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George M. Lane

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Title: A Latin Grammar for Schools and Colleges

Author: George M. Lane

Editor: Morris H. Morgan

Release Date: January 20, 2014 [EBook #44653]

Language: English

Character set encoding: PDF

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APPENDIX.

(D.) NUMERALS.

2404. Numerals are divided into Adjectives: *Cardinal*, **ūnus**, *one*, **duo**, *two*, &c.; *Ordinal*, **prīmus**, *first*, **secundus**, *second*, &c.; *Distributive*, **singulī**, *one each*, **bīnī**, *two each*, &c.; and Numeral Adverbs: **semel**, *once*, **bis**, *twice*, &c.

For the inflection of numerals, see 637-643.

2405.

List of Numerals.

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ARABIC.	CARDINALS.	ORDINALS.	DISTRIBUTIVES.	NUMERAL ADVERBS.	ROMAN.
1	ūnus , <i>one</i> (638)	prīmus , <i>first</i> (643)	singulī , <i>one each</i> (643)	semel , <i>once</i>	I
2	duo , <i>two</i> (639)	secundus , <i>second</i>	bīnī , <i>two each</i>	bis , <i>twice</i>	II
3	trēs , <i>three</i> (639)	tertius , <i>third</i>	ternī , trīnī , <i>three each</i>	ter , <i>thrice</i>	III
4	quattuor , <i>four</i>	quārtus , <i>fourth</i>	quaternī , <i>four each</i>	quater , <i>four times</i>	IIII or IV
5	quīnque , <i>five</i>	quīntus , <i>fifth</i>	quīnī , <i>five each</i>	quīnquiēns , <i>five times</i>	V
6	sex , <i>six</i>	sextus , <i>sixth</i>	sēnī , <i>six each</i>	sexiēns , <i>six times</i>	VI
7	septem , <i>seven</i>	septimus , <i>seventh</i>	septēnī , <i>seven each</i>	septiēns , <i>seven times</i>	VII
8	octō , <i>eight</i>	octāvus , <i>eighth</i>	octōnī , <i>eight each</i>	octiēns , <i>eight times</i>	VIII
9	novem , <i>nine</i>	nōnus , <i>ninth</i>	novēnī , <i>nine each</i>	noviēns , <i>nine times</i>	VIII or IX
10	decem , <i>ten</i>	decimus , <i>tenth</i>	dēnī , <i>ten each</i>	deciēns , <i>ten times</i>	X
11	ūndecim , <i>eleven</i>	ūndecimus , <i>eleventh</i>	ūndēnī , <i>eleven each</i>	ūndeciēns , <i>eleven times</i>	XI
12	duodecim	duodecimus	duodēnī	duodeciēns	XII
13	tredecim	tertius decimus	ternī dēnī	terdeciēns	XIII
14	quattuordecim	quārtus decimus	quaternī dēnī	quater deciēns	XIIII or XIV
15	quīndecim	quīntus decimus	quīnī dēnī	quīndeciēns	XV
16	sēdecim	sextus decimus	sēnī dēnī	sēdeciēns	XVI
17	septendecim	septimus decimus	septēnī dēnī	septiēns deciēns	XVII
18	duodēvigintī	duodēvīcēsīmus	duodēvīcēnī	octiēns deciēns	XVIII
19	ūndēvigintī	ūndēvīcēsīmus	ūndēvīcēnī	noviēns deciēns	XVIII or XIX
20	vīgintī , <i>twenty</i>	vīcēsīmus , <i>twentieth</i>	vīcēnī , <i>twenty each</i>	vīciēns , <i>twenty times</i>	XX

ARABIC.	CARDINALS.	ORDINALS.	DISTRIBUTIVES.	NUMERAL ADVERBS.	ROMAN.
21	vīgintī ūnus or ūnus et vīgintī	vīcēsīmus p̄rīmus or ūnus et vīcēsīmus	vīcēnī singulī or singulī et vīcēnī	vīciēns semel or semel et vīciēns	XXI
22	vīgintī duo or duo et vīgintī	vīcēsīmus alter or alter et vīcēsīmus	vīcēnī bīnī or bīnī et vīcēnī	vīciēns bis or bis et vīciēns	XXII
28	duodētrīgintā	duodētrīcēsīmus	duodētrīcēnī	duodētrīciēns	XXVIII
29	ūndētrīgintā	ūndētrīcēsīmus	ūndētrīcēnī	*ūndētrīciēns	XXVIII or XXIX
30	trīgintā	trīcēsīmus	trīcēnī	trīciēns	XXX
40	quadrāgintā	quadrāgēsīmus	quadrāgēnī	quadrāgiēns	XXXX or X↓
50	quīnquāgintā	quīnquāgēsīmus	quīnquāgēnī	quīnquāgiēns	↓
60	sexāgintā	sexāgēsīmus	sexāgēnī	sexāgiēns	↓X
70	septuāgintā	septuāgēsīmus	septuāgēnī	septuāgiēns	↓XX
80	octōgintā	octōgēsīmus	octōgēnī	octōgiēns	↓XXX
90	nōnāgintā	nōnāgēsīmus	nōnāgēnī	nōnāgiēns	↓XXXX or XC
99	ūndēcentum	ūndēcentēsīmus	ūndēcentēnī	*ūndēcentiēns	↓XXXXVIII or XCIX
100	centum, <i>one hundred</i>	centēsīmus, <i>one hundredth</i>	centēnī, <i>a hundred each</i>	centiēns, <i>a hundred times</i>	C
101	centum ūnus or centum et ūnus	centēsīmus p̄rīmus or centēsīmus et p̄rīmus	centēnī singulī	centiēns semel or centiēns et semel	CI
200	ducentī (641)	ducentēsīmus	ducēnī	ducentiēns	CC
300	trecentī	trecentēsīmus	trecēnī	trecentiēns	CCC
400	quadrīngentī	quadrīngentēsīmus	quadrīngēnī	quadrīngentiēns	CCCC
500	quīngentī	quīngentēsīmus	quīngēnī	quīngentiēns	D
600	sescentī	sescentēsīmus	sescēnī	sescentiēns	DC
700	septīngentī	septīngentēsīmus	septīngēnī	septīngentiēns	DCC
800	octīngentī	octīngentēsīmus	octīngēnī	octīngentiēns	DCCC
900	nōngentī	nōngentēsīmus	nōngēnī	nōngentiēns	DCCCC
1,000	mīlle, <i>thousand</i> (642)	mīllēsīmus, <i>thousandth</i>	singula mīllia, <i>a thousand each</i>	mīlliēns, <i>a thousand times</i>	ↀ
2,000	duo mīllia	bis mīllēsīmus	bīna mīllia	bis mīlliēns	ↀↀ
5,000	quīnque mīllia	quīnquiēns mīllēsīmus	quīna mīllia	quīnquiēns mīlliēns	ↀ
10,000	decem mīllia	deciēns mīllēsīmus	dēna mīllia	deciēns mīlliēns	ↀↀ
50,000	quīnquāgintā mīllia	quīnquāgiēns mīllēsīmus	quīnquāgēna mīllia	quīnquāgiēns mīlliēns	ↀ
100,000	centum mīllia	centiēns mīllēsīmus	centēna mīllia	centiēns mīlliēns	ↀↀ
1,000,000	deciēns centēna mīllia	deciēns centiēns mīllēsīmus	deciēns centēna mīllia	deciēns centiēns mīlliēns	ↀↀ

NOTATION.

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2406. Numbers are noted by combinations of the characters I = 1; V = 5; X = 10; ↓, later ↓, ↓, or L = 50; C = 100; D = 500; ↀ or ↀↀ, post-Augustan M = 1000.

2407. Of these signs, V seems to be the half of X, which may be Etruscan in origin. The original signs for 50 and 1000 were taken from the Chalcidian Greek alphabet (18, 19), in which they represented sounds unknown to early Latin. Thus, ↓, in the Chalcidian alphabet representing ch (49), was used by the early Romans for 50, and became successively ↓, ↓, and L. The form ↓, is found very rarely, ↓ oftener, in the Augustan period; ↓ is common during the last century of the republic and in the early empire; L, due to assimilation with the Roman letter, appears in the last century of the republic. The sign for 1000 was originally ↀ (Chalcidian ph); it became ↀↀ (the common classical form), ↀ, or ↀ, the form M as a numeral appears in the second century A.D., although M is found much earlier as an abbreviation for mīllia in M · P, that is mīllia passuum. For 100, the sign ↀ (Chalcidian th) may have been used originally; but C (the abbreviation for centum) came into use at an early period. The sign D, = 500, is the half of ↀ.

2408. To denote 10,000 the sign for 1000 was doubled: thus, ↀↀ, written also ↀↀ, ↀↀ, ↀↀ. Another circle was added to denote 100,000: thus, ↀↀ, written also ↀↀ, ↀↀ, ↀↀ. The halves of these signs were used for 5000 and 50,000: thus, ↀ and ↀ; variations of these last two signs are found, corresponding to the variations of the signs of which they are the halves.

2409. From the last century of the republic on, thousands are sometimes indicated by a line drawn above a numeral, and hundreds of thousands by three lines enclosing a numeral: as, \bar{V} = 5000; $\overline{\overline{\overline{X}}}$ = 1,000,000.

2410. To distinguish numerals from ordinary letters, a line is often drawn above them: as, \bar{VI} = 6. This practice is common in the Augustan period; earlier, a line is sometimes drawn across the numeral, as, $\text{H} = 2$; $\text{D} = 500$.

2411. Of the two methods of writing the symbols for 4, 9, 14, 19, &c., the method by subtraction (**IV**, **IX**, **XIV**, **XIX**, &c.) is rarer, and is characteristic of private, not public inscriptions.

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(E.) PROSODY.

I. RULES OF QUANTITY.

(A.) IN CLASSICAL LATIN.

2429. The length of the vowel in some classes of syllables, as used in the classical period, may be conveniently fixed in the memory by the following rules. For the usage of older writers, see 126, 129, 132 and 2464-2472. For the general principles of length of vowels and syllables, see 33-41; 121-134; 177-178.

MONOSYLLABLES.

2430. Monosyllables ending in a vowel or a single consonant have the vowel long: as,

dōs, **sōl**; **ā** for **ab**; **ē** for **ex** or **ec-**, **pēs** for ***peds**; ablative **quā**, **quī**; **quīn** for ***quīne**; locative **sei**, commonly **sī**; **sīc** (708); dative and ablative plural **quīs** (688).

Exceptions.

2431. The vowel is short in:

2432. (a.) Monosyllables ending in **b**, **d**, **m**, and **t**: as, **ab**, **ad**, **dum**, **dat**.

2433. (b.) The indefinite **qua**, N. and Ac.; the enclitics **-que** (rarely **-quē**), **-ne**, **-ve**, **-ce**; and in the words **cor**, **fel**, **mel**; **os**, *bone*; **ac**, **vir**, **is**, **pol**, **quis** (N.); **fac**, **fer**, **per**, **ter**; **an**, **bis**, **in**, **cis**; **nec**, **vel**. N. **hīc** is rarely short (664). For the quantity of **es**, see 747.

POLYSYLLABLES.

PENULTS.

2434. Disyllabic perfects and perfect participles have the vowel of the penult long when it stands before a single consonant: as,

vēnī, **vīdī**, **vīcī** (862); **fōvī** (864), **fōtus** (917).

Exceptions.

2435. (a.) Nine perfects have the penult short (859-861):

bibī, **-fidī**
dedī, **scidī**
stetī, **stītī**
tulī, **-tudī**, **per-culī**.

2436. (b.) Ten perfect participles have the penult short (918; see also 919):

citus, **datus**
itum, **ratus**
-rutus, **satus**
situs, **status**
litus, **quitus**.

FINAL SYLLABLES.

(1.) ENDING IN A VOWEL.

2437. In words of more than one syllable, final **a** and **e** are short; final **o**, **u**, and **i**, are long: as,

(a.) N. **aquila**; Pl. N. and Ac. **oppida**, **cētera**, **omnia**.

(b.) N. **ille**; N. and Ac. **rēte**; **impūne** (701); V. **bone**; Ab. **tempore**; Inf. **prōmere**; Imperat. **rege** (826); Pres. Ind. and Imperat. **querere**; Perf. **rēxere**.

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(c.) N. **sermō**; D. and Ab. **verbō**; **vērō** (704). **iō. regō, erō, amābō, rēxerō** (826); **estō**.
 (d.) N. and Ac. **cornū** (587); D. and Ab. **metū** (590, 425, 593); **diū**.
 (e.) G. **frūmentī**; V. **Vergilī** (459); G. **domī** (594); D. **nūllī, orbī**; Ab. **sitī** (554). Imperat. **vestī** (845). Inf. **querī, locārī**; Ind. Perf. **rēxī** (856), **rēxistī**.

Exceptions in a.

2438. (a.) Final **a** is long in the ablative, in indeclinable words, and in the imperative: as,
 (a.) Ab. **mēnsā** (426).
 (b.) **quadrāgintā**; many indeclinable words are ablatives: as, **contrā, iūxtā**, (707). The indeclinable **heia, ita, and quia** (701), have short **a**.
 (c.) Imperat. **locā** (845). But **puta**, for instance, has short **a** (130, 4).
2439. (b.) Final **a** is long in some Greek nominatives and vocatives: as, N. **Ēlectrā**; V. **Aenēā, Pallā**.

Exceptions in e.

2440. (a.) Final **e** is long in cases of nouns with stems in **-ē-** (596), in adverbs from stems in **-o-**, and in the imperative singular active of verbs in **-ēre**: as,
 (a.) **diē** (G., D., or Ab.), **hodiē, pridiē**; see also 603.
 (b.) **altē** (705); also **ferē, fermē** and **ohē** or **ōhē**; but **e** is always short in **bene** and **male**; **īferne** and **superne**.
 (c.) **docē** (845); for **cave**, see 130, 4.
2441. (b.) Final **e** is long in the endings of some Greek nouns: as, N. **crambē, Circē**; V. **Alcīdē**; Ne. Pl. N. and Ac. **cētē, melē, pelagē, tempē**. 447

Exceptions in o.

2442. (a.) Final **o** is short in the nominatives **ego, duo**. It is sometimes shortened in **homo** (130, 3) and in the nominative of other stems in **-n-** (484, 485): as, **mentio, Nāso, virgo**. **o** is regularly short in **endo**, in the ablatives **cito** and **modo**, used as adverbs, and in many other words in late poetry: as, **īlico, immo, ergo, quando, octo, &c.**; very rarely in the ablative of the gerund.
2443. (b.) Before Ovid, **o** of the present indicative is regularly long. It is shortened only in the following words (130, 3): in
volō, six times (Cat., 4 times; Hor., Prop.).
scio, twice (Verg.).
nescio, six times (Verg., twice; Hor., twice; Tib., Prop.);
 and once each in **eo** and **veto** (Hor.), **dēsino** (Tib.), and **findo** (Prop.). From Ovid on, short **o** is not uncommon.
 Short **o** in other forms of the verb is rare: as, **dīxero** (Hor.); **esto, ero, dabo** (Ov.); but **o** is always short in the imperative **cedo, give, tell**.

Exceptions in u.

2444. Final **u** is short in **indu** and **noenu**.

Exceptions in i.

2445. (a.) Final **i** is short in **nisi, quasi, and sicuti**; also in the endings of some Greek nouns: as N. and Ac. **sināpi**; V. **Pari, Amaryllī**; D. **Paridi, Minōidi**; Pl. D. **Trōasi**.
2446. (b.) Final **i** is common in **mihī, tibi, sibi, ibī, ubī** (129, 2).

(2.) ENDING IN A SINGLE CONSONANT NOT S.

2447. A final syllable ending in a single consonant not **s** has its vowel short: as,

dōnec, illud, animal (536); **semel, agmen, calcar** (537); **soror, stultior** (132). **moror, loquar, fatēbor** (132); **regitur, regimur, reguntur, regit** (826); **amat, sciat, pōnēbat; tinnit, possit; iacet, neget, esset** (132).

Exceptions.

2448. (a.) The last vowel is long in **allēc**, and in compounds of **pār**; in the contracted genitive plural of stems in **-u-**: as **currūm**; in all cases of **illīc** and **istic** except the nominative masculine, in the adverbs **illūc** and **istūc**, and sometimes in **nihīl**. Also in the endings of some Greek nouns: as, N. **āēr, aethēr, sīrēn**; Ac. **Aenēān**.
2449. (b.) In the short form of the genitive plural of stems in **-o-** and **-ā-**, the vowel was originally long, but afterwards short: as, **dīvōm** (462), **caelicolūm** (439).
2450. (c.) The last vowel is long in **īit** and **petiit** and their compounds.

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(3.) ENDING IN S.

2451. Final syllables in **is** and **us** have the vowel short; those in **as, es, and os**, have the vowel long: as,

(a.) N. **lapis, fīnis**; G. **lapidis, fīnis; magis**. Indic. Pres. **regis** (826); Fut. **eris** (851, 826), **eritis, locābis** (853, 826), **locābitis**.

(b.) N. **dominus**; **currus**; N. and Ac. **tempus**; **prius**; **rēgibus**; **īmus**; **regimus**.

(c.) **aetās**; Pl. Ac. **mēnsās** (424). Indic. Pres. **locās** (840); Imp. **erās** (848); **regēbās** (847); Plup. **rēxerās** (880); Subj. Pres. **regās**, **vestiās**, **doceās** (842).

(d.) N. **hērēs**; **sēdēs**; **nūbēs**; **Cerēs**; **fidēs**; Pl. N. and Ac. **rēgēs** (424); Indic. Pres. **docēs** (840); Fut. **regēs** (852); Subj. Pres. **siēs** (841); **locēs** (843); Imp. **essēs** (850); **regerēs** (849); Plup. **rēxissēs** (881).

(e.) N. **custōs**; **arbōs**; Pl. Ac. **ventōs** (424).

Exceptions in **is**.

2452. (a.) Final **is** has **ī** in all plural cases: as,

N. and Ac. **omnīs**; D. and Ab. **viīs**, **locīs** (108, *a*), **vōbīs**. Also in the nominatives singular **Quirīs** and **Samnīs**, usually in **sanguīs** (486), and twice in **pulvīs**.

2453. (b.) Final **is** has **ī** in the second person singular of verbs in **-īre**, in **māvīs**, in compounds of **sīs**, and in all present subjunctives singular: as, **duīs**, **edīs**, **velīs**, **mālīs**, **nōlīs**. For **-rīs** of the perfect subjunctive and the future perfect, see 877, 878, 883, 884.

Exceptions in **us**.

2454. **u** is long in the nominative singular of consonant stems with **ū** before the final stem consonant: as, **tellūs**, stem **tellūr-**; **palūs**, once **palus** (Hor.), stem **palūd-**; in the genitive singular and nominative and accusative plural of nouns with stems in **-u-**: as, **frūctūs**; and in the ending of some Greek names: as, N. **Panthūs**; G. **Sapphūs**.

Exceptions in **as**.

2455. Final **as** has short **a** in **anas** and in the ending of some Greek nouns: as, N. **Ilias**; Pl. Ac. **cratēras**.

Exceptions in **es**.

2456. Final **es** has short **e** in the nominative singular of stems in **-d-** and **-t-** which have the genitive in **-idis**, **-itis**, and **-etis** (475, 476): as, **praeses**, **teges**, **comes** (but **ē** in **abiēs**, **ariēs**, and **pariēs**), also, in **penes**, in compounds of **es**, *thou art*, and in the endings of some Greek nouns: as, N. **Cynosarges**; Pl. N. **Arcades**, **cratēres**.

Exceptions in **os**.

2457. Final **os** has short **o** in the nominative of stems in **-o-**: as, **servos**, **suos**, **Dēlos**; also in **compos**, **impos**, and **exos**; and in the endings of some Greek nouns: as, N. and Ac. **epos**; G. **chlamydos**, **Erīnyos**.

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POSITION.

2458. For the general rule of position, see 177, 178; but, except in the thesis of a foot, a final syllable ending with a short vowel generally remains short before a word beginning with two consonants or a double consonant: as, **mollīā strāta**, **nemorōsā Zacynthos**, **lūcē smaragdī**.

In Horace such a final syllable is never lengthened before a word beginning with two consonants.

HIDDEN QUANTITY.

2459. A vowel which stands before two consonants, or a double consonant, belonging to the same word, so that its natural quantity cannot be determined from the scansion of the word, is said to possess *Hidden Quantity*.

2460. The natural quantity of such a vowel may sometimes be ascertained: (a.) from the statements of ancient writers; (b.) from the way in which the vowel is written in Latin inscriptions (see 24, 29); (c.) from the transliteration of the word into other languages, especially Greek; (d.) from the etymology of the word, or from a comparison of it with kindred words in other Indo-European languages; (e.) from comparison with derived words in the Romance languages. But all these kinds of evidence must be used with great caution.

2461. For the length of a vowel before **ns**, **nf**, and certain other groups of consonants, see 122.

2462. In inceptive verbs (834) the ending **-scō** is thought to be always preceded by a long vowel: as, **crēscō**, **nāscor**, **proficīscor**.

2463. In the perfect indicative active, perfect participle passive and kindred formations of verbs in **-gō** preceded by a short vowel, as **agō**, **regō**, the theme syllable shows a long vowel: as, **lēxī**, **rēxī**, **tēxī**; **āctus**, **lēctus**; **rēctor**; **āctitō**.

(B.) SOME PECULIARITIES OF QUANTITY IN OLD LATIN.

2464. For the preservation of a long vowel in certain specific endings in old Latin, see 132.

2465. Final **-āl** is sometimes preserved long in the nominative singular: as, **bacchānāl** (Plaut.); also the syllable **-es** in the nominative singular of stems in **-t-** which have the genitive in **-itis** (477): as **mīlēs** (Plaut.) 171, 1.

2466. **Hic**, **illic** and **istic**, when adverbs, have a long final syllable; but when nominative singular masculine, have the final syllable regularly short.

2467. In Plautus **frūstrā** always where determinable (seven times) has the final syllable short. **contrā**

sometimes has a short final syllable in old Latin.

2468. In Latin poetry down to the time of Cicero, final *s* often does not “make position” before a following consonant (66); as, **tempūs fert** (Plaut.); **magīs stetisse** (Ter.).

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2469. The first syllable of **ille**, **illic** (the pronoun), **quippe**, **immō**, **inde**, **unde**, **nempe**, **omnis**, and perhaps **iste**, is sometimes shortened.

In **ille**, **illic**, **quippe**, and **immō** the shortening is, some hold, due to the fact that in common speech one of the double consonants was often pronounced faintly or not at all; while in **inde**, **unde**, **nempe**, and **omnis** the nasal was very faintly sounded before the following consonant. But some authorities hold that always in **nempe**, and sometimes in **ille**, **quippe**, **inde**, **unde**, and perhaps **iste**, before an initial consonant final *e* disappears, and the word becomes a monosyllable.

LAW OF IAMBIC SHORTENING.

2470. A long syllable, preceded by a short monosyllable or by a short initial syllable, and immediately preceded or followed by the verse-ictus, may be shortened: as, **ét hūnc**, **dómō mē**, **ad ūxōrem**, **volūntāte**.

The short monosyllable may be a word which has become monosyllabic by elision: as, **ég(o) hānc**.

2471. If the syllable to be shortened is the first of a word of more than one syllable, or the second of a polysyllable, it must be one which is long by position, not by nature. There are some possible exceptions to this rule, such as **verēbāminī** (T. *Ph.* 902); but these are few and doubtful.

2472. Iambic shortening took place not only in verse, but also to a considerable extent in common speech, particularly in iambic words (see 130), in which the accent coöperated with the verse-ictus to produce the shortening.

II. FIGURES OF PROSODY.

HIATUS.

2473. For hiatus within a word, and the means by which it is avoided, see 114-120.

2474. Hiatus between two words is much more common in old Latin than in writers of the classical period. The precise extent to which it is allowed by the early dramatists is matter of dispute. The following cases may be mentioned in which the Latin poets admit hiatus:

2475. (1.) After interjections: as, **hahaha homo**, T. *Ph.* 411; **ō et praesidium**, H. 1, 1, 2.

2476. (2.) After proper names, and words of Greek origin: as, **ancillam ferre Venerī aut Cupīdinī**, Pl. *As.* 804; **Thrēiciō Aquilōne**, H. *Epod.* 13, 3.

2477. (3.) In the principal caesura of a verse. So especially in Plautus and Terence after the fourth foot of the iambic septenarius, and in Plautus in the principal break in the iambic octonarius, trochaic septenarius and trochaic octonarius.

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2478. (4.) Often in the dramatists where there is a change of speakers: as, **quī potuit vidēre? :: oculis :: quō pactō? :: hiantibus**, Pl. *Merc.* 182.

2479. (5.) Probably sometimes in cases of repetition, enumeration, or sharp antithesis, and where there is an important pause in the sense: as, **eam volt meretrīcem facere: ea mē dēperit**, Pl. *Cur.* 46; **sī pereō, hominum manibus periisse iuvābit**, V. 3, 606.

2480. Vergil sometimes admits hiatus when the final syllable ending in a vowel is preceded or followed (or both) by two short syllables: as, **lāmentīs gemitūque et fēmīnēō ūlūlātū**, V. 4, 667.

ELISION.

2481. For elision within a word, see 119.

2482. In verse a final vowel is generally elided before a vowel or *h*: as,

quidve moror, s(t) omnīs ūn(ō) ōrdin(e) habētis Achīvōs, V. 2, 102. Such a vowel was probably faintly sounded, not dropped altogether.

2483. Elision is frequent in most of the early poets; but writers of the Augustan and succeeding ages regarded it with increasing disfavour. The elision of a long vowel before a short was in general avoided; but there are numerous exceptions.

2484. Monosyllabic interjections do not suffer elision.

2485. Monosyllables ending in a diphthong seldom suffer elision before a short vowel.

2486. Diphthongs arising from Synizesis (2499) are sometimes elided in early Latin verse, but not in verse of the classical period.

2487. The monosyllables **quī** (plural), **dō**, **stō**, **rē**, **spē**, are thought never to suffer elision before a short vowel.

2488. The dactylic poets very rarely elide the final syllable of an iambic (∪ –) or Cretic (– ∪ –) word before a short vowel.

2489. Elision seldom occurs if the syllable to be elided is immediately preceded by a vowel: as in **de(am) et**.

2490. The final syllable of a Greek word is rarely elided.

2491. Elision is more common toward the beginning of a verse than toward the end.

2492. Elision rarely occurs in the first syllable or last syllable of a verse; but see under Synaphea (2510), and for the elision of the enclitic **-que** or **-ve** at the end of a dactylic hexameter, see 2568.

2493. ECTHLIPSIS (Gr. ἔκθλιψις, *a squeezing out*). Final **m** and a preceding short vowel are usually elided before a vowel or **h**: as,

mōnstr(um) horrend(um) īnform(e) ingēns, cui lūmen ademptum, V. 3, 658.

In such cases the ending was probably not cut off altogether, but was given a faint nasal sound.

2494. Sometimes a monosyllable ending in a short vowel and **m** is not elided before a vowel: as **quám ego** (Ter.); **súnt cūm odōre** (Lucr.).

Such unelided monosyllables are most frequent in the early dramatists, and in them usually fall under the verse-ictus. See 61.

2495. The monosyllables **dem, stem, rem, spem, sim,** are thought never to be elided before a short vowel.

2496. After a word ending with a vowel, **-m,** or **-us,** the verb **est** often loses its **e**: as, **bonast, bonumst, bonust, vīsust.** So, too, **es** sometimes loses its vowel: as **homo's, adeptus'.** This usage reflects the actual pronunciation of common speech.

2497. SEMI-HIATUS OR SEMI-ELISION. A long final vowel is sometimes shortened before a vowel. This may occur either in the arsis (2520), or in a resolved thesis: as, **án qui amant** (Verg.); **léctulō ērudītulī** (Cat.); **nam qui' aget** (Ter.).

This kind of shortening is not frequent except in the early dramatists, who often shorten under the verse-ictus a monosyllable ending in a long vowel and followed by an initial vowel (as in the third example above).

2498. SYNALOEPIA (Greek συναλοιφή, *a smearing together*) is a general term used to denote the means of avoiding hiatus. It includes elision and synizesis, though some grammarians use it in the same sense as synizesis.

2499. **Synizesis** (Greek συνίξεις, *a settling together*). Two vowels (or a vowel and a diphthong) which belong to different syllables sometimes coalesce so as to form one syllable. This is called *Synizesis*, and is especially common in the early dramatists. Examples are: **mēō, eādem, cūius, aurēi.** See 117.

Some grammarians would include under Synizesis only cases in which a short vowel is subordinated to a following long; as **tūō.**

2500. The term *Synaeresis* (Greek συναίρεσις, *a taking together*) is sometimes used as a synonym for Synizesis. The ancient grammarians, however, used it in the sense of Contraction (118).

2501. DIALYSIS (Greek διάλυσις, *a breaking up*). Conversely, two vowels which usually form a diphthong are sometimes separated so as to form two syllables: as **coëpī** (Lucr.) for **coepī.**

This, however, is really the survival of the original forms (120).

2502. The name DIAERESIS (Greek διαίρεσις, *a separating*) is sometimes used as a synonym for Dialysis; but it is better to restrict it to the meaning defined in 2542.

2503. HARDENING. A vocalic **i** or **u** is sometimes made consonantal before another vowel: as, **abīete, arīete** (Verg.); **cōnsilīum** (Hor.); **omniā** (Lucr.). See 117 and 83.

This usage is sometimes included under Synizesis (2499), while some grammarians term it Synaeresis (2500).

2504. SOFTENING. Conversely, a consonantal **i** or **u** sometimes becomes vocalized before a vowel, thus giving an additional syllable: as, **silūae** for **silvae** (Hor.); **ēvolūisse** for **ēvolvisse** (Ov.). See 52.

This usage is sometimes included under the name Dialysis (2501).

2505. DIASTOLÉ (Greek διαστολή, *a drawing asunder*). A syllable which in verse of the classical period is generally short is sometimes used as long for metrical convenience. The syllable so employed generally falls under the verse-ictus, and in most cases is immediately followed by the principal caesura, or by a pause in the sense. Examples are:

terga fatigāmūs hastā, nec tarda senectus, V. 9, 610.
tum sic Mercurium adloquitūr ac tālia mandat, V. 4, 222.
caeca timēt aliunde fāta, H. 2, 13, 16.

In many such cases this lengthening is not arbitrary, but the "lengthened" syllable is one that was originally long (see 132).

2506. The enclitic **-que** is sometimes lengthened under the ictus when another **-que** precedes or follows in the arsis: as, **cālōnēs famulīque metallīquē caculaeque** (Accius).

2507. SYSTOLÉ (Greek συστολή, *a drawing together*). Conversely a syllable which in verse is regularly long is sometimes shortened for metrical convenience: as, **dedērunt** (Hor.), **nūllīus** (Hor.), imperat. **commodā** (Cat.).

In most cases this shortening is not arbitrary, but represents a pronunciation which was in actual use, especially among the common people.

2508. SYNCOPÉ (Greek συγκοπή, *a cutting short*). A short vowel is often dropped between two

consonants: as, **surpīte** for **surripīte** (Hor.), **repostum** for **repositum** (Verg.).

This usage doubtless reflects the common pronunciation; see 110, 111.

2509. TMESIS (Greek τμήσις, *a cutting*) is the separation of the parts of a word: as, **septem subjecta triōnī** = **septemtriōnī subjecta** (Verg.).

This usually occurs only in compounds; but early poets sometimes divided other words: as, **saxō cere comminuit brum** for **saxō cerebrum comminuit** (Ennius).

2510. SYNAPHEIA (Greek συνάφεια, *a joining together*) is the linking together of two verses belonging to the same system. Here elision or word division may occur at the end of the first verse: as,

Iōve nōn probante u-
xōrius amnis,

H. 1, 2, 19.

Iam licet veniās marīt(e),
uxor in thalamō tibī est,

Cat. 61, 191.

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III. VERSIFICATION.

BY HERMAN W. HAYLEY, PH.D.

2511. RHYTHM (Gr. ῥυθμός, from ῥεῖν, *to flow*) is the effect of regularity produced by the discrimination of a movement or sound into uniform intervals of time. It is often marked by a stress or *ictus* recurring at fixed intervals.

Rhythm is by no means confined to verse. Music, dancing, and even the regular beat of a trip-hammer, have rhythm. Particular kinds of movement are often called rhythms, as anapaestic rhythms, dactylic rhythms, &c.

2512. METRE (Gr. μέτρον, *a measure*) is the definite measurement of verse by feet, lines, strophes, systems, &c.

2513. Latin verse is quantitative, the rhythm depending upon the quantity of the syllables (but see 2548). The ictus naturally falls upon a long syllable (or its equivalent). English verse, on the other hand, is accentual, its rhythm depending upon the accent of words.

QUANTITY.

2514. SIGNS OF QUANTITY. A long syllable is indicated by –, a short one by ∪. A syllable which varies in quantity, being sometimes long, sometimes short, is indicated by ∽ or ∅.

In the following metrical schemes, ∽ indicates that the long is more usual or more strictly in accordance with the rhythm than the short. The reverse is indicated by ∅.

2515. The UNIT OF MEASURE is the duration of a short syllable and is called a *Time*, *Tempus*, or *Mora*. The *mora* did not have an absolute length, but varied with the nature of the rhythm. For greater convenience, however, it is assumed that its length was uniform, and equalled that of an eighth note ♪ A long syllable, being equal to two shorts, has a length of two *morae*, which is assumed to be the same as that of our quarter-note ♪ Hence in notation ∪ = ♪ and – = ♪

2516. PROTRACTION. A long syllable may be prolonged (*Protraction*) so as to have a length of three *morae*, in which case it is called a *triseeme* (marked –), or of four *morae*, when it is termed a *tetraseme* (marked –). See 2537 and 2541.

2517. CORREPTION. A long or short syllable may be shortened so as to occupy less than its normal time. This is called *Correption* (Lat. *correptio*, *a shortening*). See 2523 and 2524.

2518. RESOLUTION AND CONTRACTION. In some kinds of verse a long syllable may be, as it were, broken up (*Resolution*) into the equivalent two shorts; and conversely two short syllables may in some cases be united (*Contraction*) into the equivalent long.

FEET.

2519. FEET. Latin verse (like English) is measured by groups of syllables called *Feet*. Each of these groups has a definite length of so many *morae* (2515).

It is theoretically more accurate to make the foot purely a time-division, as some authorities do; but the definition given above is sanctioned by established usage.

2520. ARSIS and THESIS. Every complete foot consists of two parts, an accented and an unaccented. The part on which the rhythmical accent or *ictus* falls is called the *Thesis* (Gr. θέσις, *a setting down*). The unaccented part of the foot is termed the *Arsis* (Gr. ἄρσις, *a raising*).

The name *Thesis* originally referred to the setting down of the foot in beating time or marching, or to the movement of the leader's hand in making the downward beat; and *Arsis* in like manner meant the raising of the foot or hand. But the Roman grammarians misunderstood the Greek terms, supposing them to refer to the

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lowering and raising of the voice, and so interchanged them. Hence many modern writers prefer to use *Arsis* to denote the accented, and *Thesis* the unaccented, part of the foot.

KINDS OF FEET.

2521. The feet in common use are the following:—

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FEET OF THREE MORAE.			
Name.	Sign.	Musically.	Example.
Trochee	— ∪		dūcīt
Iambus	∪ —		legunt
Tribrach	∪ ∪ ∪		hominis
FEET OF FOUR MORAE.			
Dactyl	— ∪ ∪		dūcimus
Anapaest	∪ ∪ —		regerent
Spondee	— —		fēcī
Proceleusmatic	∪ ∪ ∪ ∪		hominibus
FEET OF FIVE MORAE.			
Cretic	— ∪ —		fēcerint
First Paeon	— ∪ ∪ ∪		lēgeritis
Fourth Paeon	∪ ∪ ∪ —		celeritās
Bacchūs	∪ — —		regēbant
FEET OF SIX MORAE.			
Choriambus	— ∪ ∪ —		horribilēs
Ionic <i>ā māiōre</i>	— — ∪ ∪		dēdūcimus
Ionic <i>ā minōre</i>	∪ ∪ — —		relegēbant

2522. Other feet mentioned by the ancient grammarians are:—

Name.	Sign.
Pyrrhic	∪ ∪
Amphibrach	∪ — ∪
Antibacchūs or Palimbacchūs	— — ∪
Molossus	— — —
Dispondee	— — — —
Ditrochee	— ∪ — ∪
Diiambus	∪ — ∪ —
Antispast	∪ — — ∪
Second Paeon	∪ — ∪ ∪
Third Paeon	∪ ∪ — ∪
First Epitrite	∪ — — —
Second Epitrite	— ∪ — —
Third Epitrite	— — ∪ —
Fourth Epitrite	— — — ∪

But these are of little practical importance, as most of them never are employed in Latin poetry, and the few which do occur are used only as substitutes for other feet. 457

CYCLIC FEET.

2523. A dactyl occurring in $\frac{3}{8}$ time did not have the value of 2 *morae* + 1 + 1, but was given instead that of $1\frac{1}{2} + \frac{3}{4} + \frac{3}{4}$; in other words both *arsis* and *thesis* suffered correction (2517), but the ratio between them remained unchanged. Such a dactyl is called *cyclic*, and is marked — ∪, or musically

There is also a *cyclic anapaest*, marked ∪ — or

Some scholars, however, hold that the cyclic dactyl had approximately the value $1\frac{1}{2} + \frac{1}{2} + 1$, or

mark it $\sim\sim$. In like manner they mark the cyclic anapaest $\sim\sim$. The true nature of these cyclic feet is very uncertain.

IRRATIONAL SYLLABLES AND FEET.

2524. A long syllable sometimes stands in place of a short. A syllable thus used is called *irrational* (marked $>$) because it destroys the normal **ratio** between arsis and thesis. The foot which contains such a syllable is itself called irrational. The most common irrational foot is the *irrational spondee* ($->$ when it stands for a trochee; $>-$ when it replaces an iambus), which is found in iambic, trochaic, and logaoedic rhythms.

Probably the irrational long suffered a slight correction (2517), so that its duration was between that of the ordinary long and that of a short syllable.

RHYTHMS.

2525. The different rhythms or metres are named trochaic, iambic, &c., according to their fundamental feet.

2526. Much of the Latin poetry (though not by any means all) was written to be sung. The Greeks and Romans employed in their music not only common (or $2/4$) time and triple ($3/8, 3/4$) time, but also $5/8$ time, which last is very rarely used in modern music.

2527. The Greek and Roman metricians divided the rhythms into three classes, according to the ratio between arsis and thesis in their fundamental feet. These classes were:— (a.) the *Equal Class* ($\gamma\acute{\epsilon}\nu\omicron\varsigma$ ἴσον, *genus par*) in which thesis and arsis are equal in duration, as in dactyls, anapaestics, &c.; (b.) the *Double Class* ($\gamma\acute{\epsilon}\nu\omicron\varsigma$ διπλάσιον, *genus duplex*) in which the thesis has twice the duration of the arsis, as in trochaics, iambics, &c.; (c.) the *Hemioleic Class* ($\gamma\acute{\epsilon}\nu\omicron\varsigma$ ἡμιόλιον, *genus sesquiple*) in which the thesis has one and a half times the duration of the arsis, as in bacchiacs, cretics, etc.

2528. ASCENDING AND DESCENDING RHYTHMS. Rhythms in which the thesis follows the arsis (as in iambics) are called *ascending*; those in which it precedes the arsis (as in trochaics) are termed *descending*.

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ANACRUSIS.

2529. The ancients recognized both ascending and descending rhythms (2528), and regarded the former class as at least equal in importance to the latter; but many modern scholars since the time of Bentley have preferred to treat all rhythms as descending, regarding the first arsis of an ascending rhythm as merely answering to a preliminary upward beat in music. Such an initial arsis was named by Gottfried Hermann *Anacrūsis* (Gr. ἀνάκρουσις, *a striking up*).

Scholars have been influenced to adopt the anacrusic theory in its widest extent largely by the fact that in most modern music a measure must commence with a downward beat, a rule which did not hold in ancient music. By this theory an iambic verse becomes trochaic with anacrusis, an anapaestic verse dactylic with anacrusis, &c. But in many cases those kinds of verse which begin with an arsis were subject to different rules of construction from those which begin with a thesis. Hence it seems best to restrict anacrusis to logaoedic verse, in which it undoubtedly occurs.

2530. The anacrusis may be a long syllable, a short syllable, or two shorts (but not two longs). It is often irrational (2524). In metrical schemes it is often set off from the rest of the verse by a vertical row of dots: thus, :

GROUPS OF FEET.

2531. A group of two feet is called a *dipody*, one of three a *tripody*, one of four a *tetrapody*, one of five a *pentapody*, and one of six a *hexapody*. The dipody is the measure of trochaic, iambic, and anapaestic verse. Other kinds of verse are measured by the single foot.

A single foot is sometimes called a *monopody*. A group of three half feet, i.e. a foot and a half, is sometimes called a *trithemimeris*, one of two and a half feet a *penthemimeris*, one of three and a half a *hepthemimeris*, &c.

2532. A *Rhythmical Series*, *Rhythmical Sentence*, or *Colon* is a group of two or more feet (but not more than six) which are united into a rhythmic whole by strengthening one of the ictuses, so that it becomes the principal or dominant ictus of the whole group.

2533. THE VERSE. A rhythmical series, or group of two (or even three) series, which forms a distinct and separate whole is called a *Verse*. The final syllable of a verse must terminate a word (except in cases of synapheia, see 2510), and may be either long or short (whence it is termed *syllaba anceps*) without regard to the rhythm. Hiatus (2474) is freely allowed at the end of a verse (though in rare cases elision occurs before a vowel at the beginning of the following verse; see 2492 and 2568).

A verse is generally (but not always) written as one line. Hence, the words "verse" and "line" are often used as synonyms.

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SYLLABA ANCEPS.

2534. In the present work, the final syllable of each verse is marked long or short as the

rhythm may require, without reference to its quantity in a given example; and in the general schemes it is to be understood that the final syllable is *syllaba anceps* (2533) unless the contrary is expressly stated.

2535. DICOLIC AND ASYNARTETIC VERSES. A verse which consists of two rhythmical series (or cola) is called *dicolic*. If the series of which the verse is made up are quasi-independent of each other, so that hiatus or *syllaba anceps* occurs in the caesura, the verse is styled *asynartetic* (Gr. ἀσυνάρτητος, *not joined together*).

2536. NAMES OF VERSES. Verses are called *trochaic, iambic, dactylic, &c.*, according to their fundamental (or characteristic) feet. A verse which contains one foot (or one dipody if iambic, trochaic, or anapaestic; see 2531) is called a *monometer*, one of two a *dimeter*, one of three a *trimeter*, one of four a *tetrameter*, one of five a *pentameter*, and one of six a *hexameter*.

Trochaic, iambic, and anapaestic verses are often named by Latin adjectives in *-ārius* (used as nouns) denoting the number of feet. Thus, such a verse of eight feet is called an *octonārius*, one of seven a *septenārius*, one of six a *senārius*, &c. A short verse which is employed to close a system (2547), or to mark a metrical or musical transition between longer verses, is called a *clausula*.

CATALEXIS, PAUSE, SYNCOPE.

2537. CATALEXIS. A verse, the last foot of which is incomplete, is said to suffer *Catalexis* (Gr. κατάληξις, *a stopping short*) or to be *catalectic*; one of which the last foot is complete is called *acatalectic*.

It is usually the last part of the foot that is omitted; but (according to the theory now generally accepted) in catalectic iambic verses it is the last arsis that is omitted, the preceding thesis being protracted (2516) to compensate for the loss, thus: ∪ ∷ ∷

2538. A verse in which both the last arsis and the next to the last are suppressed, so that a whole foot appears to be wanting, is called *brachycatalectic*.

2539. A verse is said to be catalectic *in syllabam, in disyllabum, or in trisyllabum*, according to the number of syllables remaining in the last foot. Thus, the dactylic tetrameter – ∪ ∪ | – ∪ ∪ | – ∪ ∪ | – is catalectic *in syllabam*, but – ∪ ∪ | – ∪ ∪ | – ∪ ∪ | – ∪ is catalectic *in disyllabum*.

2540. PAUSES. Theoretically all the feet (or dipodies; see 2531) into which a verse is divided must be equal in duration. Hence, when a final syllable (or two final syllables) is lost by catalexis, compensation is made for the loss by a pause at the end of the verse. Such a pause, which serves to fill out the last measure, answers to a *rest* in music.

A pause of one *mora* is often indicated by the sign ^, and one of two *morae* by ∷.

2541. SYNCOPE is the omission of one or more arses in the body of a verse. Compensation is made for the suppression of an arsis by protracting (2516) the preceding thesis.

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CAESURA.

2542. CAESURA AND DIAERESIS. A *Caesūra* (literally *a cutting, from caedo, I cut*) is the break in a verse produced by the ending of a word within a foot. When the end of a word coincides with the end of a foot, the break is called a *Diaeresis* (Gr. διαίρεσις, *a separating*). A caesura is marked ||, a diaeresis #.

The word *caesura* is often loosely used to include both caesura proper and diaeresis.

2543. Strictly speaking, there is a caesura (or diaeresis, as the case may be) wherever a word ends within a verse; but the main incision in the verse is so much more important than the rest that it is often called the *principal caesura*, or simply *the caesura*.

2544. Caesuras are named according to their position in the verse; thus a caesura after the third half-foot (i.e. in the second foot) is called *trithemimeral* (from Gr. τριθημιμερής, *containing three halves*), one after the fifth half-foot (i.e. in the third foot) *penthemimeral* (Gr. πενθημιμερής, *consisting of five halves*), one after the seventh half-foot (i.e. in the fourth foot) *hepthemimeral* (Gr. ἑπθημιμερής), &c.

The Latin names *caesūra semiternāria* (= the trithemimeral caesura), *semiquānāria* (= the penthemimeral), *semiseptenāria* (= the hepthemimeral), &c., are sometimes used. For the *masculine* and *feminine* caesuras, see 2557.

STROPHE. SYSTEM.

2545. THE STROPHE. A fixed number of verses recurring in a regular order is called a *Strophe*. A strophe commonly contains verses of different kinds, but some strophes are composed of verses which are all alike. The most common strophes in Latin poetry are either *distichs* (i.e. groups of two lines each), *tristichs* (of three lines each), or *tetrastichs* (of four).

Strophes and verses are frequently named after some poet who made use of them. So the Alcaic strophe (named after Alcaeus), the Sapphic strophe (named after Sappho), the Glyconic verse (named after Glycon), the Asclepiadean (after Asclepiades), the Phalaecean (after Phalaeceus), the Pherecratean (after Pherecrates), &c.

2546. A *Stichic Series* is a series of verses of the same kind not combined into strophes.

2547. THE SYSTEM. A group of rhythmical series (see 2532) which is of greater extent than a verse is called a *System*. Long systems, such as are common in Greek poetry, are comparatively rare in Latin verse.

Few verses have more than two rhythmical series; none more than three.

2548. Although in all probability the Latin accent was mainly one of stress rather than of pitch, it seems to have been comparatively weak. Hence, when it conflicted with the metrical ictus, it could be the more easily disregarded. But accentual or semi-accentual poetry seems to have existed among the common people even in the Augustan age, and even in classical Latin verse in certain cases (as in the last part of the dactylic hexameter) conflict between ictus and accent was carefully avoided. After the third century A.D. the accent exerted a stronger and stronger influence upon versification, until in the Middle Ages the quantitative Latin verse was quite supplanted by the accentual.

NUMERI ITALICI.

2549. Some of the earliest remains of Latin literature are believed to show a rhythmical structure. These are chiefly prayers, imprecations, sacred songs and the like, couched in a set form of words. Of the rules according to which these **carmina** were composed, almost nothing is known. According to one theory, they are wholly accentual, and are composed of rhythmical series, each series containing four theses. Frequently an arsis is suppressed, and compensation for the omission is made by dwelling longer upon the thesis. As an example is given the prayer in Cato, *Dē Rē Rūsticā*, 141:

**Mārs páter té précor || quaésóque úti síēs || vólēns própítiús
míhī dómó || fāiliaéque nóstraé, &c.**

THE SATURNIAN.

2550. THE SATURNIAN is the best known and most important of the old Italian rhythms; but its nature long has been, and still is, matter of high dispute. There are two principal theories as to its character, the quantitative and the accentual, each of which is advocated by many distinguished scholars.

2551. (1.) THE QUANTITATIVE THEORY. According to this theory, the Saturnian is a verse of six feet, with an anacrusis (2529). There is a break after the fourth arsis, or more rarely after the third thesis. Each thesis may be either a long syllable or two shorts; each arsis may be a short syllable, a long, or two shorts, but an arsis is not resolved before the principal break or at the end of the verse. Hiatus is common, especially at the principal break in the verse. A short final syllable may be lengthened by the influence of the verse-ictus. An arsis is frequently suppressed, especially the penultimate arsis. Two arses are never suppressed in the same half-verse, and rarely two in the same verse. Examples of the Saturnian, measured quantitatively, are:

Dabúnt malúm Metéllī # Naévió poétae.
Novém Iovís concórdēs # filiaé soróres. (Naevius.)
Virúm míhī, Caména, # ĩnsecé versūtum. (Livius Andronicus.)
Eōrum sectám sequóntur # múltī mórtālēs. (Naevius.)

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Compare in English: "The queen was in the parlour, éating bréad and hóney."

2552. Most of the Roman grammarians who discussed the nature of the Saturnian seem to have regarded it as quantitative. In modern times the quantitative theory has been advocated by Ritschl, Buecheler, Havet, Christ, Lucian Mueller, W. Meyer, Reichardt and many others.

2553. (2.) THE ACCENTUAL THEORY. According to this theory, the Saturnian is an accentual verse, constructed without regard to quantity. It is divided by the principal break into two halves, the first of which has three theses. The second half usually has three, but may have only two, in which case it is usually preceded by an anacrusis (2529). Two accented syllables are regularly separated by an unaccented syllable, but in strictly constructed Saturnians the second and third unaccented syllables are regularly separated by two unaccented ones. Hiatus was at first freely admitted, but in the Saturnians of the second century B.C. occurs only at the principal break. Examples of the Saturnian, measured according to this theory, are:

Dábunt málum Météllī # Naévió poétae.
Nóvem Ióvis concórdēs # filiaé soróres. (Naevius.)
Vírúm míhi, Caména, # ĩnsecé versūtum. (Livius Andronicus.)
Eōrum séctam sequóntur # múltī mórtālēs. (Naevius.)

2554. The accentual theory was held by the scholiast on V. G. 2, 385, and in modern times has been upheld (in one form or another) by O. Keller, Thurneysen, Westphal, Gleditsch, Lindsay and others. The brief statement given above agrees essentially with that of O. Keller. Gleditsch holds that each half-verse has four accents, as: **Dábunt málum Météllī || Naévió poétae**; Lindsay that the first hemistich has three accents and the second two, as: **Dábunt málum Météllī || Naévió poétae**. The whole question is still far from its final settlement.

DACTYLIC RHYTHMS.

2555. These are descending rhythms belonging to the *Equal Class* (see 2527). In them the

fundamental foot is the dactyl (— ∪ ∪), for which its metrical equivalent, the spondee (— —), is frequently substituted.

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THE DACTYLIC HEXAMETER.

2556. The DACTYLIC HEXAMETER is the verse regularly employed in epic, didactic, and bucolic poetry, and is used by the Latin writers oftener than any other measure. It consists of six feet, the last of which is a spondee (but with the privilege of *syllaba anceps*; see 2534). The fifth foot is usually a dactyl; but sometimes a spondee is employed, in which case the verse is called *spondaic*. In each of the other four feet either a dactyl or a spondee may be used. The scheme is therefore:

— ∞ | — ∞ | — ∞ | — ∞ | — ∞ | — —

2557. A caesura which comes immediately after the thesis of a foot is called *masculine*; one which falls in the middle of the arsis (i.e. after the first short of a dactyl) is termed *feminine*. The Roman writers show a strong preference for masculine principal caesuras, and in general their treatment of the caesura is more strict than that of the Greek poets.

2558. The principal caesura in the Latin hexameter is most frequently the penthemimeral (2544): as in:

Arma virumque canō || Troiae quī prīmus ab ōrīs (V. 1, 1).

Next in order of frequency stands the hephthemimeral, which is usually accompanied by a secondary trithemimeral, and in many cases also by a feminine caesura in the third foot: as in the verse,

Īnsignem || pietāte || virum || tot adire labōrēs (V. 1, 10).

If the secondary trithemimeral caesura is lacking, the penthemimeral is usually accompanied by a feminine caesura in the second foot. Sometimes, though more rarely, the principal break in the line is the feminine caesura in the third foot (often called the “caesura after the third trochee”), as in the verse

Spargēns ūmida mella || sopōriferumque papāver (V. 4, 486).

2559. The diaeresis (see 2542) after the fourth foot (often called “bucolic diaeresis” from its use by pastoral writers) sometimes occurs, but is much less common in Latin hexameters than in Greek. An example is

Dic mihi, Dāmoetā, || cuium pecus? # An Meliboetī? (V. E. 3, 1).

This diaeresis, though common in Juvenal, is rare in most of the Latin poets (even the bucolic), and when it does occur, it is usually accompanied by a penthemimeral caesura. Lucian Mueller and others deny that the bucolic diaeresis ever forms the principal break in a line.

2560. When a line has several caesuras, it is often hard to determine which is the principal one. In general, masculine caesuras out-rank feminine; the penthemimeral takes precedence over the hephthemimeral, and the latter over all other caesuras. But if the hephthemimeral, or even one of the minor caesuras, coincides with an important pause in the sentence, it may out-rank the penthemimeral. Thus in the verse

Paulāt(im) adnābam || terrae; || iam tūta tenēbam (V. 6, 358),

the principal caesura is after **terrae**, not **adnābam**.

Lines without a principal caesura are rare. An instance is

Nōn quivīs videt inmodulāta poēmata iūdex (H. AP. 263).

2561. The great flexibility of the hexameter makes it an admirable vehicle of poetic expression. Accumulated spondees give the verse a slow and ponderous movement: as in the line

Ill(i) in||ter sēsē || ma|gnā vī || bracchia || tollunt (V. G. 4, 174).

The multiplication of dactyls imparts to the verse a comparatively rapid and impetuous motion, as in the famous verse

Quadrupē|dante pul|trem || soni|tū quatit || ungula || campum (V. 8, 596).

But even when dactyls are numerous, the Latin hexameter, “the stateliest measure ever moulded by the lips of man,” should not be read with the jerky 3/8 movement which is characteristic of the English hexameter.

2562. The following passage may serve to illustrate the movement of the hexameter, and to show how the use of the different caesuras imparts variety to the measure:

**Ō soci|ī || —nequ(e) e|n(im) ignā|rī || sumus || ante ma||lōrum—
ō pas|sī gravi|ōra, || da|bit deus || hīs quoque || finem.
Vōs et || Scyllae|am || rabi|em || peni|tusque so|nantēs
accē|stis scopu||lōs, || vōs || et Cŷ|clōpea || saxa
exper|tī; || revo|cāt(e) ani|mōs, || mae|stumque ti|mōrem
mittite: || forsan et || haec || ō||lim || memi|nisse iu|vābit.** (V. 1, 198).

Compare in English:

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Rolls and rages amain the restless, billowy ocean,
 While with a roar that soundeth afar the white-maned breakers
 Leap up against the cliffs, like foemen madly rejoicing.

NOTES ON THE HEXAMETER.

2563. (1.) In all probability, the hexameter was originally a composite verse, made up of two tripodies, or of a tetrapody and a dipody. Hence hiatus in the principal caesura is not very rare, even in the Augustan poets. The stress upon the first and fourth theses was probably stronger than that upon the other four.

2564. (2.) In the second half of the hexameter, particularly in the fifth and sixth feet, verse-ictus and word-accent show a strong tendency to coincide.

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2565. (3.) A monosyllable rarely stands before the principal caesura or at the end of the verse. When the verse ends in a monosyllable, the thesis of the last foot is generally a monosyllable also, as in the line

Crispīnus minimō mē prōvocat; accipe, sī vīs (H. S. 1, 4, 14).

Exceptions to this rule sometimes occur when the poet wishes to produce a particular effect, as in

Parturient montēs, nāscētur rīdulus mūs (H. AP. 139).

2566. (4.) A hexameter generally ends in a word of two or three syllables, almost never in one of four, rarely in one of five. But *spondaic* verses (2556) generally end with a word of four syllables, more rarely with one of three, almost never with one of two.

2567. (5.) Spondaic verses are comparatively rare in Ennius and Lucretius, but become more frequent in Catullus. They are not common in Vergil, Horace, Propertius and Ovid, and do not occur at all in Tibullus. Persius has one spondaic verse, Valerius Flaccus one, Claudian five, Silius Italicus six, Statius seven. Ennius has lines composed entirely of spondees, and so in one instance (116, 3) Catullus. Ennius also resolves the thesis of a dactyl in a few cases.

2568. (6.) A verse which is connected with the following one by elision (2492) is called hypermetrical. Such verses are rare, and usually end with the enclitics *-que* or *-ve*.

2569. (7.) The dactylic hexameter was introduced into Latin literature by Ennius, and was further perfected by Lucilius, Lucretius, and Cicero, who took him as their model. Catullus and the group to which he belonged followed Alexandrian models more closely, while the great poets of the Augustan age carried the technique of the hexameter to its highest perfection. Horace in his lyric poetry treats the hexameter with great strictness; but in the Satires and Epistles he handles it with much freedom, imparting to the measure a more colloquial character by the frequent use of spondees and by less rigorous treatment of the caesura.

THE DACTYLIC PENTAMETER.

2570. The DACTYLIC PENTAMETER is a verse consisting of two catalectic dactylic tripodies, separated by a fixed diaeresis. Spondees are admitted in the first tripody, but not in the second. The final thesis of the first tripody is protracted to a tetraseme (2516) to compensate for the omission of the arsis. The scheme is therefore

— | — | — | — # — | — | — | — | —

2571. (1.) The verse is not asynartetic (2535), neither *syllaba anceps* nor hiatus being allowed at the end of the first tripody.

2572. (2.) This verse is known as the pentameter because the ancient grammarians measured it

— | — | — | — | —

2573. The pentameter is rarely used except in combination with the hexameter, with which it forms the so-called *Elegiac Distich*:

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— | — | — | — | — | —
 — | — | — | — # — | — | — | — | —

2574. The Elegiac Distich is used chiefly in elegiac poetry (whence the name), in amatory verse and in epigrams. The end of the pentameter generally coincides with a pause in the sense. As examples of the Elegiac Distich, the following may serve:

**Quam legis | ex illā | tibi | vēnit epistola | terrā
 lātus ulb(ī) aequare | s # additur | Hister alquīs.
 Sī tibi | contigerit | cum | dulcī | vīta sallūte,
 candida | fortūnae # pars manet | ūna meae.** O. Tr. 5, 7, 1.

Compare in English (but see 2561 *ad fin.*):

“These lame hexameters the strong-winged music of Homer!
 No—but a most burlesque, barbarous experiment . . .
 Hexameters no worse than daring Germany gave us,
 Barbarous experiment, barbarous hexameters.” (TENNYSON).

2575. The Elegiac Distich was introduced into Roman poetry by Ennius, who used it in epigrams. Varro employed it in his *Saturae*, and Catullus seems to have been the first of the Latins who used it in Elegiac poetry. The elegiac and amatory poets of the Augustan age, especially Ovid, perfected it, and wielded it with unequalled grace and ease.

2576. Ovid nearly always closes the pentameter with a disyllabic word; but earlier poets, especially Catullus,

are less careful in this regard. Elision is less frequent in the pentameter than in the hexameter. It sometimes occurs in the main diaeresis of the pentameter, though rarely.

THE DACTYLIC TETRAMETER ACATALECTIC (or *Alcmanian*).

2577. This verse is chiefly used in composition with a trochaic tripod to form the Greater Archilochian verse (2677); but it occurs alone once in Terence (*Andria* 625), and is employed in stichic series (2546) by Seneca. The scheme is:

— ' — | — ' — | — ' — | — ' —

An example is:

hocine || crēdibil(e) aut memo|rābile (T. Andr. 625).

This verse is often called *Alcmanian* because it was used by the Greek poet Alcman.

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THE DACTYLIC TETRAMETER CATALECTIC (or *Archilochian*).

2578. This verse consists of four dactylic feet, the last one being incomplete. The scheme is:

— ' — | — ' — | — ' — | — ' — ^

An example is:

Cármine || pé|rpetu|ó cele|brā|r(e) et (H. 1, 7, 6).

This verse differs from the preceding in that the last foot is always a trochee or spondee, never a dactyl. It is used only in the Alcmanian strophe (2724).

THE DACTYLIC TRIMETER CATALECTIC (or *Lesser Archilochian*).

2579. This verse has the scheme:

— ' — | — ' — | — ' —

An example is:

Árbori|búsque co|maé (H. 4, 7, 2).

It is used chiefly in the First Archilochian Strophe (see 2725). In form it is the same as the second half of the pentameter (2570).

2580. These verses (2578, 2579) are often called *Archilochian* because they were first used by the Greek poet Archilochus.

IAMBIC RHYTHMS.

2581. These are ascending rhythms (2528) in 3/8 time. The fundamental foot is the Iambus (— '), for which its metrical equivalent the tribrach — ' —, the irrational spondee > —, the irrational dactyl > — —, the cyclic anapaest — — —, or the proceleusmatic — — — — is sometimes substituted.

2582. The Greek poets excluded all feet except the iambus and tribrach, and in comedy the anapaest, from the even places in iambic verse. The Latin poets were not so strict: but when one of the even feet was formed by a word or a word-ending, they did not usually allow the foot to be a spondee or an anapaest, but required it to be an iambus.

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THE IAMBIC TRIMETER OR SENARIUS.

2583. The IAMBIC TRIMETER is the verse most frequently used by the Roman dramatists. It consists of six iambic feet, or three iambic dipodies. The ictus on the second thesis of each dipody was probably weaker than that upon the first thesis. Some ancient authorities, however, held that the ictus on the second thesis was the stronger. The last foot is always an iambus. The normal scheme is therefore:

— ' | — ' | — ' | — ' | — ' | — ' —

Some prefer (see 2529) to regard this verse as a trochaic trimeter catalectic with anacrusis. The normal scheme will then be:

— : — ' | — ' | — ' | — ' | — ' | — ' — ^

2584. The Latin poets differ widely in their treatment of the Senarius, some (especially Plautus, Terence, and the other early dramatists) handling it with great freedom, while others (especially Phaedrus and Publilius Syrus) conform more closely to Greek models. We may therefore distinguish two periods:

(A.) Early Period.

2585. Any one of the substitutions enumerated in 2581 is admitted in any foot except the last. The scheme is therefore:

˘ ˘ | ˘ ˘ | ˘ ˘ | ˘ ˘ | ˘ ˘ | ˘ ˘
 ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ |
 > ˘ ˘ | > ˘ ˘ | > ˘ ˘ | > ˘ ˘ | [> ˘ ˘] |
 ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ |
 ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ |

The main caesura is usually penthemimeral (2544); but it is sometimes hephthemimeral, in which case there is generally a secondary caesura in, or diaeresis after, the second foot.

The following passage may serve to show the rhythm:

Ubi vén|t(um) ad ae|dīs || ést | Dromō || pultát | forēs;
anūs quaé|dam prō|dit; || haéc | ub(i) ape|rit ós|tium,
contínu(ō) || hic sē | conié|cit || in|tr(ō), ego cón|sequor;
anūs fóri|bus ob|dit || pés|sul(um), ad || lānām | redit.
Hīc scī|rī potu|lit || aút | nusqu(am) ali|bī, Clī|nia,
quō stúdi|ō vī|tam || suām | t(ē) absen|t(e) exé|gerit,
ubi d(ē) ín|prōvī|sōst || ín|terven|tum múli|erī, &c.

T. *Hau.* 275.

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˘ ˘ ˘ | ˘ ˘ | > || ˘ | ˘ ˘ | > ˘ | ˘ ˘
 ˘ ˘ ˘ | > ˘ | ˘ || ˘ | ˘ ˘ ˘ | ˘ ˘ | ˘ ˘
 > ˘ ˘ | > ˘ | > ˘ | ˘ || ˘ | ˘ ˘ ˘ | ˘ ˘
 ˘ ˘ ˘ ˘ | ˘ ˘ | > || ˘ | ˘ ˘ | > ˘ | ˘ ˘
 > ˘ ˘ | > ˘ ˘ | ˘ || ˘ | > ˘ ˘ | > ˘ | ˘ ˘
 > ˘ ˘ | > ˘ | > || ˘ | > ˘ | > ˘ | ˘ ˘
 ˘ ˘ ˘ | > ˘ | > || ˘ | > ˘ | > ˘ ˘ | ˘ ˘

2586. (1.) In the early dramatists, substitutions are very numerous, and lines which follow the normal scheme are rare. Substitutions are most frequent in the first foot.

2587. (2.) Four shorts rarely stand in succession unless they belong to the same foot. Hence a dactyl or tribrach is seldom followed by an anapaest.

2588. (3.) The dactyl and proceleusmatic are rare in the fifth foot. The proceleusmatic occurs chiefly in the first foot.

2589. (4.) The fifth foot is very often a spondee. It must not be a pure iambus except (*a.*) when the line ends with a polysyllable of four or more syllables; (*b.*) when it ends with a word which forms a Cretic (2521); (*c.*) when it ends with an iambic word preceded by one which forms a Fourth Paeon (2521), or by an anapaestic word which is itself preceded by a final short syllable; (*d.*) when there is a change of speakers before the last foot; (*e.*) when elision occurs in the fifth or sixth foot.

2590. (5.) The main caesura is rarely preceded by a monosyllable.

2591. (6.) In the Senarius, and in the other iambic and trochaic verses of the early dramatists, a resolved arsis or thesis is usually placed so that its first syllable *begins a word*, or so that the two shorts of the resolved arsis or thesis are *enclosed* by other syllables belonging to the same word. Hence a dactylic word with the ictus on the penult or ultima (e.g. **tempóre**) rarely occurs. But there are occasional exceptions to the rule, especially in the case of words that are closely connected (e.g. a preposition with its case).

(B.) Later Period.

2592. Later writers conform more closely to Greek usage, but differ from one another in the degree of strictness with which they follow it. The general scheme is:

˘ ˘ | ˘ ˘ | ˘ || ˘ | ˘ ˘ | ˘ ˘ | ˘ ˘
 ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ || ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘
 > ˘ ˘ | | > || ˘ ˘ |
 [˘ ˘ ˘] | [˘ ˘ ˘] |
 [˘ ˘ ˘ ˘] |

The main caesura is usually the penthemimeral (2544). The hephthemimeral sometimes occurs, but usually in connection with the penthemimeral, or with a diaeresis after the second foot. If the hephthemimeral is used without either of these, the second and third trochees of the line must form one word, as in

ut gaú|det ín|sitī|va || dē|cerpéns || pira. (H. *Epod.* 2, 19.)

2593. (1.) The anapaest is rare in nearly all classical writers; Catullus does not admit it at all, and Horace only five times in all. The proceleusmatic is admitted in the first foot by Seneca, the author of the *Octāvia*, Phaedrus, Publilius Syrus and Terentianus Maurus; other writers exclude it altogether. Catullus keeps the fifth foot pure, and Horace does not admit the tribrach in the fifth foot.

2594. (2.) Catullus (4 and 29), Horace (*Epod.* 16), Vergil (*Cat.* 3, 4, 8), and the authors of the *Priāpēa* sometimes use the *pure* iambic trimeter, without resolutions or substitutions.

2595. (3.) Phaedrus follows in part the earlier usage, admitting the spondee, dactyl, and anapaest, in every foot except the last. The dactyl he employs chiefly in the first, third, and fifth feet, the anapaest in the first and fifth. The proceleusmatic he admits only in the first.

2596. The rhythm of the Senarius may be illustrated by the following lines:

But one amid the throng of eager listeners,
 A sable form with scornful eye and look averse,
 Out-stretched a lean fore-finger and bespake Haroun.

THE CHOLIAMBUS (or *Scazon*).

2597. The CHOLIAMBUS is an iambic trimeter in which a trochee has been substituted for the final iambus. The penultimate syllable is therefore long instead of short. The caesura is generally the penthemimeral (2544). If it is hephthemimeral, there is regularly a diaeresis after the second foot. The scheme is:

$\bar{\cup} \bar{\cup} | \cup \bar{\cup} | \bar{\cup} \bar{\cup} | \cup \bar{\cup} | \cup \bar{\cup} | \bar{\cup} \cup$
 $[\bar{\cup} \bar{\cup} \bar{\cup}] | \cup \bar{\cup} \cup | \cup \bar{\cup} \cup | \cup \bar{\cup} \cup |$
 $> \bar{\cup} \cup | \quad | > \bar{\cup} \cup | \quad |$
 $\cup \bar{\cup} \bar{\cup} |$

An example is:

Fulsē|re quon|dam || cān|didī| tibī | sólēs. (Cat. 8, 3.)

2598. (1.) The anacrusic scheme (see 2529) of the choliambus is:

$\bar{\cup} \bar{\cup} | \bar{\cup} \cup | \bar{\cup} \bar{\cup} | \bar{\cup} \cup | \bar{\cup} | \bar{\cup} \cup$
 $;\cup \bar{\cup} \cup | \cup \bar{\cup} \cup | \cup \bar{\cup} \cup | \cup \bar{\cup} \cup |$

i.e. trochaic trimeter with anacrusis (2529), syncope (2541), and protraction (2516).

2599. (2.) Resolutions and substitutions are less common in the choliambus than in the ordinary trimeter. No monosyllable except *est* is admitted at the end of the line. The tribrach in the first foot is rare, and the fifth foot is regularly an iambus.

2600. (3.) The verse is named *Choliambus* (i.e. "lame" or "limping iambus") or *Scazon* ("hobbling") from its odd, limping movement. It is sometimes called Hipponactean from its inventor Hipponax, and is chiefly used to produce a satiric or ludicrous effect. It was introduced into Roman poetry by Cn. Mattius, and was employed by Varro, Catullus, Persius, Petronius, Martial, and others.

THE IAMBIC TRIMETER CATALECTIC.

2601. The IAMBIC TRIMETER CATALECTIC occurs in Horace (1, 4 and 2, 18). The caesura is regularly penthemimeral (2544). Resolutions are not admitted, except in one doubtful case, *rēgumque puerīs* (2, 18, 34), where *pūerīs* may be read (with synizesis: see 2499). The scheme is:

$\bar{\cup} \bar{\cup} | \cup \bar{\cup} | \bar{\cup} || \bar{\cup} | \cup \bar{\cup} | \cup \bar{\cup} \bar{\cup}$
 $[\bar{\cup} \bar{\cup} \bar{\cup}] |$

Examples are:

Meā | renī|det || ín | domō | lacū|nar. (H. 2, 18, 2.)

Seu pó|scit a|gnā sī|ve mā|lit haē|dō. (H. 1, 4, 12.)

2602. (1.) The anacrusic scheme is:

$\bar{\cup} \bar{\cup} | \bar{\cup} \cup | \bar{\cup} \bar{\cup} | \bar{\cup} \cup | \bar{\cup} \bar{\cup} | \bar{\cup} \cup$

i.e. trochaic trimeter catalectic with anacrusis (2529), syncope (2541), and protraction (2516).

2603. (2.) Horace seems to have changed his practice with reference to the first foot. In 1, 4 the first foot is a spondee in nine lines out of ten; in 2, 18, it is a spondee in only two lines out of twenty.

THE IAMBIC TETRAMETER ACATALECTIC (or *Octonarius*).

2604. This verse consists of four iambic dipodies, or eight complete iambic feet. The substitutions enumerated in 2581 are admitted in the first seven feet; but the last foot is always an iambus. The principal break in the line is usually a diaeresis after the fourth foot (which in that case must be a pure iambus), or a caesura after the arsis of the fifth. The full scheme is:

$\bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup}$
 $\cup \bar{\cup} \cup | \cup \bar{\cup} \cup | \cup \bar{\cup} \cup | \cup \bar{\cup} \cup | \cup \bar{\cup} \cup | \cup \bar{\cup} \cup | \cup \bar{\cup} \cup |$
 $> \bar{\cup} \cup | > \bar{\cup} \cup | > \bar{\cup} \cup | > \bar{\cup} \cup | > \bar{\cup} \cup | > \bar{\cup} \cup | > \bar{\cup} \cup |$
 $\cup \bar{\cup} \bar{\cup} | \cup \bar{\cup} \bar{\cup} | \cup \bar{\cup} \bar{\cup} | \cup \bar{\cup} \bar{\cup} | \cup \bar{\cup} \bar{\cup} | \cup \bar{\cup} \bar{\cup} | \cup \bar{\cup} \bar{\cup} |$
 $\cup \bar{\cup} \cup | \cup \bar{\cup} \cup | \cup \bar{\cup} \cup | \cup \bar{\cup} \cup | \cup \bar{\cup} \cup | \cup \bar{\cup} \cup | \cup \bar{\cup} \cup |$

2605. The following lines are examples of this metre:

**Enim vé|rō, Dā|ve, nī|locīst # sēgnī|ae neque | sōcór|diae,
 quant(um) ín|tellē|xī módo | senis # sentén|tiam | dē nū|ptiīs:
 quae sī|nōn a|stū prō|viden|tur || m(ē)áu|erum | pessúm | dabunt. (T. Andr. 206.)**

∪ ∪ | > ∪ | ∪ ∪ # > ∪ ∪ | > ∪ ∪ | > ∪ | ∪ ∪
 > ∪ | > ∪ | > ∪ ∪ | ∪ ∪ # > ∪ | ∪ ∪ | > ∪ | ∪ ∪
 > ∪ | > ∪ | > ∪ | ∪ ∪ | > ∪ ∪ | ∪ ∪ | > ∪ | ∪ ∪

2606. Compare in English:

He smote the rock, and forth a tide of crystal waters streamed amain;
 Up sprang the flowrets from the ground, and Nature smiled o'er all the plain.

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2607. (1.) The iambic octonarius is chiefly a comic verse. Terence has about eight hundred lines in this measure, Plautus only about three hundred, Varro a few.

2608. (2.) Substitutions are much less common than in the senarius, especially in the even feet.

2609. (3.) When there is a diaeresis after the fourth foot, so that the line is divided into two equal halves, the verse is *asynartetic* (2535). There seems, however, to be no certain instance of hiatus in the diaeresis in the Terentian plays.

IAMBIC SEPTENARIUS.

(A.) Early Usage.

2610. The IAMBIC SEPTENARIUS consists of seven and a half iambic feet. In any of the complete feet the substitutes mentioned in 2581 are admitted. There is usually a diaeresis after the fourth foot, which in that case must be a pure iambus. If there is not such a diaeresis, there is generally a caesura after the arsis of the fifth foot. The scheme of substitution is:—

∪ ∪ | ∪ ∪ | ∪ ∪ | ∪ ∪ | ∪ ∪ | ∪ ∪ | ∪ ∪ | ∪ ∪
 ∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ |
 > ∪ ∪ | > ∪ ∪ | > ∪ ∪ | > ∪ ∪ | > ∪ ∪ | > ∪ ∪ | > ∪ ∪ |
 ∪ ∪ | ∪ ∪ | ∪ ∪ | ∪ ∪ | ∪ ∪ | ∪ ∪ | ∪ ∪ |
 ∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ |

2611. Examples of the Septenarius are the lines:

**Spērā|bit sūm|ptum sībi | senex || levā|t(um) ess(e) hā|runc ábi|tū:
 n(ē) ill(e) haúd | scit hoc | paulúm | lucrī || quant(um) é|ī da|mn(ī) adpór|tet.
 Tū nés|ciēs || quod scīs, | Dromō, || sī sápi|ēs. Mū|tum dī|cēs.
 (T. Hau. 746.)**

> ∪ | > ∪ | > ∪ ∪ | ∪ ∪ | ∪ ∪ | > ∪ | > ∪ ∪ | > ∪ ∪
 > ∪ | ∪ ∪ | > ∪ | ∪ ∪ | > ∪ | > ∪ | > ∪ | ∪ ∪
 > ∪ | ∪ ∪ | > ∪ | ∪ ∪ | > ∪ ∪ | > ∪ | > ∪ | > ∪ ∪

Compare in English:

“Now who be ye would cross Lochgyle, this dark and stormy water?”
 (Campbell.)

2612. (1.) The Iambic Septenarius of the early comedy is not properly a “tetrameter catalectic” like the Greek, for the penultimate syllable is sometimes resolved, which is never the case in the Greek catalectic tetrameter. For the same reason the ordinary anacrustic (2529) scheme of the early Septenarius is erroneous; for a triseme cannot be resolved.

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2613. (2.) When there is a diaeresis after the fourth foot, the verse is *asynartetic* (see 2535).

2614. (3.) The Septenarius seems not to have been used in tragedy.

(B.) Later Usage.

2615. Varro and Catullus (25) employ a form of the Septenarius which conforms more closely to Greek models, keeping the arses of the even feet pure and rarely admitting resolutions. There is regularly a diaeresis after the fourth foot. The scheme is:—

∪ ∪ | ∪ ∪ | ∪ ∪ # ∪ ∪ | ∪ ∪ | ∪ ∪ ∪

or anacrustically (2529)

∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ || ∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪

2616. Catullus does not admit resolutions at all, save in one very doubtful case (25, 5). Varro seems to admit them in the first foot only.

IAMBIC DIMETER ACATALECTIC (or *Quaternarius*).

2617. The IAMBIC DIMETER ACATALECTIC consists of two complete iambic dipodies or four iambic feet. In the first three feet the tribrach, irrational spondee, irrational dactyl and cyclic anapaest are

admitted; but the proceleusmatic is very rare, except in the first foot of the *Versus Reizianus* (2625), (of which a Quaternarius forms the first colon). The scheme for substitution is:

˘ ˘ | ˘ ˘ | ˘ ˘ | ˘ ˘
 ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ |
 > ˘ ˘ | > ˘ ˘ | > ˘ ˘ |
 ˘ ˘ | ˘ ˘ | ˘ ˘ |
 [˘ ˘ ˘] | [˘ ˘ ˘] | ˘ ˘ ˘ ˘ |

Examples are:

Rogitā|re quasi || diffici|lle sit
 ˘ ˘ | ˘ ˘ ˘ | > ˘ ˘ | ˘ ˘ (T. *Eu.* 209).

Ast égo || vicis|sim rī|serō
 > ˘ ˘ | ˘ ˘ | > ˘ | ˘ ˘ (H. *Epod.* 15, 24).

Perūn|xit hōc || Iā|sonem
 ˘ ˘ | ˘ ˘ | ˘ ˘ | ˘ ˘ (H. *Epod.* 3, 12).

2618. (1.) The verse may also be regarded as a trochaic dimeter catalectic with anacrusis (2529), with the normal scheme:

˘ ˘ | ˘ ˘ | ˘ ˘ | ˘ ˘

2619. (2.) Horace admits resolutions only four times, the tribrach once in the second foot and the dactyl thrice in the first.

2620. (3.) Plautus (except in a few instances), Terence, and Horace employ the dimeter only as a *clausula* (2536) to longer verses. Petronius, Seneca, and Prudentius use it to form *systems* (2547); but it is rarely so employed by earlier writers.

THE IAMBIC DIMETER CATALECTIC (or *Ternarius*).

2621. This is like the preceding verse, except that the last foot is incomplete. Examples are:—

Nequ(e) íd || perspice|re quī|vī
 ˘ ˘ | > ˘ ˘ | ˘ ˘ ˘ (Pl. *Cap.* 784).

Date; móx || eg(o) hūc || revór|tor
 ˘ ˘ | ˘ ˘ | ˘ ˘ ˘ (T. *Andr.* 485).

2622. (1.) The verse may also be regarded as a syncopated catalectic trochaic dimeter with anacrusis (2529). The normal scheme will then be:—

˘ ˘ | ˘ ˘ | ˘ ˘ | ˘ ˘

2623. (2.) Plautus and Terence use this verse as a *clausula* (2536). Petronius is the first who employs it to form *systems* (2547).

OTHER IAMBIC VERSES.

2624. Other short iambic verses, the acatalectic dipody (e.g. **eg(o) illūm | famē, | eg(o) illūm | sitī**, Pl. *Cas.* 153), and the catalectic tripody (e.g. **inóps | amā | tor**, Pl. *Tri.* 256) sometimes occur, but are rare.

THE VERSUS REIZIANUS.

2625. This is a composite verse, consisting of two cola, an iambic dimeter acatalectic and an iambic tripody catalectic. The scheme is therefore,

˘ ˘ | ˘ ˘ | ˘ ˘ | ˘ ˘ # ˘ ˘ | ˘ ˘ | ˘ ˘
 ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | [˘ ˘ ˘] | ˘ ˘ ˘ |
 > ˘ ˘ | > ˘ ˘ | > ˘ ˘ | > ˘ ˘ | > ˘ ˘ |
 ˘ ˘ | ˘ ˘ | ˘ ˘ | ˘ ˘ | ˘ ˘ |
 ˘ ˘ ˘ | [˘ ˘ ˘] | [˘ ˘ ˘] | ˘ ˘ ˘ | ˘ ˘ ˘

Examples are:—

Sed in aéd|ibus || quid tibi || meīs # n(am) erát || negó|tī
m(ē) absén|te, nis(i) e|lgo iús|seram? # volo scī|re. Tac(ē) ér|gō
Quia vé|nimūs coc|t(um) ad nū|ptiās. # Quid tū, || malūm, cū|rās. (Pl. *Aul.* 427.)

2626. The nature of the second colon of this verse has long been disputed. Reiz and Christ treat it substantially as above; Studemund regards it as a syncopated iambic dimeter catalectic (˘ - ˘ - - ˘), Spengel and Gleditsch as anapaestic, Leo as logaoedic, Klotz as sometimes logaoedic and sometimes anapaestic! The view of Christ (*Metrik*², p. 348) seems, on the whole, the most reasonable, though the question cannot be said to be fully decided. The tribrach is rare in the second colon, but there seems to be a case in Plautus, *R.* 675 b.

2627. For other iambic verses and combinations of verses, see special editions of the dramatists.

TROCHAIC RHYTHMS.

2628. These are descending rhythms in 3/8 time. The fundamental foot is the trochee $\acute{ } \cup$, for which its metrical equivalent the tribrach $\acute{ } \cup \cup$, the irrational spondee $\acute{ } >$, the cyclic dactyl $\acute{ } \cup \cup$, the irrational anapaest $\acute{ } \cup >$, and (rarely) the proceleusmatic $\acute{ } \cup \cup \cup$, are sometimes substituted.

THE TROCHAIC TETRAMETER CATALECTIC (or *Septenarius*).

2629. The TROCHAIC TETRAMETER CATALECTIC is, next to the iambic trimeter, the verse most frequently used by the early Roman dramatists. It consists of seven and a half trochaic feet, or four trochaic dipodies (the last one being incomplete). The ictus on the second thesis of each dipody was probably weaker than that on the first thesis. The normal scheme is:—

$\acute{ } \cup | \acute{ } \cup | \acute{ } \cup | \acute{ } \cup | \acute{ } \cup | \acute{ } \cup | \acute{ } \cup | \acute{ } \wedge$

As in the case of the senarius, we may distinguish two periods in the usage:—

(A.) Early Period.

2630. The tribrach is admitted in any of the complete feet, and the irrational spondee, cyclic dactyl, and irrational anapaest in any of the first six feet. Terence does not admit the proceleusmatic in the *Septenarius* (nor in any other kind of trochaic verse), but Plautus admits it in the first foot. The seventh foot of the *Septenarius* is usually a trochee, but the tribrach sometimes occurs there. The principal break in the line is usually a diaeresis after the fourth foot (which in that case must not be a dactyl), often accompanied by a secondary diaeresis after the second foot. Sometimes, however, the principal break is a diaeresis after the fifth foot, in which case there is generally a secondary diaeresis after the third foot or a caesura in the fourth. The full scheme of substitutions is:—

$\acute{ } \cup | \acute{ } \cup | \acute{ } \cup | \acute{ } \cup | \acute{ } \cup | \acute{ } \cup | \acute{ } \cup | \acute{ } \wedge$
 $\acute{ } \cup \cup | \acute{ } \cup \cup | \acute{ } \cup \cup | \acute{ } \cup \cup | \acute{ } \cup \cup | \acute{ } \cup \cup | \acute{ } \cup \cup |$
 $\acute{ } \cup \cup \cup | \acute{ } \cup \cup \cup | \acute{ } \cup \cup \cup | \acute{ } \cup \cup \cup | \acute{ } \cup \cup \cup | \acute{ } \cup \cup \cup | \acute{ } \cup \cup \cup |$
 $\acute{ } \cup > | \acute{ } \cup > | \acute{ } \cup > | \acute{ } \cup > | \acute{ } \cup > | \acute{ } \cup > | \acute{ } \cup > |$
 $[\acute{ } \cup \cup \cup] |$

The following lines are examples of the *Septenarius*:—

Séquere | **sīs**, **erūm** | **quī** lū|**dificās** # **díctīs** | **dēlī**|**ránti**|**bus**
quī **quonī**(am) | **erūs** **quod** | **ímpe**|**rāvit** # **néglē**|**xistī** | **pérse**|**quī**,
nūnc **ve**|**nīs** **eti**(am) | **últr**(ō) **in**|**rīsum** # **dóminum**|: **quae** **neque** | **fīe**|**rī**
póssunt | **neque** **fan**|**d**(ō) **úmqu**(am) **ac**|**cēpit** # **quísquam** | **prófers**, | **cárnu**|**fex**.
 (Pl. *Am.* 585.)

$\acute{ } \cup \cup | \acute{ } \cup \cup | \acute{ } > | \acute{ } \cup > \# \acute{ } > | \acute{ } > | \acute{ } \cup | \acute{ } \wedge$
 $\acute{ } \cup \cup | \acute{ } \cup \cup | \acute{ } \cup | \acute{ } > \# \acute{ } > | \acute{ } > | \acute{ } \cup | \acute{ } \wedge$
 $\acute{ } \cup | \acute{ } \cup \cup | \acute{ } > | \acute{ } > \# \acute{ } \cup > | \acute{ } \cup \cup | \acute{ } \cup | \acute{ } \wedge$
 $\acute{ } > | \acute{ } \cup > | \acute{ } > | \acute{ } > \# \acute{ } > | \acute{ } > | \acute{ } \cup | \acute{ } \wedge$

2631. (1.) When there is a diaeresis after the fourth foot, the verse is *asynartetic* (2535). In Plautus hiatus in the diaeresis is not rare; but there seems to be no *certain* instance of it in Terence (see *Ph.* 528, *Ad.* 697).

2632. (2.) An anapaest is not allowed to follow a dactyl.

2633. (3.) The seventh foot is usually a trochee; rarely a tribrach or dactyl. The tribrach and dactyl are seldom found in the fourth foot.

(B.) Later Usage.

2634. The later and stricter form of the *Septenarius* keeps the arses of the odd feet pure, and regularly shows a diaeresis after the fourth foot.

$\acute{ } \cup | \acute{ } \cup | \acute{ } \cup | \acute{ } \cup \# \acute{ } \cup | \acute{ } \cup | \acute{ } \cup | \acute{ } \wedge$

Resolutions occur, but are far less common than in the earlier form of the verse. The strict form of the *Septenarius* is found in Varro, Seneca, and often in late poets (as Ausonius, Prudentius, &c.).

2635. The rhythm of the *Septenarius* may be illustrated by this line:—

“Comrades, leave me here a little, while as yet ’tis early morn.” (Tennyson.)

THE TROCHAIC TETRAMETER ACATALECTIC (or *Octonarius*).

2636. The TROCHAIC TETRAMETER ACATALECTIC is chiefly confined to the lyrical portions of the early comedy. It consists of four complete trochaic dipodies or eight trochaic feet. The tribrach, irrational spondee, irrational anapaest and cyclic dactyl may stand in any foot save the last. The last foot is regularly a trochee or a tribrach, though (the last syllable being *syllaba anceps*, 2533) an apparent spondee or anapaest, but not a dactyl, may arise. The principal break in the line is regularly a diaeresis after the fourth foot (which in that case must not be a dactyl). Occasionally, however, there is instead a caesura in the fourth or fifth foot. The scheme is:—

˘ ˘ | ˘ ˘ | ˘ ˘ | ˘ ˘ | ˘ ˘ | ˘ ˘ | ˘ ˘ | ˘ ˘
 ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | [˘ ˘ ˘]
 ˘ ˘ | ˘ ˘ | ˘ ˘ | ˘ ˘ | ˘ ˘ | ˘ ˘ | ˘ ˘ | ˘ ˘ |
 ˘ ˘ > | ˘ ˘ > | ˘ ˘ > | ˘ ˘ > | ˘ ˘ > | ˘ ˘ > | ˘ ˘ > | [˘ ˘ >]

Example:—

Cēnsē|ō. Sed || heús tū.|| Quid vīs? # Cēnsēn || posse || m(e) óffir|māre?
 ˘ ˘ | ˘ ˘ | ˘ > | ˘ > # ˘ > | ˘ ˘ | ˘ > | ˘ ˘

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Compare in English:—

Over stream and mount and valley sweeps the merry, careless rover,
 Toying with the fragrant blossoms, beating down the heads of clover.

2637. (1.) When there is a diaeresis after the fourth foot, the verse is *asynartetic* (2535).

2638. (2.) The Octonarius is essentially a lyric metre, and is much less common than the Septenarius.

THE TROCHAIC TETRAMETER CLAUDUS (or *Scazon*).

2639. This verse is a trochaic tetrameter acatalectic, with syncope and protraction in the seventh foot. The normal scheme is:

˘ ˘ | ˘ ˘ | ˘ ˘ | ˘ ˘ | ˘ ˘ | ˘ ˘ | ˘ | ˘ ˘

An example is:—

Néc co|ruscus || ímber || altō || nūbī||lō ca|dēns || múltus
 ˘ ˘ | ˘ ˘ | ˘ ˘ | ˘ > # ˘ ˘ | ˘ ˘ | ˘ | ˘ ˘

(Varro, *Sat. fr.* 557 Buech.).

2640. (1.) Substitutions are much rarer in this verse than in the ordinary trochaic octonarius.

2641. (2.) The Scazon was introduced among the Greeks by Hipponax, whence it is sometimes called the Hipponactean. Varro seems to be the only Roman poet who uses it.

THE NINE-SYLLABLED ALCAIC.

2642. This verse consists of two complete trochaic dipodies, with anacrusis. The second foot is always an irrational spondee. The scheme is:—

˘ ˘ | ˘ > | ˘ ˘ | ˘ ˘

An example is:—

Sil|vaé la|bōran|tés ge||lūque. (H. 1, 9, 3.)

This verse occurs only in Horace, where it forms the third line of the Alcaic Strophe (see 2736).

THE TROCHAIC DIMETER ACATALECTIC (or *Quaternarius*).

2643. This verse consists of two complete trochaic dipodies. It is very rare, but there are probably a few instances of it in Plautus, e.g. *Per.* 31:—

Básili|c(ō) accipi|ére || vīctū
 ˘ ˘ | ˘ ˘ | ˘ | ˘ ˘

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THE TROCHAIC DIMETER CATALECTIC (or *Ternarius*).

2644. This consists of two trochaic dipodies, the second being incomplete. It occurs in the early dramatists and in Horace. The scheme for Plautus and Terence is:—

˘ ˘ | ˘ ˘ | ˘ ˘ | ˘ ^
 ˘ ˘ ˘ | ˘ ˘ ˘ | [˘ ˘ ˘] |
 ˘ ˘ | ˘ ˘ |
 ˘ ˘ > | ˘ ˘ > |

The Horatian scheme is:—

˘ ˘ | ˘ ˘ | ˘ ˘ | ˘ ^

Examples are:—

Aút un|d(e) auxili|úm pe|tam (T. *Ph.* 729).

Nōn e|bur ne|qu(e) aúre|um (H. 2, 18, 1).

2645. (1.) This is sometimes called the Euripidean verse, from its use by Euripides. The tribrach in the third foot is rare, and is not found in Terence. Horace keeps all the feet pure.

2646. (2.) Plautus and Terence often use this verse between trochaic tetrameters, but sometimes employ several *Ternarii* in succession, as in Plaut. *E.* 3-6, *Cas.* 953-6, *Ps.* 211-13.

THE TROCHAIC TRIPODY ACATALECTIC.

2647. This verse is confined to the early drama, where it is employed as a *clausula* (2536), especially

with Cretics. It consists of three complete trochaic feet. The same substitutions are admitted in every foot that are allowed in the first two feet of the Ternarius (2644). An example is:—

Haú bonũm || teneō || sérvom
 ´ ˘ ˘ | ˘ ˘ > | ´ ˘

(Pl. *Most.* 721).

This verse is sometimes called the *Ithyphallic*.

THE TROCHAIC TRIPODY CATALECTIC.

2648. This verse is employed by the early dramatists, usually either as a *clausula* (2536) or in groups of two lines each. Terence generally uses it in the former way, Plautus in the latter. The scheme of substitutions is:—

´ ˘ | ´ ˘ | ´ ^
 ˘ ˘ ˘ | ˘ ˘ ˘ |
 ´ ˘ ˘ | ´ ˘ ˘ |
 ˘ ˘ > | ˘ ˘ > |

Example:—

Qu(ī) imp̄iger ful̄
 ´ ˘ | ´ ˘ | ´ ^

(Pl. *R.* 925).

In one instance (*R.* 924 ff.) Plautus has six catalectic tripodies in succession.

OTHER TROCHAIC VERSES.

2649. The Trochaic Monometer Acatalectic is sometimes used by Plautus as a *clausula* (2536) to Cretic tetrameters. It consists of one complete trochaic dipody, e.g. **n̄imis in | epta' s**, *R.* 681. **īure in | īustās**, *Am.* 247. Terence uses the *catalectic* monometer twice (*Eu.* 292, *Ph.* 485) at the beginning of a scene, e.g. **D̄ōri | ō**, *Ph.* 485. Plautus has a few other trochaic verses and combinations of verses, for which see special editions of his plays.

LOGAOEDIC RHYTHMS.

2650. Logaoedic verse consists of dactyls and trochees combined in the same metrical series. The dactyls are "cyclic" (see 2523), occupying approximately the time of trochees, and hence the verse moves in 3/8 time. Except in the "Lesser Alcaic" verse (2663), only one dactyl may stand in a single series; and a dactyl must not occupy the last place in a line.

2651. (1.) The name "logaoedic" (Gr. λογαοιδικός, from λόγος, *speech, prose*, and οἰδή, *song*) may refer to the apparent change of rhythm (due to the mixture of dactyls and trochees), in which logaoedic verse resembles prose; but this is a disputed point.

2652. (2.) In the logaoedic verses of Horace, an irrational spondee almost always takes the place of a trochee before the first dactyl; and if an apparent choriambus (´ ˘ ˘ | ´; see 2521) is followed by another apparent choriambus in the same verse, the two are regularly separated by a caesura. These rules are not observed by Catullus.

2653. (3.) Anacrusis (2529) and syncope (2541) are very common in logaoedic verse.

2654. The following are the principal logaoedic rhythms:—

DIPODY.

THE ADONIC.

2655. This is a logaoedic dipody, with the scheme:—

´ ˘ | ´ ˘

Examples are:—

Térruit || úrbem

(H. 1, 2, 4).

Rāra iu|véntus

(H. 1, 2, 24).

2656. (1.) Some regard the Adonic as a syncopated catalectic tripody:

´ ˘ | — | ´ ^

2657. (2.) A Latin Adonic should consist of a disyllable + a trisyllable, or the reverse. This rule did not hold in Greek, where such lines occur as ὦ τὸν Ἄδωνιν. Elision is not allowed in the Latin Adonic. Late Latin poets (like Terentianus) sometimes employ the Adonic in stichic series (2546).

TRIPODIES.

THE ARISTOPHANIC.

2658. This is a logaoedic tripody acatalectic, with a dactyl in the first place. The scheme is therefore:—

´ ˘ ˘ | ´ ˘ | ´ ˘

There is no fixed caesura. Examples are:—

Quíd latet || út ma|rīnae

(H. 1, 8, 13).

Fūnera || nē vi|rīlis

(H. 1, 8, 15).

Some authorities write the scheme as:

— ∪ ∪ | — ∪ | — | — ^

i.e. a syncopated logaoedic tetrapody catalectic.

THE PHERECRATEAN (or *Pherecratic*).

2659. This verse is used by Catullus (34, 61), and by Horace (as the third line of the Third Asclepiadean Strophe: see 2733). It is a logaoedic tripody, with the dactyl in the second place. The scheme is:—

[— ∪] |
— > | — ∪ ∪ | — ∪
[—] |

The trochee and iambus are admitted in the first foot by Catullus, but not by Horace. The iambus is very rare. There is no fixed caesura. Examples are:—

Grātō, || Pýrrha, sub || ánrō

(H. 1, 5, 3).

With initial trochee: **Lūte|úmve pa|pāver**
(Cat. 61, 195).

With initial iambus: **Púel|laéque ca|nāmus**
(Cat. 34, 4).

Some authorities prefer to regard the Pherecratean as a syncopated logaoedic tetrapody catalectic, with the scheme:—

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[— ∪] |
— > | — ∪ ∪ | — | — ^
[—] |

TETRAPODIES.

THE GLYCONIC.

2660. This verse is used by Catullus (34, 61), by Horace (in the First, Second, and Third Asclepiadean Strophes: see 2731, 2732, 2733), and by Seneca and other later writers. It is a logaoedic tetrapody catalectic, with a dactyl in the second place. The scheme is:—

[— ∪] |
— > | — ∪ ∪ | — ∪ | — ^
[—] |

The trochee and iambus in the first foot occur in Catullus, but not in Horace (except in the doubtful case, 1, 15, 36). There is generally a trithemimeral caesura; more rarely one in the arsis of the second foot. Examples are:—

Quém mor|tís || timu|ít gra|dúm

(H. 1, 3, 17).

With initial trochee: **Mónti|úm || domi|n(a) út fo|rés**

(Cat. 34, 9).

With initial iambus: **Púel|(ae) ét || pue|r(ī) ínte|grī**

(Cat. 34, 2).

2661. (1.) This verse in composition with the Pherecratean forms the *Priapean* (2674).

2662. (2.) In admitting the trochee and iambus in the first foot, Catullus follows Greek models, while Horace adheres to the stricter Roman usage, as laid down by the grammarians of his own day. Seneca observes the same rule as Horace, but some of the later writers (e.g. Terentianus) revert to the earlier and freer usage.

THE LESSER (OR DECASYLLABIC) ALCAIC.

2663. This verse is a logaoedic tetrapody acatalectic, with dactyls in the first and second places. The scheme is:—

— ∪ ∪ | — ∪ ∪ | — ∪ | — ∪

There is no fixed caesura, though there is frequently a break after the thesis, or in the arsis, of the second foot. Examples are:—

Flūmina || cōnstitute|rínt a|cūtō

(H. 1, 9, 4).

Móntibus || ét Tibe|rím re|vértī

(H. 1, 29, 12).

PENTAPODIES.

THE PHALAECEAN (or *Hendecasyllable*).

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2664. This verse is a logaoedic pentapody with the dactyl in the second place. The Greek poets admitted the trochee and iambus, as well as the spondee, in the first foot, and Catullus followed their example; but in Petronius, Martial, and the *Priāpēa* the first foot is always a spondee, and in later writers nearly always. Horace does not use the Phalaecean. There is no fixed caesura, though the penthemimeral is often found. The scheme is:—

[—] |
 — > | — ∞ | — ∞ | — ∞ | — ∞
 [—] |

Examples are:—

Cúius | **vīs** | **fi|rī** | **li|belle** | **mūnus** (Mart. 3, 2, 1).

With initial trochee: **Dē** | **dī|ē** | **faci|tīs** | **me|ī** | **so|dālēs** (Cat. 47, 6).

With initial iambus: **Ágit** | **péssimus** | **ómnī|úm** | **po|ēta** (Cat. 49, 5).

Compare in English:—

“Look, I come to the test, a tiny poem
 All composed in a metre of Catullus.” (Tennyson.)

2665. The Phalaecean is a favourite metre in epigrams. It was used by Sappho, Phalaeus (from whom it took its name), and other Greek poets, and was introduced into Roman poetry by Laevius and Varro. It is a favourite metre with Catullus, and is found in the fragments of Cinna, Cornificius and Bibaculus, in the *Priāpēa*, in Petronius, Statius, Martial, &c. In Catullus 55, a spondee is often employed instead of the dactyl, the two kinds of feet alternating in the latter verses of the poem; but this innovation seems not to have found favour.

THE LESSER SAPPHIC.

2666. This verse is a logaoedic pentapody acatalectic, with the dactyl in the third place. The scheme is:—

— ∞ | [— >] | — || ∞ | — ∞ | — ∞

The trochee in the second foot was admitted by Alcaeus and Sappho, and occurs in Catullus, but not in Horace. In Horace the caesura regularly falls after the thesis, or (less frequently) in the arsis, of the dactyl; but in Catullus, as in Sappho and Alcaeus, it has no fixed position. Examples of this verse are:—

With masculine caesura: **Iám** | **sal|tīs** | **ter|rīs** | **nivis** | **átque** | **dīrae** (H. 1, 2, 1).

With feminine caesura: **Phoébe** | **sílvā|rúmque** | **po|tēns** | **Di|āna** (H. C. S. 1).

With trochee in second foot: **Seú** | **Sa|cās** | **sal|gítife|rósve** | **Pá|rthōs** (Cat. 11, 6).

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THE GREATER (OR HENDECASYLLABIC) ALCAIC.

2667. This verse is a logaoedic pentapody catalectic, with anacrusis and with the dactyl in the third foot. The scheme is:—

∞ ; — ∞ | — > # — ∞ | — ∞ | — ^

There is nearly always a diaeresis after the second foot. Examples are:—

Ō | **mātre** | **púlchrā** # **fília** | **púlchri|ór** (H. 1, 16, 1).

Vī|dēs | **ut** | **áltā** # **stét** | **nive** | **cá|ndi|dúm** (H. 1, 9, 1).

2668. Alcaeus admitted a trochee in the second foot, and allowed the anacrusis to be either long or short; but Horace admitted only the spondee in the second foot, and usually (in Bk. 4 always) employed a long anacrusis. Horace also differed from his predecessor in assigning a fixed place to the caesura, which in Alcaeus has no regular position.

COMPOSITE LOGAOEDIC VERSES.

THE LESSER ASCLEPIADEAN.

2669. This is a composite verse, consisting of two series, a syncopated logaoedic tripod + a logaoedic tripod catalectic. There is regularly a diaeresis between the two series. The scheme is:—

— > | — ∞ | — # — ∞ | — ∞ | — ^

Examples are:—

Maécē|nās | **ata|vīs** # **édite** | **rég|ibús** (H. 1, 1, 1).

Quís | **dē|sīderi|ó** # **sít** | **pudor** | **aút** | **mo|dús** (H. 1, 24, 1).

THE GREATER ASCLEPIADEAN.

2670. This is a composite verse, consisting of three series. It differs from the preceding (2669) in having a syncopated logaoedic dipody (— ∪ ∪ | —) inserted between the two tripodies. The three series are regularly separated by diaeresis. The scheme is therefore:—

— > | — ∪ | — # — ∪ | — # — ∪ | — ∪ | — ^

Examples are:—

Nūllam|, Vāre, sa|crā # vīte pri|ús # séveris | árbo|rém
Círcā | mīte so|lúm # Tíburis | ét # moénia | Cātilī|. (H. 1, 18, 1-2).

THE GREATER SAPPHIC.

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2671. This is a composite verse, consisting of a syncopated logaoedic tetrapody + a syncopated logaoedic tetrapody catalectic. There is regularly a diaeresis between the two series, and a caesura after the thesis of the first dactyl. The scheme is:—

— ∪ | — > | — | ∪ | — # — ∪ | — ∪ | — | — ^

An example is:—

Té de|ós o|ró || Syba|rín # cūr prope|rés a|mán|dō (H. 1, 8, 2).

2672. (1.) The second series has the same form as the Aristophanic, if the latter be written as a tetrapody (see 2658 *ad fin.*).

2673. (2.) Horace (1, 8) is the only Latin poet who makes use of the Greater Sapphic. It seems to be an imitation of the Greek Sapphic:—

— ∪ | — | — ∪ | — | — ∪ | — ∪ | — | — ^, e.g.

δεῦτέ νιν ἄβραι Χάριτες καλλίκομοί τε Μοῖσαι

but if so, the imitation is not exact.

THE PRIAPEAN.

2674. This verse is employed by Catullus (17) and in the *Priāpēa* (86). It consists of a syncopated logaoedic tetrapody + a syncopated logaoedic tetrapody catalectic. There is regularly a diaeresis between the two parts, but hiatus and *syllaba anceps* are not allowed at the end of the first series. The scheme is:—

— ∪ | — ∪ | — ∪ | — # — ∪ | — ∪ | — | — ^

Examples are:—

Ó Collōnia | quaé culpīs # pónte | lūdere | lón|gō (Cat. 17, 1).
Húnc lū|cúm tibi | dēdi|cō # cōnse|crōque Priā|pé. (Cat. *Fr.*)

The first series has the same form as the Glyconic (2660), and the second series has the same form as the Pherecratean, if the latter be written as a tetrapody (see 2659 *ad fin.*).

DACTYLO-TROCHAIC RHYTHMS.

2675. DACTYLO-TROCHAIC verse, like logaoedic, is composed of dactyls and trochees; but whereas in logaoedic verse the dactyls and trochees occur within the same metrical series, in dactylo-trochaic they always form separate series. Hence dactylo-trochaic verses are always composite, consisting of two or more series in combination.

2676. It is uncertain whether the dactyls in dactylo-trochaic verse were cyclic (2523) or whether there was a change of time in the middle of the verse.

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THE GREATER ARCHILOCHIAN.

2677. This verse is composed of a dactylic tetrameter acatalectic + a trochaic tripody. There is regularly a diaeresis after the first colon, and a caesura after the third thesis. The fourth foot is always a pure dactyl. The third foot is very often a spondee. The scheme is:—

— ∞ | — ∞ | — | ∞ | — ∪ ∪ # — ∪ | — ∪ | — ∪

An example is:—

Sólvitur | ācris hi|éms || grā|tā vice || véris | ét Fa|vónī (H. 1, 4).

In Archilochus the verse is said to have been asynartetic (2535); but Horace and Prudentius do not allow hiatus or *syllaba anceps* in the diaeresis, and Prudentius sometimes neglects the diaeresis altogether.

THE IAMBELEGUS.

2678. This verse consists of a trochaic dimeter catalectic with anacrusis + a Lesser Archilochian (2579). No resolutions are allowed in the first colon, and the dactyls in the second colon are never replaced by spondees. There is regularly a diaeresis between the two cola. The scheme is:—

∪ ∶ — ∪ | — ∪ | — ∪ | — ^ # — ∪ ∪ | — ∪ ∪ | — ∪

An example is:—

Rū|pére || nec mā|tér do|mum # caérula | té reve|hét (H. *Epod.* 13, 16).

2679. This verse occurs only in the Second Archilochian Strophe (2726) of Horace. Some authorities treat the first colon as an iambic dimeter. The name Iambelegus was given to the verse because the ancient grammarians regarded it as a dactylic pentameter for the first half of which an iambic colon had been substituted.

THE ELEGIAMBUS.

2680. This verse consists of the same cola as the Iambelegus (2678), but in reverse order. Spondees are not admitted in the first colon, and no resolutions occur in the second colon. There is regularly a diaeresis between the cola. The scheme is:—

— ∪ ∪ | — ∪ ∪ | — ∪ # ∪ ∪ | — ∪ | — ∪ | — ∪

An example is:—

Scrībēre || vērsicu||lōs || a||mōre || percus|sūm gra|vī (H. *Epod.* 11, 2).

2681. This verse occurs only in the Third Archilochian Strophe (2727) of Horace. The name Elegiambus is given to it as being the reverse of the Iambelegus (see 2679).

ANAPAESTIC RHYTHMS.

2682. In these the fundamental foot is the anapaest ∪ ∪ —, for which its metrical equivalents the spondee — —, dactyl — ∪ ∪ and proceleusmatic ∪ ∪ ∪ are sometimes substituted.

2683. The anapaestic verse of the early Latin comedy is extremely irregular, and its limits are often hard to define. Spondees and apparent bacchii (reduced to anapaests by the law of iambic shortening; see 2470) are extremely common, and metrical irregularities of various kinds abound. The Latin language has so few anapaestic words that it does not lend itself readily to this rhythm. Terence wisely abstained altogether from anapaestic verse. Varro, Seneca, and Prudentius and other late writers wrote anapaests conforming more closely to Greek models.

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THE ANAPAESTIC TETRAMETER ACATALECTIC (or *Octonarius*).

2684. This consists of four anapaestic dipodies or eight complete anapaestic feet. There is regularly a diaeresis after the fourth foot, and the last thesis of the line is never resolved. Hiatus and *syllaba anceps* sometimes occur in the diaeresis, the verse being asynartetic (2535). The scheme is:—

∪ ∪ — | ∪ ∪ — | ∪ ∪ — | ∪ ∪ — # ∪ ∪ — | ∪ ∪ — | ∪ ∪ — | ∪ ∪ —
 — — | — — | — — | — — # — — | — — | — — | — —
 — ∪ ∪ | — ∪ ∪ | — ∪ ∪ | — ∪ ∪ # — ∪ ∪ | — ∪ ∪ | — ∪ ∪ |
 ∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ | [∪ ∪ ∪] # ∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ |

Examples are:—

Neque quód || dubitem || neque quód || timeam # me(ō) in péc|tore con|ditūmst
cōn|silium (Pl. *Ps.* 575).

Quid míhi || meliust || quid mágis || in remst # qu(am) ā cór|pore vī|tam sē|clūdā

2685. The proceleusmatic is very rare in the fourth foot, but the spondee is very common there. Some editors divide the anapaestic octonarii into dimeters (or *quaternarii*) and write them as such.

THE ANAPAESTIC TETRAMETER CATALECTIC (or *Septenarius*).

2686. This is like the preceding, except that the last foot is incomplete. The seventh thesis may be resolved. There is regularly a diaeresis after the fourth foot, and hiatus and *syllaba anceps* sometimes occur in the diaeresis. The scheme is:—

∪ ∪ — | ∪ ∪ — | ∪ ∪ — | ∪ ∪ — # ∪ ∪ — | ∪ ∪ — | ∪ ∪ — | ∪ ∪ —
 — — | — — | — — | — — # — — | — — | — — | — —
 — ∪ ∪ | — ∪ ∪ | — ∪ ∪ | — ∪ ∪ # — ∪ ∪ | — ∪ ∪ | — ∪ ∪ |
 ∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ | [∪ ∪ ∪] # ∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ |

Examples are:—

Em nē|m(ō) habet hō|r(um)? occī|distī. # dīc ígī|tur quis ha|bet né|scīs

Hunc hómī|nem decet | aur(ō) éx|pend(ī): huic # decēt stātu|am (Pl. *Aul.* 720).

statu(ī) || ex aúrō (Pl. *B.* 640).

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THE ANAPAESTIC DIMETER ACATALECTIC (or *Quaternarius*).

2687. This verse consists of two anapaestic dipodies, or four complete anapaestic feet. There is generally a diaeresis after the second foot, and the fourth thesis is not resolved. The scheme is:—

◡◡◡ | ◡◡◡ # ◡◡◡ | ◡◡◡
 - ◡ | - ◡ # - ◡ | - ◡
 - ◡◡ | - ◡◡ # - ◡◡ |
 ◡◡◡◡ | ◡◡◡◡ # ◡◡◡◡ |

Examples are:—

Quod lúbet | nōn lubet # iam cón|tinuō.
Ita m(ē) Ámor| lass(um) ani|mī lū|dificat
fugat, ágit | appetīt # raptát | retinet (Pl. *Cist.* 214).

This verse is often used to form systems, which frequently end in a paroemiac (see 2688).

THE ANAPAESTIC DIMETER CATALECTIC (or *Paroemiac*).

2688. This verse consists of two anapaestic dipodies or four anapaestic feet, the last foot being incomplete. The third thesis is sometimes resolved. There is no fixed caesura. The scheme is:—

◡◡◡ | ◡◡◡ | ◡◡◡ | ◡ ◡
 - ◡ | - ◡ | - ◡ |
 - ◡◡ | - ◡◡ | - ◡◡ |
 ◡◡◡◡ | ◡◡◡◡ | ◡◡◡◡ |

Examples are:—

Volucér | pede cor|pore púl|cher (Ausonius).
Nimīs tán|d(em) eg(o) ābs tē | conté|mnor.
Quipp(e) égo | tē nī| conté|mnam,
stratió|ticus homo| quī clúe|ar? (Pl. *Ps.* 916).

2689. (1.) The Paroemiac is generally used to close a system of acatalectic anapaestic dimeters; but sometimes several paroemiacs in succession form a system (as in the second example above), especially in Ausonius, Prudentius, and other late poets.

2690. (2.) Other anapaestic verses sometimes occur, especially in the early comedy, but they are rare.

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CRETIC RHYTHMS.

2691. These are rhythms of the Hemiolic class (2527), in 5/8 time. The fundamental foot is the Cretic (◡ ◡ ◡).

Either (but not *both*) of the two longs of a Cretic is sometimes resolved (giving the First Paeon ◡ ◡ ◡ ◡ or the Fourth Paeon ◡ ◡ ◡ ◡); but there is rarely more than one resolution in a single verse. The middle short is sometimes replaced by an irrational long (giving ◡ > ◡, or if there is resolution, ◡ ◡ > ◡ or ◡ > ◡ ◡); but this never occurs in the last foot of a verse, and but rarely when the middle syllable is the penult of a spondaic word (e.g. **nōs nostrās**).

2692. (1.) The ictus on the first long of the Cretic was probably (at least in most cases) stronger than that on the second. The first long and the short form the thesis, the second long the arsis, ◡ ◡ | ◡

2693. (2.) The impetuous, swinging movement of the Cretic rhythm fits it for the expression of passionate emotion.

THE CRETIC TETRAMETER ACATALECTIC.

2694. This verse consists of four complete Cretic feet. There is usually a diaeresis after the second foot, but sometimes there is instead a caesura after the first long of the third foot. Resolution is not admitted before the diaeresis or the end of the line. The irrational long middle syllable is admitted in the first and third feet. The scheme is:—

◡◡ ◡◡ | ◡◡ ◡◡ # ◡◡ ◡◡ | ◡◡ ◡◡

Examples are:—

Út malis | gaúdeant # átqu(e) ex in|cómmodis (T. *Andr.* 627).
Dēind(e) uter|qu(e) ímperā|tór || in medi|(um) éxeunt (Pl. *Am.* 223).

2695. This verse is common in the *cantica* of the early drama, and is often repeated to form systems. Hiatus and *syllaba anceps* sometimes occur in the diaeresis.

THE CRETIC TETRAMETER CATALECTIC.

2696. This is similar to the preceding, except that the last foot is incomplete. The scheme is:—

◡◡ ◡◡ | ◡◡ ◡◡ # ◡◡ ◡◡ | ◡◡ ◡ ◡

Examples are:—

Sí cadēs, | nōn cadēs # quīn cadam | tēcum (Pl. *Most.* 329).
Nōv(ī) eg(o) hoc | saéculum # móribus | quībūs sit (Pl. *Tri.* 283).

2697. The Cretic trimeter acatalectic sometimes occurs, though rarely: e.g.

Iám revo|tár. diúst| i(am) íd mihī (Pl. *Most.* 338).

More frequent is the dimeter acatalectic, which has the scheme:—

⏏ ⏏ | ⏏ ⏏ :

This is often compounded with a trochaic tripod catalectic: e.g.

Hóc ub(ī) Am|phítu(ō) erus # cónspi|cātus | ést (Pl. *Am.* 242),

and sometimes with a trochaic tripod acatalectic (e.g. Pl. *Ps.* 1248), a trochaic dipody acatalectic (e.g. Pl. *Cap.* 214), or a *Thymelicus* – ⏏ ⏏ ⏏ – (e.g. Pl. *Am.* 245). For other kinds of Cretic verses, see special editions of the early dramatists.

BACCHIAC RHYTHMS.

2698. These are rhythms of the Hemiolic class (2527), in 5/8 time. The fundamental foot is the Bacchīus (⏏ – ⏏). Either (or both) of the two longs of a bacchīus is sometimes resolved. For the initial short syllable an irrational long is sometimes substituted. Occasionally two shorts are so substituted, especially in the first foot of a verse.

2699. (1.) The ictus on the first long of the bacchīus was probably stronger than that on the second long.

2700. (2.) The bacchiac rhythm, like the Cretic, has an impetuous and passionate character.

THE BACCHIAC TETRAMETER ACATALECTIC.

2701. This verse consists of four complete bacchiac feet. There is generally a caesura after the first long of the second or third foot, or (more rarely) a diaeresis after the second foot. An irrational long (or two shorts) may be substituted for the initial short only in the first and third feet. Resolution is not allowed before the caesura or the end of the verse. The scheme is:—

⏏ ⏏ | ⏏ – | ⏏ ⏏ | ⏏ ⏏ | ⏏ ⏏ :

Examples are:—

Habénd(um) et | ferúnd(um) hoc # onúst cum | labóre (Pl. *Am.* 175).

At támen ubi | fidés? | sī | rogés nīl | pudént hīc (T. *Andr.* 637).

Vetulaé sunt | min(ae) ámb(ae). At # bonās fūis|se crédō (Pl. *B.* 1129).

2702. (1.) There are seldom more than two resolutions in the same verse, and never more than three. Bacchiac tetrameters are often repeated to form systems. 490

2703. (2.) According to some authorities, bacchiac tetrameters catalectic sometimes occur, e.g. Pl. *Cas.* 656, 867, *Men.* 969, 971, *Most.* 313, *Poen.* 244.

OTHER BACCHIAC VERSES.

2704. (1.) Bacchiac dimeters are occasionally found, especially as *clausulae* to bacchiac systems. An example is:—

Ad aétā|t(em) agúndam (Pl. *Tri.* 232).

An acatalectic dimeter is not seldom compounded with a catalectic iambic tripod: e.g.

Rerín tēr | in ánnō # t(ū) hās tón|sitā|rī? (Pl. *B.* 1127).

2705. (2.) Bacchiac hexameters occur in a few instances, as:—

Satín par|va rēs est | volúptā|t(um) in vīt(ā) at|qu(e) in aétā|t(e) agúndā

2706. (3.) Hypermetrical combination of bacchii into a system appears to occur (Pl. *Am.* 633). in Varro, *Sat. Men.* fr. 405 Buech.

CHORIAMBIC RHYTHMS.

2707. In these, the fundamental foot is the choriambus (– ⏏ ⏏ –). True choriambic verse is very rare in Latin poetry, though apparent choriambi of the form – ⏏ | – or – ⏏ | – are common in logaoedic verse (2652).

Apparently, however, in Terence, *Ad.* 611-13,

Út neque quid | mé faciam | néc quid agam # certúm | sit.

mémbrā metū | débilia | súnt, animus # timó|re

óbstipuit, | péctore cōn|sistere nīl # cōnsillī|quit,

there are three choriambic trimeters, the first two with iambic close, the third with trochaic. In the second line there is *syllaba anceps* at the end of the second choriambus. In Plautus, *Casina* 629, *Menaechmi* 110, and perhaps *Asinaria* 133, we have a choriambic dimeter + an acatalectic trochaic dipody.

Owing to the frequent occurrence of the apparent choriambus in certain kinds of logaoedic verse, the metricians of Horace's day regarded them as really choriambic. Hence the rule mentioned in 2652, a rule unknown to Greek writers of logaoedic verse.

IONIC RHYTHMS.

2708. In these, the fundamental foot is the Ionic, of which there are two forms, the Ionic *ā māiōre* ˊ ˘ ˘ ˘, so called because it begins with the greater part (i.e. the thesis) of the foot, and the Ionic *ā minōre* ˘ ˘ ˊ ˘, which receives its name from the fact that it begins with the less important part of the foot (i.e. the arsis).

2709. (1.) Ionics *ā minōre* are often treated as Ionics *ā māiōre* with anacrusis, ˘ | ˊ ˘ ˘, &c. See 2529 *ad fin.*

2710. (2.) Ionic verse shows numerous resolutions and irrational longs, especially in early Latin. The accumulation of short syllables imparts to the verse a wild and passionate character.

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2711. (3.) *Anaclāsis* (Gr. ἀνακλάσις, “a bending back”) is an exchange of place between a short syllable and the preceding long (e.g. ˊ ˘ ˘ ˘ for ˊ ˘ ˘ ˘ or ˘ ˘ ˘ ˘ | ˊ ˘ ˘ ˘ for ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘), and is very frequent in Ionic verse.

THE IONIC *ā māiōre* TETRAMETER CATALECTIC (or *Sotadean*).

2712. This verse consists of four Ionic *ā māiōre* feet, the last foot being incomplete. In the early Latin poets, beginning with Ennius, the Sotadean is treated with much freedom: resolution, contraction (2518), anacrusis (2711), and irrational longs are freely admitted. Examples are:—

**Nám quam varia | sînt genera polématōrum, | Baébī,
quámque longē | dístinct(a) ali(a) áb aliīs sīs, | nósce** (Accius, *Didasc.* p. 305 M.).

ˊ — ˘ ˘ ˘ | ˊ ˘ ˘ ˘ ˘ | ˊ ˘ — > | ˊ — ¯
ˊ ˘ — > | ˊ — ˘ ˘ | ˘ ˘ ˘ — > | ˊ — ¯

Compare in Greek:—

σειών μελί | ην Πηλιάδα | δεξιὸν κατ' | ὤμον (Sotades).

2713. Later poets (Petronius, Martial, Terentianus Maurus) are more strict in their usage, admitting (with very few exceptions) only the forms ˘ ˘ — ˘ ˘, ˊ ˘ ˘ ˘ ˘, ˊ ˘ — ˘ besides the normal ˊ — ˘ ˘. Hence their scheme is:—

ˊ — ˘ ˘ | ˊ — ˘ ˘ | ˊ — ˘ ˘ | ˊ — ¯
˘ ˘ — ˘ ˘ | ˘ ˘ — ˘ ˘ | ˘ ˘ — ˘ ˘ |
ˊ ˘ ˘ ˘ ˘ | ˊ ˘ ˘ ˘ ˘ | ˊ ˘ ˘ ˘ ˘ |
ˊ ˘ — ˘ | ˊ ˘ — ˘ | ˊ ˘ — ˘ |

Examples are:—

**Móllēs, vete | rēs Dēlia|cī manū re|cīsī
péde tendite, | cūrs(um) addite, | cónvolāte | plántā** (Petron. 23).

Laevius and Varro employ Ionic *ā māiōre* systems of considerable length.

THE IONIC *ā minōre* TETRAMETER CATALECTIC (or *Galliambic*).

2714. This consists of four Ionic *ā minōre* feet, the last one incomplete. *Anacrusis*, resolution, and contraction are extremely common, and the multiplication of short syllables gives the verse a peculiarly wild and frenzied movement. Catullus very rarely admits Ionics that are not anacrusis (never in the first half of the verse, except the doubtful cases 63, 18; 54; 75); but Varro is less strict in this regard. The penultimate long is nearly always resolved. There is rarely more than one resolution in the same half-verse. A diaeresis regularly occurs after the second foot. The scheme is:—

˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘

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Examples are:—

Ades, ínquit, | Ō Cybēbē, | fera mónti|um deá (Maecenas).

˘ ˘ ˊ ˘ | — ˘ ˊ — # ˘ ˘ — ˘ | — ˘ ˘ ˘

Super álta | vectus Áttis | celerī ra|te mariá (Catullus 63, 1).

˘ ˘ ˊ ˘ | — ˘ ˊ — # ˘ ˘ ˊ ˘ | ˘ ˘ ˘ ˘ ˘

Quō nós de|cet citātis # celerāre | tripudiīs (*Id.* 63, 26).

— ˊ ˘ | — ˘ ˊ — # ˘ ˘ ˊ ˘ | ˘ ˘ ˘ ˘ ˘

Ego iúvenis, | eg(o) aduléscēns # eg(o) ephébus, | ego puér (*Id.* 63, 63).

˘ ˘ ˊ ˘ ˘ | ˘ ˘ ˘ ˘ ˘ — # ˘ ˘ ˊ ˘ | ˘ ˘ ˘ ˘ ˘

Tibi týpana | nōn inānī | sonitū mā|tri' deúm (Varro, *Sat. Men.* 132 Buech.).

˘ ˘ ˊ ˘ ˘ | — ˘ ˊ — # ˘ ˘ ˊ ˘ | ˘ ˘ ˘ ˘ ˘

2715. It has been suggested that Catullus probably *felt* the rhythm not as Ionic, but as trochaic or logaoedic:—

or the like.

This view has much in its favour; but the true nature of the rhythm is still matter of dispute.

2716. Compare the Greek:—

Γαλλαὶ μητρὸς ὀρείης| φιλόθουσοι| δρομάδες

and in English:—

“Perished many a maid and matron, many a valorous legionary,
Fell the colony, city and citadel, London, Verulam, Camuloduné.” (Tennyson).

2717. Horace (3, 12) employs a system of ten pure Ionics *ā minōre*, e.g.:—

**Miserārum (e)st | nequ(e) amōrī | dare lūdum | neque dūlcī
mala vīnō | laver(e) aūt ex animārī
metuētīs | patruaē ver|bera līnguae.**

There is generally a diaeresis after each foot.

Lyric Metres of Horace.

2718. The following is a list of the Horatian lyric metres:—

2719. (I.) The IAMBIC TRIMETER (see 2592 ff.). *Epode* 17.

2720. (II.) The IAMBIC STROPHE, an iambic trimeter (2592) followed by an iambic dimeter acatalectic (2617):—

Epodes 1-10.

So in Archilochus, e.g.:—

ὦ Ζεῦ πάτερ, Ζεῦ, σὸν μὲν οὐρανοῦ κράτος,
σὺ δ' ἔργ' ἐπ' ἀνθρώπων ὀράς.

(Fr. 88, Bergk).

2721. (III.) The HIPPONACTEAN or TROCHAIC STROPHE, a trochaic dimeter catalectic (2644) followed by an iambic trimeter catalectic (2601):—

C. 2, 18.

2722. (IV.) The FIRST PYTHIAMBIC STROPHE, a dactylic hexameter (2556) followed by an iambic dimeter acatalectic (2617):—

Epodes 14 and 15.

So in Archilochus, e.g.:—

ἄψυχος, χαλεπήσι θεῶν ὀδυνῆσιν ἔκητι
πεπαρμένος δι' ὀστέων.

(Fr. 84, Bergk).

2723. (V.) The SECOND PYTHIAMBIC STROPHE, a dactylic hexameter (2556) followed by a pure iambic trimeter (2594):—

Epode 16.

So the Greek epigrammatists, e.g.:—

Οἶνός τοι χαρίεντι πέλει ταχὺς ἵππος ἀοιδῶ;
ῦδωρ δὲ πίνων οὐδὲν ἂν τέκοι σοφόν.

(Nicaenetus).

2724. (VI.) The ALCMANIAN STROPHE, a dactylic hexameter (2556) followed by a dactylic tetrameter catalectic (2578):—

C. 1, 7, 28; *Epode* 12.

2725. (VII.) The FIRST ARCHILOCHIAN STROPHE, a dactylic hexameter (2556) followed by a Lesser Archilochian (2579):—

C. 4, 7.

2726. (VIII.) The SECOND ARCHILOCHIAN STROPHE, a dactylic hexameter (2556) followed by an iambelegus (2678):—

Epode 13.

2727. (IX.) The THIRD ARCHILOCHIAN STROPHE, an iambic trimeter (2592) followed by an elegiambus (2680):—

$\bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} || \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup}$
 $\bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} \# \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup}$

Epode 11.

Compare Archilochus fr. 85, Bergk (elegiambus; the trimeter is lost):—

ἀλλά μ' ὀ λυσιμελής, ὦ 'ταίρε, δάμναται πόθος.

2728. (X.) The FOURTH ARCHILOCHIAN STROPHE, a Greater Archilochian (2677) followed by an iambic trimeter catalectic (2601):—

$\bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} || \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} \# \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup}$
 $\bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} || \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup}$

C. 1, 4.

So Archilochus, e.g.:—

τοῖος γὰρ φιλότιτος ἔρωσ ὑπὸ καρδίην ελυσθεῖς
πολλὴν κατ' ἀχλὺν ὀμμάτων ἔχευεν

(Fr. 103, Bergk).

See, however, 2677 *ad fin.*

2729. (XI.) The LESSER ASCLEPIADEAN METRE, a series of Lesser Asclepiadeans (2669) employed stichically (2546):—

$\bar{\cup} > | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} \# \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup}$

C. 1, 1; 3, 30; 4, 8.

So Alcaeus, e.g.:—

ἦλθεσ ἐκ περάτων γὰς ἐλεφαντίαν
λάβαν τῷ ξίφεος χρυσοδέταν ἔχων

(Fr. 33, Bergk).

2730. (XII.) The GREATER ASCLEPIADEAN METRE, a series of Greater Asclepiadeans (2670) employed stichically (2546):—

$\bar{\cup} > | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} \# \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} \# \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup}$

C. 1, 11, 18; 4, 10.

So Alcaeus, e.g.:—

μηδὲν ἄλλο φυτεύσης πρότερον δένδριον ἀμπέλω

(Fr. 44, Bergk).

Many editors hold (with Meineke) that the Horatian odes were written in tetrastichs (2545), and hence that this metre and the preceding were employed by Horace in strophes of four lines each. Catullus (30) seems to use the Greater Asclepiadean by distichs, and so apparently Sappho (fr. 69, Bergk). But as to these points there is still much dispute.

2731. (XIII.) The FIRST ASCLEPIADEAN STROPHE, a Glyconic (2660) followed by a Lesser Asclepiadean (2669):—

$\bar{\cup} > | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup}$
 $\bar{\cup} > | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} \# \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup}$

C. 1, 3, 13, 19, 36; 3, 9, 15, 19, 24, 25, 28; 4, 1, 3.

Cf. Alcaeus:—

νῦν δ' [αὐτ'] οὐτος ἐπικρέτει
κινήσας τὸν ἀπ' ἴρας πύματον λίθον.

(Fr. 82, Bergk).

In one instance, C. 4, 1, 35, elision occurs at the end of the Glyconic.

2732. (XIV.) The SECOND ASCLEPIADEAN STROPHE, three Lesser Asclepiadeans (2669) followed by a Glyconic (2660):—

$\bar{\cup} > | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} \# \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup}$
 $\bar{\cup} > | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} \# \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup}$
 $\bar{\cup} > | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} \# \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup}$
 $\bar{\cup} > | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup}$

C. 1, 6, 15, 24, 33; 2, 12; 3, 10, 16; 4, 5, 12.

2733. (XV.) The THIRD ASCLEPIADEAN STROPHE, two Lesser Asclepiadeans (2669), a Pherecratean (2659) and a Glyconic (2660):—

$\bar{\cup} > | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} \# \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup}$
 $\bar{\cup} > | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} \# \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup}$
 $\bar{\cup} > | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup}$
 $\bar{\cup} > | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup}$

C. 1, 5, 14, 21, 23; 3, 7, 13; 4, 13.

Compare Alcaeus (Pherecratean followed by Glyconic; apparently two Lesser Asclepiadeans preceded, but they are lost):—

λάταγες ποτέονται
κυλιχνάν ἄπο Τηίαν.

(Fr. 43, Bergk).

2734. (XVI.) The GREATER SAPPHIC STROPHE, an Aristophanic (2658) followed by a Greater Sapphic (2671):—

$\bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup}$
 $\bar{\cup} \bar{\cup} | \bar{\cup} > | \bar{\cup} \bar{\cup} || \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} \# \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup} | \bar{\cup} \bar{\cup}$

C. 1, 8.

2735. (XVII.) The SAPPHIC STROPHE, three Lesser Sapphics (2666) and an Adonic (2655):—

-'u | -' > | -' || u | -'u | -'u
 -'u | -' > | -' || u | -'u | -'u
 -'u | -' > | -' || u | -'u | -'u
 -'u | -'u

C. 1, 2, 10, 12, 20, 22, 25, 30, 32, 38; 2, 2, 4, 6, 8, 10, 16; 3, 8, 11, 14, 18, 20, 22, 27; 4, 2, 6, 11; *Carmen Saeculare*. Also in Catullus 11 and 51.

So Sappho:—

φαίνεται μοι κήνος ἴσος θεοῖσιν
 ἔμμεν ὄνερ ὅστις ἐναντίος τοι
 ἰζάνει καὶ πλασίον ἄδου φωνεύ-
 σας ὑπακούει

(Fr. 2, Bergk).

Sappho apparently treated the third Sapphic and the Adonic as continuous; but Horace and Catullus allow *syllaba anceps* (and Horace in four cases, 1, 2, 47; 1, 12, 7, and 31; 1, 22, 15, hiatus) at the end of the third line. On the other hand, both Catullus and Horace sometimes join the third line to the fourth (by dividing a word, Hor. 1, 2, 19; 25, 11; 2, 16, 7; Cat. 11, 11; by elision Hor. 4, 2, 23; *Car. Saec.* 47; Cat. 11, 19), and in a few instances the second to the third (Hor. 2, 2, 18; 16, 34; 4, 2, 22; Cat. 11, 22, all by elision) by *synapheia* (see 2510). In Horace, the last foot of the third line is nearly always an irrational spondee.

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2736. (XVIII.) The ALCAIC STROPHE, two Greater Alcaics (2667), a nine-syllabled Alcaic (2642) and a Lesser Alcaic (2663):—

u : -'u | -' > # -'u | -'u | -' ^
 u : -'u | -' > # -'u | -'u | -' ^
 u : -'u | -' > | -'u | -'u
 -'u | -'u | -'u | -'u

C. 1, 9, 16, 17, 26, 27, 29, 31, 34, 35, 37; 2, 1, 3, 5, 7, 9, 11, 13, 14, 15, 17, 19, 20; 3, 1, 2, 3, 4, 5, 6, 17, 21, 23, 26, 29; 4, 4, 9, 14, 15.

So Alcaeus:—

Ἀσυνέτημι τῶν ἀνέμων στάσιν·
 τὸ μὲν γὰρ ἔνθεν κῦμα κυλίνδεται,
 τὸ δ' ἔνθεν ἄμμες δ' ἂν τὸ μέσσον
 νᾶϊ φορήμεθα σὺν μελαίνα.

(Fr. 18, Bergk).

In the Greek poets the last two lines are sometimes joined by *synapheia* (2510), and Horace has elision at the end of the third verse in 2, 3, 27; 3, 29, 35. But he frequently admits hiatus in that place.

2737. (XIX.) The IONIC SYSTEM, a system of ten pure Ionics *ā minōre* (see 2717):—

u -' - | u -' - | u -' - | u -' -
 u -' - | u - - | u -' - | u -' -
 u -' - | u -' -

C. 3, 12.

Lyric Strophes of Catullus.

2738. Catullus in 34 uses a strophe consisting of three Glyconics (2660) followed by a Pherecratean (2659):—

[-'u]
 - > | -'u | -'u | -' ^
 [-'u]
 [-'u]
 -' > | -'u | -'u | -' ^
 [-'u]
 [-'u]
 -' > | -'u | -'u | -' ^
 [-'u]
 [-'u]
 -' > | -'u | -'u
 [-'u]

In 61 he employs a strophe consisting of *four* Glyconics followed by a Pherecratean.

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