be added (if used in Latin) such Greek vocatives in AN, from names in AS, ANTOS, as *Calchān*, (*Iliad*, A. 86) — *Thoān* (*Il. N.*, 222) — *Aiān*, (*Il. N.*, 824.) — See *Atla*, &c. under "Final A," sect. 31, p. 101.

Namque ferunt raptam patriis *Æginān* ab undis. (*Statius.*  
*Scorpiōn* incendis caudā, chelasque peruris. (*Lucan.*  
 Tu fore tam lentum credis *Menelaōn* in irā? (*Ovid.*  
 ... *Thyrsin*, et attritis *Daphnūn* arundinibus. (*Propertius.*  
 ... Et *Thetīn* et comites, et quos suppresserat ignes. (*Stat.*  
 Tantaque nox animi est, *Ityn* huc arcessite, dixit. (*Ovid.*

SECT. 40. — *Final R.*

*R* breve. — Cūr *produc*, Fūr, Fār, quibus *adjice* Vēr,  
 Nār,

*Et Graiūm* quotquot longum dant ERIS, et *Æther*,  
 Aēr, Sēr, et Ibēr. — *Sit Cōr* breve. — *Celtiber anceps*. —  
*Par cum compositis*, et *Lar*, *producere vulgo*  
*Norma jubet* : sed tu *monitus variabis utrumque*.

*Final R* is short, as in *Amilcār*, *Calcār*, *Muliēr*, *Tēr*,  
*Puēr*, *Vīr* and its compounds, *Gadīr*, *Timōr*, *Hectōr*,  
*Satūr*, *Turtūr*, *Martȳr*, *Precōr*, and all other verbs.

Nil nocet admissō subdere *calcār* equo. (*Ovid.*

Parsque meæ pœnæ totius *instār* erit. (*Ovid.*

Calcatosque Jovi lucos prece, *Bostār*, adora. (*Silius.*

Ossibus *altār* et impositum. 10. (*Prudentius.*

*Martȳr* ad ista nihil : sed enim ... 10. (*Prudentius.*

Quod si pudica *muliēr* in partem juvet ... 22. (*Horace.*

Ora ferox *Siculæ* laxavit *Mulcibēr* *Ætnæ*. (*Lucan.*

Abnuit in liquidis ire *pedestēr* aquis. (*Martial.*

Cum flaret madidā fauce *Decembēr* atrox. (*Martial.*

Deforme alitibus liquêre *cadavēr* Iberis. (*Silius.*

*Fortitēr* ille facit, qui *misēr* esse potest. (*Martial.*

*Sempēr* eris pauper, si *paupēr* es, *Æmiliane*. (*Martial.*

Ipse *tēr* æquoreo libans *carchesia* patri ... (*Val. Flaccus.*

Ille *vīr* haud magnā cum re, sed plenu' fidei. (*Ennius.*

*Semivīr* excelsam rerum sublatus in arcem. (*Claudian.*

... Via est diei. *Gadīr* hīc est oppidum. 22. (*Avienus.*

Hinc *amōr*, hinc *timōr* est : ipsum *timōr* auget amorem.

(*Ovid.*)

Hunc illi Bacchus, thalami *memōr*, addit honorem. (*Germ.*)

*Jupitēr* ambrosiâ *satūr* est, et nectare vivit. (*Martial.*)

Dum *loquōr*, horror habet; parsque est meminisse doloris.

(*Ovid.*)

*Labitūr*, et *labetūr* in omne volubilis ævum. (*Horace.*)

Quotque aderant vates, *rebār* adesse deos. (*Ovid.*)

Triste nataturo nec *querār* esse fretum. (*Ovid.*)

*Perfēr* et obdura : postmodo mitis erit. (*Ovid.*)

Cum tamen hoc essem, minimoque *accenderēr* igni... (*Ov.*)

Omnes mortales sese *laudariēr* optant. (*Ennius.*)

*Exceptions.* — *Cūr* is long, and also *Fūr*, *Fār*, *Nār*, *Vēr*, with those words of Greek origin which form their genitive in *ERIS* long, as *Cratēr*, *Statēr*, &c. — likewise *Aēr*, *Æthēr*, and *Sēr*. — *Ibēr*, too, is long, but its compound, *Celtiber*, is common.

Multa quidem dixi, *cūr* excusatus abirem. (*Horace.*)

Callidus effractâ nummos *fūr* auferet arcâ. (*Martial.*)

... *Fār* erat, et puri lucida mica salis. (*Ovid.*)

*Sulfureâ Nār* albus aquâ, fontesque Velini. (*Virgil.*)

Et *vēr* auctumno, brumæ miscebitur æstas. (*Ovid.*)

*Cratēr* auratis surgit cælatus ab astris. (*Manilius.*)

Inde mare, inde aër, inde *æthēr* ignifer ipse. (*Lucretius.*)

*Aēr* a tergo quasi provehat atque propellat. (*Lucretius.*)

Legit Eois *Sēr* arboribus. 14. (*Seneca.*)

Si tibi durus *Ibēr*, aut si tibi terga dedisset... (*Lucan.*)

Nunc *Celtibēr* es : Celtiberiâ in terrâ . . . . 23. (*Catullus.*)

Ducit ad auriferas quod me Salo *Celtibēr* oras. (*Martial.*)

*Par* and *Lar* are usually accounted long : and so indeed they are found — the former very frequently, the latter in one instance\*, in *Ovid*, *Fast.* 5, 141.

\* I conceive, however, that they may very safely be held



Hæc modo nascenti, plenæ p̄ar altera lunæ. (*Claudian.*  
 Heu ! p̄ar illud ubi est, totidem virtutibus æquum ? (*Pedo.*  
 Exagitant et Lār et turba Diania fures. (*Ovid.*

Cōr is short \* —

common, for these reasons — 1. They increase short ; and all other nouns in *AR*, which have a short increment, have the *R* short. — 2. Even those which, from *ARE* (with the *A* long) are reduced by apocope to *AR*, have the *AR* short, as *Altār* (quoted above), *Calcār*, *Pulvinār*, *Toroulār*. — 3. Valerius Probus says, “ *Nominativus singularis, R litera finitus, omni genere ... brevem habet,*” (Putschii, Gram. Lat. col. 1393) : and Servius, on *Æn.* 3, 91, says, “ *Omnia monosyllaba ad artem non pertinent.*” — 4. The compounds of *Par* are found short in *Prudentius* (In Symm. 8, 5), *Avienus* (Fab. 23, 8), and *Martianus Capella* (6, 55) — whose authority (though not sufficient to outweigh that of earlier writers) may be allowed to have some weight in a [doubtful or probable case, when supported by reason and analogy : viz.

..... fuit imp̄ar utrique. (*Prudentius.*  
 Cum spes in pretium munera disp̄ar agit. (*Avienus.*  
 Omnia comp̄ar habet paribus sub legibus ordo. (*Mart. Capell.*

\* In *Lily's* grammar, we read this remark (noticed by me with disapprobation in the first edition of my *Prosody*, A. D. 1800, and since judiciously expunged from the last edition of the *Eton Grammar*) “ *Cor semel apud Ovidium productum legitur,*” with the following line quoted as proof, viz.

*Molle meum levibus cor est violabile telis —*

in lieu of which, however, Burmann's edition thus exhibits the passage (Ep. 15, 79) on good authority :

*Molle meum levibusque cōr est violabile telis ;*

*Et semper causa est, cur ego semper amem.*

Now, setting the consideration of quantity entirely out of the question, *levibusque* will, on a careful examination of the context, evidently appear the better reading. By means of it, the epithet *Molle* is made to allege a reason, by *asserting* a material fact, instead of *supposing* that fact to be already



Confiteor misero molle cōr esse mihi. (Ovid.)

Molle cōr ad timidas sic habet ille preces. (Ovid.)

SECT. 41. — *Final AS.*

*AS produc.* — *Breve Anās.* — *Græcorum tertia quartum Corripit — et rectum, per ADIS si patrius exit.*

Words ending in *AS* mostly have their final syllable long, as *Æneās, Atlās, Pallās* (masculine, making the genitive *Pallantis*), *Crās, Fās, Mās, Vās\**, *Nefās, Musās* — all verbs, in whatever tense, as *Amās, Amabās, Doceās, Legās, Audiās, &c.* — gentile names, as *Arpinās, Larinās, Antias †, &c.* — with such antique genitives of the first declension, as *Viās, Familiās, ‡ &c.*

known — “My heart is of tender mould, and easily vulnerable,” &c. Exactly so does Ovid express himself in another place, *Trist.* 4, 10, 65 :

Molle, Cupidineis nec inexpugnabile telis,

Cor mihi, quodque levis causa moveret, erat.

Other examples of *Cōr* short may be found in Lucilius, sat. 20 — Cicero, *Tusc.* 3 — Seneca, *Thyest.* 132, *Herc. Cæt.* 49 — Martial, 10, 15 — Ausonius, epig. 49 — Prudentius, *Cathem.* 6, 54 — Arator, *Hist. Apost.* 1. — In a word, it never is long, except in position before a consonant.

\* The neuter *Vas* is unquestionably long: but I am inclined to suppose that the masculine *Vas* (which increases short in the genitive) was itself short, like *Anās, Lampās, Dipsās*, and other nouns increasing short; though I cannot produce any proof of its quantity on either side.

† I hardly need to caution my reader against the error of the *Dauphin* editor of *Justin* (32, 3) in declining one of these like *Æneas*, viz. *Antias, Anti-æ*, instead of *-ātis* — and making it (not metonymically, as *Mantuanus, Patavinus, &c.* but in sober prosaic seriousness) the proper personal name of a man, viz. the historian *Q. Valerius, of Antium*.

‡ *Escās, Monetās, Latonās, Liv. Andron.* — *Dianās, Priscian.* — *Curās, Accius.* — *Tristitiās, Ennius, &c. &c.*

Cum Trojam *Æneās* Italos portaret in agros. (Ovid.  
 ... Tela manusque sinit. Hinc *Pallās* instat et urget. (Virg.  
 Quid verba quæris? *veritās* odit moras. 22. (Seneca.  
 Quam longe *crās* istud? ubi est? . . . . (Martial.  
 Si *fās* est, omnes pariter pereatis, avari! (Propertius.  
 Jupiter et *mās* est, estque idem nympa perennis. (Apul.  
 Intellexit ibi vitium *vās* efficere ipsum. (Lucretius.  
 Et belle cantas, et *saltās*, Attale, belle. (Martial.  
 Pervius exiguos *habitabās* antè penates. (Martial.  
 Stoïce, post damnum, sic *vendās* omnia pluris. (Horace.  
 Quâque jacet superi *Larinās* accola ponti. (Sil. Italicus.  
 Meretrix et mater-*familiās* unâ in domo. 22. (Terence.

*Exceptions.* — The *AS* is short in *Anās*.

Et pictis *anās* enotata pennis. 38. (Petronius.

2. Those Greek nouns in *AS* are short, which make the genitive in *ADOS* or *ADIS*, as *Arcās*, *Pallās* feminine, and Latin words in *AS*, formed after the manner of Greek patronymics, as *Appiās*, *Adriās*, *Honoriās* \*.

Cum quibus Alcides, et pius *Arcās* erat. (Martial.

Bellica *Pallās* adest, et protegit ægide fratrem. (Ovid.

*Appiās* expressis aëra pulsat aquis. (Ovid.

*Adriās* unda vadis largam procul exspuit algam. (Avienus.

Greek accusatives plural in *AS* of the third declension are likewise short, as *Troās*, *Heroās*, *Heroïdās*, *Hectorās*, *Lampadās*, *Delphinās*, &c.

In te fingebam violentos *Troās* ituros. (Ovid.

Aut monstrare lyrâ veteres *heroās* alumno. (Statius.

Jupiter ad veteres supplex *heroïdās* ibat. (Ovid.

Et multos illic *Hectorās* esse puta. (Ovid.

Accendit geminas *lampadās* acer Amor. (Tibullus.

Orpheus in silvis, inter *delphinās* Arion. (Virgil.

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\* *Limen Honoriades* penetrant regale sorores. (Claudian.

SECT. 42. — *Final ES.*

*ES dabitur longis. — Breviat sed tertia rectum,  
Cum patrii brevis est crescens penultima. — Pēs hinc  
Excipitur, Pariēs, Ariēs, Abiēsque, Cerēsque. —  
Corripito Es de Sum, Penēs, et neutralia Græca.  
His rectum et quintum numeri dent Græca secundi.*

Final *ES* is long, as *Rēs, Spēs, Vulpēs, Anchisēs, Locuplēs, Totiēs, Quotiēs, Deciēs* — the genitives of nouns in *E* of the first declension, as *Eurydicēs, Penelopēs, Idēs, Calliopēs* — the plural cases of *Latin* nouns of the third and fifth declensions — the *ES* of verbs in every tense and conjugation (except *Es* from *Sum*, and its compounds), as *Docēs, Audiēs, Amēs, Legerēs, Fugissēs* — the antique genitive in *ES* of the fifth declension, as *Diēs, Rabiēs\**, &c.

... *Persēs*; et fecit per mare miles iter. (Petronius.  
*Vulpēs* ad cœnam dicitur ciconiam ... 22. (Phædrus.  
Præcedet ergo quando *Crēs* iambicum. 22. (Terentianus.  
Magna tamen *spēs* est in bonitate Dei. (Ovid.  
*Totiēs* uno latrante malo. 14. (Seneca.  
*Ducentiēs* accepit, et tamen vivit! 23. (Martial.  
*Dicēs* o *quotiēs*, Hoc mihi dulcius ... 44. (Claudian.  
Fatali Dido *Libyēs* appellitur oræ. (Silius Italicus.  
*Alpēs* ille quatit; Rhodopeia culmina lassat. (Claud.  
... *Cretæisque* jugis, vix *syrtes* inter oberrans. (Avienus.

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\* A. Gellius, 9, 14, informs us that this genitive in *ES* was agreeable to the almost general practice of antiquity — quotes several examples — and asserts, that, in Virgil's own manuscript, the verse, Geo. 1, 208, was written,

*Libra dies* somnique pares ubi fecerit horas —  
not *die*, as we now read it. — This genitive appears to have originally been of the third declension, *Di-e-is* — thence, by crasis, *Di-ēs*.



Nec *rēs* ante vident: acceptâ clade queruntur. (*Claudian.*  
 Quid *flēs* abductâ gravius *Briseide*? quid *fles* ... (*Propert.*  
*Fulgēs*, et Venerem cœlesti corpore vincis. (*Petronius.*  
 ... *Præstēs* *Hesperiaë*: dicimus integro ... 44. (*Horace.*  
 ... *Vellēs*, ut nunquam solveret ulla dies. (*Propertius.*  
 Quodcumque est, *rabiēs* unde illæc germina turgent.  
 (*Lucretius.*

*Exception.* — Nouns of the third declension, which increase short in the genitive, have *ES* in the nominative short, as *Divēs*, *Equēs*, *Pedēs*, *Hospēs*, *Termēs*, *Limēs*.  
 Vivitur ex raptō: non *hospēs* ab hospite tutus. (*Ovid.*  
 Et *tegēs*, et cimex, et nudi sponda grabati. (*Martial.*  
 Ipse deæ custos, ipse *satellēs* erat. (*Ovid.*  
 Et meliore tui parte *superstēs* eris. (*Martial.*  
 Candidus in nigro lucet sic *limēs* Olympo. (*Manilius.*  
*Desēs* et impatiens nimis hæc obscura putabit. (*Ter. Maur.*  
 .... *Gurgēs*; et exesas illabitur unda lacunas. (*Avienus.*  
 Vix *hebēs* has oras ardor *Titanius* afflat. (*Avienus.*  
 Regius Eois *Myraces* *interprēs* ab oris. (*Valerius Flaccus.*  
*Præsēs* ipsa jura dicit: assederunt *Gratiæ*. 36. (*Catullus.*  
 Exiguus regum rectores *cæspēs* habebat. (*Rutilius.*  
 .... Interius *nebulæ*; et denso jam *fomēs* in igni. (*Avien.*  
 Nunc tumido gemmas cortice *palmēs* agit. (*Ovid.*  
*Divēs* agris, dives positus in fœnore nummis. (*Horace.*  
 Germinat et nunquam fallentis *termēs* *olivæ*. (*Horace.*  
 Ipse *equēs*, ipse pedes, signifer ipse fui. (*Ovid.*  
 Et *pedēs* exsequias reddit, equesque, duci. (*Pedo Albinov.*  
 But *Abiēs*, *Ariēs*, *Cerēs*, *Pariēs*, are long, and likewise *Pēs*, with its compounds, as *Cornipēs*, *Sonipēs* \*.

\* Perhaps, however, when we advert to the agreement in quantity between the *ES* of the nominative and the penultima of the genitive in other nouns of the third declension, we may be allowed to suspect that the *ES*, in every one of



Populus in fluviiis, *abiēs* in montibus altis. (Virgil.

... Creditur: ipse *ariēs* etiam nunc vellera siccatur. (Virgil.

Hic facta premitur angulo *Cerēs* omni. 23. (Martial.

... *Votivâ pariēs*, indicat uvida.. .44. (Horace.

Desuper Aurigæ dexter *pēs* imminet astro. (Manilius.

Stat *sonipēs*, et fræna ferox spumantia mandit. (Virgil.

Exception 2. — *Es* in the present tense of the verb *Sum*\* is short, as are also its compounds, *Potēs*, *Abēs*,

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these excepted nouns, was in reality short, or common, especially if we recollect that *Abies*, *Aries*, *Paries*, *Sonipes*, (supposing them to have the *ES* short) could not have been introduced into heroic verse without a licence of some kind — that (without insisting on *Præpēs* or *Perpēs* of uncertain derivation) there occur examples of *Pes* and its compounds, with the *ES* short, in Ausonius and Prudentius, authorised besides by the testimony of the grammarian Probus, who asserts them to be properly short — and that *Ceres* also has the final syllable short in the following line of Boëthius:

Ut nova † fruge gravis *Cerēs* eat. 8. (3, 1, 4.)

Qui *bipēs* et quadrupes foret, et *tripēs*, omnia solus. (Auson.

Non recipit natura hominis, modo *quadrupēs* ille... (Prudent.

*Celeripēs* et adeat loca tacita Erebi. 59. (Auson.

Tunc oritur magni *præpēs* adunca Jovis. (Ovid.

Atque ita *perpēs* ament dissita vinculum. (Mart. Capella.

\* Vossius, without quoting any authority, asserts that *ES* (thou eatest) is long, as being, according to him, a contraction of *ēdis*. But how was that operation performed? If by a syncope of the *Di*, the *E* would still remain short, as it is in the original word. If only the *I* was at first struck out, leaving *Ed's* to be afterwards softened into *E's*, in that case the third person, syncopated in the same manner, would be *Ed't* *E't* not *Est*: and then (to say nothing of *Essem* or *Esse*)

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† *Nova* is here in the nominative, agreeing with *Ceres*. — See the context, quoted under "*Faliscan*," Appendix, No. 8.

*Adēs, Prodēs, &c.* \* — likewise the preposition *Penēs* — Greek neuters in *ES*, as *Cacoëthēs, Hippomanēs, &c.* — and Greek nominatives and vocatives plural of the third declension, from nouns which increase in the genitive singular, but which do not form that case in *EOS*, as *Tritonēs, Rhetorēs, Dæmonēs, Amazonēs, Arcadēs, Troēs, Troadēs, Lesbidēs, Italidēs.*

*how and whence* are we to form the *imperative Es*, found in Plautus, *Mil. 3, 1, 84?* from *Ede?* from *Edito?* . . . . More natural to suppose that *Es*, thou *art*, and *Es*, thou *eatest*, were originally the same identical word; and that, when the Romans employed, for example, the phrase “*Est panem*,” they spoke elliptically, viz. “*He exists by means of bread — he lives upon bread*” — the accusative being governed by a preposition understood, as in “*Gramina pastus*,” *Æn. 2, 471*; for surely no grammarian will assert that *pastus* does or possibly can govern the accusative *gramina*. — My opinion is countenanced by the authority of Cæsar and Lucretius, the former of whom used the participle *Ens* of *Sum*, as we learn from Priscian, lib. 6 — “*Cæsar non incongrue protulit ENS a verbo Sum, Es, Est;*” which indeed he well might do, since his countrymen daily used it in its compounds, *Præsens, Absens, Potens* — to say nothing of its latent existence in the present participles of all other verbs: — and Lucretius used that same participle in the sense of *eating* or *consuming*, in the following line, 5, 397 —

Ignis enim superavit, et *AMB-ENS* multa perussit.

See remarks on the tenses of the verb *Sum*, under “*Future Pluperfect*,” sect. 29, page 97.

\* But the final syllable of the subjunctive *Essēs* (like the *ES* of all other verbs in the same tense) is long, both in the simple verb and its compounds: e. gr.

*Essēs* Ionii facta puella maris.

(*Propertius.*

*Essēs* antiquo ditior Alcino.

(*Anthol. 6, 60.*

*Possēs* in tanto vivere flagitio.

(*Propertius.*

Quisquis ěs, amissos hinc jam obliviscere Graios. (*Virgil.*  
 Tu potĕs et patrię miles et esse decus. (*Martial.*  
 Nunc adĕs, o ! cęptis, flava Minerva, meis. (*Ovid.*  
 Te penĕs arbitrium nostrę vitęque necisque. (*Sabinus.*  
 . . . Scribendi cacoĕthĕs, et ægro in corde senescit. (*Juv.*  
 Armigeri Tritonĕs eunt, scopulosaque cete. (*Statius.*  
 . . . Lyncĕs et insolitę mirantur carbasa tigres. (*Claudian.*  
 . . . Aspidĕs : in mediis sitiebant dipsadĕs undis. (*Lucan.*  
 Tum me vel tragicę vexetis Erinnyĕs, et me . . . (*Propert.*  
 Capripedes calamo Panĕs hiantē canent. (*Tibullus.*  
 Sunt geminę, Rhenique Britannidĕs ostia cernunt. (*Prisc.*

But nominatives and vocatives plural in *ES*, of Greek nouns forming the genitive singular in *EOS*, are long, as *Hęresĕs*, *Crisĕs*, *Phrasĕs*, *Melamorphosĕs*, &c. ; because those plural cases are written in the original Greek with the diphthong  $\text{ΕΙΣ}$ , contracted from  $\text{ΕΕΣ}$  \*.

There is another class of words, overlooked, it seems, by prosodians, but which may very properly, I conceive, have the final *ES* short ; viz. such Greek vocatives as *Demosthenes*, *Socrates*, written in the original with an *E-epsilon*, and coming from nominatives in *ES* which form the genitive in *EOS*. But I do not mean to form similar vocatives from those Doric nominatives in *ES* for *EUS*, as *Achilles*, *Ulysses*, though authorised to use the genitives *Achilleos* and *Ulysseos* from the nominatives in *EUS* ; my remark extending only to those names whose nominative originally ends in *ES* without the intervention of any dialect or poetic licence.

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\* A verse of Ovid, which seems to have *Tigres* with the *ES* short, is noticed in the ensuing section, page 150 : and a verse, which I had here quoted from an incorrect copy of Cicero's *Phænomena*, is given differently in D'Olivet's edition, with *Alite lapsu*, instead of *Alites una*.



SECT. 43. — *Final IS and YS.*

*Corripies IS et YS. — Plurales excipe casus.*

*Glīs, Sīs, Vīs verbum ac nomen, Nolisque, Velisque,  
Audīs cum sociis; quorum et genitivus in INIS,  
ENTISve, aut ITIS longum, producito semper. —  
RIS conjunctivum mos est variare poëtis.*

Final *IS* and *YS* are short, as *Bīs*\*, *Apīs*, *Dulcīs*, *Aīs*, *Inquīs*, *Bibīs*, and all other verbs in every tense (with a few exceptions, particularly noticed in page 151), *Thetīs*, *Tethÿs*, *Itÿs*, *Chelÿs*, *Erinnÿs*.

*Unus ĩs innumeri militis instar habet.* (Ovid.)

*Tum bīs ad occasum, bis se convertit ad ortum.* (Ovid.)

*Non apīs inde tulit collectos sedula flores †.* (Ovid.)

*Dulcīs inexpertis cultura potentīs amici.* (Horace.)

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\* Lily's grammar seems to say or imply that Ovid alone made *Bīs* short — "*Et bis apud Ovidium.*" — In my former edition, I had accumulated a mass of quotations, to prove it short in almost every other poet. But, as I have shown in my small "*Eton Latin Prosody illustrated,*" that the words, "*Apud Ovidium,*" were evidently not intended for that place by Lily, but introduced from the opposite page by a typographic mis-correction, I forbear at present to repeat those quotations; though, for the satisfaction of the curious reader, I here give references to them — with this single remark, that I never have been able to discover a single example of *Bīs* long, except in position before a consonant.

*Bīs* short in *Lucretius*, 4, 316; *Virgil*, *Moret.* 18; *Horace*, *Od.* 2, 16, 35; *Propertius*, 3, 1, 32; *Ovid*, *Fast.* 5, 595; *Manilius*, 3, 570; 4, 483; *Lucan*, 2, 577; *Silius*, 14, 89; 17, 359; *Statius*, *Theb.* 1, 19; 6, 557; *Silv.* 4, 1, 1; *Val. Flaccus*, 2, 571; *Martial*, 1, 45; 4, 37; 9, 40; *Ausonius*, *Epist.* 7, 26; *ibid.* 33; *Epit.* 33; *Ter. Maur.* *Syll.* 700.

† I should be glad to ascertain, if it were now possible, whether *Flores* or *Rores* was the word originally used by



Jamdudum tacito lustrat *Thetis* omnia visu. (Stattus.  
 . . . . *Semis*. An hæc animos ærugo, et cura peculi . . . .

(Horace.

Donavi tamen, *inquis*, amico millia quinque. (Martial.

Et *bibis* immundam, cum cane, pronus aquam. (Martial.

Donec eris felix, multos *numerabis* amicos. (Ovid.

Seque simul juvenemque premat, *fortassis* acerbas . . . .

(Stattus.

*Tiphys* agit, tacitique sedent ad jussa ministri. (Val. Flacc.

*Tethys* et extremo sæpe recepta loco est. (Ovid.

Reginam resonant *Othrys* et Ossa Thetin. (Claudian.

. . . *Phorcys* \*; et immanes intorto murice phocas.

(Valerius Flaccus.

*Exception.* — All plural cases ending in *IS* have that syllable long, as *Musis*, *Viris*, *Armis*, *Nobis*, *Vobis*, *Quis* for *quibus*, *Omnis*, *Urbis* †. — Likewise such con-

Ovid in this passage, and by Tibullus in the following :

Rure levis verno { *flores* }  
   { *rores* } apis ingerit alveo. (2, 1, 49.)

\* Φορκυς — a different personage — long, in Iliad B, 862 :

Φορκυς αυ Φρυγας ηγε, και Ασκαπιος θεοειδης.

† There appears to have been another class of plurals in *IS*, of the third declension, which were short ; but which, through the inattention of ignorant transcribers, have all vanished from the poets' pages, where we now find the words written with *ES*. — Where they stand before a consonant or at the end of a verse, we perceive nothing to awake even a suspicion that the text has been falsified. But there is one passage in Ovid, which fairly authorises a belief that those short plurals in *IS* were used by the Roman poets, as we know them to have been by the Greeks, ex. gr. Anthol. 1, 6, 3 :

Οι ΚΟΠΙΣ αχει κορου κορεσαντο μου • αλλ' εκορεσθη

Αχει κορου κ' αυτος, τους ΚΟΠΙΣ εκκορισας —

which plainly proves that the plural *IS*, formed by *syncope*

tracted plurals as *Erinnys*\*, for *Erinnyes* or *Erinnyus*, have the YS long.

Præsentemque *viris* intentant omnia mortem. (Virgil.

*Nobis* hæc portenta Deum dedit ipse creator. (Cicero.

from IEΣ and IAΣ, is short. — Now, as Τῆγεις forms the genitive singular in IOΣ as well as IΔOΣ, the nominative and accusative plural from Τῆγεις will be Τῆγεις Τῆγεις, and Τῆγεις Τῆγεις, with the ΙΣ in both cases short, agreeably to the above quoted examples. And, as the Romans, in adopting Greek terminations, usually retained the original quantity, we may fairly conclude that they made the final syllable short in the plural nominative and accusative *Tigris*, and other words similarly declined; though this Græco-Roman termination, with its quantity, seems to have been wholly forgotten, since the pages of antiquity were marred and corrupted by the copyists. — The passage of Ovid is this (Ep. 10, 86) —

Forsitan et fulvos tellus alat ista leones :

Quis scit an hæc sævas insula tigris habet ?

Here it is evident that *Tigris* (of which the *ES*, as a *Latin* termination, must necessarily be long) cannot stand in the verse: and numerous have been the attempts of various critics to amend the passage by conjectural readings. But, instead of adopting any of their conjectures, we have only to place a simple dot over the latter vowel of the word *Tigris*, and thus convert it into *Tigris* (like KOPIΣ above), which will at once give us good sense and good metre. The transposition, however, of *Alat* and *Habet* (if authorised by any good MS.) would materially improve the distich, viz.

Forsitan et fulvos tellus *habet* ista leones :

Quis scit an *et* sævas insula *tigris* alat ?

The preceding remarks are extracted from a paper of mine on the subject, in the "*Monthly Magazine*" for April, 1801.

\* I cannot produce a verse to prove the quantity; but the word occurs in Seneca, *Œdip.* 644 :

Et mecum *Erinnys* pronubas thalami traham.

Atque utinam ex vobis unus, vestrique fuisset . . . (Virgil.  
 Quis\* ante ora patrum Trojæ sub mœnibus altis . . . (Virg.  
 Non omnīs\* arbusta juvant, humilesque myricæ. (Virgil.  
 Adde tot egregias urbīs\*, operumque laborem. (Virgil.  
 Fīs, Audīs, Nescīs †, and the same part of all other  
 verbs of the fourth conjugation — Glīs, Vīs, whether  
 noun or verb, Velīs, and Sīs ‡, with their compounds, as  
 Quamvīs, Nolīs, Malīs, Adsīs, Possīs — and Grātīs, as  
 formed by crasis from Grātīs — likewise have the IS  
 long.

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\*\*\* So these three verses are given in the best modern edi-  
 tions, which follow the same orthography in similar cases,  
 agreeably to the known practice of antiquity.

† Nescīs is said to have the IS short in a line given under  
 the name of Ovid, viz.

Nescīs an excedant etiam loca : venimus illuc —  
 quoted, however, not from Ovid himself, but from a mis-  
 quotation in Smetius. Ovid's line runs thus :

Nescio an exciderint mecum loca : venimus illuc.

(Ep. 12, 71.)

‡ In effect, Sīs, being a crasis of Sīsēs §, must necessarily  
 be long. Yet the following passage is quoted from Juvenal,  
 5, 10 —

Tam jejuna fames? cum possīs honestius illic

Et tremere, et sordes farris mordere canini.

Some copies, however, give Possit, having Fames for its  
 nominative, and producing (to my fancy) an impressive pros-  
 opopœia. To those, however, who do not relish the idea of  
 "shivering Hunger gnawing her black crust in a bleak corner,"  
 there remains the alternative of Pol, sit, in Ruperti's edition —  
 unless perchance they should prefer Fas sit, a conjecture of  
 mine; though I do not myself consider either Fas sit, or Pol,  
 sit, as by any means comparable to Possit, with the prosopo-  
 pœia of Fames.

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§ Quod te quale siet, paucis, adverte, docebo. (Fannius.)

Lenior et melior *fīs*, accedente senectâ? (Horace.)

*Nescīs*, heu! nescis dominæ fastidia Romæ. (Martial.)

Hæc tibi si *vīs* est, si mentis tanta potestas. (Martial.)

Bellus homo et magnus *vīs* idem, Cotta, videri. (Martial.)

Seu voce nunc *maivīs* acutâ. 30. (Horace.)

*Quidvīs* et facere et pati. 46. (Horace.)

*Quamvīs* ille suâ lassus requiescat avenâ. (Propertius.)

Quod *sīs*, esse velis; nihilque malis. 38. (Martial.)

*Adsīs*, et timidis faveas, Saturnia, votis. (Tibullus.)

Quin etiam docui, quâ *possīs* arte parari. (Ovid.)

*Gratīs* anhelans, multa agendo nil agens. 22. (Phædrus.)

*Exception 2.* — The final *IS* is long in those nouns which form their genitives in *ENTIS*, *INIS*, or *ITIS*, with the penultima long, as *Simōis*, *Salamīs*, *Samnīs*, *Līs*.

Hac ibat *Simōis*: hæc est Sigeia tellus. (Ovid.)

*Samnīs* in ludo ac rudibus cuivis satis asper. (Lucilius.)

Sed *līs* est mihi de tribus capellis. 38. (Martial.)

The *RIS* of the subjunctive mood has already passed under review in sect. 29\*.

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\* The verbs *Faxis* and *Ausis* have been said to have the final syllable long. — In fact, as futures of the subjunctive mood, (see “*Future Pluperfect*,” page 96) they may have the *IS* either long or short at option; since all other verbs in the same mood and tense have the *IS* common, as I believe I have sufficiently proved in sect. 29. — Indeed, if, in each individual case, we were to confine our view to that case singly, we might run out into endless and unfounded distinctions, asserting that such and such verbs, as, for example, *Dixeris*, *Feceris*, &c. have the *IS* short — such and such others, as *Dederis*, *Audieris*, &c. make it long — others again common, as *Videris*, &c. for it would be impossible, in what remains to us of the Roman poetry, to find examples of every individual verb both long and short. But, on comparing together



SECT. 44. — *Final OS.*

*Vult OS produci. — Compōs breviatur, et Impōs, Osque ossis: — Graiūm neutralia jungito, ut Argōs — Et quot in OS Latiae flectuntur more secundae, Scripta per O parvum: — patrios quibus adde Pelasgos.*

*Final OS* is long, as in *Dominōs* and other plural accusatives of the second declension — *Arbōs, Honōs,* and other nouns which have both *OR* and *OS* in the nominative — *ōs oris, Flōs, Mōs, Nōs* and *Vōs,* (whether nom. or accus.) *Rōs, Custōs, Nepōs, Trōs, Eōs* (the dawn or morn), *Minōs, Herōs, Athōs,* and all other words which are written in Greek with an *O-mega*, as *Androgeōs,* with those proper names that change *lāōs* (a trochee) to *lēōs* (an iambus) according to the Attic dialect, as *Penelēōs, Demolēōs, Menelēōs, Nicolēōs, &c.*

*Arctōs Oceani metuentes æquore tingi. (Virgil.*  
*Clamōs ad cœlum volvundu' per æthera mugit. (Ennius.*  
*Labōs et olim conditorum diligens. 22. (Avienus.*  
*Rarius in terras ōs inclinabat honestum. (Avienus.*  
*Ut flōs in septis secretus nascitur hortis. (Catullus.*  
*Si mōs antiquis placuisset matribus idem. (Ovid.*  
*Dos mea tu sospes, dōs est mea Graia juvenus. (Ovid.*  
*Si mulier vitulum, vel si bos ederet agnum. (Juvenal.*  
*Plaude tuo, miles, Marti: nōs odimus arma. (Ovid.*  
*Nec nōs ambitio, nec amor nos tangit habendi. (Ovid.*  
*Et vōs, o! cœtum, Tyrii, celebrate faventes. (Virgil.*  
*Et rōs, et primi suadet clementia solis. (Nemesian.*  
*Custōs opaci pervigil regni canis. 22. (Seneca.*  
*... Priami nepōs Hectoreus, et letum oppetat. 22. (Seneca.*

the whole number of examples of different verbs, we clearly perceive that the *IS* of the tense in question was common in all.

Haud aliter *Trōs* Æneas et Daunius heros. (Virgil.

Lux una perit; noctesque duas

Contulit *Eōs*: ipsâ quiddam

Plus luce perit . . . 14. (Seneca.

... In dubio est. Doleo, quod *Minōs* hostis amanti est:

(Ovid:

Hic, quem cernis, *Athōs*, immissis pervius undis. (Petron.

*Ægocerōs* imbres, et crebro lumine ruptos. (Germanicus.

... *Androgeōs* offert nobis, socia agmina credens. (Virgil.

*Exceptions.* — *Os* (a bone) is short, and likewise its compound *Exōs*, together with *Compōs*, *Impōs*, and Greek neuters, as *Chaōs*, *Melōs*, *Argōs*, &c.

Necnon e stagnis cessantibus *exōs* hirudo. (Seren. Samon.

Insequere; et voti postmodo *compōs* eris. (Ovid:

Et *Chaōs*; et Phlegethon, loca nocte silentia late. (Virgil.

... Sive foro, vacuum litibus *Argōs* erat. (Ovid.

Also Greek nouns of the second declension (written in the original with an *O-micron*) have the *OS* short, as *Tyrōs*, *Arctōs*, *Iliōs*: — (Those written with an *O-mega* are long, as noticed above.)

Et *Tyrōs* instabilis, pretiosaque murice Sidon. (Lucan.

Præfulget stellis *Arctōs* inocciduis. (Helvius Cinna.

Tum, cum tristis erat, defensa est *Iliōs* armis. (Ovid.

Finally, all genitives in *OS*, from whatever nominatives they may come, are short, as *Palladōs*, *Oileōs*, *Orpheōs*\*, *Typhoëōs*, *Typhoidōs*, *Tethyōs*.

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\* But, though genitives in *OS* be usually short, there appears no reason why those in *EOS*, from nominatives in *IS* or *EUS*, should be *always* and *necessarily* short, or why other poets might not with equal propriety have availed themselves of the Attic dialect, to make the *OS* long in *Neapoleōs*, for instance, or *Atreōs*, if the exigency of their versification had so required, as Virgil took advantage of the

*Cœrula quot baccas Palladōs arbor habet.* (Ovid.  
*O furor ! o homines ! dirique Prometheōs artes !* (Statius.  
*Alta jacet vasti super ora Typhoōs Ætne.* (Ovid.  
*Arva Phaon celebrat diversa Typhoidōs Ætnæ.* (Ovid.  
*Impia nec pœnâ Pentheōs umbra vacet.* (Ovid.  
*Tethyōs alternæ refluas calcavit arenas.* (Claudian.  
*Diripiantque tuos insanis unguibus artus*  
*Strymoniaē matres, Orpheōs esse rataē\*.* (Ovid.

SECT. 45. — *Final US.*

*US breve ponatur. — Produc monosyllaba, quæque*  
*Casibus increscunt longis — et nomina quartæ,*  
*Exceptis numeri recto quintoque prioris. —*  
*Producas conflata a Πους, contractaque Græca*  
*In recto ac patrio, ac venerandum nomen, Iesūs.*

*Final US* is short, as in *Tityrūs, Litūs, Ambobūs,*  
*Montibūs, Portubūs, Amamūs* and all other verbs, *Intūs,*  
*Penitūs,* and other adverbs — and in the nominative and  
 vocative singular of the fourth declension.

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Ionic to make the penultima long in *Idomenēa* and *Ilionēa*.  
 If we had more of the Roman poetry extant, we might prob-  
 ably find numerous examples of such licence: perhaps even,  
 if it had seasonably occurred to me to note that particular in  
 reading the few poets who have reached our time, I might  
 have been able to produce some, which now escape detection  
 under the cloke of cæsura. (See "*Cæsura*," sect. 46.)

\* This distich has been quoted by some modern gram-  
 marians, with *Orpheon* in the second line, to prove that nouns  
 in *EUS* (diphthong *EU*) may form their accusative in *EON*.  
 Even if that assertion were true (which is not the case), it is  
 easy to discover that *Orpheon* is here inadmissible, and that  
*rataē tuos artus esse Orpheon* is much less elegant than *rataē*  
*tuos artus esse [artus] Orpheos*, which reading has enjoyed the  
 sanction of the literati for more than a century.

Tempore ruricolæ patiens fit *taurūs* aratri. (Ovid.  
 Heu! fuge crudeles terras; fuge *litūs* avarum. (Virgil.  
 Nunc etiam peperit: gratare *ambobūs*, Iason. (Ovid.  
*Fluctibūs* \* hic tumidus, *nubibūs* ille minax. (Ovid.  
 Litora *rariūs* in hæc *portubūs* orba venit. (Ovid.  
*Seriūs* aut citius sedem *properamūs* ad unam. (Ovid.  
 Hic *manūs* heroum placitis ut constitit oris. (Propertius.  
 O patria! o divūm *domūs* Ilium, et inclyta bello . . . (Virg.  
*Intūs* aquæ dulces, vivoque sedilia saxo. (Virgil.  
 Perspicere ut possis res gestas *funditūs* omnes. (Lucret.  
*Exception.* — US is long in monosyllables, as *Plūs*,

\* The distich to which this verse belongs (from Ovid, Trist, 1, 2, 23) is given, thus altered, in the Eton grammar, as an example under the rule which teaches that *Hic* refers to the latter antecedent, *Ille* to the former —

Quocumque aspicias, nihil est, nisi pontus et aër,  
*Nubibus* hic tumidus, *fluctibus* ille minax.

But there was no necessity for altering the poet's text, which is perfectly correct, as given in the common editions; for Ovid himself, the best interpreter of his own words, elsewhere says, (*Met.* 1, 539) —

*Sic deus et virgo est, hic spe celer, illa timore.*

In both cases, *Hic* refers to the nearer object, *Ille* to the more distant; the sea was nearer to Ovid than the sky; and, as we survey afar the eager race between Apollo and Daphne, the nymph is more remote from our view than her pursuer. — So, in the preceding simile of the hare and the hound:

*Ut canis in vacuo leporem cum Gallicus arvo*

*Vidit, et hic prædam pedibus petit, ille salutem.*

And, in the following passage, where there is no question of comparative proximity, he applies *Hæc* to the former substantive, *Illæ* to the latter:

*Officium commune Ceres et Terra tuentur:*

*Hæc præbet causam frugibus, illæ locum.* (*Fast.* 1, 673.)



*Rūs, Thūs* — in the genitive singular, and the nominative, accusative, and vocative plural, of the fourth declension — and in all nouns of the third declension which increase long, as *Salūs, Tellūs, Palūs\**; under which description we may, without making a separate rule, include those Greek names in *US* which form their genitives in *UNTIS*, as *Opūs, Amathūs, Pessinūs, &c.*

*Virtūs* in astra tendit, in mortem timor. 22. (*Seneca.*)

*Et rūs* in urbe est, vinitorque Romanus. 23. (*Martial.*)

*Sed rigidum jūs* est et inevitabile mortis. (*Pedo.*)

*Proscripti Regis Rupilī pūs* atque venenum. (*Horace.*)

*Fiet enim subito sūs* horridus, atraque tigris. (*Virgil.*)

*Emi hortos; plūs* est: instrue tu; minus est. (*Martial.*)

\* *Palūs*, with the *US* short, occurs in Horace, Art. 65:

... *Regis opus, sterilisque diu palūs, aptaque remis.*

But critics pronounce the text to be incorrect. — However that may be, it is acknowledged, as here given, by *Servius* (on *Æn.* 6, 107) and *Priscian* (lib. 6), who both particularly notice the shortening of the final syllable of *Palus*. — Possibly, indeed, Horace might have intended *Palus* to be of the *second* or *fourth* declension, which would give the *US* short, without any violation of quantity. And perhaps, when we consider the supposed derivation of *Palus* from *Παλος* or *Πηλος*, and recollect how many other nouns belong to different declensions, as well as verbs to different conjugations, we may deem the conjecture not altogether unreasonable. — As to the examples of *Maximianus\** (1, 246) and *Martianus Capella* (6, 46), where similar liberty is taken with *Senectus* and *Tellus*, their authority is of little weight, in opposition to analogy, and the uniform practice of the earlier and better writers.

\* Or, as otherwise mis-named, *Cornelius Gallus*, and confounded with the real *C. Gallus*.

Angulus ille feret piper et *thūs* ocyus uvâ. (Horace.  
 Scilicet immunis si *luctūs* una fuisset. (Pedo.  
*Portūs* æquoreis sueta insignire tropæis. (Silius.  
 Divitias magnas sic *tellūs* illa ministrat. (Priscian.  
 ... Brevi docebo. *Servitūs* obnoxia ... 22. (Phædrus.  
 Est *Amathūs*, est celsa mihi Paphos, atque Cythera. (Virg.  
*Palūs* inertis foeda Cocyti jacet. 22. (Seneca.

*Exception 2.* — *US* is long in the compounds of ΠΟΥΣ (forming the genitive in *PODIS* or *PODOS*) as *Tripūs*, *Melampūs*, *Ædipūs*, *Polypūs*.

Hic *Ædipūs* Ægæa tranabit freta. 22. (Seneca, *Theb.* 313.

But *Polypus* of the second declension (borrowed from the Doric dialect) has the *US* short; and so it might likewise be in *Ædipus* and *Melampus* under the same circumstance.

Utque sub æquoribus deprensam *polypūs* hostem .. (Ovid.

*US* is long in *Panthūs*, and such other names written in Greek with the diphthong ΟΥΣ contracted from ΟΟΣ — in genitives from feminine nominatives in Ο, as *Mantūs*, *Cliūs*, *Eratūs*, *Sapphūs*, *Didūs*, *Iūs*, *Inūs*, *Spiūs*, *Clothūs*, *Alectūs*, *Enyūs*\*, &c. which are in like manner written in Greek with a diphthong contracted from

\* I can see no reason why these names should be allowed only the contracted genitive in *US* (ΟΥΣ), merely because, in the few instances where the Roman poets have written them in the genitive, they happened to use the contracted form, as best suiting their immediate purpose. Would it not be as well to say, in declining *Dido*, for example, "Genitive *Didoos*, by contraction *Didūs*," and indifferently to write either the one or the other, as occasion might require? — Indeed I think it by no means improbable, that, in the line here quoted from Varro, for an example of *Didūs*, the name was originally written by him without contraction:

*Didōōs* atque suum misceri sanguine sanguen.

OOΣ — and in genitives of neuters in OS, as *Patūs*\*, contracted from EOΣ. — Finally, *Iesūs* (in Greek Ἰησους) has the US long.

*Panthūs* Othryades, arcis Phœbique sacerdos. (Virgil.

*Fatidicæ Mantūs*, et Tusci filius amnis. (Virgil.

*Didūs* atque suum misceri sanguine sanguen. (Varro.

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## SYLLABLES VARIOUSLY AFFECTED BY POETIC PRACTICE.

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### SECT. 46. — *Cæsura*.

The term *Cæsura* is used by grammarians in two acceptations — first, as applied to whole verses — secondly, as applied to single feet †. — In the former acceptation, it will be noticed in the “*Analysis of the Hexameter*.”

When applied to single feet, the *Cæsura* means the divi-

\* *Macrobius, Saturnalia*, 4, 3.

† *Priscian* (in his *Partitiones*, lib. 1) thus notices and explains the minor cæsura, in examining the verse,

Arma † virumque † cano † Trojæ † qui primus † ab oris.

“*Per pedes, in quinque dividitur hic versus cæsuras, quia sex pedes quinque habent interruptiones,*” (which I have here marked with the †††††.) And he thus notices the greater cæsura, in treating the same verse: “*Quot cæsuras habet? Duas . . . semiquinariam* (the penthemimeral, after *Cano*) *et semiseptenariam*” (the hephthemimeral, after *Trojæ*); though, by the bye, he would have done better to have confined himself, in *this* verse, to the *Semiquinaria*; and, omitting the mention of the *Semiseptenaria* (which is here neither necessary nor proper) to have sought an example of it in some other verse, where it is proper and necessary, as

Lucus in urbe fuit mediâ, † lætissimus umbrâ.

Et mulcere dedit fluctus, † et tollere vento.



sion or separation which takes place in a foot, when that foot is composed of syllables belonging to separate words, as



Pasto-|-res ovi-|-um tene-|-ros de-|-pellere fetus —  
 in which verse the *Cæsura* takes place three times, viz. in the second foot, between *res* and *ovi* — in the third, between *um* and *tene* — and in the fourth, between *ros* and *de*. \*

#### RULE.

*Syllaba sæpe brevis Cæsura extenditur, etsi*

*Litera nec duplex nec consona bina sequatur.*

A short syllable in the *cæsura* is frequently made long, though its vowel be not followed by two consonants or a double letter; the pause † and emphasis being sufficient to

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\* It is not uncommon, particularly on the continent, to give the name of *Cæsura* to the final long syllable of a word, remaining after the completion of a preceding foot, as *res*, *um*, and *ros*, in the example above quoted. — Alvarez, whose rules I have, for the most part, adopted, several times uses the word in that acceptation: nor does he appear to have been guilty of any greater impropriety in that use of the term, than Terentianus Maurus in his use of its Greek synonym, *Tome*, as applied to the whole verse. Terentianus, besides using *Tome* for the division or separation of the verse into two parts (which is its original signification), repeatedly applies the term also to the *first* portion of the verse so divided, and to any other combination of syllables equivalent to that *first* portion. — After all, however, it certainly is more accurate to confine the term *Cæsura* to the separation or division, and to call the residuary long syllable simply a *long syllable*, or a *semifoot*.

† Quintilian, treating of the poetic feet and measures to be employed in oratory, says — “*Est enim in ipsa divisione verborum quoddam latens tempus;*” where the context shows, that, by the *divisio verborum*, he means, not the division of words into syllables or feet, but the division of one word from



produce the same effect as if the final consonant were doubled, or the final vowel pronounced with double length, and the initial consonant of the following word doubled. — But, N. B. it is not at all necessary (as some critics imagine) that there be any pause or division in the *sense* or grammatic construction, which would require or admit even a comma  
*ex. gr.*

*Limina-quē* \* laurusque dei, totusque moveri . . . (Virgil.  
 Nulli cura fu-*it* externos quærere divos. (Propertius.  
 Disposi-*tā* quæ Sarmaticis custodia ripis. (Claudian.  
 Non te nulli-*ūs* exercent numinis iræ. (Virgil.  
 Ipse suos geni-*ūs* adsit visurus honores. (Tibullus.  
 Quas simi-*līs* utrimque tenens vicinia cœli . . . (Tibullus.  
 Et tibi Mæonias in-*tēr* heroïdas omnes . . . (Propertius.  
 Jura trium peti-*it* a Cæsare discipulorum. (Martial.  
 Iste meus periit; peri-*it* arma inter et enses. (Peda Albin.  
 . . . Cum gravius dorso subi-*it* onus †. Incipit ille . . . (Horace.

another, or the interval between two words. — Again, speaking of the words “NON TURPE DUCERET,” he says, “*Paululum moræ damus inter ultimam [syllabam] atque proximum verbum; et TURPE illud intervallo quodam producimus,*” i. e. the short *E* of *Turpe*, which, by that pause, is rendered long. — Again, “*Nequē enim ignoro, in fine [of a clause or member of a sentence] pro longā accipi brevem, quod videtur aliquid vacanti tempori, ex eo quod insequitur, accedere.*” Lib. 9, cap. 4.

\* On this verse (*Æn.* 3, 91) *Servius* says: “*Liminaque quasi una pars orationis est; et potest QUE, finalitatis ratione, vel produci vel corripī;*” not meaning, however, that the *Que*, in *this* instance, can remain short; but that the *Que*, in general, joined, as it always is, to a preceding word, and thus becoming, as it were, a final syllable of that word, may (at the writer’s option) either be allowed to retain its natural quantity in a different position, as “*Arma virumquē cano*” — or lengthened, as here, in the *cæsura*, in consideration of its “*finality*,” as he terms it.

† The construction of this passage being grossly misunder-

Ut redi-*it* animus, cultorem pauperis agri . . . (Ovid.  
 Mors héic gentis erat: san-guīs ibi fluxit Achæus. (Lucan.  
 Ille latus niveum molli ful-tūs hyacintho. (Virgil.  
 Illius ut Phœ-būs ad limen constitit antri. (Claudian.  
 Ausus de Cicerone da-rē palmamque decusque. (Plin. jun.  
 Hic densis aqui-lā pennis obnixa volabat. (Ennius.  
 Quem, qui suspici-ēt in cœlum nocte serenā . . . (Cicero.  
 Quis novus incœptos timor impedi-*it* hymenæos? (V. Flacc.

This power of the *cæsura* affects the final syllable of the *trihemimēris* \*, as

Pectori-|*-būs* inhians, spirantia consulit exta —  
 of the *penthemimēris*, as

Emicat | Eurya-|*-lūs*, et, munere victor amici —  
 of the *hephthemimēris*, as

Per ter-|*-ram* et ver-|*-sā*, pul-|*-vīs* inscribitur hastā —  
 and of the *ennehemimēris*, as

Grāius ho-|*-mo* infec-|*-tos* lin-|*-quens* profu-|*-gūs* hymenæos —  
 in which cases, equal emphasis is supposed to be laid on those final syllables as if they were written *PectoribuSS*, *EuryaluSS*, *PulviSS*, *ProfuguSS*, with an accent, in each case, on the final syllable.

This mode of reading is not now recommended for the first

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stood by many persons, who, misled by the Dauphin editor's interpretation, make *onus* the nominative to *subiit*, and *dorso* the dative, instead of *onus* in the accusative, governed by *subiit*, and *dorso* in the ablative; it may not be amiss to observe, *en passant*, that the syntax here is precisely the same as in Virgil, *Æn.* 4, 599 —

. . . Quem *subiisse* humeris confectum ætate parentem.

\* The *trihemimeris* is that portion of a verse (counted or measured from the beginning of the line) which contains three half parts, i. e. three half feet, or a foot and half — *penthemimeris* (Priscian's *semiquinaria*), five half feet, or two feet and half — *hephthemimeris* (his *semiseptenaria*), seven half feet, or three feet and half — *ennehemimeris*, nine half feet, or four feet and half.

time, but has long since been sanctioned by Dr. Clarke, the learned editor of Homer, who, in a note on Iliad A, 51, where the word *Bēlōs* has the final syllable made long by the cæsura, directs us to pronounce it *BelōSS* —

ΑΥΤΑΡ ΕΠΕΙΤ' ΑΥΤΟΙΣΙ ΒΕΛΟΣΣ ΕΧΣΤΕΥΚΕΣ ΕΦΙΗΣ —

meaning, I presume, that we should utter it as we do the English word *acrōSS*, with the *accent* on the last syllable. — If it should be said that this is sacrificing accent to quantity, I reply that I have no wish to sacrifice either accent to quantity or quantity to accent; and that I would myself adopt, and recommend to my readers, the true *ancient* accent, if there were now living any person capable of ascertaining *what* that accent was, and willing to teach us *how* we should apply it. But there lies the grand, the insuperable, difficulty. The accent of the old Romans is irrecoverably lost: and is it, I ask, altogether certain that we are infallibly right in applying to their words the accent of a modern language, especially of a language so widely different from theirs as the English?

To show, by a living example, how liable we may be to error in sounding one language according to the accent of another, I only appeal to any man who understands the genuine accent of the French, whether the *grave*, the *acute*, and the *circumflex*, do not produce very different effects: and I then ask him, whether an Englishman, though he be made perfectly acquainted with the *general* sound of the French vowels and consonants, can, by any possible application of the accent, as he has been taught to observe it in his own language, ever learn to pronounce the French with due discrimination between the *grave*, the *acute*, and the *circumflex*, unless he hear it spoken by persons to whom the true pronunciation is familiar. — He positively *never can*: 'tis an utter impossibility. — Nay, even in one and the same language, the proper and universally acknowledged *prose* accent cannot and *must* not be always observed in either writing or reading poetry. I cannot prove my assertion by any Latin



example, in which the quantity is not altered together with the accent: but, of those words in which a change of accent is the unavoidable consequence of an alteration in the quantity, the number is considerable, and fully sufficient to justify my remark. *Volúces*, for instance, and *Pháretram*, and *Ténébris*, are accented in prose on the first syllable, and so they are in poetry, while the second syllable remains short: but, whenever the poet chooses to make that syllable long, the accent is immediately changed, and every scholar pronounces *Volúces*, *Pharétram*, *Tenébris*, as in the following lines —

Obscœnique canēs, importunæque volúces.

Virginibus Tyriis mos est gestare pharétram.

Sævité in lucem Stygiis emissa tenébris.

Now, by the same rule — viz. that of a change being produced in the accent by an alteration in the quantity — I ask whether words of *two* syllables may not with equal propriety be differently accented according to their different quantity, as words of *three*. For example, though we may in prose — and likewise in poetry when the first syllable is long — pronounce *pátres*, *ágrós*, *átrox*, may we not be allowed to lay a different accent on these words when the first syllable is short, and to pronounce *patrés*, *agrós*, *atróx*, in the subsequent verses?

Albanique patrés, atque altæ mœnia Romæ.

Sternit ágrós, sternit sata læta, boumque labores.

Ecce inimicus átróx magno stridore per auras . . .

And, if it be right to transpose the accent in words which change the quantity of the *first* syllable, can it be wrong to transpose it in those which have the quantity of the *final* syllable changed by position or cæsura, as *Belos* above? \*

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\* In page 65 of “*Metron ariston*,” I find that there are some learned men in this country who have publicly adopted the mode of reading according to quantity — as the Rev. Mr. Collier, of Trinity-college, Cambridge, and the Rev. Mr. Stock, master of the foundation-school at Gloucester. I



In short, would there be any harm in coolly reconsidering all those passages respecting *accent* which are quoted from the ancients, and impartially examining whether the writers really intended that the rules of *prose* accent should in all cases be rigidly observed in reading *poetry*? whether, for instance, Quintilian intended it, when he talked of pronouncing *Circum litora* (*Æneid* 4, 254) as a single word, with a single acute accent (“*dissimulatâ distinctione . . . tamquam in und voce, una est acuta*” — *Inst.* 1, 5) — whether the “*dissimulata distinctio*” might not have been usual in other cases too, in which one word suffered a change, and another a total privation, of its *prose* accent — and whether, upon this ground, the word *volat*, in the line —

*Cœruleo per summa lævis volât æquora curru* —  
might not have transferred its accent to the final syllable of *lævis*, so as to make it *lævisSS*, according to Dr. Clarke’s rule, and to leave, pursuant to Quintilian’s hint, “*only one acute*” for the four syllables, viz. *lævis volât* — “*tamquam in unâ voce,*” *Lævisvolât*.\*

I ask, indeed, whether it be a reasonable supposition, that the Romans should, without scruple, have violated the *prose* accent in comic poetry, which more nearly approaches to

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an informed that the same practice is likewise followed by other respectable teachers, and appears to be gradually becoming more general — so that, after the lapse of no very long period, there will probably not be a scholar in the kingdom who will read otherwise.

\* I am not unaware that a more intimate connexion may be supposed to exist between prepositions and the words which they govern, than between other words: but I cannot forbear to observe, that, if we lay the heavy *English* accent on the syllables *LE* and *VO* (and thus, of course, lengthen them) — instead of making the god glide rapidly along in his flying car, we clog his wheels, and restrain him to the slow lumbering motion of a loaded wagon.

prose language, and yet have rigidly observed it in the more exalted strains of lyric and heroic song. From Cicero, *Paradox.* 3, 2, we learn that the actors on the stage were obliged to pay the utmost attention to strict propriety of pronunciation, and were hissed off for trespassing in a single syllable. By Dr. Bentley, the great champion of accent, we are taught (*De Metr. Terent.*) that *Malúm*, &c. are to be accented on the final syllable: and, accordingly, in the first scene of the *Andria*, we find no fewer than *fifty-five* words so accented by him, as *Aderát*, *Igitúr*, &c. I readily admit this to have been very proper, and that neither the doctor nor the actor would have been hissed off the stage for such pronunciation. But, if proper in Terence to transfer the accent to the final syllable, why improper in Horace or Virgil?

I leave the question to be determined by the reader according to his own judgement; and, without presuming to decide or dictate, I refer him to two modern publications, the one in favor of quantity, entitled "*Metron ariston*," written by Dr. Warner — the other, a treatise "*on the Prosodies of the Greek and Latin Languages*," by Bishop Horsley, defending the cause of accent.

SECT. 47. — *Synæresis.*

*Syllaba, de geminá facta una, Synæresis esto.*

When two vowels, which naturally make separate syllables, are pronounced as one syllable, such contraction is called a *Synæresis*, as in the following examples.

*Phaethontem patrio curru per signa volantem.* (*Manilius.*)

*Hoc eodem ferro stillet uterque cruor.* (*Propertius.*)

*Et seorsum varios rerum sentire colores.* (*Lucretius.*)

*Eam "Commorientes" Plautus fecit fabulam. 22.* (*Terence.*)

*Eosdem habuit secum, quibus est elata, capillos;*

*Eosdem oculos: lateri vestis adusta fuit.* (*Propertius.*)

*Hac eadem rursus, Lygdame, curre viâ.* (*Propertius.*)

*... Servus; Habes pretium: loris non ureris, aio\*.* (*Horace.*)

\* In *Aio*, *Aiunt*, *Aiebam*, &c. the *A* and *I* are properly

Præsidium regale loco dejecit, ut aiunt . . .	(Horace.
Eripere ei * noli, quod multo carius ipsi . . .	(Catullus.
Sed fortuna valens audacem fecerat Orphea.	(Virgil.
Quid respondeamus †, nisi justam intendere litem . . .	(Lucret.
Tityre, pascentes a flumine reice capellas.	(Virgil.
Bure levis verno flores ‡ apis ingerit alveo.	(Tibullus.
Inarime Jovis imperiis impōsta Typhōeo. §	(Virgil.
Denāriis    tamen hanc non emo, Basse, tribus.	(Martial.

distinct syllables, as we see in *Ais* and *Ait* —

Seque suâ miserum nunc aiunt arte premi. (Ovid.

Whenever, therefore, the measure of the verse does not absolutely compel us to use the Synæresis, we ought, no doubt, to pronounce them as separate syllables, e. gr.

Vos sapere, et solos aiunt bene vivere, quorum . . . (Horace.

Quem secum patrios aiunt portare penates. (Virgil.

\* A similar synæresis gives us *Itur*, for *Eitur*, from *Eo*, as thus noticed by *Terentianus, de Syll.* 181 :

“*EItur* in silvam” — necesse est *E* et *I* connectere :

Principali namque verbo nascitur, quod est *EO*.

† Here, however, we ought perhaps to read *Respondamus*, from *Respondo* of the third conjugation, which I have quoted from *Manilius*, under “*Final E*,” sect. 32.

‡ See the remark on this passage in sect. 43. p. 148.

§ *Typhōeo*. — For the orthography and quantity of *Typhōeus* (never *Typhæus*), see the note under “*Diphthongs*,” page 16 ; and, to the authorities there quoted, add the following :

Emissumque imâ de sede Typhōeâ terræ. (Ovid.

Quas quoties proflat, spirare Typhōeâ credas. (Ovid.

Alta jacet vasti super ora Typhōeôs Ætne. (Ovid.

. . . Jupiter, atque imis Typhōeâ verberat arvis. (*V. Flaccus*.)

|| *Denarius* (merely an adjective, agreeing with *nummus*) has (like all other derivative adjectives in *arius*) the *A* long, as, for example :

Unus sæpe tibi totâ denārius arcâ. (Martial.



*Pæōniis* \* revocatum herbis, et amore Dianæ. (Virgil.  
 . . . *Stellio* ; et lucifugis congesta cubilia blattis. (Virgil.  
 Unius ob noxam et furias Ajacis, *Oilei*. (Virgil.  
 . . . Flos *Veronensium* † depereunt juvenum. (Catullus.  
 Inde legit Capreas, *promontorium*que ‡ Minervæ. (Ovid.  
 Bis patriæ cecidère manus. Quin protinus omnia . . . (Virgil.  
 Quia § variis pedibus loquimur sermone soluto. (Ter. Maur.

\* *Pæōnts* — Although the *O* is short in the gentile *Pæōnius*, from Παιων, Παιῶνος (Iliad, B, 848, Ovid, Met. 5, 313, &c. &c.) the possessive *Pæōnius* (in the sense of *medicinal or surgical*, Æn. 7, 769, and 12, 401) has the *O* long, as observed by Professor Heyne; being derived from Παιων, Παιωνος, with the penultimate *O-mega*, as in this of *Solon* :

ΑΛΛΟΙ ΠΑΙΩΝΟΣ πολυφαρμακῶν ἔργα ἔχοντες  
 Ἰητροί. (El. 2. 57.)

† A *Synæresis*, like that in *Veronensium*, was the original cause of the genitives plural in *UM*, instead of *IUM*, from many nouns of the third declension, as *Parentum* and *Civitatium*, for *Parentium* and *Civitatium* (which latter genitive, though not common, has the sanction of classic authority) — and, in like manner, *Mensum* for *Mensium* — *Ditum* \* for *Ditium*, &c. unless perhaps grammarians would rather choose to attribute such contractions to syncope, as *Viridum*, (Stattius, Theb. 2, 279) for *Viridium*, and *Apum* for *Apium*, which is preserved uncontracted by Ovid, Met. 15, 383. — If, without syncope, *Viridium* and *Apium* were contracted by synæresis, the penultimate *I* would operate as *J*, to lengthen the preceding syllable.

‡ That the syllables *-montori-* do not constitute a dactyl, appears from *Prætorium*, *Tentorium*, *Tectorium*, *Ciborium*, *Cœnatorium*, &c. in all which the *O* is long.

§ Lest this be thought a proceleusmatic verse, be it observed that the *Synæresis* of *Quia* repeatedly occurs in Terentianus.

\* Nec tu dux *mensum*, Jane biformis, eras. (Ovid.)

O ! si pateant pectora *ditum* . . . 14. (Seneca.)



Aut aliæ quojus desiderium insideat rei. (Lucretius.  
 Virtus quærendæ rei finem scire modumque. (Lucilius.  
 Nec nebulam noctu, nec aranei tenuia fila . . . (Lucretius.  
 Pompei \*, meorum prime sodalium. 55. (Horace.  
 Credita puerities. 12. (Ausonius.  
 Duodecies † undis irrigat omne nemus. (Auctor Phœnicis.  
 Periculum matres coinquinari regias. 22. (Accius.  
 Proinde tona eloquio : solitum tibi; meque timoris . . . (Virgil.  
 . . . . . Vietis ‡ . . . . . (Horace.  
 Mittebat qui suos § ignes in mille carinas. (Manilius.  
 . . . Nec subesse (præter istos, quos loquor) casus alios. 36.  
 (Terentianus.  
 Sed duo sunt, quæ nos distinguunt, millia passuum ||. (Mart.  
 Nec tamen aut Phrygios reges aut arva furentis  
 Bebryciæ spernendus adi. [i. e. adii] . . . (Val. Flaccus.  
 . . . Tandem coaluerint ¶ ea, quæ conjecta repente . . . .  
 (Lucretius.

\* This synæresis (like that of *Vultei*, Hor. Ep. 1, 7, 91) is the more remarkable, as the penultimate *E* is long: ex. gr.

Accipe, *Pompēi*, deductum carmen ab illo . . . . (Ovid.

† Similar to this is that synæresis in Ηλεκτρυωνος, noticed in sect. 6, p. 33.

‡ All supines in *ETUM* being long, as formed by crasis from *ētum*, the participle *Vīetus*, agreeably to the general rule, has the *E* long, as we see in Lucretius, 3, 386 —

Nec supra caput ejusdem cecidisse *vīetam*  
 Vestem . . . . .

§ But we might here read *Sos* after the antique form, as,  
 Pœni sunt soliti *sos* sacrificare puellos. (Ennius.

|| Commonly printed *Passum*, as *Currum*, in Virgil, *Æn.* 6, 653, for *Curruum*.

¶ This amended reading, for which we are indebted to the ingenious sagacity of the late Gilbert Wakefield, will serve to explain the formation of *Cōgo* from *Cōngo*, and

... Hæredes voluit? quoad vixit, credidit ingens... (Horace, Vocalis ut illam latere ex utroque coarctet. 51. (T. Maur.

... Per terras amnes, atque oppida cooperuisse. (Lucretius.

The use of Synæresis is frequent in *Ii*, *Iidem*, *Iisdem*, *Dii*, *Diis*, *Dein*, *Deinceps*, *Deinde*, *Deest*, *Deerat*, *Deero*, *Deerit*, *Deerunt*, *Deesse*, *Cui*, and *Huic*\*.

*Ii* mihi sint comites, quos ipsa pericula ducent. (Lucan.

*Iidem* † oculi lucent, eadem feritatis imago. (Ovid.

*Cōgito* from *Cōägito*, first by synæresis, and finally by crasis. — *Cætus*, too, is only a synæresis, the word being formed from *Co* and the supine *Itum* of *Eo*. — *Nōlo* likewise may be considered as the offspring of synæresis — thus: *Ne-volo*, *Ne-wolo*, or rather *Ne-uolo*; since, to devour the *E*, the first letter of *Volo* must be a vowel. Then *N'ūōlo*, and the *UO* finally reduced by synæresis to a single long syllable, as in *Duodecies*, *Suos*, and *ἤλεκτρον*, just noticed.

\* As to *Cui* and *Huic*, though they frequently occur as dissyllabics in the comic writers, we do not find either of the words in Virgil, Horace, Ovid, and many other poets, except as a single long syllable. At least, their writings furnish no instance in which it can be proved that they intended *Huic* or *Cui* for two syllables, as would be the case if we were to find the first syllable short, and the other long, as in the following examples —

Falsus *hūic* pennas et cornua sumeret æthræ

Rector . . . . . (Statius.

Lætus *hūic* dono videas dare thura nepotes. (Statius.

Ille, *cūi* ternis Capitolia celsa triumphis

Sponte deūm patuere; *cūi* freta nulla repōstos . . (Albinus.

Puer, o *cūi* trinam pater . . . 29. (Prudentius.

† Not *Idem* neuter, which has the *I* short; though, if the metre would allow it, the neuter accusative would here be more elegant and poetic, as in that passage of Horace, A. P. 354, though not exactly similar, viz.

. . . scriptor si peccat *īdem* librarius usque —

Sint Mæcenates; non *deerunt*, Flacce, Marones. (Martial.

*Cui tu lacte favos et miti dilue Baccho.* (Virgil.

*Huic conjux Sichæus erat, ditissimus agri . . . . .* (Virgil.

*Anteambulo, Anteire, Antehac, Dehinc, Mehercule*, in the subjoined examples, may be supposed rather to have the *E* elided, than coalescing into one syllable with the following vowel: and perhaps the same remark may apply to *Deinde* and *Deest*, as well as to other words which are commonly ranked under *Synæresis*. — In *Contraire*, the *A* is elided.\*

Sum comes ipse tuus, tumidique *anteambulo* regis. (Martial.

*Anteire* auxiliis, et primas vincere causas. (Gratius.

Plurimaque humanis *antehac* incognita mensis. (Lucan.

*Dehinc* sociare choros, castisque accedere sacris. (Statius.

Male est, *mehercule* †, et laboriose. 38. (Catullus.

Et simulat transire domum; mox *deinde* recurrit. (Tibullus.

*Deest* jam terra fugæ: pelagus Trojamne petemus? (Virgil.

. . . *Tigribus?* aut sævos Libyæ *contraire* leones? (Statius.

*Note*, however, that the *De* is not, in every such case, necessarily subject to either *synæresis* or *elision*: for, besides numerous instances in which we find it preserved and made short, as in *Dēhinc, Dēinde, Dēhisco*, &c. we sometimes see it retain its original quantity, as in *Dēhortatur*, quoted from Ennius by A. Gellius, 7, 2, and in *Deest*, Statius, Theb. 11, 276 —

Hannibal audaci cum pectore *dēhortatur* ‡ . . .

*Dēest* servitio plebes: hos ignis egentes . . . .

Statius furnishes two other examples of the same kind,

\* As the *E* evidently must be in *Græveölens*, &c. under "*Syncope*," sect. 56.

† The final *E* is here not elided, but made short. See "*Synalæphe*," sect. 49.

‡ In some copies, this line is differently given, viz.

Hannibal audaci dum pectore *me dehortatur* —

and, if such be the true reading, the *E* in *Dehortatur* suffers *elision*.

Theb. 7, 236, and 10, 235, if the text be correct in those places; for the readings are not certain.

There are other cases (though they hardly can with propriety be considered as instances of genuine *Synæresis*) in which two vowels, properly belonging to separate syllables, are united in one, which retains the original quantity of the latter vowel, whether long or short — that is to say, when *I* and *U*, suffering somewhat of a change from their vowel state, are used like our English initial *Y* and *W*; on which occasions, the *I* or *U* operates as a consonant, and has (in conjunction with another consonant) the power of lengthening a preceding short vowel, as in *Abiete*, *Ariete*, *Genua*, &c. In the following examples\*:

- ... Ædificant, sectâque intexunt *âbiëte* costas. (Virgil.  
 Induit *âbiëgnæ* cornua falsa bovis. (Propertius.  
 ... Mœnia, quique imos pulsabant *âriëte* muros. (Virgil.  
 Hærent *pâriëtibus* scalæ; postesque sub ipsos . . . (Virgil.  
 Quâ nec mobilius quidquam neque *tënuïŭs* exstat. (Lucretius.  
*Gënu*a labant: vastos quatit æger anhelitus artus. (Virgil.  
 Quippe etenim ventus subtili corpore *tënuis*. (Lucretius.  
 Hinc omne *princîpium*, huc refer exitum. 55. (Horace.  
 Vos lene *consîlium* et datis, et dato . . . 55. (Horace.  
*Quatuor* † præcipitis Deus . . . 46. (Seneca.  
 . . . . *Pæõnium* ‡ in morem senior succinctus amictu. (Virgil.  
 Ut *Nasîdiëni* juvat te cœna beati? (Horace.  
 Somnia *pîtuitd* qui purgatissima mittunt. (Persius.  
 Nam neque *fortuïtos* ortus, surgentibus astris . . . (Manilius.

\* Seventeen such examples, from Virgil, are given in my "*Clavis Metrico-Virgiliana*:" and, in the following phalæcian (Anthol. 6, 2), the syllables, *parieti-*, must be pronounced as a dactyl — the only foot admissible in its present station:

Templi | *pâriëtî-* | -bus tui notavi.

† For the proper quantity of *Quatuor*, see "*Diastole*," sect. 52.

‡ See the note on *Pæoniis*, page 168.



*Vindēmiātor* et invictus cui sæpe viator . . . (Horace.

In these verses we must pronounce *āb-yēte*, *āb-yēgnæ*, *ār-yēte*, *pār-yētibus*, *tēn-wiūs*, *tēn-wis*, *gēn-wa*, *princīp-yum*, *quāt-wor*, *consil-yum*, *Pæon-yum*, *Nasīd-yēni*, *pīt-wīta*, *fort-wītos*, *vindēm-yātor*; in the first ten of which cases, the position produces the effect of lengthening a preceding vowel, otherwise naturally short. The proper quantity of the last four may be ascertained from the following examples :

Aut vigila, aut dormi, *Nāsīdīēne*, tibi. (Martial.

. . . Mucusque et mala *pītūta* nasi. 38. (Catullus.

. . . Nec *fortūitum* spernere cæspitem. 55. (Horace.

Tum *fortūitum* felis contubernium . . . 22. (Phædrus.

Mitis in apricis coquitur *vindēmia* saxis. (Virgil.

In the following passages of Statius, *Silv.* 1, 4, 36, and *Theb.* 12, 2 —

*Sperne coli tenuiore* lyrâ: vaga cingitur astris . . .

. . . *Ortus*; et instantem cornu *tenuiore* videbat . . .

the licence is carried still further; and we must not only consider the *U* as *W*, but make the *Wio* one syllable by Synæresis, and the short *E* of the preceding syllable long by position before the *NW* — *Tēn-wiōre* \*.

\* Similar instances (according to some editions) are found in the same author, *Theb.* 4, 697 — 5, 597 — 6, 196: but the readings are not sufficiently ascertained. — On the lengthening of the short *E* in *Tenuis*, let us hear Terentianus, *De Syllabis*, 474:

Sed tamen videmus illam † consonæ vim sumere;

“*Tenuia*” ut dixit poëta ‡ nubis ire “*vellera* :”

Longa nam fit “*Ten*” [*nunc*,] quom sequantur *U* et *I*.

Nec minus, vocalis una si sequatur hanc, potest

Consonæ præbere vires, et digammos effici,

“*Genua*” § cum “*labant*” Daretis, “*æger*” est “*anhelitus*.”

† The *U*.

‡ Virg. *Geo.* 1, 398.

§ *Æn.* 5, 432.

After these examples, we need not feel any scruple or difficulty respecting that of Virgil, *Geo.* 1, 482 —

... *Fluviorum* rex Eridanus, camposque per omnes...

or this of Ennius, *Annal.* 1, 101 —

Cedunt ter quatuor \* de cœlo corpora sancta.

*Avium*: præpetibus sese polchrisque locis dant —

for, instead of being driven to the necessity of supposing the first foot in either case to be an anapæst (*flūviō — āviūm*), we have only to read Virgil's line, *Flūw-yōrum*, &c. taking the *U* and *W* into one syllable, as is common at the end of many words in the Dutch language † — and to pronounce Ennius' es

\* Some editions have “*de cœlo ter quatuor.*”

† That the Romans could and did pronounce *UW* in one syllable, might easily be proved by many examples, as *Cluvebam*, *Pluvi*, *Adnuvi*, *Genuvi*, &c. to say nothing of *Deposuvi*, which we probably ought to read instead of *Deposivi*, in Catullus, (See “*Polysyllabic Supines*,” sect. 15, and “*Epenthesis*,” sect. 56): but this of Ennius will be sufficient:

Nos sumu' Romani, qui *fuvimus* ante Rudini —

for, as the third letter in *Fuvimus* was evidently inserted for the sole purpose of lengthening the short syllable *Fu*, I ask how it could produce that effect? If we consider it as our common English *V*, it could not produce it: for the *V* of a subsequent syllable has not the power of lengthening a short vowel immediately preceding it, without the intervention of another consonant, as we see in *Cāvus*, *Lēvis*, *Nīvis*, *Nōvus*, *Jūvenis*, &c. The only way, therefore, in which the poet could accomplish his end of lengthening the first syllable, was to pronounce *Fūw-imus*. — Hence may be deduced an argument in support of the doctrine laid down in Dr. Busby's grammar, that the preterites of all Latin verbs were originally formed alike, *Amā-i*, *Dokē-i*, *Leg-i*, *Audī-i*: to which I will venture to add, that the *V* or *W* appears (as in *Fūvi*, *Genūvi*, &c. above noticed) to have been introduced merely for the sake of giving length and emphasis to the short penultima, as *Amāw-i*, *Audīw-i*: for it is to be observed that the

*Avium* somewhat like our English *Law-yer* or *Saw-yer*, viz. *Aw-yum*, in which there can be no greater difficulty, than in contracting *Avispex* or *Awispex* to *Aw'spex* or *Auspex*.

In some names of Greek origin, as *Thēōdotus*, *Thēōdosius*, &c. a Synæresis sometimes takes place, attended with a change of one of the vowels, agreeably to the Doric dialect, viz. *Theudotus*, *Theudosius*, &c.

Quam tulit a sævo *Theudotus* hoste necem. (Ovid.)

*Theudosii*, pacem laturi gentibus, ibant. (Claudian.)

By a similar licence, *Laomedon*, *Laodice*, *Laocoon*, are reduced to *Laumedon*, *Laudice*, *Laucoon*\* — the latter again contracted, by a second synæresis, to *Laucón*, e. gr.

*Laucontem* gemini distendunt nexibus angues. (Anthol.)

Here let me notice a very frequent synæresis, which lurks unobserved in all those masculine patronymics in *IDES* with the *penultima* long, from primitives in *EUS* (the *EU* a diph-

*penultima* of all preterites in *VI* is long. — The difficulty of pronouncing *IW* together in one syllable cannot be admitted as a valid objection in this case; since we see, that, after the *E* was cut off from *Sive* (or *Siwe*) the Romans could still pronounce the remainder of the word as a single syllable, whether they wrote it *Siu*, or (as we now read it) *Seu*: and, in our own language, the *I* and *W* of the Saxon *Sti-wárd* are united to produce *Stéw-ard*, as *Lee-ward* is, by our seamen, pronounced *Léw-ard*. — To conclude this long note, I ask whether it be not at length high time that our classical teachers should instruct their pupils to pronounce *Eu-ander*, *Eu-enus*, *Eu-æ*, *Eu-ius*, *Eu-adne*, &c. agreeably to the original Greek, as the only mode of accounting for the length of the first syllable — instead of leaving them to suppose that the short Greek *E* can be rendered long by the presence of the Latin *V* in the subsequent syllable.

\* This change of spelling produced little or no difference in the sound; the *AO*, when closely and rapidly uttered, nearly approaching to the *AU*, as pronounced by the Germans and Italians. Nor was the difference greater between the *EO* and *EU*.



thong) as *Atrides*, *Tydides*, *Pelides*; the derivatives being properly *Atrĕ-ĭ-des*, *Tydĕ-ĭ-des*, *Pelĕ-ĭ-des*, as *Terĕ-ĭ-des* from *Tereus* (Ov. Ibis, 434) —

Tantalides tu sis, *Tĕrĕides*que puer —

and the compression of the two short vowels, *E*, *I*, into a diphthong, being only the effect of a synæresis. Hence, whenever *Atrides*, for example, occurs in hexameter or pentameter verse, with its first syllable beginning a foot, we may, with perfect propriety, sound that foot either as a dactyl or a spondee; and so in other cases; e. gr.

*Thĕsĕides*, } Theseusque, duas rapuĕre sorores. (Ovid.  
*Thĕsĭdes*, }

Nec plus { *Atrĕides* } animi Menelĕus habebit. (Ovid.  
          { *Atrĭdes* }

Perfidus { *Ēgĕides* } ducentia fila secutus. (Ovid.  
          { *Ēgĭdes* }

For further remarks on this subject, and on the formation of patronymics, see my "*Clavis Metrico-Virgiliana*," and my notice of *Belides* in Virgil and Ovid, under "*Epenthesis*," § 56.

#### SECT. 48. — *Diæresis*, or *Dialysis*.

*Distrahit in geminas resoluta Diæresis unam.*

A *Diæresis* is the division of one syllable into two, as *Aurai* for *Auræ* — *Sŭädent* for *Suadent* — *Tröia* for *Troja* or *Troi-a*\* (see "*Position*," page 17) — *Sŭĕsco* for *Suesco* — *Reliquŭs* or *Relicŭs* for *Reliquus* — *Ecquŭs* or *Eccŭs* for *Ecquis* — *Milŭs* for *Milvus* † — *Silŭa*, *Solŭo*, *Volŭo*, for *Silva*, *Solvo*, *Volvo*, &c.

*Æthereum sensum, atque aurai simplicis ignem.* (Virgil.

*Atque alios alii irrident; Veneremque, sŭädent . . .* (Lucret.

*Misit infestos Tröice ruinis . . . 37.* (Seneca.

\* Ut "*Troia*" atque "*Maia*" de tribus vocalibus.

(Terentianus, de Syll. 494.

† Unless perhaps *Milŭs* be the proper original word, and *Milvus*, or *Mil-Wus*, the offspring of poetic licence, as *TenWis* and *GenWa* in page 172:

*Hinc prope summa rapax milŭs in astra volat.* (Martial.



Dum luem tantam <i>Tröŕæ</i> atque Achivis . . . 37.	( <i>Seneca.</i>
Has Graii stellas Hyadas vocitare <i>süerunt.</i>	( <i>Cicero.</i>
Ut <i>insüëtä</i> voce terreret feras. 22.	( <i>Phædrus.</i>
<i>Relliquäs</i> tamen esse vias in mente patentés.	( <i>Lucretius.</i>
<i>Ecquïs</i> exter erat, Romæ regnare quadratæ.	( <i>Ennius.</i>
Columbæ sæpe quum fugissent <i>milüum.</i> 22.	( <i>Phædrus.</i>
Nunc mare, nunc <i>silüæ</i> . . . 12.	( <i>Horace.</i>
Stamina non ulli <i>dissölüenda</i> deo.	( <i>Tibullus.</i>
Debuerant fusos <i>evölüisse</i> meos *.	( <i>Ovid, Ep. 12. 4.</i>

To modern ears, accustomed to the English sound of the *V*, such a diæresis as that in *Silüæ*, *Solüisse*, and *Evolüisse*, may appear somewhat extraordinary. But we shall easily be reconciled to it, when we recollect that the words were usually pronounced *SilWæ*, *SolWisse*, &c. in which case, there was very little difference between the *W* making part of a syllable with the following vowel, and the *U* making a separate syllable, and pronounced with the broad sound given to it by the modern Italians and Germans, nearly like our *OO* in the word *Foot* †. And the Roman poets, very

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\* Lily, in his Grammar, has given this line with *suos*, instead of *meos* — whether from a slip of memory, or under the mistaken idea of correcting a supposed error, I cannot tell: but *meos* (“*containing the thread of MY destiny*”) is undoubtedly the true reading, and by far preferable to *suos*, which would include the destinies of the *whole human race*. The plurality of *fusos* cannot furnish any reasonable objection; the change of number being so frequent in the poets.

† The following passage of Plautus is worthy of notice —

. . . . . Vi'n' afferri noctuam,

Quæ *Tu, Tu*, usque dicat tibi? (*Menæch. 4, 2, 96.*

Here the *Tu, Tu*, must be pronounced *Too, Too*, as we may learn from the hooting of the owl. — The dog also can give us a useful lesson — can teach us to pronounce Greek (and Latin too, I presume) more correctly than we do at present. Aristophanes, in one of his comedies, introduces the barking of a dog, which he expresses by the diphthong *au* several

probably, intended such diæreses on many occasions which pass unobserved by modern readers. For example, since the *I* and *U* are both short in *Silūce*, and the *O* and *U* in *Sölūo* and *Völūo*, who can venture to assert that we ought not to read them so in the following lines of Virgil, and indeed in every other passage of ancient poetry, where the measure of the verse will indifferently admit two short syllables or one long?

Et claro silūas cernes Aquilone moveri. (Georg. 1, 460.

Saxum ingens völūunt alii . . . . (Æneid, 6, 619.

Extemplo Æneæ sölūuntur frigore membra. (Æneid, 1, 96.

I will not pretend to affirm that we ought so to pronounce the words; but I conceive that they would, in that manner, sound much better than with our modern *V*, and would give us a more lively and picturesque description of the waving of the forests, the rolling of the huge stone, and Æneas's shivering fit.

Perhaps, too, the words which we pronounce *Arvum*, *Parvus*, *Larva*, *Cervus*, *Servus*, ought, in many cases, to be pronounced *ārūūm*, *pārūūs*, *lārūā*, *cērūūs*, *sērūūs*, which pronunciation would be fairly authorised by etymology: since *arvum* is nothing more than *ārūūm rus* or *solum*; the adjective *ārūūs* (*arable*, or *ploughed*) being derived from *āro*, as *pascuus*, *cæduus*, *riguus*, *mutuus*, *nocuus*, &c. from other verbs — *pārūūs* is evidently of the same family as *pārum* — *lārūā* is derived from *lar*, *lāris* — *cērūūs*, from *κέραι* — *sērūūs* (another adjective like *aruus*, *pascuus*, &c. above) from *sēro*, *sēras*, to *lock up*, or *confine* [i. e. as a prisoner.]

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times repeated — *au au au au*. Now, if it be only granted that the Athenian dog barked in the same tone as a modern London dog, it clearly follows that our pronunciation of the *au* must be wrong, since it cannot possibly imitate the voice of that animal, as intended by the poet. To produce that effect, we must pronounce the syllable after the manner of the Italians and Germans.

In the following line of Plautus, for example, (*Pœn.* 3, 4, 2) to avoid making the second foot a trochee, some critics will probably read *sērūūs* —

*Tūūs | sērūūs | aūrum ip-|-si lenoni datat* (22) —

while others will avoid both the trochee and the diæresis, by scanning thus —

*Tūū' sēr-|-vūs au-|-rūm ip-|-si lenoni datat.*

A diæresis took place, perhaps, much oftener than we suspect, in syllables containing what we call the consonant *J*. That letter we know to have been in reality a vowel \*, as we find it in *Jam*, which is frequently used by the comic writers as a dissyllable — in its compounds *Et-jam* or *Etiam*, and *Quom-jam* or *Quoniam*, which are universally acknowledged as trisyllabics † — in *Julius*, which Virgil never could have derived from *Jūlus*, if he had pronounced the first syllable of the former as we sound the word *Jew*, &c. &c. This being the case, is it in the smallest degree improbable that the poets always read the initial *J* as a vowel and a separate syllable when the measure of the verse did not forbid such mode of pronunciation? The following lines will explain my idea. (*See the remarks on J in Sect. 5.*)

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\* That the *V* was identified with the *U*, and the *J* with the *I*, is very evident from the *Acrostichs* and *Telestichs* of Pope Damasus (noticed in sect. 50) and other ancient versifiers, for which I refer my reader to the *Corpus Poëtarum*, pages 1580 and 1673 — to Burmann's *Anthologia*, lib. 4. epit. 230 and 322 — and the anonymous *Arguments* prefixed to *Plautus's* comedies; in all which he may observe, that no distinction is made between *I* and *J*, none between *U* and *V*: and, in that particular, we may be allowed to presume that they followed the example of old Ennius, whose *Acrostichs* are noticed by *Cicero*, *de Div.* 2, 54. — To this let me add, that the contemporary Greeks made no distinction between the Roman *V* and the long *U*, expressing both alike by *ΟΥ*, which they sounded like the French *OU*, and the English *OO*.

† But, as no hexameter verse can possibly *prove* this, see quotations furnishing the proof, in a Note to § 38, p. 133.



Aut, ut erunt patrēs in iūlia templa vocati . . .	(Ovid.
Sed Proculus longā veniēbāt iūlius Albā.	(Ovid.
Quod nisi me longis placāssēt iūno querelis . . .	(Statius.
Sæpe ferus duos jaculātūr iūpiter imbres,	(Columella.
Pluribus ut cœli tererētūr iānuā divis.	(Catullus.
Prætereā nec iām mutari pabula refert.	(Virgil.
Quem penes arbitrium est, et iūs, et norma loquendi.	(Horace.
Grammatici certant, et adhūc sūb iūdice lis est.	(Horace.
. . . Dicor; et herbarum sūbiēcta * potentia nobis.	(Ovid.
Qui modo pestiferō tōt iūgera ventre prementem . . .	(Ovid.
Per populōs dāt iūra, viamque affectat Olympo.	(Virgil.
Tiphys agit, tacitique sedēt ad iūssa ministri.	(Val. Flaccus.
. . . Dum venit, abductās; et iunctis cantat avenis.	(Ovid.
Qui tamen insequitur, pennīs adnūtus Amoris . . .	(Ovid.

I cannot undertake to say that we ought to read such words with the syllables divided as I have given them: but I believe it will be owned that this mode of reading would, in numerous cases, improve the harmony of the versification.

As the Ionic dialect in Greek frequently resolves the diphthongs *eu* and *η* into *ει*, the Roman poets occasionally availed themselves of that licence in words of Greek derivation, originally written with either of those diphthongs, as

Quas inter vultu petulans Elegiā propinquat.	(Statius.
Blanda pharetratos Elegiā cantat amores.	(Ovid.
Magnaue Phœbēi quærit vestigia muri.	(Lucan.
Quam colat, explorant, juvenis Phœbēiūs urbem.	(Ovid.
Seu tibi Bacchēi vineta madentia Gauri . . .	(Statius.
Quid memorandum æque Bacchēiā dona tulerunt?	(Virgil.
. . . Dignior? En cineres Semelēaque busta tenentur.	(Statius.
Delius in corvo, proles Semelēiā capro . . .	(Ovid.
Qui mox Scyllēis exsul grassatus in undis . . .	(Lucan.
Argo saxa pavens postquam Scyllēiā legit.	(Albinovanus.
Teucus Rhætēas primum est advectus ad oras.	(Virgil.

\* *Sūb-i-ēcta* (not *Sūbjēcta*) must necessarily be the pronunciation intended by *Seneca* in the following Sapphic:

Siqua ferventi sūb-i-ēcta Cancro est. (Hippol. 288.



Talis in adversos ductor *Rhoetēiūs* hostes . . . (Virgil.

*Æquoraque et campi, Rhodopēaque saxa, loquentur.* (Lucan.

Cur potiora tibi *Rhodopēiā* regna fuere? (Sabinus,

Gens *Cadmēa* super regno certamina movit. (Silius.

Nereidumque choris *Cadmēiā* cingitur Ino. (Seneca.

His elisa jacet moles *Nemēa* lacertis. (Ovid.

Has inter, quasque accipiet *Nemēiūs* horas . . . (Manilius.

*Thressā* premitur Pelion Ossā. 14. (Seneca.

Jamque aderunt: thalamisque tuis *Thrēissa* propinquat.

(Val. Flaccus.

Tum quoque erat neglecta decens, ut *Thrēcia* Bacche. (Ovid.

Deflet *Thrēcium* Daulias ales Ityn. (Albinovanus.

. . . *Plīās*, et Oceani spretos pede reppulit amnes. (Virgil.

Quattuor auctumnos *Plēiās* orta facit. (Ovid.

A similar diæresis also took place in words of Latin origin, as  
*Veius, Vēius, Aquileiā, Aquilēiā, &c.*

Vincere cum *Veios* posse laboris erat. (Propertius.

Forte super portæ dux *Vēiūs* adstitit arcem. (Propertius.

Hic *Aquileiā* decens celsis caput inserit astris. (Avienus.

Necnon cum Venetis *Aquileiā* perfurit armis. (Silius.

Though not immediately connected with diæresis, this may be a proper place to notice another Ionism adopted by the Latin poets. Feminine patronymic and gentile names in *EiS* have the *E* short in the common dialect, but long in the Ionic: hence we find *Nerēis* and *Nerēis*, with many similar examples, which will occur in reading.

Lascivas doctum fallere *Nerēidas*. (Claudian.

Extulit et liquido *Nerēis* ab æquore vultum. (Manilius.

In Manilius, 3, 350, we see a diæresis of the Greek diphthong EU, unsanctioned by Grecian authority — in Catullus, 27, 8, we find *Adonēūs* — and in Rutilius, 1, 608, *Harpŷiā*. (See “*Diphthongs*,” page 16.)

Et finitur in Andromedā, quam *Persēūs* armis . . . (Manilius.

Ut albulus columbus, aut *Adonēūs*. 22. (Catullus.

Circumsistentes reppulit *Harpŷias*. (Rutilius.

Manilius, however, may possibly have intended his line

for a spondaic verse; which, however, it is not *necessary* to suppose, because it may be presumed that the early Romans, when they declined such names as *Orpheus* after the forms of the second declension, considered the *EUS* as two separate syllables; though their more polished successors made the *EU* a diphthong, in conformity to the practice of the Greeks.

Hence the occurrence of such diæresis is so very rare, that we ought rather consider it as a *monster* to be avoided, than as an example to be imitated. For, although unskilful prosodians may fancy such *diæreses* \* in these lines of Virgil, for instance,

Intus se vasti *Proteus* tegit objice saxi —

... Infelix *Theseus*; Phlegyasque miserrimus omnes ...

... Grandævus *Nereus*; novit namque omnia vates —

\* Mr. Walker, for example, has, in his "*Key to Classical Pronunciation*," &c. taken great pains to make his *English* readers believe that "the Latin poets *very frequently* dissolved the diphthong into two syllables." — Bad prosodians, I grant, may have improperly dissolved it in such cases as those above noticed in the text: but I venture to affirm, without fear of contradiction, that it would be a difficult matter to produce, from good writers, any admissible examples, in addition to those which I have quoted: for, as to that line of Phædrus, 5, 1, 11 —

Demetrius, qui dictus est *Phalerë-us* —

although the *EU* be a diphthong in the Greek Φαληρεὺς (N. B. not a *personal*, but a *gentile* name), Phædrus uses *Phalereus* as an ordinary adjective in *-us*, *-a*, *-um*, agreeably to the Roman practice in numerous other instances of gentile nouns in *EΥΣ*: and, with respect to those two, quoted from Virgil's *Culex*, 116, and 268, viz.

... Naiadum et cœtus. Tantum non *Orpheus* Hebrum ...

Pœnaque respectûs et nunc manet, *Orpheus*, in te —  
they are wholly unworthy of attention, because, 1. the piece

they will soon discover their error, if they consult either the original Greek orthography, or other passages in Latin poets, from which they may learn that all those names have the first syllable long — thus opposing an insuperable bar to the admission of the *dactyl*, which they intend to make by their *unlicensed diæresis*: e. gr.

Quo teneam, vultus mutantem, *Prōtea* nodo? (Horace.

*Thēsea* cedentem celeri cum classe tuetur. (Catullus.

Tum durare solum, et discludere *Nerea* ponto . . . . (Virgil.

SECT. 49. — *Synalæphe*.

*Diphthongum aut vocalem haurit Synalæpha priorem.*

*Synalæphe* cuts off the final vowel or diphthong of a word before the initial vowel or diphthong of the following word, as *ConticuêrE Omnes, intentiquE Ora tenebant.* (Virgil.

. . . . *DardanidÆ E muris: spes addita suscitât iras.* (Virgil.

in which cases, we are to read

*Conticuêr' omnes, intentiqu' ora tenebant.*

*Dardanid' e muris.* . . . .

*Exception.* — *O, Heu, and Ah,* are not elided.

*ō* et de *Latiâ, ō* et de gente *Sabinâ* . . . . (Ovid.

*Tu quoque, ō Eurytion, vino, Centaure, perîsti.* (Propertius.

*āh!* ego non aliter tristes evincere morbos . . . . (Tibullus.

*Heū!* ubi pacta fides? ubi, quæ jurare solebas? (Ovid.

Sometimes other long vowels or diphthongs also remain un-elided; in which case they are most commonly (but not always) made short. \*

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which now bears the title of Virgil's *Culex*, is a very contemptible production: 2. we have good reason to doubt whether Virgil ever wrote a single line of it: 3. the writer might have intended those lines for spondaic verses: 4. the latter of them (with *Orpheus* for the *vocative*) is justly deemed corrupt, and is thus given in Heyne's amended edition:

Poneque respectantem et nunc manet *Orphea* serum.

\* A long vowel being equal to two short, and a diphthong actually consisting of two, the latter vowel may be supposed to



- Si *mē* amas, inquit, paulum hic ades. Inteream, si ... (Horace.  
 Te in circo, *tē* in omnibus libellis . . . 38. (Catullus.  
 Nomen et arma locum servant: *tē*, amice, nequivi ... (Virgil.  
 . . . Essem, te, *mī* amice, quæritando. 38. (Catullus.  
*Omphālē* in tantum formæ processit honorem. (Propertius.  
 . . . Anni tempore eo, quī *Etesiæ* esse feruntur. (Lucretius.  
 . . . Implērunt montes: flērunt *Rhodopēiæ* arces. (Virgil.  
 Nunc magno nobis sunt *insulæ* ore canendæ. (Priscian.  
 . . . *Insulæ*: ast aliæ diversis partibus orbis. (Priscian.  
*Insulæ* \* Ionio in magno, quas dira Celæno . . . (Virgil.  
 Ter sunt *conatī* imponere *Peliō* Ossam. (Virgil.  
*Glaucō*, et *Panopeæ*, et Inoo Melicertæ. (Virgil.  
 O decus imperiū! o spes suprema senatūs! (Lucan.  
 Et *prō* iambo nemo culpet tribrachyn. 22. (Terentianus.  
 Fulmen, *īō*! ubi fulmen? ait: gemit auctor Apollo . . .  
 (Statius:

be elided, leaving the other as it originally was, that is to say, short by position, as observed on the subject of *Præ* before a vowel in composition, page 15. — Where the syllable remains long, both vowels are supposed to be preserved un-elided.

\* It is somewhat curious, indeed, that Terentianus (de Metris, 76) should here consider the *Æ* as remaining long, and the word *Insulæ* as forming a Creticus, instead of a dactyl. In this he was less excusable than those moderns who scan the verse,

*Insul' ī-|ōniō* | in magno . . . . .

These latter, however, would do well to recollect that Virgil, in every other place, makes *īōni-* a dactyl; and that, although the second syllable be found with an *O-mega* in the Greek, and long in Horace and Ovid, yet we also find it with an *O-micron* in Greek,

(. . . . . *ισα ποντω*

*IONIω* μυθων εκλυες ημετερων. *Anthol.*)

and short in Ovid, *Trist.* 2, 298, *Pont.* 4, 5, 6, and *Fast.* 4, 566 — in Catullus, 85 — Statius, *Theb.* 1, 14 — Seneca,



Quâ rex tempestate, novō auctus hymenæo . . . (Catullus.  
 Atque *Ephyrē*, atque Opis, et Asia Deïopea. (Virgil.  
 Et *Cyanē*, et Anapus, et *Ortygiē* \* Arethusa. (Silius.  
 Amphiarāides † *Naupactō* Acheloo. (Ovid.  
 Ille Noto. Zephyroque, et *Sithoniō* Aquiloni . . . (Ovid.  
 Atque *Getæ*, atque Hebrus, et Actias Orithyia. (Virgil.

A short vowel more rarely escapes elision: yet some instances do occur, in which it is preserved, as

. . . Vera putant: credunt signis cor *inessē* ahenis. (Lucilius.  
 Delie te Pæan, et te *Eūiē*, Euie Pæan. (Columella.  
 O factum *malē*! o miselle passer! 38. (Catullus.  
 Male est, *meherculē* ‡, et laboriose. 38. (Catullus.

But it is to be observed, that, in each of the last three examples, there is a pause which prevents the clash of the un-elided vowel with the vowel following.

*Synalæphe* affects, not only a single syllable, but also two syllables sounded as one by synæresis: ex. gr.  
 . . . *Stellio* §; et lucifugis congesta cubilia blattis. — (Virgil.  
 Et earum || *omnia* adirem furibunda . 34. (Catullus.  
 in which verses, the *IO* and *IA* are absorbed by the fol-

*Thyest.* 143 — and particularly in the following pentameters, from Propertius, 3, 11, 72, and Claudian, *Rapt. Pros.* 1, præf. 12 —

Cæsar̄is in toto sis memor *iōniō*. (Propertius.

Ægæas hiemes, *iōniasque*, domat. (Claudian.

In one place, Seneca makes the *I-o-ni* all short:

Consistet æstūs unda; et *iōniō* seges . . . 22. (*Thyest.* 479.

\* Like Virgil's *Aoniē Aganippe* — Heyne's edition.

† This name, I conceive, ought to have an additional syllable, *Amphiarā-i-ā-des*, as *Beliādes* for *Belides*, noticed under "*Epenthesis*," sect. 56.

‡ See *Herculē*, under "*Final E*," page 109, and *Mehercule*, under "*Synæresis*," page 171.

§ See *Stellio*, under "*Synæresis*," page 168.

|| In this Galliambic of Catullus, the *UM* of *Earum* is

lawing vowels, except so far as the *I* may still be retained with the sound of our initial *Y*, viz. *Stell yet; Omn yad.*\*

Although the elision of monosyllables produces an unpleasing effect, we nevertheless meet with occasional instances of it, e. gr.

*Ut mī ex ambrosiā mutatum jam foret illud.* . . . (*Catullus.*

*Me unum esse invenies illorum jure sacratum.* (*Catullus.*

*Si ad vitulam spectes, nihil est, quod pocula laudes.* (*Virgil.*

*Quæ tibi dem, et turmæ, Penthesilea, tuæ.* . . . (*Ovid.*

*Quæ Europam et Asiam paribus afflixit malis.* 22. (*Seneca.*

*Renidet usquequaque, seu ad rei ventum est . . .* 23. (*Catull.*

*Ne expectanda forent, ponto quod sola carerent.* (*Avienus.*

*Synalæphe* not only takes place where vowels meet in the same line, but also, by the intervention of *synapheia*, occasionally extends its influence to a vowel at the end of a verse, followed by another line beginning with a vowel†, as

. . . . . *Ignari hominūmq̄ locōrūm-| -que*

*Erramus—*

(*Virgil.*

where we must read

. . . . . *locorum-| -qu' Erramus.*

This final elision, with *synapheia*, chiefly takes place where there is little or no pause in the sense, to suspend the voice at the end of the verse: but we sometimes find it to occur where the sense is complete, as

*Flammeum video veni-| -re.*

*Ite, concinite in modum.*

(*Catullus.*

not elided, but made short (See page 133) — and the *synæresis* in *Omnia* is nothing more than what we see in *Virgil*,

. . . . . *Quin protinus omnia*

*Perlegerent oculis . . . . .* (*Æn.* 6, 33.

\* See *Consilium* and *Principium*, under “*Synæresis*,” page 172.

† This, like other licences, was imitated from the Greek poets. — Instances of it occur in *Homer*, *Iliad* Θ, 206 ; Ξ, 265 ; Ω, 331 ; though these examples may be deemed somewhat questionable.

*Navigiis pinos, domibus cedrumque cupressos-|que.*  
*Hinc radios trivēre rotis, &c. (Virgil.*

See further, under "*Synapheia*," sect. 54, and numerous examples in my "*Clavis Metrico-Virgiliana*."

Before I quit *Synalæphe*, I submit to teachers, whether, according to the etymology of the word, it does not rather convey the idea of two vowels or syllables blended into one (which then must necessarily be long), than of the elision of a preceding vowel or diphthong, leaving the subsequent vowel short, if it happened to be so before. Such appears to have been the idea of Quintilian, *Inst.* 9, 4, and still more clearly in book 1, 5, where he makes *Synæresis* and *Synalæphe* synonymous, giving, as an example, *Phæthon* for *Phaëthon*, in the following line from Varro,

Cum te flagranti dejectum fulmine, *Phæthon* . . . .

whereas, in another place (9, 4), he applies the term *Synalæphe* to the *Ecthlipsis* of *M* with its vowel before a vowel following\*.—To avoid such confusion, the term *Elision* might conveniently supply the place of both *Synalæphe* and *Ecthlipsis*—leaving *Synæresis* to be applied (as by Quintilian) to *Phæthon*, and such other contractions as I have noticed under "*Synæresis*," sect. 47.

SECT. 50. — *Ecthlipsis*.

*M vorat Ecthlipsis, quoties vocalibus anteit.*

*Ecthlipsis* strikes off a syllable ending with *M*, when immediately followed by a word beginning with a vowel, as  
*Disce, puer, virtutem ex me, verumque laborem,*  
*Fortunam ex aliis. (Virgil.*

*O curas hominum! o! quantum est in rebus inane! (Persius.*

Sometimes, however, the syllable was preserved from elision; and, thus preserved, we find such syllables short in some instances, long in others. See Sect. 38, pp. 132, 134.

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\* . . . . *Junctus sibi anapæstus...."lævè præsidium est:"*  
*nam Synalæphe facit, ut ultimæ syllabæ pro unâ sonent.*

*Ecthlipsis* sometimes absorbs two syllables contracted by synæresis, as in *Consilium* and *Principium*, page 172. — Sometimes also, by the aid of *synapheia*, it devours a redundant syllable at the end of a verse, when the next line begins with a vowel, and no long pause intervenes. See “*Synapheia*,” Sect. 54.

The final *S* was also frequently elided by the earlier poets, not only before a vowel, *with* the loss of a syllable, as we see in Plautus and Terence, but also before a consonant, *without* the loss of a syllable, as

Vicimus, o socii! et magnam *pugnāvimu'* pugnam. (*Ennius*.)

Deblaterat plenus *bonu' rusticu'*; concinit unā. (*Lucilius*.)

Nam, si de nihilo fierent, ex *omnibu'* rebus . . . (*Lucretius*.)

At, fixus nostris, tu *dabi'* supplicium. (*Catullus*.)

This elision, or apocope, so far as I have observed, took place chiefly in short syllables: yet it was also occasionally practised with long, as *Multi' modis*, *Vas' argenteis*, *Palm' et crinibus*, *Tecti' fractis*, for *Multis modis*, *Vasis argenteis*, *Palmis et crinibus*, *Tectis fractis*. (Cicero, Orator, 45.) — Nor was it only the *S* and its vowel which thus suffered apocope, but even *ST*: for Quintilian (9, 4) informs us, on the authority of Cicero, that, in earlier times, it was common to say *Po' meridiem* for *Post meridiem*.

However strange the elision of the *M* may appear to an Englishman, whose ear is exclusively accustomed to a full and strong pronunciation of that consonant, it will seem less surprising to any person who recollects that the Romans did not, like *us*, give to the *OM* or *UM* a full labial sound with a close compression of the lips, but uttered the *M* with a slight nasal sound, such as our French neighbours (without closing the lips) give to it in the word *Faim*, and as the Portuguese give to it even in Latin words. It is easy to show that this was the practice of the Romans, and that they gave a similar sound to the *N*, making no greater difference in pronunciation between *CircuM* and *CircuN*,



than a Frenchman makes between the final consonants in *FaiM* and *PaiN* — that is to say, none at all\*.

To prove this, I need not appeal to their conversion of the Greek AN, IN, ON, into *AM*, *IM*, *OM* or *UM*; for Cicero furnishes a yet more convincing argument in his remark on *Nobiscum*, in the “Orator,” section 45 — a remark, which would have been wholly unfounded, if he had made any perceptible difference in pronunciation between the *M* and the *N*. — A remark, of similar import, is made by Quintilian (8, 3) on *Cum hominibus novis*, and by Priscian, (lib. 12) on *Nobiscum*. — I refer the learned reader to the passages in the original authors, only hinting here, *en passant*, that their meaning will not be quite so intelligible with English pronunciation, as with French or Portuguese.

With Cicero’s remark may be compared the following of Quintilian, Inst. 9, 4 — “*Eadem illa litera [M], quoties ultima est, et vocalem verbi sequentis ita contingit, ut in eam transire possit, etiam si scribitur, tamen parum exprimitur; ut ‘Multum ille,’ et ‘Quantum erat;’ adeo ut pæne cujusdam novæ literæ sonum reddat. Neque enim eximitur, sed obscuratur, et tantum aliqua inter duas vocales velut nota est, ne ipsæ coëant.*”

And, that the Romans did not give a full sound to the *N*, even when followed by another consonant, appears from their having written *Nudiustertius* for *Nunc dies tertius* —

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\* Thus *Tam-tus* and *Quam-tus* (from *Tam* and *Quam*) were pronounced in the same manner as if they had been *Tantus* and *Quantus*, and at length came to be written so. And what is *Hunc* but *Hum-ce* or *Hum-ke*, the accusative of *Hic-ce* — *Hanc*, but *Ham-ce* or *Ham-ke*, of *Hæc-ce* — as *Istunc* is only an abbreviation of *Istum-ce* or *Istum-ke*, and *Horunc*, in Terence, Hec. 1, 2, 97, an abbreviation of *Horum-ce*. Nor would a modern Frenchman, Italian, or Portuguese, make any difference in pronunciation between *Humk* and *Hunk*.

*Prægnas* for *Prægnans* — *Tusum* for *Tunsum* — *Ignavus* for *Ingnavus* — *Pactum* for *Panctum* — *Passum* for *Pansum* — *Fas* and *Nefas* for *Fans* and *Nefans*, of which we yet discover the traces in *facta nefantia* among the fragments of Lucilius (28, 53), as we also find *infans* [or *nefans*] *facinus* in those of Accius (192.) It further appears from their having indiscriminately used *Conjunx* or *Conjux* — *Tango* or *Tago* — *Pango* or *Pago* — *Totiens*, *Quotiens*, or *Toties*, *Quoties* — and from the compounds of *Trans*, viz. *Trado*, *Trano*, *Traduco*, *Trajicio*, *Trames*, &c. — If indeed the *ES* of *Toties* and *Quoties* had been made short after the expulsion of the *N*, or the *Tra* when disencumbered of the *NS*, we might have attributed the change to poetic licence. But, since both the *ES* and the *Tra* still continued long, and there was nothing gained in point of quantity, we can only impute it to the general mode of pronunciation, which did not sound the final *NS*, except very slightly, as the modern French do.

Let us, for example, take *Trans-no*, and try how an unlatinized Frenchman would pronounce the two words, or how any Frenchman pronounces a similar combination of consonants in his own language. Let him say *Dans nos maisons* in the hearing of an Englishman who has never before heard any foreign tongue spoken; and let the latter be desired to write down the two first words, *Dans nos*, from the Frenchman's oral delivery. After some study, he will write *Daw no*, or *Dah no*, or *Dá no*, or, in short, any thing under heaven, except *daNS noS*: and here we have precisely the Latin *Trans-no* reduced on paper to *Trá-no*, yet still probably retaining the slight nasal sound of the *N*\*.

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\* A hymn of Pope Damasus is here worthy of notice. I give it entire, that the reader may the better judge how far it authorises my conclusions —

Martyris ecce dies Agathæ  
Virginis emicat eximæ,

Hence it will appear, that, in point of pronunciation, it was a matter of very little consequence, with respect

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Christus eam sibi quâ sociat,  
Et diadema duplex decorat.

Stirpe decens, elegans specie,  
Sed magis actibus atque fide,  
Terrea prospera nil reputans,  
Jussa Dei sibi corde ligans;

Fortior hæc trucibusque viris,  
Exposuit sua membra flagris.  
Pectore quam fuerit valido,  
Torta mamilla docet patulo.

Deliciæ cui carcer erat;  
Pastor ovem Petrus hanc recreat,  
Lætior inde, magisque flagrans,  
Cuncta flagella cucurrit ovans.

Ethnica turba, rogam fugiens,  
Hujus et ipsa meretur *opem*;  
Quos fidei titulus decorat,  
His Venerem magis ipsa premat.

Jam renitens, quasi sponsa, polo,  
Pro misero rogita Damaso.  
Sic sua festa coli faciat,  
Se celebrantibus ut faveat.

As a poetic composition, this hymn has little claim to our notice; nor does the false quantity in the fifth line add to its merit: but, as tending to throw some light on ancient pronunciation, it is a valuable piece. — It is evident, at first sight, that Damasus intended his verses to rhyme; and therefore we are bound to *make* them rhyme, *if we can*. Our modern accentuation, however, prevents this: for *Agathæ*, with an English accent on the first syllable, cannot possibly rhyme with *Eximicæ* accented on the second. But, if, adopting Dr. Bentley's idea (noticed in page 166), we lay the accent on the final long syllables, *Agathæ'*, *Eximicæ'*, and so in all the other lines, the final syllable of each being either na-

to most of the compounds of *Trans*, whether they were written with or without the *NS*. If any regular distinction was made, I suppose that it might probably have been founded on a rule somewhat like the following — Let the *S* (accompanied by the *N*) be retained and pronounced before vowels, as *Transeo*, *Transigo* : — let it also be retained and pronounced before those consonants with which it could unite at the beginning of a Latin word \*, viz. *C* or *K*, *F*,

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turally long, or rendered long by its position at the end of the verse — we shall have as perfect rhyme as can be desired. We may hence conclude that Damasus certainly pronounced his verses in that manner — agreeably, no doubt, to the usual mode of pronunciation in his time, viz. the fourth century, when the Latin was yet a living language, spoken by all classes of people. And, although the *style* had greatly degenerated from that of the Augustan æra, we have no reason to suppose that the *pronunciation* had undergone any change ; whence it seems to follow, that the pronunciation in question was conformable to the practice of the golden age of Roman literature. — A difficulty, however, seems to exist in the words *Fugiens* and *Opem*, which no possible change of accent can make rhyme to an English ear. But the French pronunciation of the final *M* and *NS* (in *French* words, I mean) will at once remove that difficulty, and produce exactly the same sound in the *ENS* and the *EM* — just as *Faim* and *Pains* make perfect rhyme in French, though the French are much more fastidious in the niceties of rhyme than we — indeed, excessively so, as is well known to those of my readers who are acquainted with the rigid, tyrannic laws of French versification.

\* Although such initial combinations do not *all* occur in words of Latin origin, they all, nevertheless, (or their equivalents) are found in the Latin language. *Smyrna*, for example, and *Smilax*, and *Smaragdus*, were perfectly familiar to Roman ears. Equally so were *Sphinx* and *Sphæra*, in which the Greek  $\Phi$  was exactly equivalent to the Latin *F*.



*M, P, Q, T*: — before all other consonants, let it be rejected, because it cannot be pronounced. Thus, let us write *TransCurro*, *TrADuco*, *TransFero*, (perhaps *TransGredior*), *TrALatus*, *TransMarinus*, *TrANo*, *TransPorto*, *TransQ\*\*\** (if any such combination exist), *TrARhenanus*, *TrA-Sulto*, *TransTulit*, and so in similar cases. I do not, however, imagine that such rule was uniformly observed; but that each person, according to his own ideas of propriety, wrote either *Tra* or *Trans* in those combinations where I suppose the *S* not to have been sounded, while all nevertheless agreed in pronouncing the words alike, whether the *NS* were written or not\*; as modern Frenchmen express the word *Time* by the same sound, whether they write it *Temps* or *Tems*, and would still continue to pronounce it in the same manner, though a further innovation in the orthography should strike off the final *S*, which is not at all sounded at present, unless where it happens to stand before a vowel, without an intervenient pause.

A little attention to the nasal sound of the *N* will explain a seemingly strange phænomenon in the Ionic dialect of the Greek language — the change of *Λεξαίντο*, *Λεγοίντο*, (*Lexainto*, *Legointo*) into *Λεξαιάτο*, *Λεγοιάτο*, (*Lexaiäto*, *Legoiäto*), and so in many other instances, where the place of the *N* is supplied by a vowel. I say, the nasal sound of the *N* will explain this: for, let a Frenchman utter the word *Lexainto* in the same manner as if it were a French word, i. e. giving to the *N* the same nasal sound as it has in *Craintif*, *Pointu*, &c: let him be heard by an Englishman whose ear is yet unacquainted with any other pronunciation than that of his own native language; and the latter, if he attempt to commit the word to paper, will hardly know whether to write the Ionic *Lexaiäto* or the common *Lexainto*.

And, that the Ionic *Lexaiäto*, though making an additional syllable in poetry, probably retained in prose the same or

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\* Thus, in English, *Favor*, *Favour* — *Public*, *Publick*, &c.

nearly the same sound as the common *Lexainto*, is, I conceive, fairly presumable from what we have an opportunity of observing in some modern languages, which may (in this respect at least) be considered merely as different dialects of the old Roman.

The Latin word *Permissio*, for example, is written *PermissiON* by the French, who pronounce the final *N* with a nasal sound very different from what it receives in English. Instead of the termination *ON*, the Portuguese, somewhat in the Ionic fashion, write *AO*, to which they give a nasal sound so nearly resembling that of the French *ON*, that an untutored English ear could not perhaps at all distinguish the Portuguese *PermissiAO* from the French *PermissiON*; although a man of nice discriminating organ, like Homer, might find in the *AO* either two syllables as in the Ionic *LexAIAtō*, or only one as in the common *LexAINto*, according as either might better suit the exigencies of his versification.

As a further proof that both Greeks and Romans very slightly pronounced the final *N*, or (more correctly speaking) hardly pronounced it at all, we may observe that Greek proper names in  $\Omega N$  sometimes lost the *N* in Latin, sometimes retained it, without the slightest appearance of either rule or reason for its retention in one case, and its omission in another \*, as *Plato*, *Pluto*, *Draco*, *Laco*, *Solon*, *Sicyon*, *Themison*, *Aristogiton*; whereas, on the other hand, the Greeks, like the modern French, uniformly added the *N* to Roman names terminating in *O*, as *Cato*, *Scipio*, *Cicero* —  $\text{Κατων}$ ,  $\text{Σκιπιων}$ ,  $\text{Κικερων}$ . Now these variations in orthography could never have taken place on both sides, unless both nations agreed in pronouncing the final *N* so

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\* Except where the poets occasionally wrote *Platon*, *Pluton*, &c. to save the *O* from elision before a vowel; in which cases, they probably gave to the *N* a more full and perfect sound, as the French do in their article *Un* in a similar position.

slightly, as to make little or no difference whether it were written or not : and, in short, the only mode of approximating them in this instance, is to suppose that they both pronounced the *N* as it is now pronounced by the French.

Connected with the pronunciation of the final *N*, it may be well to notice an assertion made by some learned critics, that we ought to write ΣΥΣ-Στημα, not ΣΥ-Στημα or ΣΥΝ-Στημα, and so in similar cases, wherever ΣΥΝ comes before Σ in composition. But a due attention to the nasal sound of the *N* will show us that it is no more necessary to write ΣΥΣ-Στημα than ΚαλχαΣΣ or ΑιαΣΣ — or ΚλημηΣΣ for *Clemens*, which the Greeks wrote Κλημης — since the *N* was so slightly pronounced at the end of the syllable, that the word must have sounded nearly alike, whether written ΣΥΝ-Στημα or ΣΥ-Στημα, (as the Latin *Trans-no* or *Tra-no*, p. 190) whereas ΣΥΣ-Στημα would have quite altered the pronunciation, would have required a strong and disagreeable effort of the voice to utter the ΣΣ before the Τ, and have introduced an additional hissing, which, to the delicate ears of the Greeks, would have proved no very grateful alteration, though the objection did not lie so strong against the poetic duplication of the Σ between two vowels, as in Δαμασσατο, Εσσειται, &c.

Respecting ΚαλχαΝΣ and ΚαλχαΣ, I refer the reader to Clarke on Iliad A, 86, and to Leedes in his edition of Kuster on the Middle Voice. At the same time I own myself astonished at the interpretation which the learned and ingenious Mr. Leedes seems to have given to the remark of Velius Longus, (Putschii Gram. L. Auct. Ant. col. 2237) “ *Sequenda est nonnunquam elegantia eruditorum, quod quaedam literas levitatis causâ omiserunt, sicut Cicero, qui Foresia, et Megalesia, et Hortesia, sine N literâ libenter dicebat :*” on which Mr. Leedes observes, that “ this is not so much assigning a reason, as telling us Cicero wrote without one” — understanding the word “ *levitatis,*” I presume, as *levitatis*, *levity*, or *affectation* in the man — instead of *levitatis* (or *laevitatis*) *soft easy smoothness* in



the utterance\*, when un-encumbered with the drawling nasal sound of the *N*. — (There is no contradiction between the word “drawling” here and the word “slight” in page 188. In both places, I speak relatively, justly considering the nasal sound as slight, when compared with our pronunciation of the *N*, — yet drawling, when compared with its total omission.)

It was another peculiarity in the Roman pronunciation, which gave room for the elision or apocope of the final *S* (noticed in page 188), which so frequently occurs in the writings of the early poets, and prevailed even to the commencement of the Augustan æra. The fact is, that the early Romans, like the modern French, did not in all cases pronounce the final *S*, as we learn from Cicero, Orator, 48 — “*Quinetiam (quod jam subrusticum videtur, olim autem politius) eorum verborum, quorum eadem erant postremæ duæ literæ quæ sunt in Optumus, postremam literam detrahebant, nisi vocalis insequeretur. Ita non erat offensio in versibus, quam nunc fugiunt poetæ novi: ita enim loquebamur †, Qui est omnibu' princeps, non Omnibus princeps, et Vitâ illâ dignu' loquoque, non Dignus.*”

To the same purpose Quintilian observes — “*Quæ fuit causa Servio subtrahendæ S literæ, quoties ultima esset, aliâque consonante susciperetur.*” 9, 4.

But, as the French mostly pronounce the final *S*, when

\* In this sense the term is used by Terentianus, de Syllabis, 3 —

Syllabas, quæ rite metro congruunt heroïco,  
Captus ut meus ferebat, disputatas attuli  
Versibus, sane modorum quo sonora levitas  
Addita styli sublevaret siccioris tædium.

Elsewhere he says (de Syll. 679)

Consonam non X jugabit, quia sono levi studet.

† Instead of *loquebamur*, we ought, perhaps, to read *loquebantur*, as *detrahebant* above.



immediately followed by a vowel — for example, *Nous allâmes* (sounded *Nooz allâm*) — the Romans appear to have done the same, if not in all cases, at least very frequently; thus saving the preceding vowel from elision, as in *Vulcanus* in the following line of Ennius, besides obviating a disagreeable hiatus, as *Vulcanū Apollo*.

*Mercuriūs, Jovi', Neptunūs, Vulcanūs, Apollo.*

Before consonants, it appears to have been at first optional with the poets either to pronounce the final *S*, and make the syllable long, as in *Mercuriūs* and *Neptunūs* in the line above quoted — or not to pronounce it, and thus retain the syllable short, as in *Jovi'*, or *Jovīs*. — About the commencement of the Augustan æra, the rule seems to have been established that the final *S* should always be pronounced in poetry, as well before consonants as before vowels. Accordingly, wherever, in the versification of that or succeeding ages, we find a naturally short syllable ending in *S* placed before a word beginning with a consonant, such syllable is invariably made long by the pronunciation of the two consonants.

Nor was it the *final S* only which was thus omitted.\* In the body of words also, that consonant was sometimes either wholly suppressed, or (to use an expression of Quintilian) “*obscured*” in the pronunciation, as we see in *Cāsmænæ*, softened to *Cāmænæ* — *Cāsmilla*, to *Cāmilla*, &c.

Et quas commemorant *Cāsmænas* esse . . . (Ennius.)

Non te deficient nostræ memorare *Cāmænæ*. (Tibullus.)

Sustulit exsilio comitem, matrisque vocavit

Nomine *Cāsmillæ*, mutatâ parte, *Cāmillam*. † (Virgil.)

\* Something similar may be observed in those English vulgarisms, *I'n't* for *Is not*, and *Ha'n't* for *Has not*.

† On this change in the orthography (exactly resembling that of the old French *Mesme*, softened by modern pronunciation into *Même*) Professor Heyne very properly makes the following remark — “*Tribuit pœta patris voluntati, quod*

In this, too, the Romans resembled our Gallic neighbours; those of the northern parts of France pronouncing *Notre, Votre, Pâques, Bête, Epée, Ecu, Etablir*, while those of the South say *Nostre, Vostre, Pasques, Beste, Espée, Escu, Establir*, still retaining the *S*, agreeably to the practice which universally prevailed in former days. \*

SECT. 51. — *Systole*.

*Systola præcipitat positu vel origine longam.*

By *Systole*, a syllable naturally long is made short, or a syllable, which ought to become long by position, is preserved short, as *Vidě'n'* for *Vidēs-ne*, in which the *E* is naturally long — *Satī'n'* for *Satis-ne*, in which the short syllable *TIS* should become long by position — *Hödīe* for *Hōc-die* (see page 52) — *Multimodis* for *Multis modis* (See page 188).

*Vota cadunt. Vidě'n'* ut trepidantibus advolet alis? (*Tibullus*.  
*Satī'n'* est id? Nescio, hercle: tantum jussu' sum. 22. (*Ter*.  
Sera nimis vita est crastina: vive hōdīe. (*Martial*.

Ducere *multimodis* voces, et flectere cantus. (*Lucretius*.

*Ab, Ad, Ob, Sub, Re*, which are naturally short, but would, when compounded with *Jacio*, be rendered long by position, are sometimes made to retain their original quantity, by the elision of the *J*.

*Turpe putas ābici, quod sit miserandus, amicum.* (*Ovid*.

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*emollita pronuntiatio senioribus ætatibus attulit, ut, pro Casmillo, Camillus, pro Casmillâ, Camilla, diceretur."*

\* And which still prevails in many English words borrowed from the French at a remote period, when the *S* (not final) was invariably pronounced, as, for example, *Escutcheon*, from *Escusson*, now *Ecusson* — *Esquire*, from *Escuier*, now *Ecuier* — the name *Fortescue*, from *Escu*, now *Ecu*, &c. &c. — The silence of the *S* in *Grosvenor*, is no exception: for, in the original, *gros veneur* (great huntsman, or master of the hounds), the *S*, being *final*, was not pronounced.

Siquid nostra tuis *ädicit* vexatio rebus. (Martial.

Cur annos *öbicis*? pugnæ cur arguor impar? (Claudian.

Ipsè manu *sübicit* gladios, ac tela ministrat. (Lucan.

. . . Tela manu; *rëicit*que canes in vulnus hiantes. (Statius.

It might perhaps be supposed that all these compounds are from *Ico*, not from *Jacio*; and the supposition would be countenanced by an assertion of Priscian, if that assertion were true, viz. that *Ico* has the *I* short in the present tense. But it so happens that the *I* is long, as appears by the following examples —

. . . Telis infesto mî *icere* musca caput. (Catullus.

. . . Emicat in partem sanguis, unde *icimur* ictu. (Lucretius.

Besides, if *Obicis* above were from *Ico*, and the *I* of *Ico* short, the noun *Obex* (which evidently springs from the same root with the verb *Obicis*) must always have the first syllable short, as in this line of Silius, 4, 24 \* —

Et fidos certant *öbices* arcessere silvâ —

and could not be written *Objex*, as it was most commonly used by the poets, e. gr.

Intus se vasti Proteus tegit *öbjice* saxi. (Virgil.

In some other compounds, *Ad* and *Ob* are preserved short before consonants, by the elision of the *D* or *B*. (page 44.)

Et formidatus nautis *äperitur* Apollo. (Virgil.

Stantibus exstat aquis, *öperitur* ab æquore moto. (Ovid.

Pleraque differat, et præsens in tempus *ömittat*. (Horace.

Concerning *Palus*, with the *US* short, in Horace, Art. Poët. 65, see “*Final US*,” p. 157.

In Virgil, *Æn.* 2, 774, and again in book 3, 48, all the printed editions give us the following line —

Obstupui, *steteruntque* comæ, et vox faucibus hæsit —

in which we are directed to pronounce the middle syllable of *Steterunt* short, and to call such shortening a *Systole*. I have no objection to that elegant Greek name: but at the same time I consider the shortening of the syllable in question as a bold violation of prosody. Upon the strength, however,

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\* To which add another example from him, 13, 252.



of this *Steterunt*, and of *Tulerunt* in Eclogue 4, 61, editors and commentators have introduced many similar *systolæ* of the penultima of the preterperfect tense into verses where they had found in the manuscript copies either the pluperfect indicative or the perfect subjunctive. It becomes therefore necessary to examine this passage with a little more attention than it would otherwise deserve.

All modern editors acknowledge that many ancient manuscripts here give the pluperfect *Steterant*. But I may perhaps be told that many also give *Steterunt* — that the latter is a very ancient reading, and quoted by some old commentator. All this, however, is not sufficient to *prove* the word genuine, since we learn from A. Gellius, that, so far back as seventeen hundred years ago, the writings of the Roman classics were already corrupted and falsified, not only by the casual errors of copyists, but by the deliberate perversions of meddling and mistaken critics, (“*falsi et audaces emendatores*,” lib. 2, 14) who boldly altered every thing that was too elegant or exquisite for their own unrefined taste. In many other passages of the same author, we have abundant proof of the fact, and see occasional appeals made to older manuscripts, particularly in book 1, 21, where he informs us, that almost every one (“*plerique omnes*”) read *Amaro* in Georg. 2, 247, although it was incontestably proved that Virgil had written *Amaror*, after the example of Lucretius\*.

Hence it appears that the bare antiquity of a reading is not alone sufficient to prove it genuine: and, with respect to quotations by ancient commentators, we may fairly estimate the degree of credit due to their accuracy, from the fol-

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\* Lib. 4, 225, and again, 6, 930, where the same sentence is repeated verbatim —

Denique in os salsi venit humor sæpe saporis,  
 Quom mare versamur propter; dilutaque contra  
 Quom tuimur misceri absinthia, tangit *amaror*.



following sample of Donatus, to whose authority we are indebted for *Tulerunt* above mentioned.

Donatus sat down as a professed commentator on Terence. That poet had translated his *Phormio* from a Greek comedy entitled *Ἐπίδικαζομένη*, which he mentions in the Prologue, verse 26. Here, however, instead of *Epidicazomenen*, some copyist, unacquainted with the original piece, had erroneously written *Epidicazomenon*, which was the title of a quite different drama: whereupon the critic, instead of supposing, as he ought to have supposed, that the transcriber had committed a mistake, gravely informs his readers that Terence himself was guilty of the error in misnaming the Greek play — as if the poet, who had translated the comedy, could have been ignorant of its title! \*

Such being the case with regard to ancient manuscripts and ancient commentators — and the old copies of Virgil giving both *Steterant* and *Steterunt* — it must ultimately rest with every modern reader to determine for himself, which of the two appears the more likely to have been originally written by the poet.

Now, every man of taste acknowledges a conspicuous beauty in that passage (Georg. 1, 330) where, by using a past instead of a present tense —

..... *Fugère feræ; et mortalia corda*

*Per gentes humilis stravit pavor —*

Virgil makes his reader outrun the rapidity of time itself, and leave the present moment behind him, to survey, not the act taking place, but its consequences *after it has* happened.

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\* Any reader, of tolerable judgement, who has even cursorily inspected the comments of Donatus, so tasteless and puerile in many cases, and often ridiculously erroneous, will pay very little regard to his authority, except where supported by that of his betters, or at least by reason and analogy; in which cases, he *may* be admitted as collateral evidence: and, as such, I have, myself, in this volume, occasionally appealed to his testimony.

In like manner, Ovid, *Fast.* 3. 29—

Ignibus Iliacis aderam, cum lapsa capillis

Decidit ante sacros lanea vitta focos.

Inde duæ pariter (visu mirabile!) palmæ

*Surgunt.* Ex illis altera major erat,

Et gravibus ramis totum *protexerat* orbem,

*Contigeratque* novâ sidera summa comâ.

Here we are not delayed to mark the progressive growth of the tree: at a bound, we overleap the interval between its first appearance and its ultimate expansion, and at once with astonishment behold it already risen and spread to the enormous size described.

What, then, if we were to suppose that Virgil really intended the pluperfect *Steterant* in the same way? "My hair had bristled up—I stood petrified," &c. Thus we shall see Æneas' es-hair, not in the act of rising, but already risen on end, himself standing aghast and motionless.—Exactly so has Ovid combined these two effects of horror, *Epist.* 16, 67—

*Obstupui*, gelidusque comas *erexerat* horror—

not *Erexit*: and in the same manner, *Fast.* 2, 502—

Rettulit ille gradus; *horruerantque* comæ—

which elegant reading, though authorised by old manuscripts, has been altered by modern editors to *Horruerunt*. But let us see how, in other places, Ovid thus varies the tenses with picturesque effect—

Ille, diu pavidus, pariter cum mente colorem

*Perdiderat*; gelidoque comæ terrore *rigebant.* (*Met.* 2, 99.

*Intremuit*, ramisque sonum sine flamine motis

Alta *dedit* quercus. Pavido mihi membra timore

*Horruerant*, *stabantque* comæ. Tamen oscula terræ

Roboribusque *dedit.*

(*Met.* 7, 629.

Here the imperfect *Stabant* (as *rigebant* in the preceding quotation) presents to my fancy exactly the same image as the pluperfect *Steterant* in the contested passage of Virgil: because the verb *Sto* (as is well known to every scholar) sig-

nifies not only to stand, or to be in a standing posture, but also to take stand, or to rise to an erect position; whence *Steteram*, like the Greek pluperfect *εστῆσαν*, is in many cases equivalent to *Stabam*, the former marking the first motion, the latter the continued state consequent on it. Thus, in Silius Italicus, 3, 128, *Steterant* conveys the same idea as *Stabant* —

Jamque adeo egressi *steterant* in litore primo,  
Et promotâ ratis, pendentibus arbore nautis,  
*Aptabat* sensim pulsanti carbasa vento.

Thus, too, in *Æneid* 12, 271, *Constiterant* (they had taken their stand) only expresses with greater elegance the same fact as *Constabant* (they stood, or were standing): and the same remark applies to *Constiterant* in Ovid, Art. 2, 129 — and *Constiterat*, Met. 4, 485\*.

\* The following passages, in addition to those above noticed, may prove not unacceptable to some of my readers,

Non in Threïciis Æmi decernimus oris;  
Nec super Alpheas umbrantia Mænala ripas  
*Constitimus*: non hic Tegeen Argosque tuemur,  
(Claudian, B. Get. 574.

*Constiterat* quocumque modo, spectabat ad Io.  
(Ovid, Met. 1, 628.

Ut se letifero sensit durescere visu,  
(Et *steterat* jam pæne lapis) Quo vertimur? inquit.  
(Claudian, Gig. 97.

Tota [porticus] erat in speciem Pœnis digesta columnis;  
Inter quas Danaï femina turba senis . . . . .  
Atque aram circum *steterant* armenta, Myronis  
Quattuor artificis, vivida signa, boves.  
Tum medium claro surgebat marmore templum.

(Propertius, 2, 31, 3.

Optavitque locum regno: nondum Ilium et arces  
*Pergameæ steterant*: habitabant vallibus imis.

(Virgil, *Æn.* 3, 109.

To which add Ovid, Ep. 1, 34 — Virgil, *Æn.* 2, 253 — Plautus, Amph. 5, 1, 11 — Lucan, 1, 207 — Juvenal, 12, 91.



Thus likewise the pluperfect *Oderam* is equivalent to *Odio habebam* — *Noveram* to *Sciebam* (allowing for the different meaning of the two verbs) — *Memineram* to *Memorid tenebam* — i. e. I *had* conceived a hatred, and I still continued to harbour it — I *had* acquired a knowledge, and I still continued to retain it — I *had* committed to memory, and I still continued to remember — exactly like the English vulgarism, and the elegant Græcism, “*I have got,*” *εκτηρημας*, meaning, “*I have acquired, and I now possess*” — “*I had got,*” *εκτηρημην*, signifying, “*I had acquired, and I then possessed or was in possession of,*” *Habebam*.

Almost every page of the classics, notwithstanding the alterations made by copyists and commentators, still furnishes examples of the pluperfect tense elegantly used to express what might, with a slight tint of difference in the idea, have been very properly described by the perfect or imperfect; and equally numerous are the instances of the perfect tense employed where the present would have answered the purpose. Thus *Gerebat arcum* would have conveyed the same idea as *Suspenderat arcum* in *Æn.* 1, 322: and, in the next line, the picture contained in *Dederat comam diffundere ventis* would have been equally presented to the reader's imagination by the imperfect tense, *Sparsi fluebant capilli*. — But the following examples will more clearly illustrate the point in question.

Terrarum, quascumque vident Occasus et Ortus,

Nos duo turba sumus: *possedit* cætera pontus.

(*Ovid, Met.* 1, 354.

Acrisioneas Prætus *possederat* arces.

(*Ovid, Met.* 5, 289.

Instat atrox; et adhuc, quamvis *possederit* omnem

Italiam, extremo sedeat quod litore Magnus,

Communem tamen esse dolet.

(*Lucan,* 2, 658.

In these passages, let *Possedit* be changed to *possidet*, *Possederat* to *possidebat*, *Possederit* to *possideat*; and the sense will, in the end, be the same, viz. *Possedit*, has taken possession — *Possidet*, has or holds possession — and so in the other cases.



Whoever has duly noticed such changes of tense in reading the poets, will, I trust, agree with me that Virgil really intended thus elegantly to use the pluperfect *Steterant*, and that we entirely owe the pretended systole to those "*falsi et audaces emendatores*," who, not feeling the beauty of the expression, and looking only for cold grammatic uniformity of tense, altered it to *Steterunt*. In like manner, whoever attentively considers the pluperfect *Tulerant* of old manuscripts, in Ecl. 4, 61, where we now see *Tulerunt* on the authority of Donatus — and compares the passage with other examples of the pluperfect which *cannot* be altered — will, I believe, agree that the tense is not here poetically objectionable, though not productive of additional beauty, and though the idea might have been expressed in prose by the preterperfect. — Thus, too, where we now read *Dederunt* in Horace, Epist. 1, 4, 7, ancient manuscripts give *Dederant*, perfectly according with *Eras* in the preceding line, as *Dederunt* would accord with the present *Es*, if the poet had employed it.\*

In other places also, where old manuscripts have the pluperfect, commentators and editors have introduced the following preterperfects — *Terruerunt*, *Præbuerunt*, *Miscuerunt*, *Fuerunt*, *Profuerunt*, *Polluerunt*, *Annuerunt*, *Mollierunt*, *Finierunt*, *Vagierunt*, *Audierunt*, *Quæsierunt*. I have carefully examined all the passages whence these pretended

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\* This Epistle (the reader will observe) is addressed to Tibullus, *after* he had, by his expensive mode of living, squandered almost his whole property, and reduced himself to that state of comparative indigence, of which we find grievous and frequent complaints in his Elegies. Horace, therefore, does not mean to say, "The Gods *have* given you wealth, which you *may* still enjoy" — but, "The Gods *had* given you wealth, which you *have* enjoyed, like a man of taste and spirit, as you *were*" — "Non tu corpus *eras* sine pectore."

instances of systole are quoted; and I find that in every one of them the measure of the verse will equally admit a spondee as a dactyl: wherefore, without stopping to dispute the propriety of the alterations, (which, by the way, I am far from willing to acknowledge) it is sufficient to observe, that, with less violence to prosody, we might recur to synæresis, instead of systole, and pronounce *TerrWērunt*, *AudYērunt*, &c. &c. as *TenWia*, *GenWa*, *PitWita*, *VindemYator*, and *NasidYeni*, noticed under “*Synæresis*,” p. 173.

With respect to *Exciderunt*, Ovid, Ep. 12, 71 — *Expulerunt*, Ep. 14, 72 — *Contigerunt*, Fast. 1, 592 — *Abciderunt*, Statius, Theb. 5, 274 — *Exciderunt*, 3, 302 — *Constituerunt*, Æneid, 3, 681 — we find that old manuscripts give in all those passages the pluperfect indicative, or the perfect subjunctive: and, upon examination, I think it will be acknowledged, that, in most of them, the reading which the commentators have rejected, is absolutely preferable in point of elegance, and, in the others, at least unobjectionable. — As to *Emerunt*, which Donatus seems to have found in his manuscript of Terence, Eun. prol. 20, if he did not himself alter the passage — and *Abierunt* in Phædrus, 4, 19, 16 — I submit to any good judge of pure latinity, whether *Emerant* and *Abierint* be not more elegant in themselves, setting prosody out of the question.

I do not, however, mean to assert that a systole *never* took place in the penultima of the preterperfect, since I find a few instances, in which it is not impossible that the authors themselves might have inadvertently been guilty of that breach of the laws of prosody, unless perhaps they intended a syncope of the penultima or antepenultima, which, in fact, would not have been more harsh than many other examples of syncope observable in the poets. All that I mean, is to caution youth against admitting such violation of quantity in every place where commentators have thought proper to introduce it, any more than they would consent to alter the harmonious lines of Milton, Pope, Ad-

dison, &c. for the sake of unnecessarily thrusting in a mis-accented word that happened to occur in Spenser or Shakspeare. And a consideration which forbids us to believe that the poets so freely sported with this systole, is, that we find them (as will appear under the following head of “*Diastole*”) unwilling, without unavoidable necessity, to violate the quantity of a syllable even in a proper name, where such licence would have been much more excusable than in the common grammatic terminations, which were familiar to every man’s ear:

SECT. 52. — *Ectasis, or Diastole*.

*Ectasis extenditque brevem, duplicatque elementum.*

By *Ectasis* or *Diastole*, a syllable naturally short is rendered long, as

Cum socios nostros *mandissēt* impiu’ Cyclops. (*Liv. Andron.*)

Omnibu’ cura viris, uter *essēt* induperator. (*Ennius.*)

But, in the more polished ages, the poets rarely used the licence of *Diastole*, except for the sake of accommodating to their metre such proper names (particularly those of many syllables) as could not otherwise have been introduced into their lines \* : e. gr.

Sunt etiam *āminēæ* † vites, firmissima vina. (*Virgil.*)

Hanc tibi *Prīamides* mitto, *Ledæa*, salutem. (*Ovid.*)

Et domus intactæ te tremit *ārabicæ*. (*Propertius.*)

Rarus ab *italiā* tantum mare navita transit. (*Ovid.*)

Perhaps, however, in the instances here quoted, as well

\* The lengthening of a short syllable by the *Cæsura* is a distinct affair, and of frequent occurrence in all the poets. (See “*Cæsura*,” page 160.) From Virgil alone I have quoted above eighty examples in the “*Synopsis*” subjoined to my “*Clavis Metrico-Virgiliana*.”

† Thus differently given by Professor Heyne —  
Sunt et *Aminææ*, &c. (*Georg. 2, 27*) —  
there being MS. authority for both readings, as there is



as in some others which might be added to the number, we should be nearer to the truth in supposing that those vowels were in reality common, than in presuming that the poets had lengthened syllables which were in their own nature essentially short: for we find Horace and Ovid and Martial and Rutilius explicitly complaining of their inability to adapt certain names to the measure of their verse; which names, by the way, they might have made to flow very smoothly and harmoniously in their lines, if they had enjoyed the supposed privilege of converting long syllables into short, and short into long, at pleasure.

likewise authority for the different quantities of the second syllable, in *Ausonius*, Epist. 17, 29, and *Serenus Samonicus*, 30 and 38, viz.

Solus qui Chium miscet et *āminēum*.

(*Auson.*)

Succus *āminææ* vitis cum pane medetur.

(*Ser. Sam.*)

Aut in *āminæo* cochleas haurire Lyæo.

(*Ser. Sam.*)

Different from all these four examples is the following:

*Umbra necat teneras āminēās\** (8)

quoted by *Terentianus* (de Metr. 284) from *Septimius Serenus*, as he calls him; though *Petrus Crinitus* makes *Septimius* a different person from *Serenus*.—But P. Crinitus was not infallible; as, for example—*Septimius* having written a poem in this metre (*Appendix*, No. 10)

Inquit amicus ager domino —

and *Terentianus* having first quoted from it four lines, and then added to each some words of his own, to render them complete hexameters—P. Crinitus deliberately gives those patch-work hexameters as the production of *Septimius* himself! and this blunder has been faithfully copied into the "*Corpus Poëtarum*," erroneously attributed to *Maittaire*; on which see some remarks under "*Ionic a Minore*," *Appendix*, No. 52.

\* *Aminea* scilicet a regione: nam *Aminei* fuerunt, ubi nunc *Falernum* est. *Macrob. Sat.* 3, 20.



See Horace, Sat. 1, 5, 87 —  
 Mansuri oppidulo, quod *versu dicere non est* —  
 Martial, book 9, epig. 12, respecting the name *Earinus*, of  
 which the first syllable is short —

Nomen nobile, molle, delicatum,  
 Versu dicere non rudi volebam :  
 Sed tu, *syllaba contumax, repugnas.*  
 Dicunt *Earinon* tamen poëtæ,  
 Sed Græci, quibus est nihil negatum . . . .  
 Nobis *non licet* esse tam disertis . . . .

Ovid (Pontica, 3, 12, 5), addressing his friend *Tuticanus*,  
 in whose name the first and third syllables are long, and the  
 second short —

*Lex pedis officio, naturaque nominis, obstat :*  
 Quâque meos adeas, *est via nulla, modos.*

Rutilius (Itinerar. 419) makes a similar complaint —

Optarem verum complecti carmine nomen :  
 Sed quosdam refugit regula dura pedes.

Nay, long before these polished writers, and at a period  
 when the Roman poetry was yet very uncouth and rugged,  
 old Lucilius said,

. . . . . Servorum festu' dies est,  
 Quem plane hexametro versu *non dicere possis.*

The particle *Re*, indeed, naturally short, is made long in  
 many compound words, as *Religio, Reliquiæ, Reliquus, Re-*  
*perit, Retulit, Repulit, Rēcidit, Reducere.*

<i>Rēligione</i> patrum multos servata per annos.	(Virgil.)
Troas, <i>rēliquias</i> Danaûm atque immitis Achillei.	(Virgil.)
Nunquam id <i>rēliciuo</i> reparari tempore posset.	(Lucretius.)
Et res hæredem <i>rēperit</i> illa suum.	(Ovid.)
<i>Rētulit</i> acceptos, regale numisma, Philippos.	(Horace)
<i>Rēpulit</i> a Libycis immensum syrtibus æquor.	(Lucan.)
Delusa ne spes ad querelam <i>rēcidat.</i> 22.	(Phædrus.)
Ter male sublato <i>rēcidit</i> * ense manus.	(Ovid.)

\* See Burmann's note on this passage (Ep. 14, 46), with  
 numerous quotations in support of this reading.

*Dī tibi dent captā classem rēducere Trojā.* (Horace.)

Some critics assert, that, in such cases, the consonant ought to be doubled after the *RE*, making *Relligio*, *Repperit*, &c. But the most celebrated modern editors, as Burmann, Heyne, Wakefield, &c. have printed all such words with the single consonant, on the authority of the ancient grammarians, who declare that such was the genuine orthography of the old Romans. We must, however, except the verb *Reddo*, which is in all cases to be written with double *D*: and, although the Romans did not, in such instances as those above quoted, write the words with a double consonant, we can hardly doubt, that, in pronunciation, they laid an emphasis on the single consonant, producing probably the same effect to the ear as if it had been actually doubled. (See "*Cæsura*," page 163.)

The same remark applies to *Quatuor*, wherever we find its first syllable long: for, that it is naturally short, appears evident, if not from the two subjoined, quotations\*, at least from its derivatives, *Quäter*, *Quäterni*, *Quädrum*, *Quädrupes*, *Quädrans*, *Quädratus*, *Friquëtrus*, &c.

\* This verse of *Ennius* —

*Cedunt ter quātuor de cælo corpora sancta* —  
would alone afford sufficient proof, if the text were certain: but, in some editions, we find

*Cedunt de cælo ter quatuor . . . .*

i. e. *QuātWor*. (See "*Synæresis*," page 172.) — And, although the *Qua* may be supposed short in this trochaic of *Terentianus* (de Syll. 140), if thus scanned,

*Quätüör | idëö | separavi, quinta quod sit rarior* —  
making the first foot a tribrachys, and the second either a tribrachys or an anapæst, as the *O* of *Ideo* is common; yet it may be otherwise scanned thus —

*Quätü- | -ör idëö | separavi . . . .*

the first a trochee, the second an anapæst, by means of a *synæresis* in *Ideo*, such as he frequently makes in *Quia*. And

Ter triginta *quādrum* partes per sidera reddant. (Manil.)

Huc *Ætnæa* cohors, *Triquetris* \* quam misit ab oris... (Silius.)

An *apparent* diastole occurs in many words of Greek origin, as *Lēander* for *Læander*, &c. where, however, the lengthening of the syllable is only the effect of an *Epenthesis* in the original Greek. — See “*Epenthesis*,” sect. 56.

SECT. 53. — *Final Syllable of a Verse.*

*Syllaba cujusvis erit ultima carminis anceps.*

The final syllable of every verse (except the Anapæstic and the Ionic *a minore* †) may be either long or short at the option of the poet: that is to say, although the measure require a long syllable, a short may be used in its stead; and a long may be used where a short is required — as in the following verses, where the short syllable *MA* stands in lieu of a long, and the long syllable *CU* instead of a short —

Sanguineâque manu crepitantia concutit *arMA*. (Ovid.)

Non eget Mauri jaculis, nec *arCU*. 37. (Horace.)

The fact is, that the final syllable of every verse (except as above excepted) is always *supposed* to be long — being

perhaps he so intended it: for I have not observed that he elsewhere has the *A* short in *Quatuor*, though he very often uses the word. Besides, in other cases, (and these not many) where he commences such trochaïcs with a tribrachys, he rarely has it followed by a second tribrachys or an anapæst, forming a group of five or six short syllables in close continuation. — Independent, however, of Ennius or Terentianus, the derivatives are sufficient to prove the *Qua* in *Quatuor* short.

\* So in Horace (Sat. 2, 6, 55) *triquetra* tellure, not *triquetra prædia*, as construed in Ainsworth's Dictionary, until corrected by me.

† For the nature of the exception, see, in the *Appendix*, “*Anapæstic*,” No. 14, and “*Ionic a Minore*,” No. 52.

either long by nature, or rendered so by the pause which takes place at the termination of the line: on which subject, Terentianus thus expresses himself (de Metr. 59) —

*Debita nam spatii recipit quasi tempora versus,*

*Dum jungit imis consequens exordium.*

*Omnibus in metris hoc jam retinere memento,*

*In fine non obesse pro longâ brevem.*

To the same purpose, Cicero, (Orator, 64) “*Postrema syllaba brevis an longa sit, ne in versu quidem refert.*” — So likewise Quintilian (9, 4) . . . . “*quamvis habeatur indifferens ultima: neque enim ignoro, in fine pro longâ accipi brevem, quod videtur aliquid vacanti tempori, ex eo quod insequitur, accedere.*” (See “*Cæsura,*” page 161.)

#### SECT. 54. — *Synapheia*.

*Copulat irrupto versus Synapheia tenore.*

*Synapheia* is the connexion or linking of verses together, so as to make them run on in continuation, as if the matter were not divided into separate verses; in consequence of which connexion, the initial syllable of a succeeding verse (like the initial syllable of a word in the body of a verse) has an influence on the final syllable of the preceding — affecting it by the concurrence of consonants, by ecthipsis, and by synalæphe.

It was particularly in the anapæstic verse, and the Ionic *a minore*, that the *Synapheia* prevailed; and, in these, the poets paid strict attention to it. In other species of verse, however, it also occasionally took place, at least to a limited extent. — The following examples will explain its effects.

*Præceps silvas montesque fugit*

*Citus Actæon, agilique magis*

*Pede per saltus et saxa vagus,*

*Metuit motas Zephyris plumas. 14. (Seneca.)*

Here the *Synapheia* causes the short final syllables of *Fugit*, *Magis*, and *Vagus*, to become long by position before the



initial consonants in the subsequent lines. (See "*Anapæstic*," Appendix, No. 14.)

In many cases, the *Synapheia* is attended with elision \*; ex. gr.

..... Magna ossa lacerti-|-que  
Apparent homini (or *hominis*?) ..... (Ennius,

Barba erat incipiens : barbæ color aureus : † aureâ-|-que

Ex humeris medios coma dependebat in armos. (Ovid,

Et spumas miscent argenti, vivaque sulphu-|-ra,

Idæasque pices. (Virgil,

Et potest plurale " Qui" lector aliquis credere faci-|-le,

Ac simul, &c. 36. (Terentianus:

Cur facunda parum deco-|-ro

Inter verba cadit lingua silentio? 46, 44. (Horace,

Jamque, iter emensi, turrets et tecta Latino-|-rum

Ardua cernebant juvenes. (Virgil,

In the above examples, the writers, availing themselves of the *Synapheia*, subjected the syllables *que*, *ra*, *le*, *ro*, and *rum*, to elision before the initial vowels in the subsequent verses. But it will be observed, that, in these and most other cases † where the *Synapheia* takes effect, there is little or no pause at the end of the line. In the following passage, however, Catullus made it to operate after the completion of a sentence —

Flammeum video veni-|-re.

Ite, concinite in modum. 46.

By means of the *Synapheia*, a word was sometimes divided between two verses. In the Greek dramatic choruses, this

\* Of their combined operation I have quoted above twenty examples from Virgil, in my "*Clavis Metrico-Virgiliana*." — Several likewise occur in Horace, as in *beato-rum*, Od. 2, 2, 19 — *æter-num*, 2, 3, 27 — *hinni-tum*, 2, 16, 34 — *Etrus-cum*, 3, 29, 35 — *mores-que*, *nigro-que*, 4, 2, 23, 24, &c.

† *Aureâ* two syllables by synæresis.

‡ I speak not here of the anapæstic or Ionic.

is common — in Latin poetry, more rare. Examples, however, do occur, as, for instance,

. . . . . Age, si stramentis incubet unde-  
-octoginta annos natus.

(*Horace*.)

But here, and in three other examples which Horace furnishes, (Sat. 1, 2, 62 — Epist. 2, 2, 188 — Art. 290) it is worthy of remark, that the division, in each case, is made between the members of a compound word, not between the syllables of a simple word, as in the Greek dramatists. \*

#### SECT. 55. — *Prothesis* — *Aphæresis*.

*Principium apponit Prothesis, quod Aphæresis aufert.*

The addition of a letter or syllable at the beginning of a word is called a *Prothesis*, as *Gnatus* for *Natus*, *Tetuli* for *Tuli*; though perhaps we might with greater propriety consider *Natus* and *Tuli* as formed by aphæresis from the original *Gnatus* and *Tetuli* — the former derived from Γενναω or Γινομαι, the latter having a regular augment, as many other verbs, in imitation of the Greek mode.

The cutting off the first letter or syllable of a word is called an *Aphæresis*, as 'st for *Est* † — and, instead of *Scamander* and *Smaragdus*, *Camander* and *Maragdus*, as these words were pronounced, at least, if not actually so written, when immediately preceded by a vowel which the metre requires to be short ‡, as in the following instances —

Testis erit magnis virtutibus undã *SCamandri*. (*Catullus*.)

Tu poteras virides pennis hebetarẽ *SMaragdos*. (*Ovid*.)

\* With respect to the Sapphic, I endeavour to account for the connexion in a different manner. See "*Sapphic*," Appendix, No. 37.

† And, in English, the word 'Squire, for *Esquire* — 'Drawing-room, for *Withdrawing-room*.

‡ Falkenburg, in his edition of Nonnus, says, "In MSS. quotiescumque *Scamandri* fit mentio, Καμανδρος exstat." So, likewise, Dr. Clarke found it in the Harleian MS. of Homer,

SECT. 56. — *Syncope.* — *Epenthesis.*

*Syncope de medio tollit, quod Epenthesis infert.*

*Syncope* strikes out a letter or syllable from the middle of a word, as *Extemplo*, *Denuo*, *Pænúm*, *Poplus*, *Vixet*, for *Ex-tempulo*, *De-növo* (or *De-nöwo*), *Pænorum*, *Populus*, *Vixisset* — *Veneficus*, for *Venenificus* — *Mars* (or *Maw'rs*) for *Mavors* or *Mawors* — *Juventus* and *Virtus*, for *Juvenitus* and *Viritus* — *Voluptas*, for *Volupitäs* — *Voluntas*, for *Volentitas* \* — *Magistri*, *Libri*, *Nigri*, and other such genitives,

as appears from his notes on *Iliad*  $\Phi$ , 124, 305, &c. and *Priscian* (as quoted by me under the head of the “*Initial S*,”) informs us that the initial *S* before a consonant was suppressed.

\* The *E* and the *U* being easily interchanged, as in *Faciendus*, *Faciundus*, and other participles of the “*future*” in *DUS*, as they are commonly called, though improperly, since they equally belong to the present tense; e. gr.

*Clamos ad cælum volvundu' per æthera mugit.* (*Ennius.*

..... *Plumbea vero*

*Glans etiam longo cursu volvenda liquescit.* (*Lucretius.*

*Turne, quod optanti divüm promittere nemo*

*Auderet, volvenda dies, en, attulit ultro.* (*Virgil.*

as we say, in English, the “*rolling years* :” and so *Volvendi menses*, *Æn.* 1, 273; *Volvenda ætas*, and *Volvenda sidera*, *Lucretius*, 5, 515 and 1275. — In like manner, *Oriundus*, the participle from *Orior*, is not future; neither is *Secundus*, the participle of *Sequor*, i. e. *Sequundus*, “*following*” — only altered in the spelling, as *Sequutus*, *Secutus*, but equally formed from *Sequor*, as the present participle *Labundus*, in the following passage, is formed from the verb *Labor* —

*Ac ubi, curvo litore latrans,*

*Unda sub undis labunda sonit* (*Accius, fr. 586.*

Besides, the *gerunds* (as they are called) of all verbs — which are, in reality, only cases of the neuter participle —

for *Magisteri*, *Liberi*, *Nigeri* — *Calfacio*, for *Calefacio* — *Surpui*, for *Surripui* — *Opra*, for *Opera* — *Spectaclum*, for *Spectaculum* — *Porgo*, for *Porrigo* — *Lamna*, for *Lamina* — *Jüero*, for *Jüvero* — *Stipendium* or *Stippendium*, for *Stipendium* — *Lucmo*, for *Lucumo* (the elder *Tarquin*.)

. . . . *Quæ me surpuerat mihi.* 46. (Horace.)

. . . . *Quibit, pro factis, reddere opræ pretium.* (Ennius.)

have much oftener a present than a future signification. Ex.'gr. "*Inter pugnandum tonuit*" — during the *existing* (not the future) battle — "*Urit videndo femina*" (Virgil) by *being actually seen* — by the constant sight of her. — By the bye, the nature and use of those said gerunds would be much better understood by learners, if they were taught to consider them in the light of substantives, as *Bonum*, *Malum*, *Multum*, and other neutral adjectives, and to construe them as such. For instance, *Legendum*, *something to be read* — or the *act, necessity, propriety, or purpose*, of reading. Then (nominative) "*Legendum est mihi*" — a *necessity of reading exists for me*; otherwise, *I must read* — (genit.) "*Studium lavandi*" (Virgil) a *desire of the act or pleasure of bathing* — (dat.) "*Apta natando crura*" (Ovid) *for the act or purpose of swimming* — (accus.) "*Ad pugnandum*" — *for the purpose of fighting* — (ablat.) "*Precando*" (Virgil) *by the act of praying, or by prayer*. — Trifling as these remarks may appear to accomplished scholars, I have, in my practice of teaching, found them not a little useful to learners — in addition to what may be *partially* gleaned from the grammar, that the power of the verb, implied in these verbal nouns, governs the same case as the verb itself; a property which we see possessed by verbal nouns of another description, viz. those masculine nouns in *US*, whose accusative and ablative cases are called *Supines* (as *Auditum*, *auditum*, *Visum*, *visu*, &c. and so through the entire generation of supines) — and sometimes by feminines in *IO*, as "*Quid tibi meam tactio est?*" (Plautus, *Aul.* 4, 10, 14) "*what business, or right, have you to touch her?*" the accusative being governed by the verb understood in *tactio*.



*Spectaclum ipsa sedens primo temone pependit.* (Propertius.)

*Cingite fronde comas, et pocula porgite dextris.* (Virgil.)

*Ut crepet in nostris aurea lamna toris.* (Martial.)

... Non, ita me Divi, vera gemunt, jūerint. (Catullus.)

*Prima galeritus posuit prætoria Lucmo.* (Propertius.)

..... Pœni stipendia pendunt. (Ennius.)

*Indomito nec dira ferens stipendia tauro...* (Catullus.)

for so the word ought undoubtedly to be written in both these passages, and in every other place where the first syllable is long. \* But, in Horace, Epod. 17, 36 —

*Quæ finis? aut quod me manet stipendium? 22.*

it is of no consequence whether we read it long or short, since the fifth foot may indifferently be either a spondee or an iambus.

*Tÿpanum* (in Catullus, 63, 8) is, by some scholars, considered as a syncope from *Tÿmpanum*. But that is not the case; *Τυπανόν* being regularly formed from *Τετυπα* in the first instance, and *Τυμπανόν* only formed at second hand from *Τυπαγον*, by an epenthesis of the M.

Nor is *Vindemitor* the syncopated offspring of *Vindemiator*, which is formed from the verb *Vindemio* — but of *Vindemiitor*, from *Vindemia*, as *Partitor*, *Janitor*, *Vinitor*, *Funditor*, from so many nouns.

*Carpebat raras serus vindemitor uvas.* (Seneca.)

In the following line of Lucretius, 6, 974 —

... Unguentum; nam setigeris sūbus acre venenum est ...

and again in verse 977, the word *Sūbus*, being formed by a simple syncope of the *I* from *Suibus*, retains the *U* short, as

\* If written with a single *P*, it must be short, agreeably to its derivation from *Stips* —

*Tu tamen, auspiciū si sit stīpis utile, quæris.* (Ovid.)  
and accordingly we find it short in Sidonius Apollinaris, 8, 9, 47 —

*Aulæ Susidis ut tenere culmen  
Possit fœdere sub stipendiali.* 38.

it was before ; whereas that vowel is long in *Būbus*, which is formed in a different manner, as shown under “ *Increments*,” page 60.

In some compound words, where two vowels meet at the junction of the parts, the first of the two vowels sometimes suffers syncope, as in *Semianimis*, *Semihomo*, *Semiobolus*, *Semiadapertus*, *Semihians*, *Suaveolens*, &c.

*Frigidior glacie, sem'animisque fui.* (Ovid.)

*Hæc inter Lapithas et sem'hōmines Centauros . . .* (Ovid.)

*Sem'ōboli duplum est obolus, quem pondere duplo . . .*

(Fannius.)

*Obliquum capiat sem'ādaperta latus.*

(Ovid.)

*Sem'hīante labello.* 48.

(Catullus.)

*Suav'ōlentis amaraci.* 46.

(Catullus.)

*Inde ubi venēre ad fauces grāv'ōlentis Averni.* (Virgil.)

*Cecropiumque thymum, et grāv'ōlentia centaurea.* (Virgil.)

for so the words must be pronounced at least, if not written ; because, if the two vowels were joined by synæresis, the syllable would necessarily become long. — The case is the same with *Magnōpere*, and *Tantōpere*.

*Serestus* (*Æneid*, 1, 611, and 5, 487) might be deemed a syncope from *Sergestus* (1, 510, and 5, 121), supposing the same person to be designated by both names, as is the opinion of some critics \*, and with good reason, in my humble opinion ; it being not very probable that Virgil should have meant two different persons, where *Æneas* is rejoiced to see his friend *Sergestus*, and, in the next moment, *shakes hands* with his friend *Serestus* — or where he gives the command of a galley to *Sergestus*, and afterward takes the mast from the

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\* *Professor Heyne* dissents from them, on account of *Æn.* 12, 561 :

*Mnesthea Sergestumque vocat, fortemque Serestum:*  
but why not rather suppose a scriptorial error in one of these names, than admit the awkward inconvenience which must otherwise prevail in the former passages ?

galley of *Serestus*. Perhaps, however, Virgil wrote neither *Sergestus* nor *Serestus*, but every-where *Segrestus*, which, through the convenience of the *mute and liquid GR*, would allow us to read *Sēgrestus* for *Sĕrestus*, and *Sēgrestus* for *Sĕrgestus*. This, though pure conjecture of mine, appears to me less improbable than that Virgil should either have intended two different persons, or given to one person two different names: and the change of *Segrestus* to *Sergestus* may have been the work of some officious copyist, to bring it nearer to the name of the *Sergian* family (5, 121); though such close alliteration was by no means necessary in the same poem which derives the *Memmi* from *Mnestheus*.

In the preterites of verbs, and their derivatives, the syncope of *V*, *VE*, and *VI*, is very frequent, as *Audii*, *Audieram*, &c. *Amāsti*, *Amārunť*, *Amāram*, &c. *Flēsti*, *Flērunť*, *Flēram*, &c. *Nōsti*, *Nōrunť*, *Nōram*, &c.

... *Terrore expulso; Sidicinaque bella remōrunť.* (*Silius*.)

*Qui me commōrit* (melius non tangere, clamo) ... (*Horace*.)

*Et flēsti*, et nostros vidisti flentis ocellos. (*Ovid*.)

*Et nymphę flērunť*, et quisquis montibus illis .... (*Ovid*.)

... *Quā quondam edictā, flēmus* \* uterque diu. (*Propertius*.)

*Ite, docete, viri, Romanę vulnera suērint*

*Quanta inferre manus.* (*Silius*.)

... *Oro, qui reges consuēris tollere, cur non ...* (*Horace*.)

*Nos, ut consuēmus* †, nostros agitamus amores. (*Propertius*.)

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\* † *Flēmus* — *Consuēmus*. — Some critics, I doubt not, will pronounce this *Flemus* to be of the present tense, used for the preterite, by that elegant poetic licence, of which numberless examples occur in every language: and I own that interpretation to be admissible; though, on considering the context, I do believe that Propertius here intended *Flēmus* as the syncopated preterite for *Flevimus* (lib. 2, 7, 2.) — With respect to *Consuēmus*, for *Consuevimus*, there can be no doubt: for, granting the existence of the obsolete *Consuēo* (which is given in Ainsworth's Dictionary, on the strength of this single passage), its present tense *Consuēmus*



Many preterites likewise suffered a syncope of *IS*, *ISS*, or *SIS*. I here give several examples, which may be compared with those in page 94, and others that will occur in reading.

*Scripsti, Scripse, Conscripsti, Præscripsti, Subrepsti, Erepsemus, Carpse, Sumpse, Consumpse, Consumpsti, Cœpsti, Cepse, Percepset, Mansti, Sensti, Misti, Promisti, Amisti, Promisse, Elisse, Divisse, Admissee, Decesse, Recesset, Dixti, Intellecti, Advexti, Prospexti, Aspexti, Luxti, Abduxti, Adduxti, Induxti, Subduxti, Instruxti, Depinxti, Devinxti, Emunxti, Immersti, Tersti, Exclusti, Conclussem, Percusti, Faxem, Interdixem, Revixti, Exstinxti, Exstinxem, Intellexes, Dixe, Illuxe, Illexe, Advexe, Circumspexe, Surrexe, Abstraxe, Prospexe, Despexe, Accestis.*

From these examples (all found in classic authors) it will be observed that the contraction is formed, first, by striking out *IS*, as *Scrips(is)ti, Scripsti*, — *Dix(is)ti, Dixti*; next, by changing *CS* or *GS* to *X*, as *Objec(is)sem, Objec'sem, Objexem*, and so, if any poet had chosen to contract *Collæg(is)sem, Colleg'sem, Collexem*; finally, by striking out a redundant *S*, if one should remain after these operations, as *Percuss(is)ti, Percuss'ti, Percusti* — *Exstinx(is)sem, Exstinx'sem, Exstinxem*. — And, as we here see *Promisse, Elisse, Divisse, Admissee, Decesse, Recesset*, we may not unreasonably suppose,

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could not at all express the poet's idea. *Consuëo* (as appears from the invariable construction of its preterite) would signify "to grow or be growing accustomed" — "to be gradually acquiring the habit. Hence, to express the habit fully acquired (in past time, of course) the preterite is indispensably necessary, and is so used by all the best writers, viz. *Consuevi*, "I have acquired the habit, and I am accustomed" — *Consueveram*, "I had previously acquired the habit, and was then accustomed," as *Suêrint* and *consuêris* above quoted, with *Süêrunt* in page 177 — and as *Memini*, "I have noticed or committed to memory, and, I do now remember." (See the note in page 97, and "*Memineram*," in p. 204.)



that, by a similar syncope, Ennius wrote *Suasse* or *Suaset* (i. e. *Suasisset*) where we now read *Suadet*, in that passage which I have quoted from him in page 5.

*Epenthesis.*

Epenthesis is the insertion of a letter or syllable into the body of a word, as *Seditio*, *Redimo*, *Redeo*, to avoid the disagreeable hiatus in *Se-itio*, *Re-emo*, *Re-eo* — *Pluvi*, *Fuvi*, *Annuvi*, *Genuvi*, to lengthen the short *U*\* of *Plui*, *Fui*, *Annui*, *Genui* — *Pāllatia* for *Pālatia* — *Oarion* for *Orion*, in Catullus 66, 94, after the example of Callimachus, H. 3, 265. *Nam rus ut ibat forte, ut multum plūverat . . . 22.* (*Plautus.*

. . . . . *Magnā quom lassu' diei*  
*Parti fūvisset, de summis rebu' gerundis.* (*Ennius.*  
*Annūvit sese mecum decernere ferro.* (*Ennius.*  
. . . . . *Saturno, quem Cœlu' genūvit.* (*Ennius.*  
*Vendere nec vanos circa Pallatja fumos.* (*Martial.*  
*Proximus Hydrochoo fulguret Oarion.* (*Catullus.*

A very frequent epenthesis † is that of the *A* in Greek patronymic and gentile names (and others of similar form) and possessive adjectives, as (*masc.*) *Atlantiades* for *Atlantides*, *Battiades* for *Battides* — (*fem.*) *Phaëthontias* for *Phaëthontis*, *Belias* ‡ for *Belis* (whence the plural *Belidēs*) — *Atlantiacus* for *Atlanticus*, &c.

\* And, in like manner, *Clūvebat* for *Clūebat*, Ennius, Ann. 1, 18: — for which change in the quantity, see the reasons assigned in page 174.

† So frequent, that a modern versifier is equally justifiable in taking similar liberty without express authority in each individual instance, as for using any regular case of a common noun, whether that particular case be found in an ancient writer, or not.

‡ This leads us to the correction of an error in Ovid (Ep. 14, 73), which appears to have escaped the notice of all his commentators, viz.

Surge, age, *Belide*, de tot modo fratribus unus —  
with an inadmissible *trochee* in the second place; the *I* being

Hæc expressa tibi carmina <i>Battiadæ</i> .	( <i>Catullus.</i> )
Perque tot Hæmonias et per tot <i>Achaïdas</i> urbes.	( <i>Ovid.</i> )
Inter <i>Achaïadas</i> longe pulcherrima matres.	( <i>Ovid.</i> )
Assiduæ repetunt, quas perdant, <i>Belides</i> undas.	( <i>Ovid.</i> )
Stricto cruenta <i>Belias</i> ferro stetit. 22.	( <i>Seneca.</i> )
Illum prolixis duræ <i>Phæthontides</i> ulnis . . .	( <i>Avienus.</i> )
Tum <i>Phæthontiadas</i> musco circumdat amaræ . . .	( <i>Virgil.</i> )
<i>Naïs</i> Amalthea Cretæâ nobilis Idâ.	( <i>Ovid.</i> )
Constitit ante oculos <i>Naïas</i> una meos.	( <i>Ovid.</i> )
. . . . Anno revisens æquor <i>Atlanticum</i> . 55.	( <i>Horace.</i> )
Siquis <i>Atlantiaci</i> molitur pondus Olympi.	( <i>Calphurnius.</i> )
Another Greek epenthesis — that of an I, uniting with a short E to form a diphthong in the original — produces, in Latin, all the effect of the diphthong, without its appearance; a long <i>E</i> or <i>I</i> being used in its stead, as <i>Ορεας</i> , <i>Ορειας</i> , <i>Orēas</i> — <i>Λειανδρος</i> , <i>Λειανδρος</i> , <i>Lēander</i> — &c.	
Talibus agrestem compellat <i>Orēada</i> dictis.	( <i>Ovid.</i> )
Ἰστάτο λυχρον εχουσα, και ἠγεμονευε Λειανδρω.	( <i>Musæus.</i> )
Οἶε δε Λειανδρω γλυκερην ανενεκατο Φωνην.	( <i>Musæus.</i> )
Quam mihi misisti verbis, <i>Lēandre</i> , salutem.	( <i>Ovid.</i> )
Mille rates vidit <i>Lēandrius</i> Hellespontus.	( <i>Silius.</i> )

unquestionably short in *Belides*, as in *Æacides*, *Priamides*, *Tyndarides*, and all such patronymics; and the long *I* in *Atrides*, *Pelides*, &c. being only produced by a synæresis of the original two short vowels *E* and *I*, as shown in page 176, and more fully in my "*Clavis Metrico-Virgiliana*." — Ovid, therefore, (as Catullus in *Battiadæ* above quoted) must certainly have used the epenthesis, and written

Surge, age, *Bēlīade* —

and the same judgement might be passed on

*Belidæ* nomen Palamedis,

in Virgil, were it not very probable (as supposed by Brunck and Heyne) that it is merely a scriptorial error for *Naupliadæ*, by which patronymic appellation Palamedes is properly designated in Ovid, Met. 13, 39.

The verbs *Congruo* and *Ingruo* here claim notice, as appearing to have been formed, by an epenthesis of the *G*, from *Con-ruo*, *In-ruo*, contrary to the opinion of some ingenious etymologists, who derive them from the wars of the *Cranes and the Pygmies!*\*

SECT. 57. — *Apocope — Paragoge.*

*Apocope demit finem, quem dat Paragoge.*

*Apocope* strikes off the final letter or syllable of a word, as *Men'*, *Puer*, *Prosper*, for *Mene*, *Puerus*, *Prosperus* — *Seu* (or *Sew*) for *Sive* (*Siwe* or *Sewe*) — *Neu* (or *New*) for *Neve* (or *Newe*.)

*Paragoge* adds a letter or syllable at the end, as *Amarier*,

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\* I have sufficiently shown, in various parts of this volume, that the Romans gave to the final *N* an obscure nasal sound, such as the French give to it in their own language. Hence, let *Con-ruo* be pronounced with the French nasal sound of the *N*; and a *G* will as easily and imperceptibly slip in between the *N* and the *R*, as the *Delta* does, in Greek, between the *Nu* and the *Rho*, in  $\text{Αυροϛ}$ , syncopated from  $\text{Αυροϛ}$  — or as the *B* does (with us and the French) between the *M* and the *R*, in the name of the city *Kammerick*, and of the fine linen there woven, viz. *CamBrai*, *CamBrick* — and in *ChamBre* and *ChamBer*, from the Italian *Camera*. — *ConGruo* having once gained a footing within the pale of Latinity, without the aid of the *Cranes*; its brother *InGruo* entered at the same breach. — That the two forms (*ConGruo* and *Corruo* — *InGruo* and *Irruo*) should continue in the language, and with some shade of difference in their acceptations, is not more extraordinary than the co-existence of our *Born* and *Borne*, both originally the same word, only varied in sound by a provincial difference of pronunciation, yet now used as two distinct words, and in different significations. (See further remarks on the subject in "*Practical English Prosody and Versification*," page 220.)

*Docerier, Legier, Audirier*, for the infinitives *Amari, Doceri, Legi, Audiri*.

At Venulus, dicto parens, ita *farier* infit. (Virgil.)

SECT. 58. — *Tmesis*.

*Per Tmesim inseritur medio vox altera vocis.*

A *Tmesis* is the separation of a word into two, for the purpose of inserting another word between the separated parts, as in the following examples.

Talis Hyperboreo *Septem-* subjecta *-trioni* . . . (Virgil.)

Languidior porro disjectis, *dis-* que *-sipatis*. (Lucretius.)

. . . Conlaxat, *rare-* que *-facit* lateramina vasis. (Lucretius.)

Dissidio potis est sejungi, *se-* que *-gregari*. (Lucretius.)

Cætera de genere hoc, *inter-* quæcumque *-pretantur* . . . . . (Lucretius.)

Hæc eadem nobis, *varie-* que *-coloria* fila . . . . . (Nemesian.)

Ille pedem referens, et inutilis, *in-* que *-ligatus*. (Virgil.)

*In-* que *-salutatam* linquo . . . . . (Virgil.)

Vi'n' tu te mihi *ob-* esse *-sequentem* ? (Plautus.)

In all these examples, the *Tmesis*, as the reader will not fail to observe, is between the members of compound words; and it was in compound words alone that it usually took place.—Ennius, however, having occasion to dash out a warrior's brains, thus split his skull with *picturesque effect* \*, Annal. 6, 14 —

. . . . . Saxo *cere-* comminuit *-brum!!!*

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\* After having supped, I presume, with Scipio, and indulged in an *extra glass* — the best apology which the case will admit (See Horace, *Epist.* 1, 19, 7)— for the exploit was quite too ludicrous for the *sobriety* of serious composition, whatever allowance might be made for the satirist Lucilius, who, in his light careless scribbling, took similar liberties, as we learn from Ausonius, who thought necessary to apologise for thus imitating his example, though in a familiar epistle to a friend—

Villâ *Lucani-* sic potieris *-acd*. (Epist. 5, 34.)  
 Martial was more excusable in thus dividing *Argi-letum*, be-



SECT. 59. — *Antithesis — Metathesis.*

*Nonnunquam Antithesi mutatur litera, ut Olli :*

*Cum propria migrat de sede, Metathesis esto.*

By *Antithesis*, one letter is substituted for another, as *Olli* for *Illi* — *Publicus* for *Poplicus*, i. e. *Populicus* — *Vult*, *Vultis*, for *Volt*, *Voltis*, which are only abbreviations of *Volit*, *Volitis* — *Forem* for *Fū'rem*, i. e. *Fuerem*, from *Fuo*.

To antithesis may be referred the change of the final consonants of prepositions in compound words, as *Sufficio*, *Suffero*, *Offero*, for *Subficio*, *Subfero*, *Obfero*, &c.\*

*Metathesis.*

By *Metathesis*, the order of the letters in a word is changed, as *Corcodilus* for *Crocodilus* — though I ought rather to say the reverse, since we have good reason to believe that *Corcodilus* was the original word, and *Crocodilus* (like the English *Crud*, for *Curd*) only the offspring of vulgar corruption †, adopted by the poets to suit their versification.

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cause there existed a traditionary tale, (*Æneid*, 8, 346), which made a compound word of what, in its origin, was probably *Argilletum*, the *Clay-field*, or *Clay-pit*. (*Mart.* 1, 118.)

\* Whether those words were written with *BF* or *FF*, it is clearly evident from Terentianus (*de Syllabis*, 548) that they were pronounced with the double *F* in his time. — Conclusions may hence be drawn respecting the other compounds beginning with *Com*, *Con*, *Im*, *Il*, &c. — and it is worthy of observation, that Plautus (in a passage which I have given from him in the new edition of Ainsworth's Dictionary) pretty clearly proves the verb *Adsum* to have been commonly pronounced *Assum* in his day: otherwise there would not have been room for his quibble on the word, as if it were the accusative of *Assus* — thus — AG. *Milphio*, ubi es? MIL. *Assum* apud te eccum. AG. At ego, *elixus* sis, volo. (*Pœn.* 1, 2, 67.)

† Gudianus declares, that, in the best ancient MSS. he found *Corcodilus*, not only in poetry, where the metre re-

In the subjoined passages, the metre will not admit the vulgar spelling, *Crōco-*, though we commonly see it in print.

... *A cōrcodilis ne rapiantur, traditum est.* 22. (*Phædrus.*)

*Sic cōrcodilus : Quamlibet lambe otio.* 22. (*Phædrus.*)

... *Niliacus habeat cōrcodilus angusta.* 23. (*Martial.*)

In the following, Juvenal availed himself of the vulgarity, to suit his verse —

... *Ægyptus portenta colat? Crōcodilon adorat...*

To *Metathesis* we are indebted for *Mixtum*, which is only *Micstum*, for *Misc'tum*, i. e. *Miscitum*\*, the regular, though obsolete, supine of *Misceo*. †

*Extremus*, too, and *Postremus*, and *Supremus*, evidently appear to be the offspring of *Metathesis*. — Originally, I presume, *Exterus*, *Posterus*, *Superus*, gave *Exterrimus*, *Posterrimus*, *Superrimus*, as *Nigerrimus*, *Prosperimus*, &c. These, being first reduced, by syncope, to *Exter'mus*, *Poster'mus*, *Super'mus*, were afterward changed, by *Metathesis*, to their present form, *Extremus*, *Postremus*, *Supremus*: and this accounts for their having a long *E* in the penultima, instead of the short *I*, which we see in other superlatives.

. In the following examples —

... *Librorumque tuos, docte Menandre, sales.* (*Propertius.*)

*Quod cupis, hoc nautæ metuunt, Leandre, natate.* (*Ovid.*)

*Tu quoque cognosces in me, Meleagre, sororem.* (*Ovid.*)

and other vocatives in *RE*, from nominatives usually written with *ER* in Latin, the *RE* is commonly attributed to *Metathesis* — but erroneously, since they are in reality the proper

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quired it, but also in prose authors. The cause of the corruption is obvious: the words *Κροκος* and *Δειλος* were familiar to every Grecian ear; and it was as easy and natural for an illiterate Greek to pervert *Corcodilos* into *Crocodilos*, as for an illiterate Englishman to corrupt *Asparagus* into *Sparrowgrass*.

\* Thus we hear, in English, the vulgar *Aks* or *Ax*, for *Ask*.

† See remarks on the formation of Supines, under "*Derivatives*," page 36.

vocatives from the original nominatives, — whether we choose the Greek *Menandros*, or the Latin *Menandrus* \*, &c. &c. And, as we find several examples of vocatives in *RE* from such nominatives, I conceive it would be perfectly consistent with propriety to write, in the same manner, *Cassandre*, *Alcandre*, *Thersandre*, *Terpandre*, *Pisandre*, *Alexandre*, *Antipatre*. †

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\* Paterculus (1, 16) has *Menandrus*, not *Menander*.

† Here followed, in my first edition, a remark, occasioned by a singular incident which occurred at a bookseller's in Paternoster-Row, and which would furnish a *very curious* literary anecdote: but I forbear to relate it, as the relation might appear invidious. The remark, however, may be preserved: it can do no harm — “*Antipater*, though erroneously “ attributed by our dictionaries to the third declension ‡, exclusively belongs to the second, being written in Greek “ *Antipatros*, and declined like *Alexandros* (See Q. Curt. “ 10, 26 — Justin, 12, 12 — Cicero, *Offic.* 2, 14 — Lucian, “ Demosth. *Encom.* 28 — Pausanias, *Bœot.* p. 553 — and the “ Greek *Anthologia*, in almost every page.)”

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‡ I have since corrected that error in the new edition of Ainsworth's Dictionary.

## APPENDIX.

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### Feet.

A Foot is a part of a verse, and contains two or more syllables, as here exemplified.

<i>Spondee</i> , two long, as	- - -	<i>fūndūnt.</i>
<i>Pyrrichius</i> , two short	- - -	<i>bōnūs.</i>
<i>Trochæus</i> , or <i>Choreus</i> , one long and one short	- -	<i>ārmă.</i>
<i>Iambus</i> , one short and one long	- -	<i>ērānt.</i>
<i>Molossus</i> , three long	- - -	<i>cōntēndūnt.</i>
<i>Tribrachys</i> , three short	- - -	<i>făcērĕ.</i>
<i>Dactyl</i> , one long and two short	- - -	<i>cōrpōră.</i>
<i>Anapæst</i> , two short and one long	- - -	<i>căpĭūnt.</i>
<i>Amphibrachys</i> , one long between two short	- - -	<i>ămōrĕ.</i>
<i>Creticus</i> , or <i>Amphimacer</i> , } one short between two long	- - -	<i>gūrrĭūnt.</i>
<i>Bacchius</i> , one short and two long *	- - -	<i>Cătōnĕs.</i>
<i>Antibacchius</i> , two long and one short †	- - -	<i>Rōmānūs.</i>

These are, correctly speaking, the only real feet; those which follow, being, more properly, *measures*, or combinations of the simple feet. †

<i>Dispondeus</i> , a double Spondee	- - -	<i>cōnflĭxērūnt.</i>
<i>Proceleusmaticus</i> , a double Pyrrichius	- - -	<i>ăbiĕtĕ.</i>
<i>Dichoreus</i> , a double Choreus or Trochæus,	- - -	<i>dĭxĕrătĭs.</i>
<i>Di-iambus</i> , a double Iambus	- - -	<i>ămŭvĕrānt.</i>
<i>Choriambus</i> , a Trochæus and an Iambus	- - -	<i>tĕrrĭfĭcānt.</i>
<i>Antispastus</i> , an Iambus and a Trochæus	- - -	<i>ădhăsĭssĕ.</i>

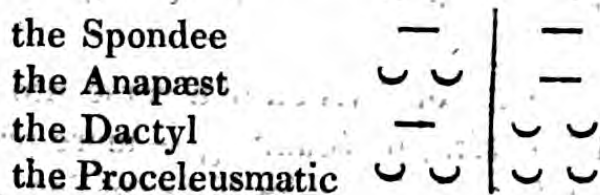
\* † So Quintilian, 9, 4, and Ruffinus, de Comp. 20: but Terentianus (de Pedibus, 52) reverses the names, calling *Rōmānūs* the *Bacchius*, and *Cătōnĕs* the *Antibacchius*.

‡ Quidquid enim supra tres syllabas habet, id ex pluribus est pedibus. Quintilian, 9, 4.



<i>Ionicus a majore</i> *	a Spondee and a Pyrrichius	-	<i>cōrrēximūs.</i>
<i>Ionicus a minore</i> †	a Pyrrichius and a Spondee	-	<i>ādāmāntēs.</i>
<i>Pæon</i>    1,	a Trochæus and a Pyrrichius	-	<i>tēmpōribūs.</i>
..... 2,	an Iambus and a Pyrrichius	-	<i>pōtēntiā.</i>
..... 3,	a Pyrrichius and a Trochæus	-	<i>ānimātūs.</i>
... .... 4,	a Pyrrichius and an Iambus	-	<i>cēlērītās.</i>
<i>Epitritus</i> 1,	an Iambus and a Spondee	-	<i>āmāvērūnt.</i>
..... 2,	a Trochæus and a Spondee	-	<i>cōnditōrēs.</i>
..... 3,	a Spondee and an Iambus	-	<i>dīscōrdiās.</i>
..... 4,	a Spondee and a Trochæus	-	<i>ūddūxistīs.</i>
<i>Dochmius</i> ,	an Iambus and a Creticus	-	<i>ābērrāverānt.</i>

Those feet are called *isochronous*, which consist of equal times †, and may have their parts or members mutually interchanged, § as<sup>a</sup>



in which we see the double time of the first member of the Spondee resolved into two single times for the Anapæst — that of the second member similarly resolved for the Dactyl — those of both for the Proceleusmatic — and, *vice versâ*.

\* So named from its beginning with the *major* foot, the *spondee*. — It is also called *Ionicus major* by Marius Victorinus, who, in like manner, calls the other *Ionicus minor*.

† From its beginning with the *minor* foot, the *Pyrrichius*.

|| Called also *Pæan*. — Ruffinus, de Metr.

‡ A short syllable contains a single time; a long syllable embraces two.

§ Some critics will not allow any feet to be *isochronous*, unless they be so in their separate members, as the four above compared, whose first members all consist of equal times, and in like manner their second. Hence they do not consider the Trochee as *isochronous* to the Iambus, or the Amphibrachys to any of the above four. — However that

*Verses.*

A *Verse* is a single line of poetry.—A *Distich* is a couplet, or two verses.—A *Hemistich* is, properly speaking, a half verse: yet the name is commonly applied to either portion of a hexameter verse divided at the *penthemimeris*, as

*Ære ciere viros || martemque accendere cantu.* (Virgil.)

A verse, wanting one syllable at the end to make the complete measure, is called *Catalectic*—a verse wanting two, *Brachycatalectic*.

A verse having a redundant syllable or foot is called *Hypercatalectic* or *Hypermeter*.

A verse containing its exact measure, without either deficiency or redundancy, is called *Acatalectic*.

A verse wanting a syllable at the beginning is called *Acephalous*.

The measurement or division of a verse into its component feet is called *Scansion*, or *Scanning*—more properly, *Scand-ing*, from *Scando*, to climb—as if ascending a ladder, step by step.\*

In Latin poetry, verses are not usually measured by the number of syllables, as in English, but by the number of feet, or the length of time required to pronounce them. Now, a long syllable being equal in time to two short—the word

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may be, it often has forcibly struck me, even in reading or writing prose, that the Amphibrachys, though apparently isochronous to the Dactyl, is in reality somewhat longer in the duration of its sound. *Rēclādē* (for example), *Rēsūmē*, *Rēpēllē*, actually require more time for their distinct enunciation, than those same syllables, when transposed into Dactyls, *Clūdērē*, *Sūmērē*, *Pēllērē*; the voice dwelling longer on each of the short syllables, when separate, than when connected together.

\* The term is thus used by Priscian, Partit. 1—by Terentianus, de Syll. 267—and by Claudian, epig. 28, viz.  
*Scandere qui nescis, versiculos laceras.*

*tārdīs*, for example, to the word *cēlērībūs* — it becomes, in many cases, indifferent what the number of syllables is, provided that they all together fill up, but do not exceed, the time allotted for the harmonious utterance of the line. Hence the Latin poetry admits a beautiful and unceasing variety, of which our language is much less susceptible, though we often see an English line where two short syllables are accounted for one long, as in the words *Echoing*, *Bellowing*, &c.

Verses are of different lengths ; some consisting of two feet, others of three, four, five, &c. as will severally appear under each of the following heads.

Various are the species of verse, sometimes denominated from the foot or measure which chiefly predominates in them, as *Dactylic*, *Anapæstic*, *Iambic*, *Trochaic*, *Choriambic*, *Ionic* — sometimes from the number of feet or measures which they contain, as *Octonarius*, *Senarius*, *Hexameter*, *Pentameter*, *Tetrameter*, *Trimeter*, *Dimeter* — sometimes from a noted or favorite author who used a particular species, as *Sapphic*, *Anacreontic*, *Alcaic*, *Asclepiadic*, *Hipponactic*, &c. — sometimes from other circumstances — as will be noticed in the sequel.

### *Dactylic Verses.*

#### (No. 1. \*) — *Hexameter.*

*Hexametrum* constat pedibus sex. Dactylus horum  
Esse solet quintus, Spondeus in ordine sextus :

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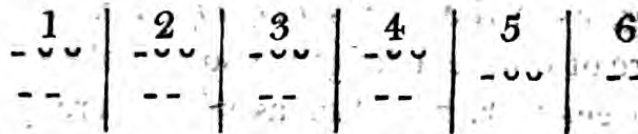
\* In the series of Numbers here begun, an accidental circumstance has caused some irregularity, not observed until too late for correction. I have made so many *numerical* references to the different species of verse in the preceding pages (which are already printed) that I cannot now make any alteration without creating very great confusion, and rendering those references wholly useless ; whereas the irregularity in question cannot be productive of any inconvenience.



Spondeus reliquas sedes, vel Dactylus, implet. —

Interdum quinto gaudet gravitas Spondeo.

The *Heroic* or *Hexameter* verse consists of six feet, of which the fifth is a dactyl, and the sixth a spondee: each of the preceding four may be either a dactyl or a spondee, at the poet's choice. The following scale shows its construction —



āt tūbā | tērrībī-|lēm sōnī-|tūm prōcūl | āērē cǎ-|nōrō . . . .  
(*Virgil.*)

īntōn-|sī crī-|nēs lōn-|gā cēr-|vīcē flū-|ēbānt. (Tibullus.)

Sometimes the fifth foot is a spondee: whence verses of such construction are called *Spondaic*, as

Quālēs | Thrēīcī-|āē, cūm | flūmīnā | Thērmō-|dōntis \* . . . .  
(*Virgil.*)

The most laudable use of the *fifth* spondee is in solemn, majestic, mournful descriptions — to express dignity, gravity, astonishment, consternation, hugeness of size, &c. as

Cara deūm soboles, magnum Jovis | īncrē-|mentum. (*Virgil.*)  
Constitit, atque oculis Phrygia agmina | cīrcūm-|spexit.  
(*Virgil.*)

Aēre nec vacuo pendentia | Maūsō-|lea. (*Martial.*)

Æquoreæ monstrum Nereīdes | ādmī-|rantes. (*Catullus.*)

\* Some editions here giving *Thermodoontis*, it may be proper to observe that this name contains only three syllables, the second written in Greek with an *O-mega*, and consequently long, as in the following examples —

Λευκὸν ὕδωρ πρὸς ἧσιν εὐναλῖος Θερμῶδων. (*Dionysius.*)

Et tu, femine-|æ Thēr-|mōdōn | cognite turmæ. (*Ovid.*)

Perstrepit et tellus, et Amazoni-|us Thēr-|mōdōn. (*Silius.*)

Inter Amazoni-|das, Thēr-|mōdōn | Martius amnis... (*Priscian.*)

Armenioque jugo late sur-|gens Ther-|mōdon . . . (*Avienus.*)

Thermōdōntiacæ graves catervæ. 38. (*Seneca.*)



..... Brachia longo  
 Margine terrarum porreberat | *āmphī-|-trīte.\** (Ovid.  
 Scorpius ingentem perterritat | *ōrī-|-ōna. †* (Avienus.

But the frequent recurrence of spondaic lines is disgusting and tiresome: witness the Nupt. Pel. et Thet. of Catullus, who perfectly crushes his reader with the weight of his heavy leaden spondaics, of which he has given, on an average, one for every fourteen lines of the ordinary construction.

Some prosodians say that the proceleusmatic and the anapæst are occasionally admitted into the hexameter verse, instead of the spondee or dactyl, as

*Tēnūā* | nec lanæ . . . . . (Virgil, Geo. i. 398.

*Flūvīō-|-rum rex* | Eridanus . . . . . (Ibid. 482.

but others deny the assertion, and maintain that we ought to read *Tēnūā* as a dactyl, and *Flūvīō-* as a Spondee. — I prefer the latter opinion, and have given reasons and authorities, under the head of "*Synæresis*," p. 172 and 173 †; to which let me add, that there is not (I believe) a single example of a supposed proceleusmatic or anapæst in any

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\* † Every reader of taste must forcibly feel the impressive effect of these two verses (of exactly similar structure), in which, at each step of our progress, we find the words gradually increasing either in the time or the number of syllables; in the one case, extending the prospect to immeasurable distance — in the other, magnifying the giant to even more than gigantic dimensions.

‡ It is not to be denied, however, that there does occur an example of the anapæst in old Ennius, Phaget. 9, viz. *Mēlanūrum*, turdum, merulamque, umbramque marinam — and, in the same author, Ann. 7, 10, we find the following verse —

*Capitibus* nutantes pinus, rectasque cupressus —  
 in which, some scholars would read *Cāpitībū'* as a proceleusmatic, though others may probably be inclined to read it as a dactyl, by syncope, *Cāp'tībū'*.

hexameter or pentameter verse of any good author, which may not be reduced to a dactyl or spondee by the aid of the *J* or *Y*, or of the *V* or *W*, as in *Parietibus* and *Tenuia*, quoted in those pages. — Besides, if the proceleusmatic and anapæst were really admissible into the Latin heroic metre, and intentionally introduced by the poets, we might surely expect to find some examples less questionable than those in which the *J* or the *V* is concerned: and, until some such are produced from good authority, I feel disposed to deny, or at least to doubt, the legitimate admissibility of the Proceleusmatic or Anapæst into Latin heroic verse.

For a more minute account of this species of verse, see “*Analysis of the Hexameter*.”

(No. 2.) — *Hexameter Meiurus*, called also *Teliambus*. \*

This is the ordinary hexameter in every respect, except that the sixth foot is an iambus, instead of a spondee, as *Dirige odorisequos ad certa cubilia cānes*. (*Liv. Andronicus*.  
 Τρωες δ' ἐρρύγησαν, ὅπως ἰδοι αἰολοι ΟΦΙΝ. † (*Homer*.)

It is, however, to be considered rather as a vicious and defective hexameter, than as a distinct species of verse, though Livius Andrōnīcus designedly wrote such lines, which he alternately mixed with perfect hexameters. But they have all, except two, perished in the wreck of time: and we have no great reason to regret the loss.

(No. 3.) — *Priapean*.

The *Priapean* being usually accounted a dactylic verse, I here introduce it as such, though contrary to my own opinion. — It is (we are told) the common Hexameter, so con-

\* So *Marius Victorinus*.

† Some scholars think, and perhaps with good reason, that, instead of making a *Meiurus*, we ought here to pronounce *oophin*.

structed, as to be divisible into two portions of three feet each; as, for example, the following —

Tērtiā pārs pātrī dātā || pārs dātā tērtiā mātrī —

which, though intended by the author (Catullus) for a heroic line, would nevertheless have been deemed a Priapean by the ancient grammarians; since we learn from Terentianus, that [they condemned some of Virgil's lines as Priapean: e. gr.

Cui non dictus Hylas puer, || et Latonia Delos? (*Geo.* 3, 6.

But, when the Priapean metre was professedly used (which was generally on light subjects), the first foot, as likewise the fourth, was most commonly a trochee, often however a spondee, but rarely a dactyl — the second almost always a dactyl — the third, though sometimes a dactyl, much more frequently an amphimacer \*. The subjoined scale, with two examples from Catullus, will sufficiently show its construction as a hexameter.

1		2		3		4		5		6
- -		- - -		- - -		- -		- - -		- -
- - -				- - -		- - -				

ō cō-|-lōniā | quā cūpis || pōntē | lūdēřē | lōngō.

in fōs-|-sā Līgū-|-rī jăcēt || sūppēr-|-nātă sē-|-cūri.

Such is the received idea of the Priapean. — To me, however, instead of *one* dactylic verse, each of those lines evidently appears to be two choriambics, viz. a Glyconic (No. 46), and a Pherecratic (No. 48), thus —

ō cō-|-lōniā, quā | cūpis

Pōntē | lūdēřē lōn-|-go —

in fōs-|-sā Līgūrī | jăcēt

Sūppēr-|-nātă sēcū-|-ri —

a combination, used by Catullus himself at the close of each

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\* Terentianus mentions the third foot being sometimes a spondee; but I do not find a single instance of it in the three Priapean poems of Catullus.

strophe or stanza, in both of his choriambic odes\* ; as, for example —

Cingē tēpōrā flōribus  
 Suāv'ōlētīs āmārāci :  
 Flāmmēūm cāpē : lētūs huc,  
 Hūc vē-|nī, nīvēō | gērens  
 Lūtē-|ūm pēdē sōc-|cum. (61, 6.

and —

ō Lātōniā, māximī  
 Māgnā prōgēniēs Jōvis,  
 Quām mā-|tēr prōpē Dē-|liam  
 Dēpō-|sivīt ōli-|vam. † (34, 4.

Nobody has ever pretended to deny that the two concluding verses of each stanza, as well as those preceding, are Choriambics. Yet those two verses, if written in a single line, will precisely be what is commonly called *one Priapean verse*, viz.

Hūc vē-|nī nīvē-|ō gērēns | lūtē-|ūm pēdē | sōccum.  
 Quām mā-|tēr prōpē | Dēliām | dēpō-|sivīt ō-|livam.

Now, to me it appears a strange inconsistency, that the very self-same metre, without the variation of a single syllable, should, in one page of Catullus, be accounted two Choriambic Trimeters, and, in another, a single Dactylic Hexameter. Whatever it is, it is the same in both places. In the odes, it is undeniably choriambic metre: choriambic, therefore, it must be, wherever it is found. — But, exclusive of the evidence arising from these odes, the very construction of the Priapean verse (as it is called) furnishes a strong

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\* Horace, too, in five of his odes, lib. 1. 5 — 1, 14 — 1, 21 — 3, 7 — 4, 13) closes his stanza with two such choriambics, but in reversed order; the Pherecratic being placed before the Glyconic. — Whatever may be the fate of Catullus's choriambics, those of Horace, at least, cannot be called Priapean.

† In page 174, I have given a reason for supposing that we ought here to read *Deposuit*, i. e. *Deposuit*.



objection to its admission into the class of dactyls; the adoption of the two trochees in the first and fourth places, and the introduction of an amphimacer into the third, being liberties altogether unusual in Dactylic Hexameters, and such, indeed, as tend to confound all metre. — On the other hand, if the lines be acknowledged as Choriambic, all difficulty immediately vanishes: the trochees will be perfectly in character; and the last syllable of the third foot, being then the final syllable of a verse, may indifferently be either long or short.

I shall have occasion to say a few words more on the subject of the Priapean in Nos. 46 and 53. — Meantime I beg leave to describe it as Choriambic, consisting of alternate Glyconics and Pherecratics, Nos. 46 and 48.

(No. 4.) — *Dactylic Pentameter.*

*Pentámetro* sunt quinque pedes, quorum unus et alter  
Dactylus aut Spondeus erit: sed tertius esto  
Semper Spondeus; subeatque duplex anapæstus.

The *Pentameter* verse consists of five feet. The first and second may be either Dactyl or Spondee at pleasure: the third must always be a Spondee; the fourth and fifth, Anapæsts.

1	2	3	4	5
- - -	- - -	- -	- - -	- - -
- -	- -	- -	- - -	- - -

Tē tēnē-|-ām mōrī-|-ēns dē-|-ficiēn-|-tē mānū. (Tibullus.  
ēt mūl-|-tōs il-|-lic Hēc-|-tōrās ēs-|-sē pūtā. (Ovid.

That this was considered by the ancients as the proper mode of scanning the Pentameter, is evident from Quintilian, who mentions the Spondee as the middle foot (“*in pentametri medio spondeo*” . . . . 9, 4) and the Anapæst as terminating the line (“*anapæstus . . . . qui . . . . pentametri finis.*” *ibid.*) — to say nothing of Ovid, Am. 1, 1, 27 and 30, as being less explicit, though meaning the same thing.

Among the moderns, however, it is more usual to scan the Pentameter otherwise, viz. to make, first, two feet, as in the

former case — next a semifoot — finally two dactyls, followed by another semifoot, thus

— — — — — | — — — — — | — — — — — || — — — — — | — — — — — | —

Tē tēnē-|ā-m| mōrī-|-ēns || dēfīcī-|-ēntē mǎ-|-nū.

ēt mūl-|-tōs il-|-lic || Hēctōrās | ēssē pū-|-tā.

which method has at least one advantage for the modern writer of Latin poetry, that, by means of it, his ear will more certainly guard him against the casual neglect of the penthemimeral cæsura, which I shall presently notice. — Nor is this mode of scanning a modern invention: for it can boast of considerable antiquity\*; and, whether known or not in the days of Quintilian, at least it was known and acknowledged by Terentianus, as well as the other (De Metris, 33.)

It is to be observed that the *Pentameter* must be so constructed, as to have the cæsura after the penthemimeris, and thus be divisible into equal portions, of two feet and a half each; the middle spondee being composed of a semifoot remaining at the end of the first hemistich, and a semifoot from the beginning of the latter hemistich; otherwise it will not be a legitimate *Pentameter*, as we learn from Quintilian, 9, 4. — “*in medio pentametri spondeo, qui nisi alterius verbi fine, alterius initio constet, versum non efficit.*”† Agreeably to which rule, the following line is condemned by Terentianus, as not being a proper *Pentameter* —

Inter nostros gentilis oberrat equus.

From him also we learn that the ancient grammarians were not agreed as to the propriety of a short syllable being

\* To those who prefer it, I present Alvarez's rule, in lieu of mine, viz.

“*Pentametro sunt quinque pedes. Spondeus, et alter Dactylus, arbitrio vatis duo prima tenebunt. Longa subit Cæsura: tenet loca proxima duplex Dactylus; ac tandem metrum Cæsura coronat.*”

† But either of those semifeet may be a monosyllable.

lengthened by the cæsura in the middle of the Pentameter — a liberty which he himself condemns, *De Metris*, 46. — And it is worthy of remark, that not a single instance of the practice occurs in the Pentameters of Callimachus: nor have I, in upwards of eleven thousand Pentameters from the pen of Ovid, observed, on examination, above a dozen *unquestionable* examples of it \* — unless any one should insist on my adding to the number a few of the subjunctive *RIS*, and two of *Poteris*: but, with respect to these latter, see the remark on *Poterimus*, in page 89. — See likewise some remarks on the Pentameter, in No. 53.

The Pentameter does not agreeably terminate with a word of three syllables. Ovid generally concludes it with a dissyllabic. A word of four syllables, however, stands very well at the close, as

Vastatum fines iverat *Assyrios*. — (Catullus.)

and some examples occur of the latter hemistich consisting wholly of a single word, to which no objection can be made on the score of harmony, except by those who sacrifice the ancient quantity to modern accent: e. gr.

Bellerophonteis *sollicitudinibus*. (Rutilius.)

\* Some others may have escaped me — if any, very few: but those which I have noticed, are the following —

- |   |                             |
|---|-----------------------------|
| Unde petam fratris, unde parentis, opem?    | ( <i>Ep.</i> 17, 228.)      |
| Militia est operis altera digna tui.        | ( <i>Ep.</i> 17, 256.)      |
| Hac Helle periit, hac ego lædor aqua.       | ( <i>Ep.</i> 19, 128.)      |
| Nec, quæ præteriit, hora redire potest.     | ( <i>Art.</i> 3, 63.)       |
| In liquidum rediit æthera Martis equis.     | ( <i>Remed.</i> 6.)         |
| ... Educet: at sanguis ille sororis erat.   | ( <i>Fast.</i> 6, 488.)     |
| Et longo periit arida facta situ.           | ( <i>Trist.</i> 3, 14, 36.) |
| Quod precibus periit ambitiosa suis.        | ( <i>Trist.</i> 4, 3, 68.)  |
| ... Illo, quod subiit Æsone natus, onus.    | ( <i>Pont.</i> 1, 4, 46.)   |
| Thessalicamque adiit hospes Achillis humum. | ( <i>P.</i> 1, 3, 74.)      |
| Si modo, qui periit, ille perire potest.    | ( <i>Pont.</i> 3, 11, 44.)  |
| Eupolis hoc periit, et nova nupta, modo.    | ( <i>Ibis</i> , 532.)       |



240 (5 A.) *Æolic Pentam.*—(5 B.) *Phalæcian Pentam.*

... Audet falsiparens *Amphitryoniades*. (Catullus.)

... Qui laxet nodos *Amphitryoniadæ*. (Rutilius.)

Sometimes entire poems were composed in pentameter verse, as, for instance, one of twenty-eight lines in Martianus Capella, lib. 9, and another, of seven, in Ausonius, Sept. Sap. 7.

Some pentameters are easily convertible into trimeter Iambics (No. 22), as

Exemplum canâ simus uterque comâ. (Tibullus.)

ŭtēr-|quē cā-|nā sī-|mūs ēx-|ēmplūm | cōmā.

Movisset vultus mœsta figura tuos. (Ovid.)

Figū-|rā vūl-|tūs mæ-|stā mō-|vissēt | tūōs.

Damnaret nati facta proterva pater. (Ovid.)

Prōtēr-|vā nā-|tī fāc-|tā dām-|nārēt | pāter.

(No. 5 A.) — *Æolic Pentameter.*

The *Æolic Pentameter* (so called, no doubt, from the “*Æolian maid*,” its inventress\*) consists of four dactyls preceded by a spondee, a trochee, or an iambus †, as

*Cōrdi* | quāndō fūissē sibi cānit āthīdā. (Terentianus.)

ēdī-|dīt tūbā tērrībilēm sōnitūm prōcūl. (Terentianus.)

ὄς ἀν-|δρῶν φρενας εὐμαρεως ὑποδαμναται. (Theocritus.)

The twenty-ninth Idyl of Theocritus is in this metre —

Οἷός, ὦ φίλῃ παῖ, λέγεται, καὶ ἄλλ᾽ ἑῶ.

(No. 5 B.) — *Phalæcian Pentameter.*

This metre (which I call *Phalæcian* upon the authority of Terentianus) consists of a dactylic penthemimeris (page 162), and a Dactylic Dimeter, or Adonic (No. 13), as

Vīsē-|bāt gēlī-|dæ || sīdērā | brūmæ. (Boëthius.)

Jām nūnc, | blāndā, mē-|lōs || cārpē, Dī-|ōnē.

(Martianus Capella.)

\* Genuit doctissima Sappho. (Terentianus, de Metr. 428.)

† Sometimes the first foot was a dactyl. Theocritus has two examples of it in twenty-five verses.



and it may be formed from the Hexameter verse, by striking out the fourth foot and the latter half of the third, thus —

[*jām-|-dūdūm* |]

āt rē-|-gīnā grā-|-vī Δ saūciā | cūrā.

(*Virgil.*)

[*ēt* | *vūlgī* |]

Cōnsē-|-dērē dū-|-cēs Δ stāntě cō-|-rōnā,

(*Ovid.*)

[*crēpī-|-tāntiā* |]

Sānguīnē-|-āquē mǎ-|-nū Δ cōncūtīt | ārma.

(*Ovid.*)

Terentianus scans it as a pentameter, thus —

Vīsē-|-bāt gēlī-|-dā sī-|-dērā | brūmā.

But, if these Phalæcians were all thus constructed without variation, they might fairly be considered as Choriambic, and scanned as Catalectic Tetrameters, viz.

Vīsē-|-bāt gēlidā | sīdērā brū-|-mā.

They are, however, here classed as Dactylic, partly because Terentianus (*de Metr.* 226) and Ausonius (*Epist.* 4, 88) both agree in forming this verse from the Hexameter, but more particularly because it admits variations which better accord with Dactylic than with Choriambic metre \*, viz.

Heū! quām | prācīpī-|-tī || mērsā prō-|-fūdō

Mēns hēbēt, | ēt, prōprī-|-ā || lūcē rē-|-lictā,

Tēndīt in | extēr-|-nās || Irē tē-|-nēbrās,

Tērrē-|-nīs quōtī-|-ēs || flātībūs | ācta

Crēscīt in | immēn-|-sūm || nōxiā cūra!

Hīc quōn-|-dām cō-|-lō || libēr ā-|-pērtō, &c.

(*Boëthius.*)

\* But, if Terentianus's description is to be understood *exclusively*, those varieties will constitute one or more different species of verse from that which he describes as the Phalæcian Pentameter: for he expressly requires the first foot to be a spondee, and the second a dactyl —

Si πενθημιμετρης talis præmissa tome sit,

Quæ primo spondeon habet, mox dactylon addit;

Tum, post semipedem, &c.

(*De Metris, 220.*)

Boëthius, however, makes no distinction, but indiscriminately uses the different varieties in the same poem, without any regard to uniformity in the distribution.

So far, the variations are only those which are usual in the Hexameter; and the first member of the verse is still a proper dactylic penthemimeris. But I further observe, that, like the Æolic Pentameter (No. 5 A), this Phalæcian admits a trochee in the first place; as, for instance,

. . . . *ārvā* | *mūtān-*|-*tēs* ; || *quāsquē* *Mæ-*|-*ōtis*

*āllū-*|-*it* *gēn-*|-*tēs* || *frigidā* | *flūctū* ;

*Quāsquē* | *dēspēc-*|-*tāt* || *vērticē* | *sūmmō* . . . . (Seneca,

and, besides the trochee, Boëthius uses the iambus in the first and second places: e. gr.

*Hic ē-*|-*nīm* *caū-*|-*sās* || *cērnērē* | *prōmptum* *ēst* :

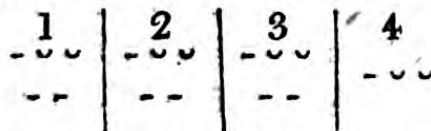
*Illic* | *lātēn-*|-*tēs* || *pēctōrā* | *tūrbānt*.

*Cūnctā*, | *quæ* *rā-*|-*rā* \* || *prōvēhīt* | *ætās*,

*Stūpēt*, | *cūm* † *sūbī-*|-*tis*, || *mōbilē* | *vūlgus*. (Lib. 4, 5.

(No. 6.) — *Tetrameter a priore.*

The *Tetrameter a priore* consists of the first four feet of the ordinary hexameter, with this only difference, that the fourth foot is always a dactyl.



*Lūminībūsquē* *prīor* *rēdī-*|-*it* *vīgōr*. (Boëthius,

*Dicēbās* *in* *mē* *mā-*|-*tērtērā*. (Ausonius,

*Gārrūlā* *pēr* *rāmōs* *āvis* | *ōbstrēpīt*. (Seneca.

\* The short final syllable of *Rara* is made long by the power of the cæsura, without the aid of the subsequent *PR*. In two short pieces in this metre, Boëthius has two other examples of short syllables so lengthened at the close of the penthemimeris, as is common in Hexameter verse. See "*Cæsura*," page 162.

† In the only copy of Boëthius which I have an opportunity of consulting — that in the *Corpus Poëtarum* — I find *stupetquē subitis*: but I presume the reader will agree with me in believing, that, instead of *Que*, Boëthius wrote *Cum*, "together with . . .," or "as well as . . ."

(7.) *Tetram. a posteriore.* — (8.) *Tetram. Meiurus.* 219

Pēnděāt ēx hūmērīs dūl-|-cis chělŷs. (Pomponius.)

Tē Tŷrrhēnā, pūēr, rāpū-|-ūt mūnūs. (Seneca.)

This metre was frequently used in tragic choruses.

(No. 7.) — *Tetrameter a posteriore.*

The *Tetrameter a posteriore* consists of the last four feet of a hexameter, as

Cērtūs ēnīm prōmisit āpōllō. (Horace.)

ūnō mēntis cērnit in Ictū,

Quāe sint, quāe fūrīnt, vēniēntque. (Boëthius.)

ibimūs, ō sōcū, cōmitēsque. (Horace.)

Like the hexameter, this species of verse admits a spondee, instead of a dactyl, for the penultimate foot. But, in this case, to prevent the line from becoming too prosaic, the second foot ought to be a dactyl, as the fourth ought to be in a spondaic hexameter: e. gr.

. . . . Mēnsō-|-rēm cōhī-|-bēnt, ār-|-chŷtā . . . . (Horace.)

(No. 8.) — *Tetrameter Meiurus, or Faliscan.*

This metre consists of the last four feet of the Hexameter Meiurus (No. 2), that is to say, the last four feet of an ordinary hexameter, except that the concluding foot is an iambus, instead of a spondee.

Vītis ēt ūlmūs ūtī sīmūl | ēānt. (\* Septimius Serenus.)

Quī sērēre ingēnūm vōlēt | āgrum,

Libērāt ārvā priūs frūtī-|-cibus,

Fālcē rūbōs filicēmquē rē-|-sēcat,

ūt nōvā † frūgē grāvīs Cērēs | ēat. (Boëthius.)

It is to be observed, that the dactyl was preferred in the first three places, though the spondee was nevertheless admissible into the first and second.

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\* See the remark in page 208.

† *Nova* is in the nominative, agreeing with *Ceres*, i. e. "newly introduced."

(No. 9.)—*Tetrameter Acephalus.*

The *Acephalous Tetrameter* (if I may venture to use the term — which I do not know that I am authorised to do) is in reality the same as the catalectic anapæstic. I refer, therefore, to “*Anapæstic*,” No. 15; only observing here, that, if the metre in question be considered as dactylic, it is the tetrameter *a posteriore* (No. 7), wanting the first semi-foot, as

Fē-|-lix nīmī-|-ūm priōr | ætās.

(Boëthius.

Cănī-|-mūs tībī | cōgnitā | sōlī.

(Martianus Capella.

Dăpī-|-būs jām | ritē pă-|-rātīs.

(Prudentius.

Fūnc-|-tūm laū-|-dărē dē-|-cēbit.

(Ausonius.

all which verses, however, are reducible to the anapæstic measure, as will appear under No. 15; and, in fact, Terentianus considers this metre as anapæstic.

(No. 10.)—*Tetrameter Catalectic.*

The *Tetrameter Catalectic* consists of a heroic hephthemimeris (page 162), or the tetrameter *a priore* (No. 6), wanting the latter half of the concluding dactyl, as

Sī bēnē | mī făcī-|-ās, mēmī-|-nī.

(Septimius Serenus.

Sīnt fēră | gēntībūs | Indōmī-|-tīs

Prândiă | dē nēcē | quădrupē-|-dum.

(Prudentius.

ūnūs ě-|-nīm rē-|-rūm pătēr | ěst.

(Boëthius.

Hīc clăū-|-sīt mēm-|-brīs ănī-|-mōs.

(Boëthius.

ōmne hōmī-|-nūm gēnūs | īn tēr-|-rīs.

(Boëthius.

Here it is to be observed, that, although Boëthius mixes spondees with the dactyls, it was more usual to employ all dactyls. Prudentius, for example, has two hymns, containing four hundred and twenty verses — Damasus, one, of twenty-four — Ausonius, two shorter pieces — Terentianus, a short quotation, with a couple of lines of his own — and, in all these, there occurs not a single spondee.

The *Tetrameter Catalectic* is sometimes found mixed, in tragic choruses, with verses of different construction.



(No. 11.) — *Dactylic Trimeter.*

This name might be given to such verses as the following —

*Mīlēs | tē dūcē | gēssērīt.* (*Horace.*

and

*Grātō | Pŷrrhā sūb | ānrō.* (*Horace.*

But they are, with greater propriety, included in the class of choriambics \*, where see them, the former, under “*Glyconic*,” No. 46 — the latter, under “*Pherecratic*,” No. 48.

(No. 12.) — *Trimeter Catalectic Archilochian.*

The *Trimeter Catalectic* is a heroic penthemimeris, as  
*ārbōrī-|būsquē cō-|-mā.* (*Horace.*

and such is the construction uniformly observed by Horace, viz. two dactyls, and a semifoot. Ausonius, however, who has a poem of fifty-seven lines, all in this metre, sometimes made the first foot a spondee, and, in two instances, used a spondee also in the second place: but the spondee, in either case, is a disparagement to the verse, particularly in the latter.

*Dōctrī-|-nā ēxīgū-|-us.* (*Ausonius.*

*ēt lī-|-bērtī-|-na.* (*Ausonius.*

(No. 13.) — *Dactylic Dimeter, or Adonic.*

The *Adonic* verse consists of two feet, the first a dactyl, the other a spondee, as

*Visērē | mōntēs.* (*Horace.*

The *Adonic* is usually joined to the Sapphic or trochaic pentameter (No. 37). In odes, one Adonic is annexed to three Sapphics, to form the strophe or stanza. In tragic

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\* Indeed, I do not know that *Mīlēs tē dūcē gēssērīt* could correctly be accounted a legitimate Dactylic Trimeter, as not being a regular *comma* or segment of a legitimate Hexameter constructed with the proper *cæsura*. See No. 53.

choruses, it is arbitrarily added to any number of Sapphics, without regard to uniformity, as may be seen in Seneca, *Œdip.* act 1, *Troas,* act 4, *Herc. Fur.* act 3, *Thyest.* act 3.

We seldom find the Adonic employed, except thus in conjunction with the Sapphic. But Terentianus (*de Metr.* 439) informs us that Sappho wrote entire poems in this short measure — all now unfortunately lost. — Terentianus himself has also left us a short piece of this kind; and another, of thirty-one successive Adonics, occurs in Boëthius, lib. 1, metr. 7.

### ANAPÆSTIC.

#### (No. 14.) — *Anapæstic Dimeter.*

The *Dimeter Anapæstic* consists of two anapæstic measures. — The anapæstic measure consists of two feet — properly, of two anapæsts, as

ŭlŭlās-| -sē cānēs. (*Seneca.*)

But the first foot was very frequently changed to a dactyl; often to a spondee — the latter, frequently to a spondee, rarely to a dactyl, at least by the Latin poets.\*

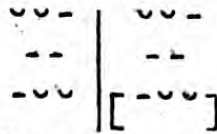
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\* So rarely, indeed, that its admission may rather be considered as an unwarrantable violation of metre, than a fair allowable licence. — In all the Anapæstics of those tragedies transmitted to us under the name of *Seneca*, I have not observed more than *two* examples of the dactyl in the second place — and both in the worst of the plays, the *Octavia*, viz.

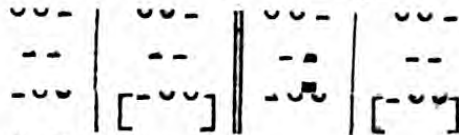
Aut quid pēctōrē  
Portat anhelō? (778)

and *Prōdimūs* (289) — the latter very questionable. — In the reliques of the earlier Roman tragedians, we find two others, and *only* two, viz. in Accius, 570, and 588: and, although Boëthius allowed himself a greater latitude in that respect, than his predecessors of more polished times, not more than nine are found in all his Anapæstics, amounting to upwards of three hundred measures. — The Greek dramatists, however,

The Latin Anapæstic measure, therefore, is as follows —



and the Anapæstic Dimeter, consequently, this —



Vēniēt | ānnis || sācūlā | sērīs,  
 Quībūs ō-|cēānūs || vīncūlā | rērūm \*  
 Lāxēt, ēt | īngēns || pātēāt | tēllūs,  
 Tīphys-|quē nōvōs || dētēgāt | ōrbēs,  
 Nēc sīt | tērrīs || ūltimā | Thūlē †. (Seneca.

Here it is to be observed, that, in all the dimeter and monometer Latin Anapæstics which I have been able to discover, from the Augustan age, downward, each measure (with very few exceptions ‡) terminates with a word, so that they may, with equal convenience, be written and read in lines of one, two, or more measures, without occasioning the division of a word by the difference of arrangement. § —

admitted, in every station, not only the dactyl, but also (though rarely) the proceleusmatic, as observed by the ancient scholiast on Aristophanes, Plut. 486 — Δεχεται δε το αναπαιστικον κατα πασας χωρας αναπαιστον, σπονδειον, και δακτυλοι παρα τοις δραματοποιοις, σπανως δε και προκελευσματικον.

\* See the remarks on “*Rerum*,” page 73.

† This poetic *prophecy* (since realised in the discovery of *America*) usually has the lines otherwise divided: but that is of little consequence, as “*Venient*” begins a period, and may properly begin a series, or paragraph.

‡ As, for example, this of *Seneca, Herc. Œt.* 1887:

    Poscite magno Al-  
     -ciden gemitu:

and another in *Ausonius, Prof.* 21, 16.

§ This is not the case in the Greek dramatists, whose Anapæstics occasionally present to us a word divided between

The tragic Anapæstics, however, were not considered as regular definite verses confined to a certain uniform length, but as unfettered series or paragraphs\*, which the poet extended, by *synapheia*, to any length that suited his convenience — suddenly breaking off at the close of a period, or a pause in the sense — and leaving at the end an incomplete measure, a single foot, or a semifoot — after this, beginning a new series or paragraph, running on as before, and again abruptly terminating in the same manner — only taking care, in the course of each series or paragraph, that the final syllable of every *anapæst*, if not naturally long, should, by means of the *synapheia*, be rendered long by the concurrence of consonants †. But, in every case, whether of a complete or broken foot at the conclusion of a series

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two measures, and even between two verses, as they are commonly arranged in dimeters. In the fragments also of Ennius and Accius, the measure does not always terminate with a word.

\* Terentianus, speaking, first, of the Ionic *a minore* (No. 52) says —

..... Μιτῆρον αὐτὴν  
*Non versibus istud, numero aut pedum, coarctant:*  
*Sed continuo carmine quia pedes gemelli*  
 Urgent brevibus (tot numero jugando) longas,  
 Idcirco vocari voluerunt συναφείας —

and then immediately adds —

*Anapæstica fiunt itidem per συναφείας.*  
 Versus tamen et non minus inde comparatur,  
 Qui sæpe pedes tres habeat, vel ille plures,  
 Catalectica quos syllaba terminat: frequenter  
 Solet integer anapæstus et in fine locari. (*De Ped.* 153.)

† Because (as observed by Dr. Clarke in a note on Iliad A, 51) the Anapæst, consisting of two short syllables followed by one long, receives greater emphasis of pronunciation upon the final syllable than any other foot; and the pause at



or paragraph, the final syllable might indifferently be either long or short.

The following quotations from Seneca will exemplify the effects of the *Synapheia*, and other particularities above noticed.

ăliūs | tērētēs || prōpērēt | lăquēōs. (*Hippol.* 45.

Mēdiūm cœli dum sulcăt ĩtēr,

Tĕnūit Lătĭās Dædalus oras,

Nulliquē dēdīt nomina ponto.

Sed, dum vōlūcrēs vincere veras

Icarus audet, pătĭrĭāsquē pŭēr

Despĭcit alas, Phœboquē vōlăt

Proximus ipsi, dēdīt ĩgnoto

Nomina ponto. (*Herc. Œt.* 683.

O nos durâ sorte creatos,

Seu perdĭdĭmŭs solem mĭsĕrĭ,

Sive expŭlimŭs !

ăbĕânt questus, &c. (*Thyestes*, 880.

..... Me crudeli

Sorte parentes raptos prōhibēt

Lugerē tĭmōr, fratrisquē nĕcĕm

Deflerē vĕtăt \*,

In quo fŭērăt spes ună mĭhĭ,

Totque malorum brĕvĕ sōlamen. (*Octavia*, 64.

But, though the Anapæstics are conveniently divisible into dimeters, I cannot find that any one of the Latin poets (except *perhaps* Ausonius in a single instance which I shall presently notice) ever proposed to himself that particular length of line, as a regular formal verse. They all appear (at least from the Augustan age, downward) to have intended

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the termination of the verse is not sufficient for that purpose, unless the syllable be otherwise long, or stand at the conclusion of a sentence.

\* I have thought it proper to break off the series here at *vĕtăt*, though I see it continued unbroken in the edition of Seneca which now lies before me.

their Anapæstics for single measures, or monometers, leaving to the reader to connect or disjoin them as the sense might require, or his own judgement dictate. In the dramatic Anapæstics, indeed, regular uniformity of line is wholly out of the question: nor is it always attainable where we find the Anapæstics employed in detached poems. For example, Seneca the philosopher has an Anapæstic piece consisting of an *odd* number of measures, which consequently could not have been intended for regular dimeters: and Boëthius, although he has two poems, each consisting of an *even* number, has two others containing *odd* numbers. With respect to Ausonius — of two Anapæstic pieces transmitted to us by him, viz. *Professores*, 6 and 21, the former being mutilated, we cannot tell what number it originally contained: the other is singular in its kind, and claims particular notice. It is divided into pentameters, if I may so venture to call them: for each series, or paragraph, or strophe, or stanza — or whatever else the reader may choose to term it — contains exactly five measures: and there are eight of these paragraphs. I here give a specimen, divided, as I find it in print —

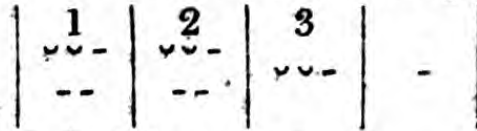
Tū quōque in ævūm, Crispē, fūtūrūm  
 Mōestī vēniēs cōmmēmōrātūs  
 Mūnērē thrēnī;  
 Quī primævōs fāndiquē rūdēs  
 ēlēmētōrūm primā dōcēbās  
 Signā nōvōrūm;  
 Crēditūs ōlim fērvērē mērō,  
 ūt Virgilīi Flāccīquē lōcis  
 æmūlā fērrēs.

Here it is to be observed, that, in all the eight divisions of this poem, the third line, or fifth measure, uniformly consists of a dactyl and spondee, which combination of feet is known to constitute an Adonic verse: “consequently” (some of my readers may say) “Ausonius wrote the poem in strophes of two Anapæstic dimeters, and one Adonic.” Per-

haps so. But, if the union of dactyl and spondee prove these fifth measures to be Adonic, one half, perhaps, of all the Latin Anapæstics in existence will be Adonics: so frequently does the measure consist of a dactyl followed by a spondee.— Each of my readers will form his own judgement: for my part, I conceive that Ausonius intended the whole for Anapæstics, whether we may choose to read them as monometers, dimeters, or pentameters.

[ (No. 15.) — *Anapæstic Dimeter Catalectic.*

Unlike to the preceding, the *Catalectic Dimeter* is a regular verse of definite length, consisting of three feet, properly anapæsts, followed by a catalectic syllable \*. But the spondee was admissible into the first and second places.



Rötēt ōm-|-niã cīr-|-cūlūs ān-|-nī.

(*Martianus Capella.*

Fēlix | nīmīum | priōr æ-|-tās.

(*Boëthius.*

Dăpībūs | jān rī-|-tē pără-|-tīs.

(*Prudentius.*

Fūntūm | laūdā-|-rē dēcē-|-bit.

(*Ausonius.*

These lines, however, may all be scanned as dactylic, thus —

Rötēt | ōmniã | cīrcūlūs | ānnī.

Fē-|-lix nīmī-|-ūm priōr | ætās.

Dăpī-|-būs jān | rītē pără-|-rātīs.

Fūn-|-ctūm laū-|-dārē dēcē-|-cēbit.

in which case, the verse will be an acephalous dactylic tetrameter *a posteriore*, as described under No. 9: and, in all the

\* *Cætera pars superest, "Mæã tibiã dicere vërsus."*

*Hæc juncta frequentius edet*

*Anapæstica dulcia metra,*

*Cuicumque libebit, ut istos,*

*Triplices dare sic anapæstos . . . .*

*Erit ultima syllaba post tres,*

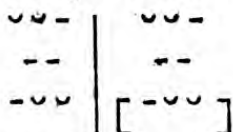
*Catalectica quæ perhibetur. (Terentianus, de Metr. 92.*

252 (16.) *Anapæst. Monom.*—(17.) *Archebolic Anap.*

poems of this construction, written by Boëthius, Prudentius, Martianus Capella, and Ausonius, there is not a single line which we are *compelled* to scan otherwise than as dactylic; though it is evident from Terentianus, that the ancients considered and scanned such verses as anapæstics.

(No. 16.) — *Anapæstic Monometer.*

The *Monometer Anapæstic* is simply the anapæstic measure of two feet, already noticed in No. 14, viz.

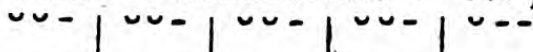


It has there been shown that the *Anapæstic Dimeters* may all be read as *Monometers*. It here remains to observe that those poems of Seneca and Ausonius, which are usually printed as *Monometers*, may equally be read as *Dimeters* or *continued paragraphs*, without any greater inconvenience in this case, than in that of the tragic *Anapæstics*. See No. 14, page 248.

<p>Fundite fletus ;          Edite planctus ;          Fingite luctus.          Resonet tristi          Clamore forum.          Cecidit pulchre          Cordatus homo,          Quo non alius          Fuit in toto          Fortior orbe. (<i>Seneca.</i>)</p>	<p>O flos juvenum,          Spes læta patris,          Nec certa tuæ          Data res patriæ ;          Non mansuris          Ornate bonis ;          Ostentatus,          Raptusque simul,          Solstitialis          Velut herba solet. (<i>Ausonius.</i>)</p>
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(No. 17.) — *Archebolic Anapæstic.*

This species of verse (denominated from its inventor, Archebūlus) consists of four anapæsts, followed by a Bacchius, (Terentianus' *Antibacchius* \*. See page 228.) thus —



\* Anapæstus inest quater, ultimus Antibacchos. (*Metr.* 193)



Tībī nā-|scītūr ōm-|-nē pęcūs, | tībī crē-|scīt hāēdus.

(*Terentianus.*)

Gēnērī | dātūr aū-|-ctōr hūic | vētūs ār-|-chēbūlus.

(*Terentianus.*)

I do not know of any poems now extant in this metre.

(No. 18.) — *Anapæstic Tetrameter Catalectic.*

The *Catalectic Tetrameter* consists of seven feet (properly, anapæsts) and a catalectic syllable. But the anapæst is everywhere alterable to a spondee or dactyl, and sometimes, though rarely, to a proceleusmatic.

This metre is familiar to the readers of Aristophanes \*: but I do not recollect to have any where seen an example of it in Latin. — To frame a verse of the kind, we have only to prefix to the common dactylic hexameter a foot and a half, as follows —

1	$\frac{1}{2}$
υ υ -	υ υ
υ υ -	-
- υ υ	-
- -	υ υ
- -	-

Răpidis-|-sīmă quā-|-drūpędān-|-tē pūtrēm | sōnītū | quātīt ūn-|  
-gūlă cām-|-pum.

Pūlchēr-|-rīmă rē-|-gīă Sō-|-līs ērāt | sūbli-|-mībūs āl-|  
-tă cōlūm-|-nīs.

Rōmūli-|-dīs ār-|-mă vīrūm-|-quē cānō | Trōjāē | quī prī-|  
-mūs āb ō-|-rīs . . . .

Vīridān-|-tī, Tī-|-tūrē, tū | pătūlāē | rēcūbāns | sūb tēg-|  
-mīnē fā-|-gī,

\* From the frequent use which he made of this metre, it has been called *Aristophanic*, though not originally invented by him. Thus the ancient Scholiast, on his "*Nubes*," 262 — Καλεῖται τούτο το μέτρον Αριστοφανεῖον — and again, on his "*Plutus*," 486, with this addition — δια το κατακορῶς αὐτον τούτω χρησασθαι, οὐ μὴν εὐρηκεναι πρῶτον.

*Sēcū-|-rūs sīl-|-vēstrēm | tēnūi | mūsām | mēditā-|-rīs āvē-|-nā.*

It is to be noted, however, that, although such addition of a foot and half will convert any dactylic hexameter into this species of Anapæstic, the reverse is not always practicable: for, if one of these Anapæstics contain either a dactyl or a proceleusmatic any where except in the first station, we cannot, by cutting off a foot and half, reduce the verse to dactylic metre.

### IAMBIC.

(No. 22.) — *Iambic Trimeter.*

*Iambic* verses take their name from the Iambus, which, in pure Iambics, was the only foot admitted; and they are scanned by measures of two feet; it having been usual, in reciting them, to make a little pause at the termination of every second foot, with an emphasis on its final syllable. \*

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\* Speaking of the Trimeter, Terentianus (de Metr. 473) says —

Sed ter feritur: hinc trimetrus dicitur,  
Scandendo *binos* quod *pedes conjungimus* —

and again, de Metr. 527 —

Heroïcus quare pedes per singulos,  
At iste bins, scanditur, causam loquar.  
Spondeon etenim quia recepit impari  
Tantum loco, vel dactylum, aut contrarium,  
Secundo iambum nos necesse est reddere,  
(Qui sedis hujus jura semper obtinet)  
Scandendo et illic *ponere assuetam moram*,  
Quam, pollicis sonore, vel plausu pedis,  
Discriminare, qui docent artem, solent.  
Si primus ergo pes eam sumet moram,  
Ubi jam receptum est subdere heroos pedes,  
Versum videbor non tenere iambicum.  
Sed, quia secundo nunquam iambus pellitur,

The *Trimeter Iambic* (called likewise *Senarius* from the number of its feet) consists of three measures, or six feet, properly all iambs; and the *cæsura* most commonly (though not always) takes place after the fifth semifoot \*, as

Phāsē-|lūs īl-||lě, quēm | vidē-||tīs, hōs-|-pītēs . . . .

(*Catullus.*

But the pure Iambic was rarely used: and the spondee was allowed to take the place of the iambus in the first, third, and fifth stations, for the purpose of giving to the verse a greater degree of weight and dignity, as observed by Horace, *Art. Poët.* 255 — and also for another reason, which Horace has *not* told us — that is, the extreme difficulty of producing any considerable number of good verses, when the poet was debarred the use of any word containing two successive long syllables, unless he elided the latter — or two short, unless the second were either elided, or made long by position †. Thus we see, that Horace himself, though

Moram necesse est in secundo reddere,

Et cæteris qui sunt secundo compares,

Ubi non timebo nequis herous cadat.

Sic fit trimetrus, qui fuit senarius.

\* The expression is inaccurate in *this* place, as we cannot find an exact semifoot in a pure iambic verse — the short syllable being less than half, and the long syllable more. But the reader will excuse this trifling inaccuracy.

† Nam mox poëtæ (ne, nimis secans, brevis

Lex hæc iambsi verba pauca admitteret,

Dum parva longam semper alterno gradu

Urget, nec aptis exprimi verbis sinit

Sensus, aperte dissidente regulâ)

Spondeon, et quos iste pes ex se creat,

Admiscuerunt, impari tamen loco;

Pedemque primum, tertium, quintum quoque,

Juvêre paulo syllabis majoribus.

(*Terentianus, de Metr.* 476.

much affecting pure Iambics in his Epodes, was frequently obliged to transgress the narrow bounds of the pure Iambic metre, even in those short pieces.

The admission of the spondee was not the only innovation. A further liberty was taken — that of dividing the double time of one long syllable into two single times, or two short syllables. Thus, for the iambus, of three times, was substituted a tribrachys, in every station except the sixth, because, there, the final syllable being lengthened by the longer pause at the termination of the line, a tribrachys would in fact be equal to an anapæst, containing four times, instead of three. — For the spondee, of four times, was substituted a dactyl or an anapæst\*, and sometimes, in the first station, a proceleusmaticus, as

*ūbī Priā-|-mūs ? unum quæris : ego quæro omnia. (Seneca.*

\* The learned Professor Porson, in his Preface to the “*Hecuba*” of Euripides, has denied the admissibility of the anapæst into the *third* or *fifth* station of the Greek tragic trimeter. His words are, “*Tantum abest, med sententiâ, ut anapæstus pro secundo aut quarto pede ponatur, ut ne pro tertio quidem aut quinto substitui possit.*” In *Latin* tragedy, however, it obtained admission into both stations — *rarely*, indeed, into the *third*: for, in two of Seneca’s pieces (the “*Medea*” and the “*Hippolytus*”), I have not observed more than the following few examples:

Effu-|-git, et | *pĕnĕtrā-|-le* funestum attigit. (Medea, 676.

Juvat, | juvat | *răpŭis-|-se* fraternum caput. (909.

Artus | juvat | *sĕcŭis-|-se*, et arcano patrem . . . . (910.

Jam jam | meo | *răpiĕn-|-tur* avulsi sinu. (947.

. . . Nullo | latus | *cŏmitān-|-te* : quid dubitas ? dedit . . . .

(Hippol. 424.

Et tu | mei | *rĕquiĕs-|-ce* Pirithoi pater. (1231.

In the *fifth* station, the Roman tragedians not only admitted the anapæst, but seemed to affect it with fond partiality; since we very frequently meet with two, and some-



The scale of the mixed *Trimeter Iambic* is therefore as follows —

1	2	3	4	5	6
∪ ∪∪	∪ ∪∪	∪ ∪∪	∪ ∪∪	∪ ∪∪	∪ ∪
-- ∪∪		-- ∪∪		-- ∪∪	
-∪∪		-∪∪		[-∪∪]	
∪∪∪					

But, though the spondee was admitted into three stations, the iambus was still retained in the others, viz. the second, fourth, and sixth. And the reason why these latter were reserved for the iambus in preference to the former, was probably this—that, by placing the spondee first, and making the iambus to follow, such arrangement would give greater emphasis to the concluding syllable of each measure, on which the *ictus* and pause took place; the difference of time causing the ear to be more sensibly affected when the long syllable is immediately preceded by a short, than when two long syllables stand together: e. gr.

Comes | *mīnō*-|re sum | *fūtū*-|rus in metu. (Horace.)

Vix ip-|sā *tān*-|tum, vix | *ādhūc* | credo malum. (Seneca.)

Serā | *dānt* *pā*-|nas tur-|*pēs* *pā*-|nitentiā. (Phædrus.)

Terentianus, however, (as the reader has seen in a preceding note) reverses this order of things, and supposes the pause to take place on the *second* foot of each measure because it is an iambus, not a spondee, &c. But I humbly conceive that the poets who originally wrote in pure Iambics before the spondee was introduced, knew how to recite their verses with proper pauses and emphasis; and that the mode of recitation which *they* established, was afterward the law

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times three, specimens of it in immediate succession: and, in the two pieces above mentioned, containing little more than sixteen hundred Trimeters, there occur above *one hundred and fifty* examples of the anapæst in the *fifth* place — nearly equal, on an average, to two in every nine.

that regulated the admission or exclusion of the spondee at particular stages of the verse.

In tragedy, the pure Iambic was disapproved, as too light and flippant for the gravity and dignity of the heroic theme \* ; for which reason, the spondee, dactyl, and anapæst, were freely used in the first, third, and fifth places †. In the *fifth*, particularly, the tragic poets were extremely averse to the iambus, which so rarely occurs, that we might almost consider it as wholly exiled from that station ; though it is *not* the fact, as asserted by some prosodians, that an iambus in the fifth place *never* occurs in Seneca's tragedies. Here follow eight examples from them ‡ : but I own it would be difficult, if not impossible, to find another in the whole volume ; for, with respect to *Polyxena* in the *Troas*, 195, the poet probably intended it to be pronounced *Pulyxena* (i. e. *Poolyxena*), as *Pulydamas*, noticed in sect. 11, page 53.

Sparsus cruore Caucasus Prömēthei. (Medea, 708.

.... Sævitque frustra : plusque, quam sāt ēst, furit.

(Ædipus, 970.

Tunc obruta atque eversa Trojā cōncidit. (Troas, 417.

.... His alta rupes, cujus e cācūmine .... (Troas, 1081.

Jam Lerna retro cessit, et Phörōnides ... (Thyestes, 115.

Mortem metu consumpsit, et pārūm sui .... (Herc. Æt. 811.

.... Excepit omnis. Hinc petræ Cāphārides .... (804.

.... Tenuit cadaver, Hac manu, inquit, hāc ferar ... (813.

\* Culpatur autem versus in tragœdiis,  
Et rarus intrat, ex iambis omnibus,  
Ut ille contra qui secundo et talibus  
Spondeon, aut quem comparem, receperit.

(Terentianus, de Metr. 508.

† The dactyl, however, *very rarely* in the *fifth*. — I have not observed above *five* examples of it in *Seneca*, viz. *Med.* 266, 268, 997 ; *Ædip.* 847 ; *Herc. Fur.* 408.

‡ A few also occur in the fragments of the earlier tragedians, who, though not fond of an iambus in the fifth place, appear to have been less averse to it than their successors.

From what we have above seen, I presume, that, whenever, in a tragic Iambic, the first, third, or fifth foot (of two syllables) has the first syllable common (as *vībrans*, *flāgran-*, *pātri*, in the subjoined examples) we ought in general to lengthen such syllable, and make the foot a spondee—more particularly the fifth, on account of the tragic poets' marked aversion to an iambus in the fifth place. In the third, indeed, the occasion will rarely occur, because the first syllable of that foot most commonly terminates a word; the *cæsura* taking place after the fifth semifoot, as observed in page 255.

*Vibrans* | coruscâ fulmen Ætnæum manu. (Seneca.

Vastam | rogo | *flāgran-*|-te corripiat trabem. (Seneca.

Pax al-|-ta rur-|-sus Hec-|-toris | *pātri* | fuit. (Seneca.

This attention appears the more necessary, if the verse do not otherwise contain two spondees, or feet equivalent to them. But, on the other hand, should such ambiguous foot occur in a verse of Horace or Catullus, we ought probably to consider it as an iambus.

In comedy, satire, and fable, the poets indulged themselves with a much greater latitude than the tragic writers. They admitted the spondee (and its equivalents—the dactyl and anapæst) into the second and fourth places \*, not confining themselves to the iambus, except in the sixth †: e. gr. An ut | *mātrō-*|-na ornata phaleris pelagiis . . . . (Petronius.

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\* Sed qui pedestres fabulas socco premunt,  
Ut, quæ loquuntur, sumpta de vitâ putes,  
Vitant iambron tractibus spondaïcis,  
Et in secundo et cæteris æque locis;  
Fidemque fictis cum procurant fabulis.  
In metra peccant arte, non inscitiâ,  
Ne sint sonora verba consuetudinis,  
Paulumque rursus a solutis differant.

(Terentianus, de Metr. 512.

† In consequence of this liberty, Priscian (*Partit.* 1) observes that the trimeter iambic admits eleven hundred and

Tuo | pala-|-to clau-|-sūs pā-|-vo pascitur. (Petronius.  
Æquum est | *indŭe*-|-re nup-|-*tām vĕn*-|-tum textilem ?

(Petronius.  
Peri-|-culo-|-sam fe-|-*cīt mĕdī*-|-cinam lupo. (Phædrus.

Est ar-|-*dĕlīō*-|-num quæ-|-*dām Rō*-|-mæ natio. (Phædrus.

Rex ur-|-bis, e-|-jus ex-|-*pĕrĭĕn*-|-di gratiâ . . . . (Phædrus.

*ignō*-|-*tōs fāl*-|-līt ; nō-|-*tīs ēst* | *dĕrī*-|-*sŭī*. (Phædrus.

Often, moreover, in those familiar compositions, although the verse does contain more than the one final iambus, the others are placed in the spondaic stations : e. gr.

. . . . *ōdō*-|-rem quæ jucundum late spargeret. (Phædrus.

Sin au-|-tem doc-|-*tŭs ū*-|-lis occurrit labor . . . (Phædrus.

*Pārēs* | dum non | sint ves-|-*træ for*-|-*tītū*-|-dini. (Phædrus.

But, although, in these and several other passages, Phædrus lowered his verses as near to the level of prose as he well could do it consistently with even the semblance of versification, he has not, in a single instance, neglected to terminate the line with an iambus : for, with respect to *Inspexerunt* (3, 8), *Cæperunt* (4, 15), and *Abierunt* (4, 19), they cannot be quoted as examples to the contrary, since grammarians admit a systole in such terminations — and besides, we ought probably to read *InspexerAnt*, *CæperAnt*, *AbierInt*. — See “ *Systole*,” page 199.

The Trimeter Iambic is sometimes convertible into a dactylic pentameter : e. gr.

Paterna rura bobus exercet suis. (Horace.

*Exercet bobus rura paterna suis.*

*twenty five* variations ; which he arithmetically demonstrates by multiplying the numbers of the feet into each other. He might have made the total number *thirteen hundred and fifty*, if he had allowed six (including the proceleusmatic) for the first foot. — According to the more limited scale which I have given in page 257, the variations would only amount to *six hundred*.



Providit ille maximus mundi parens. (Seneca.

*Providit mundi maximus ille parens.*

Paterna puero bella monstrabat senex. (Seneca.

*Monstrabat puero bella paterna senex.*

Cruore semper læta cognato domus. (Seneca.

*Cognato semper læta cruore domus.*

(No. 23.) — *Scazon, or Choliambus.*

The *Scazon* or *Choliambus* (lame Iambic) is only the Trimeter Iambic (No. 22) with a spondee instead of an iambus for the sixth foot. But, lest the verse should become too lame and heavy if a spondee were admitted into the fifth place also, the poets were generally attentive to have the concluding spondee immediately preceded by an iambus\* — as, in spondaic hexameters, we usually find the fourth foot a dactyl for the same reason. — In every other respect, the *Scazon* exactly resembles the common Trimeter Iambic, and admits the same variations —

Rēvī-|sitō-|tē, sēd | pūdēn-|tēr ēt | rārō. (Virgil, *Catal.*

ō quīd | sölū-|tīs ēst | bēā-|tūs | cūrīs ? (Catullus.

āmēthys-|tīnās-|quē mūlī-|ērūm | vōcāt | vēstēs. (Martial.

Sūffēnūs īstē, Vārē, quēm prōbē nōstī,

Hōmo ēst vēnūstūs ēt dīcāx ēt ūrbānus,

īdēmquē lōngē plūrīmōs fācīt vērsūs.

Pūto ēsse ēgo illī millīa aut dēcem aut plūra

Pērscriptā, nēc sīc, ūt fīt, īn pālīmpsēstō

---

\* ——— Cavendum est, ne licentiâ suetâ  
 Spondeon, aut qui procreantur ex illo,  
 Dari putemus posse nunc loco quinto ;  
 Ne deprehensæ quatuor simul longæ  
 Parum sonoro fine destruant versum ;  
 Nam dactylum paremve quid tibi dicam?  
 Quum tantum iambus hoc loco probe poni,  
 Aliusque nullus rite possit admitti.

(Terentianus, de Metr. 687.)

*Rēlātā* \* : chārtāe rēgiāe, nōvi librī,  
 Nōvi ūmbīlīcī, lōrā rūbrā, mēmbrāna  
 Dirēctā plūmbo, ēt pūmīce ōmniā āquāta. (Catullus.)

This species of verse is also called the *Hipponactic Trimeter*, from the virulent poet Hippōnax, who invented it. After his example, it was employed in railing and ridicule †; for which purposes it was much used by Martial, occasionally also by Catullus, by Virgil in his *Catalecta*, and by other poets.

The Scazon is sometimes convertible into a dactylic pentameter, and *vice versd* : e. gr.

\* Instead of *Relata*, I conceive that Catullus here wrote *Releta*, from *Releo*, meaning *disfigured with corrections and alterations* in the foul copy, or, as we commonly say, *blotted, scored, and interlined*.— Every scholar knows that the particle *RE*, besides denoting *repetition*, means also to *undo* the prior effect of the verb with which it is combined, as we see in Virgil's "*Fixit leges pretio, atque refixit*," and in Terence's use of this self-same verb *Releo*, though in a different acceptation, viz. "*Relevi dolia omnia*;" Heaut. 3, 1, 51.— To seize Catullus's idea, let us first premise the action of *Leo*, i. e. to *blot out*, or *efface* : then *Releo* will signify to *undo* that *blotting out* or *effacing*— in other words, to *write* the lines *anew*, or to *insert the corrections*.— Thus *Releta* will make perfectly good sense in unison with the context ; which is more than can be said of *Relata*.

† For *cursing*, nothing could equal the Scazon : nor can I ever, without feeling my blood run cold, read the curses uttered by Martial, 10, 5—

*Et cum supremæ fila venerint horæ, &c.*

And that this effect is, in great measure, produced by the metre, independently of the words, I naturally conclude, because I do not feel equally chilling sensations on reading the dreadfully diversified curses vented by Ovid in the more harmonious lines of his *Ibis*.

Et esse tristem me meus vetat Pætus. (*Martial.*)

*Et tristem Pætus me meus esse vetat.*

Nec tu de tanto crede minora viro. (*Pedo.*)

*Nec tu minora crede de viro tanto.*

(No. 24.) — *Saturnian*.

The *Saturnian*, if considered as a single verse, is an Iambic Trimeter Hypermeter, but with a violation of the Iambic law, in admitting a spondee into the fourth station, as

ēt Nā-|-vīō || pōē-|-tā sīc || fērūnt | Mētēl-||-lōs,

Cūm sā-|-pē lā-||-dērēn-|-tūr, ēs-||-sē cōm-|-mīnā-||-tōs :

Dābūnt | mālūm || Mētēl-||-lī Nā-|-vīō | pōē-||-tā.

(*Terentianus.*)

Terentianus, however, scans it otherwise, in two *commata*, the first Iambic, the latter Trochaic, thus —

Dābūnt | mālūm | Mētēl-|-lī || Nāvī-|ō pō-|-ētā

Probably, indeed, it was intended by the authors for two separate verses, viz. a Catalectic Dimeter Iambic (No. 32) and an Ithyphallic (No. 41) thus —

Dābūnt | mālūm | Mētēl-|-lī

Nāvī-|ō pō-|-ētā —

which division saves all breach of rule; the final syllable of each verse being indifferently long or short.

(No. 25.) — *Iambic Tetrameter*, or *Octonarius*.

The *Iambic Tetrameter*, called also *Quadratus*, and, from the number of its feet, *Octonarius* \*, consists of four measures, or eight feet — properly, all iambs, but subject to the same variations as the Trimeter Iambic, No. 22; so that, by prefixing or subjoining one measure to a common Iambic

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\* *Octonarius est, (ut Varro dicit) cum duo iambs pedes iambico metro præponuntur. Diomed. Gramm.* with which may be compared the reference to A. Gellius, under “*Trochaic Tetrameter*,” No. 36.

Trimeter, we convert it into an *Octonarius*, as here shown in a verse from Horace, Epod. 16 —

ăb hōs-|tībūs || vēlūt | prōfū-||-gīt ēx-|-sēcra-||-tă cī-|-vītās.

Vēlūt | prōfū-||-gīt ēx-|-sēcra-||-tă cī-|-vītās || ăb hōs-|tībūs.

Of this metre, often used by the comic writers\*, the following examples will be sufficient.

ădēst | ădēst || fax ōb-|-vōlū-||-tă sān-|-guīne āt-||-que īncēn-|  
-dīō. (Fragm. vet. trag.)

Sānē | pōl īs-||-tă tē-|-mūlēn-||-ta ēst mūlī-|-ēr ēt || tēmērā-|rīa.  
(Terence.)

Nūnc hīc | dīēs || ăliām | vītā āf-||-fērt, ălī-|-ōs mō-||-rēs pōs-|  
tūlat. (Terence.)

Pătērē-|-tūr: nām || quēm fēr-|-rēt, sī || părăn-|-tēm nōn ||  
fērrēt | sūm? (Terence.)

Lēnō | sūm, fătē-||-ōr, pēr-|-nīciēs || cōmmū-|-nīs ădō-||-lēscēn-|  
tium. (Terence.)

illōs | quī dānt, || ēōs | dērī-||-dēs; quī | dēlū-||-dūnt, dē-|-pērīs.  
(Plautus.)

Nēquīd | prōptēr || tūām | fīdem || dēcēp-|-tă pătē-||-rētūr | mālī,  
Cūjūs | nūnc mīsē-||-rāē spēs | ōpēs-||-quē sūnt | īn te ū-||  
-no ōmnēs | sītāē. (Terence.)

(No. 26.) — *Iambic Tetrameter Catalectic.*

The *Tetrameter Catalectic* (called likewise *Hipponactic* from its inventor, Hippōnax) is the Tetrameter or Octonarius,

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\* The learned Mr. Dawes, in his *Miscell. Crit.* says — “*Hoc genus soli videntur comici, iique non nisi Latini, adhibuisse:*” and, although the verse which I quote from an ancient tragic fragment (consisting, however, of only two lines) seems to indicate that the early tragedians were not wholly unused to this metre, it is certain that not one example of the kind occurs in the entire collection of tragedies handed down to us under the name of Seneca: nor, from the early tragedians themselves, do I find more than the single distich here noticed.



No. 25, deprived of its final syllable. In other words, to the common Trimeter Iambic let us subjoin a foot and half, i. e. an iambus and an odd syllable; and we produce a Hipponactic Tetrameter, as exemplified in the following verse from Horace, *Epod.* 15, 2 —

Sūis | ēt ip-||-sā Rō-|-mā vī-||-rībūs | rūit || pērīt-|-quē.

In strict propriety, its seven feet ought to be all iambs, as Rēmīt-|-tē pāl-||-līum | mīhī || mēum | quōd īn-||-vōlā-|-stī.

(*Catullus.*)

But the *pure* Iambic was rarely used, for the reason alleged in page 255, insomuch that the piece of Catullus, from which the preceding example is quoted, though confined to thirteen lines, has only five of that small number pure Iambics; the same variations being admissible here as in the Trimeter and Tetrameter, Nos. 22 and 25; and the comic writers, who sometimes used this species of verse, took as great liberties with it as with those just mentioned — observing, however, to make the seventh foot an iambus.

Dēprēn-|-sā nā-||-vis īn | mārī || vēsā-|-niēn-||-tē vēn-|tō. (*Catull.*)

Quūm dē | vīa || mūliēr | āvēs || ōstēn-|-dīt ōs-||-cītān-|-tēs. (*Cat.*)

Nōn pōs-|-sūm sātī' || nārrā-|-rē quōs || lūdōs | prābūē-||-rīs īn-|tus. (*Terence.*)

Nōstrā-|-ptē cūl-||-pā faci-|-mūs ūt || mālōs | ēxpēdi-||-āt ēs-|-se. (*Terence.*)

Aristophanes has entire scenes in this metre, which certainly is very light and lively, as appears by those *few* verses in which modern accent is not made to destroy ancient quantity: for example, the following from his *Plutus*, 288 —

Ὡς ἴδομαι, καὶ τερπόμεαι, καὶ βουλόμαι χορεύσαι . . . .

and this of Catullus —

Idemque, Thalle, turbidâ rapacior procellâ . . . .

like that of the English ballad —

*And thus we gaily dance and sing, and cast all care behind us.*

(No. 27.) — *Iambic Trimeter Acephalus.*

The *Acephalous Trimeter* (called also *Archilochian*, from

the poet Archilochus, who used it \*) is the common Trimeter Iambic (No. 22) deprived of its first syllable, as the following lines curtailed from Horace.

ōc-| -cīdēn-||-tīs ūs-| -que ād ūl-||-tīmūm | sinum. (*Epod.* 1, 13.  
ō | dēō-||-rūm quīd-| -quīd īn || cōlō | rēgis . . . . (*Epod.* 5, 1.

(No. 28) — *Iambic Trimeter Catalectic.*

The *Catalectic Trimeter* is the common Trimeter (No. 22) wanting the final syllable: that is to say, it consists of five feet (properly, all iambs,) followed by a catalectic syllable, as

Vōcā-| -tūs āt-||-quē nōn | vōcā-||-tūs aū-| -dit. (*Horace.*

Pīūs | fīdē-||-līs īn-| -nōcēns || pūdī-| -cus. (*Prudentius.*

Like the common Trimeter, it admits the spondee into the first and third places, but not into the fifth, which would render the verse too heavy and prosaic.

Trāhūnt-| -quē sīc-||-cās mā-| -chīnāe || cārī-| -nas. (*Horace.*

Nōnnūl-| -lā quēr-||-cū sūnt | cāvā-||-ta ēt ūl-| -mo. (*Prudentius.*

Terentianus prefers to scan this kind of verse as part of an Iambic Trimeter, with three trochees following, thus —

Trāhūnt-| -quē sīc-| -cās || māchī-| -nāe cā-| -rīnas —

because the verse to which it is subjoined by Horace (*Solvitur acris hiems, &c.*) terminates with three trochees. The reason is somewhat curious: but the point is of little importance. It is more important to observe that it is not necessary (as asserted in a modern prosody) to make the *third* foot invariably a spondee: for, although Horace, in the fourth ode of his first book, has ten of these verses, which all *happen* to have a spondee in the third station, yet that is not the case in *Od.* 2, 18, where he uses the same metre: nor is it the case in Prudentius's Preface to his *Peri Steph.* or his *Passio Petri et Pauli*, which two pieces were evidently written in imitation of those two of Horace.

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\* Terentianus, de Metris, 707.

This species of verse is likewise called *Archilochian*, from the poet Archilochus.

(No. 29.) — *Iambic Dimeter.*

The *Dimeter Iambic* consists of two measures, or four feet, properly all iambs, as

Pērūn-|-xīt hōc || iā-|-sōnem. (*Horace.*)

But it admits the same variations as the Trimeter †, viz.

1	2	3	4
v -	v -	v -	v -
v v v	v v v	v v v	v -
- -		- -	
- v v		- v v	
v v -		v v -	

Fōrtū-|-nā nōn || mūtāt | gēnus. (*Horace.*)

āst ēgō | vīcīs-|-sīm rī-|-sērō. (*Horace.*)

Mēritīs | rēpēn-|-dēt cōn-|-grūa. (*Prudentius.*)

Vidē-|-rē prōpē-||-rāntēs | dōmum. (*Horace.*)

Jām mēl-|-lā dē || scōpūlis | flūūnt. (*Prudentius.*)

ānimū-|-lā vāgū-||-lā, blān-|-dūla,

Hōspēs | cōmēs-||-quē cōr-|-pōris,

Quā nūnc | ābī-||-bīs īn | lōca,

Pāllidū-|-lā, rīgī-|-dūlā\*, nū-|-dūlā?

Nēc, ūt | sōlēs, || dābīs | jōcōs. (*Adrianus, ap. Spartian.*)

Although Horace has not used this metre except in conjunction with verses of a different kind, other authors wrote entire poems in it, as Prudentius (who has Dimeter hymns, each consisting of several hundred lines), St. Ambrose, Pope Damasus, Sedulius, Venantius Honorius Fortunatus, &c.

† Horace, however, much more frequently employs a spondee than any other foot in the third place; which agrees with the practice of the tragic poets in the *fifth* of the Trimeter, noticed in page 258.

\* Instead of *rigida* from the *Variorum* edition of the *Historiæ Augustæ Scriptores*, I have here preferred *rigidula* from Burmann's *Anthologia*, as better consorting with the other diminutives; the metre equally admitting either.

But not one of those writers paid any greater regard to *Synapheia* than Terentianus, whom Mr. Dawes censures for his neglect of it\*. — Indeed, I cannot discover that any *Latin* poet ever regarded it in Iambic Dimeters. Alphius Avitus, for example, is mentioned by Terentianus, as author of several entire volumes of such Dimeters, noticed also by Priscian, lib. 18: and, as Alphius lived near to the Augustan age, we might naturally expect in him greater purity and accuracy, than in his later successors: yet he too, equally with the others, disregarded the *Synapheia*, as appears by the following quotation from his very scanty remains —

Spatiando paulatim trahit

Hostilis ad valli latus —

for the *H* of *Hostilis* cannot here perform the office of a consonant, to lengthen the final syllable of *Trahit*.†

The liturgy of the church of Rome has several hymns in this metre, as

Vexilla regis prodeunt —

attributed by some to St. Ambrose, by others to Venantius Honorius Fortunatus.

This species of verse is also called the *Archilochian Dime-*

\* “ Hic observare libet, licentiam, quâ utitur Terentianus iambici dimetri in fine, quatenus scilicet syllabam ibi brevem producit a voce sequente neutiquam adjutam, poetas Græcos nunquam sibi permisisse. Ab omni enim licentiâ iidem temperabant in dimetris (prout jam dispertiri solent), cum anapæsticis, tum trochaïcis. Nempe dimetri cujuscumque generis continuo carmine per Συναφείων decurrunt, usquedum ad versum catalecticum, quo omne systema claudatur, deventum sit.” *Miscell. Crit.* p. 30.

† Although the aspiration sometimes had the effect of lengthening a preceding short syllable in *Greek* poetry, I do not find that it ever possessed that power in *Latin*: for, as far as my observation reaches, in every case where such power might be suspected, the effect is equally producible by the *cæsurâ*, without any additional aid. See pages 19 and 160.



(30.) *Iamb. Dim. Hyperm.*—(31.) *Iamb. Dim. Aceph.* 269

ter, from the poet Archilochus who invented it, and used it (as we learn from Terentianus) in those bitter invectives, by which he drove the unfortunate Lycambes and his daughter to hang themselves. From an existing fragment of his villanous lampoon, it appears that he employed the Trimeter and Dimeter alternately, as Horace, after his example, has combined them in several of his Epodes—the sixth, for example, where he threatens Cassius with a lecture in the true Archilochian style.

(No. 30.)—*Iambic Dimeter Hypermeter.*

The *Dimeter Hypermeter*, called likewise *Archilochian*, and *Pindaric* \*, is the Iambic Dimeter (No. 29.) with an additional syllable at the end, as

Rĕdĕ-|-gĭt ād || vērōs | tĭmō-||-rĕs. (Horace.)

ōrnā-|-rĕ pŭl-||-vĭnār | dĕō-||-rum. (Horace.)

Horace makes frequent use of this metre in conjunction with the Alcaic (No. 55): and it is worthy of remark that he *always* has the third foot a spondee, unless we except this one verse—

Disjecta non lĕvi ruinā (Od. 2, 19, 15) —  
where, however, some MSS. have lĕni.

(No. 31.)—*Iambic Dimeter Acephalus.*

The *Acephalous Dimeter* is the Dimeter Iambic, No. 29, wanting the first syllable, as

Nōn | ěbŭr || nĕque aŭ-|-rĕum . . . . (Horace.)

Dō-|-nā cōn-||-sciĕn-|-tĭĕ. (Prudentius.)

Horace and Prudentius made no variations, but uniformly employed the iambus, in the few lines they have left us in this metre—which, by the way, might be considered as Catalectic Trochaic Dimeters (No. 40), and thus scanned—

Nōn ě-|-bŭr nĕ-||-que aŭrĕ-|-um . . . .

Dōnā | cōnsci-||-ĕntĭ-|-ĕ —

But Terentianus (De Metris, 738) expressly calls this species of verse an *Acephalous Dimeter Iambic*.

\* Priscian, *Partitiones*, lib. 1.

(No. 32.) — *Iambic Dimeter Catalectic, or Anacreontic.*

The *Catalectic Dimeter*, called also *Dimeter Claudus* — but better known by the name of *Anacreontic*, from the poet Anacreon, whose charming little songs in this metre have for ever ennobled it — is the *Dimeter Iambic* (No. 29) wanting the final syllable. It consists, properly, of three iambs, and a catalectic syllable, as

ānūs | rēcōc-||-tā vī-|-nō,

Trēmēn-|-tībūs || lābēl-|-līs. (Petronius.)

It admits, however, the tribrachys, spondee, and anapæst into the first station, but suffers no variation in the third foot. \*

ὄπῳσα | φεραυ-|-σιν ὑ-|-λαι. (Anacreon.)

Lēx hēc | dāta ēst || cādū-|-cīs,

Dēō | jübēn-||-tē, mēm-|-brīs,

ūt tēm-|-pērēt || lābō-|-rem

Mēdicā-|-bilīs || vōlūp-|-tās. (Prudentius.)

It is to be observed, however, that here are, according to some of the ancients, two different species of verse. Terentianus, in treating of the *Catalectic Dimeter Iambic*, and quoting examples, has them all beginning with an iambus or spondee. Of those beginning with an anapæst he makes a distinct class, observing (*de Metris*, 1141) that they were, by some persons, considered as trochaic, and scanned as a pyrrichius and three trochees, thus —

Mēdī-|-cābī-|-līs vō-|-lūptas.

It is of little consequence whether we consider and scan them as *Iambic* or *Trochaic*, where we find an entire poem

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\* I here speak only of what I have observed in *Latin*: for, in the *Greek Anacreontics*, the spondee was sometimes admitted into the third place: witness a long poem of Paulus Silentarius in the *Anthologia*. But, to me, those spondaic lines appear intolerably heavy and prosaic, when compared with the light easy fluency of the others. Anacreon himself has very few of the kind; nor does one occur in the poem of Theocritus on the death of Adonis.

consisting of such verses, as some of the odes of Anacreon, Sidonius Apollinaris, lib. 9, epist. 13, and Boëthius, 3, 7—to which let me add a piece in Claudian (Nupt. Hon. Fescen.) where he makes stanzas of three such lines followed by a Choriambic Tetrameter (No. 43) thus —

Age, cuncta nuptiali  
Redimita vere tellus,  
Celebra toros heriles :

Omne nemus cum fluviis, omne canat profundum.

But, where we find the initial anapæst promiscuously blended with the initial iambus and spondee — as in many of Anacreon's odes, in Martianus Capella, lib. 9, and Prudentius, Cathemer. 6 — it were preposterous to view some lines as Iambic and others as Trochaic, when we can trace neither design nor regularity in the distribution, and when it evidently appears that the author intended them all for the same metre; though the case might have been different in the chorus to Act 4 of Seneca's Medea — it being usual, in tragic choruses, to blend various kinds of verse.

(No. 33.) — *A supposed Sapphic.*

In a fragment of Sappho, some editors give us the lines thus divided, or rather joined —

Γλυκεία ματέρ, οὐτοί δυναμαί κρεκεῖν τὸν ἴστυν,  
Ποῦθ' ἀμείσα παῖδος βραδινὰν δι' Ἀφροδίταν.

But I conceive that each of those lines was intended for two separate verses, Catalectic Dimeter Iambics, like those of Anacreon, as in fact they are given by other editors, viz.

Γλυκεί-| -ᾶ μα-| -τέρ, ἔ-| -τοι,  
Δύναμαί | κρεκεῖν | τὸν ἴ-| -στυν,  
Ποῦθ' | ἀμεί-| -σα παῖ-| -δος  
Βραδινὰν | δι' ἄ-| -φροδί-| -ταν.

Whether Sappho intentionally alternated the initial anapæst with the initial iambus, or whether this was purely the effect of chance, as in other poems of the same measure, I pretend not to determine.

(No. 34.) — *Galliambus*.

The *Galliambus* (so denominated from the *Galli*, or priests of Cybele, by whom it was used) consists of a Catalectic Dimeter Iambic (No. 32) beginning with a spondee or anapæst, and followed by another such Dimeter wanting the last syllable; — the catalectic syllable at the end of the first Dimeter being long. Thus — to frame examples, after the manner of Terentianus, from two of the verses quoted under No. 32 — we shall have

*Lēx hēc | dāta ēst || cādū-|-cīs || lēx hēc | dāta ēst | cādū . . . .*

*Mēdicā-|-bilīs | vōlūp-|-tās || mēdicā-|-bilīs | vōlūp . . . .*

the cæsura uniformly taking place at the end of the first Dimeter.

The verse, however, admits some variations, viz.

- - -	- - -	- - -	- - -	- - -	- - -	- - -	- - -
- - - -	- - - -	- - - -	- - - -	- - - -	- - - -	- - - -	- - - -

But it is to be observed, that, to render the strains more suitable to the voices of those effeminate singers, the anapæst was generally preferred to the spondee in both divisions of the verse, particularly the latter — and that the penultimate foot of the whole line was most commonly a tribrachys. Indeed, in a *Galliambic* poem of Catullus, containing near a hundred verses, there are only five which have not the tribrachys in that station. — Here follow a few examples from him.

*Sūpēr āl-|-tā vēc-|-tūs ā-|-tys || cělērī | rātē mā-|-ria . . .*

*ūbī cāpī-|-tā Mæ-|-nādēs | vī || jāciūnt | hēdērī-|-gērā.*

*Vīrīdēm | cītūs ād-|-īt ī-|-dām || prōpērān-|-tē pēdē | chōrus.*

See some remarks on the *Galliambus*, under No. 54.

*TROCHAIC.*

*Trochaic* verses bear a near affinity to *Iambic*: for, as single short and long syllables alternately recur in the pure *Iambic* and pure *Trochaic*, the addition or retrenchment of a syllable at the beginning of a pure *Iambic* line renders it pure *Trochaic*, and the addition or retrenchment of a syllable at the



beginning of a pure Trochaic line renders it pure Iambic — with the deficiency (or redundancy) of a syllable, in each case, at the end of the verse.

(No. 35.) *Trochaic Tetrameter, or Octonarius.*

The complete *Trochaic Tetrameter, or Octonarius*, properly consists of eight feet, all trochees — subject, however, to the same variations, as those in the defective Tetrameter (No. 36), which is much oftener meant by the term *Octonarius*, than the perfect Tetrameter.

The following line of Ennius (from Cicero, *Tusc. Quæst.* 1, 44) will be sufficient exemplification.

Ipsē | sūmmīs | sāxīs | fīxūs | āspē-|-rīs, ē-|-vīscē-|-rātūs.

(No. 36.) — *Trochaic Tetrameter Catalectic.*

The *Catalectic Trochaic Tetrameter* (called likewise *Quadratus, Octonarius, and Septenarius* \*) consists of seven feet (properly all trochees) followed by a catalectic syllable, as  
ō bē-|-ātūs | ōrtūs | illē, || vīrgō | cūm pū-|-ērpē-|-ra . . . .

(*Prudentius.*

Jūssūs | ēst īn-|-ērmīs | īrē : || pūrūs | īrē | jūssūs | ēst.

(*Catullus.*

It is, in fact, only the Iambic Octonarius (No. 25) wanting the first syllable : for, if we prefix a syllable to either of these lines, it becomes Iambic : e. gr.

Tēr ō | bēā-|-tūs ār-|-tūs īl-|-lē, vīr-|-gō cūm | pūr-|-pēra . . .

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\* Although the designations of *Tetrameter, Quadratus, and Octonarius*, are, in strict propriety, solely applicable to the verse of four complete measures, or eight feet, whether Iambic (as No. 25) or Trochaic, (as No. 35) — yet they are, simply, and without addition, applied, by ancient grammarians and critics, to the Trochaic of seven feet and a half ; as, for example, that of “ *Quadrati,*” by A. Gellius, (2, 29) to the following lines from Ennius’ es fable of the “ *Lark and her Young:*”  
*Hōc erit tibi argūmentūm sēmpēr in prōmtū situm,*  
*Nēquid exspectēs amīcōs, quōd tūte agērē pōssiēs.*

And, by cutting off the first foot of the Trochaic, and one long or two short syllables of the second (amounting, in all, to five *Times*) we reduce it to an Iambic Trimeter, No. 22, as, for example —

inēr-|-mīs ī-|-rě, pū-|-rūs ī-|-rě jūs-|-sūs ēst.

Consequently, we may convert any Trimeter Iambic into a Catalectic Trochaic Octonarius, by prefixing to it an amphimacer — in other words, a long syllable and an iambus, equal to five *Times* — as, to instance in a verse from Horace, Epod. 16 —

Pātrī-|-ā vēl-|-ūt prō-|-fūgīt || ēxsě-|-crātā | cīvī-|-tās.

But the pure Trochaic *very* rarely occurs \* : and this metre admits the spondee into the even places, corresponding with the odd places in the Iambic, as appears by the following verse, first scanned as Trochaic, and then reduced, by defalcation, to an Iambic Trimeter —

Pūlchrī-|-ūs mūl-|-tō pā-|-rārī || quām crē-|-ārī | nōbī-|-lem.

(*Ausonius.*)

Mūltō | pārā-|-rī quām | crēā-|-rī nō-|-bīlem.

It also allows the solution of the trochee into a tribrachys, in every station except the seventh. †

Dānāī-|-dēs, cō-|-itě : | vēstrās || hīc dī-|-ēs quāē-|-rīt mǎ-|-nūs.

(*Seneca.*)

Estō | plācīdūs, | ēt quī-|-ētīs || Mānī-|-būs sē-|-dēm fō-|-vē.

(*Ausonius.*)

Itě, | nymphāē : | pōsūt | ārmā, || fērī-|-ātūs | ēst ā-|-mor.

(*Catullus.*)

\* So rarely, indeed, that it cost me a good deal of time and trouble to find even the *two* examples which I have quoted : and I venture to say that it would not be easy to find a third.

† It is to be observed, however, that the tribrachys very rarely occurs in the sixth place. Indeed I do not believe, that, in addition to the example which I quote, the whole *Corpus Poëtarum* can furnish another, except perhaps from a comic writer.

Nēc pǒ-|-tēst dī-|-phthōngūs | *ālitēr* || ē dū-|-ābūs | litě-|-rīs . . .  
(*Terentianus.*)

Et chǎ-|-lǃbs āt-|-trītǎ | cōllǎ || *grāvībūs* | āmbīt | cīrcū-|-līs.  
(*Prudentius.*)

Věl sě-|-quēntēm | quāe pri-|-ōris || sǎpě | *simīlīs* | ēdī-|-tur.  
(*Terentianus.*)

It further admits (as is the case in Iambics) the solution of the spondee into a dactyl or anapæst : but the dactyl so rarely occurs in the fourth place, that I have not been able to find more than the one very awkward example which I here quote ; whereas the anapæst frequently occupies that station.

Fǎctǎ | *nōs*, *ētī*-|-ām prō-|-bātǎ, || pāngī-|-mūs mī-|-rācū-|-la.  
(*Prudentius.*)

Antě | vōcā-|-lēs lö-|-cūtūr, *ūt* || īn sě-|-quēntī | sǃllǎ-|-bā . . .  
(*Terentianus.*)

Nēc Sǎ-|-lūs nō-|-bīs sǎ-|-lūtī || jam ēssě, | *sī cūpī*-|-āt, pǒ-|-tēst.  
(*Plautus.*)

Æǒ-|-licūs ū-|-sūs rě-|-fōrmāt, || ēt dī-|-gāmmōn | präfī-|-cit.  
(*Terentianus.*)

Bīs tī-|-bī vō-|-cālīs | *ěādēm* || präbět | ūsūm | cōnsǒ-|-nǎ.  
(*Terentianus.*)

Rūrǎ | fēcūn-|-dāt vǒ-|-lūptās : || rūrǎ | *Věněrēm* | sěntī-|-ūnt.  
(*Catullus.*)

Notwithstanding any or all of these variations, the verse is still reducible to Iambic metre, by retrenching five *Times* at the beginning.

This metre was much used in hymns, for which indeed it is well calculated — being grand and sonorous, as we may occasionally perceive, when we happen to meet with a verse which we can read without suffering our modern accent to destroy the quantity : e. gr.

Mácte, júdex mórtuórum, || mácte, réx vivéntium. (*Prud.*)  
Sólve vócem, méns, sonóram ; || sólve línguam móbilem.

(*Prudentius.*)

Ec'ce, Cǎsar núnc triúmphant, || quí subégit Gállias.

(*Milites, ap. Sucton.*)

Rómulæas ipsa fécit || cúm Sabínis núptias. (*Catullus.*)

Térra, cœlum, fóssa pónti, || trína rérum máchina. (*Prudent.*)

Scánde cœli témpla, vírgo, || dígna tánto fœdere. (*M. Capell.*)

Mémbra pánnis ínvoluta || vírgo máter álligat. (*V. H. Fort.*)

It was also used in tragedy: but the whole collection of Roman tragedies which have reached our times, does not (as far as my observation reaches) contain more than thirty-four lines of the kind — and these not in choruses — viz. twelve in the fourth act of the *Medea*, twelve in the fifth of the *Hippolytus*, and ten in the second of the *Œdipus*. — Terentianus found it convenient for didactic composition — having employed nearly nine hundred of these Trochaics in his treatises on *Syllables* and *Feet*.

The scale is as follows —

1	2	3	4	5	6	7	-
- - -	- - -	- - -	- - -	- - -	- - -	- - -	- - -
- -	- -	- -	- -	- -	- -	- -	- -
- - -	- - -	- - -	- - -	- - -	- - -	- - -	- - -

But the comic writers took equal liberties with this as with the Iambic, introducing the spondee and its equivalents into the Trochaic places.\*

In all the examples above quoted, the *cæsura* (as the reader may have observed) uniformly takes place at the termination of the fourth foot (corresponding with the fifth semifoot of the Trimeter Iambic, as in page 255) thus dividing the verse into a complete dimeter and a catalectic dimeter. This division was invariably observed, and was calculated, no doubt, to suit the convenience of the choir — the one side singing the

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\* In some very few instances in serious composition, I have observed that a stray spondee (and, in one or two cases, an equivalent dactyl) had crept into a trochaic station; but, considering these as unlicensed encroachments both on Trochaic and Iambic ground, I have not thought proper to notice them in the scale.



complete dimeter, the other the catalectic. The circumstance, however, has been productive of error on the part of copyists and editors, who have, in many cases, given the verses actually divided, each into two lines, thus —

Scripta sunt cælo duorum

Martyrum vocabula,

Aureis quæ Christus illic

Annotavit literis —

in which form the Trochaic hymns of Prudentius are exhibited in the *Corpus Poëtarum*.

(No. 37.) — *Sapphic.*

The *Sapphic* verse \* (so denominated from the poetess Sappho, who invented it) consists of five feet, viz. a trochee, a spondee, a dactyl, and two more trochees, as

Dēflū-| -it sâx-| -is ägī-| -tätüs | hūmör.

(*Horace.*)

ēst mī-| -sēr nē-| -mō, nīſī | cōmpä-| -rätüs.

(*Seneca.*)

\* It may justly be deemed a singular and unaccountable circumstance, that Terentianus, who more than once mentions Sappho in terms of high encomium (“*doctissima Sappho*” — “*præclara poëtria, Sappho*”) — and who notices other kinds of verse invented by her — should never once in his whole book make the slightest mention of this species, by far the most elegant of her creation; though he particularises every other form of verse, of which he could find even a single example in Latin. To add to our surprise, we have not from his pen a single Sapphic line, though he evidently displays an ambition to prove that he could compose in every known metre, without exception †. From these considerations, I to

† Whence *Sidonius Apollinaris* (9, 261) not unaptly characterises him as “*Centimeter Terentianus*” — a description, which, by a ludicrous mistake, *Dr. Morell*, in his edition of *Ainsworth's Dictionary*, understood to mean a verse or metre of Terence a hundred feet long!

But Sappho, and (after her example) Catullus, sometimes made the second foot a trochee, as

Παι Δι-| -ὄς δὲ-| -λοπλοκε, λισσομαι σε.

(*Sappho.*

Pauca | *nūntī-*|-ate meæ puellæ.

(*Catullus.*

In this, however, she was not even once imitated by Horace, who improved upon her invention, and has, in most cases, (though not in all) happily surpassed Sappho herself in the melodious suavity and soft easy fluency of his lines. Without a single exception, he invariably adheres to that form of the Sapphic which has the second foot a spondee.

Of three such verses, with the addition of one Adonic (No. 13), Sappho composed her strophe or stanza; in which practice she was followed by Catullus, Horace, and others — thus

Intē-| -gēr vī-| -tæ, scēlē-| -rīsquē | pūrus,

Nōn ě-| -gēt Maū-| -rī jăcū-| -līs nēc | ārcu,

Nēc vĕ-| -nēnā-| -tīs grăvī-| -dā să-| -gītīs,

Fūscĕ, phă-| -rĕtrā.

(*Horace.*

But sometimes the Adonic was irregularly subjoined to any indefinite number of Sapphics, without regard to uniformity in the distribution, as in the choruses of Seneca's *Thyestes*, Act 3, *Hercules Œtæus*, Act 4, and *Hercules Furens*, Act 3. On some other occasions, the Sapphics were continued in un-interrupted succession, terminating as they had begun, without the addition of an Adonic even at the end, as in *Boëthius*, 2, 6, and Seneca's *Troas*, Act 4.

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a certainty conclude that Terentianus' work has not come down to us perfect, but that it has been mutilated of at least so much as related to the Sapphic: for it is utterly incredible that he could have overlooked it, especially as he was well acquainted with the works of Horace, and distinctly notices that lyricist's adoption and combinations of various kinds of metre.

It greatly conduces to the sweetness and harmony of the Sapphic verse to make the *cæsura* at the fifth semifoot, as above marked in the stanza quoted from Horace. The effect will be more strikingly perceptible, on a comparison of those lines with the following, in which that nicety was disregarded —

Qui, sedens adversus, identidem te . . .	}	(Catullus.
Seu Sacas, sagittiferosque Parthos . . . .		
Quindecim Diana preces virorum . . . . .	}	(Horace.
Liberum munivit iter, daturus . . . . .		
Hæc Jovem sentire, Deosque cunctos . .		

The beauty of the Sapphic metre will be sensibly felt by every reader of the following lines, in which our English accent happens not to clash with the quantity —

Díve, quem próles Niobæa mágnæ  
 Víndicem línguæ, Tityósque ráptor . . . . (Horace.  
 Cæsarís vísens moniménta mágni. (Catullus.  
 . . . . Sápphico suádet moduláta vérsu. (Ausonius.  
 Spónte conféctos tenuémus ártus. (Prudentius.

There is one feature prominently conspicuous in the Sapphic form of versification — I mean the division of a word between two lines. — In other species of Latin *verse* (for I except the Ionics by *Synapheia*, as well as the Greek anapæstics) we see, at most, a redundant syllable at the end of one line absorbed by a vowel at the beginning of the next, as noticed under “*Synalæphe*,” “*Ecthlipsis*,” and “*Synapheia*,” in pages 186, 188, and 213 — or a *compound* word divided into its constituent parts, each having its own distinct meaning, as, in Horace,

. . . . . unum-  
 quodque caput — (Epist. 2, 2, 188 —  
 . . . . . quid inter-  
 -est, in matronâ . . . . (Sat. 1, 2, 62 —

and so in every other case which has fallen under my observation. But, in the Sapphic, we see *simple* words divided into parts, separately void of all meaning, as

Gallicum Rhenum, horribiles et ultimi-  
-mosque Britannos. (Catullus, 11, 12.

..... sinistra

Labitur ripâ, Jove non probante, ux-  
-orius amnis. (Horace, Od. 1, 2, 19.

..... non gemmis neque purpurâ ve-  
-nale, nec auro. (Horace, Od. 2, 16, 7.

These divisions \* are made after the example of Sappho herself, who has three such within the short compass of eleven stanzas remaining to us from her pen, viz.

..... ΑΙΘΕ-

-ΡΟΣ δια μεσσω —

..... ἀδύ ΦΩΝΟΙ-

-ΣΑΣ ὑπακουε —

..... ΒΟΜΒΕΥ-

-ΣΙΝ δ' ακοαι μοι —

and it is remarkable that such division occurs only between the third Sapphic and the concluding Adonic †. Now, if there were not some peculiarity in the nature of these two lines, which the two preceding Sapphics do not possess, we might reasonably expect to see the practice of dividing

\* I lay no stress on *Inter-Iunia*, Od. 1, 25, 11, *E-lidere*, Od. 3, 27, 59, *Nigroque invidet*, Od. 4, 2, 23, or *Omnium ilia*, in Catullus, 11, 19, because these may be considered as not extraordinary cases, being only such as we occasionally see in other species of verse.

† With respect to *Numero beatorum Eximit*, (Horace, Od. 2, 2, 18) it presents nothing more than a common elision of a supernumerary final syllable, as in Virgil's *Tecta Latinorum Ardua*, Æn. 7, 160: and, in that other passage (Od. 4, 2, 1)—

Pindarum quisquis studet æmulari,

*Iule* —

there exists no greater necessity for making three syllables of *Iulus* or *Yulus*, than for making four of *Julius* or *Yulius*, in Epist. 1, 3, 1.



words equally adopted in the anterior part of the stanza; which, however, is not the case. And let me add, that, if the division of words (other than *compounds*, as above noticed) had been allowable, there was no necessity for Ovid to make such lamentation respecting the difficulty of versifying the name of his friend *Tūtīcānūs* \*, since he might so easily have cut the name in two, placing *Tūtī-* at the end of one line, and *-cānē* at the beginning of the next; which, however, he declares himself *ashamed* to do, even in a familiar epistle. In short, the cause of that seeming peculiarity in the Sapphic appears to me to be simply this — that neither Sappho nor Catullus nor Horace ever intended the stanza to consist of four separate verses, but wrote it as three, viz. two five-foot Sapphics, and one of seven feet (the fifth foot of the long verse being indiscriminately either a spondee or a trochee) thus —

*Iliæ dum se nimium querenti  
Jactat ultorem, vagus et sinistrâ*

*Labitur ripâ, Jove non probante, uxorius amnis.*

The Sapphic verse may, in some cases, be converted into a Phalæcian (No. 38) or an Alcaic (No. 55) as the reader will see under "*Phalæcian.*"

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\* *Quominus in nostris ponaris, amice, libellis,  
Nominis efficitur conditione tui . . . .  
Lex pedis officio, naturaque nominis, obstant;  
Quâque meos adeas, est via nulla, modos.  
Nam pudet in geminos ita nomen findere versus,  
Desinat ut prior hoc, incipiatque minor.  
Et pudeat, si te, quâ syllaba parte moratur,  
Arctius appellem, Tūtīcānumque vocem.  
Nec potes in versum Tūtīcāni more venire,  
Fiat ut e longâ syllaba prima brevis;  
Aut producat, quæ nunc correptius exit,  
Et sit porrectâ longa secunda morâ.  
His ego si vitiis ausim corrumpere nomen,  
Ridear, et merito pectus habere neger. (*Pont.* 4, 12.*

(No. 38.) — *Phalæcian.*

The *Phalæcian* verse (denominated from the poet *Phalæcius* \*) consists of five feet, viz. a spondee, a dactyl, and three trochees, as

*Nōn ēst* | *vīvērē*, | *sēd vā*-|*-lērē*, | *vītā*. (Martial.

*illīc* | *Sāxōnā* | *cōērū*-|*-lūm vī*-|*-dēbīs*. (Sidon. Apollinaris.

*Hōe jū*-|*-vīt*, *jūvāt*, | *ēt dī*-|*-ū jū*-|*-vābīt*. (Petronius.

Sometimes the first foot was made an iambus or a trochee, as

*āmi*-|*-cōs mēdī*-|*-cōsquē* | *cōnvō*-|*-cātē*. (Catullus.

*Tōtā* | *milliā* | *mē dē*-|*-cēm pō*-|*-pōscīt*. (Catullus.

But that liberty was very rarely taken by the poets posterior to Catullus. In Statius, for instance, not a single example of it occurs in upwards of four hundred and fifty lines — in Prudentius, not one in above two hundred and sixty — not one in Ausonius — not one in Martial, who has more than two thousand verses in this metre: and Sidonius Apollinaris, in upwards of twelve hundred *Phalæcians*, has not above two that can be proved: and these are in proper names. — I have thought necessary to be thus particular, for the sake of removing any doubt which might be entertained respecting the quantity of certain words, for which *Phalæcian* lines are quoted as authorities in different parts of this work.

Catullus has, in some instances, spoiled the elegance and harmony of this measure by introducing a heavy spondee into the second place: e. gr.

*Te cam*-|*-pō quā*-|*-sivimus minore,*

*Et mul*-|*-tis lān*-|*-guoribus peresus.*

But his example was not imitated by his more polished successors.

The *Phalæcian* is frequently called *Hendecasyllabic* (or verse of eleven syllables): but that name does not exclusively

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\* So Terentianus writes the name. (See under No. 43.)

belong to it, since there are other species of verse to which it is equally applicable — as, for instance, the Sapphic (No. 37) and the Alcaic (No. 55), which not only contain the like number of syllables, but also in like proportion of long to short, so that the same words sometimes may, in different positions, become either a Phalæcian, a Sapphic, or an Alcaic: ex. gr.

*Phal.*) Sūmmūm | nēc mētū-|-ās dī-|-ēm, nēc | ōptes.

(*Martial.*

*Sapph.*) Nēc dī-|-ēm sūm-|-mūm mētū-|-ās, nēc | ōptes.

*Alc.*) Sūmmūm | nēc ōp-|-tēs || nēc mētūās | diem.

and in like manner the following —

Nūllī | tē fācī-|-ās nī-|-mīs sō-|-dālem.

(*Martial.*

Quōd nūl-|-lī cālī-|-cēm tū-|-ūm prō-|-pīnās.

*Martial.*

(No. 39.) — *Trochaic Dimeter.*

The *Trochaic Dimeter* consists of four feet, properly all trochees, as

Nōn fā-|-cīt quōd | ōptāt | ipsē.

(*Boëthius.*

But, like the Catalectic Tetrameter\* (No. 36), which admits the spondee into the even places, the *Dimeter* admits it into the second station: e. gr.

ōrē | tōrvō | cōmmī-|-nāntēs.

(*Boëthius.*

In many instances, where authors never intended it, copyists and editors have presented us with the appearance of *Trochaic Dimeters*, by dividing the *Catalectic Tetrameter* into two short lines, as noticed in page 277. But that is not the case in *Boëthius* (4, 2), where the *Trochaic Dimeter* was actually intended, and is alternated with the *Choriambic*, No. 48, thus —

Quōs vī-|-dēs sē-|-dērē | cēlso

Sōlī | cūlmīnē rē-|-gēs,

Pūrpū-|-rā clā-|-rōs nī-|-tēnte,

Sēptōs | trīstībūs ār-|-mīs, &c.

Terentianus (de Metr. 1141) mentions another kind of

Trochaic Dimeter, consisting of a pyrrichius and three trochees, as

Děūs | ēx Dě-|-ō pěr-|-ēnnīs. (*Prudentius.*)

But I have shown, in page 271, that this is only a varied form of the Anacreontic, or Catalectic Dimeter Iambic, No. 32, to be thus scanned —

Děūs ēx | Děō | pěrēn-|-nis.

(No. 40.) — *Trochaic Dimeter Catalectic.*

The *Catalectic Dimeter Trochaic* (if such verse was ever intended) consists of three feet, properly all trochees, and a catalectic syllable, as

Nōn ě-|-būr ně-|-que aūrě-|-um . . . . (*Horace.*)

Dōnā | cōnscī-|-ēntī-|-æ. (*Prudentius.*)

In fact, it is precisely the same as the Acephalous Dimeter Iambic (No. 31), only differently scanned; for which reason, I here quote, as examples, the same lines which I have already given, as Iambics, in No. 31. \*

In the second station, it admits the spondee, the dactyl — and likewise, I presume, the equivalent anapæst, though I do not find an example of the latter.

Lēnis | ūc mōdi-|-cūm flū-|-ēns

Aūrā, | nēc vēr-|-gēns lă-|-tus,

Dūcăt | intrēpi-|-dām ră-|-tem :

Tūtă | mē mēdi-|-ā vĕ-|-hat

Vītă | dēcūr-|-rēns vī-|-ā. (*Seneca, Œdip. 887.*)

These lines may all be scanned as Iambic: and those which have the dactyl, might be considered as Choriambic, No. 46, did they not occur in a chorus where there is not any mixture of different metres, such as we frequently find in those productions.

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\* It is of no consequence, whether they be considered as Iambics or Trochaics; so close is the affinity between the two classes; the Trochaic being, in reality, only acephalous Iambic, as shown in page 273.



(No. 41 A.)— *Phallic*, or *Ithyphallic*.

The *Phallic* or *Ithyphallic* verse consists of three trochees, as

Bācchĕ | Bācchĕ | Bācchĕ. (*Terentianus*.)

In this metre, though mentioned by Terentianus as well known, I do not find that there now exists any composition in Latin, unless perhaps the Archilochian (No. 56), which is a very long line indeed, was intended for two verses, viz. a Dactylic Tetrameter *a priore* (No. 6), and an Ithyphallic, thus —

Sōlvitŭr | ācrīs hĭ- | -ēms grā- | -tā vicĕ

Vērīs | ēt Fā- | -vōnĭ. (*Horace*.)

To this idea, however, there is an objection, which see under No. 56.

(No. 41 B.)— *Pancratic*.

The *Pancratic* verse consists of two trochees, and an additional syllable \*, as

Aūctōr ōptĭmus.

### CHORIAMBIC.

*Choriambic* verses are so denominated from the foot (or measure) which predominates in them, viz. the choriambus, compounded of a choree (or trochee) and an Iambus, as *Tāntālidāē*.

No. 42.) *Choriambic Pentameter*.

The *Choriambic Pentameter* consists of a spondee, three choriambi, and an iambus, as

Tū nē | quāēsĭērīs, | scĭrĕ nĕfās, | quēm mĭhĭ, quēm. | tĭbĭ . . . .

(*Horace*.)

Nūllām, | Vārē, sācrā | vĭtĕ priūs | sēvērīs ār- | -bōrem. (*Horace*.)

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\* *Pancratium constat monometro hypercatalecto, ut est hoc, Aūctōr ōptĭmus. Servius, in his "Centimetrum."*

Alphē-|-ne immēmör, āt-|-que ünänimīs | fālsě södā-|-lībus.  
(*Catullus.*)

In this metre Theocritus wrote his twenty-eighth Idyl—  
Γλαῦκα̅ς, | ὦ φίλῆρι-|-ῳ̅ ἄλακᾶτα̅, | δῶρον ἄδα-|-να̅ς.

But the first foot, with him, is indifferently a spondee or a trochee; whereas Catullus and Horace uniformly adhere to the spondee.

(No. 43.) — *Choriambic Tetrameter.*

This species of verse consists of three choriambi, and a Bacchius (i. e. an iambus and a long syllable) as  
Jānē pātēr, | Jānē tūēns, | dīvē bīcēps, | bīfōrmīs.

(*Septimius Serenus.*)

Tū bēnē sī | quīd fāciās, | nōn mēmīnīs-|-sē fās ēst. (*Ausonius.*)  
ōmnē nēmūs | cūm flūvīs, | ōmnē cānāt | prōfūndum. \*

(*Claudian.*)

Fūmīdā quīd | thūrīcrēmīs | ārā pārēt | fāvillīs. (*Mart. Cap.*)

But it admitted variations; each of the three choriambi being changeable to other feet of equal time: e. gr.

Cuī rēsērā-|-tā mūgiūnt | aūrēā clāū-|-strā mundi. (*Serenus.*)

Tībī vētūs ā-|-rā cālūt ābō-|-rīgīnēō | sēcēllō. (*Serenus.*)

This metre was called *Phalæcian*, from the poet *Phalæcius*, who used it in some of his compositions. †

Horace made an alteration, but certainly not an improve-

\* In the common editions of Claudian, this verse, and eight others of the same kind, accompanying it, (*Nupt. Hon. et Mar. Fescenn.*) are improperly divided, each into two lines (Nos. 50 and 49) thus —

Omne nemus cum fluviis,

Omne canat profundum.

† Hoc Cereri metro cantasse *Phalæcius* hymnos

Dicitur; hinc metron dixere *Phalæcion* istud.

(*Terentianus, de Metr.* 163.)

ment, in this form of verse, by substituting a spondee, instead of the iambus, in the first measure, (*Od.* 1, 8.)

. . . Tē deōs ō-|rō, Sŷbārīn | cūr prōpērēs | āmāndō . . . .

for this I conceive him to have intended as a single verse. If divided into two lines, making with the preceding verse a stanza of three, as we see it in some editions, thus —

Lydia, dic, per omnes

Te deos oro, Sybarin

Cur properes amando . . . .

the third line will be a Choriambic Dimeter (No. 49) like the first. But this, by the way, is a combination unprecedented in Horace, who has not in any instance made a stanza of two verses of the same kind, with one of a different species interposed; but who, in twelve other odes, uses a short Choriambic followed by a longer. — With respect to the second line, produced by this tripartite division (*Te deos oro, Sŷbārīn*), if given as a Choriambic, it is one of mongrel kind — having the penultima and antepenultima both short; which is not the case in any of the legitimate species of Choriambics. — Treating of the Tetrameter which is the subject of this section, Terentianus observes, “*Nec enim claudit choriambus honeste.*” (*De Metr.* 162) — Whatever may have been the ground of this objection to a final choriambus in the Tetrameter, the ancients appear to have entertained an equal aversion to it in all the other forms of Choriambic metre, not one of which terminates with a choriambus. Lest, therefore, the division of Horace’s line should produce a monster unknown to ancient Rome, let us be content to read it as a single verse —

. . . Te deos oro, Sybarin cur properes amando . . .

holding ourselves at liberty to consider it as a *lame* Choriambic Tetrameter.

(No. 44.) — *Asclepiadic Tetrameter.*

The *Asclepiadic Tetrameter* (so called from the poet

*Asclepiades*) consists of a spondee, two choriambi, and an iambus, as

Mācē-|-nās ātāvis || ēditē rē-|-gibus. (Horace.)

Nōn il-|-lūm pōtērānt || figērē cūs-|-pidēs. (Seneca.)

Hōstis | dirūs ādēst || cūm dūcē pār-|-fīdō. (Prudentius.)

Such is the form invariably observed by Horace — by Seneca (with only the one exception here noticed) in near two hundred lines — and by Prudentius, in above two hundred and fifty. — Sometimes, however, though very rarely, the first foot was made a dactyl, as

. . . Effūgī-|-um, et miseros libera mors vocet. (Seneca.)

Omnīgē-|-nūm genitor regna movens Deūm. (Mart. Capella.)

and, if the text be correct (which is rather doubtful) Mart. Capella has, in three instances, made the second foot a Molossus (- - -).

The *cæsura* takes place at the end of the first choriambus; which circumstance facilitates the scansion of this metre as a Dactylic Pentameter wanting the last syllable, thus —

Mācē-|-nās ātā-|-vis || ēditē | rēgibus —

and we learn from Terentianus that many of his contemporaries were accustomed so to scan it; though he himself condemns the practice.

(No. 45.) — *Vīsēbāt gēlidā sīdērā brūmā.* (Boëthius.)

I should be inclined to consider this and all similar verses as Choriambic, and to scan them as *Catalectic Tetrameters*, thus —

Vīsē-|-bāt gēlidā | sīdērā brū-|-mā —

were I not prevented by considerations which I have explained in No. 5 B, where I have classed this metre as Dactylic, under the title of “*Phalæcian Pentameter.*”

(No. 46.) — *Choriambic Trimeter, or Glyconic.*

The *Glyconic* verse (so called from the poet *Glyco*) consists of a spondee, a choriambus, and an iambus, as

Sic tē | divā pōtēns | Cypri . . . . (Horace.)



But the first foot was sometimes an iambus or a trochee, as

*Bōnis* | crēdě fūgā-|-cibus. (*Boëthius.*

*Vitis* | implicāt ār-|-bōrēs. (*Catullus.*

Horace, however, who was very fond of the Glyconic, and has often employed it, invariably adheres to the spondee \*, except in one solitary instance, viz.

.... *Ignis* | Iliacas domos. (*Od.* 1, 15, 36.

This species of verse, when it has a spondee in the first place, might be scanned as a Dactylic Trimeter. See No. 11.

The Glyconic verse, followed by a Pherecratic (No. 48), produces what is called the Priapean (No. 3), as will appear on thus dividing a Priapean of Catullus —

ō cō-|-lōniā, quā | cūpis

Pōntē | lūdērē lōn-|-gō —

or thus joining two of his Choriambics — a Glyconic and a Pherecratic — with which combination he closes each strophe or stanza in his two choriambic odes.

*Dūx* bō-|-nā *Vēnē*-|-rīs, bōni || cōnjū-|-gātōr ā-|-mōris.

By a similar junction of each distich into a single line, the following effusion of Mæcenas — given to us, and undoubtedly intended by him, as Choriambic — may be read as Priapean. — By the way, this fragment is the only specimen I recollect to have seen of alternate Glyconics and Pherecratics continued in regular succession — except in what are called Priapeans; to which class some of my readers may probably choose to refer these lines of Mæcenas (See No. 3.)

*Dēbilēm* fācitō mānū,

*Dēbilēm* pēdē, cōxā :

*Tūbēr* ādstrūē gibbērum :

*Lūbricōs* quātē dētēs :

*Vitā* dūm sūpērēst, bēne ēst.

*Hānc* mīhī, vėl ācūtā,

*Sī* dās, sūstīnēō crūcem . . . (*ap. Senecam, Epist.* 101.

Although neither Catullus nor Horace uses the Glyconic,

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\* For the *reason* of Horace's almost invariable observance of *uniformity* in his Odes, see a remark at the end of my Preface.

except in conjunction with verses of a different kind; other writers composed entire poems in this metre; as *Boëthius*, 1, 6; 2, 8; 3, 12; 4, 3 — *Prudentius*, *Peri Steph.* 7; *Cont. Symm.* 2, *præf.* — and *Terentianus*, the preface to his treatise *De Literis.* — In tragic choruses also, it was used in continuation, as in Seneca's *Herc. Fur.* Act 3, *Herc. Œt.* Act 3, and *Thyest.* Act 2 — which last mentioned chorus consists entirely of Glyconics.

No. 47.) . . . . . *Tē deōs ōrō, Sýbārin* — a spurious metre, produced by the improper division of Horace's lame Tetrameter into two lines. See No. 43, page 287.

(No. 48.) — *Choriambic Trimeter Catalectic*, or *Pherecratic*.

The *Pherecratic* verse (so called from the poet Pherecrates) is the Glyconic (No. 46) deprived of its final syllable. It consists of a spondee, a choriambus, and a catalectic syllable, as

. . . . Grātō | Pýrrhă sŭb ān-|-trō. *Horace.*

and, when thus composed, it might be scanned as a Dactylic Trimeter. See No. 11.

But the first foot was sometimes a trochee or an anapæst, rarely an iambus.\*

*Tēctă | frŭgībŭs ēx-|-plēs.* (*Catullus.*)

*Dŏmīnīs | prēssŭs īnī-|-quīs.* (*Boëthius.*)

*Pŭēl-|-læquē cānā-|-mus.* (*Catullus.*)

Anacreon, in a short Pherecratic ode,

*Αἱ Μοῦσαι τοῖς ἔρωτα* —

the only one of the kind which we have from his pen — uses the spondee alone in the first place; though the anapæst likewise occurs in some Pherecratic lines which we see occasionally interspersed in some other of his pieces. — Horace, who has employed this metre in six of his odes, uni-

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\* A Pherecratic effusion of *Diogenes Laërtius* (1. 11) has only a single line beginning with an iambus — all the others (fourteen in number) begin with spondees.

formly makes the first foot a spondee. — His friend Mæce-  
nas was more partial to the trochee, as appears by the few  
lines of his composition quoted in page 289. — Martianus  
Capella preferred the spondee: e. gr.

*Tēmnit noctis honorem*  
*Præfert antra subulci;*  
*Dūrā ēt rupe quiescit;*  
*Et, pōst regna Tonantis,*  
*Strāmēn dulcius herbæ est. (Lib. 9.*

The Pherecratic, subjoined to the Glyconic (No. 46),  
produces what is commonly called the Priapean (No. 3), as  
I have shown under “*Priapean*” and “*Glyconic*.”

(No. 49.) — *Choriambic Dimeter.*

The *Choriambic Dimeter* consists of a choriambus and a  
Bacchius, as

*Lȳdiā, dīc, | pĕr ōmnēs . . . . (Horace.*

I cannot find a single Latin line in this metre, except the  
one here quoted, with seven others accompanying it in the  
same ode, and a dozen in Terentianus. But the appearance  
of it, as

*ōmnē cānāt | prōfundūm —*

is produced in some editions by an improper division of  
the *Choriambic Tetrameter*, No. 43, into two lines. See  
No. 43, page 287.

(No. 50.)

*ōmnē nēmūs | cūm flūvīis —*

A spurious metre, produced by the improper division  
(just noticed) of the *Choriambic Tetrameter*, No. 43, into  
two lines. See No. 43, page 287.

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*IONIC.*

*Ionic* verses are of two kinds, the *Ionic a majore* and  
the *Ionic a minore*, called likewise *Ionicus Major* and *Ioni-*

*cus Minor*, and so denominated from the feet or measures, of which they are respectively composed.

(No. 51.) — *Ionic a Majore, or Sotadic.*

The *Ionic a majore* (called *Sotadic* from the poet *Sotades*, who wrote much in this metre) is composed of that foot or measure called the *Ionic a majore*, which consists of a spondee and a pyrrichius, as *cōnvērtimūs*.

The verse contains three of these measures, and a half\*, that is to say, three times the *Ionic a majore*, with a spondee added at the end of the line, for the sake of a more full and pleasing sound † — thus,

Vōcālīā | quāedām mēmō-|rānt, cōnsōnā | quādam.

(*Terentianus.*)

Quūm primā brē-|vīs, lōngā dē-|īn, tērtiā | lōnga.

(*Terentianus.*)

Thus constituted, the verse is a kind of choriambic, as will appear by the following division —

Quum | primā brēvīs | lōngā dēin | tērtiā lōn-|ga —

and, by the addition of another syllable at each end, it would become a Choriambic Pentameter (No. 42), like Horace's  
Tū nē | quāsiērīs, | scirē nēfās, | quēm mīhī, quēm | tībi . . .  
*Nām* quūm | primā brēvīs, | lōngā dēin, | tērtiā lōn-|gā *fit*.

But the verse admitted several variations in the three Ionic feet. One, in particular, seemed to be a favorite with the writers in this metre, as tending to give greater softness and harmony to the otherwise stiff and monotonous line, viz. the change of the third measure to a ditrochee, as

\* *Metron pedibus namque tribus semipedem aptat . . . .*  
*Spondeus erit terminus hujus tibi versûs.*

(*Terentianus, de Metris, 356, & 370.*)

† *Ἀπο μειζονο;* autem brevior quod est secundis,  
Versus male ne desinat, adhibentur in imo,  
Quas prima pedis portio longas habet ambas.  
Ita versus erit de tribus, et semipede uno.

(*Terentianus, de Ped. 168.*)



Ter corripu-|-i terribi-|-lēm mănū bī-|-pennem. (*Petronius.*  
 Has, cum gemi-|-nâ compede, | dēdicāt cā-|-tenas,  
 Saturne, ti-|-bi Zoïlus, | ānnūlōs pri-|-ores. (*Martial.*

The same variation also took place in the other two Ionic feet or measures, as

ἀν δὲ σῶφρο-|-νης, τούτο θεῶν δῶρον ὑπαρχει. (*Sotades.*  
 Alter sonus |ātquē tēmpō-|-rum nota variata. (*Terentianus.*

It is worthy of remark, however, that, in enumerating the trochees which this verse will admit, Terentianus does not at all notice the *first* foot or measure, as alterable to a ditrochee: and indeed, in about three hundred Sotadics of his own, he has only one example of a ditrochee in the first place, viz. *de Lit.* 96 —

Sōlā cōnsō-|-nans ipsa fit, ut prius notāsti —  
 unless perhaps we should find another in the following verse (*de Literis*, 195) — for it may be scanned in two different ways —

Sīc Pātrōclōn | olim Hectoreâ manu perisse — or

Sīc Pātrōclōn | olim, &c.

But the example of Sotades is sufficient authority for the initial ditrochee.

By a further variation, *either* of the long syllables in each of the three Ionic measures might be resolved into two short; which resolution was considered as an improvement\*: but it does not appear that *both* the long syllables were ever thus resolved at the same time.

Pēdē tēndītē, | cursum addite, convolate plantâ. (*Petron.*

Cæciliūs ě-|-rit consimilis pedis figura. (*Terentianus.*

Solet integer | ānāpāstūs ět | in fine locari. (*Terentianus.*

Hunc effici-|-ēt, Mīnūciūs | ut quis vocitetur. (*Terentianus.*

Catalexis enim dicitur | ěā clāūsulā | versûs. (*Terentianus.*

Ferrum timui, quod trepi-|-dō mālē dābāt | usum. (*Petron.*

\* Nam, quo fuerint crebrius hi pedes minuti,  
 Vibrare sonum versiculos magis videmus.

(*Terentianus, de Metr.* 334.

The scheme of the *Ionic a majore* will therefore be as follows —

1	2	3	4
- - - - -	- - - - -	- - - - -	- - - - -
- - - - -	- - - - -	- - - - -	- - - - -
- - - - -	- - - - -	- - - - -	- - - - -
- - - - -	- - - - -	- - - - -	- - - - -

But, the *Ionic a majore* not being (like the *Ionic a minore*) subject to the laws of *synapheia*, the final syllable (as in the hexameter, &c.) may be short, without a concourse of consonants to make it long, or may terminate in a vowel or *M* un-elided before a vowel at the beginning of the next line — as we see by numerous examples in Terentianus, and a few likewise in a fragment of eight lines from the pen of Sotades, which is found in the *Poëtæ Minores Græci*, page 497.

(No. 52.)—*Ionic a Minore.* \*

The *Ionic a minore* is entirely composed of that foot or measure called the *Ionic a minore*, which consists of a pyrrichius and a spondee, as *Dōcū̄ssēnt*. It is not confined to any particular number of feet or measures †; but may (like the

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\* The Scholiast Acron, and, after him, the Dauphin editor of Horace, give the name of *Sotadic* to the *Ionic a minore*; though it is not quite certain that Sotades ever wrote in this metre. His favorite measure was the *Ionic a majore*: and the near affinity of the two Ionics probably gave rise to the error—if it be an error.

† Terentianus (De Ped. 152) says —

Ἀπ' ελασσονος, autem cui nomen indiderunt,

In nomine sic est, " *Dīōmēdēs*." Μετρον autem

Non versibus istud, numero aut pedum, coarctant:

Sed, continuo carmine quia pedes gemelli

Urgent brevibus (tot numero jugando) longas,

Idcirco vocari voluerunt συναφῆεν —

which passage being liable to a misconstruction of the word

Anapæstics, No. 14) be extended to any length, provided only, that, with due attention to *synapheia*, the final syllable of the spondee in each measure be either naturally long, or made long by the concourse of consonants \* — and that each sentence or period terminate with a complete measure, having the spondee for its close † — both which rules we see observed by Horace in his Ionic production, Od. 3, 12.

If divided into separate verses, we have a better reason for the division into lines of four measures, than for any other, viz. that such division alone will equally suit the Ionic poem of Horace above mentioned, and another in the same metre, presented to us by Martianus Capella, lib. 4. cap. ult. Horace's piece consists of *forty* measures: that of M. Capella contains *forty-four*; and none of the other divisions, proposed by different critics, will suit these different numbers; whereas they are both divisible by *four*. Indeed, that M. Capella (unacquainted, perhaps, with the nature of the *synapheia* in this species of composition, or regardless of such nicety) actually intended his Ionics for tetrameter verses, is

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*Urgent*, it may be well to observe, that, in speaking elsewhere of the iambus, in which the short syllable *precedes* the long, he says, "*Parva longam urget.*" — To return to the Ionic, he again observes —

Ἀπ' εὐλαστόνοσ illam revocabit synapheian,  
 Binis brevibus quæ totidem jugare longas  
 Ex ordine semper solet, et teneré legem,  
 Non versus ut ulló numero pedum regatur,  
 Sed carminis orsum peragat debita finis. (*De Metr.* 359.)

\* Ita binæ variantur, neque cedunt repetitâ  
 Vice longæ brevibus per synapheian.

(*Terentianus, de Metris, 350.*)

† Sensem quoties terminat, aut carmina finit,  
 Longas ratio est ponere, non breves, in imo,  
 Pes integer ut sit geminus, simulque in aure  
 Dulcem sonitum tempora longiora linqunt.

(*Terentianus, de Ped. 164.*)

pretty evident from this circumstance, that they *cannot* be made to run on by *synapheia*, in any other form, whether differently divided, or undivided: for, in three of the lines, the final syllable is short, without any concurrence of consonants to make it long; and a fourth terminates in *am*, un-elided before a vowel at the beginning of the next line.

It appears, therefore, that Horace's Ionics may very safely be divided as I here give them, and as Mr. Cuninghame divided them near a century ago.

Misĕrārum ēst | nĕque āmōrī | dārĕ lūdūm, | nĕquĕ dūlcī  
 Mālā vīnō | lāvĕre, aūt ēx-|ānimārī | mĕtūĕntĕs  
 Pātrūā vēr-|-bĕrā līnguā. | Tibī quālūm | Cŷthĕrĕā  
 Pŷĕr ālĕs, | tībī tĕlās, | ōpĕrōsā-|-quĕ Mīnĕrvā  
 Stŷdīum aūfĕrt, | Nĕōbŷlĕ, | Līpārāī | nītōr Hĕbrī,  
 Sīmŷl ūnctōs | Tibĕrīnīs | hŷmĕrōs lā-|-vīt īn ūndīs \*,  
 ĕquĕs īpsō | mĕlīōr Bĕl-|-lĕrōphōntĕ, † | nĕquĕ pŷgnō  
 Nĕquĕ sĕgnī | pĕdĕ vīctŷs; | cātŷs īdĕm | pĕr āpĕrtŷm  
 Fŷgīĕntĕs | āgītātō | grĕgĕ cĕrvōs | jācŷlārī, ĕt  
 Cĕlĕr ārcĕtō | lātītāntĕm | frŷtīcĕtō ēx-|-cīpĕre āprŷm.

Terentianus presents to us a few lines in this measure, which I here quote, together with the introductory verses in a different metre — the *Ionic a majore* — the whole divided as I find them in the *Corpus Poëtarum*, commonly (but, I

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\* It is truly astonishing that the Dauphin editor should object to the position of this line, as (in his opinion) deranging the order of things, and placing the act of bathing *before* the field exercises, which always preceded it! But the transposition of the words does not alter the grammatic construction, which is clearly and simply this — “*Simul ille (eques, &c. &c.) lavit,*” i. e. When he (after having displayed his feats of horsemanship, &c.) has laved his limbs in Tiber's stream.

† *Bellerophontĕ*, with the final syllable *long*; whence the reader will perceive that Horace used the *proper form*, *Bellerophontes*, not *Bellerophon*, which would give the ablative *-tĕ* short.



think, erroneously †) attributed to Maittaire. The figures which I have prefixed to the lines, show, at one view, the

† Though Maittaire wrote a dedication for the book, as he might have written a prologue to another man's play, he has not given the slightest hint of his being the editor: and it is clearly evident to me, that neither he nor *any scholar* had any concern or agency in the editorship of the volumes, which are merely a servile re-impression from existing editions, and even those not the best that might have been procured at the time. To instance in Claudian, the following errors (with numerous others which I forbear to notice) are literally copied into our *Corpus Poëtarum* from a small Amsterdam edition of 1677. *Eridam* (for *Eridani*) 4 Cons. H. 17 — *Viribus* (*vitibus*) L. Stil. 2, 199 — *Festa* (*Vesta*) ib. 3, 169 — *Domitos* (*domitor*) ib. 33 — *Rotanti* (*roranti*) 6 Cons. H. 161, and again, R. Pros. 2, 122 — *Astalii* (*ast alii*) Nupt. H. & M. 213 — *Manet* (*monet*) ib. 236 — *Paret* (*par et*) In Eutr. 2, 297 — *Qui* (*quæ*) ib. 445 — *Parvus* (*pravus*) ib. 496 — *Vices* (*vires*) B. Get. 1, 108 — *Ætate* (*æstate*) ib. 342 — *Secundam* (*fecundam*) Prob. & Ol. Cons. 203 — *Terra* (*tetra*) In Ruf. 1, 27. But, *Ohe! jam satis est, ohe, libelle!* otherwise I could fill a whole page with similar quotations from Claudian alone, without searching other parts of the volumes for such extraordinary specimens of inaccuracy as I have casually observed in Ausonius, Epist. 17, where the two following lines (the eighth and ninth) are wholly omitted —

*Quotque super terram sidera zodiaci.*

*Quot commissa viris Romana Albanæq; fata.*

It were devoutly to be wished that some spirited enterprising bookseller would oblige the classic world with a *correct* publication of the *Corpus Poëtarum*, from the best modern editions. — \* \* \* Since the date of this wish (A. D. 1808), it has been partly realised in the pocket edition of the “*Regent's Classics*,” of which several (enumerated at the head of this volume) have been already printed under my inspection, as editor. *April, 1819.*

number of measures contained in each. Speaking of the *Ionic a minore*, Terentianus says (de Metris 338) —

Sed, quale metrum continuet, nunc referemus,

Dixi “ *Diōmēdem*” pedis hujus esse formam.

In carmine sic est : *Diōmēdem mōdō māgnūm*

4 *Dēā fēcīt, dēā bellī dōminātrix, Phrȳgās ōmnēs*

4 *ūt in ārmīs sūpērārēt : pātūlis āgmīnā cāmpīs*

4 *Jācūrūnt dātā lētō : ☉ pāvīdī, tērgāquē dāntēs,*

3 *Pētērūnt trēpidāe mēniū Trōjāe.*

5 *Sīmīlī lēgē sōnāntēs nūmērōs ēt Nēōbūlāe dēdit ūnō*

3 *Mōdulātūs lēpidē cārminē Flāccūs ;*

3 *Mīsērārūm ēst nēque āmōrī dārē lūdūm,*

3 *Nēquē dūlcī mālā vīnō lāvēre, aut ēx-*

4 *-ānimārī, ☉ mētūētēs pātrūe vērberū līnguē.*

3 *itā bīnāe vāriāntūr ; nēquē cēdūnt*

4 *Rēpētītā vicē lōngāe brēvībūs pēr sȳnāpheīām.*

In this arrangement, there is no appearance of regularity or design; wherefore it is needless to make any remark on it. And, with respect to the distribution into uniform *decapodia* (or paragraphs of ten feet, or measures) adopted by Dr. Bentley in Horace's Ionics, it cannot here be admitted; because, to begin from *Dea fecit*, the divisions would very awkwardly occur in the places where I have inserted the ☉: if we begin from *Diomedem modo magnum*, they will occur yet more awkwardly after *Campis*, *Vino*, and *Longæ* — leaving moreover a remnant of two measures at the conclusion: and, in either case, the final syllable of *Linguæ* will be left exposed to elision, contrary to the law of *synapheia*. Indeed Terentianus evidently appears to have had no idea of those decapodia. Otherwise he would have noticed them as well as the *synapheia*. He would likewise have made his own exemplification \* an exact decapodion — and allotted another to

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\* Dr. Bentley has expressed a doubt whether this passage be the production of Terentianus, or of Septimius Serenus. How he came to think of Serenus, I cannot possibly conceive; the context not affording even the slightest ground

the remark, *Simili lege*, &c. Then, after quoting a decapodion from Horace (which he has *accidentally* done, because the sense happened to terminate in that compass), he would have extended his concluding remark, *Ita binæ*, &c. to the same length, making, in all, four exact decapodia. But he has done nothing of all this: neither can we even divide his Ionics into uniform Tetrameters, on account of the elision in *Lingua*. It remains then to suppose that Terentianus — who acknowledges no set number of feet, no measure or limit, other than the writer's convenience — intended his Ionics for four separate paragraphs of casual and indefinite length, without any greater regard to uniformity in that respect, than was paid to it in the Anapæstic series in dramatic choruses. (See "*Anapæstic*," No. 14.)

### COMPOUND METRES.

In this class I comprise those species of verse which are composed of two members taken from different classes, as, for example,

Sōlvitūr ācris hīems grātā vicē || vēris ēt Fāvōnī —

of which the first member is Dactylic — the latter Trochaic.

{ (No. 53.) — *Dactylico-Iambic*.  
{ (No. 54.) — *Iambico-Dactylic*.

Terentianus considers, as a single verse, the following in Horace, Epod. 11, which may, in that case, be called *Dactylico-Iambic* —

.... Scribēre vērsiculōs, || āmōre percūlsūm grāvī .....

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of suspicion that he was the author of these lines. They evidently appear to have been penned by Terentianus himself, who intended them (I presume) for a sort of summary of the fifth book of the Iliad, as he has elsewhere given, for an exemplification of the Adonic verse, a summary of the Æneid, *avowedly* his own composition. *De Metris*, 443.

and likewise this, in Epod. 13, which consists of the same members as the preceding, only in reversed order — and may be termed *Iambico-Dactylic* —

*Nivēsquē dēdūcūnt Jōvēm : || nūnc mārē, nūnc silūā . . . .*

It is, however, more usual, and perhaps more proper, to divide each of them into two separate verses — the former,

(a) *Scrībērē vērsicūlōs,*

(b) *āmōrē pērcūlsūm grāvī —*

the latter,

(b) *Nivēsquē dēdūcūnt Jōvem :*

(a) *Nūnc mārē, nūnc silūā —*

in each of which cases, the verse (a) will be a Dactylic Trimeter Catalectic, No. 12 — and (b) an Iambic Dimeter, No. 29.

To the union of the two members or verses into one line, exists this objection, that such combination will produce, in those two odes, no fewer than eight examples of poetic licence, in lengthening short syllables, or preserving vowels from elision, viz.

Epod. 11. *Inachiā fureRE, silvis, &c.*

*Arguit, et lateRE petitus . . .*

*Libera consiliA, nec . . .*

*Fervidiore meRO arcana . . .*

*Vincere mollitiE amor . . .*

Epod. 13. *Reducet in sedem viCE. Nunc, &c.*

*Levare diris pectoRA sollicitudinibus.*

*Findunt Scamandri flumiNA, lubricus . . .*

These are such liberties as Horace rarely allowed himself in his lyric compositions: for, in *all* his other odes, the *only* examples which I have noticed, are the following \* —

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\* I do not count Od. 2, 20, 13, or 3, 16, 26, because, in the former passage, the approved reading is

*Jam Dædaleo tutior Icaro —*

and, in the latter,

*. . . . quidquid arat non piger Appulus —*

which



- Perrupit Acheronta Hercules labor. 44. (Od. 1, 3, 36.  
... Certâ sede manēt; humor et in genas . . . . 44. (1, 13, 6.  
... Angulus ridēt, ubi non Hymetto . . . 37. . . . (2, 6, 14.  
Cæca timēt aliunde fata. 58. (2, 13, 16.  
Si non perirēt immiserabilis . . . . 55. (3, 5, 17.  
Si figit adamantinos . . . . 46. (3, 24, 5.  
Ossibus et capiti inhumato. 7. (1, 28, 24.  
Et Esquilinæ\* alites. 29. (Epod. 5, 100. . . . .  
... Threiciō Aquilone sonant. Rapiamus, amici . . . (13, 4.)

Now, as Horace so sparingly uses the poetic licence in his other lyric productions, it seems hardly probable that he should so unsparingly abuse it in those two. — But, on the other hand, an idea was entertained, that, in verses composed of two *commata* †, the final syllable of the first *comma*, like the final syllable of a verse, might indifferently be either short

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which is perfectly consonant to Horace's phraseology in another place, viz. Od. 1, 15, 26 —

..... Sthenelus sciens  
Pugnæ, sive opus est imperitare equis,  
Non auriga piger.

\* The *Æ* may here be either short or long (page 184) — and the foot either an iambus or a spondee: but Horace more frequently uses the spondee than the iambus in the third station of the Iambic Dimeter (page 267.)

† A *Comma* is a segment or portion of a metre, taken from the beginning or the end, as, for example, the dactylic *penthemimeris* ( - ' ' - ' ' - ) *Tityrē, tū pātūlā* — or the concluding portion of the Hexameter ( - ' ' - - ) *Tēgmīnē fāgī* — both which segments are independently used as distinct metres; the former being the Archilochian Trimeter Catalectic, No. 12 — the latter, the Adonic, No. 13, viz.

... ārbōrī-|būsqū cō-|-māē. 12. (Horace.  
Tērrūit | ūrbem. 13. (Horace.

Such portion of a metre was also called *Tome*, and sometimes *Colon*.

302 (53.) *Dactylico-Iambic.* — (54.) *Iambico-Dactylic.*

or long. Concerning the Priapean (No. 3) Terentianus observes —

..... Nolunt hunc incolumem ergo ;  
 Sed de *commatibus* tradunt constare *duobus*. (*de Metr.* 1026.  
 Nec mirabere syllabæ finem *commate* primo . . .  
 Nam, *quia commata binia sunt, sumunt ambo supremas.*  
 (*Ib.* 1039.)

..... Quum  
*Primi commatis ultima fiat libera legis.* (*Ib.* 1092.)

and, of the Dactylic Pentameter —

Scandunt pentametrum, *duo sint quasi commata*, quidam,  
 Ut pedibus binis semipedes superent. (*de Metr.* 29.  
 Quidam (*quia gemino constat de commate versus*)  
 Cludere comma prius non timuere brevi . . . .  
 Nam referre nihil, sit qualis syllaba fini ;

*Commataque hoc ipsum juris habere volunt.* (*Ib.* 57 — 63.)

The Priapean, however, instead of being a single Dactylic verse of two *commata*, is in-reality two distinct Choriambic verses, as I have shown in pages 235 and 289: and the idea which some people (*quidam*) are said to have entertained of the Dactylic Pentameter, seems to have arisen from a misconception of the effect of the common *cæsura* (page 160), which would have equally lengthened a short syllable in the third semifoot as in the fifth — where, after all, it is very rare to find a short syllable, as I have shown in page 239; though, if Ovid and other elegeiac poets had co-incided in opinion with those *quidam*, we might expect to find as frequent examples of short syllables in the fifth semifoot, as at the close of the line. — Besides, if the *commata* enjoyed the privilege attributed to them in the lines of Terentianus above quoted, why do we not see its effects in the Galliambic metre, No. 34, and the Archilochian Heptameter, No. 56? — In Catullus' es Galliambic poem of ninety-three lines, there occurs not a single verse which has not the final syllable of the first division either naturally long, or rendered long by the concourse of consonants; though Catullus is well known to

have unscrupulously availed himself of every admissible licence. — In the Archilochian Heptameter, the first member terminates with a dactyl, as the first of the Priapean is *said to terminate*: but — unlike to the Priapean, which very frequently has the final syllable of that pretended dactyl long — the Archilochian always terminates its first member with a proper legitimate dactyl having the final syllable short. This is invariably the case in Horace, in Boëthius, and in Prudentius, who has used that metre in two of his poems, one of which contains above a hundred Archilochian Heptameters.

I conclude on the subject, by submitting to the reader, whether the decision, which allows both members or *commata* of a verse or metre equally to enjoy the privilege of neutrality in their final syllables, be not in fact equivalent to an acknowledgement that they are, to all intents and purposes, *two separate verses*.

(No. 55.) — *Greater Alcaic.*

This metre is a compound of the simple Iambic and the Choriambic. It consists of an Iambic measure (i. e. two feet, properly both iambi) and a long catalectic syllable, followed by a choriambus and an iambus; the *cæsura* uniformly taking place after the catalectic syllable \*: e. gr.

Vidēs | üt āl-| -tā || stēt nivē cān-| -didum . . . . (Horace.

Vēnūs | rēvēr-| -sūm || spērnāt ādō-| -nidem. (Claudian.

\* Lest it be supposed that Horace intended a difference of structure in the following verses — (*Od.* 3, 4, 41, and 3, 6, 6) —

Vos lene *consilium* et datis, et dato . . . .

Hinc omne *principium*, huc refer exitum —

it is to be remembered, that, by pronouncing the penultimate *I*, in *Consilium* and *Principium*, as our initial *Y*, we lengthen the short antepenultimate *I*, and thus, by means of the synæresis and elision, preserve the metre inviolate, viz. *Consil-y'et*, *Princip-y'huc*, as shown under "*Synæresis*," page 173.



But the first foot of the iambic portion is, of course, alterable to a spondee —

*ō mā-|-trē pūl-|-chrā* || *fīliā pūl-|-chrīor.* (Horace.

*Victīm* | *fātē-|-tūr* || *Dēlōs āpōl-|-hīnem.* (Claudian.

*Cōlēs-|-tīs ār-|-cīs* || *nōbīlīs īn-|-cōla.* (Prudentius.

Horace much more frequently has a spondee than an iambus in the first place ; and Prudentius always a spondee.

The Alcaic is sometimes scanned to make two dactyls of the latter colon, thus

*Vidēs* | *ūt āl-|-tā* || *stēt nīvē* | *cūndīdum.*

Although Horace — who has made greater use of this metre in his lyric compositions, than of any other — never employed it, except in conjunction with two other species of verse (Nos. 30 and 58) — other writers have composed entire poems in it alone, as Prudentius, who has a long piece entirely consisting of unmixed Alcaics, *Peri Steph. 14* — and Claudian, a shorter production, *In Nupt. Honor. Fescenn.*

The Alcaic verse is sometimes convertible into a Sapphic (No. 37) or a Phalæcian (No. 38) as shown under “*Phalæcian.*”

(No. 56.) — *Dactylico-Trochaic Heptameter, or Archilochian.*

The *Archilochian Heptameter* consists of two members, the first a Dactylic Tetrameter *a priore*, No. 6, the latter an Ithyphallic, No. 41 — in other words, the first division contains four feet from the beginning of the Dactylic Hexameter, the fourth being always a dactyl — the latter portion consists of three trochees : e. gr.

*Sōlvitūr* | *ācrīs hī-|-ēms grā-|-tā vicē* || *vērīs* | *ēt Fā-|-vōnī.*

(Horace.

*Quām vārī-|-īs tēr-|-rās ānī-|-māliā* || *pērmē-|-ānt fī-|-gūris.*

(Boëthius.

*Fēstūs ā-|-pōstōlī-|-cī nō-|-bīs rēdit* || *hīc dī-|-ēs trī-|-ūmphi.*

(Prudentius.

It is somewhat remarkable, that, although each of the first three feet may be either dactyl or spondee at pleasure, Pru-



dentius has invariably made the first and second dactyls, and the third a spondee, in every verse of this kind which we have from his pen — amounting to near a hundred and forty. — Neither Horace nor Boëthius regarded uniformity in that respect.

As Horace and Boëthius always have the *cæsura* between the dactylic and trochaic portions of this metre, and as the line is immoderately long, I should have been tempted to think that it was intended for two distinct verses, thus —

Sölvitür | ācrīs hī-|ēms grā-|tā vicē (No. 6)

Vērīs | ēt Fā-|vōnī. (No. 41)

but I observe in Prudentius several lines which cannot be so divided without splitting words; and Terentianus notices this metre as a single verse. — See some remarks on it in page 303.

Although Horace has not used the Heptameter, except in conjunction with a verse of different kind, Boëthius and Prudentius have poems entirely consisting of unmixed Heptameters.

(No. 57.) — *Dactylico-Trochaic Heptameter Acephalus.*

This metre (for which I do not find any name) consists of an Acephalous Dactylic Tetrameter *a posteriore* (No. 9) and an Ithyphallic (No. 41) as

Měā | tibiā | dīcērē | vērsūs || dēstī-|tīt Lă-|tīnos.

(Terentianus.)

It was probably intended for two separate verses —

Měā | tibiā | dīcērē | vērsūs

Dēstī-|tīt Lă-|tīnos —

but that is a question of very little importance, as there are not, I believe, any lines extant in this metre, except about half a dozen employed by Terentianus in describing and exemplifying it. — He mentions it as a single verse.

(No. 58.) — *Dactylico-Trochaic Tetrameter, or Lesser Alcaic.*

This metre consists of two dactyls followed by two trochees, as

Lēviā | pērsōnū-| -ērē | sāxa. (Horace.)

Lūxūri-| -ā Nērō | sāvī-| -ētis. (Boëthius.)

It might, however, be placed in the class of Choriambics, and thus scanned as a Trimeter, of a different species from the Glyconic (No. 46) —

Lēviā | pērsōnūē-| -rē sāxa —

since we see the initial dactyl sometimes occurring in one species of Choriambic, the Asclepiadic Tetrameter (No. 44) — and the concluding Bacchius used in two others, viz. the Tetrameter (No. 43) and the Dimeter (No. 49).

(No. 59.) — *Proceleusmatic.*

The *Proceleusmatic* † verse is supposed to consist of four *Proceleusmatic* feet: but, as the fourth foot, having its last syllable lengthened by the final pause, would thus exceed the due measure of four times, an Anapæst is introduced in its stead, or a Tribrachys, which, by means of the lengthening pause, becomes an Anapæst, of equal time with the *Proceleusmatic*: e. gr.

Pērit ābit | āvipēdis | ānimulā | lēpōris. (Terentianus.)

ēt āmitā | Vēneriā | prōpēritēr | ōbit ;

Cūi brēvi-| -ā mēlēā \* | mōdificā | rēcino. (Ansonius.)

On this metre Terentianus remarks —

Hunc nos pedibus scandere convenit jugatis :

Et trimeter erit : tribrachys in fine resistet. (de Ped. 107.)

† So called by *Diogenes Lærtius*, who has left us a couple of such lines in the Life of his cynical namesake.

\* *Melea*. — Instead of *Mela*, (which appears in the only edition that I have seen) I have ventured to substitute *Mēlēā*, the original uncontracted Greek form, like *Tempea*, quoted in pages 100 and 107. — The metre requires it.

## ANALYSIS OF THE HEXAMETER.

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WITH respect to the most advantageous combination of feet to compose a hexameter verse, no general rule can be given, which is not liable to a thousand exceptions; for, though alternate dactyls and spondees be pleasing in one line, a different distribution will be equally captivating in the next — and another, dissimilar to either of the former, will have its charm in a third. In short, harmonious variety is the object to be pursued: for, the most happy arrangement of words that could possibly be devised, would pall upon the ear, if repeated through a few successive verses \*. But such

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\* Here be it observed, once for all — wherever I give my opinion that a word of this or that kind may, consistently with harmony, be placed in such or such position — wherever I say that such or such verse to me appears happy in its structure — I uniformly speak with a view to the real *quantity* of the syllables, not to what is called *accent*. I have no objection to any man's accenting the words according to his own judgement or fancy: and, whatever may be his system of accentuation, I shall not presume to condemn it as wrong. But, if the accent be so managed, as to confound the quantity, and to transform an iambus to a trochee, as *bōnō* to *bōnō* — an anapæst to a dactyl, as *stūdīō* to *stūdīō*, &c. &c. — in that case, the words and verses no longer present the same sounds on which I have given an opinion: and I request that no opinion, expressed in these pages, may be applied to any word or verse pronounced otherwise than with its proper quantity — the short syllables pronounced short — the long syllables, long. And this I particularly wish to be observed whenever there is question of the longer words, of

monotony is easily avoided : the infinite diversity in the length and quantity of Latin words not only allows, but even compels the poet to vary his measure in every line. Hence, whenever he undertakes to describe a slow lingering motion, or to handle a grave or solemn or melancholy subject, he can, by the weight of heavy spondees, retard the march of his lines, and thus longer detain the picture in his reader's view : when he wishes to express haste, rapidity, confusion, impetuosity, ungovernable passion, he readily finds a number of light dactyls to give wings to his verse : when pomp, grandeur, and magnificence, are his theme, he is never at a loss for two or three dactyls to make a noble entry, with one or two spondees following in their train.

But, however happy the choice of feet may be in other respects, neither beauty nor harmony can result from the combination, without a due attention to the *cæsura*.

The term *Cæsura* is used by grammarians in two acceptations — first, as applied to whole verses — secondly, as applied to single feet \*.

In the former acceptation, the *Cæsura* (or *Tome* †) means

four, five, six, seven syllables. — If the reader shall pronounce any verse or word with any other than its true quantity, and shall, in that altered state, apply to it any opinion that I have given, he will pervert my language, and make it say what I have neither said nor meant to say.

\* *Priscian* uses the term in both acceptations, *Partitiones*, lib. 1.

† The term *Tome* is likewise applied to the segment or portion of a verse regularly divided in a particular part. See *Terentianus* uses it, viz.

*Si penthemimeres talis præmissa tome sit,*

*Quæ primo spondeon habet, mox dactylon addit,*

*Tum post semipedem, &c. (de Metris, 220.*

Thus

*Tūtŷrē, tū pātŷlā*



the division of a verse into two portions or members \*, affording a little pause or rest for the voice, in some convenient part, where the pause may take place without injury to the sense or harmony of the line, as

Tantæ molis erat ☉ Romanam condere gentem. (Virgil.

Errabant, acti fatis, ☉ maria omnia circum. (Virgil.

from which examples, it appears that the *Cæsura* is not exclusively confined to a particular part of the Hexameter verse, as is the case in the Pentameter, which (like the modern English and French Alexandrine †) is invariably divided by the *Cæsura* into two equal portions.

The *Cæsura* the most approved in heroic poetry was that which took place after the *penthemimeris* ‡ (page 162); and

is called a *Heroic Tome*; and

*Quarum quæ formâ pulcherrimâ,*

a *Bucolic Tome* — as explained in the subsequent pages.

\* Each of the portions, thus separate, is likewise called a *Comma*, as, in Terentianus, “*Comma prius,*” “*Comma posterius.*”

† But not our decasyllabic or heroic verse, which, like the Latin Hexameter, varies its *Cæsura*: e. gr.

Of man's first disobedience, ☉ and the fruit  
Of that forbidden tree, ☉ whose mortal taste  
Brought death into the world, ☉ and all our woe,  
With loss of Eden, ☉ till one greater man  
Restore us, ☉ and regain the blissful seat,  
Sing, heav'nly Muse, &c. (Milton.

‡ On this subject the following remark occurs in A. Gellius, 18, 15 — “*Marcus Varro scripsit, observasse sese in versu hexametro, quod omnimodo quintus semipes verbum finiret.*” — Dr. Bentley has taken pains to prove the inaccuracy of Varro's observation, by the practice of Lucretius and Catullus, his contemporaries, who have not observed that rule: and Mr. Dawes has undertaken to refute Dr. Bentley's argument, by showing that Varro was born

this was particularly distinguished as *THE Heroic Cæsura* (*Tome heroïca*) — e. gr.

āt dōmūs | intērī-|ōr ⊕ regali splendida luxu . . . (Virgil.

Jūliūs, ā māg-|nō ⊕ demissum nomen Iulo. (Virgil.

Præsēn-|tēmquē vī-|rīs ⊕ intentant omnia mortem. (Virgil.

Lūctān-|tēs vēm-|tōs, ⊕ tempestatesque sonoras. (Virgil.

Instead, however, of the *cæsura* at the exact *penthemimeris*, a different division was equally admitted as heroic, which took place after a trochee \* in the third foot: e. gr.

Effigī-|ēm stātū-|ērē, ⊕ nefas quæ triste piaret. (Virgil.

before Catullus and Lucretius, though they died before him; whence it may be supposed that he had written the above quoted remark previous to the publication of their poems. — Whether Varro did or did not read Lucretius or Catullus — to say nothing of Homer, Hesiod, and other Greek poets, all equally inobservant of the penthemimeral *cæsura* — he certainly read Ennius: and, in the remaining fragments of Ennius which have reached our times, there appear above fifty examples of the fifth semifoot *not* terminating a word: that is to say, that, on an average, every tenth hexameter of Ennius, now extant, contradicts the assertion attributed to Varro. — Could Varro, so famed for his learning and accuracy, have made an unfounded assertion, which every school-boy in Rome was capable of disproving? Rather let us suppose that Varro's words have not been correctly transmitted to us — but that they have, in some way or other, been mis-stated, so as to make him say either more or less than he intended.

\* A trochee may occur, as part of a dactyl, in each of the five dactylic stations of the Hexameter. — The first, third, and fifth trochees are found in the following line —

Nāmquē mē-|trūm cēr-|tiquē pē-|dēs nūmē-|rūsquē cō-|  
ercēt. (Terentianus.

The second and fourth appear in this other —

Dēsēr-|tāmquē dō-|mūm dūl-|cēsquē rē-|visērē | nātōs.

(Lucan.

Tectā mē-|-tū pētī-|-ērē : ☞ rūunt de montibus amnes.

(Virgil.

Cūm söcī-|-īs nā-|-tōquē, ☞ pēnatibus, et magnis dīs. (Virgil.

Sēd vō-|-tīs präcī-|-būsquē ☞ jūbent exposcere pacem.

(Virgil.

Infān-|-dūm, rē-|-gīnā, ☞ jūbes renovare dolorem. (Virgil.

Tēr, frūs-|-trā cōm-|-prēnsā, ☞ mānus effugit imago.

(Virgil.

On this division, see the remarks in a subsequent page, under "The third foot."

The *Cæsura* after the *hepthemimeris* was also approved as heroic, viz.

Indē tö-|-rō päter | Ænē-|-ās ☞ sic orsus ab alto. (Virgil.

Clāmō-|-rēs simūl | hōrrēn-|-dōs ☞ ad sidera tollit. (Virgil.

Flūctībūs | öpprēs-|-sōs Trō-|-ās, ☞ cœlique ruinā. (Virgil.

Illā dö-|-lōs dī-|-rūmqüē nē-|-fās ☞ in pectore versat.

(Virgil.

Dūm stā-|-bāt rēg-|-no incölü-|-mīs, ☞ regumque vigebat

Conciliis.

(Virgil.

Ille rē-gīt dīc-|-tīs ānī-|-mōs, ☞ et pectora mulcet. (Virgil.

The *Cæsura* after the *third foot*, dividing the verse exactly into halves, was utterly disapproved, as giving to the line a certain levity unsuited to heroic themes, and degrading it to a *Priapean*. (See No. 3.) — Of the Hexameter so divided, Terentianus says (de Metr. 1023, -28, -44)

Qui tamen heroön factis indignus habetur ;

Namque *tome media* est versū non apta severo . . .

Ipse etenim sonus indicat esse hunc lusibus aptum . . . .

Versus ergo magistri vocant hos *Priapeos* —

and he instances in the following line of Virgil, which was condemned, as *Priapean* —

Cuī nōn | dictūs Hÿ-|-lās püer, | ☞ et Latonia Delos ?

(Geo. 3, 6.

But Virgil does not appear to have felt so violent an antipathy to the middle *cæsura*, as those learned *magistri* entertained ; since he did not scruple occasionally to use

it in other passages besides that above quoted\* : for example —

Explē-|-rī mēn-|-tēm nēquīt, | ☉ ardescitque tuēdo. (Æn. 1, 717.)

Hīs lācry-|-mīs vī-|-tām dāmūs, | ☉ et miserescimus ultro. (2, 145.)

Pōrtīcī-|-būs lōn-|-gīs fūgīt, | ☉ et vacua atria Iustrat. (2, 528.)

Avūl-|-sūmque hūmē-|-rīs cāpūt, | ☉ et sine nomine corpus. (2, 558.)

\* It is worthy of remark, that the verse, which Terentianus has singled out to bear the Priapean stigma, should occur, not in the unrevised pages of the Æneid, but at the opening of a book of the Georgics: for, though not written in the same lofty strain as the Æneid — which latter poem, notwithstanding an occasional unpolished line, evidently displays a material improvement in the poet's versification — yet the Georgics received his last corrections, his finishing polish: and it is hardly probable, in such case, that he would, in the very exordium of one of his books, suffer a line to remain, which was not perfectly justifiable. — Let me add, that, on opening Statius for a different purpose, I casually observe the three following examples within the compass of a single page, viz. *Silv. lib. 2, carm. 1, 20, 25, 81* —

Spēctā-|-tūmque ūr-|-bī scēlūs, | ☉ et puerile feretrum.

Vix tēnū-|-ī sīmī-|-līs cōmēs, | ☉ offendique tenendo.

Amplēx-|-ūsquē sī-|-nū tūlīt, | ☉ et genuisse putavit.

And Statius, though inferior to Virgil in genius and judgement, was not inferior to him in correctness of ear — and certainly not a careless or slovenly poet, as his verses would sufficiently testify, even without that evidence which he has himself afforded to us, of the twelve years employed by him in composing and polishing the twelve books of his *Thebais* —

O mihi bis senos multum vigilata per annos

*Thebais* . . . . . (*Theb. 12, 821.*)



It must, however, be acknowledged, that the *magistri* — though perhaps too fastidious in condemning such verses as *un-heroic* — were certainly right in preferring the *penthemimeral* or *hepthemimeral cæsura* to the middle division.

The *Cæsura* between the fourth and fifth feet was considered by grammarians as peculiarly adapted to pastoral poetry — more particularly (I conceive) when the fourth foot was a dactyl\* : and it was therefore termed the *Bucolic Cæsura* (*Tome bucolica*) e. gr.

Stānt vitū-|li, ēt tēnē-|rīs mū-|gītībūs | ☉ aëra complent.  
(*Nemesian.*)

Idās | lānigē-|rī dōmī-|nūs grēgis, | ☉ Astacus horti.  
(*Calphurnius.*)

Communis Paphie dea *sidēris*, ☉ et dea floris. (*Ausonius.*)  
and it is certain that such division (whether from chance or design) very frequently occurs in the pastorals of Theocritus, Bion, and Moschus. — Virgil, however, appears to have entertained no partiality to the *Bucolic Cæsura* — if indeed that distinction was at all known in his time : for, although he professedly took Theocritus for his model, and prides himself in the imitation †, he did not think proper to imitate the Sicilian bard in the structure of his lines. — In the pastorals of Calphurnius and Nemesian, two contemporary poets, who wrote about three centuries posterior to Virgil, some readers may perhaps fancy they perceive something like an appearance of attention to what was called the *Bucolic Cæsura* : but I confess I cannot discover sufficient of it to convince me that they actually studied it, or considered it as in any wise contributive to the beauty of pas-

\* In particularising the dactyl here, I do not know that I am countenanced by any ancient grammarian. But, in those verses of Theocritus which have the *Bucolic Cæsura*, the fourth foot most commonly is a dactyl.

† *Primæ Syracosio dignata est ludere versu  
Nostra, nec erubuit silvas habitare, Thalia.* (*Ecl. 6, 1.*)

toral composition. — Ausonius, who flourished about a century later than they, makes indeed incidental mention of the *Tome Bucolica* (Epist. 4, 88): but I cannot see that he paid any particular attention to it in his Idyls, which do not, in *that* respect, differ from his other poems. In fact, it as frequently happens in the heroic as in the pastoral verses of the Latin poets, that the fourth foot terminates a word: and, of the lines so constructed, there is hardly one in a thousand which has not a *cæsura* in the third or fourth foot: so that, on examination, the *Tome Bucolica* will not prove to be more peculiarly characteristic of pastoral than of heroic poetry: and though the term may (like *Penthemimeris*, &c.) be conveniently used as a *name*, to designate a particular division or a particular portion of the hexameter verse — for which purpose alone it was used by Ausonius — no further consequence attaches to it.

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In the second acceptation, the *Cæsura* means “the division or separation which takes place in a foot, when that foot is composed of syllables belonging to separate words,” as observed in Sect. 46, where its nature and effects are explained. In the latter sense alone I mean to use it in the remaining pages of this Analysis, in which I propose separately to view each foot of the Hexameter in successive order: and, whenever I have occasion to mention the division of the *verse*, I shall employ the other term, *Tome*.\*

A due attention to the *Cæsura* is essentially necessary to the beauty and harmony of versification. A verse in which it is neglected — in which the isolated feet seem to shun all society with each other, and the words singly and sullenly stalk on in stiff procession — is uncouth in the extreme, and wholly void of all poetic grace; as, for example,  
 Spārsīs | hāstīs | lātē | cāmpūs | splēndēt ēt | hōrret. (*Ennius*.)

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\* Not thereby meaning to establish a distinction between two words perfectly synonymous, but simply wishing to avoid circumlocution or confusion.

Hās rēs | ād tē | scriptās, | Lūcī, | mīsimūs, | Ælī. (*Lucilius*,  
Dīspēr-|ge hōstēs, | dīstrāhē, | dīdūc, | dīvidē, | dīffer.

(*Ennius*.)

Nōn mē | mōribūs | illā, sēd | hērbīs, | īmprōbā | vīcit.

(*Propertius*.)

On the other hand, the frequent recurrence of the *Cæsura* — which, while it breaks the feet, tends to link the words with each other — greatly contributes to the smooth easy fluency and harmony of the verse: and this effect is equally produced, whether the division take place after a semifoot, or after a trochee \* : e. gr.

Lōngā dī-|ēs hōmī-|nī dōcū-|it pā-|rērē lē-|ōnēs. (*Tibull.*

Nēc tūmū-|lūm cū-|rō : sēpē-|līt nā-|tūrā rē-|līctōs.

(*Mæcenas*.)

Quīd fraū-|dārē jū-|vāt vī-|tēm crē-|scētībūs | ūvīs?

(*Tibullus*.)

Pērsā-|rūm stātū-|it Bābŷ-|lōnā Sē-|mīrāmīs | ūrbem.

(*Propertius*.)

Tē spēc-|tēm, sū-|prēmā mī-|hī quūm | vēnērīt | hōra.

(*Tibullus*.)

Jūrā sī-|lēnt, mōē-|stāquē tā-|cēt sīnē | vīndicē | lēgēs.

(*Pedo*.)

Note, however, that, if two successive trochees occur in the second and third feet, they will, in general, produce a disagreeable effect, giving to the verse a flippant desultory motion, extremely displeasing to a poetic ear: as, for example —

Vōs quōquē | signā vī-|dētīs, āquāī dulcis alumnæ,

Quūm clā-|mōrē pā-|rātīs īnanes fundere voces. (*Cicero*.)

Ergō mā-|gīsquē mā-|gīsquē vīri nunc gloria claret. (*Ennius*.)

\* When I speak of a *trochee* in this and the subsequent pages, I mean a *solid trochee*, consisting of a single word, or the last two syllables of a word — not a semifoot joined with a short monosyllable. The monosyllables will be separately noticed in treating of the several feet.



Quām tē | jūssit hā-| -bērē pūellam cornua Juno. (*Propertius.*

Et grāvī-| -ōrā rē-| -pēndit iniquis pensa quasillis. (*Propertius.*

The result will be nearly as disagreeable, if two trochees occur in the third and fourth feet: e. gr.

Intērē-| -ā sōl | ālbū' \* rē-| -cēssit in infera noctis. (*Ennius.*

. . . Incī-| -dūnt : ār-| -būstā prē-| -āltā sēcūribu' cædunt.

(*Ennius.*

. . . Prūdēn-| -tēm, quī | mūltā lō-| -quīvē tacerere posset.

(*Ennius.*

But the effect is more conspicuously striking in the following verse of Homer (*Iliad*, Ψ, 116) which, however, has, in that place, its peculiar beauty, as well depicting the broken irregular march of men and mules up hill and down dale, over rough and over smooth.

Pōllā d' ān-| -āntā, kāt-| -āntā, pār-| -āntā tē, | dochmia||t' ēlthon.

In another place, too, Homer has most happily employed the aid of trochees, to describe Sisyphus's huge stone bounding and thundering down the hill, *Od.* Λ, 597 —

Aūtīs ēp-| -eītā pē-| -dōndē kū-| -līndētō | lāūs ānaīdēs.

Nor has Virgil less happily used the second and third trochees in the following passage, which finely expresses the tumultuous impetuosity of the warring winds —

*Incubnēra maxi, totūmq̄ a sedibus imis*

Una Eu-| -rūsquē Nō-| -tūsquē rūunt, creberque procellis

Africus. (*Æn.* 1, 85.

These, however, are extraordinary cases, and not to be taken as models for imitation on common occasions.

But two successive trochees may agreeably occur in the first and second feet, as

āvērē cī-| -ērē vīros, Martemque accendere cantu. (*Virgil.*

Flāmmā nī-| -tōrē suo templorum verberat aurum. (*Ovid.*

or in the fourth and fifth, as

Ērgō | dēsīdī-| -ām quī-| -cūmq̄ vō-| -cāvīt āmorem . . . (*Ovid.*

\* So in print. Perhaps Ennius wrote *alma*'.



Et glaū-|-cās sāli-|-cēs, cāsī-|-ānquē crō-|-cūmquē rūbentem.

(Virgil.

Three trochees likewise, or four, may advantageously be placed in different positions, viz.

ārmā prō-|-cāl cūr-|-rūsquē vī-|-rūm mī-|-rātūr īnanes. (Virg.

Lætūs ī-|-dūmāē-|-ī dō-|-nāvūt hō-|-nōrē triūmphī. (Statius.

Tālīā | vōcē rē-|-fērt, ō | tērquē quā-|-tērquē bēātī. (Virgil.

Dūlcīs ēt | āltā quī-|-ēs, plācī-|-dāquē sīmillīma mortī.

(Virgil.

Cūmquē sū-|-pērbā fō-|-rēt Bābŷ-|-lōn spōlī-|-āndā trōpāis . . .

(Lucan.

On these combinations it may be proper to observe, that, as far as we can judge from the practice of the Latin poets, they strongly reprobated a junction of the *second* and *third* trochees, or of the *third* and *fourth*; for very few examples of either are to be found. The combination of the *fourth* and *fifth* occurs much more frequently, though not near so often as that of the *first* and *second*. That of the *first*, *third*, and *fifth*, seems to have been universally approved and admired, as it frequently appears in every species of hexameter composition. — Of *four trochees*, placed conformably to my idea, (that is to say, *first*, *second*, *fourth*, and *fifth* \*) I cannot here produce an instance; and I have reason to believe that it would not be easy to find one: but the following lines, pieced together from odd hemistichs of Virgil, will sufficiently answer the purpose of exemplification —

ārmā vī-|-rūmquē cā-|-nō . . . fī-|-dūmquē vē-|-hēbāt ō-|-rōntēn.

Aūdēt ād-|-īrē vī-|-rūm . . . trēpī-|-dūsquē rē-|-pēntē rē-|-fūgit.

From the general structure of the Hexameter, let us now proceed to examine each individual foot.

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\* For, if otherwise distributed, the four trochees will produce an unpleasant effect, as in this cantering line of Horace, Dignūm | mēntē dō-|-mōquē lē-|-gētīs hō-|-nēstā Nē-|-ronis.

## The first foot,

if a dactyl, may very well consist of a single word, as

*Rēgiā* | Solis erat sublimibus alta columnis. (Ovid.)

or a monosyllable and a word of two short syllables —

*Sī mēā* | cum vestris valuissent vota, Pelasgi. (Ovid.)

or a trochee and a short monosyllable —

*Lēnā pēr* | innumeros iret pictura penates. (Claudian.)

or part of a word, leaving a semifoot or a trochee for the succeeding foot —

*ōbtēgi-* | *tūr* densâ caligine mersa vetustas. (Silius.)

*impēri-* | *ōsā* Fames, leto vicina Senectus. (Claudian.)

or part of a word which furnishes the entire penthemimeris —

*Bēllērō-* | *phōntē-* | *ās* indignaretur habenas. (Claudian.)

*Apēn-* | *nīnīcō-* | *lā* bellator filius Auni. (Virgil.)

*āmphitry-* | *ōniā-* | *dēs*, aut torvo Jupiter ore. (Petronius.)

or a trochee, and part of the ensuing word —

*Cōllā dī-* | *ū* gravibus frustra tentata lacertis. (Lucan.)

*ārdēt āb-* | *irē* fugâ, dulcesque relinquere terras. (Virgil.)

*illē Clē-* | *ōnā-* | *ī* projecit terga leonis. (Lucan.)

*ipsā vō-* | *lūbī-* | *tās* libratum sustinet orbem. (Ovid.)

or a monosyllable, and part of the word following —

*ēt vācū-* | *ōs* mæsto lustrârunt lumine montes. (Val. Flaccus.)

*Hōs ābō-* | *lērē* metus magici jubet ordine sacri. (Statius.)

*ēt Phāē-* | *thōntē-* | *ā* perpressus damna ruinæ. (Claudian.)

*Tē Lācē-* | *dāmōnī-* | *ō* velat toga lota Galeso. (Martial.)

Sometimes, but neither always nor often, three monosyllables, or two monosyllables joined with the first syllable of the subsequent word, here stand tolerably well; and that is as much as can be said in favor of such combinations: e. gr.

*ēt tōt in* | Hesperio collapsas sanguine gentes. (Lucan.)

*Tūm bis ād* | occasum, bis se convertit ad ortum. (Ovid.)

*Tūm fīt ō-|dōr* vini plagæ mactabilis instar. (Lucretius.)

*Sic in ā-|mōrē* Venus simulacris ludit amantes. (Lucretius.)

If the foot be a spondee, it may agreeably consist of part of a word, leaving a semifoot or a trochee for part of the second foot, as

*Mōrtā-|lēs* visus \* medio sermone reliquit. (Virgil.)

*Vētō-|rūm* rabies motis exasperat undis. (Ovid.)

*Exspēc-|tātā* diu vix tandem lumina tollit. (Catullus.)

or of a monosyllable, and part of the subsequent word —

*At laū-|rūs* bona signa dedit : gaudete, coloni. (Tibullus.)

*Et quæ-|cūmquē* fugant collectas flamina nubes. (Ovid.)

*Nīl in-|tētū-|tūm* Selius, nil linquit inausum. (Martial.)

*Sic ām-|phīōnī-|æ* pulcher sudore palæstræ. (Claudian.)

or of two monosyllables —

*At nōn |* magnanimi percussit pectora Bruti. (Lucan.)

*O lūx |* Dardaniæ ! spes o fidissima Teucrūm ! (Virgil.)

*At mē |* tum primum sævus circumstetit horror. (Virgil.)

It may also consist of a single detached word ; though that is, in general, less pleasing than the spondee of two

\* These words remind me of another passage in Virgil, Æn. 2, 604 —

Adspice ; namque omnem, quæ nunc obducta tuenti

Mortales *hebetat* visus tibi, et *humida* circum

Caligat, nubem eripiam —

which, from conjecture, I am tempted to read as follows —

Adspice ; namque omnem, quæ nunc, obducta tuenti,

(Mortales *hebetans* visus) tibi *lumina* circum

Caligat, nubem eripiam —

and my conjecture is partly countenanced by the various readings, *limina* and *lumina*, noticed in Professor Heyne's edition. — The word *hebetans*, being written *hebetās*, might, by a hasty or ignorant scribe, have easily been mistaken for *hebetat*.

monosyllables, and for this reason — The accent being laid on the first syllable of the former, places the word, as it were, at a greater distance from the context, and causes a kind of breach in the continuity of the line : whereas, in the case of two monosyllables, the accent is divided between both ; and the second of them, particularly if an emphatic word, receives a stress in the utterance, which protracts the duration of its time, and thus, in a manner, connects it with the second foot. The difference will be sensibly felt in the two following lines, which have their first feet nearly similar in sound, and each alike followed by a trochee —

*ácrēs* | *ēssē viros, cum durá prœlia gente.* (Virgil.)

*Nec rēs* | *āntē vident : acceptâ clade queruntur.* (Claudian.)

There are, however, numerous cases, in which the detached spondee of a single word is perfectly consistent with beauty and harmony, especially where that word bears any particular emphasis, as

*Mārēnt* | *Argolici dejecto lumine manes.* (Statius.)

*Flēbīs :* | *non tua sunt duro præcordia ferro*  
*Vincta ; nec in tenero stat tibi corde silex.* (Tibullus.)

*Stābāt* | *fatidici prope sæva altaria vatis,*  
*Mœstus adhuc . . . .* (Statius.)

*Quāntōs* | *ille virūm magnam Mavortis ad urbem*  
*Campus aget gemitus ! . . . .* (Virgil.)

. . . . *Forte cavâ dum personat æquora conchâ,*  
*Dēmēns,* | *et cantu vocat in certamina divos . . . .* (Virgil.)

*Dēmēns!* | *qui nimbos, et non imitabile fulmen,*  
*Ære et cornipedum pulsu simularet \* equorum.* (Virgil.)

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\* *Simularet*, which appears to be the reading of some respectable MSS. is here restored to its station, as better agreeing in tense with *Ibat* and *Poscebat*, whether we choose to understand those verbs as implying the *constant habit* of transgression, or as moreover describing the offender *in the very act* of transgressing at the moment when Jupiter checked him in the midst of his triumphant career, by suddenly



In the following passages, the isolated spondee produces a grand and impressive effect.

*ingēns* | *visa duci Patriæ trepidantis imago,*  
*Clara per obscuram, vultu mœstissima, noctem.* (Lucan.

*Vox quoque per lucos vulgo exaudita silentes*  
*ingēns,* | *et simulacra modis pallentia miris.* (Virgil.

It is beautifully introduced by Virgil, in conjunction with other spondees, to describe the slow funereal march of a weeping train of warriors, bearing the lifeless corpse of their young fellow-soldier —

*At Lausum socii exanimem super arma ferebant,*  
*Flētēs,* | *ingēntem, atque ingēnti vulnere victum.*

*The second foot*

may agreeably consist of a semifoot or a trochee remaining from the first foot, with part of a word which runs into the third foot, and completes the penthemimeris, as

*Ingen-*|-*tēs āni-*|-*mos angusto in pectore versant.* (Virgil.

*Occur-*|-*rēnt dēn-*|-*so tibi Troades agmine matres.* (Ovid.

*Et peni-*|-*tūs tō-*|-*to divisos orbe Britannos.* (Virgil.

*Et hel-*|-*lī rābī-*|-*es, et amor æquum est.* (Ovid.

*Exui-*|-*tur feri-*|-*tas, armisque potentius æquum est.* (Ovid.

*Fastus in-*|-*est pūl-*|-*chris, sequiturque superbia formam.* (Ovid.

*Non in-*|-*suētā grā-*|-*ves tentabunt pabula fetas.* (Virgil.

*Pacife-*|-*rēquē mā-*|-*nu ramum prætendit olivæ.* (Virgil.

*Orba pa-*|-*rētē sū-*|-*o quicumque volumina tangis.* (Ovid.

In general, there ought to be no pause or division in the sense immediately after the trochee in the second foot: but,

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inflicting on him a public and exemplary punishment of his impiety. If Virgil had, on this occasion, at all used the pluperfect, he would have written *Simulâsset*, not *Simulârat*. — Every scholar knows that the subjunctive is elegantly combined with the relative, to express the *cause, reason, motive* — as here, “*Infatuate wretch! to attempt mimicking,*” &c. — Professor Heyne, however, and Mr. Wakefield, have retained *Simulârat*.

in the following passage of Virgil, the pause, and the suspension of the voice on the short syllable terminating the long word *cōn-spēx-ē-rē*, produce a very fine effect —

Tum pietate gravem ac meritis si forte virum quem  
*Cōn-spēx-|ē-rē*, silent, arrectisque auribus adstant.

(*Æn.* 1, 156.)

The second foot may also pleasingly consist of a monosyllable or an independent trochee, connected in like manner with part of a word which completes the penthemimeris: e. gr.

Litora | *tūm pātrī-|æ*, lacrymans, portusque relinquo. (*Virg.*)

Excipit, | *æ fēs-|sos* opibus solatur amicis. (*Virgil.*)

Attulit | *ipsē vī-|ris* optatum casus honorem. (*Virgil.*)

Qualis | *sāpē vī-|æ* deprensus in aggere serpens. (*Virgil.*)

or of a semifoot and a long monosyllable which is more nearly connected in sense with the following than with the preceding word; as, for instance,

Tempus e-|*rāt, quō* | *primā* quies mortalibus ægris . . . (*Virg.*)

~~Te Me-|*duš, tē* | *partē* fovet, tribuitque calorem. (*Lucret.*)~~

Mancipi-|*ūm tōt* | *rēgnā* tenet, tot distrahit urbes? (*Claudian.*)

Si metu-|*īs, sī* | *prāvā* cupis, si duceris irā. (*Claudian.*)

Ah! quoti-|*ēs pēr* | *sāxā* canum latratibus acta est! (*Ovid.*)

But, if the monosyllable be more nearly connected with the preceding word — and, more particularly, if it require or admit a pause at the end of the foot — it produces a bad effect, as

Aut pere-|*ūnt rēs* | *exustæ* torrentibus auris. (*Lucretius.*)

A cæsura is indispensably requisite in the second foot, if there be not one in the third: but no disadvantage attends the absence of the cæsura from the second, when it consists of the first part of a word which runs out into the third foot, and completes the penthemimeris: e. gr.

Pristina | *rēstitū-|am* Phrygias ad stamina matres. (*Claudian.*)

Olli | *sūbrī-|dens* hominum rerumque repertor. (*Virgil.*)

Tendit ad | *itālī*-|*-am* supplex Aurora potentem. (*Claudian.*  
 Pulcher, et | *ūrbā*-|*næ* cupiens exercitus umbræ. (*Claudian.*  
 Quam cum | *sānguīnē*-|*-o* sequitur Bellona flagello. (*Virgil.*

or when the second foot consists of the middle part of a long word, which begins in the first, and runs into the third, to complete the penthemimeris, as

Lustrat *Hy*-|*-pērbōrē*-|*-as*, Delphis cessantibus, aras. (*Claud.*  
 Hæret *in*-|*-ēplē*-|*-tum* lacrymans, ac talia fatur. (*Virgil.*  
 Et *con*-|*-jūrū*-|*-ti* veniunt ad classica venti. (*Claudian.*  
 . . . Post *Phaë*-|*-thōntē*-|*-os* vidisse dolentius ignes. (*Ovid.*  
 O *con*-|*-sānguīnē*-|*-is* felix auctoribus anne ! (*Claudian.*  
*Androge*-|*-ōnē*-|*-æ* pœnas exsolvere cædis. (*Catullus.*

But, when there is no cæsura in the second foot, and the foot terminates a word, the effect is ungraceful : e. g.

Deinde *vo*-|*-lūptūs* | est e succo in fine palatī. (*Lucretius.*

\* Scilicet | *ōmnibūs* | est labor impendendus ; et omnes . . .  
 (*Virgil.*

Inde *vo*-|*-lūntās* | fit ; neque enim facere incipit ullam . . .  
 (*Lucretius.*

Et *mem*-|*-brātīm* | vitalem deperdere sensum. (*Lucretius.*

Sed tamen | *ānnī* | jam labuntur tempore toto. (*Cicero.*

Inde *re*-|*-trōrsūm* | reddit se, et convertit eodem. (*Lucretius.*

Quod non | *omniā* | sic poterant conjuncta manere. (*Lucret.*

Nequiti-|*-a* *ōccūpāt* | os, petulantia, prodigitasque. (*Lucilius.*

Verum | *sēmīnā* | multimodis immixta latere . . . (*Lucretius.*

Vox *ob*-|*-tūnditūr*, | atque aures confusa penetrat. (*Lucret.*

Quidve *tri*-|*-pēctōrā* | tergemini vis Geryonai ? (*Lucretius.*

Et *Baby*-|*-lōnīcā* | magnifico splendore rigantur. (*Lucret.*

*Immemo*-|*-rābilē* | per spatium transcurrere posse. (*Lucret.*

I should be tempted to express nearly equal dislike to a word of two short syllables terminating the foot, with a pause immediately after it, as in the following line of Virgil :

Classibus | hic *lōcūs* ; | ☉ hic acies certare solebant —

\* This line (divisible at "labor") would have been condemned by the *Magistri*, as *Priapean*. See p. 235.

were I not apprehensive that the reader would tax me with presumption and want of taste, in disapproving a combination to which Virgil appears to have felt little objection \*. — To avoid the reader's censure, therefore, I content myself with simply observing, that the short dissyllabic, terminating the foot, pleases me much better, when it has little or no pause immediately after it, but is followed either by a monosyllable, with the *Tome* at the penthemimeris or the hephthemimeris, as

Nec mihi | mors grāvīs | est, ☉ posituro morte dolores. (Ovid.  
 . . . Diceret, | hęc mēā | sunt : ☉ veteres, migrate, coloni.

(Virgil.

Illa mi-|-hi dōmūs | est ; ☉ vobis erit hospita tellus. (Ovid.

Begene-|-ras ; scēlūs | est pie-|-tas ☉ in conjuge Tereo.

(Ovid.

or by a trochee without pause in the third foot, and the *Tome* at the hephthemimeris, as

Bis qui-|-nos silēt | illē di-|-es, ☉ tectusque recusat . . . .

(Virgil.

At lacry-|-mas sinē | finē de-|-di, ☉ rupique capillos. (Ovid.

\* In the second book alone of the *Æneid*, besides the example above quoted, we find eight others, in verses 23, 29, 104, 125, 200, 229, 300, 465. The last of these the reader of taste will hardly fail to admire, viz.

Turrim in præcipiti stantem . . . . .

. . . . . convellimus altis

Sedibus, impulimusque. Ea lapsa repente ruinam

Cum soni-|-tu trāhīt, | ☉ et Danaûm super agmina late  
 Incidit.

In the suspense of the word *trāhīt* thus followed by a pause, he will fancy he beholds the destructive ruin yet impending in air, before it reach the combatants beneath. — Ushered in by so beautiful a sample of imitative harmony as *ĕā lāpsā rĕpĕntĕ rūinam*, it will, no doubt, appear to him the more picturesque.



Jamque adē-|o sūpĕr | ūnūs e-|ram, ☞ cum limina Vestæ . . .  
(Virgil.)

Tu, geni-|tor, cāpĕ | sācrā ma-|nu, ☞ patriosque penates.  
(Virgil.)

Parva me-|ā sinĕ | mātĕrē fu-|i : ☞ pater arma ferebat. (Ovid.)  
Nec dubi-|is ĕā | sīgnā de-|dit Tritonia monstris. (Virgil.)

or by a single word which runs out into the fourth foot, with the *Tome* at the hephthemimeris, as

Nunc ani-|mis ōpūs, | Æne-|a, ☞ nunc pectore firmo.  
(Virgil.)

Sarpe-|doñ, mĕā | progeni-|-es : ☞ etiam sua Turnum . . . .  
(Virgil.)

Nunc posi-|tis nŏvūs | exuvi-|-is, ☞ nitidusque juventā.  
(Virgil.)

Insta-|mus tāmĕn | immemo-|-res, ☞ cæcique furore. (Virg.)  
Horribi-|li sūpĕr | adspec-|-tu ☞ mortalibus instans.

(Lucretius.)

Two short monosyllables do not always stand here to advantage, as

Quaprop-|ter fĭt ūt | hinc nobis simulacra genantur.  
(Lucretius.)

. . . . . In specu-|lis fĭt ūt | in lævâ videatur, eo quod . . . . .  
(Lucretius.)

Yet the following line of Ovid (Met. 1, 431) is perfectly free from objection —

Concipi-|unt ; ĕt āb | his ☞ oriuntur cuncta duobus —  
for, in consequence of the pause after *Concipiunt*, and the *Tome* and pause after *His*, the three words, *ĕt*, *āb*, *his*, glide smoothly off, as a single word of three syllables, accented on the last. It would be easy to produce other examples equally unexceptionable: whence the reader will perceive that the objection lies, not so much against the monosyllables themselves, as against the manner in which they happen to be connected with the other parts of the verse.

A single short monosyllable, terminating the foot, is not graceful; as, for example,

Utili-|-tātis ōb | officium potuisse creari. (Lucretius.

Exter-|-rēntūr, ēt | ex somno, quasi mentibu' capti . . . .

(Lucretius.

. . . Ejici-|-atur, ēt | introrsum pars abdita cedit. (Lucretius.

. . . Cuncta vi-|-dēntūr : āt | assiduo in sunt omnia motu.

(Lucretius.

Yet a verse of similar construction to this last, with a pause after the second trochee, produces, in one particular case, a very good effect — happily picturing the eager effort, and consequent disappointment —

Ac velut in somnis, oculos ubi languida pressit

Nocte quies, nequidquam avidos extendere cursus

Velle vi-|-dēmūr ; ~~et~~ ēt | in mediis conatibus ægri

Succidimus. (*Æneid*, 12, 908.

A short monosyllable, however, stands very well in the middle of the foot, before a word which leaves a trochee for the third foot : e. gr.

Nobili-|-tās sūb ā-|-mōrē jacet : miserere priorum. (Ovid,

Illa pa-|-tres in hō-|-nōrē pio, matresque tuetur. (Ovid.

Sed probi-|-tas ēt ō-|-pācā quies, et sordida nunquam

Gaudia.

(Statius.

Nor will it be displeasing before a word which leaves a semifoot completing the penthemimeris, as

Creve-|-rūnt ēt ō-|-pēs et opum furiosa cupido. (Ovid.

Non bene conveniunt, nec in unâ sede morantur,

Majes-|-tās ēt ā-|-mōr ; sceptri gravitate relictâ . . . . (Ovid.

### *The Third Foot.*

In the third foot, the cæsura, though not absolutely indispensable, is extremely desirable, as powerfully contributive to the harmony and easy fluency of the line; the penthemimeral cæsura (or *Heroic Teme*, page 309) being that which most advantageously divides the verse for the reader's convenience, and enables him, in the utterance, to do equal jus-

tice to both members of it, without losing his breath or straining his voice in either. The truth of this remark will be evident on a comparison of the two following lines — the first having the *Tome* and pause at the penthemimeris, the other at the hepthemimeris —

Flamma-|-rumque glo-|-bos ☞ liquefactaque volvere saxa. (Virgil.

Degene-|-remque Ne-|-optole-|-mum ☞ narrare memento. (Virgil.

It is not here understood that *every* verse should uniformly be divided at the penthemimeris: — such uniformity would prove tiresome and disgusting. It is only meant that the penthemimeral *Tome* should more frequently occur than any one of the other divisions.

The third foot, then, in general, most advantageously consists of a semifoot remaining from the second, and part of a word which runs out into the fourth, as

Nec te | pœnite-|-āt dū-|-rōs subiisse labores. (Tibullus.

Te vigi-|-lans ocu-|-lis, ānī-|-mō te nocte videbam. (Ovid.

Halcyo-|-num ta-|-lēs vēr-|-tōsā per æquora questus. (Pedo.

Et tenu-|-it no-|-strās nūmē-|-rōsūs Horatius aures. (Ovid.

Qualia | pallen-|-tēs dē-|-clīnānt lilia culmos. (Statius.

Mollia | secu-|-rā pērā-|-gēbānt otia mentes. (Ovid.

Continu-|-um simi-|-lī sēr-|-vāntiā lege tenorem. (Claud.

Volvis in-|-exhau-|-stō rēdē-|-ūntiā sæcula cursu. (Claudian.

It may also very well consist of a remaining semifoot, a short monosyllable, and the initial syllable of a subsequent word, as

Una do-|-mus vi-|-rēs ēt ō-|-nūs suscepērat urbis. (Ovid.

Quam sua | liber-|-tās ād hō-|-nēstā coēgerat arma. (Ovid.

Litora voce re-|-plēt sūb ū-|-trōquē jacentia Phœbo. (Ovid.

Frange, pu-|-er, cala-|-mōs, ēt ī-|-nānēs desere Musas.

(Calphurnius.

Distule-|-ratque gra-|-vēs īn ī-|-dōnēā tempora pœnas. Ovid.

A trochee in the third foot will be either pleasing or disa-

greeable, according to the manner in which it stands connected with the other feet. If there be a pause immediately after the trochee, the effect is, in general, unpleasing, because the voice, which would find an agreeable rest on a long semifoot, is disagreeably suspended on a short syllable: e. gr.

Tum con-|dens pater | *āstrā*, ☉ pō-|los quoque lumine  
lustrans. (Hilarius.

Subrui-|tur na-|tūrā, ☉ dō-|lor quam consequitur rem.  
(Lucretius.

Ulcus e-|nim vi-|vēcūt, ☉ ēt | inveterascit alendo. (Lucret.

Consili-|um quoque | *mājūs*, ☉ ēt | auctior est animi vis.  
(Lucretius.

Sometimes, however, under peculiar circumstances, such construction is productive of beauty, as

Obstupu-|it simul | *īpsē*, ☉ sīmul percussus Achates. (Virg.

Litora | deseru-|ērē : ☉ lātet sub classibus æquor. (Virgil.

Appa-|ret domus | *īntūs*, ☉ ēt atria longa patēscunt. (Virg.

in the first of which examples, the pendent trochee is well adapted to portray the suspense of astonishment; while, in the two latter, we willingly stop short, to look forward, as it were — and survey, in the one case, the fleet gradually receding from our view — in the other, the spacious hall, and long range of apartments, far extending in the back ground of the picture.

In the following passage of Ovid, likewise, the pendent trochee produces a very fine effect —

Obstupuit formā Jove natus; et æthere pendens,

Non secus exarsit, quam cum Balearica plumbum

Funda ja-|cit : vōlāt | *īllūd*, ☉ ēt incandescit eundo.

The pause of suspense after *Illud* gives the reader an opportunity of following the ball with his eye, in its extensive range through the air.

But, on ordinary occasions, the ear requires that there be no pause immediately after the trochee in this place, and that the verse have a cæsura at the trihemimeris, with an-



other at the hepthemimeris — dividing it, as it were, into three portions, and thus affording, if not an actual pause, at least a little ease to the voice, at the third semifoot, and again at the seventh, as

Dī patri-|i, ☞ pur-|gāmūs ā-|gros, ☞ purgamus agrestes.  
(Tibullus.)

Sed prope-|ret, ☞ ne | vēlā cā-|dant, ☞ auræque residant.  
(Ovid.)

Prima te-|net, ☞ plau-|sūquē vō-|lat ☞ fremituque se-  
cundo. (Virgil.)

Appa-|ret ☞ Cama-|rīnā pro-|cul, ☞ campique Geloi.  
(Virgil.)

Sometimes, however, the cæsura at the trihemimeris may very well be dispensed with, particularly if the first foot be a dactyl, followed by a pause, as

Rēstītūt, | ☞ Eūrȳdī-|cēnquē su-|am, ☞ jam luce sub ipsā,  
Immemor, heu! victusque animi respexit . . . . (Virgil.)

ōccidūt, | ☞ ōccidē-|rītquē, si-|nas, ☞ cum nomine, Troja.  
(Virgil.)

and, in the subjoined examples, which have neither a pause after the first foot nor a cæsura at the trihemimeris, the structure produces a very beautiful effect —

..... nec solum vulgus inani  
Perculsum terrore pavet, sed curia, et ipsi  
Sēdībūs ēxsilūērē pātres. (Lucan, 1, 482.)

Inde, ubi clara dedit sonitum tuba, finibus omnes,  
Haūd mōrā, prōsilūērē sūis. (Virgil, Æn. 5, 140.)

..... urget ab alto  
ārbōribūsquē sātīsquē Notus, pecorique, sinister.  
(Geo. 1, 444.)

the first finely describing the sudden emotion of the terrified assembly — the second, the start and rapid movement of the competitors eagerly pushing forward for the prize — the last, the unbridled impetuosity of the storm.

In the following instance, too, the result is equally pleasing, though in a different way —

..... namque sepulcrum  
*īncipit* | *āppārērē* Bīānōris. (Virgil, *Ecl.* 9, 60.

the lengthening infinitive, *āp-pā-rē-rē*, happily painting the distance, as the dying away of the voice in the short final *E* expresses the faintness, of the object just discovered in remote perspective.

In the subjoined passage, likewise, a word of the same measure in the same position has a good effect in describing the state of a ship tottering on the edge of a sand-bank —  
*Namque* *inflicta* *vadis*, *dorso* *dum* *pendet* *iniquo*,  
*Anceps* | *sūstēn-* | *-tātā* *diu*, *fluctusque* *fatigat*,  
*Solvitur*. (Æneid, 10, 304.

The third foot does not agreeably terminate a word of two short syllables with a pause after it — or a word of two long syllables with or without a pause — or, in any case, a longer word, of whatever form : e. gr.

*Inde* *ge-* | *-nus* *du-* | *-rum* *sūmūis*, | ☞ *experiensque* *laborum*.  
(Ovid.

*Acrior* | *ad* *pug-* | *-nām* *rēdit*, | ☞ *et* *vim* *suscitat* *irā*. (Virgil.

*Et* *pi-* | *-gri* *lati-* | *-cēs* *māgīs*, | ☞ *et* *cunctantior* *actus*. (Lucr.

*Nec* *ven-* | *-torum* | *flāminā* | *flando* *suda* *secudent*. (Lucilius.

*At* *con-* | *-tra*, *si* | *mōlliū* | *sint* *primordia* *rerum*. (Lucretius.

.... *Appa-* | *-rent*, *et* | *lōngē* | *divulsi* *licet*, *ingens* ....

(Lucretius.

.... *Quæ* *flue-* | *-ret* *na-* | *-tūrē* | *vi*, *varieque* *volaret*. (Lucr.

*Et* *quæ-* | *-cumque* *cō-* | *-lōribū* | *sunt* *conjuncta*, *necesse* *est*.

(Lucretius.

and verses thus divided in the exact middle were utterly reprobated by ancient grammarians, who accounted them, not heroic, but Priapean, as already observed in page 311. — Virgil, however, has many lines of similar structure to that above quoted : from which single circumstance (though I am very far from admiring them) I suspect that the majority of the Roman readers thought less harshly of them, than those rigid grammarians ; or Virgil would have been more careful to avoid the censure which must otherwise have attached to

his verses. — It is somewhat remarkable, on the other hand, that Lucretius — whose pages exhibit every conceivable form of coarse, rugged, uncouth versification \* — has very few lines constructed like that of Virgil above.

But this structure, however censurable on common occasions, has, in some cases, its peculiar charm, as, for example, in the following passage, *Æn.* 2, 528 —

Portici-| -bus lon-| -gis *fūgīt*, | ☉ et vacua atria lustrat.  
Saucius —

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\* But, rude as is the poetry of Lucretius, a very exquisite pleasure may be derived from it, when used as a foil to set off the more elegant productions of Virgil, Ovid, &c. — Indeed, no man will ever fully perceive and relish the superior beauties of Virgil's or Ovid's versification, till he have once or twice patiently perused the six books of Lucretius. On returning from *his* rugged lines of strung syllables to the polished verses of the others, he will enjoy the delightful sensations of a bewildered traveller, who, after having painfully forced his way through thorny brakes, suddenly emerges into a highly cultivated Eden, where, at every step, he discovers new charms, which might otherwise have escaped his notice, and which are now rendered more striking by the contrast with the former dreary scene. — On the other hand, is there a youth, who, relishing the beauties of Virgil's versification, regrets that his lines are not *all* equally polished, *all* equally harmonious? Let him read Claudian: and, when he is thoroughly disgusted (as he soon will be) with Claudian's unvarying efforts at labored polish and turgid pomposity, he will, on returning to Virgil, acknowledge that the Mantuan bard has designedly blended his more and his less polished lines with all the art of a first-rate painter, who knew that the judicious combination of light and shade can alone produce a good picture; while Claudian, like a tasteless Chinese dauber, covered his canvass all over with glare, without a due admixture of shade to temper and qualify it.

When the *Tome* takes place at the penthemimeris, and there is no pause at the close of the third foot, not the slightest objection can be made to its terminating a dissyllabic word: e. gr.

Ut de-|sint vi-|rēs,  $\text{⤵}$  *tāmēn* | est laudanda voluntas. (Ovid.

Non radi-|i so-|līs,  $\text{⤵}$  *nēquē* | lucida tela diei. (Lucretius.

Et semel | emis-|sūm  $\text{⤵}$  *vōlāt* | irrevocabile verbum. (Hor.

Si dam-|nis rabi-|dūm  $\text{⤵}$  *quēāt* | exsaturare dolorem.

(Statius.

Nimbo-|rum in patri-|ā,  $\text{⤵}$  *lōcā* | feta furentibus Austris.

(Virgil.

Hæc ego | vatici-|nōr,  $\text{⤵}$  *quā* | sum deceptus ab illo. (Ovid.

Fortu-|nata do-|mūs,  $\text{⤵}$  *mōdō* | sit tibi fidus amicus!

(Propertius.

Funera | pro sa-|crīs  $\text{⤵}$  *tibi* | sunt ducenda triumphis. (Petro.

Eripit | inter-|dūm,  $\text{⤵}$  *mōdō* | dat, medicina salutem. (Ovid.

The same is the case, if the *Tome* occur at the hephthemimeris: for example —

Non mihi | Dulichi-|ūm dōmūs | est,  $\text{⤵}$  Ithaceve, Sameve.

(Ovid.

Sed sine | funeri-|būs cāpūt | hoc,  $\text{⤵}$  sine honore sepulcri . . .

(Ovid.

Nec probi-|tate tu-|ā priōr | est  $\text{⤵}$  aut Herculis uxor . . . .

(Ovid.

It may also agreeably terminate with a long monosyllable — the *Tome* and pause being at the penthemimeris, as

Nec pro-|sunt ele-|gī,  $\text{⤵}$  *nēc* | carminis auctor Apollo.

(Tibullus.

Contem-|nuntque fa-|vōs,  $\text{⤵}$  *ēt* | frigida tecta relinquunt.

(Virgil.

Non ar-|mata tra-|hēns,  $\text{⤵}$  *sēd* | pacis habentia vultum.

(Lucan.

Hæc laque-|o volu-|crēs,  $\text{⤵}$  *hæc* | captat arundine pisces.

(Tibullus.

Pertulit | intrep-|dōs  $\text{⤵}$  *ād* | fata novissima vultus. (Ovid.

But, if there be not a pause at the penthemimeris, the



third foot terminating with a long monosyllable has an awkward and unpleasing effect ; as, for instance —

Tanto | mobili-|-ōr vīs | et dominantior hæc est. (*Lucretius.*

Prima ca-|-loris e-|-nīm pār̄s, | et postrema rigoris. (*Lucret.*

Ponderis | amis-|-sā vī, | possint stare in inani. (*Lucretius.*

Labitur | intere-|-ā rēs, | et vadimonia fiunt. (*Lucretius.*

It is still worse, if the third foot consist of two long monosyllables \* ; e. gr.

Terra, su-|-pra se | quæ sūnt, | concutit omnia motu.

(*Lucretius.*

Aut con-|-tractis | in sē | partibus obrutescat. (*Lucretius.*

Two short monosyllables, however, stand very well after the penthemimeral *Tome* and pause : e. gr.

Scindit | se nu-|-bēs, ☞ et in | æthera purgat apertum. (*Virg.*

A Chio-|-ne sal-|-tēm, ☞ vël āb | Helide, disce pudorem.

(*Martial.*

Tot mala | sum pas-|-sūs, ☞ quot in | æthere sidera lucent.

(*Ovid.*

Hanc ego | suspici-|-ēns, ☞ et āb | hac Capitolia cernens.

(*Ovid.*

### *The Fourth Foot.*

However pleasing the effect of the cæsura in general, there is not the smallest necessity for it in the fourth foot, if there be a cæsura at the penthemimeris ; but, if not, a cæsura is here indispensably requisite.

In a verse which has the penthemimeral cæsura, the fourth foot may agreeably consist of

1. The remaining syllables of a word begun in the third, as

At domus | interi-|-or ☞ rē-|-gālī | splendida luxu. (*Virgil.*

Asper e-|-quus du-|-ris ☞ cōn-|-tūnditūr | ora lupatis. (*Ovid.*

\* The disagreeable effect, produced by an assemblage of long monosyllables, is strikingly conspicuous in the following verse of Lucretius — if *verse* I may venture to call it —

Hinc illinc pār vīs ūt nōn sic esse potis sit. (5, 879.

Et mu-|-tata su-|-os ☞ rēquī-|-ērūnt | flumina cursus. (Virg.  
Flamma-|-rumque glo-|-bos ☞ liquē-|-fāctāquē | volvere saxa.

(Virgil.)

Perfu-|-dit lacry-|-mis, ☞ et ā-|-pērtō | pectore fovit. (Ovid.  
Tu licet | erro-|-ris ☞ sub ĩ-|-māgīnē | crimen obumbres.

(Ovid.)

2. A separate word making the complete foot, as

Tyrrhe-|-noque bo-|-ves ☞ in | flūmīnē | lavit Iberos. (Virg.  
Sunt ali-|-is scrip-|-tæ, ☞ quībūs | ālēā | luditur, artes.

(Ovid.)

Spumeus | et fer-|-vens, ☞ ēt āb | ōbjicē | sævior, ibat.

(Ovid.)

In this case, a dactyl is most commonly preferable, as giving more spirit and animation to the verse. Yet, on many occasions, the detached spondee has here its peculiar merit—producing a very good effect, particularly where the word itself is emphatic: and it is advantageously employed in expressing consequence, dignity, solemnity, anxiety, or in describing serious, grand, awful, terrific objects: e. gr.

Acres | esse vi-|-ros, ☞ cum | dūrā | prælia gente. (Virgil.  
Martis e-|-qui biju-|-ges, ☞ et | māgnī | currus Achillis.

(Virgil.)

Secre-|-tosque pi-|-os, ☞ his | dāntēm | jura Catonem.

(Virgil.)

Quique pi-|-i va-|-tes, ☞ et | Phæbō | digna locuti. (Virgil.)

Sensit, læta do-|-lis, ☞ et | fōrmæ | conscia, conjux. (Virgil.)

Has ex | more da-|-pes, ☞ hanc | tāntī | numinis aram . . . .

(Virgil.)

. . . . . ter saxea tentat

Limina | nequid-|-quam; ☞ ter | fēssūs | valle resedit.

(Virgil.)

. . . . Deseru-|-isse ra-|-tes: ☞ stetit | ācrī | fixa dolore.

(Virgil.)

Exci-|-sum Euboï-|-cæ latus | ingēns | rupis in antrum. (Virg.)

Nec vim | tela fe-|-runt: ☞ licet | ingēns | janitor, antro

Æternum latrans, exsanguis terreat umbras.

(Virgil.)

3. Part of a word which runs out into the fifth foot —

Jam piger, | et lon-|-go ↗ ↘ jăcēt | ēxăr-|-mătŭs ab ævo.  
(*Stattus.*)

Omnis ad | arma ru-|-des ↗ ↘ ăġēr | ēxstīmŭ-|-lāvīt alumnos.  
(*Stattus.*)

Multo-|-rumque fu-|-it ↗ ↘ spēs | īnvīdī-|-ōsă pŕocorum,  
(*Ovid.*)

Sed fŭgit | intere-|-a, ↗ ↘ fŭgīt | īrrĕpă-|-răbīlĕ tempus. (*Virg.*)

4. Part of a word begun in the third foot, and running out into the fifth —

Ferre do-|-mum vi-|-vos ↗ ↘ īn-|-dīgnān-|-tēsque solebat.  
(*Ovid.*)

Attenu-|-arat o-|-pes; ↗ ↘ sed īn-|-āttĕnŭ-|-ātă manebat . . . .  
(*Ovid.*)

Tritice-|-as mes-|-ses ↗ ↘ et īn-|-ēxpŭg-|-năbīlĕ gramen. (*Ovid.*)

5. A trochee and a short monosyllable, as

Ut, qui | paca-|-to ↗ ↘ stătŭ-|-īssēt īn | orbe columnas . . . .  
(*Propertius.*)

Ceu modo | carceri-|-bus ↗ ↘ dī-|-mīssŭs īn | arva solutis.  
(*Stattus.*)

Stantibus | exstat a-|-quis, ↗ ↘ ōpĕ-|-rītŭr ūb | æquore moto.  
(*Ovid.*)

Adde lo-|-ci speci-|-em ↗ ↘ nĕc | frōndĕ nĕc | arbore tecti.  
(*Ovid.*)

Liveat | infan-|-dum ↗ ↘ līcēt | ārgŏs ĕt | aspera Juno. (*Stattus.*)

6. A trochee and the first syllable of a word which runs out into the fifth foot, as

Aurea | secu-|-ră ↗ ↘ cŭm | păcĕ rĕ-|-născītŭr ætas. (*Calphurn.*)

Nos quoque | prăteri-|-tos ↗ ↘ sīnĕ | lăbĕ pĕr-|-ĕġīmŭs annos.  
(*Ovid.*)

Roran-|-tesque co-|-mas ↗ ↘ ā | frōntĕ rĕ-|-mŏvīt ad aures.  
(*Ovid.*)

Et jam | stella-|-rum ↗ ↘ sŭb-|-līmĕ cŏ-|-ĕġĕrăt agmen. (*Ovid.*)

Ultima | posse-|-dit, ↗ ↘ sŏlī-|-dŭmqŭĕ cŏ-|-ĕrŏŭt orbem. (*Ovid.*)

Sic rē-|rūm sērī-|ēs, ⇨ mūn-|diquē rē-|vēritūr ætas.

(Statius.)

7. A remaining semifoot, or an independent long monosyllable, and part of a word which runs out into the fifth foot —

Jam non | finiti-|-mo ⇨ Mar-|-tis tēr-|-rōrē movetur. (Claud.  
Ibat, et | Alcme-|-næ ⇨ præ-|-dām rēfē-|-rēbāt ovanti.

(Claudian.)

Te duce | magnifi-|-cas ⇨ Asi-|-ā pēr-|-spēximūs urbes.

(Ovid.)

Est avus, | æthere-|-um ⇨ qui | fērt cēr-|-vīcībūs axem. (Ovid,  
Sed præ-|-standus a-|-mor, ⇨ res | nōn ōpē-|-rōsā volenti.

(Ovid.)

8. A remaining semifoot, or an independent monosyllable, and a long monosyllable closely connected in sense with the word immediately following —

Ipsius | ante ocu-|-los ⇨ in-|-gēns ā | vertice pontus . . (Virg.  
Nec con-|-tentus e-|-o, ⇨ mis-|-sī dē | gente Molossā . . . .

(Ovid.)

Altera | pars vi-|-vit, ⇨ rudis | ēst pārs | altera tellus. (Ovid.  
Non dare, | suspec-|-tum : ⇨ pudor | ēst, quī | suadeat illinc.

(Ovid.)

in which examples, the close connexion between the words *a vertice, de gente, pars altera\**, *qui suadeat*, causes the monosyllable, in each instance, particularly the preposition, to glide off, without any stress of accent, as smoothly as if it were actually incorporated with the subsequent word. But the case is different, when the monosyllable is in any manner disjoined,

\* In this verse of Claudian, Nupt. H. et M. 243 —

Hæc modo crescenti, plenæ *par altera* lunæ —

the connexion being not quite so intimate between *par* and *altera*, the reader will perceive that it makes, though a slight, yet a perceptible, difference in the accentuation and march of the line; the closer union rendering Ovid's *Pars altera* — though burdened with an additional consonant — yet lighter in the utterance, than Claudian's *Par altera*.



or receives any emphasis of pronunciation, as in the following line of Virgil, *Æn.* 5, 280 —

Tali | remigi-|-o na-|-vis sē | tarda movebat —

which, through the want of connexion between *se* and *tarda*, and the stress unavoidably laid on *se*, moves much more heavily — although that very heaviness is here a merit, as imitating the slow unwieldy motion of the disabled galley.

But this other verse of the same poet, *Geo.* 2, 43 —

Non, mihi | si lin-|-guæ cen-|-tūm sīnt, | oraque centum —  
cannot equally plead the merit of imitative harmony to compensate its heaviness: and I confess I am very far from admiring it, though Virgil made no scruple of repeating it *verbatim et literatim* in *Æn.* 6, 625.

9. A remaining semifoot or an independent long monosyllable, and a word of two short syllables —

Cursibus | obli-|-quis ꝳ ꝳ in-|-tēr tuā | regna fluentem. (*Ovid.*)

Cur ego | sollici-|-tā ꝳ ꝳ pōli-|-ām meā | carmina curā? (*Ovid.*)

Cressa, ma-|-nus tol-|-lens, ꝳ ꝳ rātā | sīnt sūā | vota, precatur.

(*Ovid.*)

Expedi-|-am dic-|-tis, ꝳ ꝳ ēt | tē tuā | fata docebo. (*Virgil.*)

Si tamen | intere-|-a, ꝳ ꝳ quīd in | hīs egō | perditus oris . . . .

(*Ovid.*)

10. A remaining semifoot, or a long monosyllable, with a short monosyllable, and the first syllable of a word which runs out into the fifth foot —

Sæpe pa-|-ter dix-|-it, ꝳ ꝳ stūdi-|-ūm quīd in-|-ūtīlē tentas?

(*Ovid.*)

Et deus | huma-|-nā ꝳ ꝳ lūs-|-trō sūb i-|-māginē terras. (*Ovid.*)

Pieri-|-das, pue-|-ri, ꝳ ꝳ dōc-|-tōs ēt ā-|-mātē poētas. (*Tibull.*)

Non me | Chaoni-|-æ ꝳ ꝳ vin-|-cūnt in ā-|-mōrē columbæ.

(*Propertius.*)

Digna qui-|-dem faci-|-es, ꝳ ꝳ prō | quā vël ōb-|-irēt Achilles.

(*Propertius.*)

Et quot | Troja tu-|-lit, ꝳ ꝳ vētūs | ēt quōt ā-|-chāiā formas.

(*Propertius.*)

Non docet | hoc om-|-nes, ⇨ sēd | quōs nec in-|-ērtiā tardat.  
(Tibullus.)

11. A remaining semifoot and two short monosyllables —  
or, not amiss, one long and two short monosyllables —  
Utque pe-|-ti vi-|-dit jüvē-|-nēm töt äb | hostibus unum. (Ovid.)  
Inque pe-|-des abi-|-it : ⇨ no-|-mēn, quöd et | ante, re-  
mansit. (Ovid.)

Ipse do-|-cet, quid a-|-gam : ⇨ fās | est et äb | hoste doceri.  
(Ovid.)

When there is a trochee in the third foot, the fourth ought,  
by all means, to have the hephthemimeral cæsura, as,  
Jamque ci-|-bo vi-|-nōquē gra-|-vēs, ⇨ sōm-|-noque jacebant.  
(Ovid.)

Et par-|-vam cele-|-brārē do-|-mūm, ⇨ vētē-|-resque penates.  
(Ovid.)

and, in such case, it agreeably admits various forms of con-  
struction : e. gr.

In quo-|-rum subi-|-ērē lo-|-cūm : ⇨ fraū-|-desque dolique.  
(Ovid.)

Vota ta-|-men teti-|-gērē de-|-ōs, ⇨ tētī-|-gere parentes. (Ovid.)  
Dulce ru-|-bens, viri-|-diquē ge-|-nās ⇨ spēc-|-tabilis ævo.  
(Statius.)

Capti-|-vo mori-|-būndūs hu-|-mum ⇨ dĩā-|-demate pulses.  
(Statius.)

Edomi-|-tis vehe-|-rētūr e-|-quīs, ⇨ et in | ære trementem...  
(Claudian.)

Sed timu-|-it, ne | fōrtē sa-|-cēr ⇨ töt äb | ignibus æther . . .  
(Ovid.)


Clama-|-bat, fle-|-bātquē si-|-mūl ; ⇨ sēd ū-|-trumque decebat.  
(Ovid.)


Mixta vi-|-ris, tār-|-mālē fre-|-mūt : ⇨ dāt ě-|-untibus enses.  
(Statius.)

Tum pri-|-mum subi-|-ērē do-|-mōs : ⇨ dōmūs | antra fuerunt.  
(Ovid.)

Sicani-|-o præ-|-tētā si-|-nū ⇨ jęcēt | insula contra. (Virg.)  
Macte no-|-vā vir-|-tūtē, pu-|-ēr ; ⇨ sic | itur ad astra.  
(Virgil.)

But, although no objection lie against the monosyllable *Sic* in the last quoted verse — or against any other monosyllable in the same station, preceded in like manner by a pause, and equally connected with the following words — the case is widely different, if the monosyllable have the pause *after* it, and be more nearly connected with the preceding part of the verse, as in the following lines of Lucretius, which, from those circumstances, are quite horrid —

Unde om-|-nes na-|-tūrā cre-|-ēt rēs,  | auctet alatque.

Usque ade-|-o con-|-fūsā ve-|-nīt vōx,  | in- que -pedita.

The want of the hephthemimeral cæsura (after a trochee in the third foot) is a serious disparagement to the verse, which thus has no cæsura at either the fifth or the seventh semifoot: e. gr.

Quæ damus | utili-|-tātīs e-|-ōrūm | præmia causā. (*Lucretius.*

Prætere-|-a quæ-|-cūmquē ve-|-tūstā-|-te amovet ætas . . . . .

(*Lucretius.*

Quā cur-|-sum ven-|-tūsquē gu-|-bērnā-|-torque vocabant.

(*Virgil.*

Inter | se quæ | primā, po-|-tūssimā-|-que insinuetur. (*Lucret.*

Quoque mo-|-do dis-|-trāctā red-|-irēt in | ordia prima.

(*Lucretius.*

Ut nos-|-tris tume-|-fāctā su-|-pērbīāt | Umbria libris. \*

(*Propertius.*

The following line of Virgil, however —

. . . Præcipi-|-tant ; sua-|-dēntquē ca-|-dēntiā sidera somnos — though not calculated to call forth our admiration or applause — is rendered less objectionable than that of Propertius, by the pause at the trihemimeris, and the spondee in the second place. But, though such structure may some-

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\* Some of my readers may probably censure me for censuring this line, and conceive its rampant march well adapted to express the proud exultation of triumph. I consent, provided they allow, that, on any *common* occasion, a verse of similar structure would be ungraceful and disagreeable.

times be admissible, that is, *in general*, the highest praise we can bestow on it. In some particular cases, nevertheless, it may have a very good effect, as in the two following examples, which every judicious reader will approve —

Aspicit | hos, ut | *fōrtē* pe-|-pēndērāt | æthere mater. (Ovid.  
lila, ma-|-nus ut | *fōrtē* te-|-tēndērāt | in maris undas . . . .  
(Ovid.

In this passage of Virgil, too —

Continuo, ventis surgentibus, aut freta ponti

*Incipi-*|-*unt āgi-*|-*tātā tū-*|-*mēscērē* —

the structure of the latter line is very happy, and well calculated to represent the heaving motion and swell of the agitated deep.

And, although, in verses constructed like the following —

Et simi-|-li for-|-*mātā vī-*|-*dēbānt* | sæpe figurā. (Lucretius.

Tum Theti-|-*di pater* | *ipsē jū-*|-*gāndūm* | Pelea sensit. (Catull.

the spondee thus terminating a trisyllabic word after the trochee in the third foot, renders the line very lame and heavy — yet, in the subjoined verse of Lucretius, that very lameness becomes a conspicuous beauty, as more expressively picturing the disappointed effort of the fallen soldier, who, yet unconscious of the loss of his leg by a sudden and violent stroke, attempts to rise, and again falls to the ground —

Inde alius co-|-*nātūr ād-*|-*ēmtō* | surgere crure. (3, 652.

Virgil, too, by a verse of similar structure, has most successfully made the sound an echo to the sense, where, describing the sturdy exertions of the Cyclopes in forging the bolts for Jupiter, he says (Geo. 4, 174) —

Illi inter sese multā vi brachia tollunt

In nūmērūm, vēsāntquē tē-|-*nācī fōrcīpē* ferrum.

The effect of the elision and of the tardy spondees, and of the expressive monosyllable *Vi* (or *WEE* \*), in the first

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\* The affinity in sound between the Roman *V* and our *W* has been noticed in page 6. It here remains to observe that the long *I* in Latin is pronounced by *all* the other nations of Europe as we pronounce the long *E* or *EE*.



line, will be felt by every reader, as admirably painting the slow laborious efforts in heaving the pond'rous sledges: but the beauty of the second — which exactly imitates the din of those sledges, as they fall thundering in successive and regular order — will be more sensibly felt by those, who, reading it according to quantity, place the accent on the final syllable of *numerúm*, than by those who pronounce the word with the prose accent, *númerum*. — Virgil himself appears to have been highly pleased with the effect of these combinations, since (with the exception of the concluding word alone) he copied the whole passage verbatim into the *Æneid*, 8, 452.

*The fifth foot*

requires no cæsura. On the contrary, a cæsura at the *ennehemimeris* is, in general, a disparagement to any except a spondaic line: e. gr.

Materi-|-es ut | suppedi-|-tet re-|-bús ⇨ rēpǎ-|-randis.

(*Lucretius*.)

Propter e-|-gesta-|-tem lin-|-guæ, et re-|-rúm ⇨ nõvi-|-tatem.

(*Lucretius*.)

The fifth foot admits fewer varieties in its construction than any of the preceding feet. — It may elegantly consist of

1. An entire separate word, as

Flebis et | arsu-|-ro posi-|-túm mē, | *Dēliã*, | lecto. (*Tibullus*.)

Nunquam | pigra fu-|-it nos-|-trīs tũã | *grãtiã* | rebus. (*Ovid*.)

Candida | pollu-|-tos comi-|-tãtũr | *cũriã* | fasces. (*Claudian*.)

Navita | tranquil-|-lo mode-|-rãbitũr | *ãquõrẽ* | piñum. (*Claud*.)

Utque pe-|-ti vi-|-dit juve-|-nēm tõt äb | *hõstibũs* | unum. (*Ovid*.)

Ædibus | in medi-|-is, nu-|-dõquẽ sũb | *ãthẽris* | axe. (*Virgil*.)

2. A trochee, joined with either a short monosyllable or the first syllable of the ensuing word, as

Fraxinus | in sil-|-vis pul-|-cherrima, | *pĩnũs* in | hortis. (*Virgil*.)

Rara qui-|-dem faci-|-e, sed | rarior | *ãrtẽ cã-*|-nendi. (*Ovid*.)

Nubibus | assidu-|-is pluvi-|-oque mã-|-dẽscit äb | *Austro*.

(*Ovid*.)

Nec Tela-|mon abe-|rat, mag-|-nive crē-|-ātōr ā-|-chillis.

(Ovid.)

Hæc ego | vatici-|-nor, quia | sūm dē-|-cēptus āb | illo. (Ovid.)

Adde me-|-rum, vi-|-noque no-|-vos cōm-|-pēscē dō-|-lores.

(Tibullus.)

Et medi-|-am tule-|-rat gres-|-sus rēsū-|-pinā pēr | urbem.

(Ovid.)

Scilicet | æquore-|-os plus | est dōmū-|-issē Bri-|-tannos. (Ovid.)

Ex hume-|-ris medi-|-os coma | dēpēn-|-dēbāt in | armos. (Ovid.)

Pulvere-|-umque so-|-lum pede | pūlsā-|-vērē bī-|-sulco. (Ovid.)

Nascitur | Autoly-|-cus, fur-|-tum Ingēni-|-ōsūs ād | omne.

(Ovid.)

Illic, | quam lau-|-des, erit | ōffīci-|-ōsā vō-|-luntas. (Ovid.)

Secre-|-tos col-|-les, et in-|-āmbīti-|-ōsā cō-|-lebat . . . (Ovid.)

To these examples let me add a very beautiful passage from the *Metamorphoses*, 13, 123 —

Finierat Telamone satus; vulgique secutum

Ultima murmur erat; donec Laërtius heros

Adstitit, atque oculos, paulum tellure moratos,

Sustulit | ad proce-|-res, ēx-|-spēctā-|-tōquē resolvit

Ora sono —

in which it is easier to feel than to describe the impressive effect of *ēx-spēc-tā-tō-quē*, so happily significant of the solemn pause of silent suspense and expectation, which intervened between the orator's rising and the opening of his speech.

So, likewise, in that verse of Virgil,

Actius, | hæc cer-|-nens, ar-|-cum intēn-|-dēbāt Apollo —

the word *in-tēn-dē-bāt* is finely expressive of the continued effort in straining the bow to its utmost stretch.

3. The three concluding syllables of a word begun in the fourth or third foot, as

Terra, pi-|-læ simi-|-lis, nul-|-lo fūl-|-cīminē | nixa. (Ovid.)

Tempora | labun-|-tur, taci-|-tisque sē-|-nēscīmūs | annis (Ovid.)

Somnia, | quæ ve-|-ras æ-|-quent imī-|-tāmīnē | formas. (Ovid.)

Nunc frōn-|-dent sil-|-væ, nunc | fōrmō-|-sīssimūš | annus.

(*Virgil.*)

Verba mi-|-ser frus-|-tra non | prōfici-|-ēntiā | perdo. (*Ovid.*)

At tu, | de rapi-|-dis īm-|-mānsuē-|-tīssimē | ventis. (*Ovid.*)

Gratia | Dīs! fe-|-lix et īn-|-ēxcū-|-sūbīlē | tempus. (*Ovid.*)

A spondee occasionally takes place of the dactyl in the fifth station, as observed in page 232; in which case, a cæsura is here no disparagement to the verse, if the spondee itself be not objectionable: e. gr.

Quæque re-|-gis Gol-|-gos, quæ-|-que Idali-|-ūm ⇨ frōn-|-dosum. (*Catullus.*)

Egres-|-sus cur-|-vis e | litori-|-būs ⇨ Pi-|-ræei. \* (*Catull.*)

But, if the spondee terminate a word, the verse is horrid, as this of Ennius, Ann. 5, 3 —

Rōmā-|-nī mū-|-rīs Al-|-bām cīnx-|-ērūnt | Lōngam —

and the following, from Lucretius, 2, 309 —

Omnia | cum re-|-rum pri-|-mordia | sīnt īn | motu —

which is much better calculated to describe a state of torpid immobility, than of active and incessant motion.

And here it is to be observed, that, whenever the fifth foot is a spondee, the fourth ought to be a dactyl †: otherwise

\* A synæresis of the *EI* takes place here in *Piræei*, as in *Oilei*, page 168.

† The poets were generally attentive to this particular; though we sometimes meet with lines in which the rule is not observed, as, for example, the following, which, by the way, are no better than heavy unmusical prose —

Phāsīdōš ād flūctūs ēt finēs æētēōš. (*Catullus.*)

... Rēgiā, fūlgēntī splēndēt aūro ātque ārgēntō. (*Catullus.*)

Cīvēš Rōmānī tūnc factī sūnt Cāmpānī. (*Ennius.*)

Some critics, however, discover a beauty in a very heavy line of Virgil, though not quite so heavy and prosaic as those just quoted, since it has not more than four spondees continued in succession, viz.

Aūt lāvēs ōcrēās lēntō dūcūnt ārgēntō.

But, for my part, I should not have thought the line worse, if it

three successive spondees in the latter hemistich render the verse dull and heavy.

Sometimes the fifth and sixth feet together consist of a single word, as

Non cau-|-ponan-|-tes bel-|-lum, sed | *belligē-|-rāntēs*. (*Ennius*.  
Sunt igi-|-tur soli-|-dā pri-|-mordia | *simpl ci-|-tāte*. (*Lucr*.  
Elec-|-tos juve-|-nes simul | et decus | *innūp-|-tārum*. (*Catull*.

In these examples, however, and in several others which might be quoted, those long words terminating the line have little claim to praise\*. But, on particular occasions, to express slowness of motion, grief, anxiety, surprise, astonishment, consternation, dismay — or to describe a grand, majestic, vast, sublime, awful, terrific object — they are very advantageously employed, and produce a very happy and impressive effect: e. gr.

Ille, ut conspectu in medio, turbatus, inermis,  
Constitit, atque oculis Phrygia agmina | *circūm-|-spēxit* . . . .  
(*Virgil*.)

Qualibus incensam jactāstis mente puellam  
Fluctibus, in flavo sæpe hospite | *sūspī-|-rāntem* ? (*Catullus*.  
Æquoreæ monstrum Nereides | *ādmī-|-rāntēs*. (*Catullus*.  
Pictarumque jacent fera corpora | *pānthē-|-rārum*. (*Ovid*.  
Aëre nec vacuo pendentia | *Māusō-|-læa*. (*Martial*.  
Aëriæque Alpes, et nubifer | *āpēn-|-nīnus*. † (*Ovid*.)

if it had terminated with *ōcrēūs ārgētō*; the two spondees being amply sufficient.

\* And still less the two longer words in these lines of Ennius —

Hostem qui feriet, mihi erit *Cārthāginiēnsis*,

Quisquis erit, cujatis erit. (*Annal*. 8, 15.

Bellipotentes sunt *magi*’, quam *sāpiētipōtētēs*. (6, 5.

† However grand the effect of *Apenninus* in this verse, it does not here present to my mind so sublime an image, as in Virgil, *Æn*. 12, 703 —

Quantus Athos, aut quantus Eryx, aut ipse, coruscis



..... nec brachia longo  
 Margine terrarum porrexerat | *āmphī-|trītē*. \* (Ovid.  
 \*\*\* in magno clamor furit | *āmphūthē-|ātrō*. (Martial.  
 Annuit invicto cœlestūm numine rector ;  
 Quo nutu † tellus atque horrida | *cōnrēmū-|ērūnt*  
 Æquora, concussitque micantia sidera mundus. (Catullus.

Quum fremit ilicibus, quantus, gaudetque nivali

Vertice se attollens pater | *āpēn-|nīnūs* ad | auras.

Is it, that, in Virgil — from the position of the word in an earlier stage of the verse — the voice still continues rising on the third syllable of *Apenninus*, and thus exalts its summit to a greater and yet greater elevation — while, in Ovid, the voice begins to fall after the second syllable, before we have reached that height? — Whatever the cause may be, old *Apennine*, to *my* imagination, rears his towering head considerably higher in Virgil's line, than in that of Ovid.

\* See (in page 233) the remark on this verse, and the accompanying line, of similar structure, from *Avienus, Phœn.* 1169, viz.

Scorpius ingentem perterritat *ōrī-|ōna*.

† Instead of the common reading, *tunc et*, I have here ventured to substitute *nutu*, which I presume few of my readers will hesitate to adopt as the genuine text. Thus Virgil, *Æn.* 9, 106, and 10, 115 —

*Annuit, et totum nutu tremefecit Olympum* —  
 and likewise Ovid, *Fast.* 2, 489 —

Jupiter *annuerat* : *nūtū* tremefactus uterque

Est polus : et cœli pondera sensit Atlas.

After the grand images presented in the foregoing quotations, I am almost ashamed to introduce so mean and ignoble a picture as that of a sod-hopping rustic : but this is the only place where I can properly notice the following line of Virgil, *Ecl.* 5, 73 —

*Sāltāntēs Sātŷrōs imitābitūr ālphēsībœus* —

which is justly entitled to praise, as a good specimen of imitative harmony — well representing the rude gambols of

Of two short monosyllables in the fifth foot very few examples occur. I quote, however, a couple from Lucretius—  
 Nidor enim penetrat, quâ succus | *nōn it in* | artus. (2, 682.  
 Cum similis toto terrarum | *nōn sit in* | orbe. (2, 543.  
 on which it may appear capricious in me to observe, that *nōn it in artus* hurts my ear, while *nōn sit in orbe* does not. But *nōn sit* can easily be pronounced as a single word accented on the first syllable, like *adsit*, *insit*, or *possit*; whereas, in *nōn it*, the *it*, being a more emphatic word than *sit*, requires greater stress of pronunciation, and the division is more sensibly felt; which naturally renders the foot more heavy in this case than in the other.

*The sixth foot*

ought, in general, to consist of an entire single word, or the two remaining syllables of a trisyllabic word begun in the fifth foot, as

Auro | pulsa fi-|-des, au-|-ro ve-|-nalia | *jūra*. (*Propertius*.  
 Pugnan-|-di cupi-|-das ac-|-cendit | voce co-|-*hōrtēs*. (*Claud.*

A cæsura in this foot, causing the verse to terminate with a monosyllable, is, for the most part, ungraceful, as

Corpori-|-bus cæ-|-cis igi-|-tur na-|-tura ge-|-*rūt* } *rēs*.

(*Lucretius*.)

Adju-|-tamur e-|-nim dubi-|-o procul | atque ali-|-*mūr* } *nos*.

(*Lucretius*.)

An pecu-|-des ali-|-as di-|-vinitus | insinu-|-*ēt* } *sē*. (*Lucretius*.)

Sometimes, nevertheless, a final monosyllable produces a very good effect, as

Tum pie-|-tate gra-|-vem ac meri-|-tis si | forte vi-|-rum QUEM  
 Conspectere, silent, arrectisque auribus adstant. (*Virgil.*

and particularly if it be a striking emphatic word, as

Ære re-|-nides-|-cit tel-|-lus ; sub-|-terque, vi-|-rūm VI,

Excitur pedibus sonitus.

(*Lucretius*.)

the lusty clown, and shaking the earth beneath his heavy tread.

Verum, ubi | vehemen-|-ti magis | est com-|-mota me-|  
-tu MENS. (Lucretius.)

In juve-|-nes cer-|-to sic | impete | vulnifi-|-cus SUS

Fertur . . . . (Ovid.)

Sternitur, | exani-|-misque, tre-|-mens pro-|-cumbit hu-|  
-mi BOS. (Virgil.)

Franguntur remi : tum prora avertit, et undis

Dat latus : | insequi-|-tur cumu-|-lo præ-|-ruptus a-|-quæ MONS.  
(Virgil.)

And — though less interesting than the ox above, or the Calydonian boar — the tiny mouse is exhibited to advantage in that well-known verse of Horace —

Parturi-|-unt mon-|-tes : nas-|-cetur | ridicu-|-lus MUS —  
where the final monosyllable — rendered the more striking and conspicuous by the necessary effort of the voice to accent it — forms a truly laughable contrast with the pompous beginning of the line.

These, however, are particular cases : and, though some others might easily be added, which are either laudable, or, at least, tolerable — yet, on ordinary occasions, the final monosyllable is not entitled to praise.

Two monosyllables, of course, can hardly merit commendation, as

Augmine | vel gran-|-di vel | parvo | denique | *dūm sit.*  
(Lucretius.)

Et quoni-|-am pla-|-gæ quod-|-dam genus | excipit | *īn sē.*  
(Lucretius.)

Nec con-|-tra pug-|-nant, in | promptu | cognita | *quæ sūnt.*  
(Lucretius.)

But they are much less objectionable, and even pass very well, when the first of them is an emphatic word, and the latter, not being emphatic, requires little stress of accent — as, for example, the word *Est*, which is perhaps the only monosyllable that makes a tolerable conclusion in this case : e. gr.

Grammati-|-ci cer-|-tant, et ad-|-huc sub | iudice | *līs ēst.*  
(Horace.)

348 *Analysis of Hexam. — Redundant Syllable.*

Si mala | condide-|-rit in | quem quis | carmina, | *jūs ēst,*  
Judiciumque. (*Horace.*)

Seu teme-|-re exspec-|-to, si-|-ve id con-|-tingere | *fās ēst.*  
(*Ovid.*)

. . . Præcipi-|-tant cu-|-ræ, tur-|-bataque | funere | *mēns ēst.*  
(*Virgil.*)

Quod superest — hæc sunt spolia, et de rege superbo  
Primiti-|-æ; mani-|-busque me-|-is Me-|-zentius | *hicc' ēst.*  
(*Virgil.*)

*Redundant Syllable.*

At the termination of the verse, a redundant syllable, elided before a vowel at the beginning of the next line, sometimes produces a very fine effect; the unusual stress, laid, in that case, on the second syllable of the spondee, and the continuation of the two verses by *synapheia*, together tending to enlarge and magnify the object: e. gr.

Et magnos membrorum artus, magna ossa la-|-certos-|-que \*  
Exuit. (*Æneid*, 5, 422.)

Jamque, iter emensi, tures ac tecta La-|-tino-|-rum  
Ardua cernebant juvenes. (*Æn.* 7, 160.)

Prata, arva, ingentes silvas, saltusque, pa-|-ludes-|-que  
Usque ad Hyperboreos, et mare ad Oceanum. (*Catullus.*)

But, to produce this effect, the second syllable of the spondee must be really long, either by its own nature or by

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\* This passage is an imitation of that quoted from Ennius in page 213 —

. . . . . Magna ossa la-|-certi-|-que

Apparent —

as noticed by *Macrobius*, 6, 1, in his enumeration of various passages, for which Virgil was indebted to his predecessors. It appears, indeed, that the Mantuan bard was highly pleased with the effect of Ennius' es hemistich, since he thought it worthy of being so closely imitated in an interesting description in the *Æneid*.



the concurrence of consonants; for the *Arbutus horrida*, in Georg. 2, 69, is a quite different affair. — With respect to the additional emphasis on the syllable in question, the reader will the more sensibly feel its force and effect, on a comparison of the preceding quotations with the lines here following; the syllables, *-tos-*, *-no-*, and *-des-*, being necessarily pronounced with greater emphasis in those than in these.

Brachiaque, et nudos mediâ plus parte *lacertos.* (Ovid.)

Montibus ignotum Rutulis, cœloque *Latino.* (Juvenal.)

Bosporos et Tanaïs superant, Scythicæque *paludes.* (Ovid.)

In the following passage, Æneïd, 6, 602 —

Quos super atra silex, jamjam lapsura, ca-|-denti-|-que

Imminet assimilis —

although the redundancy and synapheia do not tend to amplify the object, yet they are productive of beautiful effect — presenting to our imagination a lively image of the huge stone in such a state of critical suspension as leads us momentarily to expect its fall.

Other examples will occur in reading: but, where there is not some striking image to be produced by this poetic licence, it cannot be considered as adding any beauty to the versification — rather, indeed, the contrary.

### *Long Words.*

In addition to the detached observations, scattered through the preceding pages, on the collocation of words of different lengths and quantities, it may not be amiss here to give a collective view of the various positions which they may severally occupy in the hexameter verse. But I shall content myself with adducing examples of each description of words in those positions alone where they appear to the best advantage, without quoting lines in which they are differently, but less advantageously, placed.\*

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\* For example, under the first form of five-syllable

Words of *two* or *three* syllables requiring no additional notice in this place, I limit my remarks to those of greater length: and, in the examples adduced, I consider *Que* or *Ve* as a constituent syllable of the word to which it is joined; its effect being the same, in point of euphony or cacophony, as if it were inseparable. Wherefore, when I say that *ēxaūdiērānt*, for instance, cannot be admitted into more than two places, I would not be understood to mean that it cannot, with the addition of *Que* or *Ve*, allowably assume a different station: for, with either of those appendages, I account it as a word of *six* syllables, like *īgnōbilitātē*, which is admissible into another part of the line, as will appear in the course of these remarks.

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words ( ^ - ^ - ^ - ), I take no notice of the following position, though seen in Virgil —

Degene-|-remque *Ně*-|-ōptōlē-|-mūm narrare memento — because, though the word may be tolerated in that station, it cannot be considered as *advantageously* placed there — leaving the verse without a cæsura either at the *trihemimeris* or the *penthemimeris* — without even a trochee in the third foot. Let the reader only compare that verse with the following —

..... Vidi ipse furem

Cæde *Ně*-|-ōptōlē-|-mūm, ☞ geminosque in limine Atridas — and he will, I presume, not condemn me for having omitted to point out *every* position in which a word *does* happen to occur in the poets, or in which a hero with a long name *might* be forcibly exhibited, but not more at his ease than in the pillory: e. gr.

Degene-|-rem nar-|-rare *Ně*-|-ōptōlē-|-mūm memor esto —

Degene-|-remque pa-|-tri nar-|-rare *Ně*-|-ōptōlē-|-mūm tu  
Sis, Trojane, memor.

Neither will he regret the total omission of such forms as *īntērficiētēs* and *sūpērīnjiciētēs*, though Ennius ventured to introduce words of similar measure into verses, noticed in page 344.

A word of four syllables,

1 ( ˘ - ˘ - ˘ - ˘ ), as *āmāntībŭs*, may laudably stand in two positions \* —

Distule-|-ratque gra-|-ves in ĭ-|-dōnĕă | tempora pœnas. (Ovid.)

Jam sube-|-unt an-|-ni fragi-|-les, et ĩn-|-ĕrtiŏr | ætas. (Ovid.)

2 ( ˘ - ˘ - ˘ - ˘ ), as *dŏcŭmĕntă*, in four —

Et dŏcŭ-|-mĕntă dă-|-mus, quă simus origine nati. (Ovid.)

Vota ta-|-men tĕti-|-gĕrĕ dĕ-|-os, tetigere parentes. (Ovid.)

Ille qui-|-dem to-|-tam frĕmĕ-|-bŭndŭs ōb-|-ambulat Ætnam.

(Ovid.)

Cum procul | insa-|-næ trahe-|-rent Phăĕ-|-thŏntă quă-|-drigæ.

(Claudian.)

3 ( ˘ - ˘ - ˘ - ˘ ), as *āmāvĕrŭnt*, in one —

Vitta cŏ-|-ĕrcĕ-|-băt positos sine lege capillos. (Ovid.)

4 ( ˘ - ˘ - ˘ - ˘ ), as *trĕpidăntĕs*, in one —

Protinus | Æoli-|-is āquĭ-|-lŏnĕm | claudit in antris. (Ovid.)

5 ( ˘ - ˘ - ˘ - ˘ ), as *cŏncĭpŭnt*, in three † —

Pŭrpŭrĕ-|-ŭm viridi genuit de cæspite florem. (Ovid.)

Ardua | Caŭcăsĕ-|-ŏ nutat de vertice pinus. (Claudian.)

Tum Biti-|-æ dedit | ĩncrĕpi-|-tăns : ille impiger hausit . . . .

(Virgil.)

6 ( ˘ - ˘ - ˘ - ˘ ), as *pŭgnăntībŭs*, in two —

Cumque su-|-o de-|-mens ĕx-|-pĕllĭtŭr | ambitus auro. (Claud.)

Aurea | submove-|-ant rapi-|-dos ŭm-|-brăcŭlă | soles. (Claud.)

7 ( ˘ - ˘ - ˘ - ˘ ), as *cŏnflŭxĭssĕ*, in two ‡ —

ĭnspĕc-|-tŭră domos, venturaque desuper urbi. (Virgil.)

\* Sometimes in a third, as *pĕpenderat* and *tĕtenderat*, noticed in page 340.

† In a *sondaic* verse, it may agreeably occupy another station, viz.

Pro mol-|-li vio-|-lă, pro | pŭrpŭrĕ-|-ŏ narcisso . . . . (Virgil.)

‡ And, on some particular occasions, a third, as shown in page 330.

Et soci-|-am ple-|-bem non | *indīg-|-nātā* potestas. (Claudian.

8 ( - - - - ), as *cōtēndētēs*, in two —

Nec *cīr-|-cūmfū-|-sō* pendebat in aëre tellus. (Ovid.

Alta pe-|-tit gradi-|-ens juga | nobilis | *āpēn-|-nīnī*. (Petron.

A word of five syllables,

1 ( ^ - ^ - ^ - ), as *rēcōndīdērānt*, is admissible in one position only —

Axis *īn-|-ōccīdū-|-ūs*, geminā clarissimus Arcto. (Lucan.

2 ( ^ - - - - ), as *ādōrātūrōs*, in one, viz. as the final word of a spondaic verse, though I cannot produce an example.

3 ( ^ - - - ^ ), as *īnēxpērrēctūs*, in one —

Ut puer, | et vacu-|-is ut *īn-|-ōbsēr-|-vātūs* in herbis. (Ovid.

4 ( ^ - ^ - ^ - ), as *crēpitāntiā*, in two —

Invi-|-tat som-|-nos *crēpī-|-tāntībūs* | unda lapillis. (Ovid.

Frondebis | orna-|-bant, quæ | nunc *Cāpī-|-tōliā* | gemmis. (Ovid.

5 ( ^ - ^ - - - ), as *īmītātōrēs*, in one —

Aut *pōpū-|-lātrī-|-cēs* infestavēre catervæ. (Claudian.

6 ( - ^ - ^ - ^ ), as *dīssōciātā*, in two \* —

*Sānguīnē-|-ōquē* rubens descendit Iupiter imbre. (Petronius.

Ante Jo-|-vem pas-|-sis stetit | *īnvīdī-|-ōsā* capillis. (Ovid.

7 ( - ^ - ^ - - ), as *īngēmūssēnt*, in one —

Molibis | æquore-|-is con-|-cluditur | *āmphūthē-|-ātrūm*.

(Rutilius.

8 ( - - ^ - ^ - ), as *ēxaūdīērānt*, in one † —

Vos *sēr-|-pētīgē-|-nīs* in se fera bella dedistis. (Ovid.

\* Sometimes advantageously in a third, as *ēxsīlūērē* and *prōsīlūere*, noticed in page 329.

† It might also allowably stand in another position, though I cannot produce a classic example of it; for Virgil's

Det motus *īncōmpōsītōs* . . . . (Geo. 1, 350.)

is not exactly such as I have in view, however well it may,



9 ( - - - - - ), as *dēcrēscētībŭs*, in one —  
 Non ex-|specta-|tas dabat | ūdmī-|rūntībŭs | umbras. (Ovid.)

10 ( - - - - - ), as *īnsŭltāvērē*, in one —  
 Persidēs | arca-|num sū-|spīrā-|vērē calorem. (Claudian.)

11 ( - - - - - ), as *īndēplōrātōs*, in one —  
 īntēm-|pēsti-|vā turbantes festa Minervā. (Ovid.)

*A word of six syllables,*

1 ( - - - - - ), as *ābhōrrŭērātīs*, can stand well in one place only; as

Secre-|tos mon-|tes et īn-|āmbŭi-|ōsā colebat . . . . (Ovid.)

2 ( - - - - - ), as *īnōbsērŭābilīs*, in one —  
 Vis dare | majus ad-|huc et īn-|ēnār-|rābilē | munus?  
 (Martial.)

3 ( - - - - - ), as *sŭpērīnjīcīānt*, in one —  
 Queis āmŷ-|thāōnī-|ūs nequeat certare Melampus. (Tibullus.)

4 ( - - - - - ), as *mānīfēstāvērē*, in one —  
 Insidi-|as pro-|det, mānī-|fēstā-|bitquē latentem. (Ovid.)

5 ( - - - - - ), as *sŭpērīmpēdētēs*, in one —  
 Tempe, | quæ sil-|væ cin-|gunt sŭpēr-|impēn-|dētēs.  
 (Catullus.)

6 ( - - - - - ), as *īmmēdicābilē*, in one —  
 Atque Ara-|bum popu-|lus sua | dēspōlī-|āvērūt | arva.  
 (Petronius.)

7 ( - - - - - ), as *tērrīficāvērunt*, in one —  
 Lāōmē-|dōntē-|ōs fugeret fortuna penates. (Val. Flaccus.)

in that passage, suit the rude artless motions of the dancing rustic. — To answer my idea, the first foot should be a dactyl, and the trihemimeral cæsura admit some little pause, as

Intērē-|ā }  
 Artē nō-|vā } sēr-|pēntīgē-|nīs fera bella dedistis.  
 Vī māgī-|cā }

8 ( - - - - - ), as *ignōbilitātē*, in one —  
 Adde se-|nem Tati-|-um, Jū-|-nōnicō-|-lāsquē Faliscos. (*Ovid.*)

9 ( - - - - - ), as *āpēnninīgēnā*, in one —  
 āpēn-|-nīnīgē-|-nīs cultas pastoribus aras. (*Claudian.*)

10 ( - - - - - ), as *incōnsōlābilis*, in one —  
 Ne fugi-|-ens sē-|-clis ōb-|-līvis-|-cētībūs | ætas . . . (*Catullus.*)

*A word of seven syllables,*

1 ( - - - - - ), as *āmphitryōniādēs*, may stand in one position, as  
 āmphitry-|-ōniā-|-dēs, aut torvo Jupiter ore. (*Petronius.*)

2 ( - - - - - ), as *inēxsātūrābilis*, in one —  
 Juno-|-nis gravis | ira et in-|-ēxsātū-|-rābilē | pectus. (*Virgil.*)

3 ( - - - - - ), as *sūpērincūbūrē*, in one —  
 Armige-|-rumque Jo-|-vis, Cŷthē-|-rēā-|-dāsquē columbas. (*Ovid.*)

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*Elisions*

are, in general, injurious to harmony; and their frequent recurrence is very disagreeable: for which reason, Virgil designedly disfigured with such blemishes the verse in which he wished to represent the deformity of the grim Cyclops, whose hideous figure was rendered still more revolting by the effects of his late wound —

*Monstrum horrendum informe ingens \* . . . .*

The following line, which admits not a similar apology for

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\* It is probable, however, that the elisions did not appear so harsh to the Romans, as they do to us, or we should not find so many of them in the writings of their best poets; even the lyric pieces of Horace not being free from them. No doubt, they so managed them in pronunciation, as to do away a great part of the apparent harshness. From the nasal sound which they gave to the final *M* (page 188), it is evident

the elisions, is absolutely detestable \*. It was intended by Catullus for a dactylic pentameter ; though, if we had found

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that they could get over the *ecthlipsis* of *AM* or *UM* without either wholly suppressing the syllable in either case, or fully pronouncing it — and yet not exceed the due time allotted to the verse or foot. In *synalcephe*, too, they might have so blended the concurrent vowels, as to produce similar effect. The Italians are very frequently obliged to do this in their poetry ; and *we*, likewise, have *sometimes*, though more rarely, occasion to do it in ours : e. gr.

Exile or ignominy or bonds or pain. (*Parad. Lost*, 2, 207. Still, however, it is pretty clear that elisions were considered by the Romans, as, in *some* degree at least, objectionable ; otherwise Claudian would not have been so remarkably studious to avoid them. — See a remark on him, p. 331.

\* But, if the reader wish to see a much more striking specimen of multiplied elisions, he will find it in a curious couplet, composed by a noble lord now living. I here quote it, together with eight lines of my own, written on occasion of the noble author's giving me the words transposed, to be reduced into a distich. The reader will perceive that I am indebted for my idea to that epig. in the *Anthol.* 2, 24, 1 :

Νυκτικοραξ ἀδει θανατηφορον· ἀλλ', ὅταν ἀση  
 Δημοφίλος, θνησκει κ' αὐτος ὁ νυκτικοραξ.

Nycticorax ! letale prius cantare solebas :

At tibi jam caveas, improbe nycticorax !

Nobilis, en, magico mactat te carmine vates ;

Securosque dehinc nos jubet esse tui.

Hiscere si posthac ausis, cito pœna sequetur :

Hoc semel audito carmine, nullus eris —

Ἰ "Sævum enim ego ipse habeo ingēnium atque animum  
 āsp̄erum āmōrī :

" Mēque ipsum haūd jūvāt hīnc me āsp̄icere in  
 sp̄ecūlo hōc."

I nunc, nycticorax ! et, si sapis, usque taceto :

Voce tuâ magis hocc' exitiale metron.

it singly quoted, without the author's name, or any intimation of its being from a poet, we should never have suspected that it was a verse of any kind —

Quām mōdō quī me ūnum atque ūnicum āmicum hābuit.

More musical lines may be found in the midst of prose, where no verse was intended : e. gr.

[nova-]-rūm rērūm stūdiō Cātīlinæ incēptā prōbābant. (*Sallust.*

Cnāī Pōmpeīī vētērēs fidōsquē cliētēs. (*Sallust.*

Hāc ūbī dīctā dēdit, stringit glādiūm ; cūnēoque

Fāctō, pēr mēdiōs vādīt . . . . (*Livy, 22, 50.*

. . . . . silvam

Aūgūrīs pātrum ēt prīscā fōrmīdinē sācram. (*Tacitus.*

. . . Pōst nātōs hōmīnēs, ūt, cūm prīvātūs ōbīssēt . . . . (*Nepos.*

Nōs, in Graīōrūm vīrtūtībūs ēxpōnēndīs . . . . (*Nepos.*

. . . . ārmēniāque āmissā, āc rūrsūs ūtrāquē rēcēptā. (*Suetonius.*

ēx ārcē aūgūrīūm cāpiētībūs ōffīciēbat. (*Val. Max. 8, 5, 1.*

. . . Dūxīssēt, sūmmōsquē dūcēs pārtīm rēpūlīssēt . . . . (*Nepos.*

Vōs ōmnēs, quī dōctōrūm dōctīssīmī ādēstīs. (*Macrob. 7, 3.*

Aūt prūdēntiā mājōr īnēst, aūt nōn mēdiōcris

Utīlītās. (*Cicero, Off. 1, 42.*

I could readily extend this collection to a considerable length, were I disposed to insult the understanding of my reader by such unprofitable trifling. But I forbear, though, in the single work from which I have last quoted, I see noted in the margin above twenty hexameters (rough or smooth) which *casually* struck me in reading — *casually*, I say; for I never have *intentionally* watched to make such petty discoveries, which will, at first sight, force themselves upon any reader who has a competent knowledge of quantity and metre.

#### Leonine or rhiming Verses,

however admired in the monkish ages, are inelegant, and unpleasing to a terse poetic ear. And, although some very few such lines accidentally occur in classic poets, they rather claim our pardon than our approbation; as, for example, these of *Propertius*, 1, 17, 5, and *Ovid*, *Ep.* 8, 29 —

Quin etiam *absenti* prosunt tibi, Delia, *venti*.

Vir, precor, *uxori*, frater succurre *sorori*.



But let us not condemn any ancient author as guilty of rhimes which were made, not by him, but by ourselves, as in this line of *Ovid, Fast. 3, 746* —

Quærebant *flāvōs* per nemus omne *fāvōs* —

in which, modern accentuation, converting the short *Fāvōs* into long *Fā-vos*, will, no doubt, make it rhyme with *Flāvōs*; whereas, if we give to *Fāvōs* its proper quantity, and (agreeably to the doctrine of Dr. Bentley and Dr. Clarke \*) lay the accent on the final syllable of the anapæst *ně fāvōs †*, it will no more rhyme with *Flāvōs*, than the English *Héroes* with *He róse*, or *Négroes* with *He gróws*. — I do not, however, profess to admire the line in question: I barely wish to absolve the author from the sin of rhyme.

*Recurrent or Reciprocating Verses ‡* —

a trifling Greek whim, rarely indulged by Latin writers — were calculated to be read either forwards or backwards, as this distich of *Sidonius Apollinaris* —

Præcipiti modo quod decurrit tramite flumen,

Tempore consumptum, jam cito deficiet.

Deficiet cito jam, consumptum tempore, flumen,

Tramite decurrit quod modo præcipiti.

\* See “*Cæsura*,” pp. 162, 166, and “*Anapæstic*,” p. 248.

† See “*Pentameter*,” page 237.

‡ In Greek, *Ἀντιστρέφοντα* — of which the curious reader may find various specimens in the *Anthologia*, or in an essay of mine on “*Greek Pronunciation*,” in the “*Monthly Magazine*” for November, 1800, where I quoted a few, with my loose imitation of one of them, viz.

Penelope, tibi dat zonam hanc et peplon Ulysses,

Optatus conjux, en, tuus, adveniens.

Adveniens, tuus, en, conjux optatus, Ulysses,

Peplon et hanc zonam dat tibi, Penelope.

## HORATIAN METRES.

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THE different species of metre, used by Horace in his lyric compositions, are *twenty*, viz.

The common Dactylic Hexameter, (No. 1) as

*Laūdābūnt ālī clārām Rhōdōn, aut Mītýlēnēn.* Lib. 1, od. 7.

Dactylic Tetrameter, a posteriore, (No. 7) —

*Mōbilībūs pōmāriā rīpīs.* 1, 7.

Dactylic Trimeter Catalectic, (No. 12) —

*Flūminā prætērēunt.* 4, 7.

Adonic, (No. 13.) —

*Visērē mōntēs.* 1, 2.

Trimeter Iambic, (No. 22) —

*Rōgēs, tūm lāborē quīd jūvēm mēō.* epod. 1.

Iambic Trimeter Catalectic, (No. 28) —

*Mēā rēnidēt in dōmō lācūnar.* 2, 18.

Iambic Dimeter, (No. 29) —

*Quēruntūr in silvis āvēs.* epod. 2.

Archilochian Iambic Dimeter Hypermeter, (No. 30) —

*Lēnēsquē sūb nōctēm sūsūrri.* 1, 9.

Acephalous Dimeter Iambic, (No. 31) —

*Nōn ēbūr nēque aūrēum . . . .* 2, 15.

Sapphic, (No. 37) —

*Jām sātīs tērrīs nīvis ātquē dīræ . . . .* 1, 2.

Choriambic Pentameter, (No. 42) —

*Tū nē quāsiērīs, scīrē nēfās, quēm mīhī, quēm tībī . . .* 1, 11.

Choriambic Tetrameter, with a variation, (No. 43) —

*Tē dēōs ōrō, Sýbārīn cūr prōpērēs āmāndō . . . .* 1, 8.

Asclepiadic Choriambic Tetrameter, (No. 44) —

*Mācēnūs ātāvīs ēdītē rēgībus.* 1, 1.

Glyconic, (No. 46) —

*Sic tē Divā pōtēns Cýpri . . . .* 1, 3.

Pherecratic, (No. 48) —

. . . . *Grātō Pyrrhā, sūb āntrō.* 1, 5.

Choriambic Dimeter, (No. 49) —

*Lūdīā, dīc, pēr ōmnēs* . . . . 1, 8.

Ionic *a minore*, (No. 52) —

*Mīsērūrūm ēst nēquē āmōrī dārē lūdūm, nēquē dūlcī* . . . 3, 12.

Greater Alcaic, (No. 55) —

*ō mātrē pūlchrā filiā pūlchrīor.* 1, 16.

Archilochian Heptameter, (No. 56) —

*Sōlvitūr ācrīs hīēms grātā vicē vērīs et Fāvōnī.* 1, 4.

Lesser Alcaic, (No. 58) —

*Nīc vētērēs āgītāntūr ōrni.* 1, 9.

### SYNOPSIS.

The various forms, in which Horace has employed those metres, either separate or in conjunction, are *nineteen*, viz.

1. Two greater Alcaics (No. 55), one Archilochian Iambic Dimeter Hypermeter (No. 30), and one lesser Alcaic (58), as,

*ō mātrē pūlchrā filiā pūlchrīor,*

*Quēm crīmīnōsīs cūmqūē vōlēs mōdum*

*Pōnēs iāmbīs, sīvē flāmmā,*

*Sivē mārī libēt ādrīānō.* (Lib. 1, 16.)

This appears to have been his favorite form, as we find it in *thirty-seven* of his odes.

2. Next in favor with him was the following combination — three Sapphics (No. 37), and one Adonic (No. 13); in which form he composed *twenty-six* odes; e. gr.

*Jām sātīs tērrīs nivīs ātquē dīræ*

*Grāndīnīs mīsīt pātēr, et, rūbēnte*

*Dēxtērā sācrūs jācūlātūs ārces,*

*Tērrūt ūrbem.* (Lib. 1. 3.)

3. One Glyconic (No. 46), and one Asclepiadic (No. 44); which combination occurs in *twelve* of his odes\*; e. gr.

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\* Each of those twelve odes contains an even number of verses, divisible by four; and, in several of them, the sense

*Sic tē Divā pōtēns Cypri,*

*Sic frātrēs Hēlēnā, lūcidā sidēra . . .* (Lib. 1, 3.

4. One Iambic Trimeter (No. 22), and one Iambic Dimeter (No. 29); in which form we see *ten* of his Epodes —

*ibis Liburnis inter alta navium,*

*amicē, propugnacula.* (Epod. 2.

5. Three Asclepiadics (No. 44), and one Glyconic (No. 46), in *nine* odes —

*Sciberis Variō fortis, et hostium*

*Victor, Mæonū cūminis aliti,*

*Quam-rem-cūmq̄ ferōx nāvibus aut equis*

*Miles, tē dūcē, gessērit.* (Lib. 1, 6.

6. Two Asclepiadics (No. 44), one Pherecratic (No. 48), and one Glyconic (No. 46) — *seven* odes —

*Dianam, tenerā, dicite, virgines:*

*intonsūm, pueri, dicite Cynthium,*

*Latonamque supremo*

*Dilectam penitus Jovi.* (Lib. 1, 21.

7. The Asclepiadic (No. 44), without any addition — *three* odes —

*Mæcenas atavis editē regibus . . .* Lib. 1, 1.

8. One Dactylic Hexameter (No. 1), and one Dactylic Tetrameter *a posteriore* (No. 7) — *three* odes —

*Laudabunt alii clarām Rhodōn, aut Mitylēnen,*

*Aut ephesūm, bimarsivē Cōrīnθi . . . .* (Lib. 1, 7.

9. The Choriambic Pentameter (No. 42), used alone, in *three* odes —

*Tū nē quæsiēris, scire nefās, quē mihī, quē tibi.* Lib. 1, 11.

10. One Dactylic Hexameter (No. 1), and one Iambic Dimeter (No. 29) — *two* odes —

*Nox erāt, et cælō fulgēbāt lunā serēno*

*inter minōrā sidēra.* (Epod. 15.

11. The Iambic Trimeter (No. 22), unmixed with any other species of verse — *two* epodes —

---

uniformly terminates with the fourth line: whence the reader may perhaps conclude that Horace intended the strophe or stanza to consist of four verses.



*Quid obsēratīs aūrībūs fūndīs prēces?* (Epod. 18.)

12. One Choriambic Dimeter (No. 49), and one Choriambic Tetrameter (No. 43) — one ode.

*Lydīā, dīc, pēr ōmnes*

*Tē Dēōs ōrō, Sŷbārīn cūr prōpērēs āmāndo . . .* (Lib. 1, 8.)

13. One Dactylic Hexameter (No. 1), and one Iambic Trimeter (No. 22) — a single example.

*āltērā jān tērītūr bēllīs cīvīlibūs ātas ;*

*Sūs ēt ipsā Rōmā vīrībūs rūit.* (Epod. 16.)

14. One Dactylic Hexameter (No. 1), and one Dactylic Trimeter Catalectic (No. 12) — one ode.

*Dīffūgērē nīvēs : rēdēunt jān grāmīnā cāmpīs,  
ārbōrībūsquē cōmæ.* (Lib. 4, 7.)

15. One Dactylic Hexameter (No. 1), one Iambic Dimeter (No. 29), and one Dactylic Trimeter Catalectic (No. 12) — one piece.

*Hōrrīdā tēmpēstās cēlūm cōntrāxīt ; ēt īmbres*

*Nīvēsquē dēdūcūt Jōvem :*

*Nūnc mārē, nūnc sīlūcē . . .* (Epod. 13.)

16. One Iambic Trimeter (No. 22), one Dactylic Trimeter Catalectic (No. 12), and one Iambic Dimeter (No. 29) — only once used.

*Pēttī, nīhīl mē, sīcūt āntēā, jūvat*

*Scribērē vērsīcūlos,*

*āmōrē pērcūlsūm grāvī.* (Epod. 11.)

17. One Archilochian Heptameter (No. 56), and one Iambic Trimeter Catalectic (No. 28) — a single example.

*Sōlvītūr ācrīs hīēms grātā vicē vērīs, ēt Fāvōnt,*

*Trāhūntquē siccās māchīnā cārīnas.* (Lib. 1, 4.)

18. One Iambic Dimeter Acephalus (No. 31), and one Iambic Trimeter Catalectic (No. 28) — one ode.

*Nōn ēbūr, nēque aūrēum*

*Mēā rēnīdēt īn dōmō lācūnar.* Lib. 2, 18.

19. The Ionic *a minore* (No. 52) — in one instance only.

*Mīsērārūm ēst nēque āmōrī dārē lūdūm, nēquē dūlcī . . .*

(Lib. 3, 12.)

# METRICAL KEY

## TO THE ODES OF HORACE,

*Containing, in alphabetic order, the first words of each Ode, with a reference to the No. in the preceding "Synopsis," where the metre is explained.*

- |                                   |                                    |
|-----------------------------------|------------------------------------|
| <i>Æli, vetusto, 1.</i>           | <i>Ille et nefasto, 1.</i>         |
| <i>Æquam memento, 1.</i>          | <i>Impios parræ, 2.</i>            |
| <i>Albi, ne doleas, 5.</i>        | <i>Inclusam Danaën, 5.</i>         |
| <i>Alteram jam teritur, 13.</i>   | <i>Intactis opulentior, 3.</i>     |
| <i>Angustam, amici, 1.</i>        | <i>Integer vitæ, 2.</i>            |
| <i>At, o Deorum, 4.</i>           | <i>Intermissa, Venus, diu, 3.</i>  |
| <i>Audivère, Lyce, 6.</i>         | <i>Jam jam efficaci, 11.</i>       |
| <i>Bacchum in remotis, 1.</i>     | <i>Jam pauca aratro, 1.</i>        |
| <i>Beatus ille, 4.</i>            | <i>Jam satis terris, 2.</i>        |
| <i>Cælo supinas, 1.</i>           | <i>Jam veris comites, 5.</i>       |
| <i>Cælo tonantem, 1.</i>          | <i>Justum et tenacem, 1.</i>       |
| <i>Cum tu, Lydia, 3.</i>          | <i>Laudabunt alii, 8.</i>          |
| <i>Cur me querelis, 1.</i>        | <i>Lupis et agnis, 4.</i>          |
| <i>Delicta majorum, 1.</i>        | <i>Lydia, dic, per omnes, 12.</i>  |
| <i>Descende cælo, 1.</i>          | <i>Mæcenæ atavis, 7.</i>           |
| <i>Dianam, teneræ, 6.</i>         | <i>Malâ soluta, 4.</i>             |
| <i>Diffugère nives, 14.</i>       | <i>Martiis cælebs, 2.</i>          |
| <i>Dive, quem proles, 2.</i>      | <i>Mater sæva Cupidinum, 3.</i>    |
| <i>Divis orte bonis, 5.</i>       | <i>Mercuri, facunde, 2.</i>        |
| <i>Donarem pateras, 7.</i>        | <i>Mercuri, nam te, 2.</i>         |
| <i>Donec gratus eram tibi, 3.</i> | <i>Miserarum est, 19.</i>          |
| <i>Eheu! fugaces, 1.</i>          | <i>Mollis inertia, 10.</i>         |
| <i>Est mihi nonum, 2.</i>         | <i>Montium custos, 2.</i>          |
| <i>Et thure et fidibus, 3.</i>    | <i>Motum ex Metello, 1.</i>        |
| <i>Exegi monumentum, 7.</i>       | <i>Musis amicus, 1.</i>            |
| <i>Extremum Tanaim, 5.</i>        | <i>Natis in usum, 1.</i>           |
| <i>Faune, nympharum, 2.</i>       | <i>Ne forte credas, 1.</i>         |
| <i>Festo quid potius die, 3.</i>  | <i>Ne sit ancillæ, 2.</i>          |
| <i>Herculis ritu, 2.</i>          | <i>Nolis longa feræ, 5.</i>        |
| <i>Horrida tempestas, 15.</i>     | <i>Nondum subactâ, 1.</i>          |
| <i>Ibis Liburnis, 4.</i>          | <i>Non ebur, neque aureum, 18.</i> |
| <i>Icei, beatiss, 1.</i>          | <i>Non semper imbres, 1.</i>       |

- Non usitata*, 1.  
*Non vides, quanto*, 2.  
*Nox erat*, 10.  
*Nullam, Vare, sacra*, 9.  
*Nullus argento*, 2.  
*Nunc est bibendum*, 1.  
*O crudelis adhuc*, 9.  
*O diva, gratum*, 1.  
*O fons Bandusiae*, 6.  
*O matre pulchra*, 1.  
*O nata mecum*, 1.  
*O navis, referent*, 6.  
*O saepe mecum*, 1.  
*O Venus, regina*, 2.  
*Odi profanum*, 1.  
*Otium Divos*, 2.  
*Parcius junctas*, 2.  
*Parcus Deorum*, 1.  
*Parentis olim*, 4.  
*Pastor quum traheret*, 5.  
*Persicos odi*, 2.  
*Petti, nihil me*, 16.  
*Phoebe, silvarumque*, 2.  
*Phoebus volentem*, 1.  
*Pindarum quisquis*, 2.  
*Poscimus : siquid*, 2.  
*Quae cura patrum*, 1.  
*Qualem ministrum*, 1.  
*Quando repostum*, 4.  
*Quantum distet*, 3.  
*Quem tu, Melpomene*, 3.  
*Quem virum aut heroa*, 2.  
*Quid bellicosus*, 1.  
*Quid dedicatum*, 1.  
*Quid fles, Asterie*, 6.  
*Quid immerentes*, 4.  
*Quid obseratis*, 11.  
*Quid tibi vis*, 8.  
*Quis desiderio*, 5.  
*Quis multâ gracilis*, 6.  
*Quo me, Bacche*, 3.  
*Quo, quo, scelesti*, 4.  
*Rectius vives*, 2.  
*Rogare longo*, 4.  
*Scribêris Vario*, 5.  
*Septimi, Gades*, 2.  
*Sic te Diva potens*, 3.  
*Solvitur acris hiems*, 17.  
*Te maris et terræ*, 8.  
*Tu ne quæsieris*, 9.  
*Tyrrhena regum*, 1.  
*Ulla si juris*, 2.  
*Uxor pauperis Ibyci*, 3.  
*Velox amœnum*, 1.  
*Vides, ut alia*, 1.  
*Vile potabis*, 2.  
*Vitas hinnuleo*, 6.  
*Vixi puellis*, 1.

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The following pages contain  
 SYNOPTIC TABLES

Of the Declensions and Conjugations,  
 with the Quantity marked on each Syllable.

(See Preface.)

*First Declension.*

	<i>Nom.</i>	<i>Gen.</i>	<i>Dat.</i>	<i>Acc.</i>	<i>Voc.</i>	<i>Abl.</i>
<i>Singular</i> .....	<i>Mus-ă</i>	ă (ăi)	ă	am	ă	ă
	<i>Heb-ē</i>	ēs	ē	ēn	ē	ē
	<i>Æne-ās</i>	...	...	ān	ā	...
	<i>Mai-ă</i>	...	...	ăn	...	...
	<i>Famili-ă</i>	ās	...	...	...	...
	<i>Pelid-ēs</i>	...	...	ēn	ē	ē
	<i>Ores-tēs</i>	...	...	...	tă	...
<i>Plural</i> .....	ă	ărur	is	ās	ă	is
	<i>De-</i>	...	ăbŭs	...	...	ăbŭs

*Second Declension.*

	<i>Nom.</i>	<i>Gen.</i>	<i>Dat.</i>	<i>Acc.</i>	<i>Voc.</i>	<i>Abl.</i>
<i>Sing</i> .....	<i>Domin-ŭs</i>	ī	ō	um	ě	ō
	<i>Magist-ěr</i>	...	...	...	ěr	...
	<i>Un-</i>	īŭs*	ī	...	...	...
	<i>Virgil-ŭs</i>	...	...	...	ī	...
	<i>Tened-ōs</i>	...	...	ōn	...	...
	<i>Ath-ōs</i>	ō	ō	ōn(ō)	ōs	ō
	<i>Panth-ŭs</i>	...	...	...	ŭ	...
	<i>Regn-um</i>	...	...	um	um	...
	<i>Peli-ōn</i>	...	...	ōn	ōn	...
<i>Plural</i> .....	ī	ōrum	is	ōs	ī	is
	ă	...	...	ă	ă	...

Orpheus and such other names being ranked under the second and third declensions, both forms are here given together.

	<i>Nom.</i>	<i>Gen.</i>	<i>Dat.</i>	<i>Acc.</i>	<i>Voc.</i>	<i>Abl.</i>
<i>Orph-eŭs</i>	{	ěī	ěō	ě-um	...	ěō
	{	ěōs†	ěī(ěi)	ěă	eŭ	...

\* *Unŭs* in prose. See page 9.

† According to the *Ionic Dialect*, the genitive, dative, and accusative, may be *ěōs*, *-ěi*, *-ěă*. (pages 13 and 103.)



*Third Declension.*

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	<i>Nom.</i>	<i>Gen.</i>	<i>Dat.</i>	<i>Acc.</i>	<i>Voc.</i>	<i>Abl.</i>
<i>Sing</i> .....	<i>Nub-ēs</i>	īs	ī	em	ēs	ě
	<i>Nav-īs</i>	...	...	im	...	ī
	<i>Mar-ě</i>	...	...	ě	ě	ī
	<i>Nai-ās</i>	ād-ōs	ād-ī*	ād-ā	ās	(*see p. 112.
	<i>Atl-ās</i>	...	...	...	a	(p. 101.
	<i>Alex-īs</i>	...	...	īn	ī	...
	<i>Cap-ŷs</i>	...	...	ŷn	ŷ	...
	<i>Diomed-ēs</i>	...	...	ē*	...	(*p. 107.
	<i>Did-ō †</i>	ūs	ō	ō	ō	ō
	<i>Path-ōs</i>	ūs*	...	...	...	(*p. 159.
<i>Plur</i> .....	<i>Nub-ēs</i>	ī-um	ībūs	ēs	ēs	ībūs
	<i>Tempor-ā</i>	...	...	ā	ā	...
	<i>Nai-ād-ēs</i>	...	āsī	ād-ās	ād-ēs	āsī
	‡ <i>Temp-ē</i>	...	ēsī	ē	ē	ēsī
	<i>Hero-īdēs</i>	...	īsī	...	...	īsī
	<i>Metamorphos-</i>	ěōn	...	...	...	...
	<i>Tigr-īs*</i>	...	...	īs	īs	(*p. 150.

*Fourth Declension.*

	<i>Nom.</i>	<i>Gen.</i>	<i>Dat.</i>	<i>Acc.</i>	<i>Voc.</i>	<i>Abl.</i>
<i>Sing</i> .....	<i>An-ūs</i>	ūs(ŷs)	ŷī(ŷ)	um	ŷs	ū
	<i>Gen-ū</i>	...	...	ū	ū	...
<i>Plur</i> .....	<i>Man-ūs</i>	ŷ-um	ībūs	ūs	ūs	ībūs
	<i>Gen-ŷā</i>	...	...	ŷā	ŷā	...
	<i>Ver-</i>	...	ŷbūs	...	...	ŷbūs

*Fifth Declension.*

	<i>Nom.</i>	<i>Gen.</i>	<i>Dat.</i>	<i>Acc.</i>	<i>Voc.</i>	<i>Abl.</i>
<i>Sing</i> .....	<i>Di-ēs</i>	ēī (ē) †	ēī (ē)	em	ēs	ē
<i>Plur</i> .....	ēs	ērum	ēbūs	ēs	ēs	ēbūs

† Much better made long than short.

‡ For the reason of *Fidēi*, *Spēi*, *Rēi*, see page 9.

ěgō	tū	...
měi	tŭi	sŭi
mihf (mī)	tibi	sibi
mē	tē	sē
...	tū	...
mē	tē	sē

---

nōs	vōs
nōst-rum, -rī	vēst-rum, -rī
nōbīs	vōbīs
nōs	vōs
...	vōs
nōbīs	vōbīs

*Ille, Iste, Ipse.*

ě	ǎ	ŭd, um		ī	āē	ǎ
īūs *	...	...		ōrum	ārum	ōrum
ī	...	...		īs	...	...
um	am	ŭd, um		ōs	ās	ǎ
...	...	...		...	...	...
ō	ā	ō		īs	...	...

---

īs	ěǎ	īd		īī	ěāē	ěǎ
ējūs	...	...		ěōrum	ěārum	ěōrum
ěi	...	...		īīs, ěīs	...	...
ě-um	ě-am	īd		ěōs	ěās	ěǎ
...	...	...		...	...	...
ěō	ěā	ěō		īīs, ěīs	...	...

īdem, ěādem, īdem; *genit.* ějūsdem: *the other cases like those of* īs, ěǎ, īd.

\* The penultima of these genitives is properly long in prose. See page 9.

hīc*	hāc	hōc*	hī	hāc	hāc
hūjūs	...	...	hōrum	hārum	hōrum
hūc †	...	...	hīs	...	...
hūnc	hānc	hōc*	hōs	hās	hāc
hōc	hāc	hōc	hīs	...	...

quī	quāc	quōd	quī	quāc	quāc
cūjūs	...	...	quōrum	quārum	quōrum
cū †	...	...	quībūs, quēis, quīs	...	...
quem	quam	quōd	quōs	quās	quāc
quō	quā	quō	quībūs, quēis, quīs	...	...

*Nom.* quīs quāc quīd, quōd } *The other cases like those of*  
*Acc.* quem quam quīd, quōd } *Qui, quāc, quod.*

*Sīquīs, Nēquīs, ālīquīs.*

*Sing.*

*Plur.*

<i>Nom.</i>	-quīs	-quā	-quīd, -quōd	-quī	-quāc	quā
<i>Acc.</i>	-quem	-quam	-quīd, -quōd	-quōs	-quās	quā

*The other cases like those of Quis or Qui.*

Měūs	měā	mě-um.	<i>Voc.</i>	mī	měā	mě-um
Tūūs	tūā	tū-um				
Nost-ěr	rā	rum	<i>Voc.</i>	ěr	rā	rum
Vest-ěr	rā	rum				

\* See page 127.

† Respecting hūc and cū, see pages 113 and 170.

## Active.

## Indicative.

<i>pres.</i>	ō	ās	āt
	āmūs	ātīs	ānt
<i>imperf.</i>	ābam	ābās	ābāt
	ābāmūs	ābātīs	ābānt
<i>perf.</i>	āv-ī	īstī	īt
	īmūs	īstīs	ērūnt, ērē
<i>plup.</i>	āv-eram	ērās	ērāt
	ērāmūs	ērātīs	ērānt
<i>fut.</i>	ābō	ābīs	ābīt
	ābīmūs	ābītīs	ābūnt

## Imperative.

...	ā, ātō	ātō
...	ātē, ātōtē	āntō

## Subjunctive.

<i>pres.</i>	em	ēs	ēt
	ēmūs	ētīs	ēnt
<i>imperf.</i>	ārem	ārēs	ārēt
	ārēmūs	ārētīs	ārēnt
<i>perf.</i>	āv-ėrim	ėriš	ėrit
	ėriimus	ėrītīs	ėrīnt
<i>plup.</i>	āv-īssēm	īssēs	īssēt
	īssēmūs	īssētīs	īssēnt
<i>fut.</i>	āv-ėrō	ėriš	ėrit
	ėriimūs	ėrītīs	ėrīnt

## Infinitive, &amp;c.

ārē āv-īssē — ān-dī, -dō — āt-um, -ū  
 āns — āt-ūrūs



Passive.

Indicative.

<i>pres.</i>	ör	ārīs, ārē	ātūr
	āmūr	āmīnī	āntūr
<i>imperf.</i>	ābār	ābārīs, ābārē	ābātūr
	ābāmūr	ābāmīnī	ābāntūr
<i>fut.</i>	ābör	ābērīs, ābērē	ābītūr
	ābīmūr	ābīmīnī	ābūntūr

Imperative.

...	ārē, ātör	ātör
...	āmīnī, āmīnör	āntör

Subjunctive.

<i>pres.</i>	ēr	ērīs, ērē	ētūr
	ēmūr	ēmīnī	ēntūr
<i>imperf.</i>	ārēr	ārērīs, ārērē	ārētūr
	ārēmūr	ārēmīnī	ārēntūr

Infinitive, &c.

ārī (ārīę) — āt-ūs — āndūs

Contractions.

<i>Indic. perfect.</i>	āstī, āt (page 123), āstīs, ārūnt
<i>pluperf.</i>	āram, &c.
<i>Subj. perfect.</i>	ārim, &c.
<i>pluperf.</i>	āssem, &c.
<i>future.</i>	ārō, &c.
<i>Infjn. perf.</i>	āssē

Note that the verb Do has the first Increment short.  
See page 78.

## Active.

## Indicative.

<i>pres.</i>	ěō	ēs	ět
	ēmūs	ētīs	ēnt
<i>imperf.</i>	ēbam	ēbās	ēbāt
	ēbāmūs	ēbātīs	ēbānt
<i>perf.</i>	ŭ-ī	īstī	īt
	īmūs	īstīs	ērūnt, ērē
<i>plup.</i>	ŭ-eram	ērās	ērāt
	ērāmūs	ērātīs	ērānt
<i>fut.</i>	ēbō	ēbīs	ēbīt
	ēbīmūs	ēbītīs	ēbūnt

## Imperative.

...	ē, ětō	ětō
...	ětě, ětōtě	ētō

## Subjunctive.

<i>pres.</i>	ěam	ěās	ěāt
	ěāmūs	ěātīs	ěānt
<i>imperf.</i>	ērem	ērēs	ērēt
	ērēmūs	ērētīs	ērēnt
<i>perf.</i>	ŭ-ěrim	ěrīs	ěrīt
	ěrīmūs	ěrītīs	ěrīnt
<i>plup.</i>	ŭ-īssēm	īssēs	īssēt
	īssēmūs	īssētīs	īssēnt
<i>fut.</i>	ŭ-ērō	ěrīs	ěrīt
	ěrīmūs	ěrītīs	ěrīnt

## Infinitive, &amp;c.

ērě ŭ-īssě — ędī, -dō — ĩt-um, -ŭ  
 ęns — ĩt-ŭrŭs

*Passive.*

*Indicative.*

<i>pres.</i>	ěor	ērīs, ērě	ětūr
	ēmūr	ēmīnī	ěntūr
<i>imperf.</i>	ebār	ebārīs, ebārě	ebātūr
	ebāmūr	ebāmīnī	ebāntūr
<i>fut.</i>	ebōr	ebērīs, ebērě	ebītūr
	ebīmūr	ebīmīnī	ebūntūr

*Imperative.*

...	ērě, ětōr	ětōr
...	ēmīnī, ěmīnōr	ěntōr

*Subjunctive.*

<i>pres.</i>	ěār	ěārīs, ěārě	ěātūr
	ěāmūr	ěāmīnī	ěāntūr
<i>imperf.</i>	ērēr	ērērīs, ērērě	ērētūr
	ērēmūr	ērēmīnī	ērěntūr

*Infinitive, &c.*

erī (ērīěr) — it-ūs — ěndūs

*Contractions*

*of verbs forming the preterperfect in EVI.*

<i>Indic.</i>	<i>perf.</i>	ěstī, ěstīs, ěrūnt
	<i>plup.</i>	ěram, &c. (See page 83.)
<i>Subj.</i>	<i>perf.</i>	ěrim, &c.
	<i>plup.</i>	ěssem, &c.
	<i>fut.</i>	ērō, &c.
<i>Infjn.</i>	<i>perf.</i>	ěssě.

## Active.

*Indicative.*

<i>pres.</i>	ō īmūs	īs ītīs	īt ūnt
<i>imperf.</i>	ēbam ēbāmūs	ēbās ēbātīs	ēbāt ēbānt
<i>perf.</i>	ī īmūs	īstī īstīs	īt ērūnt, ērē
<i>plup.</i>	eram erāmūs	erās erātīs	erāt erānt
<i>fut.</i>	am ēmūs	ēs ētīs	ēt ēnt

*Imperative.*

...	ě, ítō	ítō
...	ítě, ítōtě	ūntō

*Subjunctive.*

<i>pres.</i>	am āmūs	ās ātīs	āt ānt
<i>imperf.</i>	erem erēmūs	erēs erētīs	erēt erēnt
<i>perf.</i>	erim erīmūs	erīs erītīs	erīt erīnt
<i>plup.</i>	issem issēmūs	issēs issētīs	issēt issēnt
<i>fut.</i>	erō erīmūs	erīs erītīs	erīt erīnt.

*Infinitive, &c.*

erē issē — endī, -dō — ít-um, -ū  
ēns — ít-ūrūs



*Passive.**Indicative.*

<i>pres.</i>	ör imür	ëris, ërë imīnī	itür üntür
<i>imperf.</i>	ëbär ëbāmür	ëbāris, ëbārë ëbāmīnī	ëbatür ëbantür
<i>fut.</i>	är ëmür	ëris, ërë ëmīnī	ëtür ëntür

*Imperative.*

...	ëre, itör	itör
...	imīnī, imīnör	üntör

*Subjunctive.*

<i>pres.</i>	är āmür	āris, ārë āmīnī	ātür āntür
<i>imperf.</i>	ërër ërēmür	ërëris, ërëre ërëmīnī	ërëtür ërëntür

*Infinitive, &c.*

ī (iër) — it-üs — ëndüs

The final syllables of the verbs in *-IO* of the third conjugation have the same quantity as those of the verbs in *-O* preceded by a consonant. In those persons which have the additional *I* before *A*, *E*, *O*, or *U*, the *I* is of course short, agreeably to the general rule, page 8.

The contractions of preterites in *-EVI* resemble those given under the second conjugation: — preterites in *-IVI* are contracted like those of the fourth.

## Active.

## Indicative.

<i>pres.</i>	īō īmūs	īs ītīs	īt iūt
<i>imperf.</i>	īēbam īēbāmūs	īēbās īēbātīs	īēbāt īēbānt
<i>perf.</i>	īv-ī īmūs	īstī īstīs	īt ērūnt, ērē
<i>plup.</i>	īv-ēram ērāmūs	ērās ērātīs	ērāt ērānt
<i>fut.*</i>	īam īēmūs	īēs īētīs	īēt īēnt

## Imperative.

...	ī, itō	itō
...	itē, itōtē	iūtō

## Subjunctive.

<i>pres.</i>	īam īāmūs	īās īātīs	īāt īānt
<i>imperf.</i>	īrem īrēmūs	īrēs īrētīs	īrēt īrēnt
<i>perf.</i>	īv-ērim ērīmūs	ērīs ērītīs	ērīt ērīnt
<i>plup.</i>	īv-īsem īssēmūs	īssēs īssētīs	īssēt īssēnt
<i>fut.</i>	īv-ērō ērīmūs	ērīs ērītīs	ērīt ērīnt

## Infinitive, &amp;c.

irē, iv-issē—iēndī, -dō—it-um, -ū, it-ūrūs

\* *Antique future.* ibō      ibīs      ibīt  
ibīmūs      ibītīs      ibūnt.

*Passive.**Indicative.*

<i>pres.</i>	īōr	īrīs, irē	ītūr
	īmūr	īmīnī	īūntūr
<i>imperf.</i>	īēbār	īēbārīs, īēbārē	īēbātūr
	īēbāmūr	īēbāmīnī	īēbāntūr
<i>fut.*</i>	īār	īērīs, īērē	īētūr
	īēmūr	īēmīnī	īēntūr

*Imperative.*

...	irē, itōr	itōr
...	īmīnī, īmīnōr	īūntōr

*Subjunctive.*

<i>pres.</i>	īār	īārīs, īārē	īātūr
	īāmūr	īāmīnī	īāntūr
<i>imperf.</i>	īrēr	īrērīs, īrērē	īrētūr
	īrēmūr	īrēmīnī	īrēntūr

*Infinitive, &c.*

īrī (īriēr) — it-ūs — iēndūs.

*Contractions.*

*Indic. imperf.* ībam, &c.

*perf.* īī, īīstī īstī, īīt it †, īīstīs īstīs, īērunt iērē.

*plup.* iēram, &c.

*Subjunc. perf.* iērim, &c.

*plup.* īissem, issem, &c.

*fut.* iērō, &c.

*Infinit. perf.* īissē īissē.

*Passive, indic. imperf,* ībār, &c.

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\* *Antique future.* ībōr    ībērīs, ībērē    ībītūr  
                           ībīmūr    ībīmīnī        ībūntūr

† See page 123.

*Indicative.*

<i>pres.</i>	sum	ēs	ēst
	sūmūs	ēstīs	sūnt
<i>imperf.</i>	eram	ērās	ērāt
	ērāmūs	ērātīs	ērānt
<i>perf.</i>	fūi	fūistī	fūit
	fūimūs	fūistīs	fūērunt, fūē
<i>plup.</i>	fūeram	fūērās	fūērāt
	fūērāmūs	fūērātīs	fūērānt
<i>fut.</i>	ērō	ērīs	ērīt
	ērīmūs*	ērītīs	ērūnt

*Imperative.*

...	ēs, estō	estō
...	estē, estōtē	sūntō

*Subjunctive.*

<i>pres.</i>	sīm (sīem)	sīs (sīēs)	sīt (sīēt)
	sīmūs (sīēmūs)	sītīs (sīētīs)	sīnt (sīēnt)
<i>imperf.</i>	ēssem	ēssēs	ēsset
	ēssemūs	ēssetīs	ēsset
	fōrem	fōrēs	fōrēt
	fōremūs	fōrētīs	fōrēt
<i>perf.</i>	fūerim	fūerīs	fūerīt
	fūerīmūs	fūerītīs	fūerīnt
<i>plup.</i>	fūissem	fūissēs	fūissēt
	fūissēmūs	fūissētīs	fūissēt
<i>fut.</i>	fūerō	fūerīs	fūerīt
	fūerīmūs	fūerītīs	fūerīnt

*Infinitive, &c.*

ēssē, fūissē, fōrē, fūtūrūs.

\* See the remarks on this future, in pages 89 and 97.



# TERENTIANI MAURI DE METRIS LIBELLUS.

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## *De Versu Hexametro.*

Hexametros tradit genitos duo prima vetustas,  
Herous ille est ; hunc vocant iambicum :  
Nam pedibus senis constare videmus utrumque  
Diversa quamquam lex sit ambobus pedum.  
Additur hæc gemino non absona fabula metro :  
Seu vera res est, spectet auctorem fides.  
Quum puer infestis premeret Pythona sagittis  
Apollo, Delphici feruntur accolæ  
Hortantes acuisse animum bellantis ; ut illos  
Metus [habebat], aut propinqua adorea.  
Tendebat geminas pavida exclamatio voces,  
*In Παιαν, In Παιαν, In Παιαν.*  
Spondeis illum primo natum cernis sex.  
Ex parte voces concitas læti dabant,  
*In Παιαν, In Παιαν, In Παιαν.*  
Et hinc pedum tot ortus est iambicus.  
Hæc tibi quæque prius distinguere metra paramus ;  
Heroa primo, mox adire iambica,  
Alternæ ne quem impediât confusio silvæ.  
Quæ lex sit ipsis, quæ sit his, quæ procreant,  
Partibus adjectis, detractis, quæ varientur  
Post hinc : deinde quanta compages novos  
Alternet, varietque modos : mutatio quantum  
Commendet. Etsi non valebo plurima,  
Attingam vel pauca tamen : nam pandere prima  
Prodest frequenter artium vestigia.  
Vim propriam pedibus fidâ cito reddito mente,  
Ne, dum requiris, tarda sit dispectio.  
Spondeus (versum quo primum diximus ortum  
Heroon) hexametris tuetur vim suam,  
Nomine nunc proprio ; nunc debita tempora reddens,  
Sub alterius consonat vocabulo.  
E geminis longam solvet si quando sequentem,  
Fit dactylus ; trisyllabis tempus manet.  
Si prior in geminas solvetur longa minores,  
Tum pes recurret dactylo contrarius.  
Tempora sed quamquam totidem defendat uterque,  
Heroa fiunt pulchriora dactylo.  
Hæc contra vitiant incurrentes anapæsti,  
Post dactylum ne quattuor jungas breves.

Post spondeum autem veniens, sic mutet oportet,  
 Ut iste versus jam docet legem metri.  
 Ergo spondeus plerumque in dactylon ibit ;  
 Nec interest, vel quo loco, vel quam frequens :  
 Nam sæpe alterni, gemini nunc, sæpius alter,  
 Species reformant plurimas in versibus,  
 Quas longum credo perscribere, quum sibi cunctas  
 Legendo possit adnotare quilibet.  
 Hoc sat erit monuisse, locis quod quinque frequenter  
 Jugem videmus inveniri dactylum.  
 Sed non & sextum pes hic sibi vindicat unquam,  
 Nisi quando rhythmum, non metrum, componimus.  
 Namque metrum certique pedes, numerusque cœercent :  
 Dimensa rhythmum continet lex temporum.  
 Spondeus partem semper sibi vindicat imam :  
 Dat & trochæo quâ dissyllabo locum.  
 Nec damnum importat, tria qui sua tempora subdit,  
 Quæ quattuor spondeus impleret magis :  
 Debita nam spatii recipit quasi tempora versus,  
 Dum jungit imis consequens exordium.  
 Omnibus in metris hoc jam retinere memento,  
 In fine non obesse pro longâ brevem.  
 Præterea pes nullus erit, quin rite locetur,  
 Laudem mereri si voles poëticam.  
 Hexametron dicunt, sed non heroïcon omnem ;  
 Nam sex pedes inesse non erit satis.  
 Leges quippe datas heroïca carmina poscunt,  
 Quois acta Homerus heroum quum scriberet,  
 Versibus ostendit : quas æque sermo Latinus  
 Custodit omnes, & pedes solos probat,  
 Quos supra posui : Græcis & creticus aptus,  
 Bacchius etiam ponitur pro dactylo.  
 Creticus in nostris, si lævia carmina pangas,  
 Raro invenitur ; qualis hic Maronis est,  
*Insulæ Ionio in magno quas dira Celæno.*  
 Creticus offendit pes primus, & asperat aures.  
 Dabo & latentem, sed notandum, creticum,  
*Solus hicc' inflexit sensus ;* nam primus & istic  
 Pes longiorem tertiam dat syllabam :  
 C geminum quoniam sermonis regula poscit,  
 Ut fiat ; *hicce* plena vox (excluditur  
 Vocalis) dabitur : nec consona pellitur ulla,  
 Nisi \* quæ duabus obstat una vocibus, [\*M]  
 Quum venit in medium, vocesque oblimat adhærens :

Bissenus istam literam monstrat locus.  
 Aut geminum in tali pronomine si fugimus C,  
 Spondeus ille non erit, qui talis est :  
*Hoc illud germana fuit : sed &, hoc erat alma :*  
 Iambus ille fiet, iste tribrachys.  
 Has autem leges heroïcus omnis habebit :  
 Quum, post duos pedes, relicta syllaba est,  
 Si plenum absolvet verbi, vel nominis instar,  
 Orationis ista vel quæ pars erit :  
 Hoc *πενθημιμερες* medium de quinque vocatur :  
 Hanc & *tomen* dixere : forma talis est,  
*Tityre, tu patulæ :* concludit syllaba nomen,  
 Duos pedes secuta, quæ fit semipes.  
 Talis in Heroo laudatur regula versu,  
 Locumque primum possidet, quia prima fit.  
 Nec minus hanc laudant quæ dat mensura secundam,  
 Post tres pedes ut una nomen terminet :  
 Hanc *ἑφθημιμερην*, numeri de parte, vocârunt ;  
 Quia tres pedes & una septem dividunt :  
*Inde toro pater Æneas, exemplar habebis :*  
 Post tres pedes reperta, nomen integrat.  
 Horum si nihil est, specta, [ne] forte trochæus  
 Sit tertius, finemque det vocabulo.  
*Infandum Regina, datur locus ecce trochæo,*  
 Quem, post duos pedes, videmus tertium.  
 Nec vitium medio in versu deprensus habebit,  
 Quem dactylum secuta faciet syllaba :  
 Nam sequitur *Regina jubes :* prior inde trochæum  
*Iu brevis secuta reddit dactylum.*  
*Bes, hinc quæ remanet, connectit cætera versûs*  
 Membra : at trochæus tantum erit novissimus.  
 Et quartum tradunt simili ratione trochæum :  
 Exemplum at ejus vix sed ipsi collocant :  
 Namque ex prædictis pæne est, ut regula quævis  
 Inventa versum comprobet : quem (si vacet)  
 Quandoque ut quartum contingat habere trochæum,  
 Exemplar ejus tale confici potest :  
*Que pax longa remiserat, arma novare parabant :*  
 Quartus trochæus *arma* fit ; rarum est tamen.  
 Harum si nulla est species deprensa, magistri  
 Versum recusant, nec vocant heroicum.  
 Sed fortasse putes nullum contingere versum,  
 Quin ullum earum in regulam non incidat :  
 Rarum concedam ; fieri non posse, negabo.

Apud Maronem talis incurrit mihi,  
*Magnanimi Jovis ingratum ascendere cubile :*  
 Species in istum nulla prædicta incidit.  
*Magnanimi Jovis, est etenim tantum geminus pes :*  
 Sequiturque nullus qui probetur semipes :  
 Inde duas longas pes tertius efficit *ingra ;*  
 Orationis plena nec pars editur.  
 Et quartus *t'ascen*, nec portio plena relicta est :  
 Et *de* sequens longam priorem perficit.  
 Quintum nulla jubet lex observare trochæum :  
 Nec est notandus unus in tot millibus.  
 Hæ faciunt formæ variari plurima metra :  
 Quæ potero tangam ; tu mihi leges tene.

*De Pentametro Versu, qui & Elegiacus dicitur.*

Pentametrum, dubitant, quis primus finxerit auctor :  
 Quidam non dubitant dicere Callinoum.  
 Hexametro quum quinque pedum subjungitur iste,  
 Partes heroi dupliciter recipit,  
 Quas *πενθημιμετρης* possit disjungere forma : 5  
 Has si quis geminet, pentametrum faciet.  
 Sed refert, duo sint, an dactylus unus in illâ :  
 Quum duo sunt, eadem bis repeti poterit.  
 Subjungam exemplum quo fiat planius istud :  
*Desine Mænalios, desine Mænalios.* 10  
 Dactylus ut duplex, non bis sententia currat :  
*Desine Mænalios, Musa referre jocos :*  
 Hoc nec præpositum peccat, nec parte sequenti :  
 Talis utrique loco convenit una tome.  
 Si primo spondeus erit, tum dactylus alter 15  
 Stabit, comma prius non poterit repeti.  
 Talis erit versûs hæc portio, quam modo tracto :  
*Postquam res Asiæ, claudicat, ut repetis.*  
 Ut stet comma sequens, bis dactylus adsit oportet,  
*Postquam res Asiæ, desine Mænalios.* 20  
 Dactylus in primo positus, spondeus adhærens  
 Non oberit primis, officiet reliquis.  
 Exemplum ponam parti quod congruat isti :  
*Musa mihi causas, discrepat hoc iterum.*  
 Dactylus ergo duplex redeat mihi parte sequenti : 25  
*Musa mihi causas, desine Mænalios.*  
 Spondeum duplicem, quæ pars prior est, bene sumet :  
 Peccat enim tantum posteriore tome.  
 Spondeos ante ergo dabis, pars cætera curret :



- O fortunati, desine Mænalios.* 30  
 Pars prior ergo pedum admittet quemcumque duorum ;  
 Dactylus in reliquâ bis repetendus erit.  
 Scandunt pentametrum, duo sint quasi commata, quidam,  
 Ut pedibus binis semipedes superent :  
 Hos sibi conjunctos spondeum reddere quintum : 35  
*Postquam res Asiæ, desine Mænalios.*  
 At quidam in medio spondeum reddere malunt ;  
 Semipedem & primum cum capite alterius  
 Jungunt, dactylico quæ fit de commate longa :  
 Inde duas promptum est sic remanere breves : 40  
 His longam annectunt, quâ dactylus incipit alter :  
 Cernis & hinc alias tot remanere breves :  
 Has ad semipedem jungunt in fine relictum :  
 Ultima, nec refert, longa sit, anne brevis.  
 Sic spondeus erit medius, duo post anapæsti : 45  
*Postquam res Asiæ, desine Mænalios.*  
 Idcirco primo curabis commate semper,  
 Ne brevis incurrens syllaba semipedis  
 Spondeum mediis nequeat conjungere longis :  
*Et fiat talis, incipe Mænalios :* 50  
 Nam *lis*, quæ brevis est, jungat sibi sive supremam  
*Os*, vel quæ prima est, *in*, (caput hoc etenim est)  
 Quia nec producta est, geminat nec consona vires,  
 Spondeus minime pes, sed iambus erit.  
 Exemplum idcirco vocali a parte locavi, 55  
*Longa foret ne lis incipe Mænalios.*  
 Quidam (quia gemino constat de commate versus)  
 Cludere comma prius non timuere brevi:  
 Ut sit pentameter talis, qualem modo fingo ;  
*Hoc mihi tam grande munus habere datur :* 60  
 Aut qualis supra versus peccare videtur,  
*Si fiet talis, incipe Mænalios :*  
 Nam referre nihil, sit qualis syllaba fini,  
 Commataque hoc ipsum juris habere volunt :  
 Idcirco et verbo nunquam uno cola ligari, 65  
 Ut constet parti finis utrique suus.  
 Nam vitiosus erit sic pentameter generatus,  
*Inter nostros gentilis oberrat equus :*  
 Spondei duo sunt, quos dixi commate primo  
 Posse dari : verum syllaba, quæ sequitur,  
 Nec *πενθημιμεση* verbi cum fine relinquit, 70  
 (Quæ data pentametris regula prima sonis)  
 Nec post, dactylico debet quæ commate jungi,

- Esse caput versûs dactylici patitur.  
 Hoc ipsum melius mutatâ partē coibit : 75  
*Gentilis nostros inter oberrat equus.*
- Tantam nostra nequit mensura absolvere litem :  
 Malo tamen longâ cludere comma prius.  
 Hos elegos dixere, solet quod clausula talis  
 Tristibus (ut tradunt) aptior esse modis. 80  
*De Epodo, qui & Semielegiacus.*
- Nec tantum hexametris geminam subungere partem  
 Dactylicam mos est : sæpe, semel positâ,  
 Præmisso hexametro dulcem subnectit epodon :  
 Talis epodus erit.  
*Tibia docta, precor, tandem mihi dicere versus* 85  
*Desine Mænalios.*
- Hoc doctum Archilochum tradunt genuisse magistri :  
 Tu mihi, Flacce, sat es :  
*Diffugere nives : redeunt jam gramina campis,*  
*Arboribusque comæ.* 90
- De Anapæstico Versu Catalectico ex secunda parte Heroïci.*
- Cætera pars superest : *Mea tibia dicere versus.*  
 Hæc, juncta frequentius, edet  
 Anapæstica dulciâ metra,  
 Cuicumque libebit ita istos  
 Triplices dare sic anapæstos, 95  
 Atque illa pœtâ Faliscus,  
 Quum ludicra carmina pangit :  
*Uva uva sum, & uva Falerna :*  
*Et ter feror, & quater anno.*  
 Libro quoque dixit eodem : 100  
*Unde unde colonus Eoæ*  
*A flumine venit Oronti.*  
 Erit ultima syllaba post tres,  
 Catalectica quæ perhibetur.  
 Nec non alias quoque binas, 105  
 Et tres superare solere ;  
 Pes sit licet integer ipse,  
 Si non hunc regula poscet :  
 Catalecticon hoc genus omne,  
 Et semipedem vocitari, 110  
 Supra quoque jam meministi.  
 Mirum tibi nec videatur  
 Spondeon inesse anapæstis :  
 Rex, & dominus, prior ipse est :

Hic, advena sumptus, & hospes, 115  
De fœdere temporis æqui,  
Quoties locus expetet, ultro  
Reddet sua jura priori.

Alias tamen hæc eadem pars  
Quoties ithyphallicon addit, 120  
Metrum tibi tale fit unum :

<i>Mea tibia dicere versus</i>	<i>Destitit Latinos.</i>	
<i>Jamdudum saucia curd,</i>	<i>Deserit pudorem.</i>	
<i>Priamique evertere gentem</i>	<i>Fata jam parabant.</i>	
<i>Ithyphallica porro dicarunt,</i>	<i>Musici poëtæ,</i>	125
<i>Qui ludicra carmina Baccho,</i>	<i>Versibus petulcis,</i>	
<i>Graio cum cortice phallo,</i>	<i>Tres dabant trochæos :</i>	
<i>Ut nomine fit sonus ipso,</i>	<i>Bacche, Bacche, Bacche.</i>	

*Anapæsticum de Hexametro.*

Hexametrum quoties ita totum dactylus explet,  
Ut nusquam in medio, sed sit spondeus in imo, 130  
Sive trochæus erit ; quum dempta est syllaba prima,  
Quæ demi poterit, reliqui fient anapæsti :

Ultimaque ex illis catalectica, quæ remanebit.  
Dactylico tali facile est hoc noscere versu :  
*At tuba terribilem sonitum procul ære recurvo.* 135

*At,* conjunctio, quæ solida est, quum demitur inde,  
Ea formula fiet ut est anapæsticus iste :

*Tuba terribilem sonitum procul ære recurvo :*  
Ultima *Vo* remanet, quia dempta est syllaba prima,  
Dactylon in primo reddens, spondeon in imo. 140

*Choriambicum Phalæcium ex Pentametro,*

Nec non, dactylico qui commate constat utroque  
Pentameter, metrum, quod erit choriambicon, edet.  
Exemplum ponam : tunc, fiat quatenus, addam.

*Nulla meo sedeat turba profana loco.*

Dactylicon colis esse vides geminis. 145

Primum ut semipedem post, detur syllaba longa,  
Sive est naturâ, seu fit ab appositis ;

Et, quæ nunc brevis est, fiat penultima longa  
Tempore producto ; cætera permaneant :

*Insere nulla meo, jam ;* produc pæne supremam, 150  
*Qui locus ante fuit, lucus* ut esse queat :

Efficies metrum nomen cui dant choriambo.

*Nūllā mēō jā m sēdēāt tūrbā prōfānā lūcō.*

Præmonui chorion dici, quem sæpe trochæum  
Dicimus : hic prior est, alter iambron habet : 155

*Nulla meo pes efficitur geminatus utroque :*  
*Jam sedeat choriambos item : mox, turba profa, pes*  
 Tertius accedit similis : pars illa *na luco,*  
 Bacchius adversus fiet pes : nam brevis ante est,  
 Et geminæ longæ : fiet catalexis in istum, 160  
 Quia non ejusdem generis deprensus in imo est,  
 Ut docui : nec enim cludit choriambus honeste.  
 Hoc Cereri metro cantasse Phalæcius hymnos  
 Dicitur : hinc metron dixere Phalæcion istud.  
 Nec non & memini pedibus quater his repetitis, 165  
 Hymnum Battiaden Phœbo cantasse, Jovique  
 Pastorem Branchum ; quum, captus amore pudico,  
 Fatidicas sortes docuit depromere Pæan.  
 Qui multos legere, negant hoc corpore metri  
 Romanos aliquid veteres scripsisse pœtas. 170  
 Dulcia Septimius qui scripsit opuscula nuper,  
 Ancipitem tali cantavit carmine Janum :  
*Jane pater ! Jane tuens ! dive biceps, biformis !*  
*O cate rerum sator ! o principium deorum !*  
*Stridula cui limina, cui cardinei tumultus,* 175  
*Cui reserata mugiunt aurea claustra mundi.*  
 Ecce vides *ta mugiunt* esse duos iampos :  
 Temporibus namque pares, sæpe sibi vicissim  
 Cedere, vel tribrachyn admittere sæpe possunt.  
*Tibi vetus a ra caluit ab o rigineo sacello ;* 180  
 Hic quoque succedere sic tribrachyn adnotabis,  
 Longa quod est in geminas prima breves soluta.  
 Tibi similis nec minus alter a pede consequenti  
*Ra ca :* monui jam satis has sæpe solere solvi :  
 Pro chorio tribrachys hic bis datus invenitur. 185  
 Nec minus hoc, *ra caluit ab o rigineo sacello ;*  
 Ut chorius solvitur, & tribrachys est iambus.

*Anapæsticus Archebulicus.*

Anapæstus item quater, editus hexametro,  
 Ita clauditur ut choriambicus antibaccho.  
 Faciet tibi perspicuum cito versus idem 190  
 Dactylicus, modo qui potuit dare quinque anapæstos.  
*At tuba terribilem sonitum dedit ære [re]curvo.*  
 Anapæstus inest quater, ultimus antibacchos.  
 Similem dabo versiculum, magis ut probetur :  
*Tibi nascitur omne pecus, tibi crescit hædus.* 195  
 Prima reponatur, redeat quoque tertia fini :  
 Dactylicus tibi qui fuerat modo, jam referetur :



*Nam tibi nascitur omne pecus, tibi crescit & hædus.*  
Generi datur auctor huic vetus Archebulus.

*De Carmine Miuro.*

Dactylici finem versûs si cludat Iambus, 200

Hoc est, pro longâ, brevis ut penultima fiat ;

Auribus acciderit novitas inopina, melius

Versus ut hic resonare potest, ita si cecinëris :

*Ite domum saturæ, venit Hesperus, ite satūræ :*

*Nile pater propera, sitiunt sata, Nile propëra.* 205

*Heus, puer, ut mea sint tibi vilia carmina, vides.*

Si nusquam hoc aliquis lectum putat, ecce dabitur

Versus Homericus Ausonio resonans ita mōdo :

Quem *μειουρον* Achaica gens vocitare solita est :

*Attoniti Trões viso serpente pavitant.* 210

Livius ille vetus, Graio cognomine, sũæ

Inserit Inonis versu puto tale docimen :

Præmisso heroo subjungit namque *μουρον,*

Hymnum quando chorus festo canit ore Triviæ :

*Et jam purpureo suras include cothurno ;* 215

*Balteus & revocet volucres in pectore sinus :*

*Pressaque jam gravidâ crepitent tibi terga pharëtrâ :*

*Dirige odorisequos ad certa cubilia cãnes.*

Dactylicum tamen hoc melius resonare potërit,

*De Carmine Hendecasyllabo ex Penthemimeri & Dipodid  
dactylicâ.*

Si *πενθημιμερης* talis præmissa tome sit, 220

Quæ primo spondeon habet, mox dactylon addit :

Tum, post semipedem, veniant duo fine revulsi

(Incolumi sermone) pedes, sine parte priorum ;

*Postquam res Asiæ veluti, tunc primus ab oris ;*

Fiet hendecasyllabos, sed alter : 225

Namque hic de genere est Phalæciorum,

Cujus mox tibi regulam loquemur.

Nunc hic talis erit versus, ut hic est :

*Postquam res Asiæ, primus ab oris ;*

*At regina gravi saucia curâ :* 230

*Sic fatur lacrymans ; mittit habenas ;*

*Et tandem Euboicis labitur oris.*

Istum semipedem prima sequentis

Spondeum medium reddit utrimque :

Quartus dibrachys est ; quintus in imo 235

Spondeum faciet, sive trochæum.

*De Carmine ex Dactylicâ Hephthemimeri.*

Quum autem hephthemimeres fuerit divisio versûs,  
 In tragicis plerumque choris deprenditur unus,  
 Insertus multis non unâ lege creatis.  
 Fabula sic Euripidis inclÿta monstrat " Orestes : " 240  
 Nam tali versu (cunctis trepidantibus intus)  
 Argivum fugiens, eunuchus flagitat, ensem.  
 Cætera non simili componit lege : sed aptos  
 Continuo trepidos plures connectit iambos.  
 Inserit hoc æque Pomponius in choricis sic, 245  
*Rhoetæis procul a terris : mox dispare versu*  
*Subjecto, Priamique aras damnare pias, tum,*  
*Obrue nos Danaosque simul, parilem dedit illi.*  
 Non equidem possum tot priscos nôsse pœtas,  
 Ut veterum exemplis valeam, quæ tracto, probare. 250  
 Maurus item quantos potui cognoscere Graios ?  
 Quorum præcipue studiis pars musica constat.  
 Nemo tamen culpet, si sumo exempla novella ;  
 Nam melius nostri servârunt metra minores.  
 Septimius (docuit quo ruris opuscula libro) 255  
 Hoc genere assidue cecinit.  
 Ponere pauca mihi sat erit.  
*Inquit amicus ager domino ;*  
*Si bene mî facias, memini.*  
*Pinea brachia quum trepidant,* 260  
*Audio canticulum Zephyri.*  
 Sic hephthemimeres servavit carmine utroque.  
 Hexametros facies ipsos, si cætera reddas :  
*Inquit amicus ager domino, sere, plurima reddam.*  
*Si bene mî facias, memini tibi solvere grates.* 265  
*Pinea brachia quum trepidant stridentia flabris,*  
*Audio canticulum Zephyri modulante susurro.*  
 Syllaba præterea numero superadditur isti :  
 Non refert qualis, quum sit suprema futura :  
 Hoc refert sane, brevis ut penultima fiat, 270  
 Ultima quæ metro fuit hoc inventa Sereni.

*Carmen Faliscum Dactylicum Tetrametrum.*

Nam lyrici, quoties sua volunt  
 Carmina per varios dare sonos,  
 Pluribus illa modis ita novant.  
 Dactylicum hoc fieri magis amat ; 275  
 Vel si ponitur unus alius  
 Pes, modo tertius hunc retineat.

- Talia docta Falisca legimus :  
 Nam tibi notius hoc genus erit,  
 Carmine si quid ab hoc posuero. 280  
*Quando flagella jugas, ita juga,*  
*Vitis & ulmus uti simul eant ;*  
*Nam, nisi sint paribus fruticibus,*  
*Umbra necat teneras Amineas.*  
 Quod tamen ex isto remanebit commate, tale est : 285  
*Arma virumque cano, Trojæ Qui primus ab oris :*  
*Multa quoque & bello passus, Dum conderet urbem :*  
*Inde toro pater Æneas Sic orsus ab alto.*  
*Carmen Ionicum a majore quâ fiat.*  
 Comma ad posterius versûs si do pariambum,  
 Ipsum & rursus comma loco, ac sic expleo versum, 290  
 Fiet Ionicum hoc ἀπο μείζονος, ut modo cernes,  
 Si pariambus *Ego* aut *Modo* vel *Puto* (quem dabimus) sit,  
*Qui primus ab oris, ego qui primus ab oris :*  
*Dum conderet urbem, modo dum conderet urbem :*  
*Sic orsus ab alto, puto, sic orsus ab alto.* 295  
 Iam porro tenes, quod tibi dico bis locandum,  
 Non verba eadem dicere, sed pedes eosdem.  
 Tres ergo pedes perspicis in commate primo ;  
 Spondeon enim subsequitur pes pariambus ;  
 Spondeus item clausula fit commatis hujus. 300  
 Hæc si repetens, talia cola copulabis,  
 Spondeus erit tertius, idem quoque quartus.  
*Dum conderet urbem, dum conderet urbem :*  
 Cernis pariter quattuor adsonare longas :  
 Has si, veniens in medium, pes pariambus 305  
 Discriminet ipsas, (licet ex se tamen ambas)  
 Non hic erit extrinsecus intersitus illis ;  
 Sed qui medius jam sedet in commate primo,  
*Dum conderet urbem, medius fit pariambus ;*  
 Fiatque necesse est, iterum commate juncto. 310  
 Ergo in medium rite datus cola ligabit :  
 Namque efficit, ut, quæ modo cola dissidebant,  
 Alterna simul tempora dent bina quaternis.  
 Nunc redde mihi, quod volo te tenere semper :  
 Longam in geminas sæpe breves solere solvi. 315  
 Nam sæpe cadit dactylus hîc, sæpe anapæstus,  
 Ut posterior syllaba, vel prior, soluta est.  
 Cedit quoque vel longa brevi, brevisque longæ :  
 Nam, quæ vicibus tempora commodant, resumunt :

Miscentque trochæos sine fraude sæpe plures : 320  
 Spondeon enim duo faciunt, & pariambon ;  
 Versoque dabunt ordine & hi duos trochæos.  
 Nec tres modo, sed quinque etiam videbis esse.  
 Dabo versiculos, quo tibi res magis probetur :  
*Urbem tenuem fovant opum benignitate :* 325  
*Hostem tegere est paratus, & stat ipse nudus :*  
 Est unus Ion hic datus, & quinque trochæi,  
 Vel quattuor, insunt ; quoniam suprema semper  
 Et longa brevi sufficitur, brevisque longæ.  
 Nil autem officiet temporibus vicissitudo : 330  
 Nec enim numero pendere metra syllabarum,  
 Sua sed pedibus tempora sufficit referre.  
 Sic tribrachys intervenit in locum trochæi :  
 Nam, quo fuerint crebrius hi pedes minuti,  
 Vibrare sonum versiculos magis videmus. 335  
 Ἀπ' ελασσον<sup>⊙</sup> autem ratione quâ regatur,  
 Quum de pedibus dissererem, satis probavi.

*Ionicum a minore quâ fiat.*

Sed quale metrum continuet, nunc referemus.  
 Dixi *Diōmēdēm* pedis hujus esse formam :  
 In carmine sic est : \* *Diomedem modo magnum* 340  
*Dea fecit, dea belli dominatrix ; Phrygas omnes*  
*Ut in armis superaret. Patulis agmina campis*  
*Jacuerunt data leto : pavidī, tergaque dantes,*  
*Petierunt trepidæ mœnia Trojæ.*  
 Simili lege sonantes numeros & Neobulæ dedit uno 345  
 Modulatus lepide carmine Flaccus :  
*Miserarum est neque amori dare ludum,*  
*Neque dulci mala vino lavere, aut ex-*  
*animari metuentes patruæ verbera linguæ.*  
 Ita binæ variantur ; neque cedunt 350  
 Repetitâ vice longæ brevibus per synapheiam.  
 Spondeus † autem metron hoc locatus ante  
 Permutat, & ex hoc facit ἀπο μίζον<sup>⊙</sup> edi ;  
 Duntaxat ut ipsum referat clausula versûs,

\* Ἐνθ' αὖ Τυδείδῃ &c. *Iliad*, E. 1.

† Perhaps Terentianus here used an Ionic dialysis — *spondē-ī-ūs* : for we can hardly venture to suppose that he intended *ā-ūtem* as three syllables. But, whatever he may have written, the line, as above given, is deficient in measure.



Idemque caput præditus occupet sequentis : 355

Metron pedibus namque tribus semipedem aptat :

Ita si capiti demptus erit subinde solus,

Quem fecimus ex hoc ἀπο μῆζον⊕ videri,

Ἀπ' ελασσον⊕ illam revocabit synapheiam,

Binis brevibus quæ totidem jugare longas 360

Ex ordine semper solet, & tenere legem,

Non versus ut ullo numero pedum regatur,

Sed carminis orsum peragat debita finis.

Exemplar utrumque ex facili sumere possis :

Sic additur : *O quam miserarum est neque amori.* 365

Quum demitur autem *mise Rarum est neque amori,*

Ex hoc iterum (nos dare si breves volumus)

Ἀπο μῆζον⊕ idem modo qui fuit, redibit.

*Rarum est neque amori dare ludum neque dulci.*

Spondeus erit terminus hujus tibi versûs : 370

Spondeus & alter caput occupat sequentis.

Ἀπ' ελασσον⊕ immobilis omnis synapheia est.

*Tetrametrus Versus ex Heroico quí fiat.*

Hexametro duo quando pedes primi retrahuntur,

Ut sermo expletus partes non occupet ambas,

Tetrametrus remanet versus, ceu subditus hic est : 375

*Cantabunt mihi Damætas & Lyctius Ægon.*

*Cantabunt mihi quum dempsi, pars cætera restat,*

*Damætas & Lyctius Ægon.*

Talis carminibus Flacci reperitur epodos :

*Laudabunt alii claram Rhodon, aut Mitylenen,* 380

*Aut Ephesum, bimariseve Corinthi*

*Mœnia, vel Baccho Thebas, vel Apolline Delphos*

*Insignes, aut Thessala Tempe.*

Namque pedes primos versû si reddo secundo,

Integer hexametrus stabit, nec fiet epodus ; 385

*Laudabunt alii claram Rhodon, aut Mitylenen ;*

*Si proficisceris aut Ephesum, bimariseve Corinthi*

*Mœnia, vel Baccho Thebas, vel Apolline Delphos*

*Aspicias magis insignes, aut Thessala Tempe.*

Sic etiam ex versu partem quum demo Maronis, 390

Nosces, unde tibi tales geminentur [*generentur?*] epodi :

*Laudabunt alii claram Rhodon, aut Mitylenen,*

*Damætas & Lyctius Ægon.*

At si quando pedes fini duo deminuentur,

Dum ne discidium verbi quarto pede fiat, 395

Hic quoque tetrameter similis remanere videtur :

Sed refert illo, versûs quo portio prima est ;  
 Ille sequens, aliâque simul quod lege tenetur :  
 Namque hæc sola potest carmen componere plenum :  
 Et subjecta aliis dulces absolvit epodos, 400  
 Ut mox ostendam : prior apta videtur epodis,  
 Ut dixi modo : *Damætas & Lyctius Ægon.*

*Carmen Bucolicum.*

Pastorale volet quum quis componere carmen,  
 Tetrametrum absolvat, cui portio demitur ima,  
 Quæ solido a verbo poterit connectere versum : 405  
 Bucolicum siquidem talem voluere vocari.  
 Plurimus hoc pollet Siculæ telluris alumnus.  
 Ne Græcum immittam versum, mutabo Latinum :  
 \* *Dulce tibi pinus submurmurat, en tibi, pastor,*  
*Proxima fonticulis ; & tu quoque dulcia pangis.* 410  
 Jugiter hanc legem toto prope carmine servat.  
 Noster rarus eo pastor Maro ; sed tamen, inquit,  
*Dic mihi, Damæta, cujum pecus ? an Melibœi ?*  
*Non, verum Ægonis : nuper mihi tradidit Ægon.*  
 In tragicis junxere choris hunc sæpe disertis, 415  
 Annæus Seneca, & Pomponius ante Secundus.

*Tetrametrum ex Bucolico.*

Tale dedit nobis Pomponius :  
*Pendeat ex humeris dulcis chelys,*  
*Et numeros edat varios, quibus*  
*Assonet omne virens late nemus : 420*  
*Et tortis errans qui flexibus . . . .*  
 Reddo pedes binos (qui nunc desunt) tetrametro :  
 Rursus de mutilo redit integer.  
*Pendeat ex humeris dulcis chelys apta choreis,*  
*Et numeros edat varios, quibus ecce propinquum 425*  
*Assonet omne virens late nemus, arvaque juxta,*  
*Et tortis errans qui flexibus effugit amnis.*

*Æolicum Carmen Sapphicum Pentametrum quâ fiat.*

Æolicum ex isto genuit doctissima Sappho,  
 Quod sit quinque pedum, velut hos modo perspicias :  
 Nam addit primum illa disyllabon, ut libet : 430  
 Spondeum nec enim capiti locat omnium :  
 Sed, quia mobilis hic locus, & chorion solet  
 Admiscere, dein quater addere dactylon ;

\* Ἄδῃ τι το ψιδυρισμα, &c. *Theocritus, Id. 1.*

Cordi quando fuisse sibi canit Atthida  
 Parvam, florea virginitas sua quum foret. 435  
 Ille tetrametro datur ante, disyllabus:  
 Cætera pars versûs pedibus finita duobus,  
 Tale solet colon subjungere, *Primus ab oris.*

*Carmen Sapphicum, alias Adonicum.*

Continuâsse pedes istos in carmine solos		
Dicitur hæc eadem præclara pœtria Sappho.		440
Fingere nobis 441	<i>Sæpe repulsus</i>	449
Tale licebit:	<i>Ausone terrâ,</i>	
<i>Primus ab oris</i>	<i>Mœnia fessis</i>	
<i>Troius heros,</i>	<i>Sera locavit:</i>	
<i>Perdita flammis 445</i>	<i>Unde Latinum</i>	
<i>Pergama linquens,</i>	<i>Post genus ortum,</i>	
<i>Exsul in altum</i>	<i>Altaque magnæ</i>	455
<i>Vela resolvit. 448</i>	<i>Mœnia Romæ.</i>	

Pluribus idcirco parvis, ut notius esset,  
 Versiculis carmen condi potuisse peractum;  
 Cætera tetrametris reddemus, quando duobus  
 Conserta heroo pariterque loquemur iambo. 460

*De Carmine Iambico.*

Nunc seorsa iambi si qua possum colligam.  
 Adesto, iambe præpes, & tui tenax  
 Vigoris, adde concitum celer pedem;  
 Nec alterius indigens opis veni:  
 Sed ipse verus, integerque, gestiens, 465  
 Adusta felle qualis ante carmina  
 Dabas amarus, ultor impotens tui.  
 Vides ut icta verba raptet impetus:  
 Brevemque crebra consequendo longula  
 Citum subinde volvat arctius sonum. 470  
 Iambus ipse sex enim locis manet;  
 Et inde nomen inditum est senario:  
 Sed ter feritur; hinc trimetrus dicitur,  
 Scandendo binos quod pedes jungimus.  
 Quæ causa cogat, non morabor edere. 475  
 Nam mox pœtæ (ne, nimis secans, brevis  
 Lex hæc iambi verba pauca admitteret,  
 Dum parva longam semper alterno gradu  
 Urget, nec aptis exprimi verbis sinit  
 Sensus, aperte dissidente regulâ) 480  
 Spondeon, & quos iste pes ex se creat,  
 Admiscuerunt, impari tamen loco.

Pedemque primum, tertium, quintum quoque,  
 Juvère paulo syllabis majoribus.  
 At qui cothurnis regiones actus levant, 485  
 Ut sermo pompæ regiæ capax foret,  
 Magis magisque latioribus sonis  
 Pedes frequentant, lege servatâ tamen,  
 Dum pes secundus, quartus, & novissimus,  
 Semper dicatus uni iambo serviat : 490  
 Nam nullus alius ponitur ; tantum solet  
 Temporibus æquus non repelli tribrachys.  
 Quid ? non trochæus temporum est æque trium ?  
 Est : sed trochæo longa prior syllaba,  
 Brevis autem iambo, longa post, cui non potest 495  
 Longam trochæus subdere, & brevem suam  
 Brevis sequentis, quâ fit hoc iambicum :  
 En cur iambo non trochæus serviat,  
 Qui metron ipse copulat trochaicum :  
 Præbetque nomen, ut loquemur postmodum. 500  
 Habetque & ipse subditicium tribrachyn,  
 Qui jure utrique servit, & subjunctus est.  
 Ecquis creatur, qui creare non potest ?  
 Nam non ita, ut est longa dissolubilis,  
 Breves vicissim contrahi in longam valent. 505  
 Quia solida, findi magnitudo non vetat :  
 Divisa, jungi rursum in unum non queunt.  
 Culpatur autem versus in tragœdiis,  
 Et rarus intrat, ex iambis omnibus ;  
 Ut ille contra, qui, secundo & talibus, 510  
 Spondeon, aut quem comparem, receperit.  
 Sed qui pedestres fabulas socco premunt,  
 Ut, quæ loquuntur, sumpta de vitâ putes,  
 Vitiant [*Vitant?*] iambron tractibus spondaïcis,  
 Et in secundo & cæteris æque locis. 515  
 Fidemque fictis dum procurant fabulis,  
 In metra peccant arte, non inscitâ ;  
 Ne sint sonora verba consuetudinis,  
 Paulumque rursus a solutis differant.  
 Magis ista nostri (nam fere Græcis tenax 520  
 Cura est iambi, vel novellis comicis)  
 Vel qui in vetustâ præcluent comœdiâ.  
 Aristophanis ingens micat sollertia,  
 Qui sæpe metris multiformibus novis  
 Archilochon arte est æmulatus musicâ. 525  
 Sed paulo abimus longius : nunc hanc magis;



Heroïcus quare pedes per singulos,  
 At iste binos, scanditur, causam loquar.  
 Spondeon etenim quia recepit impari  
 Tantum loco, vel dactylum, aut contrarium; 530

Secundo iambum nos necesse est reddere,  
 (Qui sedis hujus jura semper obtinet)  
 Scandendo & illic ponere assuetam moram;  
 Quam, pollicis sonore, vel plausu pedis,  
 Discriminare, qui docent artem, solent. 535

Si primus ergo pes eam sumet moram,  
 (Ubi jam receptum est subdere heroos pedes)  
 Versum videbor non tenere iambicum.  
 Sed, quia secundo nunquam iambus pellitur,  
 Moram necesse est in secundo reddere, 540

Et cæteris qui sunt secundo compares;  
 Ubi non timebo ne quis herous cadat:  
 Sic fit trimetrus, qui fuit senarius.  
 Nunc ipsa metra, quæ redegî, prosequar.  
 Jugi trimetro Flaccus usus est semel, 545

Ut non epodum subderet, vel demeret,  
 Aut adderet, quo legem iambi verteret:  
 Sed simplici carmen per omne evectus est:  
 Quod esse notum versibus primis potest:  
*Jamjam efficaci do manus scientiæ;* 550  
*Supplex & oro regna per Proserpinæ:*  
 Unumque carmen lege tali pertulit.

*Quadratus Iambicus quî fiat.*

Sed hic trimetrus quando duplicem pedem  
 A capite sumet, tunc quadratus dicitur.  
 Idemque dictus est & octonarius. 555

Ergo ante versum collocabo iambicum:  
*Phaselus ille, quem videtis, hospites:*  
 Quadratus iste talis effici potest,  
*Adest celer phaselus ille; quem videtis, hospites.*

*Trochaïcus Catalecticus quî fiat.*

Si dempta prima syllaba adjecto pedi est, 560  
 Quem de duobus esse iambis perspicias;  
 Quod hinc remansit, creticum reddit pedem:  
*Est celer phaselus ille, quem videtis, hospites.*  
 Quia, prima quum sit dempta iambo duplici,  
 Longam relinquî convenit: post alterum 565  
 Manere iambum, qui, brevem & longam suas  
 Jungens priori, perficit dictum pedem.

ic creticum si quis velit disjungere,  
 Fiet trochæus, longa & una syllaba.  
 Præcedet ergo quando cres iambicum, 570  
 Habet trochæum, longam & unam : quæ sibi  
 Primam ex iambo dum sequenti copulat  
 Brevem, trochæos esse jam duos vides,  
 Et longam iambi : sic trochæi cæteri  
 Fient, subinde longa dum brevem sibi 575  
 Trahit ex iambo, longa & alia linq̄uitur,  
 Quæ sibi vicissim copulans jungat brevem :  
 Volvendo totum cogat ordinem pedum ;  
 Donec trochæis restet una in extimo,  
 Catalexis in quam fiet, ut jam diximus. 580  
 Nam cretici tres syllabæ primo loco,  
 Bis sex iambi, quindecim fiunt simul :  
 Sic numerus impar, post trochæos septies,  
 Habeat necesse est extimam superstitem.  
 Sed quia trochæos tamquam iampos scandimus, 585  
 Ut sit trimetrum, tres erunt bini pedes.  
 Finem tenebit dactylus, vel creticus :  
 Trochaicum autem permanebit liberum,  
 Dum erit trimetrus ex iambis omnibus :  
*Est celer phaselus ille, quem videtis, hospites.* 590  
 Spondeus autem si sequetur creticum,  
 Habere primum quem potest iambicus,  
 (Nam primus ipse est, separato cretico)  
 Vel tertio locetur, aut quinto pede :  
 Seriem trochæi jam labare perspicias : 595  
 Quia post trochæum longa superans cretici,  
 Dum ex sequenti copulat longam sibi,  
 Vetat trochæos ire junctos ordine.  
 Sed quia recepit lex iambi dactylum,  
 Spondeon, aut qui dactylo est contrarius, 600  
 (Ut jam tenemus) impari tamen loco ;  
 Nunc, versu iambo qui pedum primus fuit,  
 Erit secundus anteeunte cretico :  
 Ex quo trochæus tertium quia separat,  
 Hic de sequenti copulat longam alteram : 605  
 Spondeon esse post trochæum propalam est,  
 Qui sic secundus [*in*] trochaïcis datur,  
 Iambicis ut impari solet loco.  
 Nec culpa metri est, si, vel hoc vel talibus,  
 Pes inseratur, temporum est qui quattuor ; 610  
 Dum primus ipse, qui trochaïcum facit,

Et tertio locetur, & quinto pede.	
Nam pes uterque, quia sibi est contrarius,	
Gaudet locorum dispari custodia.	
Trochæus ergo semper impari loco,	615
Parique iambus rite collocabitur :	
Nihil nocebit quisque curret cæteris,	
Ut quodque metron lege condatur suâ.	
Ergo qui versus paratur integer trochaïcus,	
Cretico fiet remoto rectus idem iambicus.	620
Porro si talis locetur, qualis hic noster modo est,	
Ter tibi spondeum hic semper secundum suggeret :	
Cretico dabit remoto jam tibi hunc, sed imparem :	
<i>Talis locetur, qualis hic noster modo est :</i>	
Simulque iambs nunc suis reddet locis,	625
Quos in trochæos retrovertit creticus.	
Verum a magistris versus iste dicitur	
Acephalus, idem qui trochaïcus quoque.	
Archilochus auctor traditur talis metri :	
Sed jam pedum quum regulam distinguerem,	630
Longam resolvi per duas dixi breves :	
Ipsumque posse quinque totas creticum	
Breves habere, quando longas solveris :	
Est ergo & ille versus integer meus,*	
Quo quinque feci syllabarum creticum,	635
" <i>Is erit anapæstus ;</i> " quinque post, spondeus est.	
Exempla ponam, quæ locâsse Cæsiûm	
Libro notavi, quem dedit metris super.	
<i>Beatus ille, qui procul negotiis.</i>	
Est creticus pes <i>Sōcrātēs</i> , & versus hic,	640
<i>Sōcrātēs beatus ille, qui procul negotiis :</i>	
Hinc solvo primam : tale fit, nec pes labat :	
<i>Diōgēnēs beatus ille, qui procul negotiis.</i>	
Quum tertiam, ne tum quidem quidquam perit :	
<i>Dēmōphīlēs, beatus ille, qui procul negotiis.</i>	645
Utrasque quando solveris, nil læditur ;	
<i>Quōd āgīs āgēs ; beatus ille, qui procul negotiis.</i>	
Auctore tanto credo me tutum fore ;	
Et pro iambo nemo culpet tribrachyn.	
<i>Iambicus Hipponacteus claudicans qui fiat.</i>	
Archilochus autem creticum sicut dedit ;	650

\* A verse in his treatise *de Pedibus*, beginning with  
 "*Is erit anapæstus.*"

Æque et trimetro junxit Hipponax pedem 651  
 Novissimum trisyllabum ex primâ brevi,  
 Longis duabus : antibaccho nomen est.  
 Exemplar ejus tale possis fingere :  
*Phaselus ille, quem videtis, hospites, Sabinus :* 655  
 Quadratus ut sit, parte ab imâ claudicet.  
 Erit quadratus redditâ novissimâ :  
*Phaselus ille, quem videtis, hospites, Sabinus est.*  
*Phaselus, ergo, quem videtis, hospites, Sabinus,*  
 Æque est & ipse syllabarum quindecim, 660  
 Ut ille, primâ parte qui mulctatus est :  
 Sed iambicus manebit, unde & natus est :  
 Ille enim (quia prima pars ex cretico  
 Gignit trochæum) transit in trochaicum :  
 Hic, ex iambis natus, ad finem quoque 665  
 Manebit idem ; veniat externus licet  
 Pes antibacchus, non erit dispar tamen :  
 Namque est iambus tertiam longam trahens.  
 Sic ergo versus, ex iambis prosatus,  
 Suis iambis jungit inde septimum ; 670  
 Et hunc & illum terminabit semipes :  
 Vel, quia est trimetrus, antibaccho desinet.  
 Frequens in usu est tale metron comicis vetustis,  
 Atella vel queis fabulis actus dedit petulcos ;  
 Quia, fine molli, labile, atque deserens vigorem, 675  
 Sonum ministrat congruentem motibus jocosis.

*Alius Iambicus Hipponacteus claudicans.*

Claudum trimetrum fecit aliter Hipponax,  
 Ad hunc modum, quo claudicant & hi versus :  
 Idcirco græce nuncupatus est Σκαζωγ.  
 Hic non iambum reddidit pedem sextum ; 680  
 Penultimam sed, pro brevi, trahit longam,  
 Novitate ductus, non ut inscius legis.  
 Sed quia jugatos scandimus pedes istos,  
 Pæona fieri perspicias pedem in fine :  
 Epitritus nam primus implet hanc partem, 685  
 Brevis locata cum sit ante tres longas.  
 Quare cavendum est, ne, licentiâ suetâ,  
 Spondeon, aut qui procreantur ex illo,  
 Dari putemus posse nunc loco quinto ;  
 Ne deprehensæ quattuor simul longæ 690  
 Parum sonoro fine destruant versum :  
 Nam dactylum paremve quid tibi dicam ?



Quum tantum iambus hoc loco probe poni,  
 Aliusque nullus rite possit admitti.  
 Hoc mimiambos Mattius dedit metro : 695  
 Nam vatem eundem est Attico thymo tinctum  
 Pari lepore consecutus, & metro.

*Iambicus Trimeterus Acephalus quí fiat.*

Sed & trimetrus, (ut quadratus) hic potest  
 Acephalus esse, prima quando demitur ;  
 Fieri que primus pes & istic creticus. 700  
 Nam, sicut ille redditur trochaicus,  
 Sic versus ante qui videtur integer,  
*Adest celer phaselus ille, quem vides :*  
 Quum demo primam, quod relinquo, tale fit :  
*Est celer phaselus ille, quem vides :* 705  
 Acephalus ergo, sed trimetrus, factus est.  
 Archilochus idem est usus & tali metro.

*Iambicus Trimeterus claudicans qui fiat.*

Vicissim & ille qui quadratus claudicat,  
 Et in trimetro claudicare sic potest :  
*Phaselus ille, quem vides, Sabinus est :* 710  
*Phaselus ille, quem vides, Sabinus.*  
 Similem locavit Flaccus uno in carmine :  
 Sed quia videtur alius ante præditus,  
 Ut versus hic epodus illius foret,  
 (Ratione quem jam competenti distuli) 715  
 Simul hos loquemur, quando de vinctis metris  
 Et hinc & inde veniet aptior locus.

*Iambicus Dimeter qui fiat.*

Nec non dimetrus ex trimetro redditur,  
 Quâcumque partem tertiam si detrahas. 720  
 Stabitque versus octo tantum syllabis,  
 Nisi quando sumet dactylum aut contrarium ;  
 Locove iambi qui probatur, tribrachys :  
 Talisque versus hic erit :  
*Phaselus ille, quem vides.*  
 Plerumque nec carmen modo, 725  
 Sed & volumen explicat :  
 Ut pridem Avitus Alphius  
 Libros pœta plusculos  
 (Usus dimetro perpeti)  
 Conscripsit " Excellentium." 730  
 Tales trimetris subdidit Flaccus suis,  
 Ut carmina ostendunt decem.

*Ibis Liburnis inter alta navium,  
Amice, propugnacula.*

Archilochus isto sævit iratus metro  
Contra Lycambem & filias.

735

*Iambicus Dimetrus Acephalus qui fiat.*

Et hic dimetrus non minus  
Ut ille acephalus esse, vel claudus, potest.

*Adest celer phaselus est,  
Quom prima dempta est, redditur,  
Est celer phaselus est ;*

740

*Iambicus Dimetrus Claudus qui fiat.*

At, quum suprema claudicat,  
*Adest celer phaselus.*

Flaccus priorem sic dedit,  
Esset ut versus prior

745

*Est celer phaselus est ;  
Post hunc veniret talis hic epodus :  
Phaselus ille, quem vides, Sabinus.*

Sunt tales hoc uno in carmine :  
Ad usque finem permanent compares epodi.  
*Non ebur, neque aureum*

750

*Meâ renidet in domo lacunar.*

*Non ebur, pes creticus ;*

Longa nam fit tertiâ  
Consonante ex alterâ.

755

*Neque aureum, prima ex trimetro portio est.*

*Meâ renidet in domo, dimetrus est :*

Et, ut *Sabinus, claudicat lacunar.*

Pedem hinc iambum duplicem,  
*Meâ reni si dempseris, relinquatur*

760

*det in domo lacunar :*

*Adest celer phaselus.*

Et condere inde carmen

Multi solent pœtæ,

Horatium videmus

765

Versus tenoris hujus

Nusquam locasse juges.

At Arbiter disertus

Libris suis frequentat.

Agnoscere hæc potestis,

770

Cantare quæ solemus :

*Memphitides puellæ,*

*Sacris deúm paratæ...*

*Tinctus colore noctis,  
Manu puer loquaci...* 775

*De Saturnio Carmine.*

Aptum videtur esse  
Nunc hoc loco monere,  
Quæ sit figurâ versûs,  
Quem credidit vetustas  
(Tamquam Italis repertum) 780  
Saturnium vocandum.

Sed est origo Græca;  
Illique metron istud  
Certo modo dederunt:  
Nostrique mox pœtæ, 785  
Rudem sonum secuti,  
Ut quæque res ferebat,  
Sic disparis figuræ

Versus vagos locabant:  
Post rectius probatum est, 790  
Ut tale colon esset  
Junctum tribus trochæis:

Ut si vocet Camœnas      quis novem sorores,  
Et Nævio pœtæ              sic ferunt Metellos,  
Cum sæpe læderentur,      esse comminatos: 795  
*Dabunt malum Metelli*      *Nævio pœtæ.*  
*Dabunt malum Metelli,*      clauda pars dimetri.

*Adest celer phaselus,  
Memphitides puellæ,  
Tinctus colore noctis.* 800

Post, Nævio pœtæ tres vides trochæos:  
Nam nihil obstat trochæo, longa quod suprema est.

*Carmen Anacreonticum Choriambicum.*

At choriambus unus  
Præditus antibaccho  
Claudicat, ut priores. 805

Videro si novelli  
Versus erit pœtæ:  
Lex tamen una metri est:  
*Tinctus cōlōrē nōctis....*  
*Dābūnt mālūm Mētelli....* 810

*Ināchiæ puellæ,  
Seū bōvis, illē cūstos.*  
Colon & hoc in usu  
Carminis est Horatî.

Tu genus hoc memento  
Reddere, quum reposcam. 815

*De Confusione seu mixtura Heroici & Iambici in aliis generibus,*

Nunc quia, quæ potui, videor tractasse seorsa  
Heroico profecta, quæque iambico ;  
Cætera, quæ mixtis variantur partibus horum,  
( Ut quibo ) metro nitar hinc attingere. 820  
Sed quoniam ex uno possunt adjuncta referri,  
Amplectar ultro quod datur compendium.

*De Versu Phalæcio Hendecasyllabo.*

Quem nos hendecasyllabon solemus,  
Tamquam de numero, vocare versum,  
Tradunt Sapphicon esse nuncupandum : 825  
Namque & jugiter usa sæpe Sappho ;  
Dispersosque dedit subinde plures  
Inter carmina disparis figuræ.

Sed primi pedis ante lex tenenda est :  
Spondeon siquidem videmus istic, 830  
Tamquam legitimum, solere poni :  
Post hunc, dactylon, atque tres trochæos,  
Cui nomen quoque Phalæco [*Phallico?*] dederunt.

Verum mobilis hic locus frequenter  
Non solum recipit pedem ( ut loquebar ) 835  
Spondeum ; sed & aptus est trochæo :  
Nec peccat pede natus ex iambo.

Exemplis tribus hoc statim probabis,  
Docti carmine quæ legis Catulli :  
*Cui donō lepidum novum libellum,* 840  
*Arido modo pumice expolitum ?*  
*Meas esse aliquid putare nugas.*

Quos dixi modo jam pedes, videmus  
Diversos capiti trium locatos :  
Spondeum *Cui do*, trochæum *Ari* : 845

*Meas*, quis neget hunc iambron esse ?  
Hic per commata septies feritur,  
Quales hexametron tomas habere  
Jamdudum tibi disserens probavi :  
Ex quæis nunc duo metra copulari 850  
In unum solidum videbis ortum.

*De primâ Tome Hendecasyllabi.*

Quum componitur ex utroque metro,  
Pars heroica tum prior duobus,



Spondeo pede dactyloque, constat ;  
 Et quem semipedem est necesse linqui, 855  
 Ut sit penthemimeres tome locata :

Exin cætera portio est iambi :  
 Quod non difficile est statim notare,  
 Quum talis fuerit figura versûs :  
*Carmen Pierides struunt sorores,* 860

Hæc exordia versuum duorum,  
*Carmen Pierides, quod hexametri est,*  
 Atque iambicon hoc, *struunt sorores,*  
 Compleri poterunt utroque metrô ;  
*Carmen Pierides pangunt memorabile musæ ;* 865  
*Struunt sorores Atticæ dirum nefas.*  
 Hæc divisio prima computetur.

*De secundâ Tome Hendecasyllabi.*

At, quæ nunc, pedibus duobus orta,  
 Sermonem cohibet, nec exit ultra,  
 Sicut semipedem prior trahebat ; 870  
 Conjungit sibi Phalæcos [*Phallicos?*] trochæos,  
 Ut dixi modo, *Bacche, Bacche, Bacche :*

Tum versum videas sonare talem,  
*Pangunt carmina jam novem sorores.*  
 Nam si quattuor his pedes duobus 875  
 Addas, hexameter profecto fiet :

*Pangunt carmina tergemina memoranda sorores :*  
 Post hoc, Phalæca [*Phallica?*] de tribus trochæis  
 Pars est cætera, *jam novem sorores.*

*De tertiâ Tome Hendecasyllabi.*

Exin tertia melius patescit : 880  
*Carmen Pierides dabunt sorores :*  
 Nam, quum dempsero versui, *sorores,*  
*Carmen Pierides dabunt, manebit :*

*Carmen Pierides dabunt,*  
 Hoc metrum choriambicum est, 885  
 Quod pars bacchiacum vocant.

Hinc primas capiti duas,  
 Nec non & totidem ultimas,  
 Excrementa magis putant,  
 Nec ducunt numero pedum : 890  
 Sunt hæc, *carmen, item dabunt.*

Solum *Pierides* manet,  
 Quod reddit geminum pedem,  
 Dicunt quem choriambicon :

Quia longam sequitur brevis, Claudit longa brevem alteram :	895
Nam <i>des</i> longa fit, alterâ Junctâ post sibi consonâ. Sic ponunt medium pedem Primas inter & ultimas,	900
<i>Carmen Pierides dabunt.</i> Pars prima hic varie solet Spondeum modo sumere : Idem sæpe & iambus est :	905
Hoc de Septimii potes Junctis noscere versibus : <i>Geritque intus in oppidum</i> <i>Anhelos Panope greges.</i> Alter consimiles dedit :	910
<i>Opima apposui senex</i> <i>Amori arma feretrio.</i> Trochæum quoque sic locat : <i>Purpuræ leguli senes</i> <i>Intus hic ubi consitum est . . . .</i>	915
Utque est mobilis hic locus, Immotus manet ultimus : Namque hic semper iambus est. Tendunt latius hoc genus, Duos ut choriambicos Includant medios pedes :	920
Et sit versus ad hunc modum : <i>Carmen Pierides dulcisonum dabunt :</i> Duplex hic choriambus est, Primus, <i>Pierides ; dulcisonum</i> , sequens : Sic <i>carmen</i> , prius est : finis item, <i>dabunt.</i>	925
Ut pes hæc habuit prior, Sunt qui tradiderint, ultima versui Tamquam pentametro syllaba dempta sit ; Quam si restituas, pentametrum fore :	930
<i>Carmen Pierides dulcisonum dabunt ;</i> <i>Carmen, Pierides, dulcisonum dabitis ;</i> Ut versus quoque sic constet Horatii : <i>Mæcnas, atavis edite regibus,</i> <i>Mæcnas, atavis edite remigibus.</i>	935
Usque autem videas hoc procul a fide, Ut metri genus hoc vatibus inclytis Non uno aut gemino constiterit pede, Verum in tres etiam consimiles eat	

- Clausos in medio partibus exteris,  
 Quod jam pentametri non patitur modus : 940  
 Nam sic tres videas esse pedes datos,  
*Carmen Pierides dulcisonum, si mereor, dabunt.*  
 His est omnibus, in suis  
 Libris, usus Horatius ;  
 Quo, dicam, & quoties, modo. 945  
 Nam primum minime suo  
 Solum carmine protulit,  
 Ut vates alii solent.  
 Exemplum Senecæ dabo :  
*Thebis læta dies adest ;* 950  
*Aram tangite supplices :*  
*Pingues cædite victimas.*  
 Tales continuos legis.  
 Hunc præponit Horatius,  
 Epodum ex geminis subjicit alterum : 955  
 Exemplum sat erit semel  
 Nos hoc ponere : cæterum  
 Bis in carminibus suis  
 Hunc servat stabilem modum,  
*Sic te diva potens Cypri,* 960  
*Sic fratres Helenæ, lucida sidera.*  
*Sic te diva potens Cypri,*  
 Hic unus choriambus est :  
*Sic fratres Helenæ, lucida sidera,*  
 Hic interpositi duo. 965  
 Talem, quem geminis perspicis effici,  
 Servat carminibus perpetuum tribus :  
 Quorum exordia quum prædita videris,  
 Stabit continuum consimili modo,  
*Mæcenas atavis edite regibus . . . .* 970  
*Exegi monumentum ære perennius . . . .*  
*Donarem pateras grataque commodus . . . .*  
 Nec non continuos tres pariles dedit  
 Versus, & cecinit post alium brevem,  
 Ex uno simili pede : 975  
 Ususque est genere hoc carminibus novem,  
 Quæ sunt talia, quale est, modo quod dabo :  
*Scribêris Vario fortis, & hostium*  
*Victor, Mæonii carminis aliti,*  
*Quam rem cumque ferox navibus aut equis* 980  
*Miles, te duce, gesserit.*  
 Tres binis pedibus cernimus editos :

Unum quartus habet pedem :  
 Hanc docti tetracolon vocitant strophe :  
 Nam post quattuor hos altera vertitur 985  
 Ad legem similem consimilis strophe :  
 In quâ sunt alii quattuor hoc genus  
 Versus, ex quibus hi sunt sibi tres pares.  
 Præmisi, binos qui capiant pedes,  
 Unum quartus in omnibus. 990  
 Jam quem perficiunt tres medii sic choriambicum,  
 Tales continuos carminibus composuit tribus :  
*Tu ne quæsieris, scire nefas, quem mihi, quem tibi . . . .*  
*Nullam, Vare, sacrâ vite prius severis arborem . . . .*  
*O crudelis adhuc, & Veneris muneribus potens . . . .* 995  
 Binas hic capiti, totque itidem deme novissimas :  
 Fient in medio perspicui tres choriambici.  
 At versus meus est, quem similem composui ex tribus :  
*Carmen Pierides dulcisonum, si mereor, dabunt.*  
 Et supra positi sic quoque sunt duo, 1000  
*Carmen Pierides dulcisonum dabunt.*  
 Ex uno quoque sic fuit,  
*Carmen Pierides dabunt . . . .*  
*Sic te diva potens Cypri . . . .*  
 Forsan longula visa sit 1005  
 Hæc divisio tertia  
 Versûs hendecasyllabi :  
 Sed tot nos docuit metra :  
 Et sunt quæ deceat magis  
 Nunc connectere, dum recens 1010  
 Hæc est regula, quæ dedit  
 Ex se tam varios modos :  
 Quam disjungere si velim,  
 Cogar (dum paro singulis  
 Certas reddere origines) 1015  
 Jam tractata retexere.

*Carmen Hexametrum ex duabus Tomis, seu Priapeum,  
 quî fiat.*

Ergo hinc nascitur altera  
 Metri regula, ceu duas  
 Partes hexametri secans,  
 Quæ ternos dirimit pedes, 1020  
 Quos si reddideris sibi,  
 Hexametrum pedibus cernes constare receptis :  
 Qui tamen heroôn factis indignus habetur.



- Namque tome media est versū non apta severo ;  
 Fitque soluta magis, quoties spondeus inest pes 1025  
 Tertius, & quartus : nolunt hunc incolumem ergo ;  
 Sed de commatibus tradunt constare duobus :  
 Ipse etenim sonus indicat esse hunc lusibus aptum :  
 Et ferme modus hic datur a plerisque Priapo :  
 Inter quos cecinit quoque carmen tale Catullus : 1030  
*Hunc lucum tibi dedico, consecroque, Priape,*  
*Quā domus tua Lampsaci est, quāque silva, Priape :*  
*Nam te præcipue in suis urbibus colit ora*  
*Hellespontia, cæteris ostreosior oris.*  
 Et similes plures sic conscripsisse Catullum 1035  
 Scimus. Usque adeo hoc genus lex heroica pellit,  
 Ut sit utraque portio cœpta sæpe trochæis :  
 Nam, discrimine nullo, ponit hunc, vel iambum.  
 Nec mirabere syllabæ finem commate primo,  
 Tamquam de pede dactylo fiat tertia longa : 1040  
*Nam te præcipue in suis ; talis versus & alter ;*  
*Hellespontia cæteris, æque est ultima longa :*  
 Nam, quia commata bina sunt, sumunt ambo supremas.  
 Versus ergo magistri vocant hos Priapeos :  
 Et Maro dat tales : sed, quia distinctio verba 1045  
 Dissociat, nectitve aliter, nec partibus æquis  
 Distingui patitur pedes, sonus effugit aurem :  
*Fronde super viridi, sunt nobis mitia poma,*  
*Castaneæ molles, & pressi copia lactis.*  
*Turbabat cælo, nunc terras ordine longo,* 1050  
*Aut capere, aut captas jam despectare videntur.*  
 Si distinctio separet, nobis mitia poma,  
 Pressi copia lactis, terras ordine longo,  
 Despectare videntur, fient sic resonantes,  
 Ut versus sonat alter, quem distinctio nudat : 1055  
*Cui non dictus Hylas puer, & Latonia Delos ?*  
 Si quis sic quoque findat primum commatis instar,  
 Ex uno choriambico  
 (De quo disserui modo)  
 Versus stare videbitur : 1060  
*Cui non dictus Hylas puer :*  
*Thebis læta dies adest :*  
*Carmen Pierides dabunt.*  
 Usque autem duo commata  
 Possis credere rectius, 1065  
 Hæc ipsa ut videas dari  
 Non hoc, quo modo sunt, situ,

Versâ sed vice pristinâ.  
 Namque his commatibus Flaccus Horatius  
 Metrum composuit ; sed choriambicos 1070  
 Ex binis pedibus præposuit duos :  
 Tunc hos jungit epodos, partes (ut modo) duas :  
 Ipso carmine jam tibi fiet regula plana :  
*Quis multâ gracilis te puer in rosâ*  
*Perfusus liquidis urget odoribus,* 1075  
*Grato, Pyrrha, sub antro ?*  
*Cui flavam religas comam ?*  
 Pergunt cætera post consimili strophe.  
 Versus hic igitur sunt pariles duo :  
*Quis multâ gracilis te puer in rosâ* 1080  
*Perfusus liquidis urget odoribus ?*  
 Post hos quæ veniunt, commata perspicias,  
*Grato Pyrrha sub antro,*  
*Cui flavam religas comam.*  
*Cui flavam religas comam primâ parte locetur :* 1085  
*Fiat comma secundum, grato, Pyrrha, sub antro :*  
 Versum non dubium est fore, quem dicunt Priapeum,  
*Cui flavam religas comam, grato, Pyrrha, sub antro ?*  
 Nec, quod desinit in *comam*, si fit tertia longa,  
*Dum G consona jungitur, grato Pyrrha sub antro,* 1090  
 Peccat dactylus istic ; quum, sicut modo dixi,  
 Primi commatis ultima fiat libera legis.  
 Sunt hæc alia [*talia ?*] Flacci vatis carmina quinque.

*De quartâ Tome Hendecasyllabi.*

Jam divisio quarta, non morosa,  
 Qualem suggerimus tomen, habebit : 1095  
*Carmen suave dedistis, o Camænæ.*  
 Nam, quum sustulerimus o *Camænæ*,  
 Pars heroïca fiet hæc relicta,  
 Quæ post hos geminos pedes habebit  
 Clusum nomine tertium trochæum : 1100  
*Carmen suave dedistis.*  
 Hæc heroïca jam tome probata est,  
*Infandum, regina :*  
 Nam versûs sibi parte restitutâ,  
 Illæsum revocabit hexametrum : 1105  
*Carmen suave dedistis Olympiades mihi musæ :*  
*Infandum, regina, jubes renovare dolorem.*

*De quintâ Tome Hendecasyllabi.*

Et quintam breviter tomen loquemur :

Spondeum siquidem inter, & secundum,  
 Quem scis dactylon hic solere poni, 1110  
 Si trudas anapæstum, inserasque,  
 Jungas cætera; jam videbis ipsum  
 Consueto pede Sotadem locutum.  
*Carmen Pierides dabunt sorores:*  
 Si dicam *lepīdā*, palam est profecto, 1115  
 Quod sit pes anapæstus: insero ergo  
 Spondeo medium atque consequenti  
 Hoc nomen *lepīdæ*, fit omne tale;  
*Carmen lepīdæ Pierides dabunt sorores.*  
 Idcirco genus hoc Phalæciorum 1120  
 Vir doctissimus undecumque Varro  
 Ad legem redigens Ionicorum,  
 Hinc natos ait esse, sed minores.

*De sexta Tome Hendecasyllabi.*

Nunc divisio, quam loquemur, edet  
 Metrum, quo memorant Anacreonta 1125  
 Dulces composuisse cantilenas.  
 Hoc Petronius invenitur usus:  
 Musicum lyricum refert eundem  
 Consonantia verba cantitasse.  
 Et plures alii: sed iste versus 1130  
 Quali compositus tome sit, edam:  
*Juverunt segetes meum laborem:*  
*Juverunt* caput est id hexametri:  
 Si cures reliquos pedes referre:  
*Juverunt animum versus ex carmine Flacci,* 1135  
 Quod restat, *segetes meum laborem,*  
 Tale est, ceu, *triplici vides ut ortu*  
*Triviæ rotetur ignis,*  
*Volucrique Phœbus axe*  
*Rapidum pererret orbem.* 1140  
 Nonnulli metron hoc magis putârunt  
 Quod sit postera pars Ionicorum,  
 Quos dicunt *απο μείζονος* vocandos,  
 Ut versus reparetur inde plenus:  
*Segetes meum laborem,* 1145  
*O quam relevârunt segetes meum laborem.*  
*Triviæ rotetur ignis,*  
*Cernis quoties hic Triviæ rotetur ignis.*  
 Nec pars hæc anapæston, atque iampos,  
 Nec non & catalecticam supremam, 1150

Sed sumat pariambon, & trochæos, 1151

*Sēgētēs mēum lābōrem :*

Quod metron soleant pedes Ione,

Hunc (longas brevibus, brevesque contra

Alternâ vice commodando longis) 1155

Versum claudere sæpe de trochæis.

Nec mirum puto, quando Varro versus

Hos, ut diximus, ex Ione natos,

Distinguat numero pedum minores.

*Galliambus Versus qui fiat.*

Hoc si sic repetamus, ut secundo 1160

Supremam dare syllabam negemus,

Juncto commate Galliambos exit :

*Segetes meum laborem, Segetes meum labo.*

Sonat hoc subinde metro Cybeleium nemus :

Nomenque Galliambis memoratur hinc datum, 1165

Tremulos quod esse Gallis habiles putant modos ;

Adeo ut frequenter illum prope ab ultimo pedem,

Mage quo sonus vibretur, studeant dare tribrachyn :

Anapæstus esse primus, spondeus & solet :

Duo post erunt iambi, tribrachysve subicitur : 1170

Linquitque comma primum catalecticam brevem.

Pariambus, & trochæi duo comma posterum,

Tribrachysve continebunt, superatque semipes :

Servasseque Catullum probat ipse tibi liber :

*Super alta vectus Aty's celeri rate maria,* 1175

*Phrygium nemus citato cupide pede tetigit.*

*De septimâ Tome Hendecasyllabi.*

At quæ septima fit tome, videtur

Hipponactis habere claudicantem,

Quem supra posui ; quod ipsa jam nos

Versûs formula pōsta perdocebit : 1180

*Carmen nemo facit meo Sabino :*

*Carmen nemo, potest heroum reddere versum :*

*Carmen nemo dabit, magno quod par sit Homero.*

*Claudum est porro, facit meo Sabino.*

Nam redde partes, ut quadratus claudicet, priores, 1185

Partemque & istam, versus hic ad hunc modum sonabit :

*Quis carmen aut versum novum facit meo Sabino ?*

*Phaselus ille, quem vides, facit meo Sabino.*

*De Compagē & Concinnatione quæ Versus alternct.*

Hinc jam cætera metra prosequemur,

Quæ Flaccus varie, suis epodis,

Nunc unum recinens dato priori, 1190



- Nunc binos geminis, tribus vel unum, 1192  
 Aut binos varie dedit sonantes,  
 Ut sit tertius atque quartus impar.  
 Quem tibi tetrametrum jam diximus, hunc, tribus trochæis  
 Adjunctis pedibus, talem dedit, ut dedi gemellos : 1196  
*Solvitur acris hiems gratâ vice veris & Favonî.*  
 Huc differre supra fuit utile, quod sequens epodus  
 Cum parte iambi tres habet trochæos :  
 Et nondum species mixtas simul ex utroque metro 1200  
 Tractare adortus, aptius putavi  
 Huc differre, magis postquam tibi tota lex iambi  
 Distincta utrumque planius probaret.  
*Solvitur acris hiems gratâ vice veris & Favonî ;*  
*Trahuntque siccas machinæ carinas.* 1205  
*Solvitur acris hiems gratâ vice, tetrametros hic est,*  
 Et tres trochæi, *veris & Favonî :*  
*Trahuntque siccas, portio est iambi ;*  
 Cas hinc superfit, semipes habetur :  
 Similes trochæi, *machinæ carinas.* 1210  
 Possit videri claudus hic trimetrus,  
 Duos ut esse duplices primos pedes,  
*Trahuntque siccas machinæ, putemus*  
 Claudum antibacchum, qui facit *carinas.*  
 Sed talem epodum dicitur dedisse 1215  
 Callimachus ante, de tribus trochæis,  
 In fine versum phalæcis [*phallicis?*] sonantem,  
 Quem dico dudum Sapphicum vocandum :  
*Siccas ducite, navitæ, carinas :*  
 Nam tale cernis, *navitæ carinas,* 1220  
 Ut finis ille est, *veris & Favonî :*  
 Quamquam iambicum Flaccus antemisit,  
*Trahuntque siccas :*  
 Magis putandum est tres datos trochæos,  
 Quam petat iambus ultimum antibacchum, 1225  
 Uterque finis lege ut esset unâ,  
*Solvitur acris hiems gratâ vice veris & Favonî ;*  
*Trahuntque siccas machinæ carinas :*  
 Semelque metrum tale copulavit.  
 Heroo trimetrum semel idem subdidit unum, 1230  
 Geminus ut iste versus ostendet tibi :  
*Mella cavâ manant ex ilice : montibus altis*  
*Levis crepante lympa desilit pede.*  
 Utrumque apertum est : immorari desinam.

- Et dimetrum heroo talem subjunxit epodum, 1235  
 Bis usus hoc, nec amplius :  
*Mollis inertia cur tantam diffuderit imis*  
*Oblivionem sensibus . . . .*  
*Nox erat, & cælo fulgebat luna sereno*  
*Inter minora sidera.* 1240
- Necnon trimetro talem epodum comparat ;  
 Pentametri partem dactylicam subicit.  
 Atque dimetron ad hoc, unumque versum reddidit :  
*Petti, nihil me, sicut antea, juvat*  
*Scribere versiculos, amore perculsum gravi.* 1245  
 Prior trimetrus est, tomen qui non habet :  
 Pentametri pars est, scribere versiculos :  
 Ad hoc dimetron perspicias, amore perculsum gravi.  
 Semelque & istud functus est.
- Itemque epodum non trimetrum edidit ; 1250  
 Sed versum heroum voluit præmittere totum,  
 Dein dimetrum conlocat, commaque dactylicum ;  
 Et hîc, ut ante, versus unus ut foret :  
*Horrida tempestas cælum contraxit ; & imbres,*  
*Nivesque deducunt Jovem : nunc mare, nunc silvæ,* 1255  
*Threicio Aquilone sonant : rapiamus, amici,*  
*Occasionem de die : dumque virent genua,*  
*Et decit. obducta solvatur fronte senectus.*

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☞ N. B. Any author, here said to be "quoted," is quoted, not merely for an example of quantity or metre, but for some opinion or assertion, worthy of the Reader's notice.

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☞ For the convenience of those readers who use Lily's Prosody, the following REFERENCES are given, from his Rules — as exhibited in the “ Eton Grammar,” and in my “ Eton Latin Prosody illustrated” — to the pages of this volume, where the subject of each Rule may be found more amply and minutely treated.

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\* \* *These two Rules are not in the Eton Grammar, or in Lily's original work, but have been added by me (with Examples) in my "Eton Latin Prosody illustrated,"*

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END.

