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AN ACKNOWLEDGMENT

I regret that through inadvertence I have not acknowledged the authorship of the version on which the demonstration pp. 241-247 is based. The version is by Mr E. E. Sikes, of St John's College, Cambridge, and is published in *Cambridge Compositions*. I have simply adapted it to the requirements of a class lesson.

LATIN HEXAMETER VERSE

LATIN HEXAMETER VERSE

AN AID TO COMPOSITION

BY

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To the
REV. RICHARD LEE, M.A.
HEADMASTER OF CHRIST'S HOSPITAL
1876-1902
THIS BOOK IS GRATEFULLY DEDICATED BY HIS
FORMER PUPIL AND COLLEAGUE

PREFACE

THIS book contains the fruit of several years' class-teaching. It is offered as a help to fifth and sixth forms at public schools, and undergraduates at universities.

The metrical notes included in my edition of the four books of Virgil's *Georgics* (Messrs Blackie & Son) met with so much encouragement from several reviewers that I am hopeful there will be some use for these pages. I do not know of any book in English covering the same ground, and possibly a few of the faults of this work may be entitled to the indulgence due to the pioneer.

Will the composition of Latin Verse continue to form a part of our classical curriculum? I am not here concerned to answer this question; but there can be no doubt that if classical education is to continue to hold its own, its various departments must be made thoroughly efficient, and the best methods in translation and composition must be sought for. The present is a humble departmental effort in this direction.

The principle adopted is to aid in the composition of hexameter verse by showing to some extent the development of this literary form, by inferring from the evolution what is the best workmanship, and by hinting how technique depends largely on thought. A treatment of the subject on the broadest lines should stimulate an enthusiasm for the hexameter as a literary form. This attained, we have the best aid towards the composing of

good hexameter verses. Moreover, the close study of one literary form is sure to ramify into a variety of literary interests.

The method here followed has been tested and found to work well. The beginner is apt to be utterly bewildered by the apparently unregulated rhythms of hexameter verse. To what point can he first direct his attention? The smallest practicable integer is not the complete type of hexameter line, but the partial and fused types (see § 1) produced by the various pauses. Begin with a thorough drilling in the use of these. With such apparatus as is here provided, hexameters may be begun as soon as the student has a fair grip of the elegiac couplet. For the first twelve or eighteen months of hexameter writing I would recommend that the student confine himself to the sections marked with an asterisk; and it is on the whole advisable that chapter vii. should be taken next to chapter i. Pauses and symmetrical phrasing—these are the two pillars on which the weight of the structure must rest. The chapters on *cæsura* and elision may well wait.

I am aware of several shortcomings in this book. It is limited to the heroic hexameter, and that of the Virgilian type. The interpretation of pauses may here and there border on the fanciful—but possibly in teaching it is a better fault to see too much meaning in a masterpiece than too little. The chapters on *cæsura* and elision (especially the former) contain debatable matter, and I have had very little help on the subject of elision from predecessors. Above all, the chapter on rhythm needs expansion to do the subject thorough justice, or to bring it into proportion with those on more technical subjects; the appendix on theme and variation should have found a place in it. But, even as it stands, I hope it may be of assistance to young composers.

The exercises given are little more than specimens; teachers can, without difficulty, add to their number when necessary.

As to the English to be chosen for translation. When detached exercises first make way for complete copies, it is my experience that the English should first of all be Miltonic, and suggest the Virgilian type. As a boy's skill increases, English more and more unlike Milton may be set, and possibly he will finally be led to take some other poet than Virgil for his Latin model.

For my matter I am indebted in a trifling degree to German statistics. I have made use of Rönström, Quicherat, and Plessis; but I may fairly say I owe most to my own observation and investigation of the Virgilian hexameter.

I have had the benefit of invaluable aid in the proof correction stage. To Rev. Dr Haig Brown, Master of the Charterhouse, Mr T. E. Page, of Charterhouse, Dr W. H. D. Rouse, Headmaster of the Perse School, Cambridge, Mr R. L. A. Du Pontet, of Winchester College, and Mr A. E. Bernays, of the City of London School, I take this opportunity of offering my sincere thanks for their kind assistance.

A key has been prepared for the use of authenticated teachers.

MAINE HOUSE, CHRIST'S HOSPITAL,
W. HORSHAM.

April 1903.

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LATIN HEXAMETER VERSE

CHAPTER I

PAUSES

* 1. What is the salient difference between Hexameter and Elegiac verse? Open your Ovid at the *Fasti* (or *Epistolae*, or *Tristia*) and read a dozen lines, and then your Virgil anywhere and do the same. It will at once appear that whereas the elegiac metre proceeds by couplets, and the poet is bound to compress or expand each succeeding idea so that his words may fit exactly into this mould, hexameter verse may freely overflow from one line into another so that the sense may run on through one, two, or even three lines and then come to a pause in one or more of several places in the second, third, or fourth line. The composition of hexameters therefore appears at the outset an easier matter because of this freedom; but on closer examination we find that, to achieve any rhythmical success, we must bestow much greater pains on it, the chief reason being that whereas in the elegiac, the sense pauses being rigidly fixed, the rules are correspondingly definite and limited, in the hexameter with its greater elasticity the rules are very many, more subtle, demand far more study before you can realise them, and vary far more according to the nature of the subject matter.

* Asterisks are placed against those sections to which the beginner in his first year or so of hexameter composition should give his attention.

A

In order to realise this distinction more fully, consider the analogous distinction in English between Pope's heroic couplets, and Milton's iambics, as exemplified in the following:—

So many flames before proud Iliion blaze,
 And lighten glimmering Xanthus with their rays :
 The long reflections of the distant fires
 Glean on the walls, and tremble on the spires.
 A thousand piles the dusky horrors gild,
 And shoot a shady lustre o'er the field.
 Full fifty guards each flaming pile attend,
 Whose umber'd arms, by fits, thick flashes send.
 Loud neigh the coursers o'er their heaps of corn,
 And ardent warriors wait the rising morn.

The Iliad, bk. viii.

Contrast the rhythm of these ten lines with the freedom and power, the equally harmonious modulation and pleasing pause melody, of the following eleven lines from *Paradise Lost*, bk. i.—

The chief were those, who from the pit of hell,
 Roaming to seek their prey on earth, durst fix
 Their seats long after next the seat of God,
 Their altars by his altar, gods adored
 Among the nations round, and durst abide
 Jehovah thundering out of Sion, throned
 Between the cherubim : yea, often placed
 Within his sanctuary itself their shrines,
 Abominations ; and with curséd things
 His holy rites and solemn feasts profaned,
 And with their darkness durst affront his light.

The variety of which Milton's verse is capable is great, but that of Virgil's hexameter still greater, partly by reason of the greater length of line.

The difference then between elegiac and hexameter com-

position is mainly one of form: water-tight compartments are the rule in one, the free flow of verse into verse characterises the other. The elegiac metre is based on the idea of metrical regularity, as produced by the recurrence of the couplet; hexameter verse on a combination of metrical regularity, produced by the recurrence of hexameter lines, and of the rhetorical point and musical effects resulting from the use of varied pauses.

From what has been said it is obvious that, as pauses depend mainly upon rhetorical considerations, *i.e.* upon the adjustment of words to thought and feeling, distinct methodical rules in many cases cannot be formulated. But there are many points in the usage of Virgil, the great master of the Latin hexameter, which occur so frequently that we are justified in regarding them as rules. Consciously or unconsciously he worked upon these rules and made them into a system, and it is these rules that we now intend to abstract by careful analysis of the mass of his work. When, after a few years, we have mastered Virgilian usage, and have learnt fully to appreciate his perfect balance of the formal and the spiritual, then and not till then shall we be justified in asserting our own personality by launching out into new structures. Such experiments will be successful only if they spring immediately and naturally from dramatic or rhetorical sympathy.

According to the position of sense-pauses, we may distinguish three sorts of hexametrical types, *complete* (C), *partial* (P), and *fused* (F). Complete types consist of whole verses; partial, of parts of a verse; fused, of a part of one verse, and a part or the whole of another. These three sorts are illustrated in the following period:—

Nate, licet tristes animo deponere curas. | C
 Haec omnis morbi causa; | hinc miserabile Nymphae, | P

Cum quibus illa choros lucis agitabat in altis,	C
Exitium misere apibus. Tu munera supplex	F
Tende, petens pacem, et facilis venerare Napaeas ;	F
Namque dabunt veniam votis, irasque remittent.	C

G. iv. 531.

- It will be seen that in this passage of six lines there are no less than three complete types. This suggests that the normal type—the unit of reference or verse-standard—should govern the composition everywhere: *i.e.* the standard¹
- hexameter should recur often enough to be always heard pervading the composition, which would otherwise degenerate into rhythmical chaos. Excessive metrical regularity of type is to be avoided; but equally so, excessive pause-variation.

* 2. (a) *The Principle and Definitions.*—Marked pauses and breaks affect the hexameter as a rhetorical instrument, just as the caesura (*v.* pp. 70, 71, § 31) affects it as a metrical unit: that is, variety of pauses is required to represent variety of thought and feeling. Again, pause-variation is required as a set-off to the metrical sameness which would result from an unbroken series of complete types.

Definitions.—A *heavy* pause is one at which a long break, a *light* pause is one at which a short break, must be made in reciting.

As to what sense pauses are to be counted, and whether, when counted, they are to be regarded as heavy or light, these are matters of which different readers are apt to take different views. Punctuation is always largely a personal matter, varying with the idiosyncrasies of the writer. The best test of the existence and character of pauses is the recitation of a passage, such pauses only being made as must be deliberately observed in order to bring out the meaning intelligibly. Generally, then, when there is doubt

¹ For the proportion of complete hexameters see p. 58, § 23.

the reader must consider each pause on its own merits in the light of its context. A few rules, however, may be given as authoritative.

* 3. *Heavy Pauses*.—Among *heavy* pauses count those:—

i. Following the introduction to a set speech; *e.g.*

Cum sic orsa loqui vates: || 'Sate sanguine divom.'

A. vi. 125.

Incipit Aeneas heros: || 'Non ulla laborum.'

Ib. 103.

ii. At the end of a question:

Scilicet haec Spartam incolumis patriasque Mycenae

Aspiciet? ||

A. ii. 578.

'En, quid ago?' ||

A. iv. 534.

iii. In strong antithesis; *e.g.*

Consternunt terram concusso stipite frondes; ||

Ipsa haeret scopulis, etc.

A. iv. 444.

Mens immota manet; || lacrimae volvuntur inanes. *Ib. 448.*

* 4. The following are cases of *light* pause:—

i. Between a relative clause and the clause containing the antecedent when the sense connection is close; *e.g.*

Nomadumque petam conubia supplex, |

Quos ego sim totiens jam dedignata maritos.

A. iv. 535.

Sequor, et, qua ducitis, | adsum.

A. ii. 701.

But,

superet conjunxne Creusa

Ascaniusque puer? || Quos omnis undique Graiae

Circum errant acies, et, ni mea cura resistat,

Jam flammae tulerint inimicus et hauserit ensis.

Ib. 598.

where the relative really introduces not a subordinate but a co-ordinate clause.

ii. When *et, que, sed, atque, nec* are links making an almost unbroken continuation in the sense.

Erige, | et arma viri, thalamo quae fixa reliquit
Impius, | exuviasque omnes lectumque jugalem. *A.* iv. 496.

Danaïque obsessa tenebant

Limina portarum, | nec spes opis ulla dabatur. *A.* ii. 803.

iii. When subdivisions, introduced by *hic . . . hic, pars . . . pars*, and such repetitions, express contemporaneous action. [If the antithesis is strongly marked the pause must be counted heavy; *v. supra*, iii.]

Hic Dolopum manus, | hic saevus tendebat Achilles; ||
Classibus hic locus, | hic acie certare solebant. *A.* ii. 29.

quaerit pars semina flammae

Abstrusa in venis silicis; | pars densa ferarum, etc.
A. vi. 6.

iv. Before and after parenthesis :

adversae obluctor harenae | —

Eloquar an sileam?— | gemitus lacrimabilis imo.
A. iii. 37, 38.

Talibus adfata Aenean | —nec sacra morantur
Jussa viri— | Teucros vocat alta in templa sacerdos.
A. vi. 40, 41.

v. When *ait, inquit*, etc., are embedded in Oratio Recta; *e.g.*

‘Dic,’ ait, ‘O Virgo, quid volt concursus ad amnem?’
A. vi. 318.

Et mater, ‘Cape Maeonii carchesia Bacchi :
Oceano libemus,’ | ait. *G.* iv. 381.

‘Fas illi limina divom

Tangere,’ | ait. *Ib.* 358.

‘Valē, Valē,’ | inquit, | ‘Iolla.’ *E.* iii. 79.

vi. When *inquit* is omitted ; e.g.

Pluribus oranti Aeneas, | 'Haud talia dudum
Dicta dabas.' A. x. 599.

Tum sic Hyrtacides, | 'Audite o mentibus aequis.'
A. ix. 234.

vii. When hurried or eager questions are asked in close succession, or tacked on with a transitional *aut, ve, or que* ; e.g.

Quae scelerum facies ? | o virgo, effare ; | quibusve
Urgentur poenis ? | Qui tantus plangor ad aures ?
A. vi. 560, 561.

Nate, quis indomitas tantus dolor excitat iras ? |
Quid furis ? | Aut quonam nostri tibi cura recessit ?
A. ii. 594, 595.

See also *A. iv. 534-546*, and mark the heavy and the light pauses.

* 5. *Diaeresis*.—A sense-pause may occur in the middle of a foot ; but when a pause occurs after the end of a word which is also the end of a foot we have a *Diaeresis* [obviously the term does not apply to the pause at the end of a line], e.g.

1st foot. Et ferit.

2nd foot. Magnanimi Jovis.

3rd foot. Montibus audiri fragor.

4th foot (*v. § 18*). Atque superba pati fastidia.

5th foot. Acceleremus, ait. Vigiles simul excitat.

Thus there are five possible cases of diaeresis.

Diaeresis has the effect of producing a more abrupt and striking pause than the more common pauses in caesura.

We will now advance along the line from the beginning, and consider the force and comparative frequency of the pauses occurring in the different places.

6. I. After $\frac{1}{2}$ foot (*i.e.* first long syllable).

(a) *Examples.*—

Nos, tua progenies, caeli. A. i. 250.

(A light pause before and after parenthesis.)

O—quam te memorem, virgo? Ib. 327.

Et, si fata deum, si mens non laeva fuisset. A. ii. 54.

Ut, cum te gremio. A. i. 685.

Nunc, quibus . . .

Nunc, quales. Ib. 751, 752.

(Again light, as the relatives introduce co-ordinate subdivisions.)

Heu, quis te casus. A. iii. 317.

Di, quibus imperium est. A. vi. 235.

Scis, ut te cunctis unam. A. xii. 143.

So Ovid, *Met.* i. 550, *Pes, modo tam velox.*

Cf. Milton, *S. A.* 201—

‘Fool! have divulg’d the secret gift of God’;
a heavier pause than (876)

‘I, before all the daughters of my tribe.’

(b) *Virgilian usage.*—It is a somewhat rare pause, and is always of a very light character. A heavy pause is felt to be impossible in this place; a spondee is felt to be the smallest independent unit of the hexameter, and therefore to make a single syllable stand alone seems violent. The pause is generally followed by (i.) a parenthetical phrase, or (ii.) a clause of parenthetical character which may be an adjectival clause, a noun clause, or an adverbial clause introduced by *si*.

(c) *History.*—Ennius has effective examples. It is very rare in Lucretius, who uses it lightly in such phrases as non, ut opinor (ii. 551), nil, ut opinor (ii. 1037), but rather

heavily and clumsily in ii. 467, *e lēvibus atque rutundis* | Est, et squalida multa creant; and iii. 271, *et mobilis illa* | Vis, initum motus. A heavy pause is found in vi. 270, *omnia plena* | Sunt; ideo passim, etc. Ovid's usage is like Virgil's.

(d) *Imitate*—especially the light pause before a parenthetical phrase or clause.

(e) *Avoid*—a heavy pause in this place.

(f) *Words or word-combinations*.—Words often preceding are *heu, o, en, quid?* (of indignation), *non, ut, et, di, da, nos*, parts of *hic, post*, and *i* (as in I, sequere Italiam, *A.* iv. 381 and 424). These monosyllables are mostly in close connection with a following *si*-clause, qualifying relative, or adverbial clause.

(g) *Exercises*.¹—Translate into complete hexameters:—

And, *hark!* the nightingale begins its song,
 'Most musical, most melancholy' bird!
 Most melancholy bird! O idle thought! I.

And had the victor now ta'en instant thought
 To burst the gate-bolts and let, in his friends,
 That day the war had ended, and the race. II.

'Say, maid, what means the thronging to the stream,'
He says. III. (a)

Now, chosen crews, bend to your sturdy oars,
 Lift and bear in the barks; cleave with their beaks
 This hostile land, and let the keel's sheer weight
 Plough its own furrow. III. (β)

And now, where late the goats did lithely browse
 The grass, there seals their cumbrous forms lay down.
 III. (γ)

¹ The italicised words in the exercises are those which when translated are likely to produce the required effect; but obviously there is more than one way of producing it, and the *italics* are to be regarded as simply *hinting at a possible solution*.

Follow me *not* with tears, *I pray*,
Or with these dark forebodings, to the war's
Grim strife.

III. (δ)

* 7. II. After first trochee (- ∪).

(a) *Examples.*—

Illa, graves oculos conata attollere. A. iv. 688.

Si nulla est regio, Teucris quam det tua conjux
Dura, A. x. 45.

(So Digna, *E.* ix. 36.)

Hic plurimus ignis

Semper, et assidua postes fuligine nigri. E. vii. 50.

Scilicet immemores supera ut convexa revisant
Rursus, A. vi. 751.

(Here a pathetic emphasis is given to *rursus* which refers
to l. 721, *Quae lucis miseris tam dira cupido?*)

Speluncisque lacus clausos lucosque sonantes
Ibat, et ingenti motu G. iv. 364.

(So also Ibat, *A.* xii. 378.)

Vim duram et vincula capto

Tende; G. iv. 399.

Perge: decet. A. xii. 153.

(So Perge: sequar. *A.* iv. 114.)

At mater sonitum thalamo sub fluminis alti
Sensit. Eam circum G. iv. 334.

Cynthus aurem

Vellit, et admonuit. E. vi. 4.

Amnis abundans

Exit, et obducto late tenet omnia limo. G. i. 116.

Populeas inter senior se attollere frondis
Visus: A. viii. 33.

Numerumque referre

Jussit, et invito processit Vesper Olympo. E. vi. 86.

(Cf. also *A.* iv. 254, *Misit*.)

Et bibit ingens

Arcus, et e pastu.

G. i. 381.

Vires dabit omnibus aequas

Terra,

G. ii. 287.

(b) *Virgilian usage*.—This is not an infrequent pause; it makes a pleasing variety, but should be used with some definite meaning. An examination of the above examples will show that it is used (i.) after verbs and most parts of speech, to give them special emphasis in the first place of the line; (ii.) after verbs, to express rapidity or suddenness; (iii.) and occasionally merely to produce a variety of rhythm, with vocatives (Daphni, tuum; Vare, tuas; Mopse, etc.), and ecce, ipse, ille.

In (i.) and (ii.) the pause is heavy or light, in (iii.) it can only be light.

(c) *History*.—Ennian use somewhat resembles Virgil's; e.g.

Quem tu tolles in caerulea caeli

Templa.

Ann. 70.

Atque ora tenebat

Rebus, utri etc.

Ib. 86.

Also with vocatives like Teque, pater Tiberine, Ib. 51.

The same may be said of Lucretian usage; e.g.

Verum aliquid genere esse ex hoc quod contigit ei

Scimus. Item.

vi. 711.

So 736 Crescat, 771 Multa; and Suave, mari magno.

Catullus only uses the pause once in the 408 verses of lxiv., but it is used finely to emphasise a noun:—

Feris dabor alitibusque

Praeda, neque injecta.

But though his predecessors used it with right feeling and fair success, Virgil may claim to have first regularised and given intention to this pause.

Ovid uses it some ten times in *Metamorphosis* i., but with little intention beyond mere variety of rhythm. He likes its

jingle (see ll. 518, 522, 534) and uses it fairly often. It is a part of his general leaning towards dactyls.

(d) *Imitate*—after emphatic adjective or adverb, or verbs expressive of suddenness or rapidity, as either a light or a heavy pause.

(e) *Avoid*—the intentionless use.

(f) Words which tend to stand before the pause are feminine adjectives (*dura*), trochaic perfects (*sensit*, etc.), and imperatives (*perge*), vocatives (*Mopse*, *Vare*), *ipse*, *ille*, *ecce*; and vocatives are apt to follow (as in *Teque*, *Quirine pater*). Note also the phrase *Dixit*, et.

List of dissyllabic perfects suited by sense to this place in the line :—

Arsit, *carpsit*, *cepit*, *cessit*, *civit*, *clausit*, *dempsit*, *dixit*, *duxit*, *egit*, *finxit*, *fixit*, *flexit*, *fregit*, *fudit*, *fugit*, *fulsit*, *gessit*, *haesit*, *hausit*, *icit*, *jecit*, *junxit*, *jussit*, *laesit*, *liquit*, *luxit*, *mersit*, *misit*, *movit*, *novit*, *pressit*, *prompsit*, *rasit*, *risit*, *rupit*, *scripsit*, *sensit*, *sivit*, *solvit*, *sparsit*, *stravit*, *strinxit*, *sumpsit*, *textit*, *torsit*, *trusit*, *venit*, *vertit*, *vicit*, *vidit*, *vinxit*, *volvit*.

(g) *Exercises*.—[*N.B.* The English given is intended always for translation into a number of complete hexameters.]

Me only cruel immortality
Consumes; I wither slowly in thine arms,
 Here, in the quiet limit of the world,
 A white-hair'd shadow roaming like a dream
 The ever silent spaces of the East. iv.

Like that strange *song* I heard Apollo sing,
 While Ilion like a mist rose into towers. v.

And hence the god sheer to the water *shot*
 Himself, just as a bird, which round the shores
 And rocks, the haunts of fish, low skirts the waves. vi.

Then to his son's right hand, at point to go,
Fast *clings* Evander, and insatiate weeps. VII.

Rolling a blood-shot eye, she sudden *shouts*
Fiercely: 'Ho! Latian mothers, wheresoe'er,
Hearken!' VIII.

Then Proteus from the waves *advanced* to seek
Th' accustomed cave; around him the wet tribes
Of the vast deep splashed wide the briny spray
In gambols. IX.

* 8. III. After first dactyl (— ∪ ∪). (a) In *Aeneid* i. note:—
3 Litora, (variety), 14 Ostia, (variety), 46 Ast ego,
(parenthesis), 65 Aeole, (vocative), 105 Dat latus; (sudden
motion), 135 Quos ego— (aposiopesis), 203 Mittite; (decisi-
on), 236 Qui mare, (variety), 249 Troia, (emphatic adjective,
repeating Teucrorum of previous line), 288 Julius, (emphatic,
and explained in remainder of line), 312 occulit; (? quick-
ness), 321 Ac prior, 'Heus,' inquit, (introduction to speech),
325 Sic Venus, (transition from one speaker to another),
354 Conjugis, (solemnity and emphasis), 372 O Dea,
(vocative), 409 Non datur, (variety), 451 Leniit; (sudden
idea), 459 Constitit, (suddenness), 464 Sic ait, (transition
from speech to action), 468 Hac Phryges, (otiose), 530 Est
locus, (parenthesis), 538 Dispulit: (decision), 550 Armaque,
(otiose), 603 Di tibi, (parenthesis), 606 Saecula? (variety),
671 Vocibus; (variety), 692 Inrigat, (variety), 697 Cum
venit, (variety), 721 Incipit, (decision), 726 Atria; (variety),
731 Juppiter, (vocative).

Compare also—

undam Elicit? (quickness).	G. i. 109.
boumque labores Diluit; (suddenness).	Ib. 326.
Antiquasque domos avium cum stirpibus imis Eruit: (violence).	G. ii. 210.
exercita cursu Flumina, (variety).	G. iii. 530.

Si forte morantis

- Sparselit, (of a sudden gust of wind). *G. iv. 29.*
 Floreat, (variety). *Ib. 32.*
 (Dido) oculos conata attollere, rursus
 Deficit; (suddenness). *A. iv. 689.*
 (Beroe suddenly seizes a lighted torch) Et jacit. | *A. v. 643.*
 saevitque juvenus | Effera. *A. viii. 6.*
 quid facta tyranni | Effera? *Ib. 484.*
 Induit. (in a hurry). *A. ix. 366.*
 Four instances in consecutive lines: Gramina, (variety),
 Hoc Venus, (parenthesis), Detulit; (quickness), Inficit,
 (quickness) [a peculiarity of bk. xii.]. *A. xii. 415-418.*
 Sagitta | Excidit, (suddenness). *Ib. 424.*
 Cum ruit, *Ib. 685.*
 Proluit (of sudden fall of a piece of cliff). *Ib. 686.*
 Varium et mutabile semper | Femina.' (a touch of sarcasm,
 also closing a speech). *A. iv. 570.*
 Fungar inani | Munere.' (closing a speech). *A. vi. 886.*
 Note the adjectives: horrida, fagina, ferrea, fervidus, etc.

(b) At the beginning of a verse a dactylic word seems by sound to separate itself naturally from the rest of the verse, and hence it is especially effective before a pause. (Apart from consideration of pauses, dactylic beginnings are much in favour with both elegiac and hexameter poets: and in the same way dactylic-word beginnings are not uncommon, amounting roughly to about 12 per cent of Virgil's lines.) Again, the frequent use of a dactyl rather than a spondee before a first-foot pause is partly due to the fact that if a Latin poet started with a spondee he had not, like Homer, an abundance of dactyls to follow up with to right the balance. Latin cannot easily imitate Homer's

ξείνος; ποῦ δέ μιν εἶρε; πόσις νύ οἱ ἔσσεται ἀντῆ.

It is evident from the examples quoted that the pause is a very frequent one; it occurs in about 6 per cent of Virgil's

lines; about twice as many instances are light as heavy pauses. Its uses are: (i.) for variety; (ii.) in parenthesis, and with vocative; (iii.) to express quickness, suddenness, decision and allied notions; (iv.) to emphasise adjectives and nouns; (v.) to introduce or close a speech; (vi.) in transition from one speaker to another.

(c) Ennius has both otiose and significant use, but rarely employs it; e.g. *Ann.* 226 *Scriptere alii rem | Vorsibu, quos olim, etc.* (otiose). But 337 *Fortuna repente | Reddidit, exutus* (sudden); 465 *Concidit: et sonitum.*

Lucretius also uses it rarely, about 2 per cent, but like Virgil uses it light and heavy in proportion of about $2\frac{1}{2}$ to 1. In vi. 83 *Versibus*: perhaps reflects Ennius. Words preceding the pause are mostly third persons of verbs, or words like *fulmina*, *percipe* (a noun-clause preceding), scilicet. Catullus (lxiv.) uses it slightly more often than Lucretius, roughly about 3 per cent. He uses it for emphasis 44 and 87, *regia*; and mostly with verbs, and words like *lumina*, *carmine*. Line 196, *Quas ego, vae, reminds us of Virgil; 322, accipe, of Lucretius. Ovid's use resembles Virgil's, about 5 per cent in book i. of Metamorphoses. Nouns like corpora, and verbs coeperat (221), me parat (225), jusserat (281), all expressing suddenness.*

(d) *Imitate*—verbs, especially perfects, expressing suddenness and decision; emphatic adjectives and nouns; introduction or closing of a speech; and even merely for variety of rhythm.

(e) Almost any use of the pause is permissible.

(f) Words preceding are—*neuter plurals, praemia, corpora, aequora, funera, gramina, litora, lumina, etc.; adjectives, horrida, fagina, effera, fervidus; 3rd persons of present and perfect tenses, concidit, elicit, deiicit, abstulit; and imperatives, deiice, percipe, accipe.*

Suitable instantaneous perfects—*occidit, compounds of*

do (abdidit, condidit, edidit, prodidit, tradidit, perdidit); of sto (adstitit, constitit, restitit); and of sisto (desitit, exstitit, obstitit, restitit, adstitit).

This pause is naturally followed by a certain combination of caesuras, *i.e.* 3 trochee and $3\frac{1}{2}$ (*v.* p. 84, § 51); *e.g.*

Moenia, sublimemque | feres | ad sidera caeli
Praesidet, horrendaeque | procul | secreta Sibyllae
Substitit, infremuitque | ferox | et inhorruit armos.

(g) I asked thee, 'Give me immortality.'
Then *didst thou grant* mine asking with a smile,
Like wealthy men who care not how they give. x.

Like some tall palm the noiseless fabric sprung,
Majestic silence! then *the harp awoke*,
The cymbal clang'd. xi.

Mothers then for fear

Their vows redouble: more close on peril *treads*
Panic, and larger looms the shape of war. xii.

The fury *doffs* grim face and fury-form,
Shifts to an old wife's semblance. xiii.

So saying, with delight he snuffed the smell
Of mortal change on earth. xiv.

For me meanwhile the *hidden* sea-caves made
A ghostly echo: and the sea-birds mewed
Around me. xv.

* 9. IV. After First Spondee:—

(a) Ensemquē clipeumque et rubrae cornua cristae;
Ensem, quem Dauno. A. xii. 90.

turrimque tenebat;

Turrim, compactis trabibus quam eduxerat ipse. *Ib.* 674.

Parthus quam felle veneni,

Parthus, sive Cydon. *Ib.* 858.

(Three cases of repetition of a word from the preceding line.)

- dum personat aequora concha,
 Demens, et. *A. vi. 172.*
 divumque sibi poscebat honorem,
 Demens! qui nimbos. *Ib. 590.*
 Nec, quae te circum stent deinde pericula, cernis,
 Demens, nec. *A. iv. 562.*
 quid me erepto, saevissime, nato
 Terres? *A. x. 879.*
 (Four cases of tragic excitement.)
 Et istam | Oro, si quis adhuc precibus locus, exue mentem.
A. iv. 319.
 Misenum in litore Teucri
 Flebant, *A. vi. 213.*
 Super arma ferebant
 Flentes, *A. x. 842.*
 (All pathetic.)
 aliae purissima mella | Stipant, *G. iv. 164.*
 saepe lapillos | Tollunt. *Ib. 194.*
 (Hard effort.)
 Hasta sub exsertam donec perlata papillam
 Haesit, *A. xi. 804.*
 gemerentque repleti (= choked)
 Amnes, *A. v. 807.*
 (The halting rhythm denotes dead stoppage.)
 Dixit, deinde lacu *A. viii. 66.*
 Testor, cara, deos *A. iv. 492.*
 And perhaps 319 (quoted above) et istam | Oro.
 (vox) exaudita silentes | Ingens, *G. i. 477.*
 (Solemnity.)
 Suosque | Ducunt, *G. iii. 317.*
 (The slow motion of goats heavy with milk.)
 graviterque rudentes | Caedunt, *Ib. 375.*
 (The heavy thud of a falling stag.)

In *A. i.* note

Troas, (emphatic).	30.
Unam, (the emphatic position happily singles out one vessel from the others.)	113.
Vestras (not otiose: pronominal adjectives are naturally emphatic).	140.
Voltu, quo caelum tempestatesque serenat (as above, solemnity, and quiet dignity of the Father of the Gods).	255.

nec, si miserum Fortuna Sinonem

Finxit, vanum etiam mendacemque improba finget.

A. ii. 79, 80.

(The repetition of the word enforces the emphasis.)

(*b*) From the above it will be seen that the pause is not infrequent, but in Virgil it is mostly a light one. A spondaic word in the first foot is rare in Latin (though more common in Greek), partly because it militates against the original dactylic character of the hexameter by striking the wrong note at the start, and partly because it contradicts the principle of the differentiation¹ of the two hemistiches by making the beginning like the close of the verse. An initial spondee is most expressive when followed by a pause, which is naturally a violent one, well adapted to express tragic excitement, grief, or indignation.

The chief occasions for its use are:—

- (i.) Repetition of an emphatic word in previous line,
- (ii.) tragic excitement, scorn or indignation, (iii.) pathos,
- (iv.) hard effort, (v.) a dead check, (vi.) solemnity, (vii.) slowness, (viii.) strong emphasis.

(*c*) Ennius' usage may be illustrated by the following:—

Pars ludicre saxa

Jactant, inter se licitantur (effort).

Ann. 64.

¹ This principle is explained on p. 75. § 36. It is the principle of making the two halves of the hexameter rhythmically as unlike one another as possible.

si forte feras ea nare sagaci

Sensit, voce sua. 376.

(Virgil's trochaic *sensit*, *G.* iv. 334, is much more expressive.)

Spero, si speres quicquam prodesse potissunt. 449.

Lucretius has little intention in most cases of this pause. He appears to use it mostly for the very prosaic purpose of accommodating a verb at the end of a sentence. Thus:—

qua possint corpora quaeque

Transire? Haud ulla. i. 357.

te deducere vero | possit, 371.

quin post loca pisces | linquant, 374.

inter se consistere summa | possunt : ii. 698.

neque autem | scindi ; iv. 153.

permanat odor frigusque vaporque | ignis vi. 953.

In general, his use is tasteless and clumsy, but in
tremere ignibus instant,

Instant, nec loca, v. 298

he hits upon a happy expedient, afterwards made much of by Virgil (see *a* above).

Catullus lxiv. provides no instances.

Virgil himself seems to have felt his way only gradually with this pause. Thus, *E.* i. 23, Noram, seems to have little point, but in the *Georgics* and *Aeneid* he uses it often, mostly with a tragic force, and in *A.* xii. he has five instances, three (ll. 89, 674, 858) being of type (i.), effective repetition ; l. 888, ingens (effort), l. 92, exim (arresting attention). The conditions of this pause gradually took definite shape in his mind, and it is with a fine poetic sense that he has assigned it its special functions.

Ovid in *Metamorphosis* i. has not a single instance. As a kind of compensation, he had a much stronger leaning to the first trochaic and first dactyl pause than Virgil. Ovid's main aim was to make the Latin hexameter as Greek in character as possible, and he therefore brought to bear his

They sit upon the nine enfolded spheres,
 And *sing to* those that hold the vital shears,
 And turn the adamantine spindle round. XXII.

* 10. V. Pause after $1\frac{1}{2}$ feet ($-\sim | -$, or $-- | -$).

(a) Romanaque tellus | Debentur.' A. iv. 276.

Date vulnera lymphis | Ore legam.' A. iv. 685.

Lause, tropaeum | Aeneae.' A. x. 776.

(Three instances of speech-endings.) Cp. also A. vi. 155 and 197.

Haec secum : 'Mene incepto desistere victam.' A. i. 37.

Incipiam. 'Fracti bello A. ii. 13.

Anna refert : 'O luce magis dilecta A. iv. 31.

Pertulerit. 'Tu nubigenas A. viii. 293.

Orsa refert : 'O fama ingens A. xi. 124.

Ore dabat : 'Graditur bellum Ib. 535.

Pauca refert :

O pater, O hominum divomque aeterna potestas! A. x. 17.

Turnus ad haec :

O soror, etc. A. xii. 631.

(Instances of speech-introduction, the last two being cases of unfinished line. Virgil obviously regarded this as a pause well adapted to speech-introduction and speech-ending : hence frequent cases of lines broken at this point.) He finishes a paragraph in A. iii. 218, Ora fame.

Pallas quas condidit arces

Ipsa colat : nobis placeant ante omnia silvae. E. ii. 62.

Instituit : Pan curat oves oviumque magistros. Ib. 33.

Quicquid id est, timeo Danaos et dona ferentes. A. ii. 49.

Surgamus. Solet esse gravis cantantibus umbra. E. x. 75.

(In these cases, the remainder of the line gives convenient space for the smooth expression of compact sentiments and maxims. In such cases Shakespeare uses a rhyming couplet. With this compare the part of the line

producing the $3\frac{1}{2}$ pause, which is used for the same purpose : see instances, p. 40.)

Oppositi ;	<i>A. ii. 333.</i>
Crudelis ?	<i>A. iv. 311.</i>
Femineum.	<i>A. ix. 142.</i>
Fulmineum,	<i>Ib. 442.</i>
Confossus,	<i>Ib. 445.</i>

(Emphatic adjectives.)

Quo maxima motu Terra tremit.	<i>G. i. 330.</i>
Corripuit.	<i>G. ii. 510.</i>
Sed finem imposuit pugnae, fessumque Daretæ Eripuit.	<i>A. v. 464.</i>

(Verbs in present or perfect, giving the effect of sudden and decisive accomplishment.)

avidusque refringit

Cunctantem.	<i>A. v. 211.</i>
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(The overhanging word of three long syllables beautifully pictures the reluctance of the bough and the eager haste of Aeneas.)

So *G. i. 134*, Paulatim (the slow character of solid work).

Mersatur, missusque secundo defluit amni.	<i>G. iii. 447.</i>
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(Smooth gliding down a stream is described.)

But, quite apart from descriptive use, words of three long syllables — — — are very frequent in this place.

Note this pause in *A. ii.*—52 contorsit (effort), 144 tantorum (weight), 329 insultans (contempt), 353 incensae (hopelessness), 417 configunt (violence), 426 procumbit (weight), 448 devolvunt (weight), 480 aeratos (emphasis, 'for all they were of brass'), 545 coniecit (force), 616 insedit (majesty), 674 haerebat (delay).

(*b*) The prominent uses are—(i.) speech-endings, paragraph endings (often with line unfinished), and speech-introductions ; note that a *decided close* of a speech is signified, and contrast the use of first dactyl pause ; (ii.) maxims ;

(iii.) emphatic adjectives; (iv.) sudden or decisive verbs; (v.) slowness, smoothness and allied notions with words ---. The pause is almost as often heavy as light.

(c) Ennius introduces a speech *Ann.* 38, His verbis; often with word --- 39, Aerumnae: see also 245, 301, 400.

Lucretius makes this a favourite pause: *e.g.* in book vi., at 48, 197, 399, 434, 520, 609, 752, 763, 877, 882, 907, 948, 1043, 1073, 1242, 1254, 1260; and he has such a decided preference for the form --- that it becomes almost a mannerism. The words are mostly verbs, *e.g.* confluit, dimittat, credatur: with him the pause is mainly light.

Catullus uses it five times in lxiv., once in Lucretian form with the verb agnoscam (237).

In Virgil, too, this form is undoubtedly frequent: *e.g.* four cases (two heavy, two light), in first forty lines of *A.* ix. (7, 20, 23, 41, auderet, tempestas, processit, Aeneas).

On the contrary, Ovid, as might be expected, has a very decided leaning towards the dactylic beginning. In the 875 lines of *Met.* xv. he has seventy-four instances of $1\frac{1}{2}$ pause; a proportion of about 8 per cent. But only seven out of the seventy-four are of the Lucretian form: *e.g.* mātūrus. As in Lucretius, a large proportion of the words are verbs: *e.g.* sustineat, pertimuit, eripitur, praebetis, inspiciant, abstulerit, in the first 157 lines. He shows a peculiar tendency to make a monosyllable (often *est* with elision) precede the pause: this is clumsy, and a strong emphasis is often thus placed on unimportant words, especially as in most cases in Ovid the pause is a heavy one. *E.g.* *Met.* xv. 195 Aetheris est, 202 Vere novo est, 422 Concidere has, 494 Sola tua est, 600 Nemo mihi est, 683 Annuit his.

(d) *Imitate*—speech-endings and introductions, maxims, emphatic adjectives, decisive verbs, and descriptive effects of slowness, etc., variety.

(e) *Avoid*—frequent use of ---, unless descriptive, and clumsy monosyllable as in Ovid (*vere novo*¹ est).

(f) Speech introductions with *refert* (*pauca refert*, *Orsa refert*): subject introductions with *nonne vides*, *quod superest*, etc.; adjectives—*femineum*, *crudelis*, etc.; parts of verbs, but especially perfects: e.g. *accepit*, *cognovit*, *concessit*, *conduxit*, *conjecit*, *consedit*, *contempsit*, *conticuit*, *contorsit*, *contraxit*, *convertit*, *corripuit*, *decerpsit*, *defendit*, *delevit*, *destruxit*, *direxit*, *divisit*, *emicuit*, *erubuit*, *exclusit*, *extendit*, *immersit*, *impressit*, *increpuit*, *incubuit*, *infremuit*, *ingemuit*, *occuluit*, *ostendit*, *perspexit*, *persuasit*, *surrexit*, etc.

(g) In shaggy spoils here Theseus *was beheld*,
And Perseus dreadful with Minerva's shield. xxiii.

Thou wilt see my grave ;
Thou wilt renew thy beauty morn by morn ;
I *earth* in earth forget those empty courts,
And thee returning on thy silver wheels. xxiv.

That day I oft remember, when from sleep
I first *awaked*, and found myself reposed
Under a shade, on flowers, much wondering where
And what I was, whence hither brought, and how. xxv.

Again she prayed : ' I woo thee not with gifts.
Sequel of guerdon could not alter me
To fairer. Judge thou me by what I am. xxvi.

' But hark ! the trump,
Its terrible note of clanging brass afar
Has uttered ; a shout follows, and the sky
Reverberates. xxvii.

' Now shall I
Be praised as winner of the splendid spoils,
Or for a famous death ; and either fate
My sire can face. *Away with threats*.' So saying,
He strides into the arena's midst. xxviii.

¹ It is true this is less harsh if pronounced *novost*.

But the other cried :

'Reft of my son, why thinkest thou, fierce man,
To fight me now? Sole way was this whereby
To work my ruin. I shudder not at death,
No, nor spare any of thy gods. XXIX.
Weeping he spake, and from his shoulder doffs
A gilded sword, which erst Lycaon of Crete
Wrought with rare skill, and fitted for the hand
With ivory sheath. XXX.

* 11. VI. Pause after second trochee (- ∞ | - \cup).

(a) Experiamur?	E. iii. 28.
Ne prohibete!	G. i. 501.
Contemplator;	G. iv. 61.
Implevere;	G. ii. 144.
Conticuere:	A. ii. 253.

(Instances of heavy pause.)

Infabricata, fugae studio.	A. iv. 400.
Vestigemus, et a portu diversa petamus.	A. vii. 132.

(Effective variety of rhythm.)

Obruit Auster,	A. vi. 336.
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(Description of a sudden overwhelming.)

See also G. ii. 141, G. iv. 351.

(b) The pause, which is Greek in character, is very rare, even in Homer. Virgil employs it a trifle more frequently than Homer. It is mainly a light pause, but it is more frequently heavy in Virgil than in other writers (cf. above), and he tends to use it more frequently in his later work (e.g. A. vi. in 200 lines, 628-829, no less than three examples: 630, 656, 705—all light). Its uses are (i.) for mere variety, (ii.) descriptive of sudden action.

(c) In the *Iliad* it is comparatively rare, about 1 per cent. In Ennius the same proportion holds: it is nearly always a light pause, mostly with parenthetical phrases: e.g. *Ann.* 180. Numini' Burrus, (uti memorant); 394, Nec, cum capta, capi.

Lucretius uses it more frequently, nearly 2 per cent, but with no apparent intention: it is mostly light, especially with vocatives: *e.g.* i. 38, Hunc tu, diva. It tends to be associated with the verb *videri*: *e.g.* iv. 391, Cuncta videntur; 456, nostra videmur; 502, Visa rutunda. Catullus (lxiv.) resembles Homer and Ennius, rather less than 1 per cent: *e.g.* advenere (32). Virgil uses it slightly more frequently than Homer. Ovid, however, decreases trochaic pauses, especially the second: hardly $\frac{1}{2}$ per cent, and always light. The association with 'ait' continues: *e.g.* *Met.* x. 603, Mecum confer, ait. Vocative in 620, Dum licet, hospes, abi.

(d) *Imitate*—only occasionally, for variety of rhythm, especially with the Virgilian full pause.

(e) *Avoid*—using it more than once in a copy, even of a hundred lines.

(f) The pause is common with vocatives and parenthetical phrases. It is often preceded by parts of *videor*, and followed by *ait*. In the large majority of cases, verb-forms ending in *s* precede, or adjectives in *a*: the third person plural of perf. indic. in shortened form is also obviously suited to this place: *e.g.* conticuere, implevere.

Suitable verbs.—Delevere, quaesivere, consevere, desivere, decrevere, concrevere, dormivere, assuevere, cognovere, increpuere, consonuere, intonuere, infremuere, ingemuere, concinuere, consuluere, accubuere, corripuere, persuasere, illuxere, contorsere, impressere, contempsere, confluxere, dilexere, surrexere, exclusere, decessere, contraxere, adjunxere, consedere, commovere, accendere, defendere, accepere, etc.

(g) And mindful of the winter coming on

They ply their summer task, and so lay up

Their hard-earned gatherings in a common store. XXXI.

Day's better part o'erpast, for what remains,

Refresh you, warriors, heartened by success,

And deem, so doing, ye fit you for the fray. XXXII.

As when two rams, *stirr'd with ambitious pride,*
 Fight for the rule of the rich-fleeced flocke,
 Their hornéd fronts so fierce on either side
Doe meete : both stand astonied at the shocke. XXXIII.

When the delectable hour those days *did fully deter-*
mine,
 Straightway then in crowds all Thessaly flocked to
 the palace,
 Thronging hosts uncounted, a company joyous ap-
 proaching. XXXIV.

'But come now : hasten on the way : perfect
 The service now begun : *haste we,*' *she said.*
 'See, I descry the ramparts which were cast
 In furnace Cyclopean, and in front
 The arched gateway.' XXXV.

Again the shepherd Aristaeus' woe
 Thrilled through his loving mother's ears, and all
Sat motionless upon their crystal chairs.
 But Arethusa first before her sisters
 Forth glanced, her golden head above the wave
 Lifting on high. XXXVI.

* 12. VII. Second Foot [always a dactyl (-∞ | -∪∪) :
 a spondee is not admissible]. Diaeresis.

(a) Fit nodo sinus ; huc aliena ex arbore germen. *G.* ii. 76.
 (A slit is made with a knife.)

Auxilium venit, (help comes just in time). *Ib.* 130.

Viventes rapit, inferias quos immolet umbris. *A.* x. 519.

(These three instances denote rapidity.)

Quis tantus furor ? *G.* iv. 494.

Notusque medullas | Intravit calor. *A.* viii. 390.

(A degree of tragic excitement.)

Aut numerum lupus, aut *torrentia* flumina ripas. *E.* vii. 52.
 Eligitur locus ; hunc *angustique* imbrice tecti. *G.* iv. 296.
 Magnanimi Jovis. Haec pro *virginitate* reponit.

A. xii. 878.

Three cases in which the pause and the absence of caesura after the second foot help to reserve a strong emphasis for a word in the second hemistich ; cp. also *aliena* in *G.* ii. 76 (above).

(b) In Virgil the pause is somewhat rare, and only used with the purpose of strongly arresting attention : all diaeresis pauses naturally produce a jolty effect. The dactyl in Virgil always ends with a dissyllabic word containing two shorts : e.g. *răpît, fūrôr*. The pause may be either heavy or light, though the balance is in favour of a light pause. The chief occasions for its use are, (i.) rapid action, (ii.) tragic excitement, (iii.) when it is desired to emphasise a word in the second hemistich.

(c) In Homer's *Iliad*, a long search revealed no example of the use of this pause. In Ennius there are four in some 600 lines, three being heavy, and one light. Only one of them assumes the Virgilian form, *Perculit in latus*. The other forms are clumsy : *corde capessere, celso pectore, ut celerissimus*. In two cases emphasis seems to be reserved. Lucretius provides seven cases in bk. i. (1115 lines). These are all light, and all in the Virgilian form : *Haec soliti sumus*. In Bk. vi. appear the various forms : *confervēfacit, mortiferam vim, quo cum conruit* (possibly descriptive). Catullus (lxiv.) resembles the *Iliad* in abstaining from this pause. Cicero's youthful *Arati Phenomena* has four in the first 100 lines, two being in the Virgilian form, *caetera pars latet*. The forms *inclinatio : septem dicier* occur : five out of six are light. Ovid in *Met.* i. (779 lines) resembles Homer and Catullus in having no example. Thus while Catullus and Ovid neglect the pause,

Lucretius and Cicero strongly support the Virgilian use of a light pause preceded by a disyllable (∪∪).

(d) *Imitate*—especially the use descriptive of rapid action or tragic excitement. The pause should more often be light than heavy, and in the forms, *fit nodo sinus, viventes rapit*. Of the less regular forms *conservēfacit, inclinior* is the best.

(e) A meaningless use of this pause must be absolutely avoided; and the ungainly forms *celso pectore, corde capessere, mortiferam vim* shunned unless to produce a descriptive effect of ungainliness or some allied notion.

(f) Disyllabic verbs and nouns are best suited to precede the pause.

Verbs—ruit, cadit, rapit, jacit, venit, videt, dedit, crepat, sonat, salit, tonat, micat, fremit, gemit, petit, terit, sinit, cupit, colit, jubet, quatit, nitet, trahit, vehit, fluit, canit, vovet, sedet, agit.

Nouns—like locus, focus, opus, latus, nemus, equus, polus, dolor, furor, etc. : the stock endings for the pentameter.

(g) At length with headlong bound,
 Armed at all points he *plunged into the flood*.
 Its tawny eddies took him, as he came,
 Up-bore with buoyant waters, cleansed of blood,
 And sent him back rejoicing to his friends. XXXVII.

For, unlooked for, out of heaven
Came quivering flash and thunder-peal, and all
 Seemed sudden to reel round them, and anon
 A hostile trumpet-clang through heaven to blare.

XXXVIII.

Four galleons drew away
 From the Spanish fleet that day,
 And two upon the larboard and two upon the star-
 board lay,
And the battle-thunder broke from them all. XXXIX.

Rose clamour such as *heard* in heaven *till now*
Was never ; arms on armour clashing brayed. XL.

Again she said : ' I woo thee not with gifts.
Sequel of guerdon could not alter me
To fairer. Judge thou me by what I am.' XLI.

So till men's persons *great afflictions* touch,
If worth be found, their worth is not so much. XLII.

* 13. VIII. Pause after $2\frac{1}{2}$ feet (- ∞ | - ∞ | -).

(a) Aeternumque vale.' A. xi. 98.
Quoque tenetis iter.' A. i. 370.
Quisquis in arma vocas.' A. ix. 22.

(Three instances of speech-endings.)

Et cum clamarem, ' Quo nunc se proripit ille. E. iii. 19.
Tandem laetus ait : ' Di nostra incepta secudent. A. vii. 259.
Aeolus haec contra : ' Tuus, o regina, quid optes. A. i. 75.

(Instances of speech-introduction.)

Fas et jura sinunt : rivos deducere nulla
Religio vetuit, segeti praetendere saepem. G. i. 269, 270.
Ostendit venis, atque auro plurima fluxit.
Haec genus acre virum, Marsos pubemque Sabellam.
G. ii. 166, 167.

Arma parate animis, et spe praesumite bellum
Ne qua mora ignaros, ubi primum vellere signa. A. xi. 18, 19.
(Instances of same pause in two consecutive lines.)

Dardaniusque Paris. E. ii. 61.
Tempora quae messor, E. iii. 42.
Sensibus haec imis, Ib. 54.
Umida vela legit. G. i. 373.
Corda pavor pulsans ? G. iii. 106.
Quassataeque rates, A. iv. 53.
And passim. (Ordinary rhythmical resting-places.)

(b) In the Latin hexameter breaks in sense seem naturally to coincide with strong caesuras (*v. p. 74, § 35*). (In the Greek iambic trimeter, on the contrary, diaeresis pauses are far more common than caesura pauses.) Hence the $2\frac{1}{2}$ pause, being near the middle of the line, is a favourite pause. It is a natural resting-place for the reciter, either as a light or as a heavy pause, though in Virgil the light are five times as numerous as the heavy pauses. It seldom has any specific or descriptive meaning; it is used rather as a convenient breathing-place. If the same pause is to be used in two or three consecutive lines, $2\frac{1}{2}$ is the most legitimate. Special uses are (i.) speech-endings, and (ii.) speech-introductions. The heavy pause at this point is not to be used more than about three times in a hundred lines.

(c) The history of this pause is interesting.

In Homer's *Iliad* it occurs in about 8 per cent of the lines, the light pause very decidedly preponderating. It is less frequent in Greek than in Latin, because the third-trochaic pause in Greek performs the rôle of $2\frac{1}{2}$. In Ennius we find the pause advancing to about 11 per cent, and, so far as can be determined from a fragmentary text, the heavy pause is used hardly less frequently than the light one. Lucretius returns to the Homeric proportion of 8 per cent, and is even more decidedly in favour of the light pause. He gives us, however, a jolty rhythm in lines like *externa quasi vi*. Cicero in *Phenomena* closely resembles Homer and Lucretius so far as this pause is concerned. Catullus (lxiv.), like Homer, gives the third-trochaic the functions of $2\frac{1}{2}$, and using it only about 6 per cent shows not a single example of it as a heavy pause. In a passage of 116 lines (48-164) there is not one $2\frac{1}{2}$ pause. Virgil's pastoral style as exhibited in the *Eclogues* must be distinguished from the didactic and epic manner of the *Georgics* and *Aeneid* respectively. In the *Eclogues* the broken conversational style produces $2\frac{1}{2}$ to

nearly 40 per cent, and heavy pauses are to light as 1 to 2. In the *Georgics* and *Aeneid*, however, the average use is about 15 per cent, heavy to light pauses being as 1 to 5, much as in Homer and Cicero. The pause is often found in Virgil in two or three consecutive lines, but there are seldom two heavy ones together. In Ovid the use of the $2\frac{1}{2}$ pause is a desperate disease; it attains to 50 per cent. That is, whereas in Virgil you see the pause about once in seven lines, in Ovid it is found in every other line. Further, the pauses are as frequently heavy as light, more frequently even than in Ennius. On the average we meet a heavy pause of $2\frac{1}{2}$ once in every four lines. The monotony produced detracts greatly from the pleasure of reading the *Metamorphoses*. For instance, read *Met.* vii. 34-45. In twelve lines there are seven pauses at $2\frac{1}{2}$, no less than four of them being heavy.

(d) *Imitate* this pause, but do not use it more than two or three times in a copy of 20 lines, and only occasionally as a heavy pause. The best excuse for its use as a heavy pause is at a speech-introduction or speech-ending. The word preceding the pause should be a disyllable or a trisyllable.

(e) *Avoid* the Ovidian frequent use of the heavy pause, and the jolty effect of the Lucretian line *externa quasi vi*; i.e. do not use a monosyllable to precede the pause. Again, it is undesirable to "pentametrisé" the hexameter by too frequently using rhythms like *Deteriora sequor, humida vela legit, quisquis in arma vocas, Dardaniusque Paris, corripe lora manu*. This tendency in the pause caused later writers to prefer $3\frac{1}{2}$ to $2\frac{1}{2}$.

(f) Any disyllabic or trisyllabic nouns and verbs are in place before the pause.

(g) Sir Richard *spoke and he laugh'd*, and we roar'd a hurrah, and so

The little Revenge ran on.

XLIII.

He on his impious foes right onward drove,
Gloomy as night: under his burning wheels
 The stedfast empyrean shook throughout. XLIV.

Yet half his strength he put not forth, but checked
 His thunder *in mid volley*; for he meant
 Not to destroy, but root them out of heaven. XLV.

But far worse

Urged them behind; *headlong themselves they threw*
 Down from the verge of heaven: eternal wrath
 Burnt after them to the bottomless pit. XLVI.

At length

Joyful he cries: 'Heaven prosper our intent
 And its own presage! Granted be thy suit,
 O Trojan.' XLVII.

'Without thee,

For mine own lot no glory shall be wooed;
 Come peace or war, to thee, both deed and word,
 Be *all my heart unbosomed*.' Answer then
 Thus made the other. XLVIII.

* 14. IX. Pause after third trochee (-∞ | -∞ | -∞).

(a) Addam cerea pruna: honos erit huic quoque pomo.

E. ii. 53.

(Note, in passing, the hiatus.)

Accipies segura: vocabitur hic quoque votis. A. i. 290.

Matronae puerique: vocat labor ultimus omnes. A. xi. 476.

(Examples of heavy pause, and of dactylic fourth foot following.)

Nudus ara, sere nudus: hiemps ignava colono. G. i. 299.

Huc, pater o Lenaee, (tuis hic omnia plena). G. ii. 4.

Parce metu, Cytherea: manent immota tuorum. A. i. 257.

(Examples of spondaic fourth foot following: the Greek pause is suggested by the presence of Greek proper names, or, as in the first instance, by the fact that the words are a direct translation from a Greek original—Hesiod; cf. also

Cicero, *Phenom.* 35, 36, Alcyone, Meropeque, Celaeno, Taygetaque, | Electra, Steropeque, simul sanctissima Maia.)

Fertur equis auriga, G. i. 514.

Aut aliquis latet error : equo A. ii. 48.

Tecta metu petiere : A. iv. 164.

Undique convenere ; A. iv. 417.

Quem metui moritura ? Ib. 604.

Horrendum sonuere ; A. ix. 732.

(Instances where excitement is portrayed.)

Deterior qui visus, G. iv. 89.

In medio duo signa, E. iii. 40.

Hinc metuunt cupiuntque, A. vi. 737.

(Instances of use for mere variety and of light pause.)

Tum Zephyri posuere : premit placida aequora pontus.

A. x. 103.

Cui Juno submissa : A. ix. 61.

(Where the pause seems to have a softening or calming influence.)

(*b*) Virgil does not use this pause except as an occasional metrical variety, chiefly in cases where Greek words in the context suggest its use, where excitement¹ is to be represented, or where calmness¹ is implied. The examples quoted show his use of it as a heavy pause, but it is more often used as a light pause.

(*c*) The history of the third trochaic pause is interesting, mainly as pointing a contrast between the Greek and the Latin handling of the hexameter. From an examination of the *Iliad* it is clear that it is *the* pause *par excellence* of Homer's metre ; it occurs nearly in the proportion of 10 per cent, and is hardly less frequent as a heavy than as a light

¹ It may appear that ideas so opposite can hardly be represented by the same device ; but a great number of passages seem to warrant the above statements. The sense of the word used of course contributes to the effect : but why are they so placed ?

pause. In Ennius it has fallen to about 1 per cent, and these are mostly light in character, preceding a vocative or parenthetical phrase. If anything, the use decreases in Lucretius; but Catullus, as might be expected from the Greek character of his verse, rises to about 3 per cent; however, the pause is invariably light. Virgil, like Cicero, seems to hark back to the usage of Ennius and Lucretius; he uses it about 1 per cent, but makes it more frequently a decided pause. Ovid employs this pause even more rarely than Virgil, and with him it is of the lightest possible character. When the dactylic Ovid and the Graecising Catullus cannot do more to naturalise the pause, it must be obvious that it seemed too delicate for the heavy Latin tongue, which lacks the light diphthongs and dainty particles of Greek. The more solid $2\frac{1}{2}$ pause is set by the Latin poets to perform the functions of Homer's third trochaic.

(d) The pause should be imitated occasionally, less frequently as a heavy than as a light pause. The best occasions for its use are—(i.) where Greek words in the context, or translation from a Greek original, suggest it; (ii.) where excitement is suggested by a bustling scene or tragic train of thought; (iii.) where a quieting influence is to be described. As a rule the spondaic fourth foot is more suited to follow it.

(e) Most uses of the pause are legitimate.

(f) The enclitic *que* is obviously a favourite before the pause; but also the 3rd person plural of perfects, such as *petiere, convenere, sonuere*. (Cf. second trochaic pause, p. 26.) Beyond these, vocatives are most often found in this place; e.g. *Pone tamen, Trojane, metum*.

(g) And she half-whispered thus: 'I promise thee
The fairest and most loving wife in Greece.'
She spoke *and laughed*: I shut my sight for fear.

XLIX.

Strengthen ye the weak hands, and confirm the feeble
knees.

Say to them that are of a fearful heart, *Be strong,*
Fear not. L. (a)

Thus spake he, but the seer replied with these :
' *O Palinurus, say what gave to thee*
Such great o'ermastering passion.' L. (b)

Nay yet more,
Till God shall make our very spirit poor,
We shall not up to highest wealth aspire ;
But then we shall; and that is my desire. LI.

Darts flying vaulted either host with fire.
So under fiery cope *together rush'd*
Both battles main with ruinous assault
And inextinguishable rage : all Heaven
Resounded. LII.

But thy strong Hours indignant work'd their wills,
And beat me down and marr'd and wasted me,
And though they could not end me, *left me maim'd*
To dwell in presence of immortal youth,
Immortal age beside immortal youth,
And all I was in ashes. LIII.

Grimly the lioness pursues the wolf,
The wolf in turn the she-goat : she pursues
Wanton the flowering cytissus : *as thee,*
Alexis, Corydon : for each his own delight
Lures onward. LIV.

The Dawn on roseate car
Shone saffron-tinted, when *down dropped the breeze,*
And the light breath of wind sank suddenly,
And on the slow smooth surface toil their oars. LV.

15. X. Pause after third foot. Diaeresis (-∞ | -∞ | -∞).
The word before the pause must be a disyllable of two shorts (∞∞).

(a) Aut Ararim Parthus bibet, aut Germania Tigrim. ¹

E. i. 63.

Avolsumque umeris caput, et sine nomine corpus.

A. ii. 558.

Aut rastris terram domat, aut quatit oppida bello.

A. ix. 608.

Aut ubi odor coeni gravis, aut ubi concava pulsu. G. iv. 49.

(Four instances of alternatives with aut . . . aut : the equal division of the line seems to suit two alternatives which are roughly equivalent.)

Montibus audiri fragor : G. i. 358.

Porticibus longis fugit, et vacua atria lustrat. A. ii. 528.

Dardanides contra furit. A. x. 545.

Armigerumque Remi premit, A. ix. 330.

(Instances where excitement or haste is well depicted by the word of two short syllables, especially before diaeresis.)

Quam pro me curam geris, hanc precor, optime, pro me.

A. xii. 48.

Da deinde auxilium, pater, atque haec omina firma. A. ii. 691.

Vos, o Calliope, precor, adspirate canenti. A. ix. 525.

(Instances where the pause is used in entreaty.)

Obiciunt portas tamen, et praecepta facessunt. A. ix. 45.

His lacrimis vitam damus, et miserescimus ultro. A. ii. 145.

(Emphasis thrown on *tamen* and *damus* by the rhythm unexpectedly overflowing the $2\frac{1}{2}$ pause.¹)

(b) The pause, which is very rare (though apparently more frequent in the later books of the *Aeneid*), can only be

¹ I owe this solution to Mr. R. L. Du Pontet, who compares it to the Greek type—

δρᾶς δ' οὐδὲν ἡμᾶς εἶ, | κακῶς ὄσον θυγᾶ,

and adds the example,

Atque haec pompa domum me, non Pallanta, referret.

used after a word of two short syllables. It is rare because it offends against the fundamental principle of the Latin hexameter that the two parts should be differentiated from each other in rhythm as widely as possible. The division of the line into two equal parts is certainly not pleasing to the ear. Quicherat calls such lines 'dactylic priapeans,' because, with different feet, they recall the rhythm of such lines as

Hunc lucum tibi dedico | Consecroque, Priape (Catullus).
Virgil's rhythmical sense mostly steered clear of them; for, as Quicherat's line expresses it,

Namque tome media est versu non apta severo.

Moreover, it cannot be a necessary pause, with $2\frac{1}{2}$ and $3\frac{1}{2}$, excellent halting places, close at hand on either side.

Virgil's usage seems to confine it to the three cases illustrated above—(i.) two alternatives with *aut*; (ii.) to express excitement or haste; (iii.) in entreaty, with a vocative or *precor*. He does not seem to use it for mere variety, because it produces an undignified jingle. It is more often a light than a heavy pause.

[*N.B.*—Apparent cases of this pause which are not really 3-foot pause :—

Tertius Eurytion, tuus, o clarissime, frater, *A. v. 495.*
where the sense throws *tuus* forward on to *frater*.

Cf. Ovid, *Met.* xiv. 37—

Talia tentanti, 'Prius,' inquit, 'in aequore frondes.'

So also—

Magnanime Aenea, non, si mihi Jupiter auctor,
and

Quem struat his coeptis, quem, si Fortuna sequatur.

These are cases of a very slight halt after a somewhat longer pause in $2\frac{1}{2}$ caesura; a parenthesis succeeds.

Haec omnis morbi causa; hinc miserabile Nymphae,

G. iv. 531.

where the elision helps to obscure the diaeresis.]

(c) The history of this pause is of a rather negative character. Homer does not seem to use it; the third trochaic pause renders it unnecessary. Ennius supplies two examples; *e.g.* Balantum pecudes quatit. Omnes arma requirunt. 177.
Spernitur orator bonus, horridu' miles amatur. 277.

(a symmetrical line which resembles Virgilian alternatives with *aut . . . aut*). Lucretius and Catullus have very few, if any cases. Cicero (*Phenomena*) has

Atque inter flexum genus, et caput Alitis, haesit. 46.
Exin semotam procul, in tutoque locatam. 139.

Ovid has here and there an instance; *e.g.*

Obstitit incepto pudor : et complexa fuisses : *Met.* vii. 145.
which comes under Virgilian usage (ii.).

Inde genus durum sumus, experiensque laborum, i. 414.
which seems otiose.

(d) This pause should be imitated rarely—(i.) with alternatives, as a light pause; (ii.) to express haste or excitement, mostly as a heavy pause.

(e) Avoid the otiose use of the pause, and never let it be preceded by a spondee.

(f) Disyllabic verbs of two shorts are the main words preceding, *e.g.* bibet, domat, furit, capit, premit, quatit—*i.e.* verbs that are found at the end of the pentameter; occasionally nouns, *e.g.* pudor, genus, fragor, sonus, pater.

(g) At these his tears *we grant him life*, and even
Accord our pity. LVI.

Thou hornéd stream,
Lord of Hesperian waters, only grant
Thy presence, and, *I pray thee*, set thy seal
Upon thy heavenly utterance. LVII.

And now at once from the four ships there broke
The battle-roar, the iron voice of Mars. LVIII.

Or light *or* darkness in perpetual round
Lodge and dislodge by turns, which makes through
Heaven

Grateful vicissitude, like day and night. LIX.

One mows he down while standing close, *another*
He cuts beneath the knee : 'neath spear's down-thrust
Chrōmis, Iphinous, and Sāgeus fall. LX.

The Cretan now from bow lets loose the string,
The *soldier from his head* the helmet takes
And sword from thigh. LXI.

* 16. XI. Pause after $3\frac{1}{2}$ (- ∞ | - ∞ | - ∞ | -).

(a) Sternitur omne solum telis. Tum scuta cavaeque
Dant sonitum fictu galeae : pugna aspera surgit.

A. ix. 665, 666.

Creditis avectos hostes? Aut ulla putatis
Dona carere dolis Danaum? Sic notus Ulixes? A. ii. 43, 44.
Huc ades, o formose puer : tibi lilia plenis
Ecce ferunt Nymphae calathis ; tibi candida Naïs, etc.

E. ii. 45, 46.

(The pause occurring in two successive lines.)

The ghost of Hector and Aeneas in excited dialogue.

A. ii. 282, 291, 294.

Usque adeo turbatur agris. En ipse capellas. E. i. 12.

Sublimem expulsam eruerent : G. i. 320.

Inter se in foliis strepitant ; Ib. 413.

Hanc sine me spem ferre tui : audentior ibo. A. ix. 291.

(Excitement or violence depicted : in the last case note
the hiatus. For this use cf. Lucan ii. 20-22.)

Tum variae venere artes. G. i. 145.

Exercete, viri, tauros. Ib. 210.

Quinque tenent coelum zonae. Ib. 233.

Dilectae Thetidi alcyones. Ib. 399.

Quippe solo natura subest. G. ii. 49.

Divisae arboribus patriae. Ib. 116.

Sacra deum sanctique patres. *G. ii. 473.*

(Suadet enim vesana fames) manditque trahitque
Molle pecus mutumque metu ; fremit ore cruento.

Nec minor Euryali caedes : *A. ix. 340-342.*

(These are instances of a universal practice of using the part of the line preceding the $3\frac{1}{2}$ pause for the expression of catch-phrases, truisms, proverbial sayings, and stress-pieces generally ; cf. on $1\frac{1}{2}$ pause, p. 21.)

Pluribus oranti Aeneas : 'Haud talia dudum. *A. x. 599.*

Incipit Aeneas heros : 'Non ulla laborum. *A. vi. 103.*

(Speech-introduction.)

Attonitae magna ora domus.' Et talia fata. *A. vi. 53.*

Externos optate duces.' Tum Etrusca resedit. *A. viii. 503.*

(Speech-ending, especially when the last words contain a bitter taunt : so often in Lucan.)

Et matri praereptus amor. *A. iv. 516.*

In regnis hoc ausa tuis. *A. v. 792.*

(Cases of lines left incomplete at this pause.)

Nec fuit indignum superis, *G. i. 491.*

Quippe ubi fas versum atque nefas ; *Ib. 505.*

Tam multae scelerum facies ; *Ib. 506.*

(Indignation, scorn, sneers, are often expressed by this pause.)

(*b*) This is quite a natural pause, and in fact one of the most important in the usage of Virgil as of other Latin poets. Its use is exemplified in Virgil *passim* ; it often occurs in three successive lines. The part of the line that precedes it stands to the preceding line much as the pentameter does to the hexameter in Elegiac verse, with the great advantage that the writer can use it just when he chooses and be free from all inconvenient trammels. Virgil, in his rhetorical passages, which were written to be recited, found the pause a good one for conveying 'point.'

The above examples illustrate Virgil's use to express (i.) violence or excitement ; (ii.) stress-pieces ; (iii.) speech-

ending; and speech-introduction; (iv.) indignation, scorn, sneers.

(c) The pause is uncommon in the hexameters of Homer, Hesiod, and Apollonius, and its history is an important point of differentiation between the Greek and the Latin hexameter. In Latin it is well established by the time of the early Augustan poets, and is found in two forms: A, not after an iambic word, *e.g.* *cresceret in ventrem cucumis*; B, after an iambic word, *e.g.* *usque adeo turbatur agris*. Lucretius used it more frequently than Homer, but the appreciable change begins with Virgil, who using it as a *heavy* pause $1\frac{1}{2}$ per cent in *Eclogues* and *Georgics*, in *Aeneid* i.–vi. rises to $3\frac{1}{2}$ per cent, and exceeds that proportion in *Aeneid* vii.–xii. Ovid continues the use in the proportion of 3 per cent. So far $3\frac{1}{2}$ is enjoyed as a pleasing variety. With Lucan, however, it reaches the frequency of a morbid growth, in the same way as $2\frac{1}{2}$ does with Ovid. The pause was found to be an apt instrument in the rhetorical movement of the verse, and the early part of the line was dedicated to stress-pieces, just as the ending had been by the Greeks in *sententiae* like

πόλεμος δ' ἀνδρεσσιν ἐμλήσει.

The $2\frac{1}{2}$ pause involved the risk of 'pentametrising the hexameter,' *e.g.* *corripe lora manu, deteriora sequor*; and before long $3\frac{1}{2}$, especially in form B, was used to excess.

Lucan¹ carried the heavy pause to $7\frac{1}{2}$ per cent, over $6\frac{1}{2}$ being in form B; and Claudian advanced to nearly $9\frac{1}{2}$ per cent, over 7 being in form B. Virgil in the *Aeneid* is about equally divided between the two forms.

Cf. Lucan v. 481–488; Valerius Flaccus v. 538–546; Statius, *Theb.* vii. 108–116, which has three pointless samples in nine lines. Without rhetorical excuse it 'produces an effect of flatness and impotence'; cf. Lucan vii. 219—

¹ In the first 100 lines of Lucan's *Pharsalia*, bk. ii., there are 28 pauses at $3\frac{1}{2}$, and no less than 18 of them are heavy.

cornus tibi cura sinistri,
Lentule, cum prima, quae tum fuit optima bello
Et quarta legione datur.

Lucan, however, uses the pause to give effect to his sarcasm, especially in the tail of a speech which contains the sting. To forty-seven speech-endings at the end of a line, Lucan has no less than thirty-eight at $3\frac{1}{2}$. Virgil's use of it for speech-endings is comparatively rare.

(d) To be imitated are—(i.) stress-pieces; (ii.) speech-endings (occasionally) and introductions; (iii.) to express indignation, scorn, violence, excitement, and kindred ideas. As a rule one case in a copy of twenty lines is enough; and the prettier case is that after iambic word; e.g. *Posthabita coluisse Samo*.

(e) Avoid the otiose or pointless use of this pause, and do not let it intrude too often.

(f) Almost all kinds of words and parts of speech are associated with this pause.

(g) 'Myself unknown, in poverty I roam,
From Europe exiled and from Asia too,
Through Libyan deserts.' But no longer plaint
Venus allowed, and thus spoke midst his grief. LXII.

Then spake she thus to Jove: 'Grant, son, the boon
Which thy dear mother for Olympus quelled
Now craves of thee.' LXIII.

'We've lost our hold on life. In war we've spent
Our days. *Yea, send the old men down to death.*
List to our awful prayer.' LXIV.

Nor less, the while,
The hapless Latins, far remote, *have reared*
Innumerable pyres: of many slain,
Some in *the delv'd earth they lay*, some lift
And *carry to the neighbouring fields*, or send
Home to the city. LXV.

‘Bear hence
 Away, pluck Arthur from the impending fate ;
Such scope is mine to pleasure thee. But if
 There lurk beneath thy prayer some ampler boon,
 Or deemest that the war’s whole course may shift
 And suffer change, thou feed’st an empty hope.’ LXVI.

‘Obscure to none
 Nor needing voice of ours, O gracious sire,
 The theme that thou debatest. One and all
Whereto the State’s weal tendeth well they know,
 Yet dare but mutter.’ LXVII.

‘I first, whom thou
 Feign’st for thy foe, *nor reck I* so to be,
Sue suppliant-wise. Have pity of thine own ;
Abate thy pride, and, vanquish’d, quit the field.
 Enough of routs and slaughters have we seen,
 Vast tracts have left to desolation.’ LXVIII.

17. XII. After fourth trochee (—∞ | —∞ | —∞ | —∞).

This pause is in peculiarly rare use. A fourth trochee is in any case very rare, the caesura it would cause being repugnant even to the Greek epic poets, and a fourth trochaic pause is found only here and there in Virgil.¹ There is a case, a light pause, in Ennius, *Ann.* 195—
 Quod dono, noli remorare, sed accipe laetus.

Cicero, *Phenom.* 268—

Subter testatum cava tegmina, et intus et extra.

Canon T. S. Evans, a modern writer who leaves no expedient untried, has the line—

Haec nimio angori medicina, quod instar amantis.

Ovid in *Met.* i. has no example.

It is an ill-sounding pause ; its effect is suddenly to check the line when it has just begun to gallop to its finish. It may safely be regarded as a non-existent pause.

¹ *E.g. A. v.* 167 (heavy), 623 (heavy), 871 (light) : *E. vii.* 33.

* 18. XIII. Pause after fourth foot ($-\infty | -\infty | -\infty | -\infty$). *Diaeresis*.—

The pause is called the bucolic (caesura¹ or) diaeresis, from its frequent use in the hexameters of the pastoral poets. The fourth foot is nearly always a dactyl, very rarely a spondee.

(a) *Dactyl*.—

Atque superba pati fastidia? Nonne Menalcan. *E.* ii. 15.
Heu, heu quid volui misero mihi? Floribus austrum.

Ib. 58.

Aut aliquam in magno sequitur grege. Claudite, Nymphae.

E. vi. 55.

Sed frumenta manu carpes sata : nec tibi fetae. *G.* iii. 176.

(So Calpurnius, *E.* v. 84—

Impressurus ovi tua nomina : nam tibi lites.)

(These are instances of the pause as a mere pleasant jingle for variety's sake, in imitation of the traditional usage of pastoral poets.)

Unum pro multis dabitur caput. *A.* v. 815.

(A line left unfinished at a decided break. Cf. also vi. 835.)

Et vera incessu patuit dea. Ille ubi matrem. *A.* i. 405.

(The decided character of the break condones the hiatus.)

Per gentes humilis stravit pavor. *G.* i. 331.

Martius a stabulis rapuit lupus. *A.* ix. 566.

Conda licet longe praesciscere (of a battle about to begin).

G. iv. 70.

Unusual matter is being described in the account of a terrible plague, *G.* iii. 475-566 :—

Et genus omne neci pecudum dedit, omne ferarum. 480.

Rursus abundabat fluidus liquor, omniaque in se. 484.

Hinc canibus blandis rabies venit, et quatit aegros. 496.

Victor equus fontesque avertitur, et pede terram, 499.

Spiritus, interdum gemitu gravis, imaque longo. 506.

¹ Cf. p. 71, § 32.

Nec gregibus nocturnus obambulat : acrior illum.	538.
A fire in a wood, <i>G.</i> ii. 303-311:—	
Ingentem caelo sonitum dedit ;	306.
Et totum involvit flammis nemus,	308.
Quæ contra vetitum discordia ?	<i>A.</i> x. 9.
Obvius ardenti sese obtulit.	<i>Ib.</i> 552.
Nunc manet insontem gravis exitus ;	<i>Ib.</i> 630.
Cisseis regina Parin creat :	<i>Ib.</i> 705.
Fallit te incautum pietas tua.'	<i>Ib.</i> 812.

(End of speech, as also l. 594 and l. 830.)

(A few examples of the use of the pause to express excitement or unusual subject matter ; the point is illustrated *passim*, especially in the later books of the *Aeneid*.)

Nocte natat caeca serus freta : quem super ingens.

G. iii. 260.

Saepe sub immotis praesepibus, aut mala tactu.	<i>Ib.</i> 416.
Ipse rotis saliens juga deseris.' Haec ita fatus.	<i>A.</i> x. 594.
Pilumnusque illi quartus pater ; et tua larga.	<i>A.</i> x. 619.
Nunc manet insontem gravis exitus ; aut ego veri.	<i>Ib.</i> 630.

(The pause naturally gives rise to the legitimate ending in three words, a monosyllable and two disyllables ; after the pause the monosyllable necessarily belongs in sense to what follows and counts as a proclitic.)

Et genus omne neci pecudum dedit, omne ferarum.

G. iii. 480.

Haec te prima dies bello dedit, haec eadem aufert.

A. x. 508.

Ite domum saturae, venit Hesperus, ite capellae.

E. x. 77.

(Cases of repeated word, and a light pause.)

Spondee.—

Non, mihi si linguae centum sint, oraque centum.	<i>G.</i> ii. 43.
Quo lati ducunt aditus centum, ostia centum.	<i>A.</i> vi. 43.
Ante fores subito non voltus, non color unus.	<i>Ib.</i> 47.
Quinque greges illi balantum, quina redibant.	<i>A.</i> vii. 538.

(Rare cases of spondee preceding the pause, which is very light, and which serves as a bridge between two similar words; in each of these cases a word is repeated, *centum, non, quinque.*)

(b) Virgil has two distinct uses for this pause—(i.) an imitation of the pastoral pause, used in moderation, and aiming simply at variety of rhythm; (ii.) a more significant use in striking passages of tragic or unusual import. The pause is in the majority of cases a heavy one, and the preceding foot is a dactyl, mostly ending in a word of two shorts; e.g. *mihi, grege, caput, dea, venit, gravis, etc.* When a spondee is used, the pause is quite light, and followed by a repeated word (this is sometimes the case with the dactyl). Like all diaeresis pauses it is a somewhat marked pause; indeed it seems unduly to separate the end of the verse, with its purely mechanical rhythm, from the rest of the verse. Müller states that, except in pastoral poetry, the better the poet the more carefully does he abstain from its use; but this does not seem correct in the light of Virgil's deliberate use of it in the *Aeneid*. Virgil regularises it as a decided pause, mostly with a definite meaning. Endings of the type *aut ubi flavo, nam tibi lites*, will naturally have a tendency to be associated with the pause; thus in *A. x.*, out of thirty fourth-foot pauses, eleven are of this type, nineteen of other types. The frequency of *ille* after this break should be noted.

(c) This pause has an interesting evolution. Homer¹ uses it frequently, roughly in some 10 per cent of his lines, and about a third of these are heavy pauses. Coming to Ennius we note a decided change; they barely reach 2 per cent, and they are mostly light, the word preceding the pause tending to absorb $1\frac{1}{2}$ feet; e.g. *humanitus, Saturnia*. Lucretius raises the percentage to 3, about a third of these being heavy. He exhibits a remarkable preference for a $1\frac{1}{2}$ -foot word before

¹ See also Theocritus, Bion, and Moschus.

the pause; e.g. *monstravit, cognoscere, concursu*; and in about half the cases the fourth foot is spondaic. Cicero, in his *Phenomena*, agrees with the percentage of Lucretius, but he has twice as many heavy as light pauses; half the cases have a pyrrhic preceding the pause; e.g. *morsum Lepus, Nixi caput*. Lucretian spondees he reduces very considerably. These tendencies in Cicero are further developed by Virgil. Slightly increasing the percentage, he shows a decided preference for a heavy pause at this point, making heavy three times as numerous as light pauses. He entirely eliminates the Lucretian spondaic tendency. His preference for the form *me fuga, classis tua, umbrā tegit* preceding the pause is very marked, more so even than with Cicero; he uses it four times as often as any other form.

In Ovid these tendencies are arrested. Using the fourth diaeresis less than 2 per cent, he makes them pauses of the very lightest character. In the 780 lines of *Met.* i. there is only one single instance of a heavy pause at this point. However, he agrees with Cicero and Virgil in his decided preference for the form *dixit mea, pedibus petit*. He also eschews a preceding spondee.

(d) The pause should be imitated when it has some significance; it should be more often heavy than light. It may be used about once in a copy of twenty lines, and a decided preference should be given for the form in which a pyrrhic precedes; e.g. *carpes sata*. Occasionally the form *fastidia, cognoscere* may be imitated.

(e) Avoid the use of the pause as a mere meaningless rhythmical variety. Seldom let a spondee, never a spondaic word, precede the pause. It should not be often used as a light pause, or exceed the average of about 3 or 4 per cent.

(f) Words preceding are mostly pyrrhics. These are largely the verb and noun forms found at the end of the

pentameter ; e.g. vacat, tegit, dedit, agit, dabat, fugit, ferit, venit, pede, grege, pater, dea, liquor, freta, etc.

(g) Him then he meets, and drives adown the plain,
 Stands o'er him slipp'd and fallen, and *slaughters* him,
And in vast darkness whelms. The warrior's arms,
 Up-gathered, Serestus shoulders and bears off,
 Trophy to thee, Gradivus, lord of war. LXIX.

So galloping

He dashed amidst them. In one single heart
 Upsurges a vast tide of shame and grief
 With fury mingled. LXX.

Death's little rift hath rent the faultless lute :
 The singer of undying songs is dead. LXXI.

As when two polar winds, blowing adverse
Upon the Cronian sea, together drive
 Mountains of ice, that stop the imagined way
 Beyond Petsora eastward. LXXII.

Meanwhile murmuring waters fall
 Down the slope hills, *dispersed,* or in a lake,
 That to the fringed bank with myrtle crowned
 Her crystal mirror holds, unite their streams. LXXIII.

He shall for lightning see
 Black fire and horror *shot with equal rage*
 Among his angels : and his throne itself
 Mix'd with Tartarean sulphur and strange fire,
 His own invented torments. LXXIV.

Him first Alcides presses home with darts,
 Calls every arm to aid him, and bombards
 With boughs and mighty mill-stones. LXXV.

One is for flight o'er land, another holds
The sea were safer than his fatherland.
 Another yet prefers resort to arms,
 Handling the sword while fate doth goad him on. LXXVI.

D

19. XIV. Pause after $4\frac{1}{2}$ (- ∞ | - ∞ | - ∞ | - ∞ | -).

Pauses in the final dipod, *i.e.* in the fifth and sixth feet, are rare in Greek, but more common in Latin. However, a break immediately after the fifth arsis is felt to be so cacophonous that it is almost unknown. We have an instance in Homer,

χάλκειον κάνεον, ἐπὶ δὲ κρόμμον, ποτῶ ὄψον. *Il.* xi. 630.

Ennius supplies an example:—

Et ripas raptare locosque novos. Ita sola
Postilla, etc.

Ann. 33.

Also we may fairly assume that there was a pause before *simul* in the following fragment:—

Simul inter

Sese sic memorant, etc.

Ib. 114.

In Virgil, *G.* ii. 153 is apparently unique:—

Nec rapit immensos orbis per humum, neque tanto
Squameus in spiram tractu se colligit anguis.

Mr. Page comments: The striking pause after *humum* in the fifth foot contrasts the serpent's stoppage as it 'gathers itself with all its huge train into a spire' with its previous smooth and rapid movement.

The pause is a light one. Successful in this instance, it is too rare a pause to attempt to imitate.

* 20. XV. Pause after fifth trochee (- ∞ | - ∞ | - ∞ | - ∞ | - ∞).

(a) Vimineasque trahit crates, juvat arva, neque illum.

G. i. 95.

Et puer ipse fuit cantari dignus, et ista.

E. v. 54.

(Light pauses with variety for their main object.)

Et nunc omne tibi stratum silet aequor, et omnes,

Aspice, ventosi ceciderunt murmuris aurae.

E. ix. 57.

Here *aequor* is slightly antithetical to *aurae*. This

suggests a very frequent use of the pause, as in the following :—

Hic vertex nobis semper sublimis : at illum
 Sub pedibus Styx atra videt Manesque profundi. G. i. 242.
 Multi ante occasum Maiæ coepere ; sed illos
 Expectata seges vanis elusit aristis. Ib. 225.
 Et Cererem clamore vocent in tecta. Neque ante,
 Ib. 347.

Here the description of a new festival is introduced.

Flumina, qua juvenis gressus inferret. At illum, etc.
 G. iv. 360.

Nec plura effatus ; et illi

Ocius incubuere, etc. A. viii. 443.

(All these express a contrast, or a sharp transition from one idea or person to another ; it is found *passim*.)

The same idea underlies those cases where the pause is used in a series of short interrogations.

Quo molem hanc immanis equi statuere ? Quis auctor ?
 Quidve petunt ? Quæ religio ? Aut quæ machina belli ?
 A. ii. 150.

Quæ scelerum facies ? O Virgo, effare : quibusve
 Urgentur poenis ? Qui tantus plangor ad auras ? A. vi. 560.

Note also the sudden change of mind described in
 Verum anceps pugnae fuerat fortuna : fuisset. A. iv. 603.

Rönström wrongly labels these instances as cumbrous.

The success of this pause in antithesis is partly due to the singular prominence given to the word immediately preceding the pause, e.g.

At si *non* fuerit tellus *fecunda*, sub ipsum, etc. G. i. 67,
 where *non-fecunda* is contrasted with *Pingue solum* in l. 64.

The best instance of this in Virgil is
 Scilicet omnibus est labor *impendendus*, et omnes, etc.
 G. ii. 61,

where the weight of *impendendus* is irresistible, the

effect being heightened by the previous absence of caesuras.¹

Pars autem posito surgunt de *semine*, ut altae
(in contrast to spontaneous generation of trees).

This line suggests a very pretty use of the pause, where the end of the line repeats by way of echo a word already occurring in the line; here, omnibus—omnes. So also,

Et te, Bacche, vocant per carmina laeta, tibiue. *G.* ii. 388.

Ante etiam sceptrum Dictaei regis, et ante *Ib.* 536.

Quoted above; *omne—omnes.* *E.* ix. 57.

The pause is very light, and perhaps hardly to be taken count of, in—

Quae nemora, aut qui vos saltus habuere, puellae
Naiades, indigno, etc. *E.* x. 9.

Quis jam locus, inquit, Achate. *A.* i. 459.

So—tibi, Phoebe, sacravit: procul este, profani: paucis,
adverte, docebo: quis te, Palinure, deorum.

(Pause caused by vocative, imperative, or *inquit.*)

(*b*) Virgilian usage may be summed up thus:—(i.) Variety of rhythm, rarely. (ii.) Antithesis, and sharp transition from one idea or subject to another, often. (iii.) To give special prominence to a particularly strong word before the pause. (iv.) With word echoed. (v.) With vocatives, imperatives, *inquit*, etc.: a very light pause. The pause is mainly heavy with (ii.), and light in other cases, especially with echo.

It is a pretty pause, but should not be used above 2 or 3 per cent; Virgil does not exceed 2 per cent, but Ovid reaches 5 or 6.

(*c*) In Homer one may look in vain through 1000 lines for a single example of a pause in the final dipod. The fourth diaeresis performs all the pause functions for this part of the line. Ennius has some four mild examples in

¹ See § 76, pp. 100, 101.

400 lines ; and in Lucretius (about 1 per cent), who nearly always uses the pause lightly, there seems to be little point in its use. Catullus, like Homer, practically does not use it, except in two cases of vocatives. Cicero recalls Lucretius. Virgil's proportion rises to about 2 per cent, and he more often makes it a heavy pause : still the preponderance is largely in favour of a light pause. Ovid makes the pause (light : heavy :: 9 : 1) quite a feature of his hexameters, employing it nearly 6 per cent.

(d) Imitate especially the transition use, with a heavy pause, and the echo with a light one ; also where a word is to be strongly emphasised. Once in a copy of twenty lines is generally ample.

(e) As a rule a meaningless use of the pause should be avoided.

(f) This pause is specially associated with the words (*et, at, sed, neque*) *ille*, following the pause ; also *et omnis* with echo ; (*ut, et, at*) *ipse* ; vocatives often precede or succeed, and *inquit* often precedes.

(g) Up speeds Aeneas, and plucks sword from sheath,
Then o'er him : 'Where is bold Mezentius now,
And all his heart's wild violence ?' Unto whom
The Etruscan, *as* up-glancing he drew in
A draught of heaven, and to himself returned :
'Why, bitter foe, dost taunt and threaten death ?'

LXXVII.

The Sarazin, sore daunted with the buffe,
Snatcheth his sword and fiercely to him flies ;
Who well it wards and quyteth cuff with cuff. LXXVIII.

The Pigmies, on their mirth and dance
Intent, with jocund music charm his ear ;
At once with joy and fear *his heart* rebounds. LXXIX.

So spake the queen of heaven ; then she ceased,
And Paris ponder'd, and I cried, ' O Paris,
 Give it to Pallas ! ' but he heard me not. LXXX.

Him, my son, must thou first *enfetter*, that he may fully
 unfold the source of the sickness, and give prosperous issue.
 For without force he will give *counsel* in nowise, nor wilt
 thou bend him by entreaties ; with sheer force and fetters
 must thou tie thy prisoner ; around them his wiles at last
 will break unavailing. (The emphatic words are italicised.)

LXXXI.

Then on what ground sends he (his flaming shaft)
 Into the sea ? *Of what* doth he impeach
 The waves, the liquid mass, and swimming plains ?

LXXXII.

Here too these many slain, o'er all the shore
 These heaps which I have made and see, do tell
 Thy right arm *hath prevailed*, and *still prevails*.

LXXXIII.

Down hurled the twain, *Orion* and Broteas :
Orion's mother was that Mycale,
 Who (so 'twas told) by oft-repeated strains
 Charmed down the horns of the reluctant Moon.

LXXXIV.

But nearer as the youthful hearer came
All sounds of *all* the multitude were hushed,
 And not a whisper rose. LXXXV.

He spake, and, dashing forward, hurled his lance
 Full at the foe : the hurtling cornel hissed,
And cleft the air, and erred not. Hard upon,
 Rose a vast *shout* : *through all* the welded ranks
 Confusion ran, and hearts beat fiery-fast. LXXXVI.

* 21. XVI. Pause after fifth foot, Diaeresis. In all cases
 a dactyl.

(a) *Acceleremus, ait. Vigiles simul excitat. Illi*

A. ix. 221.

Traxerit ad letum patriae sub moenibus! O gens

A. v. 624.

Nullane jam Trojae dicentur moenia? Nusquam *Ib. 633.*

Aeneas Turnusque ruunt per proelia; nunc, nunc

Fluctuat ira intus, etc.

A. xii. 526.

Italiam petiit fatis auctoribus; esto;

A. x. 67.

(Cases where strong feeling and excitement are well depicted by the sudden pull-up of the diaeresis: these are all heavy pauses.)

Germanum fugiens. Longa est injuria, longae

Ambages;

A. i. 341.

Non injussa cano. Si quis tamen haec quoque, si quis

Captus amore leget.

E. vi. 9.

Astrum, quo segetes gauderent frugibus, et quo

E. ix. 48.

cum messis inhorruit, et cum

G. i. 314.

amissis superant qui navibus, et quos.

A. v. 713.

Cf. also A. xi. 170, and xii. 48.

(The pause is followed by a word repeated in the way of echo from the earlier part of the line, as in fifth trochaic pause; these are all light pauses.)

Tritonia, respice, Pallas.

A. ii. 615.

tua limina, Phoebe.

A. iii. 371.

quantas ostentant, respice, vires.

A. vi. 771.

quo ruis,' inquit.

A. ii. 520.

Adveniet justum pugnae, ne arcessite, tempus.

A. x. 11.

(A very light pause caused by vocatives, *inquit*, or parenthetical phrases and clauses.)

frugibus, et cum

G. iii. 133.

frontibus, atque

Ib. 24.

aethera, nec cum

Ib. 358.

fontibus, et dum

Ib. 428.

tam litora, nec quae.

E. v. 83.

(The pause succeeded by two monosyllables, either two conjunctions, or a conjunction and a pronoun, especially the relative.)

(b) The pause does not average more than 1 per cent in Virgil, except perhaps in the later books of the *Aeneid*, when it reaches about $1\frac{1}{2}$. The very large proportion are light pauses; e.g. in *A.* x. only three cases out of fifteen are heavy, and in *A.* iv. only one out of seven.

(i.) The most frequent are the very light pauses caused by vocatives and parenthetic phrases.

(ii.) Next come the light pause with echo.

(iii.) Least frequent the heavy pause to describe mental excitement. Virgil likes to follow the pause with two monosyllables, mainly a conjunction and a relative leading rapidly on to the next line.

(c) The pause has practically no history in Homer, or even in Ennius. Lucretius hardly attains to $\frac{1}{2}$ per cent, nearly always a very light pause; the same with Catullus; and Cicero does not reach 1 per cent. Virgil slightly increases the percentage and regularises the pause, especially in the matter of echoed word¹ with a light pause, and excitement with a heavy one. Here again Ovid strikes out a new line, and increases to 3 per cent. Thus in *Met.* xiii. are twenty-four examples, with four of them heavy.

(d) Imitate especially (i.) the light pause with repeated word; (ii.) the heavy pause descriptive of mental excitement. But as a rule one example in a copy of verses is enough.

(e) Carefully avoid using the pause without some definite reason; and it must not be used often.

(f) The pause is very often succeeded by two monosyllables, mostly a conjunction and a relative; e.g. *et quae*,

¹ Juvenal has *et nos . . . , et nos*.

nec quae, et cum, utque, nec cum, et dum, qui se, qua se, nec te, etc. Preceding the pause most often are vocatives and imperatives.

- (g) Then warns he him
 How mutable things human, and with pleas
 Mingles entreaties. *Without more ado*
 Tarchon joins forces, and strikes treaty, they.
 Thus speaks he. LXXXVII.
- The son, embarked with all his warlike peers,
Urges with oars the mighty Centaur on ;
 Who leans above the flood, and menaces
 With monstrous rock the billows, towering high,
 And furrows with long keel the watery deep. LXXXVIII.
- Dear one, thou seest how *bustle fills the shore.*
 From every quarter they have gathered round ;
 And now their canvas woos the breezes, and
 The sailors glad have garlanded the sterns. LXXXIX.
- They too, astonished, *all resistance lost,*
All courage; down their idle weapons dropt. XC.
- Then, when I am *thy captive,* talk of chains,
 Proud liminary cherub ! but ere then
 Far heavier load thyself expect to feel
 From my prevailing arm. XCI.
- And let the blazing star of Cretan crown
 Retire *before* thou yield their debt of seed
 To the furrows, *or before* thou hasten on
 To entrust the year's hope to unwilling earth. XCII.
- Or shall I tell the seas that wash her shores
 Above, below ? Or her great lakes ? *And thee,*
 Great Larius, *and thee* Benacus, heaving
 With billows and with roar as of the sea ! XCIII.

When west winds first ruffle the water's face,
 This do they, ere the meadows are aflush
 With colours fresh, ere yet the chattering swallow
 Doth hang below the rafters her sweet nest. XCIV.

22. XVII. Pause after $5\frac{1}{2}$ feet (-∞ | -∞ | -∞ | -∞ | -∞ | -).

This pause has but to be mentioned to be dismissed. Its awkward abruptness renders it totally unfit for dignified metre. Even Ennius, with his multitude of monosyllabic endings, seems nowhere to have introduced a pause after the sixth arsis. Lucretius also scrupulously avoids it. Cicero (*Phenom.* 189) seems to have made an experiment in the line—

Hic tamen, aeterno invisens loca curriculo, nox
 Signa dedit nautis.

Horace, in the conversational style of the *Satires*, naturally does not shrink from lines like

Nec soleas fecit, sutor tamen est sapiens'—Qui?	i. 3, 128.
Furiis, quam	ii. 3, 135.
neque sollicitum, ne	ii. 7, 51.

* 23. *Final Pauses.*—In Virgil's ordinary heroic or didactic hexameters, as in the *Aeneid* and *Georgics*, as distinguished from the pastoral and conversational verse of the *Eclogues*, 60 per cent of the lines have pauses at the end, these being about equally divided between heavy and light, with a slight preponderance in favour of the light pause; the remaining 40 per cent are run-on lines without pauses. On the average, lines with heavy final pauses are about 1 in 3; and the ratio of final-pause lines (including both heavy and light) to run-on lines is as 3 to 2.

These figures are instructive as showing Virgil's rule of taste in the matter of pause variation. The final pause, even with partial or fused types (*v.* above, p. 3), tends to rescue

the hexameter from rhetorical confusion. As was said above, the extreme of pause variation must be avoided as well as that of metrical regularity. The occasions when complete types are apt to occur singly or in groups of two or three are—

- (i.) The opening or close of a speech or subject; or
- (ii.) The opening or close of a complex period.

In a long passage final pauses should occur on the average about once in three lines.

A standard of divergence for six lines might be represented thus :—

- | | |
|-----------------|-----------------|
| 1. Light pause. | 4. Run on. |
| 2. Run on. | 5. Light pause. |
| 3. Heavy pause. | 6. Heavy pause. |

GENERAL SUMMARY ON PAUSES

* 24. The legitimate pauses¹ have thus been found to be—

- (i.) Five diaeresis pauses after feet 1, 2, 3, 4, 5, either spondee or dactyl in all cases except 5, which is necessarily a dactyl.
- (ii.) Four strong caesura pauses, $\frac{1}{2}$, $1\frac{1}{2}$, $2\frac{1}{2}$, $3\frac{1}{2}$.
- (iii.) Four trochaic or weak-caesura pauses, 1, 2, 3, and 5.

Thus there are thirteen pauses in use out of a possible sixteen.

25. *Aposiopesis*.—This is an effective pause at which the sentence is broken off abruptly before the sense is completed.

After first half-foot—

O—quam te memorem, virgo A. i. 326.

After first foot—

Quos ego—! sed motos Ib. 135.

¹ The chief pauses might be roughly arranged in order of frequency thus :

(a) For general use : $1\frac{1}{2}$, $2\frac{1}{2}$, $3\frac{1}{2}$.

(b) For special use : 1 dactyl, 2 dactyl, 2 troch., 3 troch., 4 diaeresis.

(c) For occasional use : $\frac{1}{2}$, 1 troch., 3 diaeresis, 5 troch., 5 diaeresis.

After 3½—

Itque reditque viam totiens—quid Thesea magnum,

A. vi. 122.

At the end of a line it causes a halt longer than the usual rhythmic break, and may therefore be mentioned among pauses—

Donec Calchante ministro—

Sed quid ego haec, etc.

A. ii. 100.

This can obviously be employed only in rhetorical passages.

26. *Incomplete lines in the Aeneid.*—These should be considered as incomplete because they did not receive Virgil's final touch. His plan of composition seems to have been to write fluently as the rhythm led him, and, rather than lose a lilt, he sometimes left a thought at 'a sympathetic pause,' with the intention, doubtless, of completing the metre satisfactorily at leisure.¹ However, some think that the extra correctness of the metre of these unfinished lines goes to prove that the poet deliberately left and did not wish to complete them.

The *Georgics* appear to furnish no examples, but towards the end of *Aeneid* i. are several—ll. 534, 560, 636, and thereafter they are never far to seek. They are valuable as showing to what sort of pauses Virgil's sense of rhythm naturally led him; it is not to be supposed that the lines are arbitrarily broken off at any point.

Imperfect lines.—An examination of them shows that the breaks off—

A. In diaeresis.

¹ Of course this is not inconsistent with the art of

“Virgil who would write ten lines, they say,
At dawn and lavish all the golden day
To make them worthier in his reader's eyes.”

But Mr. R. L. Du Pontet leans to the view that the lines were deliberately left unfinished.

1. In first diaeresis, three times : *A.* iii. 640 Rumpite, and x. 580, xi. 375.
2. In second, once : i. 334 Hic cursus fuit.
3. In fourth, five times : ii. 468 Telorum interea cessat genus, and 785, v. 815, vi. 835, ix. 721.

These breaks in diaeresis are naturally employed to convey the idea of an abrupt or jolty ending.

B. In arsis.

1. Trihemimeral ($1\frac{1}{2}$), thirteen times, *e.g.* i. 560 Dardanidae, iii. 218, viii. 169.
2. Penthemimeral ($2\frac{1}{2}$), eighteen times, *e.g.* ii. 233 Numina conclamant, and 614, 623, 640, iv. 44, ix. 167, 295.
3. Hephthemimeral ($3\frac{1}{2}$), sixteen times, *e.g.* i. 636 Munera laetitiamque dei, and iii. 316, v. 294.

Naturally the majority of cases occur at $2\frac{1}{2}$ and $3\frac{1}{2}$ caesuras.

* 27. *Some successions of pauses.*—

(i.) Two pauses in one line. This is naturally common in colloquial and easy style, or in descriptive narrative, mostly to convey an additional notion ; *e.g.*

Pierides ; sunt et mihi carmina : me quoque dicunt.

E. ix. 33.

meos incidere amores

Arboribus : crescent illae : crescetis amores. *E.* x. 54.

Aspicio. Ille ubi me contra videt : ‘Ocius, inquit. *E.* vii. 8.

Nudus ara : sere nudus : hiemps ignava colono. *G.* i. 299.

Carduus : intereunt segetes, subit aspera silva. *Ib.* 152.

Insula, dives opum, Priami dum regna manebant. *A.* ii. 22.

Accipimus ; Fauno Picus pater : isque parentum. *A.* vii. 48.

Procubuere : silent late loca. Percipe porro. *A.* ix. 190.

Ponite. Spes sibi quisque : sed haec quam angusta videtis.

A. xi. 309.

(ii.) The first-foot pause is often used as the close of a series of lighter pauses in previous lines, and the sense is concluded—

(a) At the end of the line.

(β) At the end of the next line.

(a) Hic ver purpureum, varios hic flumina circum

Fundit humus flores, hic candida populus antro

Imminet, et lentae texunt umbracula vites. *E. ix. 40-42.*

Cingite, ne vati noceat mala lingua futuro. *E. vii. 28.*

Deferar; extremum hoc munus morientis habeto. *E. viii. 60.*

Ingredere, et votis jam nunc adsuesce vocari. *G. i. 42.*

So *G. iii. 321.*

Femina.' Sic fatus nocti se immiscuit atrae. *A. iv. 570.*

A. x. 226, 227; xi. 857.

(β) End of next line :—

Aequora : nec miseri possunt revocare parentes,

Nec moritura super crudeli funere virgo.

G. iii. 262.

Incidit. Ast alii subeunt, nec saxa nec ullum

Telorum interea cessat genus (line incomplete).

A. ii. 467.

Robora ; restinctus donec vapor omnis et omnes,

Quattuor amissis, servatae a peste carinae.

A. v. 698.

So the close of the *Aeneid* (xii. 951)—

Fervidus. Ast illi solvuntur frigore membra,

Vitaque cum gemitu fugit indignata sub umbras.

*Combinations of pauses at the (A) opening and (B) close
of a passage*

* 28. A. To start a passage.

Virgil's practice is in the vast majority of cases (i.) to start with a single line with light pause at the end, a more decided pause often following at end of second line ; e.g.

Alternis idem tonsas cessare novales,

Et segnem patiere situ durescere campum.

G. i. 71.

Dicendum et quae sint duris agrestibus arma,
 Queis sine nec potuere seri nec surgere messes : *Ib.* 160.
 And *ib.* 287.

Or with a single line closed by a definite stop :—

Corripuere viam interea, qua semita monstrat. *A.* i. 418.
 Conticuere omnes, intentique ora tenebant. *A.* ii. 1.
 Nec modus inserere atque oculos imponere simplex.
G. ii. 73.
 Nec vero terrae ferre omnes omnia possunt. *Ib.* 109.
 Forsitan et scrobibus quae sint fastigia quaeras. *Ib.* 288.

(ii.) With two lines ending with a moderate pause ; *e.g.*

Inde ubi prima fides pelago placataque venti
 Dant maria et lenis crepitans vocat Auster in altum, *A.* iii. 69.
 Hic incredibilis rerum fama occupat aures
 Priamiden Helenum Graias regnare per urbes, *A.* iii. 294.
 Primus init bellum Tyrrhenis asper ab oris
 Contemptor divum Mezentius agminaque armat : *A.* vii. 647.

(iii.) The first pause is often found in the second line —

(*a*) mostly at the natural pause $2\frac{1}{2}$:—

Ipsa dies alios alio dedit ordine Luna
 Felices operum. *G.* i. 277.
 Si vero Solem ad rapidum lunasque sequentes
 Ordine respicies. *Ib.* 424.
 Hoc pius Aeneas misso certamine tendit
 Gramineum in campum. *A.* v. 286.
 And *A.* vi. 494, viii. 307, ix. 1, etc.

(*β*) at 1 :—

Interea magno misceri murmure caelum
 Incipit ; *A.* iv. 160.
 Ut belli signum Laurenti Turnus ab arce
 Extulit, *A.* viii. 1.

(γ) at $1\frac{1}{2}$:—

Tum vero ancipiti mentem formidine pressus
 Obstupui, A. iii. 48.
 Servatum ex undis Strophadum me litora primum
 Excipiunt, etc. Ib. 209.

(δ) at $3\frac{1}{2}$:—

Postquam res Asiae Priamique evertere gentem
 Immeritam visum superis, A. iii. 1.
 Sacra Dionaeae matri divisique ferebam
 Auspicious coeptorum operum, Ib. 19.
 And *ib.* viii. 203.

The first pause is seldom before the end of the first line. If it is, it is light and comes either (α) after first foot; such words as *Dixerat*, *Haec ait*, *Nox erat*.

Or (β) $3\frac{1}{2}$:—

Postquam altum tenuere rates, A. iii. 192.
 Jamque propinquabam portis, A. ii. 730.
 Ut pelagus tenuere rates, A. v. 8.

Or (γ) $4\frac{1}{2}$:—

Aeneas scopulum interea conscendit, A. i. 180.

* 29. B. The close of a passage.

(i.) By a complete type, which serves as summary to a paragraph.

Infelix superat foliis oleaster amaris. G. ii. 314.
 Hoc juvenem egregium praestanti munere donat. A. v. 361.
 And *A.* v. 603, 718, 778; vi. 547.

(ii.) Often by a word or phrase like *sensit*, *dixit*, *haec loquitur*, *tantum effata*, and the remainder of two lines. Thus
Haec loquitur, juguloque haud inscius accipit ensem,
Undantique animam diffundit in arma cruore. A. x. 907, 908.
 And *A.* xii. 885.

(iii.) $1\frac{1}{2}$, and remainder of two lines :—

Concipiunt : hinc ille avium concentus in agris,
Et laetae pecudes et ovantes gutture corvi. *G. i. 422.*

Fida petunt : pars ingentem formidine turpi
Scandunt rursus equum et nota conduntur in alvo. *A. ii. 400.*

And *A. x. 604.*

(iv.) $2\frac{1}{2}$, and the remainder of two lines (this is a favourite closing rhythm) :—

Nescivere hiemem, testa cum ardente viderent
Scintillare oleum et putres condescere fungos. *G. i. 391.*

In manibus terrae : non hic te carmine ficto
Atque per ambages et longa exorsa tenebo. *G. ii. 45.*

Aut moriere simul.' Sic ore effata receptit
Ad sese et sacra longaevum in sede locavit. *A. ii. 524.*

Also *A. ix. 75* and *xi. 98.*

(v.) $3\frac{1}{2}$, and remainder of two lines :—

Ante reformidant ferrum ; tum denique dura
Exerce imperia, et ramos compesce fluentes. *G. ii. 369.*

Cum socii ardent animi ; furor iraque mentem
Praecipitant, pulchrumque mori succurrit in armis. *A. ii. 316.*

Quam tua te Fortuna sinet. Via prima salutis,
Quod minime reris, Graia pandetur ab urbe. *A. vi. 96.*

Also *A. vi. 266* and *ix. 222.*

(vi.) 4, and remainder of two lines :—

ei mihi, quantum
Praesidium Ausonia et quantum tu perdis, Iule. *A. xi. 57.*

Ocius omnes
In mensam laeti libant divosque precantur. *A. viii. 278.*

(vii.) 5th trochaic and remainder of two lines :—

sed aurae
Omnia discerpunt et nubibus inrita donant. *A. ix. 312.*

et altum

Pelion hinnitu fugiens implevit acuto. G. iii. 93.
 But this is rare.

(viii.) Probably the most common ending is 1, and remainder of the line.

Thus¹—

Ingredero, et votis jam nunc adsuesce vocari. G. i. 42.
 Excipit, ac fessos opibus solatur amicis. A. v. 41.
 Exiguam ; inceptus clamor frustratur hiantis. A. vi. 493.
 Imperat, et laetus fluvio succedit opaco. A. vii. 36.

And *A.* xii. 499, x. 197, ix. 366.

(ix.) Hardly less frequent is 1½, and remainder of line.

Flore piri, glandemque sues fregere sub ulmis. G. ii. 72.
 In numerum, versantque tenaci forcipe massam. A. viii. 453.

And *A.* x. 307.

(x.) A favourite and weighty ending is 2 lines, each having a pause, the former generally a light one, and the two being connected by *et* or *que*.

Nec frustra signorum obitus speculamur et ortus,
 Temporibusque parem diversis quattuor annum. G. i. 257.
 Haec loquitur, juguloque haud inscius accipit ensem,
 Undantique animam diffundit in arma cruore. A. x. 907.
 Sed nos immensum spatiis confecimus aequor,
 Et jam tempus equum fumantia solvere colla. G. ii. 541.

And *ib.* 418. Cf. also *A.* ix. 689.

(xi.) A complete line—

Ancora de prora jacitur, stant litore puppes.
A. vi. 901 (end).

¹ Mr. Du Pontet rightly suggests that there are here three types instead of one :

Inferat, definite stop after dactyl.

Ingredero, anticipated elision.

Exiguam, elision not anticipated, *i.e.* not known to be coming till the next word is heard.

Mox illos sua fata manent majore sub hoste. *A. x. 438.*

Or a line divided by $2\frac{1}{2}$ pause into two short clauses—

Mens immota manet : lacrimae volvuntur inanes.

A. iv. 449.

Ore favete omnes, et cingite tempora ramis. *A. v. 71.*

Parcere subjectis, et debellare superbos. *A. vi. 853.*

A. vii. 600, 640, 690, 732 ; viii. 65, etc. ; xi. 915¹ ; xii. 17.

(xii.) A short final clause, after $2\frac{1}{2}$.

Ipsa canas oro.' Finem dedit ore loquendi. *A. vi. 76.*

Corde dolor tristi : gaudet cognomine terra. *ib. 383.*

Instituere pedis ; crudus tegit altera pero. *A. vii. 690.*

Remigioque aptat : socios simul instruit armis. *A. viii. 80.*

(xiii.) A similar close, but after $1\frac{1}{2}$.

Aspicias.' Dixit, pressoque obmutuit ore. *A. vi. 155.*

PASSAGES OF VIRGIL ILLUSTRATING PAUSES .

* 30. For passages of Virgil of varying length which will illustrate his use of pauses cf. among others—

G. i. 1-42, 147-154, 322-334, 356-359, 370-378.

iii. 146-151, 258-263, 498-502.

A. iv. 590-629.

vi. 3-8.

x. 51-62.

xii. 928-952.

We will conclude by considering a few passages in the light of Virgil's use of pauses.

Detailed description in narrative is often accompanied by a broken style with many pauses at short intervals ; e.g.

¹ This is the end of Book xi. Books ii. and iii. also end with a single line.

The points of a good cow :—

Optima torvae
 Forma bovis, cui turpe caput, cui plurima cervix,
 Et crurum tenuis a mento palearia pendent ;
 Tum longo nullus lateri modus ; omnia magna,
 Pes etiam ; et camuris hirtae sub cornibus aures.

G. iii. 51-55.

So also the points of a good horse :—

Illi ardua cervix
 Argutumque caput, brevis alvus obesaque terga,
 Luxuriatque toris animosum pectus. Honesti
 Spadices glaucique, color deterrimus albis
 Et gilvo.

G. iii. 79-83.

So also *ib.* 504-508, where Virgil is describing in detail the symptoms of plague in cattle.

Est in conspectu Tenedos . . .

. . . certare solebant. *A.* ii. 21-30.

Mental excitement and consequent broken speech may be well represented by frequency of suitable pauses.

Thus note *A.* iv. 416-436, Dido to Anna on the intended departure of Aeneas. Study the passage. In twenty-one lines there are no less than seventeen final pauses, two first foot, four $2\frac{1}{2}$, one 3 trochee, two $3\frac{1}{2}$, and one 5. Of these the 3 trochee, two 1 and one 5, are prominent in producing the effect desired. Ten internal pauses figure in the passage.¹

Again, in *A.* v. 136-143, note how the excitement at the start of the boat-race is depicted by pauses. In eight lines there are four final pauses, one 1, one $2\frac{1}{2}$, three $3\frac{1}{2}$, and a bucolic diaeresis (dactyl). Of these the first-foot

¹ Note also *Bk.* ii. 41-44, 289-295, 322-327.

pause and bucolic diaeresis give the unusual effect. There are six internal pauses in the passage.¹

Ib. 693-699, a sudden storm of rain. In seven lines the pauses are two finals, one 1, one 2½, three 3½, one 5 troch. Of these the 1 and 4½ excite attention. Six internal pauses in seven lines.

In *G.* iii. 237-241, a big wave rolling in. In five lines we have two finals, one 1½, one 3 trochee, one bucolic diaeresis, one 5 trochee. Of these the last three arrest attention.

In *A.* vi. 557, 558, note how in two lines experiences coming quickly one upon another are described by the pauses.

Hinc exaudiri gemitus, et saeva sonare
Verbera ; tum stridor ferri, tractaeque catenae.

For another storm cf. *G.* i. 328-334. Seven lines give seven pauses, among them being a 1 and a bucolic diaeresis (dactyl).

¹ Cf. *Bk.* v. 195-200, where the strong pause in the middle of each successive line seems to imitate the effort renewed again and again.

CHAPTER II

CAESURAS

* 31. IN the evolution of the hexameter it early became apparent that it was not enough that the first four feet should be indifferently dactyls or spondees, the fifth a dactyl, and the sixth a spondee. A sense of rhythm soon dictated that certain words in each line should be divided between two feet, since otherwise the reader or listener gets the impression of a chain, the links of which are placed side by side without being actually joined. This is the effect of the lines of Ennius,

Poeni pervortentes omnia circumcursant,
and

Sparsis hastis longis campus splendet et horret.

On the other hand, when the feet and words mutually are interconnected, the verse seems to gain organic unity, and the temptation to make any appreciable pause before the end of the verse is done away: thus—

Hoc dicens ferrum adverso sub pectore condit.

But while, on the one hand, the principle of the caesura is to prevent the monotonous impression of a number of disconnected words, it also seeks to prevent the ear of the listener or attention of the reader from tiring by hearing or reading a long line without break. Hence it suggests a brief pause in which to regain energy; this pause naturally

enough is usually placed towards the middle of the verse, and breaks in the sense are often made to coincide with this natural rhythmic rest. The balance of the two parts is best when likeness and contrast are both suggested, when the two parts are left unequal, but nearly equal.

Thus,

Tollentemve manus || saxumve immane moventem,

both in sense and rhythm obviously suggests a break after *manus*. This adaptation of rhythm to sense was seldom attained by Ennius, but was gradually attained by the efforts of later writers like Lucretius and Virgil. As to the extent of this interlacing of words and feet, in course of time it was felt to be satisfactory if there was not in the line a majority of feet, the ends of which corresponded with the ends of words, the last foot of course not counting. Thus, though a line in which there were two cases of the coincidence of ends of words and feet might be held to be permissible, taste was against the threefold repetition of this arrangement, and hence the second Ennian line quoted above excited the just ridicule of Lucilius.

* 32. We are now in a position to attempt a definition of a caesura.¹ A caesura is a rhythmic break, incision, or pause occurring after a long syllable, which is at once the last syllable of a word and the first of a foot; *e.g.*—

Armatam | saevi | Parthus | quam felle veneni

Tum | pingues | agni.

Cum | medio | celeres | revolant | ex aequore mergi.

N.B.—(1) A caesura is a pause after a syllable, not the syllable itself.

(2) The name is sometimes applied to other breaks in the verse besides those occurring between two words which help to make up a foot. Thus the break in sense in the line—

¹ Quicherat defines: 'On appelle césure une syllabe longue qui finit un mot et commence un pied.'

Dic mihi, Damoeta, cujum pecus? An Meliboei?
 where a pause perceptible to the ear comes after a dactylic fourth foot which ends with the end of a word, is often called a Bucolic Caesura.

For this phenomenon (which is not a break *in* but *after* the foot) we shall, with Gossrau, reserve the term Bucolic *Diaeresis*, and use the word *caesura* only in the sense defined above.

* 33. The caesura as we have defined it is called the *strong caesura*, distinguished from the *weak* or *trochaic caesura*, in which the pause follows not the first syllable of a spondee, but the trochee contained in a dactyl, *i.e.* after a long and a short (- ∪). The following are weak or trochaic caesuras :—

Jūssit | ēt invito.
 Dignā | sēd argutos.
 Irē : | libet Partho.
 Taūrūs, | ēt averso.

In the memorial line

Sole | cadente | juvencus | aratra | relinquit in arvo,¹

all the caesuras are weak or trochaic.

[*Strong* and *weak* are sometimes called *masculine* and *feminine*.]

* 34. An *apparent caesura* (sometimes called a *quasi caesura*) is one which would fall after a final elided syllable, if that syllable were not elided.

Thus in

Magnanimi Jovis ingratum | ascendere cubile,

though the syllable *um* is really lost by elision into *asc*, the impression is left that the word *ingratum* which supplies the third foot also contributes something to the fourth.

¹ This line, of course, is hardly preferable to *Sparsis hastis*, etc. (§ 31).

Thus also

Aspicio. | Ille ubi me contra videt : 'ocius,' inquit.

Indigetem | Aenean scis ipsa, et scire fateris.

[A recent writer on metre, Rönström, takes no account of either weak (trochaic) caesuras or apparent (quasi) caesuras, holding strictly to the definition of a caesura given above. They are of value, however, as supports to one or more principal caesuras, and must be taken into account.]

It is obvious that a caesura, strong or weak, may fall in any foot of the line, except the sixth, where only strong is possible.

Thus :—

- | | | |
|--------------|---------|--|
| First foot. | Strong. | Nec currus usquam videt. |
| | Weak. | Semper, et assidua. |
| Second foot. | Strong. | Si quando letum horrificum. |
| | Weak. | Eripiare mihi? Pallas. |
| Third foot. | Strong. | Quinque orbes explent cursu. |
| | Weak. | Tormento sic saxa fremunt. |
| Fourth foot. | Strong. | Consurgunt gemitu Rutuli, totusque
remugit. |
| | Weak. | Labitur et labetur in omne volubilis
aevum. |
| Fifth foot. | Strong. | Semianimi lapsoque supervenit, et
pede collo. |
| | Weak. | Roboris Aeneas. Dum nititur acer
 et instat. |
| Sixth foot. | Strong. | Concurrunt : haeret pede pes, den-
susque viro vir. |

However, the usage of Roman poets shows that caesuras in certain feet are important, while in others they are immaterial and practically without effect on the rhythm. It will therefore be our next business to discover (i.) which are the more important caesuras; (ii.) which combinations of caesuras most commended themselves to Roman ears; (iii.) the effects produced by the use of certain caesuras or

combinations of them ; and (iv.) what restrictions must be placed on the use of caesuras.

* 35. I. Caesuras may be arranged according to their relative importance in three groups ; in each group the most important is mentioned first.

A. Principal Caesuras.

Those after two and a half feet (a long syllable as being equivalent to two shorts counting as a half foot), three and a half, one and a half, and after the third trochee reckoned thus :—

$$\begin{array}{c} - \cup (\cup) \quad | \quad - \cup (\cup) \quad | \quad - \cup (\cup) \\ - \quad - \quad \quad | \quad - \quad - \quad \quad | \quad - \quad - \quad \quad \end{array}$$

These in future for brevity will be thus indicated :—

$$2\frac{1}{2}, 3\frac{1}{2}, 1\frac{1}{2}, 3 \text{ troch.}$$

[Other names for these are penthemimeral, hephthemimeral, trihemimeral, *κατὰ τρίτον τροχαῖον*, or semiquinaria, semi-septenaria, semiternaria, tertia trochaica.]

N.B.— $1\frac{1}{2}$ is considered by Müller and Plessis, among others, to be a secondary caesura, but Birt places it among the principals. At any rate it seems to have more weight in the Roman hexameter than 3 troch.

B. Secondary Caesuras.

$$1 \text{ troch., } 2 \text{ troch., } 4 \text{ troch.}$$

C. Tertiary Caesuras.

$4\frac{1}{2}$, 5 troch., and all apparent¹ (or quasi) caesuras in whatever foot occurring.

In the construction of hexameters our concern is seldom with others than the Principal Caesuras ; those of groups B and C may be regarded as merely subsidiary, helping out deficiencies caused by the absence of one or more of those in group A.

It having soon been felt that every hexameter should

¹ These are in later pages referred to by the symbol A : thus $2\frac{1}{2}$ A, $3\frac{1}{2}$ A.

contain at least one caesura, or rhythmical pause (between two words) less long than that at the end of the verse separating it from the next verse, but longer than the other interior pauses, the different places in the verse would soon be placed in competition as to which should generally have the honour of this pause. As we have already seen, the most natural positions for a single pause are about the middle of the line—

either after $2\frac{1}{2}$, called penthemimeral (semiquinaria),
or after $3\frac{1}{2}$, called hephthemimeral (semisepthenaria).

36. But $2\frac{1}{2}$ has other advantages beyond the fact that it gives a natural resting-place for the voice. It has the effect of giving to the two halves of the verse (hemistiches) a very distinct character, making the former half appear dactylic,¹ and the latter anapaestic.

Thus—

Illum ubi terrifici | superesse in tempore sacri

when read according to the stress of the rhythm seems to run—

Ill' ūbī | tērrīfī|cī | sūpērēss' | in tēmp|ōrē sācrī,

the former half having a dactylic, the latter an anapaestic rhythm.

This differentiation in some measure also accounts for the Latin preference for a strong caesura. With a strong caesura the first hemistich ends on an accented syllable, the second on an unaccented.

Again, the medial caesura helps to promote another end which was regarded as desirable in itself, *i.e.* the discrepancy in the first four feet between word-accent and metrical stress. Take, for instance, the third trochaic caesura as a sample of medial caesura, and note the effect it has in the following line—

Et saevas inferte | faces, sacer effera raptet.

¹ Spondees being accepted as the equivalents of dactyls.

The word-accent falls in Latin on an early syllable. Let A = word-accent, and S = metrical stress. Then we get the result—

							A	A
S	A	S	A	S	A	S	A	S

Et saev|as in|ferte × fac|es, sacer | effera raptet,

where the strife of word-accent and metrical stress is maintained until a reconciliation is effected in the last two feet. The line would be intolerable if the second and fourth arses (*i.e.* metrically stressed syllables) did not coincide with the last syllables of words.

37. But while the caesura is useful in promoting this needful differentiation between the former and latter distiches, it does not fulfil this function in such a way as to detract from the unity of the verse; for

(i.) The caesura pause is not so long as the pause at the end of the verse.

(ii.) The metre is broken in such a way that the reader is impelled to continue in order to grasp it again; in other words, he feels the suspense of the pause; *e.g.*

Silvestrem tenui | Musam meditaris avena,

where the last word of the first limb, *tenui*, is an anapaest, *i.e.* the opposite of a dactyl, a clear reminder that the verse is not yet concluded.

Besides, the suspense of the incomplete foot is felt.

Now the caesura which effects the division of the line into its two parts is *the* (principal) caesura, and in most verses the principal caesura can without difficulty be determined. In the *Aeneid*, for instance, the occasions when $2\frac{1}{2}$ is the principal are to those when $3\frac{1}{2}$ has most authority as 3 to 1. So important is the $2\frac{1}{2}$ caesura that Bergk has a theory that originally the hexameter was written distinctly in two parts, which, however, were bound together by

the $2\frac{1}{2}$ caesura. This theory may be taken for what it is worth. But our desire for uniformity must not lead us to suppose that the poet in all cases deliberately intended that the verse should be controlled by one principal caesura. Thus, when the caesura does not coincide with the sense pause, which of the two, the caesura or the sense pause, is to be regarded as more authoritative? What is to be done in cases where two caesuras seem to have equal weight? *e.g.* in such lines as

Italiā fātō |||¹ profugus ||| Lavinaque venit,
 Audierat Tyrias ||| olim ||| quae verteret arces,
 At Capys, et quorum ||| melior ||| sententia menti,

in all of which $2\frac{1}{2}$ and $3\frac{1}{2}$ are rivals.

In short, absolute rules for the relative importance of caesuras cannot be framed, although we have principles enough to go upon for practical purposes. In reciting verses we should observe *all* the caesuras of the verse in due proportion. They are intended for ornaments and should be so treated.

38. In Homer the *principal caesuras* were $2\frac{1}{2}$ or 3 troch., the verse thus being divided equally, if the strong metrical stresses are counted, into two practically equal parts, represented by 3 + 3. Indeed, third trochaic hexameters give the effect of two exactly equivalent half-lines, if we consider the latter half as preceded by an unaccented syllable called the *anacrusis*; *e.g.* in Virgil—

Addam cerea pruna : || hon|os erit huic quoque pomo.

E. ii. 53.

Cornua detorquentque ; || fer|unt sua flumina classem.

More rarely $3\frac{1}{2}$ was used (in the *Iliad* about 1 per cent, in the *Odyssey* $\frac{1}{2}$ per cent), the divisions of the line then being represented by 4 + 2; but as it was mostly supported

¹ For meaning of ||| see next page, § 39.

by a secondary caesura in the first hemistich, the line generally became 2 + 2 + 2.

In Virgil's Latin Hexameter $2\frac{1}{2}$ is the most frequent, and is alone by itself felt to be sufficient; it is the only caesura which has this authority. Thus

Aspice ventosi | ceciderunt murmuris aerae,
a line with $2\frac{1}{2}$ only, seems perfectly organic. Again,
Imminet adversaque | aspectat desuper arces.

39. Owing to the Latin dislike of weak caesuras the 3 troch. which in Homer ranks in the second place gives way in Latin to $3\frac{1}{2}$. However, $3\frac{1}{2}$ is not able as a rule to stand by itself and needs the support of another caesura earlier in the line, which otherwise would run too long without suggestion of pause. Thus in

Corripiunt || spatia audito ||| limenque relinquunt
 $3\frac{1}{2}$ is supported by $1\frac{1}{2}$.

[N.B.—In future Principal caesuras will be indicated thus |||
Secondary " " ||
Tertiary " " |.]

40. The 3 troch., much rarer in Latin than in Greek for the reason above named, is also as principal usually supported. Thus in

Labitur et || labetur ||| in omne volubilis aevum,
Hor. *Ep.* i. 2. 43.
Junonis || gravis ira ||| nec exsaturabile pectus, *A.* v. 781.

3 troch. is supported by $1\frac{1}{2}$.

The bucolic style of Virgil's *Eclogues* seems particularly to affect the soft and languid effect of the 3rd trochaic.

41. The $1\frac{1}{2}$ is also entitled to rank among principal caesuras. It is true it had no importance in the Greek hexameter, but Latin usage gave it almost equal weight and importance with the others, and it is in effect well adapted

for beautifying and dividing the verse. Not sufficient in itself, it often supports $3\frac{1}{2}$, thus preventing the line from falling into two rather unequal parts. Thus

Concurrunt ||| ultroque ||| ruunt ||| in funera Colchi = 2 + 2 + 2.

Here $3\frac{1}{2}$ is supported by $1\frac{1}{2}$ and third trochaic.

Very frequently its function is to supplement the Greek 3 troch., and even as an apparent caesura it may perform this office.

Thus $1\frac{1}{2}$ A(pparent) + 3 troch. + $3\frac{1}{2}$ —

Diriper|e excussosque ||| jubet ||| laxare rudentes ;

and $1\frac{1}{2}$ + 3 troch.—

Hinc Drepani ||| me portus ||| et inlaetabilis ora.

This was obviously the usage even as early as the time of Ennius, who, though in ten cases he allows a 3 troch. to stand without a $2\frac{1}{2}$, only twice fails to support a 3 troch. by a $1\frac{1}{2}$.

Again, the usage of Ennius and his immediate successors was clearly against allowing the first foot to consist of a dactylic or spondaic word, because in these cases the first word tends to seem separated from the rest of the verse. This feeling, no doubt, helped to bring about the frequency of the $1\frac{1}{2}$ caesura in Latin.

42. Of the *secondary caesuras*, 1 troch., 2 troch., and 4 troch.,¹ it may be said that their use is only subsidiary. No line depends upon any one of them for its pause ; they are used mainly as extra ornament for lines which already stand provided for. Thus

Luctus || et ultrices ||| posuere || cubilia Curae

supplies a 1 troch. and 4 troch. as additional ornaments to the already sufficient $2\frac{1}{2}$.

A 2 troch. supporting a $2\frac{1}{2}$ is found in

¹ Mr. Munro has an interesting note on 4 troch. in *Criticisms and Elucidations of Catullus*, pp. 152, 153.

Immemores que || mori : ||| sed non isdem artibus aequè.

The 1 troch. is a very favourite caesura, owing to the Latin dislike of spondaic words at the opening of lines (such as Parthus, sive Cydon). Among possible beginnings, such as One word, --- arguto, or - - - -, religio, Two words, - | - - dant signum, - | - et nunc, - | - used fore, the first trochaic is obviously a favourite ; e.g.

Astra sequi,
Ille caput
Dicta, ferox.

A. xii. 893-895.

43. The *tertiary caesuras*, $\frac{1}{2}$, $4\frac{1}{2}$, 5 troch. and all the apparent caesuras in whatever place of the line, are often, like the secondary, entirely disregarded by metricists. Thus Rönström takes no account of any beyond our principal caesuras ; and authorities like Christ and Alexanderson, taking account only of the Principals, omit even from those $1\frac{1}{2}$. Still a completely logical scheme of caesuras demands that account should be taken of these, although their functions are mostly little more than otiose.

Thus in a strong line like

Hi | dominam ||| Ditis ||| thalamo ||| deducere adorti,
already fortified by a $2\frac{1}{2}$, $3\frac{1}{2}$, and $1\frac{1}{2}$, the force of $\frac{1}{2}$ is hardly appreciable ; though in

Di, | quibus imperium est ||| animarum umbraeque silentes,
the slight pause in punctuation increases its importance.

So too in

Dux | Anchisiade |||, nec me ||| deus aequore mersit,
 $2\frac{1}{2}$ and $3\frac{1}{2}$ seem to get some support from $\frac{1}{2}$, *dux* being emphatic.

As the $\frac{1}{2}$ caesura seems to occur somewhat needlessly before the verse has fairly started, so the $4\frac{1}{2}$ and 5 troch. are usually disregarded as falling in the end of the verse.

44. II. Having determined the comparative worth of the caesuras considered separately, it remains to consider them in combination. From an examination of any fifty consecutive lines of the *Aeneid* it will be at once obvious that lines with one caesura only are extremely rare, while the vast majority of Virgil's lines are rendered organic and musical by the presence of three principal caesuras. The practice of so good a poet as Virgil of employing mostly two or three caesuras is convincing when we notice the effect. How beautifully dove-tailed are the parts of the line, and how smooth, yet various, is the whole when read! A happy combination of caesuras imparts to a line unity, swiftness, smoothness, and general charm.

In considering the various combinations, as $2\frac{1}{2}$ is beyond dispute the most important, let us first take those which include the $2\frac{1}{2}$. There are four such arrangements.

* 45. (i.) $1\frac{1}{2} + 2\frac{1}{2} + 3\frac{1}{2}$ ($2\frac{1}{2}$ dominant); e.g.

Italiam¹ || fato ||| profugus || Lavinaque venit.

Quam Juno || fertur ||| terris || magis omnibus unam.

In Virgil this combination occurs in rather more than 1 line in 3.

* 46. (ii.) $2\frac{1}{2} + 3\frac{1}{2}$ ($2\frac{1}{2}$ dominant).

This arrangement has the effect of cutting off the two half feet between $2\frac{1}{2}$ and $3\frac{1}{2}$ from the five half feet preceding.

Sed si tantus amor ||| casus || cognoscere nostros.

Est in conspectu ||| Tenedos || notissima fama.

The frequency of this is about 1 in 4. The rhythmic division of the verse is obviously $3 + (1 + 2)$. Lucan has a great leaning to the use of a 2 troch. before $2\frac{1}{2} + 3\frac{1}{2}$, as in

Rumpunt fata moras, Corripe lora manu.

¹ These symbols now represent the relative values of the caesuras in the line.

* 47. (iii.) $1\frac{1}{2} + 2\frac{1}{2}$ ($2\frac{1}{2}$ dominant).

Luctantes || ventos ||| tempestatesque sonoras.
Aedificant, || sectaque ||| intexunt abiete costas.

Frequency, roughly 1 in 7.

* 48. (iv.) $2\frac{1}{2}$ by itself (though often of course supported by secondary or tertiary caesuras, or by both).

Aspice ventosi ||| ceciderunt murmuris aurae.
Imminet, adversasque ||| aspectat desuper arces.
Pars | stupet innuptae ||| donum | exitiale Minervae,
where $\frac{1}{2}$ and $3\frac{1}{2}$ A. come to the rescue.

Et recidiva manu ||| posuissem Pergama victis. A. iv. 344.
Here supported by $\frac{1}{2} + 2$ troch. Frequency about 1 in 11.

To pass on to arrangements, seven in number, which contain no $2\frac{1}{2}$. These involve very largely the use of 3 troch., mostly supported by one or both of the more Latin caesuras $1\frac{1}{2}$ and $3\frac{1}{2}$.

49. (v.) $1\frac{1}{2} + 3$ troch. + $3\frac{1}{2}$ (owing to Latin preference for strong caesura $3\frac{1}{2}$ is dominant, and next $1\frac{1}{2}$, 3 troch. being least important).

Dividing the line thus: $2 + (1 + 1) + 2 -$

Insignem || pietate | virum, ||| tot adire labores.
Italiam || petiere : | luant ||| peccata, neque illos.
Infandum, || regina, | jubes ||| renovare dolorem.
Carmina sunt || dicenda : | neget ||| quis carmina Gallo.
Huc ades, O || Meliboeë : | caper ||| tibi salvus et haedi.

This form was used to excess by Lucan, the $3\frac{1}{2}$ pause coming after an iambic word.

It will be noticed that the 3 troch. is usually followed by an iambic, as in Lucan. This is due to the exigencies of the Latin vocabulary.

At first Lucretius used words $\cup - -$; e.g.

Concava, raucisonoque | minantur | cornua cantu : ii. 619.

but this rhythm is very halting, and seems to anticipate the end of the line. Again, words $\cup\text{---}\cup$ are very scarce in Latin. Hence iambic words necessarily fall into this position.

Frequency, like that of $2\frac{1}{2}$ alone, about 1 in 11. But this combination commended itself more and more to Latin ears. From the proportion of 2 per cent in Lucretius it advances gradually, through 5 per cent in Catullus, 8 per cent in Ovid, 11 per cent in Manilius, 15 in Silius, 16 in Lucan, 17 in Statius (*Thebaid*), 21 in Claudian, to 22 in Valerius Flaccus.

In this form a slight sense-pause after $3\frac{1}{2}$ is very frequent ;
e.g.

Tunc questus tenuere suos, magnusque per omnes
Errabat sine voce dolor. Sic funere primo
Attonitae tacuere domus, cum corpora nondum
Conclamata jacent.

Lucan ii. 20-23.

50. (vi.) $1\frac{1}{2} + 3\frac{1}{2}$ (apparently of equal importance, or perhaps $3\frac{1}{2}$ more authoritative).

Necdum | etiam || causae | irarum ||| saevique dolores.

(Supported by $\frac{1}{2}$ A.¹ + $2\frac{1}{2}$ A.)

Haec secum : || Mene | incepto ||| desistere victam.

(Here with the addition of $2\frac{1}{2}$ A.)

Aut pelago || Danaum | insidias ||| suspectaque dona.

(With addition of $2\frac{1}{2}$ A.)

Aeneas : || si qua interea ||| fortuna fuisset.

(Also with addition of $2\frac{1}{2}$ A.)

It is helped out by a $2\frac{1}{2}$ A. also in

Permittit || patria ? | Hospitio ||| prohibemur arenae.

Frequency about 1 in 35 : comparatively rare. The line is best begun with a dactyl.

¹ A. denotes Apparent (or Quasi) Caesura : cf. p. 74, footnote.

Occasionally 2 troch. takes place of $1\frac{1}{2}$ as in
 Nec | potuisse || propagando ||| procudere prolem.

Lucr. v. 853.

It is obvious that $3\frac{1}{2}$ unrelieved by $1\frac{1}{2}$ makes the parts too unequal; with $1\frac{1}{2}$ there are three practically equal parts, with two stresses in each. They are very generally supported by $2\frac{1}{2}$ A.

51. (vii.) 3 troch. + $3\frac{1}{2}$ ($3\frac{1}{2}$ dominant owing to Latin preference for strong caesuras).

The line should begin with a dactyl.

Cornua detorquentque ; || ferunt ||| sua flamina classem.

Omnia corripuisse, || metum ||| jam ad moenia ferri.

Impulit effunditque || solo, ||| Turnusque secutus. A. xii. 380.

Moenia, sublimemque || feres ||| ad sidera caeli.

The pause after first dactyl mostly accompanies this combination.

Combined with $1\frac{1}{2}$ A. in

Diripere | excussosque || jubet ||| laxare rudentes.

Frequency about 1 in 400: very rare.

As to vii. (3 troch. + $3\frac{1}{2}$), Müller is inclined to under-rate the importance of 3 troch., urging that the better the Roman poet, the more carefully does he abstain from its use.

However, it must not be disregarded in lines like

Moenia, sublimemque || feres ||| ad sidera caeli,

where to mark only after *feres* is postponing the caesura too long. So also in

Substitit, infremuitque || ferox ||| et inhorrui armos.

Still less is he right in neglecting it when it coincides with a sense-pause as in

Litora deseruere : || latet ||| sub classibus aequor.

It is obvious that the Roman poets recognised its use, and also knew its limitations. The 3 troch. being essentially Greek (in Greek it is frequent and can stand alone), they nearly always supported it by a more Latin caesura, like $1\frac{1}{2}$ or $3\frac{1}{2}$, or both.

52. (viii.) $1\frac{1}{2} + 3$ troch. (apparently of equal importance, though possibly $1\frac{1}{2}$, as strong, has priority).

Hinc Drepani || me portus || et inlaetabilis ora.

Accipies || segura : || vocabitur hic quoque votis.

Turnus Itym || Cloniumque, || Dioxippum Promolumque.

Nesae || Spioque || Thaliaque Cymodoceque

Messapus || Croniumque || Lycaoniumque Erichaeten

(Three lines with Greek rhythm, in which 3 troch. is possibly prior.)

Roughly about 1 in 800 : very rare.

This combination is especially used in lists of names.

53. (ix.) $3\frac{1}{2}$ alone.

Navibus,¹ infandum ! | amissis, ||| unius ob iram,

here helped by $2\frac{1}{2}$ A.

Munera praeterea | Iliacis ||| erepta ruinis,

also helped by $2\frac{1}{2}$ A.

Like $1\frac{1}{2} + 3$ troch., about 1 in 800, and very rare.

54. (x.) 3 troch. alone.

Spargens humida mella ||| soporiferumque papaver,

Per | conubia nostra, ||| per inceptos hymenaeos,

where $\frac{1}{2}$ caesura helps the line out.

¹ M. Plessis would defend Navibus in|fandum, etc., by counting a caesura by tmesis after first syllable of infandum. Such caesura, he says, is permissible by tmesis between the prefix of a compound word and the rest of the word : thus de|torquet, im|mensus. In this way he would account for the line of Horace (*A. P.* 263), Non quis videt im|modulata poemata iudex, which otherwise has only $1\frac{1}{2}$ and 4 troch. See Page's note.

Tempora cunctantique ||| natantia lumina solvit.
Frangeret indepremsus ||| et irremeabilis error.

Very rare indeed.

Müller is inclined to underrate the importance of the third trochaic (see above on vii.), but it is obvious that the above lines are not constructed without full intention.

55. (xi.) $1\frac{1}{2}$ alone.

Magnanimi ||| Jovis ingratum | ascendere cubile,
helped here by $3\frac{1}{2}$ A.

56. To apply these averages roughly to a passage of twenty lines, Virgil would—special descriptive effects for the time being discounted—certainly include sixteen lines with a $2\frac{1}{2}$ caesura. The proportion, roughly, would work out as follows:—

Seven lines with combination	$1\frac{1}{2}, 2\frac{1}{2}, 3\frac{1}{2}$	}	all contain- ing $2\frac{1}{2}$.
Five	,, ,, $2\frac{1}{2}, 3\frac{1}{2}$		
Two	,, ,, $1\frac{1}{2}, 2\frac{1}{2}$		
Two	,, $2\frac{1}{2}$ alone		
Two	,, combination $1\frac{1}{2}, 3$ troch., $3\frac{1}{2}$.		
Two made up at will out of the three combinations—			

($1\frac{1}{2}, 3\frac{1}{2}$), (3 troch., $3\frac{1}{2}$), ($1\frac{1}{2}, 3$ troch.)

In short, every Latin hexameter must have at least one of the three caesuras, $2\frac{1}{2}$, $3\frac{1}{2}$, 3 troch.; and $1\frac{1}{2}$ is so frequent in the combinations that it merits inclusion with these three as a principal caesura.

* 57. It will be at once noticed that the most frequent arrangements of caesuras are those in which there is a succession; e.g. arrangements i.-iii.—

$1\frac{1}{2} + 2\frac{1}{2} + 3\frac{1}{2}$, $2\frac{1}{2} + 3\frac{1}{2}$, $1\frac{1}{2} + 2\frac{1}{2}$, all containing $2\frac{1}{2}$,
and that the broken orders are comparatively rare, as in arrangements v. and vi.—

$1\frac{1}{2} + 3$ troch. + $3\frac{1}{2}$, and $1\frac{1}{2} + 3\frac{1}{2}$.

Arrangements vii. and viii. are rare because of the presence, in an important rôle, of the un-Latin 3 troch.

And rarest of all are the cases where one caesura only appears (with the exception of the case of the always dominant $2\frac{1}{2}$), *i.e.* ix., x., xi., *i.e.* the $3\frac{1}{2}$, 3 troch., and $1\frac{1}{2}$ in isolation.

This is borne out by an examination of 675 verses of the *Aeneid* taken at random.

In 419 are found both $2\frac{1}{2}$ and $3\frac{1}{2}$.

In 159 is „ $2\frac{1}{2}$ unsupported by any other principal caesura.

In 97 „ „ $3\frac{1}{2}$ „ „ „ „

To illustrate this we may draw up a series of main types of lines placed in order of preferability (in point of caesuras).

58. *Types of lines in order of preferability in point of caesuras.*

1. Carpebat | somnos, | rebus | jam rite paratis.

Bye-forms.

With addition of $\frac{1}{2}$ —

Centum | errant | annos | volitantque | haec litora circum.

With addition of $4\frac{1}{2}$ A(pparent)—

Errabant | acti | fatis | maria | omnia circum.

2. Conjugis antiqui, | miro | quod honore colebat.

Bye-forms.

With $\frac{1}{2}$ —

Cui | datus haerebam | custos | cursusque regebam.

With $1\frac{1}{2}$ A.—

Eumenidum | aspicias, | ripamve | injussus adibis.

3. Aetherias Italo commixtus sanguine surget.

Bye-forms.

With 1 troch. + 4 troch.—

Cernit | ibi | maestos | et mortis | honore carentes.

Compare also—

Quippe | tuis | ferimus, | famamque | foveamus inanem.

4. Laomedontiaden : | sed cunctis altior ibat.

Bye-forms.

With 2 troch + $3\frac{1}{2}$ A.—

Omnia tuta | timens. | Eadem | impia Fama furenti.

With $\frac{1}{2}$ + $3\frac{1}{2}$ A.—

Pars | stupet innuptae | donum | exitiale Minervae.

With $3\frac{1}{2}$ A.—

Moenia respiciens, | quae jam | infelicis Elissae.

With $1\frac{1}{2}$ A. + $3\frac{1}{2}$ A. + 4 troch.—

Balatum | exercent : | ille | asper | et improbus ira.

With $1\frac{1}{2}$ A. + 4 troch.—

Aurora | extulerit | radiisque | retexerit orbem.

With $\frac{1}{2}$ + $4\frac{1}{2}$ A.—

Res | Agamemnonias | victriciaque | arma secutus.

5. Fulmineum, | strictoque | ferit | retinacula ferro.

Bye-forms.

With $\frac{1}{2}$ —

Huc | ades, O | Meliboeae | : caper | tibi salvus et haedi.

6. Respondet : | Mene incepto | desistere victam.

Bye-forms.

With $\frac{1}{2}$ —

Nec | ripas | datur horrendas | et rauca fluenta.

With $2\frac{1}{2}$ A.—

Impulerat | ferro | Argolicas | foedare latebras.

This addition is almost general ; *v.* type above, § 50.

7. Omnia corripuisse, | metum | jam ad moenia ferri.

Bye-forms.

With $1\frac{1}{2}$ A.—

Diripere | excussosque | jubet | laxare rudentes.

With 1 troch.—

Jura | magistratusque | legunt | sanctumque senatum.

8. Accipies | segura : | vocabitur hic quoque votis.

Bye-forms.

With $\frac{1}{2}$ + $3\frac{1}{2}$ A.—

Non | media | de gente | Phrygum | exedisse nefandis.

With 1 troch.—

Turnus | Itym | Cloniumque, | Dioxippum Promolumque.

9. Munera praeterea Iliacis | erepta ruinis.

Bye-forms.

With $\frac{1}{2}$ + 2 troch.—

Nec | potuisse | propagando | procludere prolem.

With $2\frac{1}{2}$ A., as above (*v.* type § 53), and

Talibus affata | Aenean, | nec sacra morantur.

10. Falleret indeprentus | et irremeabilis error.

Bye-forms.

With $\frac{1}{2}$ —

Per | conubia nostra, | per inceptos hymenaeos.

11. Magnanimi | Jovis ingratum | ascendere cubile.

In these bye-forms we have examples of all the possible help-meets to the four principal caesuras ($2\frac{1}{2}$, $3\frac{1}{2}$, $1\frac{1}{2}$, and 3 troch.).

59. As to the question which caesura in these combinations takes precedence, it may be said generally that $2\frac{1}{2}$ takes precedence over all others; *e.g.*

Urbs | antiqua | fuit, || Tyrii || tenere coloni.

And this is not generally hindered by considerations of close grammatical connection or slight punctuation; e.g.

His | tibi Grynei || nemoris || dicatur origo,
where the connection of adjective and noun might seem to militate against the $2\frac{1}{2}$ caesura; and

Victrix causa | deis || placuit, || sed victa Catoni,
where the unity of the clause ending with *placuit* would tempt the reader to hold his caesura till the comma.

The same is the case with

Illum non || populi || fascas, || non purpura regum.¹

This rule, however, is modified in the case in which $2\frac{1}{2}$ and $3\frac{1}{2}$ are both present, there being no stop after $2\frac{1}{2}$, but a *decided pause* after $3\frac{1}{2}$; in this case the caesura is given to $3\frac{1}{2}$. Thus the two lines—

Sternitur omne | solum || telis. || Tum scuta cavaeque,
Dant sonitum || flictu || galeae; || pugna aspera surgit,
seem to have their dominant caesura at $3\frac{1}{2}$.

It seems probable that $3\frac{1}{2}$ is more important than 3 troch., though this is not the case in Greek. This is due to the decided preference of Latin for strong caesuras. Thus, even if there is an appreciable pause after 3 troch., we mark—

Carmina sunt || dicenda : || neget || quis carmina Gallo?
Huc ades, o || Meliboeë : || caper || tibi salvus et haedi.

* 60. *Exercise.*—In composing, your general sense of rhythm gained from reading aloud and learning passages of Virgil by heart will be your best positive guide in the matter of caesuras. The points summarised above (pp. 86-89, §§ 56-58) should be used regularly for a time to test your composition when completed. The scheme for twenty lines (§ 56) may be used roughly as a standard of divergence, and your lines may readily be put alongside of the sample

¹ Cf. also, *Orabunt causas melius, caelique meatus, A. vi. 849*; and 851.

lines given. Obviously the majority of your verses should approximate to types 1-4, and only the minority to types 8-11.

To gain facility in caesura analysis, try your hand on any twenty lines taken at random from Virgil.

Thus *A.* iii. 506-524, a passage of nineteen lines.

- Combination (i.) Five lines: 510, 513, 516, 519, 524.
 „ (ii.) Eight lines: 508, 509, 511, 515, 518,
 521, 522, 523.
 „ (iii.) Four lines: 506, 512, 514, 517.
 „ (iv.) Two lines: 507, 520.

Every one of these nineteen lines contains the $2\frac{1}{2}$ caesura; and the only point not quite regular is the prominence of $2\frac{1}{2} + 3\frac{1}{2}$.

The first twenty lines of *Georgics* iii. gives the following result:—

- Combination (i.) 3
 „ (ii.) 8
 „ (iii.) 4
 „ (iv.) 0
 „ (v.) 5

The remarkable feature here is the prominence of $1\frac{1}{2} + 3$ troch. + $3\frac{1}{2}$, a type which we have said gradually grew in popularity with later writers.

After analysing several passages of Virgil, subject your own composition to the test, so that if the proportion of anomalous lines is too large the balance may be righted.

III. Certain combinations of caesuras obviously produce certain rhythmical effects. Among these note the following:—

* 61. (a) $2\frac{1}{2} + 3\frac{1}{2}$.

Because of the $3\frac{1}{2}$ break there is a strong tendency to make the close of the line (*i.e.* last $2\frac{1}{2}$ feet) consist of two polysyllables, because a caesura cannot be tolerated immedi-

ately after the fifth arsis; thus—tentare latebras, petiisse Mycenae, compagibus alvum, monumenta nefandae, promittere nemo.

These endings are dignified in tone, and naturally often cap high-sounding lines consisting of five words, as

Marmoreo referunt thalamo stratisque reponunt.

Talia dicentem jamdudum aversa tuetur.

Oceanum interea surgens Aurora reliquit.

Cf. pp. 226, 227.

When the ending consists of three words, the caesura is 5 troch., followed by monosyllables like *et*, *in*, *ab*, *ad*, *ob*, *per*, *sub*, etc. Thus—

Telluris in altum, effingere in auro.

Palinurus ab alta, ratione quod instat.

Penetravit ad urbes, fugisse per ignes.

In these the break in the final dipod is toned down by the short syllable following the fifth arsis.

* 62. (*b*) $2\frac{1}{2}$ alone (owing to the break and the fact that the Latin hexameter is partial to a spondee in the fourth foot, and that a long monosyllable or a pyrrhic and a dissyllable of two longs are not euphonious as filling up the last half of foot 3 and foot 4) often produces a word of three longs in this place of the line; thus—

Completur mensibus orbis.

Conceptum flumine mater.

Divinique ossa parentis.

Sollemnesque ordine pompas.

Cunctantem ad limina primi.

Lucretius, however, has a peculiar liking for a fourth foot wholly contained in one word and ending with that word. Thus in the first forty-three verses of his poem—a highly elaborated passage—more than half the lines have movements like the following:—

Quae terras frugiferentis (not *terras quae*).
 Tibi suavis daedala tellus (not *suavis tibi*).
 Tibi rident aequora ponti.

(This kind of fourth foot produces a peculiarly halting rhythm.) Also note the following :—

Exortum lumina solis.
 Diffuso lumine caelum.
 Genitabilis aura Favoni.

Lucretius does not seem to appreciate, like Virgil, the melody of the $3\frac{1}{2}$ caesura. Cf. Virgil—

Arma virumque cano Trojae qui (not qui Trojae).

What is true of Lucretius is equally true of Catullus. The *Peleus and Thetis* exhibits a very monotonous cadence.

Prognatae vertice pinus.
 Neptuni nasse per undas.
 Argivae robora pubis.
 Abiegnis aequora palmis.

The $3\frac{1}{2}$ caesura is not prominent enough.

* 63. (c) 2 troch. + 3 troch. produces an impression of hurry—

Una Eurusque Notusque ruunt creberque procellis.

Certain caesuras are occasionally used to produce special descriptive effects.

* 64. (i.) $3\frac{1}{2}$ (coincident with a pause in sense) is thus used by Virgil to represent excitement :—

Qualis ubi ad terras abrupto sidere nimbus
 It mare per medium ; miseris, | heu, | praescia longe
 Horrescunt corda agricolis ; | dabit ille ruinas
 Arboribus, stragemque satis ; | ruet omnia late ;
 Ante volant sonitumque ferunt ad litora venti.

A. xii. 451-455.

Müller explains that Virgil uses $3\frac{1}{2}$ alone in passages where

the effect of the verse hurrying to its close represents the turgid state of things described.

* 65. (ii.) 3 troch. appears to produce an effect of smoothness, languor, calm.

Tempora cunctantique | natantia lumina solvit.
Spargens humida mella | soporiferumque papaver.
Praecipitat, suadentque | cadentia sidera somnos.

IV. We may proceed to consider a few restrictions on the use of caesuras.

66. (i.) A caesura loses its force when interposed after a monosyllable, unless the monosyllable is an enclitic or closely attached to the preceding word, or is preceded by another monosyllable or a pyrrhic, preferably closely connected with it in sense.

Thus in

Et cum frigida mors || anima seduxerit artus,
the $2\frac{1}{2}$ caesura with its slight halt between *mors* and *anima* is hardly appreciable because of that which naturally falls between *mors* and *frigida*.

But in

Ille autem : Neque te || Phoebi cortina fefellit,
the close connection between the pyrrhic *neque* and *te*, by obscuring the monosyllabic nature of *te*, helps to keep the pause after *te* in evidence.

Thus the $1\frac{1}{2}$ caesura has no force in the first of these two lines of Valerius Flaccus (*Arg.* vi. 239, 244)—

Orbis hos rapidis mollique per aequora Castor
Tollitur ac mediam moriens descendit in hastam.

Ac is rescued by a special rule in favour of monosyllabic conjunctions.

The longer, in the matter of syllables, the word preceding the monosyllable, the more marked is the pause between

the two words, and the more defective is the caesura after the monosyllable, owing to the difficulty of marking it. In

Pandere res || alta terra et caligine mersas

the $1\frac{1}{2}$ caesura after *res* is made easier of observance by the close grammatical connection of verb and object, and the two preceding short syllables.

Pierides ; sunt et ||| mihi carmina : me quoque dicunt.

Here the close connection of *et mihi* (= me too) saves the situation.

In *Georgic* ii. 402-404,

Atque in se sua per vestigia volvitur annus,

the *per* is saved by the preceding pyrrhic *sua* closely connected in sense.

Line 61,

Scilicet omnibus est labor impendendus, et omnes,

is descriptive of a series of harsh hammer blows.

Line 62,

Cogendae in sulcum ac multa,

comes under a special dispensation in favour of words like *ac*, *et*.

67. In many cases, however, a special exception from this rule must be made in favour of the $2\frac{1}{2}$ caesura, the necessity for accepting which is so strong that we must over-ride considerations of monosyllables, whether they be enclitics or conjunctions or prepositions, and whether they do or do not make elision with the preceding word.

This is abundantly proved. Thus there are practically no cases where the $3\frac{1}{2}$ is the first caesura in the line ; yet this would be the case if $2\frac{1}{2}$ were not accepted, in spite of its falling after a monosyllable elided into the preceding word, in

Et genus invisum et ||| rapti Ganymedis honores.
 Remigio alarum ac ||| Libyae citus adstitit oris.
 Molirive moram aut ||| veniendi poscere causas.
 Sole reперсussum aut ||| radiantis imagine Lunae.

Note also (without elision)

Vestigemus et a portu diversa petamus,

and

Hi proprium decus et ||| partum indignantur honorem,

and

An Phoebi soror? an ||| Nympharum sanguinis una?

We have seen that $1\frac{1}{2} + 2\frac{1}{2} + 3\frac{1}{2}$ is the most frequent arrangement, while $1\frac{1}{2} + 3\frac{1}{2}$ is comparatively rare. This inclines us to accept $2\frac{1}{2}$ in

Exitium || ruit ad ||| portus || et litora complent.

Conventus || trahit in ||| medios | turbamque sonantem.

Most of these cases come under the provision for monosyllabic conjunctions, and the remainder are prepositions which, as proclitics, have close relationship with the words following them.

Further, we have noted that 3 troch. and $3\frac{1}{2}$ are apt to be supported by $1\frac{1}{2}$; therefore we shall be inclined to regard even the $1\frac{1}{2}$, in spite of its monosyllable, in

Implicat et || geniumque || loci || primumque deorum.

68. (ii.) A caesura after 4 troch. is to be avoided, because, especially if it is followed by a word of three syllables, the ear catches too early the sound of a verse-ending; e.g.

Imbuerat conjux memorique || tenebat amore,

where with *memorique tenebat* the ear anticipates the close of the line.

69. (iii.) Avoid also the simultaneous use of caesuras after

1 troch. and 2 troch., which causes the beginning of the verse to resemble the end. Thus—

Noctis | agebat | equos, trepidusque assurgit honori.
Stat. *Theb.* ii. 60.

However,

Anna, | fatebor | enim, miseri post fata Sychaei,
is permissible, because *fatebor* distinctly makes a separate group with *enim*, and is drawn apart from *Anna*.

70. (iv.) Again, owing to the Latin distaste for dactylic rhythms and weak caesuras, the simultaneous use of 2 troch. and 3 troch., or of 3 troch. and 4 troch. is to be avoided, unless for special descriptive effect; *v. supra* § 63.

Una Eurusque Notusque ruunt.

Horace¹ uses all three in

Dignum mente | domoque | legentis | honesta Neronis,
Epist. i. 9, 4,

where the use together of 2, 3, and 4 troch. is overpoweringly Greek.

71. (v.) Elisions in caesuras are awkward, and therefore to be avoided, *the effect of the elision being naturally to carry the attention forward, and so to vitiate the pause*. Yet, although the binding of the two words might seem to bridge over the break, the caesura is not cancelled by an elision. For note the line—

Laetitiaque | metuque : ||| avidi || conjungere dextras.

Here at $2\frac{1}{2}$ there is elision, yet the caesura must be the $2\frac{1}{2}$, because

- i. the sense makes a strong pause after *metuque* ;
- ii. there is no principal caesura preceding it (*i.e.* $1\frac{1}{2}$),

¹ Of course Horace's hexameters are not negligent: in this metre he writes, as he himself states, *sermoni propiora*.

but only a secondary (*i.e.* 2 troch.), and practically there must always be a caesura in the line before $3\frac{1}{2}$.

E fortiori elision does not nullify a caesura in a case where no other caesuras are to be found but those which involve elision; *e.g.* in

Virtutesque | virosque ||| aut tanti || incendia belli,

where both $3\frac{1}{2}$ and $2\frac{1}{2}$ involve elision, and there is besides nothing but a secondary caesura, *i.e.* 2 troch.

In

Atridas | Priamumque ||| et saevum || ambobus Achillem,

apparently both $2\frac{1}{2}$ and $3\frac{1}{2}$ are to be accepted as well as $1\frac{1}{2}$.

In the absence of $2\frac{1}{2}$, $3\frac{1}{2}$ with elision must be accepted together with $1\frac{1}{2}$.

Anchisae || domus arboribusque ||| oblecta recessit.

Finally, there being a necessary partnership between $1\frac{1}{2}$, 3 troch., and $3\frac{1}{2}$, in the presence of $1\frac{1}{2}$ and 3 troch. we shall be justified in accepting $3\frac{1}{2}$ in spite of elision; *e.g.*

Configunt, || Zephyrusque || Notusque ||| et laetus Eois.

In all these lines quoted it is the enclitic *que* that has suffered elision, though in two cases, *tanti incendia* and *saevum ambobus*, other vowels also are concerned. These two cases suggest that other vowels than those of enclitic *que* may be elided in caesura. Thus in $2\frac{1}{2}$

Circumdat nequiquam ||| umeris, et inutile ferrum,
Pelidae genitori; ||| illi mea tristia facta,

and in $3\frac{1}{2}$

Hinc fore ductores, ||| revocato || a sanguine Teucri,
Longius et volvens ||| fatorum || arcana movebo, etc.

* 72. (vi.) Caesuras in certain combinations give rise to

undesirable rhythms.¹ Thus a $1\frac{1}{2}$ must not be succeeded by $3\frac{1}{2}$ in such a way that one word only intervenes; e.g.

Multa gemens || ignominiam ||| plagasque superbi. *G.* iii. 226.

There are only three such lines in the *Eclogues* and *Georgics*, and they are not generally to be imitated.

Det motus incompositos et carmina dicat. *G.* i. 350.

This line is obviously descriptive of clumsy movement.

73. (vii.) $1\frac{1}{2} + 3\frac{1}{2}$ is also somewhat objectionable when the end of the second foot coincides with the end of a word.

Thus

Cantabit || mihi Damoetas ||| et Lyctius Aegon.

Carthago || premat Ausoniam : ||| nihil urbibus inde.

Aera lacu : || gemit impositis ||| incudibus Aetna.

The case is softened down if there is a $2\frac{1}{2}$ A.

Et nobis || idem | Alcimedon || duo pocula fecit.

74. (viii.) Lines with one caesura only (other than $2\frac{1}{2}$) are very exceptional. Thus in a passage of sixty-seven lines taken at random from *Aeneid* vi. there is not a single one-caesura line. One-caesura lines are generally used for deliberate descriptive effect.

Thus there is a grandiose ring in $2\frac{1}{2}$ in

Panditur interea ||| domus omnipotentis Olympi.

There is excitement in $3\frac{1}{2}$ in

Navibus, infandum ! amissis, | unius ob iram.

There is smoothness in 3 troch. in

Tempora cunctantique | natantia lumina solvit.

Attention is arrested by the unusual $1\frac{1}{2}$ in

Magnanimi ||| Jovis ingratum ascendere cubile.

* 75. (ix.) If there is no caesura after the second or third

¹ Naturally such lines may be used for exceptional effect, as is the case with the elaborate line from *G.* iii. here quoted.

foot, the ending of the second or third foot may only be a monosyllable, or a disyllable of two shorts.

Thus, second foot—

Libertas *quae* sera tamen respexit inertem.

Congeminant : *fors* et virtus miscentur in unum.

Magnanimi *Jovis*. Haec pro virginitate reponit.

Auxilium *venit*, etc.

Anchisae domus arboribusque oblecta recessit.

Third foot—

Nos patriae fines *et* dulcia linquimus arva.

Amphion Dircaeus *in* Actaeo Aracyntho.

Pierides : sunt *et mihi* carmina : me quoque dicunt.

Aut Ararim Parthus *bibet* aut, etc.

[To express this rule in other words :—

Neither the second nor third foot of a line may end with the end of a word, unless the foot is already divided by a caesura. The best form of line is more organically constructed ; thus—

Arboribus clausam circum.

Huic conjux Sychaeus erat.]

* 76. Some notable exceptions to this rule are

(a) Per conubia nostra, per inceptos hymenaeos.

There being no caesura after second foot, a special importance is given to the Greek 3 troch., which is in place in a line ending with Greek word *hymenaeos*. This line is possibly adopted from Catullus' Sed conubia laeta, sed optatos hymenaeos lxiv. 141.

(b) Et cum frigida mors anima seduxerit artus.

Here emphasis is thrown on *mors* to convey a shiver of unusual horror.

(c) Spargens humida mella soporiferumque papaver.

Here again special stress is reserved for the resonant second syllable of *sopóríferumque*.

(d) *Primus abundare | et spumantia cogere pressis.*

Here an apparent $2\frac{1}{2}$ softens down the irregularity.

(e) *Scilicet omnibus est labor impendendus, et omnes.*

The rule is broken for both second and third feet. Of this Mr. Page says rightly: 'The three opening dactyls without caesura fall hammerlike on the massy *impendendus*, vehemently emphasising the great law of labour.' This is probably a conscious imitation of the rhythm of Lucretius.

(f) *Omnia secum*
Armentarius Afer agit. G. iii. 344.

The unusual rhythm is descriptive of a weird unusual scene. Cf. also

Sed tu desine velle.

It thus appears that exceptional treatment of caesuras is due either to desire to place special emphasis on a particular word, or to produce a particular descriptive effect. It is obvious that the most perfectly welded lines are not always in place. Several reasons, such as variety, melody, or some fitness of rhythm to sense, may make the least organic lines at times desirable.

(g) *Non quivis videt im|modulata poemata judex.*

According to M. Plessis, this line, which has only $1\frac{1}{2} + 4$ troch., has a $2\frac{1}{2}$ by tmesis after the first syllable of *immodulata*.

* 77. *Lucretius and no Caesura after 2.*—It should be noticed that Lucretius repeatedly and intentionally neglects the caesura after 2, in such combinations as the following:—

(a) After two dactyls, in hundreds of instances.

Religionibus atque minis.

Omnia denique sancta.
Suscipiendaque curarit.

(b) After spondee and dactyl, frequently.

Ergo vivida vis.
At primordia gignundis.
Praetermittere et humanis.

Cicero has in his early work, *Aratea*, *Verum tempora sunt, Inclinator atque*, but in his later *De Consulatu suo* there are no instances.

(c) Dactyl and spondee, or two spondees, which must be followed by a monosyllable. This is rarer.

Sive voluptas est.
Non temere ulla vi.
Immortali sunt.
Nam cum multo sunt.
Vis est, quarum nos.

In the same way in the following lines of Virgil there is no vital caesura before $3\frac{1}{2}$, though the roughness is toned down by $1\frac{1}{2}$ A. and $2\frac{1}{2}$ A.

Linqui pollutum hospitium, et dare classibus austros.
Insontem infando indicio, quia bella vetabat.
Sublimem expulsam eruerent : ita turbine nigro.

The intention is obviously descriptive, the lines being in the first two cases strongly charged with feeling, and the third describing a vehement rush of wind.

78. (x.) *Restrictions on Caesuras*.—When the third trochaic caesura is used, in order that the line may be thoroughly euphonious the following conditions must be observed :—

Both the second and fourth stressed syllables (or arses) must be the ends of words.

By reference to combination v. ($1\frac{1}{2} + 3$ troch. + $3\frac{1}{2}$)¹ this will be found to hold; e.g.

Insignem pietate virum tot adire labores.

Tollere humo victorque virum volitare per ora.

The comparative rarity of 7 (3 troch. + $3\frac{1}{2}$), 8 ($1\frac{1}{2}$ + 3 troch.), and 10 (3 troch. alone) is due to the fact that the combinations are not euphonious because this rule is violated.

Lucretius, however, is particularly partial to the third troch. without the above restrictions. His favourite rhythm is not common in Cicero, Catullus, or Virgil.

Thus—

Quid nequeat finita potestas.

Detulit ex Helicone perenni.

Amnibus inveniuntur aperto.

Omne genus perfusa coloribus.

The peculiarity of these verses is that they seem to be pulled up sharply at the end of the fourth foot with a spondee (rarely a dactyl), which is all the more marked because it is preceded by the gallop of a dactyl.

In Lucretius the third trochaic caesura almost always entails the fourth foot being wholly contained in one word, and ending with that word.

CAESURA EXERCISES²

My eyes are full of tears (§ 48), my heart of love,
My heart is breaking (§ 46), and my eyes are dim,
And I am all awearry of my life. xcv.

The long brook falls adown the clov'n ravine
In cataract after cataract (§ 63) to the sea. xcvi.

¹ See § 49, p. 82.

² Here, as in the Pause exercises, the references are intended to hint at a possible solution, not to fetter the composer.

As if on earth

Winds under ground (§ 77), or waters, forcing way,
Sidelong had pushed a mountain from its seat
Half sunk with all his pines. Amazement seized
The rebel thrones.

XCVII.

So spake our Morning (§ 74, 2½ alone) Star, then in his rise,
And, looking round (§ 74, 2½), on every side beheld
A pathless desert (§ 74, 2½), dusk with horrid shades.

XCVIII.

The season smiles (§ 74, 3 troch.), resigning all its rage,
And has the warmth of May. The vault is blue
Without a cloud, and white without a speck
The dazzling splendour of the scene below.

XCIX.

The redbreast warbles still (§ 74, 3 troch.), but is content
With slender notes and more than half suppressed,
Pleased with his solitude as lone he flits.

C.

The roof, though moveable through all its length
As the wind sways it (§ 75), has yet well sufficed,
And, intercepting in their silent fall
The frequent flakes, has kept a path for me.
No noise is here (§ 75) or none that hinders thought.

CI.

Mind, mind alone, bear witness earth and heaven—
The living fountains in itself contains
Of beauteous (§ 48) and sublime (§ 62); here hand in
hand (§ 45)
Sit paramount the Graces.

CII.

The peers of Pluto's realm assembled been
Amid the palace (§ 74, 2½) of their angry king.

CIII.

The ancient foe to man (§ 75) and mortal seed,
His wannish eyes upon them bent askance.

CIV.

Then the almighty sire,
Prime potentate, brake silence; as he speaks,

Hushed is the gods' high palace, and the earth
 From her base trembles : the deep vault is still ;
 The winds are dropped (§ 65) : the sea smooths flat his
 floor. CV.

Here blooms perpetual spring, and summer here
 In months that are not summer's (§ 48). CVI.

Come, my friends,
 It may be we shall touch the Happy Isles,
 And see the great Achilles (§ 74, 2½) whom we knew.
 CVII.

CHAPTER III

THE BEGINNING OF THE VERSE

* 79. A. *The First Foot*.—The Hexameter, it is probable, was originally composed of six dactyls; next, in the manner of catalectic verse (*i.e.* verse which has suffered shortening by one or more syllables), it lost a part of its last foot, and was composed of five dactyls and a trochee; and finally, spondees (though probably not more than two) were allowed in the first four places.¹ The foot in which [the primitive metre should be chiefly preserved in, catalectic verse is the last but one; in the case of the hexameter, the fifth, which, of course, is a dactyl. But it would not be surprising if the first foot also should have a tendency to show the original character of the line, and it does this by a decided preponderance, even in Latin verse, of dactyls over spondees. In Virgil, as in Homer, verses beginning with spondees are to those beginning with dactyls as 2 to 3. Later writers like Ovid give the dactylic beginning a still greater preference, making the proportion of spondees to dactyls as 1 to 5.

Thus there is a decided preference for starting with a dactyl, though not necessarily with a dactylic word. The objection to starting with a spondaic disyllable is more

¹ Cf. Horace, *De Arte Poetica*, 254-257:—

Non ita pridem,

Tardior ut paullo graviorque veniret ad aures,†

Spondeos stabiles in jura paterna recepit: and the whole passage.

decided. The first book of the *Aeneid* has some hundred verses beginning with a dactylic word, but only twenty with spondaic words. The tendency in Ovid, according to Birt, is to use spondaic words at the beginning even less. The objection to the use of initial spondaic words, therefore, seems to rest partly on their contradicting the original dactylic character of the line; and partly, also, the principle of the differentiation¹ of the two hemistiches, it not being thought desirable that the verse should begin with a foot which is so often identical with the last foot.

‡ *Initial spondaic Word.*—The Virgilian use of the initial spondaic word, apart from first spondaic pause (*v. p.* 16, § 9), is very seldom otiose. It may be said that he has three main uses for it—(a) Descriptive; (β) Emphatic; (γ) Fortuitous.

* 80. (a) Lucian Müller notes that it *describes* ‘*gravitas rerum vel difficultates.*’ This is true, but the statement is hardly comprehensive enough. It seems to describe generally the notion of greatness, either in size, sound, or weight, physically or morally; and naturally it describes derivative ideas which imply size, such as slowness, stillness, etc.

Often it describes men doing things with an effort, or walking at a slow pace.

Thus—

Instant ardentēs Tyrii.	<i>A. i.</i> 423.
Stipant et dulci distendunt nectare cellas.	<i>Ib.</i> 433.
Infert se saeptus nebula.	<i>Ib.</i> 439.
Fortes invertant tauri.	<i>G. i.</i> 65.
Esset robigo.	<i>Ib.</i> 151.

In vi. 127,

Noctes atque dies patet atri janua Ditis,
continuity is portrayed.

¹ Cf. p. 75, § 36.

In vi. 810,

Nosco crines incanaque menta
Regis Romani,

the spondees add dignity; as also in *G.* ii. 173,

Salve, magna parens frugum,

and 490,

Felix, qui potuit rerum cognoscere causas.

G. iv. 432 describes admirably seals lying down cum-
brously: Sternunt se somno diversae in litore phocae.

What better description of solidity could there be than
G. iii. 34, Stabunt et Parii lapides?

Torment mole nova, *G.* iii. 370, is happy for stags standing
numbed and motionless in the snow.

In *G.* iii. 488 the slow movements of the priests and the
swiftness of death are well contrasted in the spondees and
dactyls of

Inter cunctantes cecidit moribunda ministros.

Hesitation is portrayed in

Linquens multa metu cunctantem. *A.* iv. 390.

Drowsiness in

Spargens humida mella soporiferumque papaver. *A.* iv. 486.

In this line the spondee must be taken in relation to the
wider effect produced by the whole line.

Pathos is admirably given in

Mater, Cyrene mater. *G.* iv. 321.

Tandem is naturally frequent in this place.

* 81. (β) The *emphatic* use of the initial spondee often
overlaps the descriptive use.

Thus—

Saltem si qua mihi. *A.* iv. 327,

It is open to interpret this as a stressed word, or as a word to be pronounced slowly with a pause of regret.

There is a solemn emphasis in

Testor, cara, deos.	<i>A.</i> iv. 492.
Vobis laetus ego (the gods are addressed).	<i>A.</i> v. 236.
Troas, reliquias Danaum.	<i>A.</i> i. 30.
Quarto terra die.	<i>A.</i> iii. 205.

Certain words have in Virgil a special affinity to the initial spondee ; among these note *ingens*, *demens*, *nullus*, *tantus*, *qualis*, *talis*, parts of *ille*, *iste* and *ipse*, *primus*, *tandem*, *solus*, *omnis*, *unus*.

Thus *ingens*—

Vox quoque per lucos volgo exaudita silentes	
<i>Ingens</i> ,	<i>G.</i> i. 477.
<i>Ingens</i> , quod torva solum sub fronte latebat.	<i>A.</i> iii. 636.
<i>Ingens</i> argentum.	<i>Ib.</i> 466.
And <i>A.</i> xii. 927.	

Demens—

forte cava dum personat aequora concha,	
<i>Demens</i> , et cantu vocat.	<i>A.</i> vi. 172.
<i>Ibat</i> ovans, divumque sibi poscebat honorem,	
<i>Demens</i> ! qui nimbos.	<i>Ib.</i> 590.
And <i>A.</i> iv. 562.	

Nullus—

Nulli fas casto (an emphatic prohibition).	<i>A.</i> vi. 563.
--	--------------------

Tantus—

Tantae molis erat Romanum condere gentem.	<i>A.</i> i. 33.
Tanta mole viri turritis puppibus instant.	<i>A.</i> viii. 693.
And <i>A.</i> iv. 553.	

Qualis—

<i>Qualis</i> populea maerens philomela sub umbra.	<i>G.</i> iv. 511.
--	--------------------

Talis—

Tali remigio navis se tarda movebat.	A. v. 280.
Talis prima Dares caput altum in proelia tollit.	Ib. 375.

Ille (or archaic form, *olle*)—

Olli subridens hominum sator atque deorum.	A. i. 254.
Illa fretus agit ventos.	A. iv. 245.
Illi victor ego (in his honour).	G. iii. 17.
Illas ducit amor.	Ib. 269.
Illo Vergilium me tempore dulcis alebat.	G. iv. 563.
Illic sera rubens accendit lumina Vesper.	G. i. 251.

Ipse—

Ipsis est aer avibus non aequus.	G. iii. 546.
Ipsi transtra novant.	A. v. 752.
Ipsae Caucaseo steriles in vertice silvae.	G. ii. 440.

Primus—

Primus vere rosam atque autumnop carpere poma.	G. iv. 134.
--	-------------

Omnis—

Omnis quam chorus et socii comitentur ovantes.	G. i. 346.
--	------------

82. (γ) A few instances may be considered *fortuitous*, though no doubt in some cases refinements of explanation might find reasons for their use.

Thus—

Casu deinde viri tanto, et sic ore locuta est.	A. i. 614.
Addunt se socios.	A. ii. 339.
Linqui ¹ pollutum hospitium.	A. iii. 61.
Scirent et longos.	A. v. 131.

EXERCISES ON SPONDAIC-WORD BEGINNINGS

O *mother*, hear me yet before I die.

Hear me, O earth. I will not die alone,

Lest their shrill happy laughter come to me. CVIII.

¹ Here the spondee is a part of the general plan of the line, which, by avoiding caesura, seems to throw an unusual stress on *pollutum*.

Then to the bower they came,
Naked they came to that smooth-swarded bower. CIX.

The purple flowers *droop*: the golden bee
 Is lily-cradled: I alone awake. CX.

Not distant far from thence a murmuring sound
 Of waters issued from a cave, and spread
 Into a liquid plain, then *stood unmoved*,
 Pure as the expanse of heaven. CXI.

He, busied in his majesty, surveys
 The singing *masons* building roofs of gold. CXII.

So stood these twaine, unmoved as a rocke,
 Both staring fierce and holding idely
 The broken reliques of their former *cruelty*. CXIII.

The *city* which thou seest no other deem
 Than great and glorious Rome, queen of the earth,
 So far renowned and with the spoils enriched
 Of nations. CXIV.

To whom thus Eve, with perfect beauty adorned, CXV.

How *sweet*, how fragrant is the fertile earth! CXVI.

So his rough front, his horns so lifted he. CXVII.

Oft let me range the gloomy aisles *alone*. CXVIII.

High-plumed helms
Rose o'er the martial ranks, and prancing steeds
 Made answer to the trumpet's stirring voice. { CXIX.

All hearken while unshorn Apollo sings
 To the touch of *golden* wires, while *Hebe* brings
 Immortal nectar to her kingly sire. CXX.

His *visage* drawn he felt to sharp and spare,
 His arms clung to his ribs, his legs entwining
 Each other, till, supplanted, down he fell
 A monstrous serpent on his belly prone. CXXI.

Goddess! I have beheld *those* eyes before,
 And their eternal calm, and all that face,
 Or I have dreamed. CXXII.

Then lambs are fat, and wines are mellowest,
 Then *sleep* is sweet, where thickens the deep shade
 Upon the hillside. CXXIII.

83. *Initial dactylic word.*—A dactylic word is not uncommon although it seems to be separated awkwardly from the rest of the verse. Ennius undoubtedly avoided beginnings with dactylic and spondaic words, and it was due largely to this usage of Ennius and his successors that the $1\frac{1}{2}$ caesura soon became prominent in the Latin Hexameter.

The favourite beginnings of lines are—

- | | | |
|-----------------------|---------|----------|
| (i.) A monosyllable, | — | Hic. |
| (ii.) Disyllable, | — ∪ | Saepe. |
| (iii.) Trisyllable, | — — ∪ | Arguto. |
| (iv.) Quadrisyllable, | — ∪ ∪ ∪ | Religio. |

It is the desire to attain a $1\frac{1}{2}$ caesura that helps to exclude one case of dactylic beginning. Given a dactylic beginning, in order to secure a $1\frac{1}{2}$ caesura, the second arsis must consist of a monosyllable. But this combination has an unpleasant sound; e.g. Val. Flacc. *Arg.* vi. 239, 244—

Orbitur hos rapidis mollique per aequora Castor.
 Tollitur ac mediam moriens descendit in hastam.

Virgil's ear is not drawn towards this combination. Thus in a hundred lines taken at random from *A.* viii. 510–609, there are only five cases—

Arcadas huic. Funera, tam.
 Abstulit haec. Extulit os.
 Volneret. Haec.

In two of these cases the incidence of a pause after first foot mitigates the harshness.

Extulit os requires a descriptive emphasis for *os*.

The other two cases, like *Volneret. Haec*, have a part of the demonstrative *hic* for the monosyllable, a word which naturally carries some emphasis.

Cf. *A. viii. 466, Filius huic Pallas*, and the line of Valerius Flaccus just quoted, *Orbibus hos rapidis*.

The monosyllable is often a preposition, clinging closely to the word it governs; e.g. *Mollibus e stratis, Dejicit in terras*. Cf. also *Mortua quin etiam*.

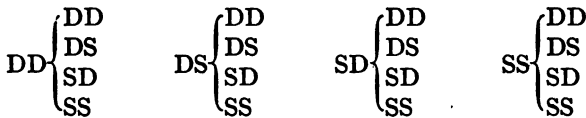
* 84. B.—*Dactyls and spondees in the first four feet.*—

Having dismissed the first foot, we advance to a subject of great importance, the arrangement of dactyls and spondees in the first four feet.

It is obvious that there can be sixteen possible combinations of feet.

Let D = dactyl, and S = spondee.

The combinations are then thus represented:—



Siegfried Lederer calculates the percentages of all these combinations for the whole *Aeneid*. The nine most important rank thus:—

- | | |
|----------|---------------|
| 1. DSSS | 14.3 per cent |
| 2. DDSS | 12 " |
| 3. DS DS | 11.2 " |

H

4. SDSS	9.5 per cent
5. SSSS	7.1 "
6. DDDS	6.8 "
7. SSDS	5.9 "
8. SDDS	5.8 "
9. DSSD	5.7 "

The least frequent combination is SDDD, which is in the proportion of 1.9 per cent, and DDDD is almost equally rare at 2.2 per cent.

Virgil's favourite line, when no special descriptive purpose is to be served, is thus a dactyl followed by three spondees ; *e.g.*

Volnus alit venis et caeco carpitur igni,

or better, without the spondaic word in the fourth foot,

Corporaque agresti nudant praedura palaestrae,

or perhaps better, not beginning with a dactylic word,

Nec requies quin aut pomis, exuberet annus.

The initial dactyl is probably due to the necessity of striking the dactylic note at the outset. All the Roman hexameter writers, as well as Ovid in his elegiac poems, are conscious of this preference. This concession made to origins, the genius of the Latin language makes itself decidedly felt in the three following spondees. In Ennius four spondees to start with is even a more frequent combination than any other. He over-emphasises the contrast with Greek, in the manner of pioneers. Even where feet 2, 3, 4 are not all spondees, all the Latin hexameter writers agree in giving a majority of spondees to these three feet. On the other hand, there are only 210 lines in the whole *Aeneid* in which the first four feet are all dactyls ; and these are, for the most part, deliberately descriptive. After the initial dactyl, the statistics of Lederer show that in the fourth foot

the average number of spondees is greater than in the third, and in the third greater than in the second.

Thus in advancing from the second to the fourth foot, the spondaic necessity becomes greater.

* 85. Virgil's favourite line might be thus represented.

1	2	3	4
D	S	S	S

According to Drobisch, Latin poets, excepting Lucretius, have more spondees than dactyls in the second foot, and also in the third, with the exception of Valerius Flaccus.

Two strong tendencies are noteworthy :—

(i.) For the first foot to be a dactyl.

Drobisch states that excepting Ennius, Cicero, and Silius Italicus, Latin poets have more dactyls than spondees in the first foot.

(ii.) For the fourth to be a spondee.

Drobisch states that without exception Latin poets have more spondees in the fourth foot.

[In the *Aeneid* there are only 2873 dactylic fourth feet to 6940 spondaic.]

86. Drobisch has some interesting tables showing a slight development in Virgil's versification in the *Bucolics*, *Georgics*, and *Aeneid*.

The following figures show the numerical superiority of dactyls in—

	<i>Bucolics.</i>	<i>Georgics.</i>	<i>Aeneid.</i>
1st foot	65 per cent.	63 per cent.	61 per cent.
2nd foot	51.3 „	54.5 „	52.6 „

The numerical superiority of spondees in—

3rd foot	60.2 per cent.	61.1 per cent.	59.6 per cent.
4th foot	62.8 „	71.5 „	72.5 „

Though there is no very marked development shown, still two points are worth noticing. Virgil's later manner is

to lessen the use of the first foot dactyl, and to emphasise the use of the fourth foot spondee.

The artistic reason for this preference for a spondaic fourth is, no doubt, that the rhythm seems to be thus best held in check and prevented from ebbing too rapidly. Secondly, it gives point by contrast to the necessary dactyl of the fifth foot. The general effect of such a line is that of a swinging start, followed by a *rallentando* concentrating weight and dignity in the spondaic fourth. This feature it is that imparts to the Virgilian hexameter much of its peculiar grace and pathos.

The next most frequent line in Virgil is

DDSS. *Multa Jovem manibus supplex orasse supinis.*

And the next

DSDS. *Aspice ventosi ceciderunt murmuris aerae.*

This latter type becomes the prominent model in Valerius Flaccus, Lucan, Statius, and Claudian.

[87. Homeric hexameters are mostly after these models: DDDD, DSDD, SDDD, the dactyls preponderating. Pure dactylic hexameters (*i.e.* those with dactyls in five feet) are frequent in Homer; *e.g.* in *Iliad* i. with its 611 verses, 120 are purely dactylic; and this fact, as Professor Tyrrell has pointed out, should be borne in mind by those who are anxious to read descriptive purpose into many Homeric passages. The difference is, of course, due to the nature of the two languages, a difference which Ovid tried in vain to overcome by searching out for use all the dactylic words known to the Latin tongue; with him, Valerius Flaccus and Statius have a decided leaning to dactylic verses. The gravity and dignity of the Roman character, however, were against them, as also the weight and length of Latin word-formation, and heavier inflexions.]

88. Drobisch finds that the most spondaic poets are (in

order of frequency of spondees) Catullus, Cicero, Silius, and Ennius.

Virgil stands midway between these and the poets in whom we find a majority of dactyls (in order of frequency of dactyls), Ovid, Valerius Flaccus, and Statius.

These results are no doubt due to a general preference which commended itself more or less unconsciously to the ear of the poet. We need not suppose that the poets deliberately set themselves to vary the combinations verse by verse; for it is very common to find two, three, or four verses following with the same structure of feet.

The normal line being constructed as we have described, departures from it in the direction of preponderating spondees or dactyls, or a quick alternation of both, are frequently made by Virgil with deliberate *descriptive purpose*. It is one of Virgil's chief charms as an artist that he uses this kind of descriptive line so frequently and so successfully; and that his practice has been taken as an example by a long series of successors; e.g. Tennyson's

Ruining along the illimitable inane.

We may consider this subject under the heads—(i.) spondaic lines; (ii.) dactylic lines; (iii.) mixed lines.

[On this subject it is well to be on one's guard against fanciful interpretation. It is easy to read too much meaning into dactylic passages of a metre which is originally dactylic. Spondees, and even spondaic words in the first foot, we have seen, are so frequent as to be often due merely to a wish for variety rather than for intentional description.¹]

In his *Essay on Criticism* Pope lays down the principle in the well-known couplet—

¹ While drawing attention to lines which are undoubtedly descriptive, I do not wish to contend that many dactylic and spondaic lines are not due to the mere desire to attain variety. Virgil undoubtedly in the main writes the rhythm that is pleasing to his ear, apart from considerations of meaning.

'Tis not enough no harshness gives offence,
The sound must seem an echo to the sense.

* 89. (i.) Spondees.

Pope's couplet describes the principle—

When Ajax strives some rock's vast weight to throw,
The line too labours, and the words move slow.

So of Sisyphus Pope wrote—

Up a high hill he heaved a huge round stone,
and with this contrasted

Impetuous thundering bounds and smokes along the plain.

Spondees describe stateliness, size, weight, physical strain,
grief, difficulty, and cognate ideas.

Thus

Illi inter sese multa vi brachia tollunt. *A. viii. 452.*

Inter se adversis luctantur cornibus haedi. *G. ii. 526.*

(In both these cases the effect is heightened by elision.)

Note the description of massive, handsome gifts—

stipatque carinis

Ingens argentum Dodonaeosque lebetas,

Loricam consertam hamis auroque trilicem,

Et conum insignis galeae cristasque comantes

Arma Neoptolemi. *A. iii. 465-469.*

Descriptive of a heavy weight of care—

Nunc huc ingentes, nunc illuc pectore curas. *A. v. 701.*

Similarly, dejection—

Maerentem abjungens fraterna morte juvencum. *G. iii. 518.*

So also

Pascentem et serae solam decedere nocti. *Ib. 467.*

Extinctum nymphae crudeli funere Daphnim. *E. v. 20.*

Harsh and heavy sounds are well accumulated in
 Tum demum horrisono stridentes cardine sacrae
 Panduntur portae *A. vi. 573.*

And in
 Saxum ingens volvunt alii, *Ib. 616,*

the spondees reflect the heaviness of the task.

Laocoon, ductus Neptuno sorte sacerdos
 Mater, Cyrene mater, quae gurgitis hujus. *G. iv. 321.*

Qualis mugitus fugit quum saucius aram. *Ib. 223.*

A. iv. 404-406 is a finely humorous description of a stately procession of ants—

It nigrum campis agmen, praedamque per herbas
 Convectant calle angusto; pars grandia trudunt
 Obnixae frumenta umeris.

Solemnis taurum ingentem mactabat ad aras. *A. ii. 202.*

(A solemn sacrifice.)

Spondees and harsh elisions signify violence—

Sublimem expulsam eruerunt. *G. i. 320.*

The mock stateliness is unmistakable in

Et sola in sicca secum spatiat arena. *Ib. 389.*

The cumbrous seals settle down heavily to sleep—

Sternunt se somno diversae in litore phocae. *G. iv. 432.*

(Saepe fugam Danai Troja cupiere relicta)

Moliri et longo fessi discedere bello. *A. ii. 109.*

(Monotonous effort.)

Nec dulces natos exoptatumque parentem. *Ib. 138.*

(A sense of longing.)

It is to be noticed that in any spondaic line the effect is emphasised if the first foot is a spondaic word.

Lines composed solely of spondees (cf. *Il. xxiii. 221*) are very rare. Ennius, who has three in the *Annals*, seems to use them with intention—

Olli respondit rex Albai longai.	66.
Cives Romani tunc facti sunt Campani.	169.
Olli crateris ex auratis hauserunt.	467.

Study further the following lines of Virgil:—*G.* i. 78, 403 ;
ii. 80, 198, 304, 497 ; iii. 14, 24, 28, 29 ; *A.* ii. 251, 265.

EXERCISES ON DESCRIPTIVE SPONDEES

*Arthur pressed onward, brandishing his spear,
Huge, like a tree-trunk, and with wrathful heart
Made utterance.* CXXIII. (a)

But Lancelot, laid on shield, a lifeless corse,
His friends *in tears* were bearing—*mighty soul*
Quelled by a mighty wound. CXXIV.

“Here, here am I, the doer, on me, on me
Turn all your steel !” CXXV.

Beneath the solitary night they went
Darkling through dusk. CXXVI.

The woods decay, the woods decay and fall. CXXVII.

He with his surly hum
Delivers o'er to executors pale
The lazy yawning *drone.* CXXVIII.

All creatures else on earth *were easing care*
With slumber, and their hearts forgot to ache. CXXIX.

By a mighty effort on its turning hinge
He swings the gate back. CXXX.

To him spake Henry, smiling, calm at heart. CXXXI.

At length the Teucrian leaders hear the tale
Of their friends' slaughter, and together meet,
Mnestheus and keen Serestus. CXXXII.

At length, with headlong bound,
Armed at all points he plunged into the flood.¹ CXXXIII.

* 90. (ii.) Dactyls.

Pope's couplet is in point—

Not so, when swift Camilla scours the plain,
Plies o'er the unbending corn, and skims along the main.

Dactyls express speed, lightness, frequent action, freedom,
grace, softness, tenderness.

Cf. (of the speed of stags)

Agmina cervi

Pulverulenta fuga glomerant montesque relinquunt. *A.* iv. 155.

The rhythmical patter of a galloping horse, *i.e.* broken
rapid motion—

Quadrupedante putrem sonitu quatit ungula campum.

A. viii. 596.

[Cf. Ennius 259—

Labitur uncta carina volat super impetus undas.]

The lightness of stubble and the spasmodic shooting of
flames is well depicted by

Atque levem stipulam crepitantibus urere flammis. *G.* i. 85.

The sound of hurrying footsteps—

Subito cum creber ad aures

Visus adesse pedum sonitus, genitorque per umbram, etc.

A. ii. 731, 732.

Speed and flutter are apparent in

Illa levem fugiens raptim secat aethera pinnis. *G.* i. 409.

The quick patter of hail is thus described—

Crepitans salit horrida grando.

Ib. 459.

¹ Here run on to second dactylic pause.

Riding and driving are described in a highly dactylic passage in G. iii. 113-119.

Tenderness is expressed in
A, tibi ne teneras glacies secet aspera plantas. E. x. 49.

Grace in

Ulla dolium meditantur; amat bonus otia Daphnis. E. v. 61.

An intentional series of dactyls is found in Ennius' line—
Poste recumbite vestraque pectora pellite tonsis, 168,
which is not un-Virgilian.

EXERCISES ON DESCRIPTIVE DACTYLS

The moment gales are gathering, the sea straits
Begin to shudder and heave, and a dry roar
Is heard on the mountain heights, and sound confused
Runs far along the shore, *while through the woodland*
Swells out the undertones. CXXXIV.

Of showers mistrust thou, for a gale bears hard
From seaward, *of ill omen for your trees*
And crops and herds. CXXXV.

I'll to the wild Cassandra, for she says
A fire dances before her, and a sound
Rings ever in her ears of armed men. CXXXVI.

The long brook falls adown the clov'n ravine
In cataract after cataract to the sea. CXXXVII.

At once with joy and fear his heart rebounds. CXXXVIII.

And meanwhile murmuring waters fall
Down the slope hills, dispersed, or in a lake,
That to the fringed bank with myrtle crowned
Her crystal mirror holds, unite their streams. CXXXIX.

They move in arms : a shout goes up,
And in formed column, hark ! *the four-foot tramp*
Of galloping horse-hoofs shakes the crumbling plain. CXL.

But he comes crouching up
Slily, *while o'er him the shaft quivering flew.* CXLI.

Ev'n as, while southern winds conspire,
On standing harvests falls the fire,
Or as a mountain torrent spoils
Field, joyous crop, and oxen's toils,
And sweeps whole woods : the swain spell-bound
Hears from a rock the unwonted sound. CXLI. (a)

* 91. (iii.) *Mixed*.—For variety's sake dactyls and spondees must be intermixed, but the intermixture should vary in the composition of each individual line. The variation must not be allowed to become regular. Study in *G.* iii., lines 77, 83, 88, 142.

Most interesting, perhaps, are the cases where Virgil markedly changes his rhythm, to use Coleridge's words, 'in correspondence with some transition in the nature of the imagery or passion.'

Note, *e.g.*, the change of effect in.

Vix ea fatus erāt, quūm cīrcūmfūsa repente,
Scīndīt sē nūbēs et in aethera purgat apertum. *A.* i. 586.

Is it fanciful to see reflected in the rhythm, the delay of the shifting clouds and the sudden contrast of the free clearness of the open sky ?

The general effectiveness of alternating spondees and dactyls is well illustrated by two passages quoted by Müller. A storm is described—*A.* i. 81-91 and 102-123.

Tam multa in tectis crepitans salit horrida grando. *G.* i. 449.

Spondees express the heavy falling, dactyls the rattling and dancing, of the hailstones.

In *A.* ii. 460-468 is a description of a tower falling on

the Danai. Lines 460, 461 are deliberately loaded with spondees—

Turrim in praecipiti stantem summisque sub astra
Eductam tectis, unde omnis Troja videri,

while lines 465, 466 are equally deliberately loaded with dactyls to describe the toppling and falling—

Sedibus, impulimusque : ea lapsa repente ruinam
Cum sonitu trahit, et Danaum super agmina late.

Note in *A. v.* 215–217 the description of a bird first fluttering and then sailing smoothly along—

Fertur in arva volans, plaūsūmque exterrita pennis
Dāt tēcto Ingēntēm ;

thus far note the spondees, the elisions, and the meeting of consonants in adjoining words ;

mox aere lapsa quieto
Radit iter liquidum, celeres neque commovet alas ;

here the dactyls, and freedom from elisions and meetings of consonants impart an easy and graceful speed.

In *v.* 87, 88 the change of rhythm combines with the artificial diction to produce the impression of an artificial-looking skin of a snake—

Caeruleae cui terga notae, maculosus et auro
Squamam incendebat fulgor.

One line conveys the sudden change from the scramble at the start, and the steady running after a start—

campum
Corripuerē, rūntque effūsī carcere currus.

G. iii. 104.

Cf. also

Saxa per et scopulos et depressas convalles.

Ib. 276

Mr. Page explains this rhythm more correctly than Conington or Ellis. 'The opening dactyls express the bounds and leaps of the animals over "boulders and rocks," and the balanced spondees of *depressas convalles* mark their smooth even gallop along the level valleys.'

EXERCISES IN ALTERNATING SPONDEES AND DACTYLS

*The stream falls fast from gradual slope to slope ;
With mild infracted course and lessened roar
It gains a safer bed, and steals at last
Along the mazes of the quiet vale.* CXXXII. (a)

Thrice and again *must all the soil be loosened,*
And everlastingly the mattock turned
To break the clod, and all the orchard too
Be lightened of his leaf. *The farmer's toil
Circling returns e'en as the year rolls back
Upon itself along the well-known path.* CXXXIII. (a)

Whence is the earthquake? *By what force do seas
Swell high o'er their burst barriers and sink back
Into themselves again ?* CXXXIV. (a)

*Where'er her pinions cleave the air in flight,
Lo, hostile, fierce, loud-swooping down the wind,
Nisus is on her : where Nisus mounts the wind,
Her hurrying pinions cleave the air in flight.* CXXXV. (a)

*Here, there in the vast whirl swimmers appear,
Armour of men and timbers 'mid the waves,
And Trojan treasure.* CXXXVI. (a)

*Alert they wait the signal : throbbing fear
And passion wakened drain their riotous blood.
Then when the trumpet-note rang clear, forward
All in a moment leap they from their line :
The shouts strike up to heaven.* CXXXVII. (a)

CHAPTER IV

THE END OF THE VERSE

(*i.e. structure of the last two feet or dipod*)

* 92. The normal or classical endings are disyllables or trisyllables such as—

1. ubera tendunt.

In this case for the trisyllabic in the fifth foot may stand a group made up of a word and a proclitic or enclitic ; thus, proclitic : quem sua noto ; enclitic : nullaque circa.

2. lacte saporem.

Here also for the final word trisyllabic groups like (vita) per auras, (sceptra) Jovemque, will stand. Often, however, the ending involves connection with the fourth foot, as in

3. postrema, sed una.

4. compesce priusquam.

5. incursusque luporum.

6. silvestribus apros.

Other possible types are—

7. aut mala tactu.

8. fontibus, et dum.

9. lapsus ad ossa.

10. avertère et inter.

These specimens comprise all the normal endings. Some of these, as 7 and 8, are regulated by special conditions.

* 93. The reason of this stereotyped form is to be found in

the doctrine of the caesura, and the principle of differentiation between the two hemistichs.¹ Thus, if the hexameter ends otherwise than with a word of two or three syllables or their equivalents, it is necessary—

(i.) Either that a strong caesura occur either in the fifth or sixth foot, or in both together; e.g.

di | genuerunt
interimat | res
et | sapiens. | Quid?

In each of these cases the end resembles the beginning when the strong caesura is both an ornament and practically a necessity.

(ii.) Or that the fifth and sixth be made up of one word; e.g. *sollicitabant*.

In this case there is no break between fifth and sixth arses,² as there is in

caecus | amore,
or culmina | tecti.

94. I. *Non-classical or abnormal endings.*

It is instructive to note the evolution of the Hexameter in this matter of abnormal (or non-classical) endings.

In Ennius they are 14 per cent. He has a special fondness for monosyllabic endings, and also favours quadrisyllabics.

In Lucretius, bk. i., 8½ per cent.

In Catullus (62 and 64) a trifle more than 2 per cent (excepting *hymenaeae*, and *hymenaeos*).

In Cicero (*Aratea*) about 2½ per cent.

In Virgil about 3 per cent.

¹ The main point in this differentiation is the securing in the last two feet of the coincidence of verse and word accent. Mr. Du Pontet points out that Lucretius practically always uses the form which secures coincidence, e.g. *vīm minuérunt*; only 3 lines in 1457 (Bk. v.) are of the form *lúcis cáput ípsūm* where the coincidence fails.

² *Arsis* is the first or stressed syllable of the foot.

The Latin poets do not avoid polysyllabic endings for the reason urged by Christ (§ 223) and others, *i.e.* that Latin has so few words of four or five syllables fit to be placed at the end.

Rönström finds in the first 250 verses of *Aeneid* i. no less than twenty-four such words placed in the beginning or middle of verses :—

studiisque, dicione, dapibusque, aquilone,
veribusque, graviora, scopuloque, veterisque,
geminique, coluisse, jaculata, penitusque,
latuere, patiuntur, rapuitque, revocate,
revocato, dederatque, meminisse, potuere,
penetrare, superare, incubuere, intonuere.

The fact would seem to be that quadrisyllabic (non-spondaic) endings 'seem to suggest something soft, supine, or effeminate, unsuited to Roman taste. In any case, Virgil uses them to portray this idea'; *e.g.* semiviro comitatu, femineo ululatu. Otherwise he generally avoids such endings.

* 95. A. *Spondaic fifth foot*.—The most remarkable diversity from the normal types is the spondee in the fifth foot. Cases of this are due in Latin hexameters to one of two principles—

(i.) Carelessness and inexperience; *i.e.* want of definite purpose.

(ii.) A cultured and deliberate imitation of Alexandrian models.

(i.) Ennius and Lucretius.

Both these use spondaic endings with Latin words. Ennius has only nine in 523 verses.

Lucretius is also sparing; he uses thirty-two in the 7415 verses of the *De Natura*, *i.e.* at the rate of one in 231, or less than $\frac{1}{2}$ per cent.

(ii.) In Catullus and his successors they are used as an ornament in deliberate imitation of the Alexandrians; and the Augustan poets use them sparsely, and mostly with Greek words.

Even in the hexameters of Catullus and his school, the use of spondaic endings is rarer than in Homer, who averages one in 18 verses. But in Latin hexameter verse generally it is rarer still. In the *Ciris* there are eleven in 541 verses.

Catullus alone ventures on three spondaics successively—

Electos juvenes simul et decus innuptarum
 Cecropiam solitam esse dapem dare Minotauro,
 Quis angusta malis cum moenia vexarentur. lxiv. (78-80).

Horace in the *Satires* and *Epistles* has one example only—

Invitum qui servat, idem facit occidenti. *Epist.* ii. 3, 467.

In the post-classical poets the usage becomes rarer and rarer. Thus Silius has only six examples, Valerius Flaccus one, and Statius seven (all in the *Thebaid*).

* 96. Two rules with respect to the use of spondaics are valid in Latin.

(i.) The fourth foot must be a dactyl. This is obviously on the principle of contrast which almost necessitates a spondee in the fourth before a dactyl in the fifth.

Thus—

Cornua velatarum ob|vērtīmūs | āntēm|nārūm. *A.* iii. 449.

Virgil seems to have observed this rule strictly; he breaks it only twice in the *Aeneid*—

Nereidum matri et Neptuno Aegaeo. *A.* iii. 74.

Aut leves ocreas lento ducunt argento. *A.* vii. 634.

and once in the *Georgics*: depressas convalles.

* 98. (β) Trisyllables.¹—The three last half-feet are often immediately preceded by a vowel causing hiatus or by a lengthened foot. Thus *hiatus*—

Tunc ille Aeneas, quem Dardanio Anchisae.	A. i. 617.
Nereidum matri et Neptuno Aegaeo.	A. iii. 74.
turrigeræ antennæ.	A. vii. 631.
Parrhasio Evandro.	A. xi. 31.
Stant et juniperi et castaneæ hirsutæ.	E. vii. 53.

Lengthened foot—

Sceptra Palatini sedemque petit Evandri.	A. ix. 9.
Muneribus, tibi pampineo gravidus autumnus.	G. ii. 5.

Ordinary examples, with words other than proper names, are—

Quod fieri ferro liquidove potest electro.	A. viii. 402.
Aut leves ocreas lento ducunt argento.	A. vii. 634.
culminibus desertis.	A. xii. 863.
Pro molli viola, pro purpurea narcisso.	E. v. 38.

[*N.B.*—An instance of a monosyllabic ending combined with a spondaic fifth is the antiquarian and rugged ending of Ennius, *et magnis dis*,² adopted by Virgil.]

99. As Antonius Viertel says, these spondaic endings in any particular poet have two possible origins: either they are invented by him, but never in greater number than two or three phrases which are used frequently by him; or they are borrowed, perhaps out of compliment, ostentatiously from a predecessor.

Thus in Virgil the inventions are—

Anchisæ, Pallanteum, Pallantea, Evandri, Evandro.

¹ Spondaic trisyllables are less frequent than quadrisyllables because in cases like *Neptuno Aegaeo* the coincidence of verse and word stress in the fifth foot is lost.

² Mr. Page suggests that the rude, rugged rhythm gives a sense of something primeval.

All of these are used more than once, and are obvious imitations of Greek metre.

The borrowings are—

From Ennius, *et magnis dis* (twice).

From Lucretius, *intervallo*.

From Cicero, *Oriona*.

From Propertius (probably), *Orithyia* (later appropriated by Ovid).

From Catullus, *argentum*.

In Virgil these spondaic trisyllables are found preceded by a dactyl ten times; *e.g.*

culminibus desertis, A. xii. 863,

and preceded by a spondee three times; *e.g.*

depressas convalles. G. iii. 276.

lento ducunt argento. A. iii. 634.

Lucan fails to avail himself much of the variety afforded by spondaic endings. The *Pharsalia* only gives fourteen spondaic endings, mostly proper names or Greek words. Cases of ordinary words so used are ix. 329 *armamentis*, x. 216 *incrementis*, the latter obviously carried on from Virgil.

EXERCISES IN SPONDAIC ENDINGS

And also from the violets her light foot
Shone rosy white.¹ CXXXVIII. (a)

On the tree-tops a *crested peacock* lit. CXXXIX. (a)

I waited underneath the dawning hills. CXL. (a)

And Jura answers, through her *misty shroud*,
Back to the joyous Alps who call to her aloud. CXLI. (b)

And, looking round, on all sides he beheld
A pathless desert, *dusk* with horrid shades. CXLII.

¹ Run on to 2½ pause.

The peers of Pluto's realm *assembled been*
Amid the palace of their angry king. CXLIII.

For in Glencoe and *Arđnamurchan* (Lat. Ardethmus) we have
Dwelt in peace in the years that have gone by. CXLIV.

Art thou that Aeneas whom Venus the bountiful
Bore to *Dardanian Anchises* by the wave of
Phrygian Simois? CXLV.

And prophetsess of sooth, who first foretold
The future greatness of the Aeneadae
And *Pallanteum's* glory. CXLVI.

Words ending lines are usually disyllabics or trisyllabics. The chief exceptions to this rule, introduced mainly for variety's sake, may be taken in order through pentesyllabics, quadrisyllabics, two disyllabics and monosyllabics.

* 100. B. *Pentesyllables*.—These are only admitted under two conditions: they must be proper names; *e.g.* Alcimedontis, Alphisiboeus; or they must be specially descriptive words; *e.g.*

perfractaque quadrupedantum
Pectora pectoribus rumpunt. A. xi. 614.

Cf. also A. v. 589, ancipitemque (descriptive of pausing in doubt in the misleading maze).

In early verse, endings like *sollicitabant* were frequent, but classical usage dispensed with them. However, they appear to have been less offensive to Lucretius' ear than any other type of non-classical ending, for in the *De Nat. Rerum*, bk. i., there are sixty pentesyllabic¹ endings, as against thirty of the other types taken together; *e.g.*

principiorum, materiai, simplicitate.

Lucretius did not use such endings as a concession to Greek rhythm and prettiness, but in imitation of Ennius.

¹ This ending was probably the more easily passed by Lucretius because *sollicitabant* does at any rate give a secondary word-accent in the fifth foot.

* 101. C. *Quadrisyllables* (in the normal ending of dactyl and spondee).—These are, as a rule, to be avoided, but their use is conditioned by certain well-defined circumstances. Virgil seems to have reduced the arbitrary usage of his predecessors to these limitations.

(i.) Greek words, often involving hiatus and other imitations of Greek metre.

Proper names.

Amphion Dircaeus in Actaeo Aracintho. *E.* ii. 24.
an Meliboei? *E.* v. 87.

So Aonie Aganippe, navifragum Scylaceum, genitore Adamasto. Cf. *A.* x. 749; xi. 659.

Common nouns, mostly Greek.

Aetas Lucinam justosque pati hymenaeos. *G.* iii. 60.

This word *hymenaeos* supplies fourteen instances.

Munera sunt, lauri et suave rubens hyacinthus. *E.* iii. 63.

Hyacinthus occurs five times at end of line.

Cf. also *sectoque elephanto* (3), *Oricia terebintho*, *coniferae cyparissi*, *alboque orichalco*, *odoriferam panaceam*, *ululatus* (2), *comitatu*.

Cf. Lucretius¹ often; e.g. *vis animai*, *saecla animantum*, *mente animoque*; and cf. Lucan x. 318, *praecipites cataractae*.

(ii.) To produce some particular effect.

Sound long drawn out in
femineo ululatu. *A.* iv. 667.
gemitu lacrimisque. *A.* x. 505.

¹ With a quadrisyllable the coincidence of verse and word accent is secured only if it is preceded by a monosyllable or an elision. The three Lucretian examples conform to this rule, but the example from Lucan is a hint that the restriction was felt to be irksome.

In Ennius verse endings like *di genuerunt* were frequent, and not regarded as harsh.

The same effect as that of a quadrisyllable is given by a trisyllable (α) followed by a monosyllabic enclitic, e.g. *mentem animumque*, or (β) preceded by a monosyllable (proclitic or non-enclitic); e.g. *ad amores*.

EXERCISES ON PENTESYLLABIC AND QUADRISYLLABIC
ENDINGS

By turns we catch the vital breath and die,
Like bubbles on the sea of *matter* borne,
They rise, they break, and to that sea return.
Nothing is foreign, parts relate to whole. CXLVII.

So lonely 'twas, that God himself
Scarce seeméd there to be.
Oh, sweeter than the *marriage-feast*,
'Tis sweeter far to me,
To walk together to the kirk
With a goodly company. CXLVIII.

In such a night
Did Jessica steal from the wealthy Jew
And with an unthrift love did run from Venice
As far as *Belmont* (Lat. *Callicölöne*). CXLIX.

But his friends meanwhile
With many a groan *and tear* throng round and set
Pallas on shield, and bear him from the fray. CL.

They gather round, and as they throw them in
A helm of brass receives the lots. Comes out
First and before them all, 'mid prosperous cheers,
Turn of *Hippocoön*, son of Hyrtacus. CLI.

As once of old they say in lofty Crete
The labyrinth had a tangled path between
Blind walls, *and*, with a thousand ways *misleading*,

Deception, where no token aught availed
To follow in the maze unmastered aye
And irrecoverable. CLII.

Thetis and Melite keep the left, and maiden Panopea,
Nesaea and Spio, Thalia *and Cymodoce.* CLIII.

Sighing he sees them in their long array,
Glaucus, and Medon, *and Thersilochus.* CLIV.

Thou mayst behold pillars and roofs,
Carved work, the hand of famed artificers,
In cedar, marble, *ivory*, or gold. CLV.

Midmost, all aglow,
Herself uplifts a blazing pine, and chants
The *marriage-song* of Turnus and her child. CLVI.

Heavy he fell as sometime there will fall
A hollow pine on *Erymanthus'* height
Or mighty Ida, torn up by the roots. CLVII.

The towers of Caulon, *Scylaceum* too
Wrecker of ships. CLVIII.

* 102. D. *Two disyllables.* — This ending is not unfrequently used by Virgil, but under well-understood conditions.¹ It is very rare in the earlier books, but commoner in the later work; *e.g.* bk. x. of the *Aeneid.* G. ii. 153 is an exception, and only justified by the specially descriptive effect (cf. Pauses, 4½, p. 50, § 19)—

Nec rapit immensos orbes per humum, neque tanto
Squameus in spiram tractu se colligit anguis.

The serpent is represented by the rhythm as suddenly stopping to gather itself.

Ditis tamen ante, *A.* v. 731, is distinctly displeasing and

¹ In effect these conditions secure coincidence of verse and word stress.

not to be imitated. This ending occurs only eighteen times in Virgil, five cases being found in *A.* x.

The normal conditions are three :—

(i.) The two disyllables must be preceded by a monosyllable, which is itself preceded by an appreciable pause. (Cf. *Pauses*, 4, p. 46 (a).)

(ii.) There must be no stop at the end of the line.

(iii.) The monosyllable must be an important word, closely connected in sense and emphasis with what follows. This condition obviates the unpleasant break after the arsis of the fifth foot which would otherwise occur ; e.g.

adstitit : 'Hanc ego Diti
Sacrum jussa fero.'

A. iv. 702.

Here all these conditions are fulfilled. So in

uritis. En, ego vester
Ascanius.

A. v. 672.

Cum placidum ventis staret mare: non ego Daphnim
Judice te metuam.

E. ii. 26.

procedere : non bene ripae
Creditur ;

E. iii. 94.

These last two examples suggest that *non* is often the monosyllable, being naturally emphatic. Other examples where the emphasis is clearly present are *E.* vii. 47, *A.* v. 414, *G.* ii. 486.

Dum spiritus hos regit artus.

A. iv. 336.

Hos is emphatic and proclitic, and saves the situation.

Weak examples are *E.* vi. 80 and vii. 21, *et* and *aut* being unemphatic.

Quoque (being by nature enclitic) after the monosyllable has a strong tendency to emphasise it, so much so that even in the absence of either or both conditions (i.) and (ii.) the line may still stand if the sense of the monosyllable is

thrown forward on to the remainder of the line by a *quoque* in the fifth foot. Cf.

vestigia. Tu quoque magnam. *A. vi. 30.*

Thus—

Addam cerea pruna : honos erit huic quoque pomo. *E. ii. 53.*

Both conditions (i.) and (ii.) are here absent. So in

habitarunt di quoque silvas. *E. ii. 60.*

veniat quo te quoque gaudet. *E. iii. 88.*

And *E. v. 52* and *80.*

In *E. iii. 52*, in me mora non erit ulla, the emphatic *non* saves the situation.

dum per mare magnum (*per* proclitic). *A. v. 628.*

haec loca Trojam (*haec* proclitic). *Ib. 756.*

In *G. i. 80*, pudeat sola, neve, the two disyllables are discounted by the fact that there is a fifth-foot pause, followed by a word echoed from the earlier part of the line. Cf. Pauses, fifth foot (p. 54, § 21).

In the majority of cases the explanation is that the grammatical relation of the monosyllable and disyllable gives the group the character of a dactyl.

Virgil uses two disyllables preceded by a monosyllable over a hundred times. Cf. also Calpurnius, *E. viii. 79*—

Ante dabit flores autumnus, ver dabit uvas.

EXERCISES ON LINES ENDING WITH TWO DISYLLABLES

Oh, mayst thou come, god of the boundless sea,
And sailors laud thy deity alone,
 And utmost Thule tribute pay to thee. *CLIX.*

Of Nature's ancient gift these ways : *in these*
Do all the tribes of forest wear their green,
 Ay, and of underwood and sacred grove. *CLX.*

Withies grow thick on osiers, leaves on elms ;
 On myrtles strong spear-shafts *and* on the cornel
Trusty in battle : into bows is bent
 The Ituraean yew. CLXI.

What is this feud, defiant of my ban ?
What terror hath seduced *or these*, or those,
 To rush on battle, and provoke the sword ? CLXII.

First to arms

Come thou, and ~~take~~ the shield, the lord of fire
Gave thee himself, of adamantine might,
 And edged the rims with gold. CLXIII.

'Not long shalt thou

Enjoy thy victory : *for thee, too*, like *fates*
 Are watching : the same fields thou soon shalt press.'
CLXIV.

Rest thee sure

That *I* shall love thee well and *cleave to thee*,
 So that my vigour, wedded to thy blood,
 Shall strike within thy pulses, like a god's. CLXV.

Here is

The crown of Troas. *Hither came* at noon
 Mournful Oenone, *wandering* forlorn. CLXVI.

Cf. also on pause after fourth foot, Exercises LXXIII.
 and LXXVI.

E. *Monosyllables.*

- (i.) Preceded by a monosyllable.
- (ii.) Preceded by a word longer than a monosyllable.

* 103. (i.) (a) Of lines ending with two monosyllables
 (a group which practically equals a disyllable) the best are
 those in which the two monosyllables are preceded by a

pause, no pause occurring at the end of the line. The fifth foot diaeresis (v. Pauses, p. 54, § 21) often expresses excitement and strong feeling, especially if it is a heavy pause; *e.g.*

sub moenibus! o gens

Infelix. A. v. 624.

And *A.* xii. 526. Cf.

Tamen haec quoque, si quis

Inserat. G. ii. 49.

at tenuis non gloria, si quem

Numina laeva sinunt, etc. G. iv. 6.

aeris rauci canor increpat, et vox

Auditur, etc. Ib. 71.

And *A.* iii. 151 manifesti lumine, qua se, vi. 117, xi. 164, xii. 360.

It will be noticed that one of the monosyllables tends to be a relative, and that often both are pronouns.

Ovid tends to end with the negative *non*, a suitably emphatic word; *e.g.*

Primus amor Phoebi Daphne Phineia, quam non

Fors ignara dedit. Met. i. 452.

videt oscula, quae non

Est vidisse satis. Ib. 499.

posset credi Latonia, si non

Corneus, etc. Ib. 695.

A specially pretty case of this is when a monosyllable already used in the line is repeated by way of echo at the end; *e.g.*

Quam pius Aeneas, et quam magni Phryges, et quam.

A. xi. 170.

Non injussa cano. Si quis tamen haec quoque, si quis

Captus amore leget. E. vi. 9.

So—

Anne lacus tantos, te, Lari maxime, teque,
Fluctibus, etc. *G. ii. 159.*

and

ut versis discedat frontibus, utque
Purpurea intexti, etc. *G. iii. 24.*

In these two last examples the enclitics obviously give the impression of a disyllabic ending to the line.

Stricter examples, however, are—

Astrum quo segetes gauderent frugibus, et quo
Duceret. *E. ix. 48.*

cum messis inhorruit, et cum
Frumenta, etc. *G. i. 314.*

Cum . . . , et cum. *G. iii. 133.*

Nec cum . . . , nec cum. *Ib. 358.*

dum . . . , et dum, etc. *Ib. 428.*

Also

subter mare, qui nunc. *A. iii. 695.*

104. (β) The use is less attractive when there is no pause either before or after the two monosyllables.

Sed neque quam multae species nec nomina quae sint,
Est numerus. *G. ii. 103.*

Alpes et Norica si quis | Castella, etc. *G. iii. 474.*

omniaque in se | ossa minutatim, etc. *Ib. 484.*

Tyria Carthagine qui nunc | Exspectat. *A. iv. 224.*

immani corpore qui se | Bebrycia veniens. *A. v. 372.*

105. (γ) When there is no appreciable pause before, but a pause after, the effect is harsh, and not to be imitated.

‘Quem fugis? Extremum fato, quod te adloquor, hoc est.’
A. vi. 466.

Et Troes et Arcades hi sunt.¹ *A. xii. 231.*

¹ In these two cases the harshness is increased, in the first instance by the gutturals *q* and *c*, in the second by the repeated sibilant.

The emphatic deictic use of the pronoun *hic* seems to be the only excuse for such a sudden jolt.

Virgil uses two monosyllables at the end about forty times.

* 106. (ii.) A monosyllable preceded by a word other than a monosyllable; *i.e.* a true monosyllabic ending. Virgil has in all more than forty instances, Ovid eleven.

The loose colloquial usage of Horace, by which a pause is allowed before the monosyllable, is never admitted in Virgil; *e.g.* Hor. *Satires*, ii. 7, 51—

neque sollicitum, ne.

In all cases where a monosyllable is allowed to end a line, it is better that there should be no pause after the monosyllable.

[*N.B.*—It seems likely that the earlier poets avoided the monosyllabic ending from the feeling that the word-accent and the verse-stress should coincide at the end of the line. It is practically a universal rule that Latin words end either with a dactyl or a spondee (trochee) accented as is natural in verse: *suspēdere, vidētur, minitāntes*. This fact naturally influenced the treatment of the hexameter. We find (i.) a strong preference for beginning the line with coincidences, *e.g. vēnerit, vólnus alit*: (ii.) an almost constant avoidance of coincidence in the middle of the verse, this being secured by the normal caesura, *e.g. vólnus álit vénis*: (iii.) a natural contrast furnished by the return to coincidence in the verse ending, which imparts a certain smoothness and restraint, because the words fall into the metre with their natural pronunciation. Thus

A	A	A	A	S	A	S	A
S	S	S	A	S	A	S	A

Lumina volgus, but procumbit hūmi bos.

Virgil's monosyllabic endings are shown by §§ 107–110 to be exceptional.]

Obviously, the monosyllabic ending is quite exceptional. It is therefore fitly used to call the attention of the reader to something out of the ordinary, either on the serious or humorous side. This may be taken for granted, although Madvig scoffs at the idea.

* 107. (α) To add dignity or seriousness :—

cum rapidus sol	
Nondum hiemem contingit equis.	G. ii. 321.
Unus qui nobis cunctando restituis rem.	A. vi. 846.

So also

Penatibus et magnis Dis.	A. iii. 12.
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* 108. (β) The humorous ending is frequent in Virgil :—

Tum variae illudent species : saepe exiguus mus	
Sub terris posuitque domos atque horrea fecit.	G. i. 181.
Sabellicus exacuit sus. ¹	G. iii. 255.
in litore conspicitur sus.	A. viii. 83.
inventa sub ilicibus sus.	Ib. 43.

Horace probably copies this in

Parturient montes, nascetur ridiculus mus ;
and Ovid also in

In juvenes vasto sic impete vulnificus sus.

* 109. (γ) It is a slightly different usage when the poet aims at being vivid, descriptive, picturesque, or laying a special emphasis on a particular word :—

etiam tu, si qua tibi vis,	
Si patrii quid et artis habes.	A. xi. 373.
et odora canum vis.	A. iv. 132.
legitque virum vir.	A. xi. 630.

¹ It is possible that this and the next two lines should come under § 109 (γ), or even (α) as imitations of some hexameter oracle.

So *A.* x. 864, *viam vis*; x. 361, *viro vir* (also x. 734 and xi. 632); v. 481, *humi bos*; i. 105, *aquae mons*; ii. 250, *ruit oceano nox*; *G.* i. 247, *silet nox*; xii. 851, *deum rex*; and *deum pater atque hominum rex* (*passim*). Cf. Lucan's sole instance of a monosyllabic ending, ix. 723, *tabificus Seps*.

Under this heading it should be noted that Virgil has a special leaning to the words, *res, res, rem, vis, and vi*; e.g.

A. x. 648, *hominum rex*; x. 743, iii. 375, *deum rex*; v. 638, *tempus agi res*; vii. 592, *nutu Junonis eunt res*; ix. 320, *ipsa vocat res*, and 723, *agat res*; iv. 132, *odora canum vis*; xi. 373, *si qua tibi vis*; ix. 532, *opum vi*; and xii. 552, *opum vi*.

It is certain that Virgil in (*a*) and (*γ*) deliberately borrows from Ennius; e.g. *A.* iii. 12, *magnis dis*, from Ennius' *Annals*, 203—

Dono ducite doque volentibu' cum magnis dis.

Hominum rex from Ennius, 216—

Tum cum corde suo divum pater atque hominum rex.

And *restituis rem* from Ennius, 286—

Unus homo nobis cunctando restituit rem.

The following in Ennius suggest Virgilian endings: 172 *juvat res*, 208 *refert rem*, 532 *virum vis*, 593 *aquae vis*, 165 and 431 *opum vi*, 438 *oritur nox*.

It is plain that the poets on the one hand deliberately restricted themselves in the invention of monosyllabic endings, and on the other generally adopted two or three of those in use among their eminent predecessors by way of compliment, just as they did with spondaic fifth feet (cf. § 99).

K

110. (δ) In a few cases¹ these endings seem to have no definite purpose beyond that of introducing a slight variety; e.g. *A.* vi. 346, *fides est*; ii. 355, *lupi ceu*; iv. 314, *tuam te* (here the speech is agitated, and smooth rhythm is sacrificed to get strong emphasis from the juxtaposition of *tuam* and *te*); x. 259, *parent se*; 802, *tenet se*.

Phoebo sua semper apud me
Munera sunt (certainly an ungainly rhythm). *E.* iii. 62.
Ipse. Bonum sit. *E.* viii. 106.

* 111. (ε) The word 'est' with an elision—a fairly frequent ending—is almost always followed by a final pause.

Semiputata tibi frondosa vitis in ulmo est. *E.* iii. 70.
Locuta est. *Ib.* 72.
Mens omnibus una est. *G.* ii. 212.
Duorum est. *A.* iv. 95.
xi. 369, *cordi est*, and 683, *supra est*, xii. 319 and 755.

This subject will be more fitly treated under the head of elisions (v. p. 169, § 139).

EXERCISES ON MONOSYLLABIC ENDINGS

And all I was, in ashes (trans. : add 'like a torch').
CLXVII.

Each other's (introduce phrase, 'man to man') equal
puissance envies,
And through their iron sides with cruel spies
Does seeke to pierce. CLXVIII.

And universal Pan,
Knit with the Graces and the Hours in dance,
Led on the eternal *spring*. CLXIX.

¹ Perhaps these could be explained: *est*, *ceu*, *te*, *se*, and *sit* are regarded as enclitics, and *apud* is a proclitic. If this is so, strictly speaking, these are not monosyllabic endings.

Next eventide comes on ; then silent *night*
With this her solemn bird, and this fair moon. CLXX.

And now their work went on with lucky speed
And (introduce *jam*) rearéd rams their hornéd fronts
advance. CLXXI.

See my brave *pack* : now to the head they press,
Jostling in close array CLXXII.

Thrice miserable (introduce phrase, ' the deadly force
of ill ') they

Who here entangled in the gathering ice
Take their last look of the descending sun. CLXXIII.

I salute thee, Mantovano,
I that loved *thee* since my day began. CLXXIV.

But azure chasms of calm
Stretch o'er this isle, or *spring* descends in dew. CLXXV.

His *heart*
Ill-boding, recognised their wail afar. CLXXVI.

They hurl their javelins, and bear back the foe
With darts from far. Aeneas storms with rage,
And keeps (*himself*) shield-covered. CLXXVII.

See, Arthur, facing him, his noble foe
Dauntless abides, and *plants* (*stands with*) his ponderous
bulk. CLXXVIII.

He meets him face to face
And *man* to man encounters, by no stealth
Filching the vantage, but sheer force of arms. CLXXIX.

White, of one colour with her milk-white young,
Along the wood, on the green bank lay stretched
A sow, conspicuous. CLXXX.

He, travelling, still is Nature's priest,
And by the *vision* (*light of the gods*) splendid
Is on his way attended. CLXXX. (a)

And the rest they came aboard us, and they fought us
hand to hand. CLXXX. (b)

* 112. F. *Hypermetre*. — Hypermetric endings are not generally to be imitated. The hypermetrical syllable is really only partially so, as it is always absorbed by elision in the next line.

Its use constitutes an important difference between the Greek and the Latin hexameter. It is very doubtful whether it was ever practised in Greek hexameters, three instances in Homer being generally rejected, and one in Callimachus (in elegiac verse) remaining doubtful.

ἤμισύ μοι ψυχῆς ἔτι τὸ πνέον, ἤμισυ δ' οὐκ οἶδ'
 εἴτ' ἔρος, εἴτ' Ἀΐδης ἤρπασεν ἐκ μελέων.

In Latin the usage is fairly frequent; both Müller and Christ give complete lists. They both defend it by urging that in all cases a spondee precedes the hypermetrical syllable, and therefore the two hexameters hang together as it were by a continuation of the metre, much as the section in Shakespearian dialogue (called by Dr. Abbott¹ the 'amphibious section') connects a preceding and a succeeding half line.

This theory does not seem to be correct; for—

(i.) In two passages—*arbutus horrida*, *G.* ii. 69, and *vivaque sulphur*, *G.* iii. 449—there are trochees, the text, where these are not thus given, having almost certainly been tampered with by editors *metri gratia*.

(ii.) Virgil in one or two cases even allows the former verse to close the sense with a decided pause; e.g.

¹ See Abbott's *Shakespearian Grammar*, § 513.

Cf. *Prosp.* Against what should ensue.

Mir.

How came we ashore?

Prosp.

By Providence divine.

Temp. i. 2, 158.

Miranda's words either end the previous or begin the next line.

Imprecor, arma armis : pugnent ipsique nepotesque !

A. iv. 629.

[In this line the hypermetre is probably descriptive of the heritage left as a bane to the Romans.]

And

Se satis ambobus Teucrisque venire Latinisque. *A. vii. 470.*

[Here the excuse is the double *que*, v. *infra*, § 113.]

(iii.) It is more probably due to the faint sounding of the final letter, as in *tanton'*.

It is probably used, therefore, not so much for connection's sake as for deliberate ornament and variety.

[In *A. iv. 558*, however, the desire seems to be to connect all the points—voice, complexion, hair, limbs—in the one idea of similarity to Mercury.]

The extra syllable is mostly *que* or *ve*, in which cases it is really *apocope* rather than elision proper. Lucilius (whose metre we do not here consider) is interesting as supplying the first example :—

Magna ossa lacertique ¹

Adparent homini.

Satur. xvii. 15.

Catullus has two examples :—

Inde pater divum, sancta cum conjuge natisque

Advenit caelo.

lxiv. 298, 299.

And (elegiac)

saltusque paludesque

Usque ad Hyperboreos et mare ad Oceanum.

cxv. 5.

Cf. Ovid, *Met. ii. 779*, both *que*, and *vi. 507* also *que*.

Virgil has no less than twenty cases.

In two of these cases the syllable is neither *ve* nor *que*, but a final *m*.

Jamque iter emensi turres ac tecta Latinorum

Ardua cernebant

A. vii. 160, 161.

¹ Note that Virgil adopts the ending *magna ossa lacertosque* | *Exiit A. v. 422.*

Decoquit umorem | Et foliis

G. i. 295.

This genitive and this accusative¹ are unique.

113. Virgil breaks away from his predecessors, and is not followed by his successors, in venturing to finish a clause with a hypermetrical verse. This he does three times:—

Pugnent ipsique nepotesque (*v. supra*). A. iv. 629.

Tenerisque venire Latinisque. A. vii. 470.

Caelum Troesque Latinique. A. x. 895.

In these three cases the marked pause renders difficult the idea of elision. But it is to be noted that in each case the word is *que*, and being of the very slightest character in sense, as a mere co-ordinate enclitic, is probably to be pronounced very slightly.

[After Virgil hypermetre is rarer. Horace uses it twice (in *Satires*), Ovid three times, and Valerius Flaccus once.]

The fastidious Lucan has no examples.

* 114. It is interesting to examine the *Virgilian uses*; e.g.

Ignari hominumque locorumque

Erramus.

A. i. 332.

and A. i. 448, iv. 558, v. 422, v. 733, vi. 602, viii. 228, x. 781, x. 895.

In the majority of cases the enclitic *que* is the syllable lost: the *que* is mostly doubled. It is always doubled when the verse ends with a final pause: e.g. ii. 745, iv. 629, vii. 470, and x. 895. Cf. for double *que* and no final pause, G. ii. 344, 443.

In these cases at any rate, and possibly in others, it appears that the poetical liberty is used not so much to join the verses as to secure the repetition of the *que*. Virgil is

¹ The line G. i. 295 is, of course, descriptive: the pot runs over and so does the line.

especially fond of the cumulative effects of repeated *que*, as in

Tereaque, Harpalcumque, et Demophoonta, Chromimque.
A. xi. 675.

Cf. also tectumque Laremque
Armaque, Amyclaeumque canem Cressamque pharetram.
G. iii. 344.

As instances of cases when the *que* is not doubled may be quoted: A. i. 448, vi. 602, viii. 228, x. 781.

Of these

jam jam lapsura cadentique | Imminet assimilis, A. vi. 602.
seems to resemble, in its descriptive overhanging, A. iv. 629
and G. i. 295 (quoted above).

It is very possible that Virgil regarded this kind of ending as a pleasing variety, something similar in character to Sophocles' light endings in iambic verse: $\tau\epsilon\lambda\epsilon\acute{\iota}\nu\ \delta'\ \delta\omicron'\ \acute{\alpha}\nu\ |\ \mu\acute{\epsilon}\lambda\lambda\eta\varsigma\text{---}\acute{\epsilon}\gamma\omega\ \mu\acute{\epsilon}\nu\ \epsilon\acute{\iota}\mu'\ \acute{\epsilon}\pi\acute{\iota}\ |\ \nu\alpha\acute{\upsilon}\nu.$ ¹

EXERCISES ON THE USE OF HYPERMETRICAL SYLLABLE

And hideous forms and shapes 'tofore unseen,
That fear, death, terror, *and amazement* bring;
With ugly paws some trample on the green,
Some gnaw the snakes that on their shoulders hing.

CLXXXI.

Yea all on earth, the race of man *and beast*,
The tribes of sea, cattle and coloured birds
Break into fury and fire: in all is love the same.

CLXXXII.

¹ Mr. Bernays suggests that a closer parallel is afforded by Sophoclean synaphaea. Sophocles has eight instances of $\delta\acute{\epsilon}$ or $\tau\epsilon$ elided, and only one other ($\tau\alpha\upsilon\tau\alpha$). Cf. Soph. O. T. 29 $\mu\acute{\epsilon}\lambda\alpha\varsigma\ \delta'\ |\ \text{Ἄιδης στεναγμοῖς}$, and Jebb *ad loc.*

Themselves in caverns deep
 Sunk under earth they fleet their careless time,
 And to the hearth roll oak from the wood-pile,
And elms *entire* to feed the blaze. CLXXXIII.

Lo! he of Tiryns, in a frenzy of wrath,
 Was close upon him, to this side and that
 Turning his eyes *as each* approach he scanned. CLXXXIV.

He paused amain: and then, with sudden shout,
 Forward they burst, (*and*) cheer on their *maddened*
 steeds,
 And all together, from all sides, pour forth
 Darts thick as snowflakes, that obscure the sky.
 CLXXXV.

So spake he, and, throwing back his raiment's fold
 From off his shoulders, bares his massive joints
 And limbs, his bones *and muscles* huge,
 And in the arena's midst a giant stands. CLXXXVI.

Maidens, wives, and mothers
 Falling about their shrines before their gods
 Are wailing 'Save us.' CLXXXVI. (a)

* 115.¹ II. *Emphatic words at the end of lines with final pauses.*—If a line ends with a pause its last word should be a strong one, usually either a verb or a substantive. An adjective must not hold this place unless it be a predicate or especially emphatic.

In *Georgics* i. there are 514 lines. Of those ending with a stop only thirteen end with adjectives proper, and seven with participles. All of these are obviously emphatic: *e.g.*
apibus quanta experientia parcis. G. i. 4.
venas adstringit hiantes. Ib. 91.

¹ §§ 115-117 should receive especial notice from beginners, who must be taught to observe that Virgil's style is essentially periodic.

Again of 109 lines taken at random from *A. iv.* (584-692), lines ending with stops are seventy-five.

Of these

Lines ending with nouns	are	56
" " verbs	"	32
" " adjectives	"	15
" " participles	"	4
" " adverbs	"	2

It is obvious from this that Virgil's rule was to make the great majority of his endings nouns or verbs.

Of the fifteen adjectives found two are practically nouns, and the remaining thirteen are emphatic, *i.e.* strongly distinctive, predicative, or antithetical. Of the two lines ending with adverbs neither has a stop at the end. This suggests the rule that—

* 116. *If there is no stop at the end of a line, the last word may be of any kind.* Note the *adverbs* in

Vis ergo inter nos quid possit uterque vicissim

Experiamur.

E. iii. 28.

Felix, heu nimium felix, si litora tantum

Nunquam Dardaniae tetigissent nostra carinae. *A. iv.* 658.

Illa, graves oculos conata attollere, rursus

Deficit.

Ib. 688.

To this rule, however, there is an exception for adjectives. Even when the line has no stop at the end, it must not end with an adjective preceded by a noun with a similar short ending, *e.g.* ā ā, ě ě, as *tenebris et sole cadente, flumina nota*, unless the adjective comes quite clearly under the rule of emphasis just given.

* 117. This is more to be noted because such endings *in the inverse order*—adjective, noun—are common and pretty, in spite of Latin dislike of pure trochaic endings (cf. p. 154, § 118); *e.g.*

E. Sordida rura, frigida rura, lasciva capella, mitia poma,
injusta noverca, roscida mella, mascula tura, roscida luna.

G. mortalia corda, umida lina, aspera silva, arida prata,
mollissima vina, non innoxia verba, umida regna, umida vina.

A. florea rura, liquentia mella, resonantia saxa, horrida
bella, stridentia plaustra, etc.

[*N.B.* In *E.* vii. 56, videas et flumina sicca, the order is excused because sicca is a predicate.

In *E.* ii. 51, hic inter flumina nota, again the adjective is emphatic.

In *G.* iii. 262, Ac neque eos jam frena virum neque verbera saeva, the adjective is emphatic = however cruel the lash.]

118. iii. *The length of the final syllable.*—The final syllable was preferably long, because of the Roman partiality for spondees, and no doubt partly because the last foot stands for an original dactyl. The last syllable is long either by quantity (*e.g.* silvis, silvae) or position (*e.g.* poscunt, latebant), or (with consonantal endings) by a pause in the sense (*e.g.* juvabit), or by the mere metrical pause (*e.g.* nataret): in this last case a consonant preferably begins the next line.

A pure trochaic ending like armă is not so easily lengthened and is therefore rare. Nixon calculates that in the first 300 lines of *A.* ii. and *A.* xii. pure trochaic endings are only about 4 per cent. In the same lines are about 14 per cent of endings with final *m*, about 19 per cent of other consonantal trochaic endings (most of them followed by a pause in the sense). Over 60 per cent of the endings are long vowels or diphthongs. In short, trochaic *vowel* endings should be used sparingly, and should be almost entirely confined to cases where an adjective precedes a noun with similar ending; *e.g.* mortalia corda, umida lina, florea rura, roscida luna. Cf. *supra*, § 117. Other trochaic endings may be used freely, but when a vowel commences the next line, a

sense pause should mostly follow the ending. In the majority of cases a long vowel or diphthong should end the line.

EXERCISES ON FINAL WORDS AND SYLLABLES

As when to warn *proud* cities war appears,
 Waged in the troubled sky, *and* armies *rush*
 To battle in the clouds, before each *van*
 Prick forth the airy knights, and couch their spears
 Till thickest legions close ; with feats of arms
 From either end of heaven the welkin burns. CLXXXVII.

Full many a phantom fitting he discerns
 In *wondrous* wise. CLXXXVIII.

Do thou teach thy bard,
 Thou goddess. I will tell of *grisly wars*,
 Tell of embattled hosts, kings to their death
 By fury driven. CLXXXIX.

Here woods with knots and knares deform'd and old ;
 Headless the most, and hideous to behold :
 A *rattling* tempest through the branches went,
 That stripp'd 'em bare, and *one* sole way they bent. CXC.

They in a silent vale retiring, sing
 With notes angelical to many a harp
 Their own heroic deeds and hapless fall
 By doom of battle ; and complain that *Fate* (qualify with
 an adjective)
 Free Virtue should enthrall to Force or Chance. CXCI.

CHAPTER V

THE MEETING OF VOWELS, CONSONANTS, AND COMPOSITE SOUNDS

* 119. *Alliteration*.—Rhyme proper is not only identity of sound, but identity of sound occurring in accented syllables. These accented syllables are found at the end of words in English, but in Latin the accented syllables were mainly initial. Therefore the rhyme most employed in Latin is that in which initial syllables play the chief part, *i.e.* alliteration. In ancient German alliteration was bound by positive rules, but in Latin it was only an extra adornment, as in modern English poetry. Both in prose and verse it commended itself to the Latin ear.

Ennius exaggerates its use in the line—

O Tite tute Tati tibi tanta tyranne tulisti. *Ann.* 108.

As does Shakespeare in

Whereat with blade, with bloody blameful blade,
He bravely broached his boiling bloody breast.

Very largely it was regarded by Virgil and his successors as an antiquarian ornament. Ennius used it to produce poetical effect, and Lucretius, his reverent imitator, uses alliterations by thousands. He employed almost every letter of the alphabet to this end, but more especially *m*, *p* and *v*.

* 120. V.—Alliteration on *v* expresses

(i.) Pity—

Lucretius—Viva videns vivo sepeliri viscera busto.

Virgil—Neu patriae validas in viscera vertite vires.

Cf. *A.* iv. 460.

(ii.) Something trivial—

Si vero viciamque seres vilemque phaselum. *G.* i. 227.(iii.) Force or violence. (This is due mainly to the fact that many of the words indicating such effects begin with *v*)—

Lucretius—Vivida vis pervicit.

Venti vis verberat.

Vel violenta viri vis.

Quid volnera vellent.

Virgil—Fit via vi.

And Victorque virum volitare per ora. *G.* iii. 9.

(iv.) Sometimes it has little significance, but is merely a jingle. Cf.

Victori velatum auro vittisque juvenum. *A.* v. 366.*A.* vi. 190, 191; viii. 576; and Lucan, iv. 590.

* 121. M.—(i.) Softness, effeminacy, weakness (hence scorn)—

Maeonia mentum mitra crinemque madentem. *A.* iv. 216.Molle pecus mutumque metu. *A.* ix. 341.

(ii.) Mere jingle—

Vota metu duplicant matres, propiusque periclo

It timor, et major Martis jam apparet imago.

A. viii. 556, 557.

Mitteret in magnum imperium, metuensque moneret.

A. xi. 47.

* 122. P.—(i.) Peace, calm—

Tum Zephyri posuere : premit placida aequora pontus.

A. x. 103.

Qui pacem potuere pati.

Lucan, ii. 559.

(ii.) Mere jingle—

Prospectum late pelago petit.

A. i. 181.

Dixerat. Ille patris magni parere parabat

Imperio : et primum pedibus talaria nectit.

A. iv. 238.

* 123. S.—(i.) Grandeur, dignity—

Et sola in sicca secum spatiat harena.

G. i. 388.

Interea Dryadum silvas saltusque sequamur.

G. iii. 40.

(ii.) Softness, quiet, and cognate notions—

Post, ubi jam thalamis se composuere, siletur

In noctem, fessosque sopor suus occupat artus. *G. iv. 189.*

(iii.) Descriptive of hissing noise of water in sea or rivers, of fire, or of tearing, sparkle and brightness—

Inter saxa virum spumosa immerserat unda.

A. vi. 174.

Ceu septem surgens sedatis amnibus altus

Per tacitum Ganges.

A. ix. 30.

Discissos nudis laniabant dentibus artus.

G. iii. 514.

Depresso incipiat jam tum mihi taurus aratro

Ingemere, et sulco attritus splendescere vomer. *G. i. 45, 46.*

Ut quondam in stipulis magnus sine viribus ignis

Incassum furit.

G. iii. 99.

See also *G. i. 356-359.*

Virgil uses *s* in passages descriptive of snakes ; e.g.

Fit sonitus spumante salo. Jamque arva tenebant,

Ardentesque oculos suffecti sanguine et igni,

Sibila lambebant linguis vibrantibus ora.

Diffugimus visu exsanguis.

A. ii. 209-212.

* 124. The following seem intended merely to catch the ear :—F—

Qui dicta ferant et foedera firment. *A. xi. 330.*

And *ib.* 646. Cf. Lucan, ii. 253.

R—

Nunc rapidus retro, atque aestu revoluta resorbens.

A. xi. 627.

T—

Tempestas sine more furit, tonitruque tremescunt

Ardua terrarum et campi : ruit aethere toto

Turbidus imber aqua.

A. v. 694–696.

EXERCISES ON ALLITERATION

S.

Like the cold south a-sighing in the wood,

Like waves that hiss in a restless ebbing sea,

Like fierce fire roaring 'gainst the furnace doors. *CXCII.*

L, P, M.

The purple flowers droop : the golden bee

Is lily-cradled : I alone awake.

My eyes are full of tears, my heart of love,

My heart is breaking, and my eyes are dim,

And I am all aweary of my life. *CXCIII.*

V.

Scarce loosed by sorrow, words at length win way. *CXCIV.*

Bid them not become

Trojans, or pass for Teucrians on men's lips,

Nor alien speech assume, nor altered garb. *CXCV.*

Loose stoop they o'er the rein, while fiercely on

The glowing axle flies. *CXCVI.*

T, F.

E'en now thou 'lt see the main with broken timbers

Weltering, wilt see the fiercely glaring torch,

The beach a riot of flame. *CXCVII.*

T, L.

Then down dropped the breeze,
 And every breath of wind sank suddenly,
 And on the slow smooth surface toil their oars. CXCVIII.

T.

But plainly will the savour tell the tale :
 The bitterness, when felt, will warp and writhe
 The taster's mouth. CXCIX.

S.

Now the dykes fill fast,
 And the void river-beds swell thunderously,
 And all the panting firths of Ocean boil. CC.

Nor crop
 Of warriors bristled thick with lance and helm. CCI.

M, S.

The oxen's lowing, soft slumbers 'neath the tree
 There fail not : there are glades, and there
 Covers for game. CCII.

L.

For him, his leaf shall fade not, neither fall. CCII. (a)

125. Lucretius often uses several letters in elaborate combination ; e.g. *m, p, v*—

parare

Non potuit, pedibus qui pontum per vada possent
 Transire, et magnos manibus divellere montis
 Multaque vivendo vitalia vincere saecula.

Cf. also Lucretius i. 87-100, and Ennius, 533—

Marsa manus, Paeligna cohors, Vestina virum vis.

Virgil does not use such combinations nearly so often.
 However, cf. *A.* vi. 683, *f, m*—

Fataque fortunasque virum moresque manusque.

And *A.* x. 96-103, *f, v, p, d*, and *A.* v. 493-497, *m, v, t, q, f, t*.

Also *G.* i. 388, 389, *p, v, c, s*; *G.* iii. 49–53, *p, m*.

Lucan, like Ovid, is not skilful in the use of alliteration, often using it with no effect; *e.g.*

Robora complexus rutilo curvata metallo. ix. 364.

An instance of his combined alliteration is ix. 229–231.

126. *Avoidance of Homoeoteleuta.*—Whatever rhymes may occur inside the line, Virgil is too good an artist often to allow two lines to end with similar sounds. There are a few, however, in the *Aeneid* (cf. *G.* ii. quoted above) which may be specified by way of warning rather than example:—

-entis	diffundere ventis, collecta fluentis.	i. 319, 320.
-entem	mole moventem, nota petentem. potentem, serentem.	iii. 656, 657. vi. 844, 845.
-ebat	dicione tenebat, laude ferebat, stirpe volebat.	i. 622, 625–6.
-ebant	ore fremebant, promissa jubebant. quae maxima semper, quae maxima semper.	v. 385, 386. viii. 271, 272.

In this last case the repetition is obviously deliberate.¹

Lucan is careless in this respect. Cf. i. 115, *furentem*; 116, *parentem*; iii. 13, 14; iv. 661, 662; viii. 600, 601, 603; and especially ix. 355–358, four endings in *s*.

* 127. *Assonance.*—Both Lucretius and Virgil are fond of

¹ I am indebted to Mr. Bernays for the following parallel from *Paradise Lost*, i. 295–296:—

To support uneasy steps
Over the burning marl, not like those steps
On Heaven's azure.

using in juxtaposition (i.) words compounded with the same preposition, with the idea of producing a strong cumulative effect.

Cf. Lucretius—*Officium—officere atque obstare.*

Condensio conciliata.

Retroque repulsa reverti.

Virgil—*Insontem infando indicio.*

(Sinon, *A.* ii. 84, is cursing between his set teeth at the memory of a foul injustice.)

Expulsam eruerent.

Retro sublapsa referri.

Reddi ac resoluta referri.

(ii.) Same or like-sounding words (often resulting in oxymoron).

Lucretius—*Omnes omnia, omnibus omnino.*

Multa modis multis multarum rerum.

Penitus penetrare, Casta inceste.

Innumero numero.

Mortalem vitam mors cum immortalis ademit.

Virgil seems to have derived his use of the figure from Lucretius. After Virgil this usage became less frequent.

128. Rhymes.—Rhymes occur frequently, of course, in elegiacs, but also in hexameters. Cf.

Limus ut hic durescit et haec ut cera liquescit. *E.* viii. 80.

Incensae: moriamur et in media arma ruamus. *A.* ii. 353.

Corripit, et venienti Ebuso plagamque ferenti. *A.* xii. 299.

Quos rami fructus, quos ipsa volentia rura

Sponte tulere sua, carpsit, nec ferrea jura. *G.* ii. 500, 501.

arator, viator. *A.* x. 804, 805.

These jingles, however, are not to be imitated; they are possibly accidental,¹ although they indicate the poet's

¹ It is possible to make out a case for the intentional use of rhymes in Virgil, and Horace, and other poets. Thus the line quoted, *E.* viii. 80, has special point as a jingling incantation.

feeling for the rhymes which early Christian writers affected. They are due to the principle of balance (*e.g.* adjective and substantive), a principle which constantly produces something nearly approaching rhyme; *e.g.*

Quid se praeripiat flavae Venus arma Minervae, etc.
(Cf. p. 217.)

* 129. *Musical use of proper names.*—In such lines as

Eruet ille Argos Agamemnoniasque Mycenae

Virgil shows his mastery of the artistic use of proper names. His care is not to fall behind Homer and the great Alexandrian models in this respect. Examples could be multiplied indefinitely; but we may quote at random:—

Glauco et Panopeae et Inoo Melicertae. *G.* i. 437.

Coeumque Iapetumque creat saevumque Typhoea. *Ib.* 279.

See also the Prelude to *Georgic* i. ll. 5–20.

Laomedontae luimus perjuriam Trojae. *Ib.* 502.

G. ii., the conclusion, ll. 532–538.

Phillyrides Chiron, Amythaoniusque Melampus. *G.* iii. 550.

And *G.* iv. 460–463, 517–527.

The *Aeneid* will furnish *passim* examples of the skilful handling of sounding names according to the traditional usage of epic and national poems. Among moderns Victor Hugo is an acknowledged master of *la science des noms*. Milton uses names which are more sounding than those of the catalogue of heroes in *Chevy Chase* (197 *sq.*), or in Drayton's *Agincourt*.

* 130. *Smooth lines.*—Lines are generally smooth when every word ending in a consonant is followed by one beginning with a vowel, and *vice versa*. This particular attention to rich vowel sounds is a musical point in which

Virgil, like Goldsmith, made great advance on his predecessors.

Thus

Exanimata sequens impingeret agmina muris.
Saepe sinistra cava praedixit ab ilice cornix.

Tityrus hinc aberat. Ipsae te, Tityre, pinus,
Ipsi te fontes, ipsa haec arbusta vocabant.

Cf. *E.* i. 46 and 58, *E.* ii. 13 and 70, *G.* iii. 7 and 32, *A.* iv. 284.

Contrast these with the consonantal tone of this line of Lucretius—

Et frutices inter condebant squalida membra. v. 956.

Although Lucretius has many pure lines; e.g.

Non alia longe ratione atque ipsa videtur. v. 1030.

Praeterea si non alii quoque vocibus usi. v. 1046.

These perfectly pure lines are naturally not very frequent, but a line is musical in so far as it approximates to this model. Thus

Dixerat. Ille Jovis monitis immota tenebat. *A.* iv. 331.

And *ib.* 339, 353, and *passim*.

The negative rule which arises from this is, avoid—

(a) Harsh meetings of consonants.

(β) Harsh elisions of vowels. Virgil was a great innovator in the artistic use of elisions.

Both these rules, of course, may be deliberately set aside for descriptive purposes.

131. (a) This point is the more subtle and the less attended to by English writers of Latin verse. Virgil, however, makes a great point of it.

Notice, by way of contrast, how often consonants come together in this passage of Ennius, even when the apostrophe

is used to discount some, and what a decidedly consonantal ring there is in the whole.

Percellunt magnas quercus, exciditur ilex,
Fraxinu' frangitur atque abies consternitur alta,
Pinus proceras pervortunt. Omne sonabat
Arbustum fremitu silvai frondosai. 189-192.

In this respect Ennius was improved on by Lucretius, and Lucretius in turn by Virgil.

EXERCISES ON PURE LINES

They have a king and officers of sorts :
Where some, like magistrates, correct at home ;
Others, like merchants, venture trade abroad ;
Others, like soldiers, arméd in their stings,
Make boot upon the summer's velvet buds. CCIII.

There, one saith, either dead night is soundless, and the gloom thickens in night's perpetual pall, or Dawn returns from us and leads back the day ; and when day-spring touches us with his panting horses' breath, there crimson Hesperus kindles his lamp at evenfall. CCIV.

He on his impious foes right onward drove,
Gloomy as night : under his burning wheels
The steadfast empyrean shook throughout,
All but the throne itself of God. Full soon
Among them he arrived, in his right hand
Grasping ten thousand thunders, which he sent
Before him, such as in their souls infixed
Plagues. They, astonished, all resistance lost,
All courage ; down their idle weapons dropt.
O'er shields and helms and helméd heads he rode
Of thrones and mighty seraphim prostrate. CCV.

* 132. (β) *Harsh elisions of vowels.*—In English poetry

Milton considerably reduced the number of harsh elisions. Goldsmith¹ practically limited himself to the dropping of *v* before a vowel, and of a vowel before *r*.

In Latin the excellence of Virgil on this point will best show up by comparison with Lucretius. Taking two passages of nine lines each at random we get these results:—

Lucretius, iii. 152–160—sixteen elisions, eight of which may fairly be considered harsh.

Virgil, *A.* vi. 156–164—five elisions, two of which may be considered harsh.

Practically, any passage of Lucretius and Virgil will illustrate this, although the distance which separates Virgil and Lucretius on this point is not so great as that between Lucretius and Ennius. Moreover, it is not in number, but in significance of elisions, that Virgil may claim to be superior to Lucretius, *e.g.* p. 183.

Elision is less frequent in Lucan than in most hexameter writers, but he is not therefore superior to Virgil.

There is an artistic use of elisions, and the trained ear expects them in due proportion and with proper intention. They are a pleasant foil to the excessive smoothness which Ovid and some later writers cultivated.

The *meeting of vowels* in the hexameter must now be treated fully.

There are three cases of such meeting:—Elision (Apocope, Aphaeresis), Synizesis, and Hiatus.

I. ELISION

* 133. *Some general principles.*—When a final vowel, diphthong, or syllable *am*, *em*, *im*, *um* comes before a vowel or *h* in the next word, the final and initial syllable together, for

¹ Thus, For talking age and whispering lovers made, *D. V.*, l. 14
With sweet succession taught *even* toil to please, *ib.*, l. 32.

metrical purposes, make one syllable. This is so because separate syllabic articulation is difficult—

Nemo tam rusticus est qui vocales conjungere nolit (Cicero).

However, when the preceding syllable is strongly accented, the difficulty is felt to be less; *e.g.*

Tótae adeo.

Multi ante occasum.

Of the final and initial syllables it is the final (except in *aphaeresis*; see § 139) which, after the union in pronunciation, is heard faintly or not at all, because the weaker goes to the wall, and the general rule is that 'one vowel before another vowel is made short.' Cf. *déhinc, dēorsum, práēire, Málotis*; cf. *ῥῶϊότης*; cf. also p. 197, § 169, *Hiatus* (β).

It is obvious, then, that the rules of elision depend on the comparative ease in producing the fusion of sounds. In this respect it is incontestable that

The shortening of long vowels offers some difficulty.

It is harder to fuse a long vowel into a following short than a short into a long: *e.g.* open vowels like *ō* and *ū* into *ă, ě*, than *ă, ě* into *ō* and *ū*.

For the process is not simply the dropping of the final vowel, but—rather its partial assimilation to the next one; *e.g.*

Me, me-adsum, qui feci, in me convertite ferrum. A. ix. 427.
Per te-ego (Ovid).

The final vowel sounds might be arranged in order of ease of elision in four classes thus—

1. *ě, ă, ō, ū*.
2. *-m* (in sound between a long and short vowel).
3. *ē, ī*.
4. *ae, oe, ô, â, ū*.

* 134. *Elisions mostly to be avoided.*

(a) All these will elide better before a long vowel and an accented syllable than before a short vowel and unaccented syllable. Hence *A. x. 179*, *Alpheae ab origine*, is harsh, because really after elision there remains a hiatus, which causes difficulty in articulation; moreover, *ab* is unaccented.

(b) Elision of long vowels (*e.g.* *demissae aures*) must be used sparingly; the Greeks avoided it almost entirely.

* [135. Occasionally it is excused by emphatic words or the depicting of force or feeling; *e.g.*

Totae adeo conversae acies (emphasis). *A. xii. 548.*

Collectae ex alto nubes. *G. i. 325.*

Diluit; implentur fossae et cava flumina crescunt. *Ib. 327.*

Ornatus Argivae Helenae. *A. i. 650.*

Stant terra defixae hastae. *A. vi. 651.*

Antiquae imitamina vitae. *Ovid, Met. iv. 445.*

Cf. also in Virgil, *improvisi aderunt, genitori Æmÿco, concipio et si adeo, uni odiis, visu exsanguis, scio acerba meorum, Cocyto eructat.*

Virgil perhaps went too far in his use of elisions; *e.g.* *A. x. 689-789*, where there are fifty elisions in 106 lines, thirteen cases being those of long vowels or diphthongs, and fourteen final *-m*. This, it is true, is a battle-scene, and will bear the elisions if any subject will. Compare this with the smoother lines in *G. iii. 322-337* (a peaceful subject), or *G. ii. 458-473*.]

* 136. (c) Other instances of harsh elision (a stronger sound being absorbed into a weaker) are provided by dactyls in *-m* and cretics, *i.e.* *-v-* (because in hexameters the initial vowel following must be short); *e.g.* *omnium egenos, fluminum amores* (Ovid), and (a cretic) *tantuli eget* (Hor. *Sat.*). In Virgil, *E. iii.*, we have *Pollio amat, and Pollio et ipse.*

* 137. (*d*) Again, iambic words like *mānū*, *mētū*, *sōlō* should only very rarely be elided, and then before long or lengthened vowels, generally before *et*, *at*, *atque*. The objection is that metrically more than half the word is absorbed by the elision. So even with middle endings, like *viam*, *enim*; *e.g.* *ipse feram ante oculos*.

138. (*e*) Spondaic disyllables, and pyrrhics, *i.e.* ∪∪ (unless indeclinable), although short, are not often elided *before a short vowel*; *e.g.* *certe ego*, *quare age*, *vix ita ego*, would be permissible, but not *sed pia āgo*, *solī ēa*.

Spondaic disyllables are oftener elided before a long syllable; *e.g.*

saxo atque, at vero ingentem.

The Fusion of two Syllables

To return to the method of fusion of two syllables. This result may be attained by one of two processes:—

- (i.) The former vowel may be ejected: *Apocope*.
- (ii.) If *est* is the second word, the *e* of the *est* is expelled: *Aphaeresis*.

* 139. We will first dismiss (ii.) Aphaeresis.

Est is often used in the last foot, its connection being very close with the preceding word. This close connection should be marked in pronunciation, though the words should be written in full.

Thus i.	64,	write	<i>usa est,</i>	but	pronounce	<i>usa'st.</i>
	i.	601,	,, <i>ubique est,</i>	,,		<i>ubique'st.</i>
	v.	716,	,, <i>pericli est,</i>	,,		<i>pericli'st.</i>
	vii.	263,	,, <i>cupido est,</i>	,,		<i>cupido'st.</i>

This *est* in the sixth foot may be regarded as aphaeresis, not apocope, because ordinary elision is very rare in the

sixth foot. Forms like *putandumst* are found in literary monuments.

Est, therefore, in these cases is not to be treated as a strictly monosyllabic ending (*v. p.* 146, § 111).

Possibly *ille es* (*vi.* 345) should be considered as an aphaeresis, *ille's*.

[Maurice Haupt and Lucien Müller hold that we should write *divast*, *homost*, etc. ; but it does not seem that this is warranted except in colloquial language.]

For other examples cf. *A.* iv. 371, 557 ; v. 178, 679 ; vi. 189 ; vii. 51.

We now return to the larger subject of

140. (i.) Apocope (or elision proper).

All the examples which do not belong to aphaeresis may be treated as coming under the head of apocope.

[M. Plessis distinguishes between apocope, which he restricts to the rejection of the vowels in the enclitics *que*, *ne*, *ve*, and elision generally, urging that in the latter a sound is wittled down rather than suppressed.]

Speaking generally it may be said that elisions as found in the Virgilian hexameter run through a great range between the extremes of rough and smooth.

A well-trained ear, no doubt, guides the average Latin versifier correctly the greater part of the way ; but in many cases he will have to refer to principles. These we will now proceed to state.

141. A rough and tentative order of vowels, arranged according to their ease in elision, was given on p. 167, the smoother in elision coming first.

1. *ě, ă, ō, ĩ.*
2. *am, em, im, om, um* (in sound between a long and short vowel).
3. *ē, ī.*
4. *ae, oe, ō, ā, ū.*

142. With this arrangement according to *ease of pronunciation* the *frequency in use* of certain inflexions will interfere: thus *i* and *o* are in practice probably more frequently elided than *am* and *em*, because syntax brings these inflexions more into evidence.

Thus an ascending table of harshness in elisions could be constructed, the smoothest elision being *ě* or *ǎ*, before *ae*, *ē*, *ā*, *ā*, and the roughest, *ae*, *ē*, *ā*, *ū*, before *ě* or *ǎ*.

But if worked out this table would be open to some contradictions. The meeting of two similar short vowels, *e.g.* two *ě*'s or two *ǎ*'s,¹ was almost as repugnant to the Romans as that of a long before a short, *e.g.* *Illě ěgo*; or as a case like *A. x. 514*, *Ardens limitem agit*, where *m* with a short vowel makes a harsh elision into *ǎ*.

A long vowel should not elide into a short similar, thus *i* into *ĭ*; *e.g.* *corpori inhaeret*—is very rare and cacophonous.

With these principles of the relative ease of elisions before us, we will now consider in detail ordinary elisions (apocope) from two points of view:—

(*α*) A short vowel before any vowel.

(*β*) Long syllables (including long vowels and diphthongs) and middle syllables (*i.e.* *ap*, *em*, *im*, *om*, *um*) before any vowel.

* 143. (*α*) *A short vowel elided.*—*Que*, *ne*, *ve* offer scarcely any obstacle; they nearly always undergo elision in caesura.

As a rule the worst cases of harsh elision are concealed by the poet in places where they most easily escape the reader's notice owing to the absence of any caesura. When therefore an elision is tolerated in caesura the fact is worthy of notice. Elisions should as a rule not be coincident with caesuras.

¹ Virgil certainly supplies examples: *e.g.* *Effuge et haec, sidera adibam, limina adirem*; but he was nothing if not bold in his use of elision, and probably in advance of the general feeling.

[An exception is made in favour of the $3\frac{1}{2}$ caesura, in which even long vowels and diphthongs are elided; *v.* §§ 148, 152.]

Que, ne, ve are exceptions to this, because they are so easy in elision. Thus the apocope is scarcely noticed in *A. i.* 125, *Emissamque hiemem sensit Neptunus et imis*, and 175, 218 (*Spemque metumque inter*), and 337, all in $1\frac{1}{2}$ caesura; or in *i.* 57, *Sceptra tenens, mollitque animos*, and 61, 98, and 149 in $2\frac{1}{2}$ caesura.

144. *Ante* and *atque*, like *que*, are often elided in caesura; *e.g.*

Ante—*Multa tibi ante aras nostra cadet hostia dextra.*

A. i. 334 and 347.

In *somnis, ecce, ante oculos.*

A. ii. 270 and 773.

Atque. Cf. *ii.* 68—

Constitit, atque oculis Phrygia agmina circumspexit,
and 200, 514.

As a general rule, short vowels may be elided in any place in the line except the last foot.

* [145. *Virgil's elisions at the end of the verse* (*i.e.* in the last two feet).

It will be convenient here to treat together Virgil's elisions at the end of the verse.

I. *Short syllables.*—For a good ending elisions should be absent.

Thus in *sixth foot*, Virgil abstains from all except the aphaeresis with *est*, except in the passage *A. ix.* 57, *Huc turbidus atque huc.*

In *fifth foot*, in all its syllables, a short vowel is fairly often elided.

Rönström has classified the elisions in the fifth foot in the first six books of the *Aeneid*. The following seem to have been approved by Virgil.

(i.) Short *e* of abl. of third declension; *e.g.* *ii.* 65,

crimine ab uno ; i. 485 ; ii. 210, 500 ; iv. 11, 445 ; vi. 55, 136, 505, 594, etc.

(ii.) Vowel *e* of infinitive ; e.g. i. 721, praevertere amore ; ii. 315, 635 ; iii. 162 ; iv. 414 ; v. 534 ; vi. 32, 128.

(iii.) Enclitic *que* ; e.g. i. 177, cerealiaque arma, 569, 640 ; ii. 491 ; iv. 99 ; v. 111 ; vi. 733, 869. Cf. also i. 65 and ii. 648, atque hominum rex.

(iv.) Short *a* ; e.g. iv. 322 sidera adibam ; v. 846 ; vi. 115.

146. II. *Long and middle syllables*.—For completeness' sake, we may here include (though they properly belong to (β)) the elisions of long and middle syllables in the fifth foot. These are to be avoided as being rare and distasteful.

(v.) The middle syllables *um* and *em* ; e.g. i. 599, omnium egenos ; ii. 325, Ilium et ingens ; iii. 169 ; vi. 11, mentem animumque.

(vi.) Long vowels ; e.g. i. 99, Hector ubi ingens ; v. 733, me impia namque. So also te alloquor, hoc est—, te ora Latini—, hoc animo hauri.]

(β) *Long and middle syllables elided*.—It remains to consider these only in the first four feet (for feet 5 and 6 see § 146).

147. Rönström made a table of elisions in *Aeneid* ii. and v. with regard to their frequency in various places in the line.

The table need not be given here, but from an examination of it, it appears that the most frequent elision of a long or middle syllable (*i.e.* \bar{i} , \bar{o} , *ae*, \bar{a} , \bar{e} , \bar{u} , *um*, *am*, *em*, *im*, *om*) is immediately after the first foot.

Next in order that after second foot.

And next that in $3\frac{1}{2}$ caesura.

The rarest elision by far is that after fourth trochee ; the next rarest being in $1\frac{1}{2}$ and $2\frac{1}{2}$ caesuras ; and slightly more frequent are elisions in first foot and after third foot.

Long or middle vowel elisions occur in Virgil on the average about once in four lines.

*148. Here is a table¹ of approximate frequency of elisions of long and middle vowels according to position in line, beginning at the most frequent places and working down to the rarest.

1. Very frequent, directly after first foot (*i.e.* in second arsis). Note not in caesura.
2. Very frequent, directly after second foot (*i.e.* in third arsis), especially in Virgil with $1\frac{1}{2} + 3\frac{1}{2}$ caesura.
3. Frequent, directly after $3\frac{1}{2}$ (*i.e.* after fourth arsis, or in fourth thesis), *i.e.* in $3\frac{1}{2}$ caesura.
4. Fairly frequent in first foot (especially after first arsis, *i.e.* in first thesis).
5. Fairly frequent after third foot (*i.e.* in fourth arsis), especially in Virgil after $2\frac{1}{2}$ caesura.
6. Rare, directly after $2\frac{1}{2}$ (*i.e.* in third thesis), *i.e.* in $2\frac{1}{2}$ caesura.
7. Very rare, directly after $1\frac{1}{2}$ (*i.e.* in second thesis), *i.e.* in $1\frac{1}{2}$ caesura.
8. Very rare, directly after 4 (*i.e.* in fifth arsis) (frequent in Lucretius).
9. Rarest, directly after fourth trochee (*i.e.* in second part of fourth thesis).

In fifth and sixth feet elision of longs and middles is avoided. Cf. illustration, p. 185.

As to 4 (in first foot) it should be noted that elision in the first arsis or strongly accented syllable is very rare both in Latin and in Greek (cf. p. 178, *subter*).

Thus Hor. *Sat.* i. 1, 52—

Dum ex parvo nobis tantundem haurire relinquo.

Lucretius has a marked and peculiar liking for elision in fifth arsis. Thus, *perdelirum esse videtur, permutato ordine solo, minus oblato acriter ictu, nisi concilio ante coacto.*

¹ The student should make his own collection of examples to illustrate this table.

[149. M. Plessis sums up by saying that the best places for elisions in the stichic (or continuous) hexameter are—

1. Accented syllable of the second foot: nec spatium evasit.
2. Unaccented syllable of the fourth: subeuntem ac tela ferentem.
3. Unaccented syllable of the first: ecce autem gemini.
4. Accented syllable of the third: aut herbae campo apparent.

The rarest places for elisions are—

Accented syllable of first foot: Si ad vitulam spectas,
uniquè in Virgil.

Unaccented syllable of sixth¹: turbidus atque huc.

A. ix. 57.

Unaccented syllable of fifth: nec tempore eodem;
crimine ab uno.

Unaccented syllable of second: Monstrum horrendum
informe.]

150. Frequency of elision of long and middle syllables.—

Where euphony (*i.e.* ease in pronunciation) and practical grammatical exigency are combined (*v.* § 142), we get the following table of frequency of long or middle syllables elided.

TABLE illustrating the compromise between euphony and grammatical usage as it actually works out in the Virgilian hexameter:—

SYLLABLE.	FREQUENCY.	REMARKS.
1. um	Most frequent.	Because slight in sound.
2. { ī } { ō }	About half as frequent as um.	Because of frequent use of terminations.

¹ In ulmo est; this is a case of aphaeresis, not of apocope.

SYLLABLE.	FREQUENCY.	REMARKS.
3. am	Fairly frequent.	Slight in sound.
4. em	" "	" "
5. ae	Rather rare.	
6. { ē ā }	Rare.	} In sound harsh, in inflexion rare.
7. { ū im }	Very rare. " "	

151. We may sum up by saying generally—

(i.) That to Latin ears generally the elision of a short vowel was easy and natural.

(ii.) Except for descriptive purposes¹ an elision of a long vowel was felt to be distasteful.

(iii.) The tendency is to elide most frequently middles which are undoubtedly lightest in pronunciation (im being rare simply because the inflexion is rare).

(iv.) The two long vowels ī and ō are so frequent in elisions simply because they are so frequent in inflexion, in spite of their natural harshness in fusion.

152. *Elision in 3½ caesura.*—It remains to explain the frequency of elision in 3½ caesura.

The fact is that in all such cases the 2½ caesura is valid, so that 3½ is not of primary importance; e.g.

Hinc fore ductores, | revocato a sanguine Teucri. *A. i. 235.*

Venerat, insano | Cassandrae incensus amore. *A. ii. 343.*

In the same way, if the elision falls in 2½ caesura there is usually a valid caesura both at 1½ and 3½—

Circumdat|nequidquam|humeris,|et inutile ferrum. *A. ii. 510.*

Hoc uno | responso | animum | delusit Apollo. *A. vi. 344.*

153. *Elisions and caesuras.*—To sum up the relation of elisions to caesuras:—

¹ Virgil's free use of elision certainly seems to put him outside the pale of this rule.

(a) In caesuras elisions are felt to be awkward ; hence the best place for the admission of elisions is just before or just after a caesura.

(b) The worst place for an elision is the $2\frac{1}{2}$ caesura.

Certain combinations of caesuras and elisions are affected by Virgil :—

(i.) Elision after second foot, accompanied by $1\frac{1}{2}$ and $3\frac{1}{2}$ caesura ; e.g.

Illi se | praedae accingunt | dapibusque futuris. A. i. 210.

Miratur | molem Aeneas, | magalia quondam. Ib. 421.

(ii.) Elision after third foot very often succeeds a $2\frac{1}{2}$ caesura ; e.g.

Penelei dextra | divae armipotentis ad aram. A. ii. 425.

Culpatuvsae Paris | , divom inclementia, divom. Ib. 602.

* 154. *Elision of monosyllables.*—The *elision of monosyllables* (long or middle) is obviously inexpedient because in the process so large a proportion of the word disappears (cf. elision of iambic words, § 137) ; for instance, *praecipuum jam inde a teneris*). It is interesting to see how in the evolution of the Latin hexameter the *elision of monosyllables* grows more and more rare. Thus it occurs in

Ennius	(600 verses)	8 times	p.c. 1.3
Cicero	(700 ")	7 " "	" 1
Lucretius	(7,400 ")	100 " "	" 1.3
Virgil, <i>Eclogues</i>	(829 ")	17 " "	" 2
" <i>Georgics</i>	(2,188 ")	21 " "	" .96
" <i>Aeneid</i>	(9,896 ")	127 " "	" 1.28
Ovid, ¹ <i>Met.</i>	(12,000 ")	12 " "	" .00

Müller's rule is that long or middle monosyllables do not elide unless indeclinable or of irregular inflexion. They elide

¹ The chief result of this table is to show that Ovid is particularly averse to the elision of monosyllables.

most freely in speeches and battle-scenes where rapidity is deliberately aimed at.

Thus these words may elide: cum, tum, num, jam, nam, quam, tam, sum; e.g. nec sum animi dubius.

(Quem elides with specially descriptive effect in v. 274—

Aërea quem obliquum rota transiit aut gravis ictu.)

Monosyllables ending in a diphthong rarely elide.

(An exception is i. 109—

Saxa vocant Itali, mediis quae in fluctibus Aras.)

* 155. In *Aeneid* i.–vi. by far the most frequent monosyllabic elisions are those of *me* (accusative) and *jam*; e.g. me, ii. 69, 78, 134; iv. 96, 540, etc.; jam, i. 219, 623; ii. 112, 148, 447, etc. Among others in these books are elisions of te, 5; se, 5; tu, 2; de, 1; si, 3; qui (singular), 3; quae, 1; quem, 1; nam, 1; tam, 1; quam, 1; dum, 1; quum, 1.

Inflexions like *spem*, *spe*, *rem*, *sim* must not be elided, though Ovid elides *sum* and *dum*, as also does Virgil—

Nec sum animi dubius.

G. iii. 289.

An elided monosyllable, whether it makes *arsis* or *thesis*, makes it so that the elision is contained inside the half foot; thus—

quae | me aequora | possunt. A. ii. 69.
(*Arsis*, inside first half foot.)

Eripui, fateor, leto me et | vincula rupi. Ib. 134.
(*Thesis*, inside second half foot.)

Consequently in eliding monosyllables it is immaterial in what caesuras or place in the verse they happen to be, with two exceptions.

Elision of monosyllables is excluded from—

(a) First *arsis*.

(b) Three last half feet.

Of (a) there are no examples in the *Aeneid*, but one in *E.* iii. 48, *Si ad vitulam spectas.*

This is a harsh beginning afterwards discarded by Virgil.

156. *Elision before consonants.*¹—Short enclitics, -que, -ne, -ve, are elided so freely that by analogy Virgil elides -nē even before a consonant—*tanton'*, *mortalin'*, *Pyrrhin'*.

* 157. *Descriptive use of elisions.*—In English verse the effect of elisions is twofold. Every elision of a short vowel adds pace to a line, as Pope suggests in the couplet—

Not so when swift Camilla scours the plain,
Plies o'er th' unbending corn, and skims along the main.

On the other hand, two long vowels meeting seem to retard a line.

Without indulging in fanciful interpretations, or reading into Virgil what the poet did not intend, we may safely say that Virgil used elisions, as he did spondees and dactyls, very largely to help in the description of certain kinds of action and feeling. He loads or roughens his lines to make sound and sense agree.

Sometimes one, sometimes several in a line describe—

(a) Force or vehemence—

Quos animosi Euri adsidue. G. ii. 441.

(b) Magnitude—

Porta adversa, ingens, solidoque adamante columnae. A. vi. 552.

Saxum antiquum ingens. A. xii. 897.

(c) Difficulty—

Non aliter quam qui adverso vix flumine lembum
Remigiis subigit. G. i. 201.

Sed frustra oppositum. G. iii. 373.

¹ According to another view this is syncope. Cf. Lindsay's *Latin Language*, cap. iii. § 36.

(d) Persistency—

Illum absens absentem auditque videtque :
Aut gremio Ascanium, etc. *A. iv. 83, 84.*

(e) Indignation—

totumque a sedibus imis
Una Eurusque Notusque, etc. *A. i. 84.*

(f) A soul full of anger—

Promisi ultorem, et verbis odia aspera movi. *A. ii. 96.*

(g) A soul full of horror—

Monstrum horrendum informe ingens, etc. *A. iii. 658.*

(at the deformity of Polyphemus).

Quamquam animus meminisse horret, etc. *A. ii. 12.*

(h) Perturbation and confusion—

Namque furens animi dum proram ad saxa suburget.
A. v. 202.

Excutit effunditque solo hunc lora et juga subter.

(i) Haste—

Fer stabulis inimicum ingens, atque interface messes.
Dat stragem atque aggerat ipsis. *G. iii. 556.*

(j) Grandeur—

Divum pater atque hominum rex.

(k) Violence—

Sublimem expulsam eruerent. *G. i. 320.*

Quas animosi Euri adsidue franguntque feruntque.
G. ii. 441.

158. History of Elisions.—The history of the usage of the poets in the matter of elision is interesting. A few points may here be touched upon.

Catullus carries elision to excess in lxxiii. 6 (a pentameter)—

Quam modo qui me unum atque unicum amicum habuit,

though in the *Peleus* and *Thetis* he uses elisions, after the Alexandrian method, comparatively rarely.

Virgil makes elisions a distinct and omnipresent feature of his verse. Two elisions in a line is very common; even three are often allowed, as in—

Seque ortum antiqua Teucrorum ab stirpe volebat.

A. i. 626.

Suffecit; postquam arma dei ad Volcania ventum est.

A. xii. 739.

The nature of the subject-matter naturally controls the predominance or absence of elisions. In a battle-scene where vigour and impetuosity are looked for rather than musical refinement, a careful and scrupulous pronunciation of each syllable and letter would seem tame, while a hiatus or scattering of elisions would please. Unfortunately Virgil's successors were over-refined in this matter. Contrast Virgil's later books with such passages as *Stat. Theb. i. 336-354*; *Lucan iii. 399-425*; *Sil. Ital. Punic. xiii. 562-573*.

It must not be forgotten, however, that often, even in Virgil, "the harsher forms of elision or hiatus are deliberate archaisms or imitations of Homer and Ennius," or of Lucretius as an imitator of Ennius. Thus Virgil's—*magnam cui mentem animumque, and, simul hoc animo hauri*, produce a striking effect owing to their rareness, and suggest the Lucretian endings, *mente animoque, quandoquidem extat, perpetuo aevo, praeterea usquam*, and such harsh and prosaic endings as *constare, id ita esse*. For passages of Virgil illustrating his use of elision, cf. *A. x. 689-790*, and *xi. 612-639*.

Lucan, like Ovid, was fastidious and too sparing in his use of elisions. These two poets, yielding to the tendency for ears to grow more sensitive as a language gets more fixed, eliminated the strongly archaic and descriptive element of elision which Virgil had used so masterfully.

* 159. A rough table will show the usage of different poets :—

Ennius	has about 1 elision in 8 lines
Lucretius	” ” 2½ ”
Catullus	” ” 3 ”
Cicero	” ” 4 ”
Virgil ¹	” ” 2 ”
Ovid	” ” 3½ ”
Lucan	” ” 6½ ”
Statius	” ” 3 ”
Valerius Flaccus	” ” 3½ ”
Silius Italicus	” ” 2½ ”
Claudian	” ” 18 ”

Notice that in regard to number of elisions Virgil reaches the highest point in the series. His experiments in elision did not apparently commend themselves to his successors, with the exception of Silius, who simply aped his manner.

Of the places for elision (v. p. 174, § 148) No. 3, *i.e.* after fourth arsis, predominates in Ennius, Ovid, Lucan, and Statius; while No. 1, *i.e.* in second arsis, predominates in Lucretius and Virgil.

Lucretius and Virgil are, perhaps, closer in respect of elisions than in any other point of their metre. It may be said that while Lucretius is occasionally more violent than Virgil in elision, as a general rule he is less so; his elisions are certainly less frequent. No. 2, *i.e.* in accented syllable of third foot, is favoured by Ennius, Cicero, Virgil, and Ovid.

AN EXAMINATION OF ELISIONS IN 300 LINES OF VIRGIL

160. Applying the above principles to 300 lines chosen at

¹ For a passage characteristic of Virgil's use of elisions, see *A.* xi. 742-874. Free elision is one of the points which distinguishes Virgil from all other poets.

random from three different contexts of Virgil (*G.* iii. 242-343; *A.* iv. 437-536; and *A.* vii. 655-755), we get the following results :—

In the three sets of lines in respect of smooth, middle, or harsh elisions, there is wonderful uniformity of proportion.

In the 300 lines are 128 elisions in all, *i.e.* on the average 1 elision in less than 3 lines.

Of these 128, 70 might be called smooth, 31 middle, and 27 harsh; *i.e.* the smooth elisions are more than twice as frequent as the harsh, the middle are more numerous than the harsh, and a harsh elision only occurs, on the average, once in 11 lines. Only some fifth of the total number of elisions are harsh.

Virgil's descriptive use of elisions is well illustrated. A piece of tranquil description (*G.* iii. 305-312) has no elisions at all in 8 lines. Again, the pretended calmness of Dido (*A.* iv. 476-488) gives 13 lines with no elision. Night (*A.* iv. 522-528) produces only 3 very light elisions in 7 lines. The description of an agricultural folk among warriors (*A.* vii. 723-732) has no elision in 10 lines. On the other hand, strong perturbation (*A.* iv. 463-473) brings 4 harsh and 5 middle elisions into 11 lines; and in one line (*A.* vii. 673) the clash of fight is represented by 3 elisions :—

Et primam ante aciem densa inter tela feruntur.

Examination of the *smooth* elisions :—

Out of 70 cases, short ě is elided 53 times; short ǎ 15 times.

Therefore it is nearly always short ě which gives smooth elisions (of course mainly *que*), sometimes short ǎ.

These are elided before longs (by nature or position) in 51 cases, before shorts only in 19 (before a similar short vowel, ě into ě, only twice).

From this it is obvious that, as was stated above, a short eliding into a long is far preferable to a short eliding into a

short, and that a short vowel eliding into a similar short is distasteful.

Of the 31 *middle elisions*, those before a long (by nature or position) are 29, those before a short (ă, ŭ) only 2. Hence it is abundantly evident that middles preferably elide into longs.

It is also clear that the middle eliding syllable is preferably preceded by a long syllable (thus : mortem orat, matrem et). This happens in 26 cases, while a short syllable precedes (e.g. grēgem atque, vīam et, gemīnum et, galēam et) only in these 5 cases.

Of these 31 no less than 14 cases are elisions of *um*, this elision being therefore more frequent than that of any other sound in the passage (cf. § 150, p. 175). *Am* is fairly frequent (9 times). *Em* less so (6 times).

Out of 27 *harsh elisions* those before longs (by nature or position) were 25, those before shorts only 2 (ō into ŭ, ī into hō). This goes far to prove that the elision of long into long is less harsh than that of long into short.

In two cases iambic words were elided into longs : cavae atque, queri et—in no case into shorts.

In three cases anapaestic words were elided into longs : Sic adeo insistit (*A.* iv. 533), qui Tetricae horrentes (*A.* vii. 713), and generi et (*A.* vii. 753).

Spondaic disyllables were nearly always elided into longs (e.g. ergo omni, campo aut); only once into a short (ergo ubi, *A.* iv. 474).

Of monosyllables only three were found in elision : sum animi, quae imbelles, se ostendere, cf. § 154.

The most frequent elisions were of ī (8 times—7 into longs, 1 into a short), and ō (8 times).

Next was ae (6 times).

Next ē (twice, both se), and ā (twice).

Last comes ū (once only in a descriptive line—
| terribili monitu horrificant).

This goes to prove that of long syllables *i* and *o* are the most frequent in elision, *ae* frequent, but *e* and *a* less frequent; *u* very rarely.

With reference to the *place in the line* of these elisions, *smooth* elisions occur in all parts of the line, twice in the sixth foot, both *sine ulla*. Of fifth-foot elisions there are 4 normal instances.

On examination of the *middle and harsh elisions* in the same lines with respect to their places in the line we find in order of frequency—

In second arsis 14 cases; *e.g.*—

Currentem ilignis.

In third arsis 14 cases—

Aut Hermi campo aut Lyciae.

In fourth thesis 11 cases—

Urgueri volucrum raucarum ad litora nubem.

In first thesis 8 cases—

Centum angues.

In fourth arsis 7 cases—

Ufens, insignem fama et felicibus armis.

In third thesis 2 cases only—

Quosque secans infaustum interluit. A. vii. 717.

In second thesis 1 case only—

Qui Nomentum urbem.

In fifth arsis 1 case only—

Decrevitque mori, tempus secum ipsa modumque. A. iv. 475.

In first arsis none.

In sixth arsis twice.

This, somewhat remarkably, agrees absolutely with the order of table on p. 174.

In relation to caesuras—

In $1\frac{1}{2}$ caesuras	.	.	.	1 elision only
„ $2\frac{1}{2}$ „	.	.	.	2 elisions only
„ $3\frac{1}{2}$ „	.	.	.	11 cases.

This goes to affirm that elision in $1\frac{1}{2}$ and $2\frac{1}{2}$ is on the whole to be avoided, while in $3\frac{1}{2}$ caesura elision is fairly frequent.

Of 14 cases of elision in third arsis, no less than 12 are combined with $1\frac{1}{2}$ and $3\frac{1}{2}$ caesuras, as is usual with Virgil, *e.g.*

Aut Hermi | campo, aut Lyciae | flaventibus arvis.

The two exceptions are—

Sub pedibus terram et descendere montibus ornos.

A. iv. 491.

Fronde super galeam et felici comptus oliva.

A. viii. 751.

As to *elisions of monosyllables* it has been stated above (§ 154) that they may occur anywhere in the line except in first arsis or three last half-feet. In the lines before us the three cases are respectively in first thesis, third arsis, and fourth thesis.

Nec sum animi dubius.

G. iii. 289.

Atque canum? Quid quae imbelles.

Ib. 265.

Et solem geminum et duplices se ostendere Thebas.

A. iv. 470.

Thus our examination has completely vindicated the rules given above.

* 161. CHIEF RULES AS TO ELISION

1. Long vowels should be elided sparingly except for descriptive purposes.
2. Dactyls in -m and cretics practically avoided.
3. Spondaic words seldom before a short vowel.

4. The harshest elision is that of a long before a short.
5. The smoothest elision is that of a short before a long.
6. A long vowel should never elide into a short similar.
7. Only light elisions are permissible in the ending.
8. The best places for elision are 2nd and 3rd arses, 3½ caesura, and 4th and 1st theses.
9. The worst places are 1½ and 2½ caesuras, after 4th trochee, and 1st arsis.
10. In practice the order of frequency of elision is : um, i and ō, am and em, ae, ē and ā, ū, im.
11. Long or middle monosyllables should not be elided unless indeclinable words or of irregular inflexion.
12. Smooth elisions should be to harsh at least as 2 : 1.
13. In a long passage of verse, elisions may average 1 in two or three lines.

EXERCISES ON ELISIONS

(a) Descriptive.

He, high-souled, had said,
 And hurled from hand a hissing spear : it flew,
 And glanced from off the shield, and pierced afar
 Noble Antorēs betwixt side and loin—
 Antorēs, friend of Hercules, who, sent
 From Alps, to Evander clave, and found
 Beneath Italian walls a home. CCVI.

The kids are wrestling with confronting horns. CCVII.

The Norman ranks
 Rally together, and on him alone,
 Alone on him, with gathered fury press,
 And showering missiles. CCVIII.

Ominous, awful, vast she is : for every feather on her
 body is a waking eye beneath, wonderful to tell. CCIX.

Here too Porsenna, bidding them take back
 The banished Tarquin, with a mighty siege
 Hemmed in the city, while Aeneas' sons
 Rushed on the sword for freedom. CCX.

These (woods) the angry east winds perpetually shatter
 and toss. CCXI.

But while they (stags) deep-braying vainly push against
 the breasting hill (of snow), they slay them steel in
 hand. CCXII.

So saying, a noble stroke he lifted high,
 Which hung not, but so swift with tempest fell
 On the proud crest of Satan, that no sight,
 No motion of swift thought, less could his shield,
 Such ruin intercept : ten paces huge
 He back recoiled ; the tenth on bended knee
 His massy spear upstaid ; as if on earth
 Winds under ground, or waters, forcing way,
 Sidelong had pushed a mountain from its seat
 Half sunk with all his pines. Amazement seized
 The rebel thrones, but greater rage, to see
 Thus foiled their mightiest ; ours joy filled, and shout
 Presage of victory, and fierce desire
 Of battle. CCXIII.

The reefs were bare, and then before my eyes—
 Oh terrible ! a huge and loathsome snake
 Lifted his dreadful crest and scaly side
 Above the waves. CCXIII. (a)

(b) *Aphaeresis.*

God is thy law, thou mine : to know no more
 Is woman's happiest knowledge and her praise. CCXIV.

He propped upon their hides
 And outspread fells was lying, when suddenly
 A voice gave utterance from the forest-depth. CCXV.

I by Aeneas am subdued.

Well, if my deity lack might enow,
I 'd spurn not aid to ask from whence-so-e'er. CCXVI.

O father, must we think that any hence
Go into upper air? CCXVII.

(For) jealous Triton, if belief is due,
Had caught among the rocks and sunk the wretch
Deep in the foaming waves. CCXVIII.

(c) *In Caesuras.*

Nor was that slumber : but openly I seemed
To know their features and their veiled hair
And gracious presences. CCXIX.

Our birth is but a sleep and a forgetting :
The soul that rises with us, our life's star,
Hath had elsewhere its setting,
And cometh from afar ;
Not in entire forgetfulness,
And not in utter nakedness (do we come). CCXX.

Helmets and shields and bodies of brave ones
He bore. CCXXI.

First of all the prizes are laid out to view in the racecourse.
CCXXII.

To a stand it (the horse) came, and four times armour
rang
Inside its womb. CCXXIII.

(d) *Arses 2 and 3: theses 1 and 4.*

The ascending pile
Stood fixed her stately height ; and straight the doors,
Opening their brazen folds, discover wide
Within her ample spaces, o'er the smooth
And level pavement : from the arched roof,

Pendent by subtle magic, many a row
 Of starry lamps, and blazing cressets, fed
 With naphtha and asphaltus, yielded light
 As from a sky. The hasty multitude
 Admiring enter'd; and the work some praise,
 And some the architect: his hand was known
 In heaven by many a tower'd structure high. CCXXIV.
 This quickly said, he swiftly gat him home. CCXXV.

And now he holds
 The Teucric host and his own camp in sight,
 Upon the high poop standing: suddenly
 On his left arm the blazing shield he rears.
 The Dardans from the wall raise shouts to heaven;
 Hope comes to heighten wrath. CCXXVI.

(e) *At end of Verse.*

What promptings from heaven, or what fortune keeps
 thee from rest, that thou didst desire to draw nigh these
 sad sunless dwellings, this disordered land? CCXXVII.

Their heads they lift right back and out of reach
 Of blows. CCXXVIII.

When she sought Troy towers and a lawless bridal.
 CCXXIX.

And rumour is, so often as he changes his side, all
 Trinacria shudders and mourns, veiling the sky in
 smoke. CCXXX.

And hence he shot himself sheer to the water. CCXXXI.
 The vanquished make covenant to withdraw to Evander's
 city. CCXXXII.

(f) *Of Monosyllables.*

And already the Argive army was starting in its array of
 ships. CCXXXIII.

What else is left us yet to pray to? CCXXXIII. (b)

Thou didst disdain me in death. Thou shouldst have
summoned me to share thy fate. CCXXXIV.

Why hide the truth? Or for what further wrong
Now wait I? CCXXXV.

(He sees) a double sun, and Thebes shows herself two-
fold to his eyes. CCXXXVI.

Nor am I of doubtful mind how hard it is to win all this
in words, and crown things so slight with honour.
CCXXXVII.

II. SYNIZESIS

This name is given to the meeting of two vowels in the same word when for metrical reasons they have to make one syllable. Synizesis takes three forms—

- (a) Contraction,
- (β) Artificial fusion,
- (γ) Consonantal lengthening.

* 162. (a) *Contraction*.—In this case the nature of the vowels allows them to coalesce by ordinary contraction.

(i.) Two similar or two short vowels contract into one long, as in verb and noun forms.

ii—exIt (exiit) oppositasque, etc. *A.* ii. 497.
tempora taeniis. *A.* v. 269.

ee—deerit. *A.* viii. 262.
gramina deerunt. *G.* ii. 200.
deest. *A.* x. 378.

uu—gratia curruum. *A.* vi. 653.

ea—Orphea, Mnesthea, eadem, aurea (abl.); cf. also
alvearia.

(ii.) Greek diphthongs: e with following i or u, especially in Greek proper names.

eu—Mnestheus, *A.* v. 116 (cf. 117, 210), Ilioneus, Rhipeus, Idomeneus, Antheus, Briareus, etc.

ei—Mnesthei (dative, *A.* v. 184), Ilionei (i. 120), Idomenei, Nerei, Oilei (i. 41), Terei, Orphei.

* 163. (β) *Artificial fusion*.—The vowels being of very different character have to be, as it were, artificially fused. This usage is of course freely admitted in the living language, e.g. the colloquial language of the comic poets (as—mi, mēūs and its forms, and disyllabic forms like ēō, ēūm). But Virgil guards it jealously. We have to consider the fusion of ei, eo, and oi.

ei—this is a very rare diphthong in Latin. Though contraction is not feasible, the second vowel devours the preceding short vowel.

D'inde, d'hinc, aur'is, alv'o (*E.* iii. 96, reice). Quid deinde rogabo? (Ovid).

Baltei, *A.* x. 496; cf. ferrei, aerei, aureis, etc; anteirent, xii. 84.

eo—aureo, *A.* x. 116; alveo, gravēōlentis (here, both vowels being short, the first elides into the second), Eurystheo.

oi—proinde, *A.* xii. 383.

[oa is violently blended in Horace, *Sat.* ii. 3, 91—

Heredes voluit? Quoad vixit, credidit ingens.

Two exceptional cases must be noticed :—

Dehinc sometimes makes two syllables : *A.* v. 722, viii. 337, xii. 87.

Dehisco (*A.* v. 142, vi. 52) never seems to admit synizesis.]

* 164. (γ) *Consonantal lengthening*.—The vowels i and u are apt to be lengthened or hardened before a vowel into consonantal i and v for metrical reasons. This occurs in simple (not compounded) words where three or four short syllables come together, so that a dactyl may be made by the lengthening of the syllable preceding i or u.

Stelio, et lucifugis.	G. iv. 243.
Intexunt abiete costas.	A. ii. 16.
Genua labant.	A. v. 432.
Quin protinus omnia.	A. vi. 33
Verba precantia.	A. vii. 237

} Note that ia is a very rare synizesis.

These last two examples are at the ends of lines and unique.

Cf. tenuia (e.g. Lucr. Nam quae tenuia sunt), ariete, arietat, fluviorum rex Eridanus (G. i. 482).

Cf. Ennius 90—

Cedunt de caelo ter *quattuor* corpora sancta.

[Some discussion is suggested by particular words.

Laviniaque (A. i. 2) should rather read Lavinaque, because of the rarity of ia in synizesis.

In the two instances above, it is admitted into the sixth, not fifth foot.

* 165. Words with *semi* as first component.—These should be read (without synizesis), semesam, semustum, semanimis, semhominis, the first syllable being already long by nature and not requiring any synizesis to lengthen it as in arjete, abjete, etc. Cf.

Fama est Enceladi semustum fulmine corpus. A. iii. 578.

But in Hoc sat erit. Scio me Danais e classibus unum.

A. iii. 602,

scio is not a case of synizesis. The o is short¹ as in volo, veto, eo, peto, puto, dabo, tollo, findo, nescio, obsecro, dixero.

Hic mihi nescio quod.

A. ii. 735.

Here nescio is a dactyl.

166. *Connubium* (when the first syllable is in arsis).

This is not a case of synizesis.

¹ This ð is either pre-Virgilian or post-Virgilian. Virgil as a rule only uses nescið in compounds. As an instance of Virgil's carefulness on this point: both he and Horace wanting to name Pollio, Horace reconciles himself to "et consulenti Pollio curiae," but Virgil in preference three times accepts a harsh elision.

Virgil uses the *u* either long or short, just as he does *i* in *Italia* or *Italus*, *ipsius* or *ipsus*, and *y* in *Sychaeus* or *Sŷchaeus*.

Long: *conŭbia nostra*, *A.* iv. 213; cf. 316, ix. 600.

Short: *connŭbio jungam* (not *conubjo*), i. 73; cf. iii. 136, iv. 168.]

Synizesis is very frequent in fifth and sixth feet, which are most free from elisions, because at the end the verse should proceed slowly and with dignity. Synizesis is in keeping with this principle, whereas light elisions (the only elisions normally admitted in these feet) tend to hurry the verse.

* 167. *Dialysis* (sometimes called *Diaeresis*).—This is the opposite process to synizesis, by which a consonant (*j* and *v*) becomes a vowel, or a diphthong becomes resolved.

Thus *persolŭisse*, *silŭae*, *Gālŭs aulāi*, *aurāi*, *pictāi* (Virgil); and Ennius (140)—

Arbustum fremitu siluai frondosai.

A peculiar case is *alĭtuum* for *alĭtum*, *A.* viii. 27, in imitation of Lucretius.

EXERCISES ON THE USE OF SYNIZESIS AND DIALYSIS

- With rosy slender fingers back she drew
Her hair. CCXXXVIII.
- And I beheld great Herè's angry eyes,
As she withdrew into the golden cloud. CCXXXIX.
- (They) besiege the city and batteries apply. CCXL.
- In the hall's midst goblets of wine they sipped. CCXLI.
- What tribes, what hearts have I not joined in love?
Birds, cattle, beasts in their wild herds my charm
Have not withstood. CCXLII.
- Shall I betray thee suing for my child
In marriage? CCXLIII.

With dying heel he hammers the Rutule plain. CCXLIV.

And half-quick

The fingers quiver, and clutch the sword anew. CCXLV.

And so the Chinese comb their delicate down

From off the leaves. CCXLVI.

Furthermore the bees too hide their swarms in the
hollow bark or the shell of a mouldering ilex.

CCXLVII.

As thus spake Ilioneus, Latinus held

His face set firmly in one downward stare,

And to the earth cleaves motionless. CCXLVIII.

My he-goat, lord of the flock, had wandered down, and

I espy Daphnis. CCXLIX.

And Mnestheus follows on him, but now conqueror in
the ship race, Mnestheus with his chaplet of green

olive. CCL.

Under the seething cauldron's sides up-dance

With heat the waters : the pent flood within

Rages and reeks and surges high with foam. CCL. (a)

So saying, with delight he snuffed the smell

Of mortal change on earth. CCL. (b)

III. HIATUS

The later epic poets from Ovid onward studiously avoid hiatus, while the older poets from Ennius to Virgil admitted it as a conscious imitation of Homer.

There are two cases of its use :—

(a) Where in arsis a long final vowel does not elide, and remains long.

(β) Where in thesis a long vowel is not elided, but is shortened (semi-hiatus).

* 168. (a) Hiatus after a long vowel in arsis.

(i.) A special and frequent case of this is in spondaic verses, the three last half-feet being separated from the fifth arsis by hiatus. This is of course specially Greek; e.g.

Dardanio Anchisae. A. i. 617.
turrigeræ antennæ. A. viii. 631.

(ii.) The hiatus usually occurs in a principal caesura, and mostly corresponds with a sense pause, aposiopesis, or strong emphasis. Greek rhythm or Greek words often suggest its use. It may occur in the second, third, fourth and fifth feet, most rarely in the second.

In second foot, $1\frac{1}{2}$ caesura—

Sit pecori, apibus, etc. G. i. 4.
Si pereo, hominum. A. iii. 606.

In third foot, $2\frac{1}{2}$ caesura—

Quid struit? aut qua spe inimica. A. iv. 235.

This is a unique example of monosyllabic hiatus with exception of interjections o, a, and heu.

Nereidum matri et Neptuno Aegæo. A. iii. 74.
Antiqua e cedro, Italusque paterque Sabinus. A. vii. 178.

See *E.* viii. 44 and *G.* i. 341.

In fourth foot, $3\frac{1}{2}$ caesura—

Posthabita coluisse Samo: hic illius arma. A. i. 16.
Concilia Elysiumque colo. Huc casta Sibylla. A. v. 735.

And xii. 31.

Oleae armenta que laeta. G. ii. 144.

And iii. 155.

In fifth foot—

Evolat infelix et femineo ululatu. A. ix. 477, iv. 667.
Justosque pati hymenæos. G. iii. 60.

In these last two cases there is no spondaic ending, no real caesura, and no pause. But in the last line we have (1) a Greek word; (2) an ending used out of compliment to Catullus.

The hiatus is thus nearly always justified by break in the sense; occasionally the collision of two similar vowels, always hard to elide, adds an excuse, as—

Ter sunt conati imponere Pelio Ossam. *G. i. 281.*

Sancta ad vos anima, atque istius inscia culpa.
A. xii. 648.

Two hiatuses in one line are not uncommon; e.g. *A. iii. 79*, and

Stant et juniperi et castaneae hirsutae. *E. vii. 53.*

Cf. also Ovid—

O et de Latia, o et de gente Sabina. *Met. xiv. 332.*

This line suggests that the exclamations *o*, *a*, and *heu* come under a special dispensation. They can always make a hiatus and remain long whether the next syllable be short or long. However, *o* may be shortened before a short syllable—

Te Corydon, ð Alexi: trahit sua quemque voluptas.
E. ii. 65.

Here it is in thesis.

Virgil has a relatively large number (about forty) of these hiatuses in his work. Ovid is sparing, and his successors still more so. Virgil leaves final *i* unelided fourteen times, *o* sixteen times, *e* four times, *ae* five.

* 169. (β) *Semi-hiatus*.—Shortening of long vowel in thesis (mostly with Greek words, or in passages where there are Greek words). This did not commend itself even to the

earlier poets, who admitted it solely as an imitation of Greek metre; e.g.

Insulae Ionio in magno, quas dira Celaeno. *A.* iii. 211.
and

Credimus? An qui amant ipsi sibi somnia fingunt.

This Quicherat explains with insight, thus:—

A long = two shorts.

One short is elided, the other remains, as *Insulẵ Ionio*, *Insulẵ Ionio*; and *Et longum* 'formose vale vale,' inquit, 'Iolla!' (*E.* iii. 79), and *Hylẵ Hylẵ omne sonaret*, both descriptive of further distance. Cf. *A.* v. 261, *Sub Ilio alto*.

Besides *Hylẵ* there are only two cases in Virgil where there is an unelided short vowel in thesis—

Et vera incessu patuit dea. Ille ubi matrem. A. i. 405.
Addam cerea pruna : honos erit huic quoque pomo.
E. ii. 53.

These look like cases of pure licence. The distinct pause is the mitigating circumstance in each case. Lucretius has a similar example ending a line: *Invadit Ariminum. Ignes.*

As to usage (β) it is fairly frequent in Lucretius. It occurs only once in Catullus, *xvii. 1*,

Non (ita me dī̃ ament) quicquam referre putavi,
in *elegiac* hexameter.

Virgil uses this variety frequently, but in Ovid it is very rare.

Valerius Flaccus, i. 662, has *Aut Athō̃ aut Rhodopen.*

In *G. i. 437*, *Glaucõ et Panopeae*, a long vowel in thesis not shortened.

EXERCISES ON THE USE OF HIATUS

The Lydian folk at heaven's behest
 Beneath an alien's banner leap aboard.
 The good ship of Aeneas leads the van,
 The Phrygian lions yoked beneath her prow. CCLI.

Thy name and armour keep the spot : but thee,
 Thee, O my friend, I could not see nor lay
 In the native earth I left. CCLII.

The Rhodopeian fortresses wept the loss of Persephone.
 CCLIII.

This plague—for it attacks more fierce at noon—
 Thou shalt ward off from breeding flocks ; thy herds
 Pasture thou shalt when now the sun is risen
 But newly, or stars usher in the night. CCLIV.

But harvests and the Massic juice
 Of Bacchus fill its borders, overspread
 With fruitful flocks and olives. CCLV.

The junipers and shaggy chestnuts tower. CCLVI.

The other met Hyllus, as he rushed along
 Immeasurably exulting in his pride,
 And at his gold-bound temples hurls a dart. CCLVII.

She comes, and at her side
 The maid Lavinia, source of all that woe,
 Her comely eyes cast earthward. CCLVIII.

O Sire, O sovereign power eterne of man
 And all things ! CCLIX.

In mid-sea lies a holy land most dear
 To the mother of the Nereids and Neptune,
 The lord of Aegae. CCLX.

CHAPTER VI

METRICAL CONVENIENCES

FROM the point of view of the hexameter writer we may here suitably group together certain devices by which metrical difficulties are overcome, such as synizesis, dialysis, hiatus, the lengthening and shortening of vowels, tmesis, syncope, and the use of archaic forms.

The first three of these—synizesis, dialysis, and hiatus—have already been treated as cases of the meeting of vowels.

To proceed, then, to *the Lengthening of Vowels*.

* 170. (a) Of a final syllable (ectasis).

(i.) *Que*. — The older poets use the licence, or rather liberty,¹ of lengthening a short vowel in arsis, especially *que* before a consonant, in imitation probably of Homer's lengthened $\tau\epsilon$. This lengthening in arsis must not be confounded with the principle of lengthening short vowels according to the dictates of archaic prosody.

The conditions of lengthening are :—

It takes place specially in second or fifth arsis.

The *que* is repeated immediately.

¹ As to so-called poetic licences it is perhaps not too much to say that among good poets there are none. The origin of peculiarities is often just the reverse of licence. The poet, perhaps, is consciously imitating a foreign or an ancient metre, or desires to produce some special effect, or, pronunciation being ill-defined, exercises a choice which he is perfectly free to make. Hence the strongest name by which we can justly call such anomalies is "metrical liberties."

The word to which *que* is attached is longer than a monosyllable, preferably with short syllables preceding the *que*.

The word following must begin with two consonants (or a double consonant), a liquid, or a sibilant. Virgil lengthens before two consonants fourteen times, before sibilants twice, before a liquid once; *e.g.*

Brontesque Steropesque.

A. viii. 425.

And cf. the following:—

In second arsis, *A. iii. 91*, Liminaque laurusque (the one case of lengthening before a liquid); *vii. 186*, Spiculaque clipeique; *xii. 89*; *G. i. 153*, Lappaeque tribulique, and *164* and *371*; *G. iv. 222*, Terrasque tractusque maris.

In fifth arsis (one instance only in Virgil), *A. ix. 767*, Noemonaque Prytanimque (a direct imitation of *Il. v. 678*, Νοήμονά τε Πρύτανί τε). Accius (*Ann. xxvii.*) already has a similar example—metallique caculaeque.

The reason for the preference for second arsis is that it coincides with $1\frac{1}{2}$ caesura. Just as a hiatus is preferable in a caesura with a sense pause, so a short vowel is most easily lengthened in a caesura, because the division of the verse is then so marked that the syllable gets the same benefit of stress as the last syllable of a verse. The presence of a Greek word in the verse often suggests lengthening according to Greek prosody.

Ovid is not so careful in his use of lengthened *que* as Virgil. He makes it precede any single consonant, as *Met. iv. 10*, Telasque Calathosque infectaque pensa reponunt. After Ovid its use is rare. Silius uses it once, *vii. 618*.

171. (ii.) *Lengthening of Forms of Verbs.*—This is done in accordance with the dictates of archaic prosody.

A. i. 308, nam inculta vidēt, hominesne feraene; *651*, peterēt; *vii. 174*, erāt.

Once in the fifth arsis of a spondaic verse in the same way as with hiatus.

Spectra Palatini sedemque petit Evandri. A. ix. 9.

* 172. (iii.) *Of Other Forms.*—Sanguis, originally long, is always used so by Lucretius, and once (*A. x. 487*, Sanguis animusque sequuntur) by Virgil. Lucan generally uses it short, but long in *ii. 338*, Dum sanguis inerat. *A. i. 478*, Pulvis inscribitur; *ii. 369*, pavor et; *iii. 464*, graviam sectoque elephanto; *iv. 64*, Pectoribus inhians; *v. 337*, Euryalus et; *vi. 254*, super oleum; *768*, Numitor et; *viii. 98*, procul ac; *x. 51*, Paphus ($3\frac{1}{2}$ caesura); *68*, ebur ($1\frac{1}{2}$ caesura); *422*, dolor omnis. Occasionally the lengthening is explained by the retention of Greek quantity; e.g. *A. vi. 640*, aether et; *326*, Charon; *vii. 327*, Pluton odere. In *x. 720*, linquens profugus hymenaeos, and *G. ii. 5*, gravidus auctumno, the quantity is due to the imitation of Greek rhythm.

Speaking generally, it may be said that Virgil, in the lengthening of short final syllables, follows the early traditions of Roman poetry, taking these liberties, however, only in arsis. While he regarded these lengthened syllables as antiquarian ornaments, he was probably unconscious of the etymological propriety of certain of them. It must be remembered that considerable uncertainty prevailed in early poetry, both Greek and Roman, as to quantity of final syllables, and this was exaggerated in Latin by the accentual rule that no accent should fall on the last syllable.

Ennius made very free with such quantities, while Catullus and Lucretius and Cicero were much stricter with themselves. Thus Catullus lengthens verb forms twice in stichic¹ hexameters—*lxii. 4* and *lxiv. 20*, Jam veniet virgo: jam dicetur Hymenaeas, and despexit hymenaeos. He has not restricted himself to the conditions usual in Virgil; the lengthening is not after a short syllable, nor before a

¹ i.e. continuous, not in the elegiac couplet.

principal caesūra. There is, however, Greek word and Greek rhythm, as in *E.* vi. 53, fultus hyacintho. Virgil, while apparently recognising the services done by this trio, consciously harks back in order to adopt some of the licences of Ennius. He has fifty-seven examples of such lengthening, nearly always in words ending in a consonant. There are only three cases of final vowel lengthening—

Auro graviā sectoque elephanto. *A.* iii. 464.

Immanisque Gelā fluvii cognomine dicta. *Ib.* 702.

Sancta ad vos animā, atque istius inscia culpa. *A.* xii. 648.

where the hiatus and pause help the lengthening. Ovid has many examples; Silius four or five; Claudian two.

[173. Professor Nettleship points out that in (i.) *verb forms*, Ennius uses *or* according to its natural length—Venerōr horamque Quirini. Virgil does not adopt this, while he does use *ur* long—Altius ingreditūr et mollia crura reponit—although it is short in Ennius. So also Nostrorum obruimūr, oriturque miserrima caedes.

at of the imperfect Ennius uses long even in thesis, Virgil only in arsis—

Noenum rumores ponebat ante salutem. Ennius, *Ann.* 287.
Tityrus hinc aberat : ipsae te, Tityre, pinus.

So *A.* v. 853, amittebāt; also dabāt, stabāt.

it (present) is short in Ennius. Virgil lengthens in—

Versibus ille facit : aut si non possumus omnes.

it (perfect indicative) is strangely made short by Ennius, whereas the vowel was originally long. Virgil lengthens in

At rudis enituit impulso vomere campus.

Ovid retains this in compounds of *eo* like subiit.

(Other points of Ovid's usage in this matter are short syllables lengthened in arsis before Greek words, or in the $2\frac{1}{2}$ caesura before *et* and *aut*.)

Propertius also (iv. 1, 17)—

Nulli cura fuit externos quaerere divos.

it (future) Ennius has short in 153, *pendebit Etruria tota*.
Virgil has *erit* twice long—

Ipsē ubi tempus erit, omnes in fonte lavabo. *E.* iii. 97.

Te sine, frater, erit? O quae satis ima dehiscat. *A.* xii. 883.

It must be remembered that in archaic Latin prosody syllables ending in *t* or *r* were regarded as long when the vowel was long. Thus third persons in -at, -et, -it were long when the vowels a, e, i were long in the other persons. In classical prosody *t* and *r* finally shortened the preceding vowel.

In (ii.) *nouns* and *adjectives*, *or* is always made long by Ennius; e.g.

Germana sorōr, errare videbar.

O pater, o genitōr, o sanguen dis oriundum.

Originally the quantity was in Greek ωρ, and therefore Ennius lengthens both in thesis and in arsis. Virgil, whose ear was his etymology, restricted himself to arsis.

Omnia vincit Amōr et nos cedamus Amori.

Luctus ubique pavōr et plurima noctis imago.

us. Ennius imitates Homer's¹ lengthening of *os* in

Iamque expectabat populūs atque ora tenebat,

and Virgil follows with

Invalidūs, etiamque tremens, etiam inscius aevi. *G.* iii. 189.

Whether Ennius lengthened the dative plural is unknown; but Virgil does not hesitate to write

Pectoribūs inhians. *A.* iv. 64.]

In all, about eighty instances of lengthening occur in Virgil including *que*.

More than four times in five Virgil makes the lengthened short follow a short because immediately after a genuine

¹ Cf. *Χωόμενος, ὅτ' ἀριστον Ἀχαιῶν οὐδὲν ἔτισας.* *Il.* i. 244.

long syllable the factitious long is more likely to reveal its inferiority; e.g. Pectoribūs inhians, and Omnia vincit amōr, et.

* 174. *Sp, sc, st, sq, sm, mn, or double consonant (x and z), or two consonants the second of which is not a liquid.*—Virgil is very careful not to use a vowel short before *sp, sc, st*. In cases like viii. 425 Brontesque Steropesque, que is legitimately lengthened in arsis, and the licence is not to be used of lengthening any short vowel, as nulla spes. Lucan lengthens in arsis, v. 118—

Aut pretium : quippe stimulo fluctuque furoris.

The only real case of a violation of the rule is xi. 309, Ponite. Spes sibi quisque, etc., where the pause causes an interruption of speech. This is its excuse. Smaragdus, Scamander, Zacynthus must be excused, as it is impossible to admit them without a short preceding. Ovid and Silius supply other examples.

Thus, if the final vowel remains short before such consonants, it is mainly in the fifth foot; occasionally it is placed in the first foot as in Virgil's example.

Virgil does not admit a case like Ennius, *Ann.* 93—

Auspicio regni stabilitā scamna solumque.

Lucretius, however, often admitted such cases; cf. iv. 772, Inde statu (first foot).

175. (β) Of first syllable (diastole).

1. Mere imitation of Homer is responsible for Prīamiden (iii. 295, vi. 494).

2. The inseparable prepositional prefix re. Re is short, but rēligio, rēligiosus are not suitable for metre. Rēligio is given in many monuments, and the etymology seems doubtful; therefore Virgil is justified in lengthening in *A.* ii. 151, 365; iii. 363, 409; vii. 608; viii. 349.

Rēliquiae is used i. 30; iv. 343; v. 47.

There is prose authority for *rettulit* (compounded of *red-* as seen in *reddo*), v. 598, viii. 34, etc. ; *reppulit*, iv. 214.

The adjective *Italus* : the first syllable is short, v. 117, 703 ; viii. 331, 626 ; ix. 133, 532 *et al.* (long *Itala* in iii. 185).

But the noun *Italia* lengthens its first syllable *metri gratia*, i. 2, 233, 263 ; iii. 253, 254, 364, 523, 524, and so on.

EXERCISES ON LENGTHENED SYLLABLES

And floods I call, and Fountains, and what Awe
Dwells in high heaven, what gods in the blue sea. CCLXI.

Next with hurled spear, to bear him company,
He sends Asbutës, Chloreus, Sybaris,
Darës, Thersilochus. CCLXII.

And demigods I have, and country gods,
Nymphs, Fauns, and Satyrs, and Silvanuses,
The denizens of the hills. CCLXIII.

On rush the crowd—men, mothers, brides together,
Rabble and lords stream to the rites unknown. CCLXIV.

There steeps she roots plucked in Thessalian vale,
And seeds and flowers and juices harsh to taste. CCLXV.

Such words he spake, and, holding fast the tiller,
Slackened his hold no whit, but to the stars
Looked steadily up. CCLXVI.

Here was a nation's death : there flowed Achaean blood. CCLXVII.

I go to meet him. Bring the holy rites,
Sire, and rehearse the treaty. CCLXVIII.

He, resting on soft blooms of hyacinth
 His snowy side, is munching the pale grass
 'Neath some black ilex. CCLXIX.

Here 'twas auspicious that kings first receive
 The sceptre, and uplift the rods of power.
 This temple was their senate-house. CCLXX.

He sets the pearls glowing with hidden light. CCLXXI.

Now in mid sea is coming into view
 Woody Zacynthus. CCLXXII.

And deafen'd with the stammering cracks and claps
 That followed, she flew back still crying out,
 'O Merlin, save me.' CCLXXIII.

This remnant still she dogs, the bones and ashes
 Of murdered Troy. I pray the goddess know
 Wherefore so fierce her passion. CCLXXIV.

There is a vast grove near cold Caere's stream,
 Wide-worshipped with ancestral awe: a cirque
 Of hollow hills enfolds it, with black pine
 Girdling the forest. CCLXXV.

But she most fierce, as he lay faltering there,
 Searching what more to say, now spurned him back,
 Twin serpents rearing from her locks. CCLXXVI.

When now we could descry dim hills afar
 And the low line of Italy, the cry
 Of 'Italy' Achates raises first,
 And with glad shouts my comrades Italy
 Salute. CCLXXVII.

* 176. *The shortening of vowels.*—This metrical feature is in accordance with incipient prose usage.

(i.) Adjectives and pronouns with genitive in *iūs*.

The *i* is probably originally long. It is kept long in

illius, ii. 361.

ipsius, v. 35, 410; xi. 747.

unius, i. 251.

ullius, xi. 354.

However, in far the greater number of cases it is short, *metri gratia*; e.g.

ipsius, i. 114.

illius, i. 16.

unius, i. 41 (cf. Lucr., Unius ad certam formam).

alterius (otherwise inadmissible in hexameters), iii. 31, 33.

(ii.) Prefix *prae* before a vowel.

praeunte, v. 186.

praeustis, vii. 524.

(iii.) Consonantal *i*, which generally makes the preceding vowel long by position, does not so lengthen in compounds with *jugum*; e.g.

bijugo, v. 144; x. 575, 595, etc.

quadrijugo, x. 571.

(iv.) *Hic, hoc*.

The adverb *hic* is always long.

Hic and *hoc* (pronoun, nom. and acc. neut. sing.) Virgil makes long; e.g.

hic, iv. 347, 591, etc.

hōc, ii. 60, 394, 660, 703, etc.

But in two places the pronoun *hic* is short; e.g.

hic vir hic est, vi. 791.

* 177. (v.) Shortening in the middle of a word (systole); e.g. the penultimate of the 3rd pers. plur. perf. indic. *ērunt*.

stetēruntque comae, ii. 774 (cf. Lucan iv. 771).

constitērunt, iii. 681. ;

Cf. also *miscuerunt, fuerunt, tulerunt, E. iv. 61* ; *paruerunt, terruerunt, horruerunt, praeuerunt.*

This vowel, originally long, was shortened in everyday use. It is nearly always long in *erunt*, and always long in *ere*.

Ērē is obviously more suited to the needs of a dactylic metre, and this is proved by its frequency as compared with *erunt*.

Cf. *A. ii.*, *conticuere, cupiere, obstupuere, assensere, tulere, statuere, corripuere*, and ten others.

In *A. ii.* and *iii.* there are only three instances of *erunt* : *ii. 113, sonuerunt* ; *iii. 363, suaserunt* ; and *399, posuerunt.*

* 178. (vi.) The shortening of the second syllables of words like *mihi, quasi, ego, cito*, is due to a law of archaic prosody. This law was originally applicable only to poetry of a more or less popular character, to comedy, inartistic inscriptions, and Saturnian verses ; *e.g.*

Est equos perpulcer sed tu vehi non potes istoc.

C.I.L. i. 1442.

And in the rude hexameter

Quod fugis, quod jactas, tibi quod datur spernere noli. |

It is called the law of initial iambic groups. It provides that the second syllable of an initial iambic group may be shortened at will ; *e.g. fero, voluptas, quid est, quid abstulisti, tibi istum.*

Though accent and length are theoretically different phenomena, still languages have a tendency to confound them, and this interaction between the two, common in archaic Latin, survives in Augustan usage, and sanctioned *puta, cave, volo*¹ (especially imperatives).

* 179. In post-classical times the true principle of the distinction was forgotten, and the shortening, of final *o*, for instance, appeared arbitrary. Hence it came to be shortened in non-iambic words for convenience' sake ; *e.g. nolō.*

¹ Cf. Plautus, *Epidicus* 727, *Nōvō liberto opus est.*

Lucan shortens *o* in *cardo*, *turbo*, *pulmo*, *Scipio* (as in Ovid), *virgo*, *tiro*, *oblivio*, *ergo*, as well as in *leo*, *Cato*.

Valerius Flaccus iv. 7 has *Jūnō*; 14, *virgō*; and i. 621, *turbō* (*inis*). Statius, *Theb.* ix. 437, *quaerō*; ii. 187, *vērō*.

Many scattered instances of short final *ō* occur in Ovid; e.g. *cano*, *dabo*, *nego*, *rogo*, *scio*, *volo*, *tollo*, *credo*, *odero*, *desino*, *confero*, *homo*, *leo*, *esto*, *ergo*, *Scipio*, *Curio*, *Gallio*. *Putō* (parenthetical); non-parenthetical *putō* (four times); *petō* and *nemō* (four times each). But these must not be imitated. Virgil has *sciō* twice, and elides the *o* in *Pollio*, *nuntio*, *audeo*.

Egō, *duō*, *modō* (adv.), *postmodō*, *dummodō* are always short in Virgil, Horace (*Odes*), and Ovid.

EXERCISES ON SHORTENED VOWELS

This gift shalt thou have as from aged Anchises' own hand.

CCLXXVIII.

His overflowing harvests burst his garners.

CCLXXIX.

All consented; and each one's particular fear was turned, ah me! to my single destruction.

CCLXXX.

And must I see

Either in other's blood hewn down?

CCLXXXI.

Now the new rods precede, new purple shines.

CCLXXXII.

He, as to smite them, with the steel

His team has chidden.

CCLXXXIII.

Rides King Latinus on a four-horse car.

CCLXXXIV.

For this in chief you bade me to be glad.

CCLXXXV.

He only touched my heart and wavering soul.

CCLXXXVI.

All motionless I was, my hair stood up,

And even the accents faltered on my tongue.

CCLXXXVII.

What time the cruel step-mother has drugged
The cup with mingled herbs and baleful charms. CCLXXXVIII.

Two valuable means for gaining regularity and evenness of rhythm are Tmesis and Syncope.

Tmesis.—Ennius' line, saxo cere comminuit brum, is often quoted as a sample of the bad use of tmesis by the older poets.

Any violent wrenching of parts asunder, e.g. of inseparable prepositional prefixes from verbs, is obviously inartistic.

* 180. (a) The mildest usage is illustrated by Virgil in *A.* ix. 288, Inque salutatum linquo (cf. Ovid, *Met.* inque cruentatus); *A.* x. 794, inutilis inque ligatus; *G.* ii. 366, interque legendae, where enclitic que is inserted between two easily separable parts of a word.

With these cf. Lucr. iii. 343, conque putrescunt; 484 inque pediri; ii. 394 perque plicatis; and i. 319, praeterque meantum.

* 181. (b) We have wider separation in super—

Iamque adeo super unus eram. *A.* ii. 567.

(Cf. Ovid, *Fast.* v. 600, Nox erit una super, and *G.* iii. 381, Septem subjecta trioni.)

praeter—

Fugientem Rhoetea praeter. *A.* x. 399.

circum—

Circum dea fudit amictu. *A.* i. 412.

usque—

Quo me decet usque teneri? *A.* v. 384.

nam—

Quis est nam ludus in undis? *E.* ix. 39.

cumque—

Quae me cumque vocant terrae. *A.* i. 610.

Quae jaciuntur|Corpora cumque ab rebus Lucr. vi. 959, 960.

Müller omits in this connection universal relatives with cumque. It is true, as Kühner urges, that cumque (quomque)

is in origin an independent and regular word, but in usage *qui* and *cumque* generally cohere, even in poetry; e.g. *A.* i. 330, iii. 445, 652, 654, etc. So they should be included in cases of tmesis; cf. besides ii. 709, *Quo res cumque cadent.*

To these add v. 603, *Hac celebrata tenus.*

(We omit a fanciful form of tmesis discovered by Müller which he says occurs when a part of a compound is separated from the verb by caesura.)

* 182. *Syncope*, or the shortening of a word by dropping a short vowel between consonants, a usage frequent in prose. Convenient forms *metri gratia* are—*periculum* ii. 709; *repostum* i. 26; *supposta* vi. 24; *imposta* ix. 716.

Also *porriciam*, *porgite*, *prendere*, *aspris* (= *asperis*) (ii. 379), *oraclum*, *gubernaclum*.

Contraction, by dropping a syllable, i.e. a vowel and one or more consonants—*admorunt* iv. 367; *extinxem* (for *extinxissem*) iv. 606; *finxe* (*finxisse*), *vixti* (*vixisti*), *norunt*, *traxe*.

Note also the archaic contracted forms—*lenibant*, *nutribant*, *insignibat*, *vestibat*, *polibant*, for *leniebant*, etc.

EXERCISES ON THE USE OF TMESIS AND SYNCOPE

He pours fat oil upon the blazing entrails. CCLXXXIX.

Wilt thou not have plenty to love to sing thy deserved
praises,

Varus, and to chronicle sad wars? CCXC.

Then thrice he essayed to clasp him round the neck.

CCXCI.

Whencesoe'er upsprings

The pool that holds thee, pitiful of our woes,

By me shalt thou be gracéd evermore

With pleasing gifts.

CCXCII.

Where'er I wander, glory waits for thee.

CCXCIII.

Thus far let follow us the star of Troy. CCXCIV.

Thus far Arethusa. The goddess of harvests yoked the twin
serpents to her car, and put bridle to their mouths.

CCXCV.

Along the walls every detachment watches at its assigned
post of peril, and takes up the task of guarding in
turns.

CCXCVI.

With thee for guide so many seas I've known,
The far remote Massylian tribes, the fields
That fringe the Syrtes.

CCXCVII.

He should have lived to whom the god gave life
Or his right hand.

CCXCVIII.

Thyself and me, my sister, hast thou slain,
My people and its elders.

CCXCIX.

Himself to steer he to the tiller goes,
Himself as captain.

CCC.

Steersman and tiller in the glassy waves,
Calling in vain and often on the crew,
Headlong he hurled.

CCCI.

The Nymphs Corycian and the mountain gods
They worship, Themis too who fate foretells,
And then was mistress of the oracles.

CCCII.

Bind on their necks collars of light osier.

CCCIII.

For this accursed hate 'tis not enough
The Phrygians' city to have rooted out
From 'midst the people, nor to have dragged the race
Through every punishment.

CCCIV.

Phoebus, aye pitying Troy's most grievous toils,
Thou didst direct the shaft of Dardan Paris
Poised in his hand.

CCCIV.

The bee

Was first inform'd her venturous flight to steer
Through trackless paths and an abyss of air. CCCVI.

* 183. *Archaic forms.*

1. Certain verbs vary between second and third conjugation—*fervere, fulgere, tergere, stridere*. Cf.

litora fervere late. A. iv. 409.

fervere litora flammis. Ib. 567.

stridit sub pectore volnus. Ib. 689.

quas fulgere cernis in armis. A. vi. 826.

2. One between first and third : *lavare, lavere*—

lavit improba taeter | Ora cruor. A. x. 727.

lavit ater corpora sanguis. G. iii. 221.

3. Between fourth and third : *potiri*—

Vi potitur. A. iii. 56.

Cf. Ovid—

Conveniunt : potiturque sua puer Iphis Ianthæ. Met. ix. 796.

4. Archaic passives infinitive : *defendier, admittier, dominarier, farier, immiscerier*.

Catullus, who admits archaisms sparingly, has *citarier*.

EXERCISES ON THE USE OF ARCHAIC FORMS

And fleets of brass i' the centre could be seen,
The battle-lines of Actium ; you might mark
Leucatæ all aglow with war's array,
And billows gleaming gold. CCCVII.

Aetnaean vaults are thund'ring : the strong strokes
Of anvils to the ear bring echoing groans ;
Hisses the steel ore through its hollow depths,
And from its furnaces pants fire. CCCVIII.

They descry bees humming among the dissolving flesh
of the carcasses, and swarming forth from the rent
sides of the oxen. CCCIX.

But if spots begin to mingle with fiery red, then wilt
 thou see all a single riot of wind and storm-clouds ;
 not on such a night at any persuasion would I voyage
 through the deep or part moorings from land. CCCX.

He, 'mid the carnage, safe to Rutule soil
 Flies, and finds shelter with the friendly host
 Of Turnus. CCCXI.

Then Nisus and beside him Euryalus
 In eager haste crave entrance. CCCXII.

The vine I would dare to entrust to ever so slender a
 furrow. CCCXIII.

I 'll make them nowise deem they have to do
 With Danaan and Pelasgic chivalry,
 Whom Hector till the tenth year baffled. CCCXIV.

Our boys hunt tireless, and wear out the woods. CCCXV.

Nor is the journey far. Be Jupiter
 But favourable, the third day brings our fleet
 To anchor on the Cretan coast. CCCXVI.

Had Ida's land
 Borne twain beside, such heroes, Troy herself
 Had stormed the gates of Inachus, and Greece,
 With doom reversed, were wailing. CCCXVII.

A stag of matchless mould
 There was, and spreading antlers, from its dam
 Stolen and nourished up by Tyrrheus' sons
 And their sire Tyrrheus, of the royal herds
 Ruler, and ranger of the wide domain. CCCXVIII.

And they eagerly
 With serpent-scales of gold were burnishing
 The terrible aegis, stormy Pallas' arm. CCCXIX.

CHAPTER VII

RHYTHMICAL STRUCTURES

* 184. To get to the root of the rhythmical structures, which are so marked a feature of the Latin hexameter, we must examine the order in which words are disposed in the verse. We shall find that the strongly characteristic feature is the perpetual symmetry of substantive and epithet.

The principle ultimately governing such arrangement is that the order of words is determined by rhetorical considerations. 'The grouping of words in Latin poetry is not promiscuous, or due to metrical difficulties.' In Latin verse we certainly have not more freedom in the arrangement of words than in Latin prose; in both the order of words is due to the needs of the period. All the parts of the sentence give the impression of working towards the completion of the sense in the closing words, and the effect on the mind is that of the satisfaction produced by a perfect whole. This is shown in the complete type of hexameter (p. 3) by the fact that verb or substantive is placed at the end, and in the fused type when a sentence flows over into another verse, the words essential to the sense will as a rule be found at the end of the clause. Naturally the grammatical, are as far as possible adapted to the rhythmical divisions of the verse.¹

¹ Thus, *Tantum inter fagos, umbrosa cacumina, densas*, would be intolerable; but with *fagos* and *densas* interchanging places, *densas* before the $2\frac{1}{2}$ caesura heralds *fagos*, which falls in its place to the complete satisfaction of the reader.

* 185. The most constant arrangement is—

... adjective | ... noun,

or (less often)

... noun | ... adjective.

Perpetual or emphatic adjectives tend to come last. Cf. *A. iv. 261, 265, 283, iaspide fulva* (perpetual), *Carthaginiſ altae* (perpetual), *reginam ambire furentem* (emphatic) = in spite of her rage. Cf. *G. i. 4, parcis. E.g.*

Tityre, tu *patulae* recubans sub tegmine *fagi*.

Silvestrem *tenui* musam meditaris *avena*.

Floribus atque *apio* crines ornatus *amaro*.

Quam sibi quae *Vari* praescrisit pagina *nomen*.

Naturally, varieties of arrangement with respect to the caesuras which are the ends of rhythmical divisions are numerous.

Sometimes the first of the pair of words comes before a $3\frac{1}{2}$ or $1\frac{1}{2}$ caesura—

Bucina cogebat *priscos* ad verba *Quirites*.

A! *timidos* nautas *canibus* lacerasse *marinis*.

Puniceo stabis duras evincta *cothurno*.

At other times one of the words is placed before a $3\frac{1}{2}$ caesura and the other before a $1\frac{1}{2}$ caesura—

Aeternam moriens *famam*, *Caieta*, dedisti.

Tu *calamos* inflare *leves*, ego dicere versus.

Again, each of the words may come before a slight pause—

Frigida, *Daphni*, *boves* ad flumina : *nulla* neque *amnem*.

Lastly, one word may come last of the first hemistich, the other first of the second. Here there is danger of the reader's neither regarding them nor pronouncing them as separated. The caesura should be frankly observed so that the impression is given that the words belong to different limbs of the line ; e.g.

His tibi *Grynei* ||| *memoris* dicatur origo.

Si curatus *inaequali* ||| *tonsore* capillos.

* 186. This symmetry of noun and adjective undoubtedly gives Latin poetry its distinctive character.

It contributes largely towards its solidity and regularity—so much so that it would be well to look at some of its phenomena from a different point of view.

Pretty and effective cases of the separation of noun and adjective are :—

* 187. (i.) When an *appositional phrase* intervenes—

Nec tamen interea raucae, tua cura, palumbes.
Tantum inter densas, umbrosa cacumina, fagas.

Cf. Ovid, *Met.* iii. 421—

Spectat humi positus geminum, sua lumina, sidus.

* 188. (ii.) Or an *ablative absolute*—

Aut ibi flava seres, mutato sidere, farra.

* 189. (iii.) Or a *vocative*, a very pretty effect—

Sterilemque tibi, Proserpina, vaccam.
Tumidis, Bumaste, racemis.
Primus Idumaeas referam tibi, Mantua, palmas.
Infelix o semper, oves, pecus !

* 190. (iv.) A *parenthetical clause*—

Pollio amat nostram, quamvis est rustica, Musam.
Hinc sinus Herculei, si vera est fama, Tarenti.

(v.) *Ipse* or *pronoun interpolated*—

oculos ante ipsa meos.
per has ego te lacrimas.

A. xii. 638.
Ib. 56.

EXERCISES IN SEPARATING NOUN AND ADJECTIVE

Then pass I through the spheres of watchful fire,
And misty regions of wide air next under,
And hills of snow and lofts of piléd thunder.

CCCXX.

How camest thou over the unfooted sea?
Or hath that antique mien and robéd form
Moved in these vales invisible till now? CCCXXI.

I 'll see the great Achilles whom we knew. CCCXXII.

So all night long upon the sandy shore
I heard the hollow murmur of the wave. CCCXXIII.

Nor woodlands old, like Druid couches spread,
The master's feet shall tread. CCCXXIV.

For all thy blesséd youth

Becomes as aged, and doth beg the alms
Of palsied eld. CCCXXV.

Blind Thamyris and blind Maeonides. CCCXXVI.

Darkling she sings in shadiest covert hid. CCCXXVII.

His walk

The fiery serpent fled and noxious worm,
The lion and fierce tiger glared aloof. CCCXXVIII.

* 191. It may safely be said that in this separation adjectives tend to be attracted to the beginning and their nouns to the end of the line, the final place being the more emphatic; *e.g.* *De caelo tactas memini prædicere quærcus*. Thus Lucan uses monotonously adjective before $2\frac{1}{2}$ caesura and noun at end; *e.g.* i. 80, *Machina divolsi turbabit funera mundi*; and 86, 90, 95, 96, 97, 538, 539, 540.

* 192. The perfection of this separation produces what is commonly known as the 'golden line,' which consists of two adjectives at the beginning and two nouns at the end, with a verb in the middle; as a rule, the first adjective agrees with the first noun, and the second adjective with second noun. Cf. Dryden, 'That which they call golden, or two substantives and two adjectives, with a verb betwixt them to keep the peace.' There could be no better device

for drawing a comparison or pointing a contrast, nor more musical in its perfect balance. Thus—

Mollia luteola pingit vaccinia calta. *E.* ii. 50.
 Grandiaque effosis mirabitur ossa sepulchris. *G.* i. 497.
 Incultisque rubens pendebit sentibus uva. *E.* iv. 29.

This perfect golden line is not often used by Virgil, who apparently adopts it only where he evidently wishes his style to be particularly ornate and elaborate; *e.g.* *A.* v. 45-71. Line 46 runs—

Annus exactis completur mensibus orbis
 (a golden line by chiasmus).

Line 66 runs—

Prima citae Teucris ponam certamina classis.

The whole is a dignified speech by Aeneas.

G. i. 467, 468 (in the highly rhetorical passage closing *G.* i.)—

Cum caput obscura nitidum ferrugine texit,
 Impiaque aeternam timuerunt saecula noctem.

Ovid, however, naturally uses it more frequently; the Egyptian Claudian has golden lines to the verge of monotony. *E.g.* Ovid—

Barbara Mopsopios terrebant agmina muros. *M.* vi. 423.
 Flammifera gemini fumant adspergine postes. *M.* xiv. 796.
 Congestoque avidum pinguescere corpore corpus.

M. xv. 89.

Tristia sanguinea lambentem vulnera lingua. *M.* iii. 57.

Lucan uses this cadence excessively; *e.g.* i. 3—

In sua victrici conversum viscera dextra,
 and 40—

Ultima funesta concurrant proelia Munda,

and 62, 95, 170, 180, 329, 500, 675, 691, these being a small selection.

Staius—

Tantus ab exiguo crudescit sanguine Mavors (by chiasmus).

Theb. vii. 624.

Ilissos multa purgavit lumina lympha.

Theb. viii. 767.

Claudian—

Omnia Cecropiae relegis secreta senectae.

De Cons. Fl. Mal. Theod. 67.

Circumfusa tuae consendant rostra secures.

De Cons. Stil. iii. 201.

Catullus uses them somewhat too freely; cf. lxiv., eight instances in ll. 59, 129, 263, 264, 309, 339, 344, 383; e.g. 59—

Irrita ventosae linquens promissa procellae.

* 193. Virgil, however, often uses lines which are very nearly golden, and many which have a similar rhythm, just as Goldsmith abounds in such lines as—

And every stranger finds a ready chair,

and

Where rougher climes a nobler race display.

Thus (α) the verb alone is slightly displaced—

Silvestrem tenui musam meditaris avena.

So Ovid—

Sexta resurgebant orientis cornua Phoebes.

M. viii. 11.

And

Stuppea praerumpit Phrygiae retinacula classis.

M. xiv. 547.

(β) Extra words find their way in—

Pinguis et ingratae premeretur caseus urbi.

And Ovid—

Nec mora : diversis lapsi de fontibus omnes.

M. xiii. 954.

(γ) Adjectives and nouns are in inverse order—an interrupted chiasmus—with extra words introduced; cf.

Majoresque cadunt altis de montibus umbrae.

Ipse ego cana legam tenera lanugine mala. *E. ii. 51.*

And Ovid—

Sunt auro similes longis in vitibus uvae. *M. xiii. 813.*

Lucan abounds in this arrangement to monotony; e.g.

Assyrias Latio maculavit sanguine Carras, *i. 105.*

and

Hesperios audax veniam metator in agros. *i. 382.*

Also 243, 476, etc.

Claudian—

Parturit innumeros angusto pectore mundos.

De Cons. Mal. Theod. 81.

This inversion of parallelism calls attention to words which it is desired to emphasise, and has a pleasing effect.

EXERCISES ON GOLDEN AND SYMMETRICAL LINES

Nor is the fleece's whiteness ever stained
With dye Assyrian. *CCCXXIX.*

The mellow vintage on the sunny rocks
Ripens. *CCCXXX.*

Nor yet withal had they heard war-trumpets blown, nor
yet the hard anvil clink under the sword. *CCCXXXI.*

Th' unwarlike Indian thou dost keep aloof
From towers of Rome. *CCCXXXII.*

They put on frowning masks of hollow cork. *CCCXXXIII.*

Th' inwoven Britons lift the purple curtain. *CCCXXXIV.*

By wells or by deep pools I 'll bid the flocks
 Drink of the wave that runs in oaken troughs. CCCXXXV.

Spears will he find eaten with scaling rust,
 Or strike on empty helms with heavy hoe,
 And marvel at the mighty bones he digs
 From out their tombs. CCCXXXVI.

The yearly circle of the months is measured out to fulfilment.
 CCCXXXVII.

And rivers undergliding ancient walls. CCCXXXVIII.

Thus all their vines do ripen with increase
 Abundant, and do teem in hollow dells
 And deepening lawns. CCCXXXIX.

Aquarius would have poured Deucalion's rains,
 And the whole earth lain hid in watery wastes. CCCXL.

* 194. It is practically a corollary of this rule of separation that two or more words ending in open vowel sounds like *as*, *os*, *is*, *orum*, etc., should, as a rule, not be allowed to come together, but be separated by some word or words; *e.g.*

Squalent abductis arva colonis. *G. i. 507.*

Et simulacra modis pallentia miris. *Ib. 477.*

Aut summas carpentem ignavius herbas. *G. iii. 465.*

Stare decemque alios Priamum superesse per annos.
A. viii. 399.

(Cf. on Rhyme, p. 162.)

Ennius often fails to separate adjectives and nouns and similar sounds. Hence (from assonance) he reads un-musically over whole passages; cf. 294-312, and such separate lines as—

Nutantes pinos rectasque cupressos. 267.

Stant rectis foliis. 266.

Parerent, observarent, portisculu' signum. 241.

Regni dant operam simul auspicio augurioque.	74.
Et ripis raptare locosque novos ita sola.	33.
Consilio indu foro lato sanctoque senatu.	298.

*Symmetrical Order*¹

* 195. 1. *Parallelism*.—Notice the following, extending over the whole line—

Obscenaque canes importunaeque volucres.	<i>G. i.</i> 470.
Chaoniam pingui glandem mutavit arista.	<i>Ib.</i> 8.
Poculaque inventis Acheloia miscuit uvis.	<i>Ib.</i> 9.

Over part of the line, as—

Per silvas : tum saevus aper, tum pessima tigris.	<i>G. iii.</i> 248.
Carpamus, dum mane novum, dum gramina canent.	<i>Ib.</i> 325.
Troja, fidem, si vera feram, si magna rependam.	<i>A. ii.</i> 161.
Di patrii, servate domum, servate nepotem.	<i>Ib.</i> 702.

* 196. 2. *Chiasmus*, extending over the whole line—

Exesa inveniet scabra robigine pila.	<i>G. i.</i> 495.
Imbellem avertis Romanis arcibus Indum.	<i>G. ii.</i> 172.
Ascraeumque cano Romana per oppida carmen.	<i>Ib.</i> 176.
Impositos duris crepitare incudibus enses.	<i>Ib.</i> 540.
Litoraque alcyonem resonant, acalanthida dumi.	<i>G. iii.</i> 338.

Over part of the line—

Ascanium : superant montes et flumina tranant.	<i>G. iii.</i> 270.
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Chiasmus, or juxtaposition of contrasted adjectives, will often bring adjective and noun together, *e.g.* Parturit innumeros angusto pectore mundos (Claudian). Otherwise this arrangement is rare ; there are few such lines as

Pascitur in magna Sila formosa juvenca.	<i>G. iii.</i> 219.
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¹ This is a phenomenon so common in Virgil's writing that it is perhaps not necessary to quote more examples, but the student should notice in his reading that it is practically omnipresent. Rhythmically, it is the chief means of obtaining a variety of breaks without jerkiness ; rhetorically, it is *the* secret of the majesty and serenity of Virgilian verse. It is to the fact that the two symmetrical phrases constantly supplement and illustrate each other that Virgil owes his matchless lucidity, repose, '*ampleur*.'

In this line, however, as in

His tibi Grynei | nemoris dicatur origo

and

Si curatus inaequali | tonsore capillos,

it should not be forgotten that a separation is really made by the dominant caesura of the line (cf. p. 77).

Other pretty rhythms are connected with the arrangement of syllables in the feet.

197. (α) The fourth foot (not followed by a heavy pause in sense) ending in a dissyllable of two shorts. This is improved by the presence of a $1\frac{1}{2}$ or $2\frac{1}{2}$ pause; e.g.

Ilicibus crebris sacra nemus accubet umbra. G. iii. 334.

Praecipitem Oceani rubro lavit aequore currum. Ib. 359.

Insequitur, jam jamque manu tenet et premit hasta.

A. ii. 530.

Confixi a sociis: nec te tua plurima, Panthu. Ib. 429.

198. (β) The fourth foot a dactyl, contained in one word, preceded by a monosyllable. (The monosyllable is mostly *et* or a preposition.) This is a favourite rhythm in Virgil.

Frondebis hirsutis et carice pastus acuta. G. iii. 231.

Luciferi primo cum sidere frigida rura. Ib. 324.

Solis ad occasum cum frigidus aera Vesper. Ib. 336.

* 199. (γ) A line divided into three parts by $1\frac{1}{2}$ and $3\frac{1}{2}$ (or 3rd troch.) caesuras corresponding with sense pauses, though not very common, is effective.

Per silvas: tum saevus aper, tum pessima tigris.

Nudus ara: sese nudus: hiemps ignava colono.

Arboribus: crescent illae, crescetis, amores.

Delitui, dum vela darent, si forte dedissent.

Obtulerat, fidens animi, atque in utrumque paratus.

Obstipui, steteruntque comae, et vox faucibus haesit.

Volvitur: exsuperant flammae, furit aestus ad auras.

Procuere: tenent Danai, qua deficit ignis.

P

EXERCISES ON SEPARATION OF RHYMING WORDS,
 DACTYLIC FOURTH FOOT, THREE-FOLD LINES, ETC.

Ah ! little think they, while they dance along,
 How many feel this very moment death
 And all the sad variety of pain. CCCXLI.

When all the plain,
 Covered with thick embattled squadrons bright,
 Chariots, and flaming arms, and fiery steeds,
 Reflecting blaze on blaze, first met his view. CCCXLII.

No forest fell
 Where thou wouldst build ; no quarry sent its stores
 To enrich thy walls : but thou didst hew the floods,
 And make thy marble of the glassy wave. CCCXLIII.

The very voyager
 Out of the sea shall cease : the sailing pine
 Shall not exchange her merchandise : all lands
 Shall bear all things : the ground shall not endure
 The mattock, nor the vine the pruning-hook.
 Now likewise the strong ploughman shall unloose
 His bulls from 'neath the yoke. CCCXLIV.

She lies
 In some far stony gorge out of his ken,
 A heap of fluttering feathers : never more
 Shall the lake glass her, flying over it ;
 Never the black and dripping precipices
 Echo her stormy scream as she sails by :—
 As that poor bird flies home nor knows his loss—
 So Rustum knew not his own loss, but stood
 Over his dying son, and knew him not. CCCXLV.

M. Arnold, *Sohrab and Rustum*.

* 200. (δ) Virgil produces a dignified and weighty effect by

making lines consist of five words (the enclitic *que* not being counted as a word); *e.g.*

Praecipue infelix pesti devota futurae. *A. i. 712.*

and *G. i. 463-514*, in which are eleven five-worded lines, four running in the lines 472-475.

In a passage (*G. iii. 1-48*), which is intentionally in the grand style, there are eight of these in forty-eight lines. So, too, *G. iv. 315-558*, the episode of Aristaeus, the nature of the passage suggests a highly-finished style, and lines like

Milesia vellera nymphae
Carpebant, hyali saturo fucata colore,
and, Deprensus olim statio tutissima nautis,

are frequent.

Ovid also makes great use of this rhythm; as usual, he overdoes it. Virgil's proportion is about 15 per cent, Ovid's considerably greater. In forty lines of Ovid as many as ten lines are of the five-word type. A glance at *Met. i.* will show how excessive is Ovid's use of them.

In five lines (197-202) are three examples.

In four „ (387-390) „ „

In „ „ (446-449) „ „

In eight „ (722-729) are five „

He has a trick of using such lines in pairs; there are at least seven pairs, 201 and 202, 387 and 388, 424 and 425, 435 and 436, 446 and 447, 609 and 610, 714 and 715, and three lines together at 569-571, and 722-724.

* 201. (ε) Four-worded lines also occur in rhetorical passages; *e.g. G. i. 463-514.*

Obscenaëque canes importunaëque volucres. 470.

Laomedonteaë luimus perjuriam Trojaë. 502.

Catullus has

Tecti frustraretur inobservabilis error.

Ovid is very fond of such lines—;

Fluctibus ignotis insultavere carinae.	<i>Met.</i> i. 134.
Effodiuntur opes irritamenta malorum.	<i>Ib.</i> 140.
Silvarum tenebris captivarumque ferarum.	<i>Ib.</i> 475.
Nescia gratentur consolenturne parentem.	<i>Ib.</i> 577.
Inter Hamadryadas celeberrima Nonacrinas.	<i>Ib.</i> 689.

A similar effect is produced by Milton's line (*Samson Ag.* 87)

Irrecoverably dark, total eclipse,
and Shakespeare's (*Macbeth*)

The multitudinous seas incarnadine.

Lucretius has in one case (iii. 907) an expressive line composed of three words—

Insatiabiliter deflevimus aeternumque.

EXERCISES IN FIVE-WORDED AND FOUR-WORDED LINES

Returning I will lead back the Muses from the Aonian hill.
; CCCXLVI.

It rolls along its scaly back with uplifted breast. CCCXLVII.
But cloud instead, and ever-during dark
Surrounds me, from the cheerful ways of men
Cut off, and for the book of knowledge fair,
Presented with a universal blank. CCCXLVIII.

It may be we shall touch the Happy Isles. CCCXLIX.

Chiron son of Phillyra and Amythaonian Melampus. CCCL.
He, busied in his majesty, surveys
The singing masons building roofs of gold. CCCLI.

And he loads the hulls with massy silver and cauldrons of
Dodona. CCCLII.

And he scans Orion in his armour of gold. CCCLIII.

(They) conjure the gods, and on Latinus call. CCCLIV.

Ovid, who followed up Virgil's lead in all points that made for smoothness and symmetry, works most of his devices of form very hard. He affects

(α) a fourfold arrangement of symmetrical clauses in two complete lines.

Jussit et extendi campos, subsidere valles,
Fronde tegi silvas, lapidosos surgere montes. *Met.* i. 43, 44.

Canities eadem est, eadem violentia vultu :
Idem oculi lucent : eadem feritatis imago. *Ib.* 238, 239.

Quos neque Tydides nec Larissaeus Achilles,
Non anni domuere decem, non mille carinae.

A. ii. 197, 198.

* 202. (β) A threefold arrangement ; *e.g.*

Nat lupus inter oves, fulvos vehit unda leones,
Unda vehit tigres. *Met.* i. 304, 305.

Sic aquilam penna fugiunt trepidante columbae ;
Hostes quaeque suos : amor est mihi causa sequendi.
Ib. 505, 506.

* 203. (γ) A double symmetry of noun and adjective between the two halves of the line is frequent ; *e.g.*

Arbuteos fetus montanaeque fraga legebant. *Ib.* 104.

Flumina jam lactis, jam flumina nectaris ibant. *Ib.* 111.

Auro deterior, fulvo pretiosior aere. *Ib.* 115.

And so on in 327, 549, 659, 769, etc.

A chiasmus is not unfrequent, as in

Concipit Iris aquas alimentaue nubibus adfert. *Ib.* 271.

Ovid pushes his experiments in symmetry farther than Virgil. Thus he has two lines in corresponding order throughout.

Quod facit, auratum est et cuspidē fulget acuta,
 Quod fugat, obtusum est et habet sub arundine plumbum.

Met. i. 470, 471.

Virgil excels in varying his rhythm in successive lines throughout a long passage. Lucan's defect is the want of such variety; *e.g.* ii. 16-42.

EXERCISES

His beard is heavy with clouds, waters flow down his grey
 hairs, on his forehead sit mists, his feathers and
 his garments drip with wet. CCCLV.

This is the home, this the resting-place, these are the inmost
 retreats of the mighty River. CCCLVI.

When we descry dim hills and the low line
 Of Italy, Achates raises first the cry
 Of Italy: and Italy my men
 With joyous shouts salute. CCCLVII.

REPETITION

The artistic use of repetition in the hexameter practically culminates in Virgil. The repetition of an important word is musically pleasing 'when it occurs regularly, or with studied purpose and point,' *i.e.* by way of addition or antithesis. Most commonly the word begins or ends parallel clauses or phrases: occasionally it is in the middle.

As the word repeated should be important we are ready to find it often:—

* 204. (a) A verb.

Salve, sancte parens, iterum: salvete, recepti, etc. *A.* v. 80.
 risere natantem,

Et salvos rident revomentem pectore fluctus. *Ib.* 181, 182.

Sed fugit interea, fugit irreparabile tempus. *G.* iii. 284.

* 205. (β) A noun or pronoun.

Vela facit tamen, et velis subit ostia plenis. *A. v. 281.*

Parte prior : partem, etc. *Ib. 187.*

Hunc decus egregium formae movet atque juventae,

Hunc atavi reges, hunc claris dextera factis.

A. vii. 473, 474.

This *threefold repetition in a couplet* is a marked characteristic of Virgilian style.

* 206. (γ) An adjective.

Ingentemque Gyas ingenti mole Chimaeram. *A. v. 118.*

Alba pedes frontemque ostentans arduus albam (notice
chiasmus). *Ib. 567.*

Septem ingens gyros, septena volumina traxit. *Ib. 85.*

* 207. (δ) An adverb (especially the negatives non, nec).

Semper hiemps, semper spirantes frigora Cauri. *G. iii. 356.*

Non umbrae aliorum nemorum, non mollia possunt

Prata movere animum, non qui per saxa volutus, etc.

Ib. 520, 521.

(Threefold as above.)

Quid labor aut benefacta juvant? Quid vomere terras.

Ib. 525.

Bis gravidae pecudes, bis pomis utilis arbos. *G. ii. 150.*

Hinc mihi prima mali labes, hinc semper Ulixes

Criminibus terrere novis, hinc spargere voces. *A. ii. 97, 98.*

Et nunc Pristis habet, nunc victam praeterit ingens

Centaurus, nunc una ambae, etc. *A. v. 156, 157.*

(Threefold.)

Repetition is one of the subtle and recondite arts by which Virgil gets rid of the enumerative style of Lucretius. Such cases of asyndeton as Lucretius admits in

Prata, lacus, rivos, segetes,
 Ossa, cruor, venae, calor, umor, viscera, nervi,
 Volneribus, clamore, fuga, terrore, tumultu,

are not to be found in Virgil.

* 208. Careless as opposed to artistic repetition is by no means unknown in Virgil, but Lucan is a great offender in this matter ; *e.g.*

- i. 25, 27. urbibus, urbibus.
80, 86. foedera, foedera.
- ii. 292, 295. furorem, furorem.
- iii. 436, 441, 445. silvam, silva, silva.
- vii. 157, 160. sulphure, sulphure.

Lucan casually repeats phrases as well as words.

EXERCISES IN REPETITION

For the field is drained by flax-harvest and wheat-harvest,
 drained by the slumber-steeped poppy of Lethe.

CCCLVIII.

Now let the basket be lightly woven of briar-rods, now parch
 corn over the fire and pound it in the stone.

CCCLIX.

By night the light stubbles, by night the parched meadows
 are better mown ; clinging moisture fails not through
 the night.

CCCLX.

Now the vines are tied, and the shrubberies lay by the
 pruning-knife, and the vine-dresser at their end sings
 over his finished rows (*antes*).

CCCLXI.

But time meanwhile fleets beyond recovery.

CCCLXII.

He, soothing his love-sickness on his hollow shell, sang of
 thee, O sweet wife, of thee alone on the solitary shore,
 of thee at day'spring, of thee at the death of day.

CCCLXIII.

* 209. Occasionally only *variations of order* are due to metre, but the better the poet the less frequently does he allow anything but the strongest necessity to interfere with the order of ideas. The displacement of a word from its natural order is called *Hyperbaton*. We may note three cases.

(i.) Relative *qui* is often found second, third, or fourth of its clause; *e.g.*

Trojae qui primus ab oris.

(ii.) Prepositions (mainly dissyllabic); *cf.*

haec inter, me sine.

N.B.—Monosyllabic prepositions must not be so used unless they can be inserted in the middle of the phrase they govern; *e.g.*

Transtra per et remos.

A. v. 663.

Virgil and Ovid do not even use *quocum*, but *cum quo* (Virgil has *quicum* once).

(iii.) Conjunctions.

Est mihi namque.

E. iii. 33.

Et is often used as second word.

Juppiter et laeto descendet plurimus imbri.

E. vii. 23.

Sub pedibusque.

E. v. 35.

An hyperbaton of *que* is rare in hexameters, although it has special conditions for use in Ovidian elegiacs. The need for it is largely obviated by the device of repetition: *cf.* § 207.

CHAPTER VIII

DESCRIPTIVE VERSE—DIFFERENTIATION—HINTS ON TRANSLATION

* 210. In making his verse fit very closely to the idea to be conveyed, Virgil yields to no artist. The resources in his armoury are manifold: the caesura, the smaller rhythm of the arrangement of feet in the line, the larger rhythm of pauses throughout a passage, the use of vowels and consonants, elisions, and endings of lines. Thus, it is always easy to feel the languor of the third-trochee caesura, the halting movement of a spondaic word in the fourth foot, the tragic excitement contained in a pause after a first spondee, or the abrupt and jolty draw-up at fourth spondaic diaeresis, the mental excitement portrayed by a passage splintered by frequent pauses, the ease and smoothness when each word ending in a vowel is followed by a word beginning with a consonant and *vice versa*, the dignity or humour of a monosyllabic or spondaic ending, the imitation of sounds or ideas by the alliterative use of expressive consonants like *s*, and above all the depicting of force, anger, confusion in an accumulation of harsh elisions.

It will suit our purpose better, however, to imagine that we have certain effects to produce, and to consider by what various means Virgil would have produced them.

* 211. *Softness, languor, supineness, tenderness, effeminacy.*—The 3 troch. caesura (§ 54). Quadrisyllabic endings (§§ 97, 101). Many dactyls in line (§ 90).

* 212. *Ease, smoothness, peaceful calm.*—Even interchange of consonants and vowels. Freedom from elision. Diaeresis after fourth dactylic (bucolic), especially in pastoral style (§ 18).

* 213. *Dignity, grandiose slowness, solemnity, rhetorical statements, stateliness, seriousness, and kindred ideas.*

Caesuras.—A combination of $2\frac{1}{2} + 3\frac{1}{2}$ (§ 46). Only one caesura in the line (§§ 53-55).

Pauses.—Pause after first spondaic word (§ 9). Pause after $3\frac{1}{2}$ to close expression of a *sententia* (§ 16).

Feet.—Initial spondee (§ 80). Spondees through the verse (§ 89).

Endings.—Spondaic ending (§ 95). Monosyllabic ending (§ 106).

Rhythm.—Four- or five-worded lines (§§ 200, 201).

* 214. *Halting, jerky pull-up, check.*

Feet.—Fourth foot a spondaic word (§ 86).

Caesura.—Third troch. caesura followed by a word \cup — (§ 49).

Pauses.—Fourth spondaic diaeresis (§ 18). Any diaeresis. After first spondee (§ 9). Immediately after fifth arsis (*i.e.* $4\frac{1}{2}$) (§ 19).

Endings.—Monosyllabic (§ 106).

* 215. *Tragic excitement, strong feeling, hurry, arresting attention, etc.*

Pauses.—After first spondee (§ 9). After second dactyl (§ 12). $3\frac{1}{2}$ pause (§ 16). 3 troch. (§ 14). Third foot pause (dactyl) (§ 15). Fourth dactylic diaeresis (§ 18). Fifth foot pause (§ 21). 1 troch. (§ 7). 1 dactyl (§ 8). $1\frac{1}{2}$ (dactyl + long) (§ 10).

Caesuras.—2 troch. + 3 troch. (§ 63), or 3 troch. + 4 troch. No real caesura before $3\frac{1}{2}$ (§ 53).

Rhythm.—Frequent pauses.

Feet.—Dactyls through line (§ 90).

Endings.—Monosyllabic (§ 106).

Elisions.—Harsh (§ 157). Of monosyllables (§ 154).

* 216. *Sharp contrast.*—Pause 5 troch. (§ 20). Change from spondees to dactyls (§ 91).

* 217. *Dulness, monotony, weariness.*—Same rhythm in several consecutive lines.

* 218. *Scorn, indignation, sneer.*—Pause 3½ (§ 16).

* 219. *Cumulative effect.*—3 troch. caesura (§ 49).

* 220. *Emphasis on word.*

Caesura.—Reserve caesura (§ 76).

Pause.—First dactyl for adjective (§ 8). Just before 5 troch. pause (§ 20).

Foot.—Adjective placed last of line before a pause.

* 221. *Humour.*—Monosyllabic ending (§ 106).

* 222. *Detailed description.*—Broken style, brief clauses, many pauses.

* 223. — *Special sounds.* — Alliteration on various consonants.

EXERCISES ON THE DESCRIPTIVE USE OF DACTYLS AND SPONDEES—ORIGINAL LINES

For dactyls. Describe—

A bird fluttering in the air.

Hail pattering down.

A horse galloping free.

Flames spreading.

Stags running over a plain.

A ship before a good wind.

Waves beginning to rise in a storm.

For spondees. Describe—

Two bulls butting each other.

A man troubled in mind.

Men rolling huge stones.
 A funeral procession.
 Big animals settling to sleep.
 A queen with stately walk.
 A monotonous song.
 Evening coming solemnly on.

For transition from dactyls to spondees, or *vice versa*.
 Describe—

Chariots scrambling at the start and then settling to
 work.
 A stream running down hill, then along the plain.
 Warriors massing and rushing out to battle.
 A man alternately sad and gay.

THE DIFFERENTIATION OF THE PARTS OF THE HEXAMETER

224. The principle of the Latin hexameter is to differentiate the two hemistichs, yet in such a way that there is likeness in the difference. As a rule the best hexameter is that in which the two parts are nearly equal without actually being equal, and in which in spite of differentiation the unity of the verse is preserved.

Thus at the beginning a spondaic word is avoided because it militates against the ending, which is spondaic.

In the matter of caesuras and diaeresis a third trochee caesura approaches the equalisation of the hemistichs too closely to let the line be acceptable in Latin: there is only a short unaccented anacrusis preceding the second hemistich to prevent equality.

The simultaneous use of a 1 troch. and 2 troch. caesura has the effect of making the first two feet resemble the close of a verse (*e.g.* *noctis agebat equos*), and is therefore to be avoided.

The third foot diaeresis (especially with a spondaic word)

or a pause after third foot is very rare, because thus the verse is split into two equal halves.

As to endings.—The end (*i.e.* two last feet) has agreement between verse stress and word accent, whereas the strife between these two is purposely maintained throughout the middle of the verse.

The stereotyped classical endings owe their existence to the fact that otherwise the strong caesura in fifth or sixth feet would make the ending resemble the middle of the line.

HOW TO SET ABOUT THE TRANSLATION OF A PASSAGE

* 225. Read the English several times.

1. In so doing catch the general spirit and style, and search in your memory for a similar passage in Virgil on which to model your composition.
2. Note remarkable rhythms, pauses, alliterations, emphatic words, phrases which lend themselves to translation by hendiadys or apposition, chances for descriptive metre, intentional archaisms, etc., with a view to correct translation into Virgilian style.

Read or recall a passage of some thirty lines with a view to unconscious imitation of your model.

3. *Then, and not till this is done*, begin to think about details of *vocabulary*, jotting down as many alternatives as possible.
4. Finally, consider the *exigencies of metre*, using suitable forms and devices, but do not allow metrical necessities to dictate to you pauses, caesuras, and the general scheme of the passage. What processes 1 and 2 have prescribed must not be allowed to be brushed aside because of difficulties of scansion.

HOW TO BEGIN AN ORIGINAL POEM

226. Do not invoke the Muses, but try one of the following methods of beginning:—

(i.) Give a short exposition of the main heads of the subject in the form of indirect questions depending on *expediam, referam, canam*, etc. Cf. *G.* i. 1-5; *A.* vi. 756-759, speech of Anchises; *A.* vii. 37-40.

This form suits philosophical and didactic poems generally; e.g.

HORTUS ANGLIACUS

Quae cura Angliacos tandem exornaverit hortos
Naturâ monstrante viam, quae gratia silvis
Redditur, etc.

(ii.) A short and quick description of places and circumstances connected with the subject—

Forte sub arguta, etc.

E. vii. 1-5.

Cf. also *A.* iii. 1-3, Milton, *In Quintum Novembris*, and T. S. Evans, *Damon and Thyrsis*.

This method is according to the precept of Horace, 'Non fumum ex fulgore, sed ex fumo dare lucem,' and is especially adapted for descriptive and historical subjects; e.g.

MONTES PYRENAEI

Gallorum campos inter, vicinia regna,
Europae extremos ubi claudit Iberia fines
Tollitur in montes Isthmus, etc.

Milton in *Epitaphium Damonis* (1-10) addresses the Muses, and combines (i.) and (ii.).

(iii.) An abrupt breaking into the subject by means of a *tu quoque, ergo*, or some similar word, as if you had been thinking of the subject, and had begun to write in the middle of your thoughts; cf. *A.* vii. 1.

This mode follows Horace's precept of hurrying the reader in medias res—*Haud secus ac notas*. It will suit almost all kinds of subjects.

Milton, in his *Ode to Mansus*, begins—

Haec quoque, Manse, tua meditantur carmina laudi
Pierides, etc.

For pauses to be used in opening see above (p. 62).

EXERCISES

A DEMONSTRATION

(Which will take about an hour to work out in class)

Apollo and Mnemosyne

Thus with half-shut suffused eyes (185¹) he stood (8),
While from beneath some cumbrous boughs hard by (185)
With solemn step (89) an awful goddess came (18),
And there was purport in her looks for him,
Which he with eager guess began to read
Perplex'd, the while melodiously he said (23):
'How (185) camest thou over the unfooted sea (23)?
Or hath that antique mien and robéd form
Moved in these vales (187) invisible till now (23)?
Sure I have heard those vestments sweeping o'er
The fallen leaves (185), when I have sat alone
In cool mid forest (185 and 13). Surely I have traced
The rustle of those ample skirts about
These grassy solitudes (190), and seen the flowers
Lift up their heads, as still the whisper pass'd.
Goddess! I have beheld those (81) eyes before,
And their eternal calm, and all that face (18),
Or I have dreamed.'

Keats, *Hyperion*, iii. 44.

¹ The numbers refer to sections.

First apply the hints given in § 225. The passage is rather one of graceful description than of physical or mental excitement. The appearance of a deity, you remember, is well described in *A. i.* 305-417, especially 314-334 and 402-417. Read these passages over. Now look to the rhythms suggested by the English. Adjectives and nouns must be separated in the renderings of *half-shut eyes, boughs hard by, these vales, fallen leaves, mid forest, grassy solitudes*. *With solemn step* suggests spondaic treatment. Turning to the pauses we shall be struck by *an awful goddess came*, the unusualness of the incident suggesting a bucolic pause (§ 18). The excitement of the penultimate line, *all that face*, may also demand a bucolic pause or a first dactyl (§ 8). Final pauses will certainly fall at least at *he said, pass'd*, and at the end; perhaps also they may be necessary at *sea and till now*. A $2\frac{1}{2}$ pause seems likely for *mid forest*, and the first line looks like overflowing into the second.

Now take the first group of lines, and insist on the bucolic pause at *goddess came*. Virg. *A. i.* 405 gives you *patuit dea*. The active construction suits both Latin idiom and the versification better than the passive: *moisture suffused the eyes of the god* (ethic dative) *as he thus stood*. Try the Latin: *Lumina sic stanti deo prope clausa suffusit* (or pluperf. *suffuderat*) *umor*. There is too much matter here for a line, so keep over *prope clausa* perhaps, or *lumina*: the latter is better, as it is a noun, and gives a first dactyl pause—

Sic stanti prope clausa deo suffuderat umor
Lumina.

While: Latin prefers paratactic constructions; so *interea*. *Cumbrous*, when examined in this context, means *obscuring*. *Hard by* = *neighbouring*: *ex caecis vicinis ramis*, quite impossible in verse. *Caecis* can be replaced by a noun, *latebris* with genitive: *e vicinis ramorum latebris*, which seems more

tractable. *E* suggests the favourite past participle, *egressa*. Hold *interea* for the next line :

vicinis ramorum egressa latebris | Interea.

There came, appeared: the tag *sese tulit obvia virgo* perhaps occurs to you. *To whom?* Phoebo.

Phoebo sese tulit obvia virgo.

Keep it in mind that your pause in the next line is fixed at the fourth.

With solemn step an awful goddess. Solemn step = incessus : awful = metuenda, venerabilis, augusta. We have a verb already in *tulit*, so *patuit* may become *patens dea*—

Augusta incessuque patens dea.

And so ends our first group.

Our next flight takes us over three lines to a final pause at *he said*. We must rest there, as we have already exceeded the average of three or four lines without final pause. *There was . . . for him* becomes more direct in Latin : *he (Apollo) sees her prophetic look. Apollo* will end the line, and *cernit* precede. *Prophetic = praesāgus, fatidicus, praenuntius : fatidicam faciem*—

cernit Apollo

Fatidicam faciem.

Here let us look to our final pause. He spoke without waiting for the goddess to address him : in such cases Virgil uses the idiomatic *ultra*. *He said : vocem dicta edidit ultra. Vocem* preferably, because it will carry a spondaic adjective for *melodiously : the while = simul*.

Dulcemque simul vocem edidit ultra.

At the beginning of the line there are $1\frac{1}{2}$ feet to spare for the middle phrase ; this is best used for a strong word, preferably the verb. *Began to read : inspicit, quaerit, explorat, or better, scrutatur. Scrutabatur* would make a pretty

trochaic pause if a short vowel followed ; however, we have only room for *scrutatur*. *Guess*: best done by *omen*: *perplexed* will agree with *guess* by hypallage: *dubio omine*. Some padding is wanted. The context readily supplies *in voltu*, or poetical plural, *voltibus*—

dubiumque in voltibus omen

Scrutatur.

Our next final pause, tentatively, is *till now*. Within the next three lines we can allow ourselves some freedom of movement. *How*: *quo . . . modo*, mostly separated.

Camest thou: the implication is *wert thou able to come*: and at any rate *possum* is nearly always legitimate to secure an infinitive. *Venire*, or *te ferre poteras*.

Quo te ferre modo poteras.

The unfooted sea: *pontum avium, impervium, inhospitum, inaccessible*; but better in such cases, *avia, impervia ponti*.

Super avia ponti.

Till now: *hactenus*; the verbs will be imperfect. *Moved*: perhaps simply *intereras*. *These vales*: *his saltibus (nostris . . . lucis)*; the second alternative is better, as separating noun and epithet, and this suggests filling up with an appositional phrase (§ 187), supplied from the context: *as a native* (*incola*). Adj. *vetus, timida*.

Hactenus intereras nostris vetus incola lucis.

Ideas still to be rendered are: *antique mien and robed form, invisible*. *Invisible*: possibly a verb, *kept secret*: *celabas, tegebas*. Remember *invisa* = *hated*.

Secreta (remota) tegebas.

Vultusque antiquos vestitamque formam. This must be reduced: *formamque antiquam vestesque*, or less wooden—

Et formam antiquam vestesque remota tegebas?

Proceed. The English suggests perhaps a $2\frac{1}{2}$ pause at

forest. We will aim at this variety. Note, *Vestments sweeping o'er fallen leaves*: this is obviously a case for interweaving the nouns and adjectives of the two phrases, the adjectives having the preference for an early place in the line or phrase. *Sure = scilicet*, which will start. *Audivi illas, has vestes, hanc, illam pallam verrentes, verrentem folia occidua, marcida, ut, cum, dum solus sedebam, sedeo.* The important idea is really *to seek the cool shade: frigidæ umbræ causa*; and the idea of *sitting* is only subsidiary. Make the verb thus, *quaero, peto frigora umbrarum, in umbris.* *Mid forest = longinqua, secreta, remota.* A little arrangement gives us for the desired pause—

ut secreta solus in umbra
Frigora quaesieram.

To return to the first phrase, which can now take up two feet of the next line, the words not being adjectives, but verb or noun: *audivi folia* fills the space admirably, and *marcida* can stand in the fifth foot with *vestes* to follow: *Scilicet — — verrentes has marcida vestes.* But *vestes* has already been used in the near context, so substitute *verrentem hanc — pallam.* Where? *In silvis.*

Scilicet in silvis verrentem hanc marcida pallam
Audivi folia, ut secreta solus in umbra
Frigora quaesieram :

It would lend a lilt to the passage if we could now take a longer flight and pause finally at *pass'd.* *Surely: scilicet* again, or *nisi fallor, crede mihi.* Such a phrase has a pretty effect when sandwiched between noun and adjective of similar termination. *About these grassy solitudes* is an adverbial phrase which cannot come last in its clause in Latin, so make sure of it at once. *Gramineis, nisi fallor, in —*: the difficulty of vocabulary here suggests the interchange of noun and adjective, as often: *solis (vacuis) . . .*

in herbis. I have traced: vestigari, pressi, ursi, but get the infinitive with *solebam, videor mihi: vestigare, or vestigasse. Skirts: vestis, palla, amictus, chiton. Ample: as the adjective is important, as before, try a noun and genitive: volumen amictus | Vestigasse tui. Now pad—*

Vacuis, nisi fallor, in herbis

Jamdudum videor mihi grande volumen amictus

Vestigasse tui.

And seen . . . pass'd. The phrase, *as still the whisper pass'd*, should come early, unless it is translated by an ablative absolute, which has a sort of prescriptive right to the end place: *praetereunte susurro* will make a pretty, smooth close. *Seen: keep the construction after videor mihi: et flores aspexisse, vidisse, spectasse* (the last of these is the most effective) *capita attollentes*. This is metrically difficult; a good alternative would be *sese reflexos*. *Jam* may go (without seeming unnecessary, as often) with the ablative absolute. Thus—

et flores spectasse reflexos

Sese attollentes jam praetereunte susurro.

Goddess . . . dreamed. A speech may quite well close on a $2\frac{1}{2}$ pause, but as our passage ends here it would perhaps be better to run on to a final pause.

O Dea, istos oculos aut (because one of the two alternatives must hold) *ante, prius, olim vidi. And their eternal calm = in which is eternal calm. Is eternal* may be turned by a verb *perennat: ubi pax (tranquilla) perennat. Istos* has a fondness for first foot (§ 81). *O Dea* can wait—

Istos nempe oculos . . .

O Dea . . .

That face implies lovely face: as before, a noun with genitive: *decus voltus—*

et omne tui voltus decus, aut prius olim.

Vidi: this would be an effective spondaic beginning, but that it would be too near *istos* to stand. Try the plural: *vidimus, aut*. Dream = *vana* — *imago*, and *vana* suggests the verb *illusit*: *aut somni nos vana illusit imago*.

Istos nempe oculos, ubi pax tranquilla perennat,
O dea, et omne tui voltus decus, aut prius olim
Vidimus, aut somni nos vana illusit imago.

A. EXERCISES WITH REFERENCES TO SECTIONS

N.B.—Pauses referred to are to be regarded simply as suggestions, and in no way binding on the composer. When references affect the whole line, the number is placed to the left of the text.

* I.

Dear mother Ida, hearken ere I die (28).
He prest the blossom of his lips (205) to mine,
And added (8), 'This was cast upon the board (21),
When all the full-faced presence of the Gods
Ranged in the halls of Peleus (163); whereupon
Rose feud, with question unto whom 'twere due.(10):
But light-foot Iris brought it yester-eve,
Delivering, that to me, by common voice
Elected umpire (8), Herè comes to-day,
Pallas and Aphroditè, claiming each
This meed of fairest (10). Thou, within the caye
Behind yon whispering tuft of oldest pine,
Mayst well behold them unbeheld (203), unheard
Hear (203) all, and see thy Paris judge of Gods.'

* II.

Dear mother Ida, hearken ere I die (28).
It was the deep midnight (80): one silvery cloud
Had lost its way between the piney sides
Of this long glen (10). Then to the bower they came,

- (200) Naked (81) they came to that smooth-swarded bower,
 (200) And at their feet the crocus brake like fire,
 Violet, amaracus, and asphodel (98),
 Lotus and lilies (21); and a wind (112) arose (11),
 And overhead the wandering ivy and vine,
 This way and that, in many a wild festoon
 Ran riot, garlanding the gnarled boughs
 (201) With bunch and (170) berry and flower thro' and thro'.

* III.

- (130) { It was the time when by the gift of God
 { The first rest steals so sweet on hapless men.
 In slumber, lo! before mine eyes methought
 Hector stood by, shedding abundant tears
 From depths of grief—torn by the chariot,
 As once of old, and black with gory dust,
 His swollen (115) feet pierced through and through
 with thongs.
 Ah me, in such a guise! How changed he was
 From Hector (8), when returning with the spoils
 Of great Achilles on his back, or fires
 (193) Of Phrygia launching on the Grecian ships!
 His beard unkempt, matted with blood his hair,
 And all the shameful wounds upon him, wounds
 That he received round his ancestral walls (13)!
 In tears, like him, methought I first addressed
 (16) The hero, and fetched forth these mournful words.

* IV.

More furiously than when the foaming river
 Bursts through its banks and overflows (8), beats
 down
 Th' opposing dykes with torrent of its waves;
 Raging and towering o'er the fields it goes,

And herds and pens it sweeps o'er all the plains
(16);

With my own eyes Neoptolemus I saw
Raging in carnage, and within the gate
Twain sons of Atreus: Hecuba too I saw,
And all the hundred daughters (nürüs) of her house,
And Priam staining with his blood the fires
Of altars he himself had hallowed. There
The fifty bridal chambers, promise proud
Of long posterity: their doors, with spoils
Of gold barbaric so magnificent,

(199) { Have sunk in ruin (11): where the flames are not,
The Greeks are in possession of the place.

* v.¹

Come, shepherds, come, and with your greenest bays
Refresh his dust (13), who lov'd your learned lays.
Bring here the florid glories of the spring (193),
And, as you strew them, pious anthems sing;
Which to your children and the years to come
May speak of Daphnis, and be never dumb,
While prostrate I drop on his quiet urn
My tears, not gifts; and like the poor, that mourn
With green but humble turfs (16), write o'er his
hearse
For false foul prose-men this fair truth (206) in
verse.

' Here Daphnis sleeps (13) ! and while the great watch
goes
Of loud and restless Time (16), takes his repose.
Fame is but noise (13); all learning but a thought
(21),

¹ Here, as in vi. vii. and xiv., the regularity of the heroic couplets is apt to produce too many final pauses in the Latin version unless the composer is on his guard.

Which one admires, another sets at nought ;
 Nature mocks both (199) ; and wit still keeps adoe :
 But death brings knowledge and assurance too.'

* VL

- (a) There wintry frosts and snow for ever last ;
 And ever (207) keenly drives the northern blast :
 There, Sol ne'er curls the vapoury clouds away,
 By dint of rising beam or (21) setting ray.
 With ice congealed, the rivers cease to flow ;
 And waves that heaved erewhile the stately prow,
 Now, on their rigid back are wont to feel
 The grinding trundling of the waggon wheel.
 The frozen vase of brass is crack'd and starr'd ;
 And softest linen fabrics stiffen hard.
 The joyous wine (117) that erst was wont to flow,
 Is cut through with the hatchet by a blow.
 Each pond one solid mass of ice fits in,
 (195) And hoar frost stiffens on the bearded chin.
- (b) { Impending snow-storms darken all the sky,
 And flocks, unshelter'd and neglected, die.
 (222) { There stands the frozen ox ! Whole herds of deer
 Lie buried (80), where their antlers just appear
 Above the snow : no longer do they bound
 At sight of net, or (207) deep-toned voice of hound ;
 Nor crimson feathers flaunting in the wind,
 Drive onward to the toil th' affrighted hind.
 Javelin in hand, is struck the severing blow ;
 They bellow, vainly struggle (157), die beneath the
 snow !
 With joyous shouts men make the welkin ring,
 As homeward they the slaughter'd victim bring :
 Then to their subterranean haunts retire,

- Pile their huge blocks (21), whole elms, upon the fire ;
 (89) In laughter, songs, and midnight revel join,
 And ale, or cider pour, and feign it wine.

* VII.

- Scarce the third glass of measured hours was run,
 When like a fiery meteor sank the sun,
 The promise of a storm (16); the shifting gales
 (120, 124, 125) Forsake by fits, and fill, the flagging sails ;
 (124) Hoarse murmurs of the main from far were heard,
 And night came on, not by degrees prepared,
 But all at once (13); at once the winds arise,
 The thunders roll (16), the forky lightning
 flies (10).
 In vain (207) the master issues out commands,
 (90) In vain (207) the trembling sailors ply their
 hands (13); } (222)
 The tempest unforeseen prevents their care (13),
 And from the first they labour in despair.
 The giddy ship betwixt the winds and tides,
 (89) Forced back, and forwards, in a circle rides
 Stunned with the different blows (16); then
 shoots amain (8);
 (123) Till counterbuffed, she stops, and sleeps again.
 Dryden, *Cymon and Iphigenia*.

* VIII. (Especially on pauses.)

- So saying (8), light-foot Iris passed away.
 Then rose Achilles dear to Zeus; and round
 The warrior's puissant shoulders Pallas flung
 Her fringed aegis (16), and around his head
 The glorious goddess wreath'd a golden cloud (185),
 And from it lighted an all-shining flame.
 As when a smoke (7) from a city goes to heaven

Far off from out an island girt by foes,
 All day the men contend in grievous war
 From their own city (13), but with set of sun
 Their fires flame thickly (13), and aloft the glare
 Flies streaming (10), if perchance the neighbours round
 May see, and sail to help them in the war;
 So from his head the splendour went to heaven.
 From wall to dyke he stopt, he stood (18), nor join'd
 The Achaeans (10)—honouring his wise mother's word—
 There standing, shouted (16), and Pallas (7) far away
 Call'd; and a boundless panic (185) shook the foe.
 Tennyson (*from Homer*).

* IX.

O mother, hear me yet before I die.
 They came, they cut away my tallest pines,
 My dark (187) tall pines (12), that plumed (11) the
 craggy ledge
 High over the blue gorge, and all between
 The snowy peak and snow-white cataract [*decursus*
 aquae (183)]
 Foster'd the callow eaglet (21)—from beneath
 Whose thick mysterious boughs in the dark morn
 The panther's roar came muffled, while I sat
 Low in the valley (10). Never, never more
 (200) Shall lone Oenone see the morning mist
 Sweep thro' them; never see them overlaid
 With narrow moon-lit slips of silver cloud,
 (200) Between the loud stream and the trembling stars (117).
 Tennyson, *Oenone*.

* X. (As to general character of the verse see §§ 211-213.)

'But now farewell (10). I am going a long (190) way
 With these thou seest (if indeed I go—
 For all my mind is clouded with a doubt—)

(195) To the island valley of Avilion

Where falls not hail nor (207) rain nor any snow,
 Nor ever wind blows loudly (16); but it lies
 Deep-meadowed, happy, fair with orchard lawns,
 And bowery hollows crowned with summer sea (120);
 Where (81) I will heal me of my grievous wound.'

So said he (8), and the barge with oar and sail
 Moved from the brink (16), like some full-breasted
 swan,

That, fluting a wild carol ere her death,
 Ruffles her pure cold plumes, and takes the flood
 With swarthy webs (23). Long stood Sir Bedivere
 Revolving many memories (7), till the hull

Looked one black spot against the verge of dawn,
 (84, SSDD) And on the mere the wailing died away.

Tennyson.

B. EXERCISES WITHOUT REFERENCES

XI. Keats' *Hyperion*, bk. ii.

- (a) So far her voice . . .
 . . . dethronement horrible.
- (b) Speak, roar, shout . . .
 . . . essence in its tent.
- (c) O let him feel . . .
 . . . saw a gleam of light.
- (d) But splendor in Saturn's . . .
 . . . and made it terrible.

XII. Matthew Arnold's *Mycerinus*.

- (a) Yet surely, O my people, . . .
 . . . in frozen apathy.
- (b) Or is it that some Force . . .
 . . . gods careless of our doom.

- (c) The rest I give to joy . . .
 . . . and the shadows fall.

XIII. Coleridge, *The Picture* (or *The Lover's Resolution*).

- (a) Through weeds and thorns . . .
 . . . like a distant sea.
- (b) Here Wisdom might resort . . .
 . . . ye dusky Dryades!
- (c) And you, ye Earth-winds! . . .
 . . . on yon hedgehog's back.
- (d) This is my hour of triumph . . .
 . . . like a dissolving thing.

XIV. Pope's *Windsor Forest*.

- (a) Nor yet when moist Arcturus . . .
 . . . their little lives in air.
- (b) In genial springs . . .
 . . . tyrants of the wat'ry plains.
- (c) Now Cancer glows . . .
 . . . and Empress of the main.

* xv. *The Line of David*.

And his next son, for wealth and wisdom famed,
 The clouded ark of God, till then in tents
 Wandering, shall in a glorious temple enshrine.
 Such follow him as shall be registered,
 Part good, part bad, of bad the longer scroll,
 Whose foul idolatries, and other faults
 Heaped to the popular sum, will so incense
 God, as to leave them, and expose their land,

Their city, his temple, and his holy ark,
With all his sacred things, a scorn and prey
To that proud city, whose high walls thou saw'st
Left in confusion, Babylon thence called.
There in captivity he lets them dwell
The space of seventy years, then brings them back,
Remembering mercy, and his covenant sworn
To David, 'stablished as the days of Heaven.
Returned from Babylon by leave of kings,
Their lords, whom God disposed, the house of God
They first re-edify, and for a while
In mean estate live moderate ; till, grown
In wealth and multitude, factious they grow ;
But first among the priests dissension springs ;
Men who attend the altar, and should most
Endeavour peace : their strife pollution brings
Upon the temple itself : at last they seize
The sceptre, and regard not David's sons,
Then lose it to a stranger, that the true
Anointed King, Messiah, might be born
Barred of his right ; yet at his birth a star,
Unseen before in Heaven, proclaims Him come,
And guides the eastern sages, who inquire
His place, to offer incense, myrrh and gold :
His place of birth a solemn angel tells
To simple shepherds, keeping watch by night ;
They gladly thither haste, and by a quire
Of squadroned angels hear his carol sung.
A virgin is his mother, but his sire
The power of the Most High : he shall ascend
The throne hereditary, and bound his reign
With earth's wide bounds, his glory with the Heavens.

Milton.

* XVI.

Each rival speeds her task with robe girt high ;
 By toil beguiled the cunning fingers fly.
 Here scarlet threads their Tyrian dye displayed,
 And subtly faded to a darker shade.
 So when the sunbeams pierce the falling rain,
 And with a mighty arc the heavens stain,
 There in the bow a thousand colours vie,
 Whose nice gradations cheat the observant eye ;—
 So close the likeness of each neighb'ring hue,
 The distant tints so various to the view.
 Here in the web is twined the pliant gold,
 And on the loom is spun the tale of old.
 The Attick hill of Mars Minerva wove,
 And how of yore to name that land she strove.
 In conclave high twelve presences divine,
 Jove in their midst, on lofty thrones recline.
 His own peculiar form each God express'd.
 By regal majesty Jove stood confess'd.
 Here rose the ocean god, and, in his hand
 Wielding his trident, smote the rocky strand.
 From the cleft rock forth leapt the startled steed :
 ' Behold my pledge,' he cried, and claim'd his meed.

* XVII.

So all night long upon the sandy shores
 I heard the hollow murmur of the wave,
 And all night long the hidden sea-caves made
 A ghostly echo ; and the sea-birds mew'd
 Around me : once I heard a mocking laugh
 As of some scornful Nereid : once the waters
 Broke louder on the scarp'd reefs, and ebb'd
 As if the monster coming : but again
 He came not, and the dead moon sank, and still
 Only upon the cliffs the wails, the chants,

And I forsaken on my sea-worn rock,
 And lo, the monster-haunted depths of sea.
 Till at the dead dark hour before the dawn,
 When sick men die, and scarcely fear itself
 Bore up my weary eyelids, a great surge
 Burst on the rock, and slowly, as it seemed,
 The sea sucked downwards to its depths, laid bare
 The hidden reefs, and then before my eyes—
 Oh terrible! a huge and loathsome snake
 Lifted his dreadful crest and scaly side
 Above the waves.

* XVIII.

But in the hills a strong East-wind arose,
 And came down moaning to the sea : first squalls,
 Ran black o'er the sea's face, then steady rush'd
 The breeze, and fill'd the sails, and blew the fire.
 And, wreath'd in smoke, the ship stood out to sea.
 Soon with a roaring rose the mighty fire,
 And the pile crackled : and between the logs
 Sharp quivering tongues of flame shot out, and leapt,
 Curling and darting higher, until they lick'd
 The summit of the pile, the dead, the mast,
 And ate the shrivelling sails : but still the ship
 Drove on, ablaze, above her hull, with fire.
 And the gods stood upon the beach, and gaz'd :
 And, while they gaz'd, the sun went lurid down
 Into the smoke-wrapt sea, and Night came on.
 Then the wind fell, with night, and there was calm.
Balder's *Funeral Ship*.

XIX.

Thou that seest Universal
 Nature moved by Universal Mind ;
 Thou majestic in thy sadness
 at the doubtful doom of human kind ;

R

Light among the vanished ages ;
 star that gildest yet this phantom shore ;
 Golden branch amid the shadows,
 kings and realms that pass to rise no more ;
 Now thy Forum roars no longer,
 fallen every purple Caesar's dome—
 Tho' thine ocean-roll of rhythm
 sound for ever of Imperial Rome—
 Now the Rome of slaves hath perish'd,
 and the Rome of freemen holds her place,
 I, from out the Northern Island
 sunder'd once from all the human race,
 I salute thee, Mantovano,
 I that loved thee since my day began,
 Wielder of the stateliest measure
 ever moulded by the lips of man.

Tennyson.

* xx.

So saying, with delight he snuffed the smell
 Of mortal change on earth. As when a flock
 Of ravenous fowl, though many a league remote,
 Against the day of battle, to a field,
 Where armies lie encamped, come flying, lured
 With scent of living carcasses designed
 For death, the following day, in bloody fight ;
 So scented the grim feature and upturned
 His nostril wide into the murky air ;
 Sagacious of his quarry from so far.
 Then both from out hell-gates, into the waste
 Wide anarchy of chaos, damp and dark,
 Flew diverse ; and with power, their power was great,
 Hovering upon the waters, what they met
 Solid or slimy, as in raging sea
 Tossed up and down, together crowded drove,

From each side shoaling towards the mouth of hell :
As when two polar winds, blowing adverse
Upon the Cronian sea, together drive
Mountains of ice, that stop the imagined way
Beyond Petsora eastward to the rich
Cathaian coast. *Paradise Lost*, x. 273-293.

APPENDIX

THEME AND VARIATION IN VIRGIL

(Digested from notes in Dr. James Henry's *Aeneidea*).

In *Aeneid* i. 19-22 is the following passage—

Progeniem sed enim Trojano a sanguine duci
Audierat, Tyrias olim quae verteret arces ;
Hinc populum late regem belloque superbum
Venturum excidio Libyae.

Virgil wishes thoroughly to explain the nature of the *progenies*. To develop the thought he employs not a long and complicated structure and sentence, but a repetition of his phrases in a slightly different form. He thus not only secures the desired explanation, but adds to the impressiveness of his picture, because he repeats and redoubles the impressions produced by the previous sentences or phrases. In this passage we have—

<i>Theme.</i>	<i>Variation.</i>
Trojano a sanguine.	Hinc.
Verteret.	Venturum excidio.
Tyrias arces.	Libyae.

This may be called writing by *theme and variation*. Of all the arts of the poet, and hardly less of the prose-writer,

this little manœuvre is perhaps the simplest, most natural, and most effectual: and it forms one of the most pleasing peculiarities of the style of Virgil. It helps to produce that leisurely 'ampleur' which must mark any truly Virgilian translation from the English, however crabbed and concise the original. Without being tautological, the poet gains in perspicuity, richness, variety, impressiveness.

To take another example. *A. i.* 546, 547—

Quem si fata virum servant, si vescitur aura
Aetheria, neque adhuc crudelibus occubat umbris,
Non metus.

Here the theme is *Quem . . . servant*; the variations on this are (i.) *si . . . aetheria*, (ii.) *neque . . . umbris*.

As an English equivalent take the couplet of Pope, a great master in this point of technique—

Hope springs eternal in the human breast,
Man never is, but always to be blest.

(*Essay on Man.*)

Here the second line is the variation on the theme in the first.

In prose Macaulay is a model of this kind of writing. Avoiding absolute sameness, which cannot fail to try the patience, he harps upon a thought, makes sure of leaving an impression, and then effects a transition to the next thought without hurry or abruptness. Except under extraordinary circumstances, *e.g.* in passages of unusual excitement where this style of writing would obviously be out of place, the mind does not like to be hurried. We prefer the dalliance of Horace to the shocks of Persius. *Quae sint inculcanda, infingenda, repetenda, plerisque longiore tractu vis quaedam et pondus accedit* (Pliny, *Ep.* i. 20).

Virgil employs this device in varying degrees. In *A. xii.*

318, *Has inter voces, media inter talia verba*, the second phrase is scarcely a variation at all, and yet it compels the reader to listen without resentment to the double description. In *E. i. 4, Nos patriae fines et dulcia linquimus arva, Nos patriam fugimus*, we have almost a mere repetition, except that *fugimus* is a slightly more concentrated expression.

And so we advance to examples like *A. i. 546, 547* quoted above, where there is a double variation. Sometimes the variation is threefold. In more complicated instances even theme and variation themselves each subdivide into theme and variation, *e.g. A. ix. 98*—

Immo ubi defunctae finem portusque tenebunt
 Ausonios olim, quaecunque evaserit undis
 Dardaniumque ducem Laurentia vexerit arva.

Subordinate Theme.

Subordinate Variation.

Main }
 Theme } Defunctae.

Finem portusque tenebunt
 Ausonios.

Main }
 Variation } Quaecunque eva-
 serit undis.

Dardanium ducem Laurentia
 vexerit arva.

Young composers should guard against over-compression. The following exercises may serve for preliminary practice. In set A the variation is given, in set B it is left to the invention of the composer.

EXERCISES ON THEME AND VARIATION

A. VARIATION GIVEN

1. But in their going Venus guided them
 With a dull mist, and shed a deep divine
 Clothing of cloud around them.

- II. All have I guessed and in my thoughts before
Enacted.
- III. Now he descries the son of Aeolus :
None could excel him in the art to stir
With brass the hearts of heroes, or to kindle
War with his trumpet note.
- IV. Wherefore this quarrel 'gainst my strict behest?
What terror hath seduced or one or other
To run to arms and seek the sword?
- V. The floating town her triple-tieréd crew
Dardanian now urge on, with oars which rise
In threefold rank.
- VI. He (the river Timavus) pours through his nine
mouths the bursting tide
Amid the mountain's dreary moans, the fields
With sounding waters covering.
- VII. Aeneas in reply : "Troy's victory
Turns not on this, nor will a single life
Make so great difference.
- VIII. These thousand men on one day down to hell
My conquering hand did send, shut as I was
Within their walls, and in the ramparts closed
Of th' enemy.
- IX. (An instance of double correspondence)—
Thunder Aetnaean caverns and strong strokes
On th' anvils groan and echo, in the vaults
Hisses the ore of steel, in furnaces
The fire is panting.

- x. Then thus the king addressing, furiously
 He so begins: "Not Turnus stops the way.
 Excuse is none that these Aeneadae,
 These cowards, should take back the spoken word,
 Or should renounce their compact."

B. VARIATION TO BE SUPPLIED

- I. Meantime the sun the year's great circle rounds

- II. Nay e'en 'neath winter skies thou labourest
 To build thy fleet, ah cruel! . . .
- III. But we may yet delay . . .
- IV. Aeneas looking back marks in the door
 What sentry sits . . .
- V. His brother fallen, Pandarus now sees
 How fortune stands . . .
- VI. Seizing the cake, he sinks to earth outstretched
 In all his monstrous body's length . . .

- VII. But strike thou onward and unsheath thy blade:
 Now dost thou need, Aeneas, all thy nerve,

- VIII. They reached his dwelling, when he cried: "This
 threshold
 The conquering Alcides stooped to cross,

- IX. Cretheus is of the Muses' company:
 Ever in songs and harps was his delight,

- x. Even as oft upon th' Euboic shore
Of Baiæ falls a mass of stone, built up
Of great blocks which they cast into the sea :
Thus does it (the mass) tumble prone . . .

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Feet.—Dactyls through line (§ 90).

Endings.—Monosyllabic (§ 106).

Elisions.—Harsh (§ 157). Of monosyllables (§ 154).

* 216. *Sharp contrast.*—Pause 5 troch. (§ 20). Change from spondees to dactyls (§ 91).

* 217. *Dulness, monotony, weariness.*—Same rhythm in several consecutive lines.

* 218. *Scorn, indignation, sneer.*—Pause $3\frac{1}{2}$ (§ 16).

* 219. *Cumulative effect.*—3 troch. caesura (§ 49).

* 220. *Emphasis on word.*

Caesura.—Reserve caesura (§ 76).

Pause.—First dactyl for adjective (§ 8). Just before 5 troch. pause (§ 20).

Foot.—Adjective placed last of line before a pause.

* 221. *Humour.*—Monosyllabic ending (§ 106).

* 222. *Detailed description.*—Broken style, brief clauses, many pauses.

* 223. — *Special sounds.* — Alliteration on various consonants.

EXERCISES ON THE DESCRIPTIVE USE OF DACTYLS AND SPONDEES—ORIGINAL LINES

For dactyls. Describe—

A bird fluttering in the air.

Hail pattering down.

A horse galloping free.

Flames spreading.

Stags running over a plain.

A ship before a good wind.

Waves beginning to rise in a storm.

For spondees. Describe—

Two bulls butting each other.

A man troubled in mind.

Men rolling huge stones.
 A funeral procession.
 Big animals settling to sleep.
 A queen with stately walk.
 A monotonous song.
 Evening coming solemnly on.

For transition from dactyls to spondees, or *vice versa*.
 Describe—

Chariots scrambling at the start and then settling to
 work.
 A stream running down hill, then along the plain.
 Warriors massing and rushing out to battle.
 A man alternately sad and gay.

THE DIFFERENTIATION OF THE PARTS OF THE HEXAMETER

224. The principle of the Latin hexameter is to differentiate the two hemistichs, yet in such a way that there is likeness in the difference. As a rule the best hexameter is that in which the two parts are nearly equal without actually being equal, and in which in spite of differentiation the unity of the verse is preserved.

. Thus at the beginning a spondaic word is avoided because it militates against the ending, which is spondaic.

In the matter of caesuras and diaeresis a third trochee caesura approaches the equalisation of the hemistichs too closely to let the line be acceptable in Latin: there is only a short unaccented anacrusis preceding the second hemistich to prevent equality.

The simultaneous use of a 1 troch. and 2 troch. caesura has the effect of making the first two feet resemble the close of a verse (*e.g.* noctis agebat equos), and is therefore to be avoided.

The third foot diaeresis (especially with a spondaic word)

or a pause after third foot is very rare, because thus the verse is split into two equal halves.

As to endings.—The end (*i.e.* two last feet) has agreement between verse stress and word accent, whereas the strife between these two is purposely maintained throughout the middle of the verse.

The stereotyped classical endings owe their existence to the fact that otherwise the strong caesura in fifth or sixth feet would make the ending resemble the middle of the line.

HOW TO SET ABOUT THE TRANSLATION OF A PASSAGE

* 225. Read the English several times.

1. In so doing catch the general spirit and style, and search in your memory for a similar passage in Virgil on which to model your composition.

2. Note remarkable rhythms, pauses, alliterations, emphatic words, phrases which lend themselves to translation by hendiadys or apposition, chances for descriptive metre, intentional archaisms, etc., with a view to correct translation into Virgilian style.

Read or recall a passage of some thirty lines with a view to unconscious imitation of your model.

3. *Then, and not till this is done*, begin to think about details of *vocabulary*, jotting down as many alternatives as possible.

4. Finally, consider the *exigencies of metre*, using suitable forms and devices, but do not allow metrical necessities to dictate to you pauses, caesuras, and the general scheme of the passage. What processes 1 and 2 have prescribed must not be allowed to be brushed aside because of difficulties of scansion.

HOW TO BEGIN AN ORIGINAL POEM

226. Do not invoke the Muses, but try one of the following methods of beginning :—

(i.) Give a short exposition of the main heads of the subject in the form of indirect questions depending on *expediam, referam, canam*, etc. Cf. *G.* i. 1-5; *A.* vi. 756-759, speech of Anchises; *A.* vii. 37-40.

This form suits philosophical and didactic poems generally; *e.g.*

HORTUS ANGLIACUS

Quae cura Angliacos tandem exornaverit hortos
Naturâ monstrante viam, quae gratia silvis
Redditur, etc.

(ii.) A short and quick description of places and circumstances connected with the subject—

Forte sub arguta, etc.

E. vii. 1-5.

Cf. also *A.* iii. 1-3, Milton, *In Quintum Novembris*, and T. S. Evans, *Damon and Thyrsis*.

This method is according to the precept of Horace, 'Non fumum ex fulgore, sed ex fumo dare lucem,' and is especially adapted for descriptive and historical subjects; *e.g.*

MONTES PYRENAEI

Gallorum campos inter, vicinia regna,
Europae extremos ubi claudit Iberia fines
Tollitur in montes Isthmus, etc.

Milton in *Epitaphium Damonis* (1-10) addresses the Muses, and combines (i.) and (ii.).

(iii.) An abrupt breaking into the subject by means of a *tu quoque, ergo*, or some similar word, as if you had been thinking of the subject, and had begun to write in the middle of your thoughts; cf. *A.* vii. 1.

This mode follows Horace's precept of hurrying the reader in medias res—*Haud secus ac notas*. It will suit almost all kinds of subjects.

Milton, in his *Ode to Mansus*, begins—

Haec quoque, Manse, tua meditantur carmina laudi
Pierides, etc.

For pauses to be used in opening see above (p. 62).

EXERCISES

A DEMONSTRATION

(Which will take about an hour to work out in class)

Apollo and Mnemosyne

Thus with half-shut suffused eyes (185¹) he stood (8),
While from beneath some cumbrous boughs hard by (185)
With solemn step (89) an awful goddess came (18),
And there was purport in her looks for him,
Which he with eager guess began to read
Perplex'd, the while melodiously he said (23):
'How (185) camest thou over the unfooted sea (23)?
Or hath that antique mien and robéd form
Moved in these vales (187) invisible till now (23)?
Sure I have heard those vestments sweeping o'er
The fallen leaves (185), when I have sat alone
In cool mid forest (185 and 13). Surely I have traced
The rustle of those ample skirts about
These grassy solitudes (190), and seen the flowers
Lift up their heads, as still the whisper pass'd.
Goddess! I have beheld those (81) eyes before,
And their eternal calm, and all that face (18),
Or I have dreamed.'

Keats, *Hyperion*, iii. 44.

¹ The numbers refer to sections.

First apply the hints given in § 225. The passage is rather one of graceful description than of physical or mental excitement. The appearance of a deity, you remember, is well described in *A. i.* 305-417, especially 314-334 and 402-417. Read these passages over. Now look to the rhythms suggested by the English. Adjectives and nouns must be separated in the renderings of *half-shut eyes, boughs hard by, these vales, fallen leaves, mid forest, grassy solitudes*. *With solemn step* suggests spondaic treatment. Turning to the pauses we shall be struck by *an awful goddess came*, the unusualness of the incident suggesting a bucolic pause (§ 18). The excitement of the penultimate line, *all that face*, may also demand a bucolic pause or a first dactyl (§ 8). Final pauses will certainly fall at least at *he said, pass'd*, and at the end; perhaps also they may be necessary at *sea and till now*. A $2\frac{1}{2}$ pause seems likely for *mid forest*, and the first line looks like overflowing into the second.

Now take the first group of lines, and insist on the bucolic pause at *goddess came*. *Virg. A. i.* 405 gives you *patuit dea*. The active construction suits both Latin idiom and the versification better than the passive: *moisture suffused the eyes of the god* (ethic dative) *as he thus stood*. Try the Latin: *Lumina sic stanti deo prope clausa suffusit* (or pluperf. *suffuderat*) *umor*. There is too much matter here for a line, so keep over *prope clausa* perhaps, or *lumina*: the latter is better, as it is a noun, and gives a first dactyl pause—

Sic stanti prope clausa deo suffuderat umor
Lumina.

While: Latin prefers paratactic constructions; so *interea*. *Cumbrous*, when examined in this context, means *obscuring*. *Hard by* = *neighbouring*: *ex caecis vicinis ramis*, quite impossible in verse. *Caecis* can be replaced by a noun, *latebris* with genitive: *e vicinis ramorum latebris*, which seems more

tractable. *E* suggests the favourite past participle, *egressa*. Hold *interea* for the next line :

vicinis ramorum egressa latebris | Interea.

There came, appeared: the tag *sese tulit obvia virgo* perhaps occurs to you. *To whom?* Phoebo.

Phoebo sese tulit obvia virgo.

Keep it in mind that your pause in the next line is fixed at the fourth.

With solemn step an awful goddess. Solemn step = incessus : awful = metuenda, venerabilis, augusta. We have a verb already in *tulit*, so *patuit* may become *patens dea*—

Augusta incessuque patens dea.

And so ends our first group.

Our next flight takes us over three lines to a final pause at *he said*. We must rest there, as we have already exceeded the average of three or four lines without final pause. *There was . . . for him* becomes more direct in Latin : *he (Apollo) sees her prophetic look. Apollo* will end the line, and *cernit* precede. *Prophetic = praesāgus, fatidicus, praenuntius : fatidicam faciem*—

cernit Apollo

Fatidicam faciem.

Here let us look to our final pause. He spoke without waiting for the goddess to address him : in such cases Virgil uses the idiomatic *ultra*. *He said : vocem dicta edidit ultra. Vocem* preferably, because it will carry a spondaic adjective for *melodiously : the while = simul*.

Dulcemque simul vocem edidit ultra.

At the beginning of the line there are $1\frac{1}{2}$ feet to spare for the middle phrase ; this is best used for a strong word, preferably the verb. *Began to read : inspicit, quaerit, explorat, or better, scrutatur. Scrutabatur* would make a pretty

trochaic pause if a short vowel followed; however, we have only room for *scrutatur*. *Guess*: best done by *omen*: *perplexed* will agree with *guess* by hypallage: *dubio omine*. Some padding is wanted. The context readily supplies *in voltu*, or poetical plural, *voltibus*—

dubiumque in voltibus omen

Scrutatur.

Our next final pause, tentatively, is *till now*. Within the next three lines we can allow ourselves some freedom of movement. *How*: *quo . . . modo*, mostly separated.

Camest thou: the implication is *wert thou able to come*: and at any rate *possum* is nearly always legitimate to secure an infinitive. *Venire*, or *te ferre poteras*.

Quo te ferre modo poteras.

The unfooted sea: *pontum avium, impervium, inhospitum, inaccessum*; but better in such cases, *avia, impervia ponti*.

Super avia ponti.

Till now: *hactenus*; the verbs will be imperfect. *Moved*: perhaps simply *intereras*. *These vales*: *his saltibus (nostris . . . lucis)*; the second alternative is better, as separating noun and epithet, and this suggests filling up with an appositional phrase (§ 187), supplied from the context: *as a native (incola)*. Adj. *vetus, timida*.

Hactenus intereras nostris vetus incola lucis.

Ideas still to be rendered are: *antique mien and robed form, invisible*. *Invisible*: possibly a verb, *kept secret*: *celabas, tegebas*. Remember *invisa = hated*.

Secreta (remota) tegebas.

Vultusque antiquos vestitamque formam. This must be reduced: *formamque antiquam vestesque*, or less wooden—

Et formam antiquam vestesque remota tegebas?

Proceed. The English suggests perhaps a $2\frac{1}{2}$ pause at

forest. We will aim at this variety. Note, *Vestments sweeping o'er fallen leaves*: this is obviously a case for interweaving the nouns and adjectives of the two phrases, the adjectives having the preference for an early place in the line or phrase. *Sure = scilicet*, which will start. *Audivi illas, has vestes, hanc, illam pallam verrentes, verrentem folia occidua, marcida, ut, cum, dum solus sedebam, sedeo.* The important idea is really *to seek the cool shade: frigidæ umbræ causa*; and the idea of *sitting* is only subsidiary. Make the verb thus, *quaero, peto frigora umbrarum, in umbris.* *Mid forest = longinqua, secreta, remota.* A little arrangement gives us for the desired pause—

ut secreta solus in umbra
Frigora quaesieram.

To return to the first phrase, which can now take up two feet of the next line, the words not being adjectives, but verb or noun: *audivi folia* fills the space admirably, and *marcida* can stand in the fifth foot with *vestes* to follow: *Scilicet — — verrentes has marcida vestes.* But *vestes* has already been used in the near context, so substitute *verrentem hanc — pallam.* Where? *In silvis.*

Scilicet in silvis verrentem hanc marcida pallam
Audivi folia, ut secreta solus in umbra
Frigora quaesieram :

It would lend a lilt to the passage if we could now take a longer flight and pause finally at *pass'd.* *Surely: scilicet* again, or *nisi fallor, crede mihi.* Such a phrase has a pretty effect when sandwiched between noun and adjective of similar termination. *About these grassy solitudes* is an adverbial phrase which cannot come last in its clause in Latin, so make sure of it at once. *Gramineis, nisi fallor, in —*: the difficulty of vocabulary here suggests the interchange of noun and adjective, as often: *solis (vacuis) . . .*

in herbis. I have traced: *vestigari, pressi, ursi*, but get the infinitive with *solebam, videor mihi: vestigare, or vestigasse.* *Skirts: vestis, palla, amictus, chiton.* *Ample:* as the adjective is important, as before, try a noun and genitive: *volumen amictus | Vestigasse tui.* Now pad—

Vacuis, nisi fallor, in herbis
Jamdudum videor mihi grande volumen amictus
Vestigasse tui.

And seen . . . pass'd. The phrase, *as still the whisper pass'd*, should come early, unless it is translated by an ablative absolute, which has a sort of prescriptive right to the end place: *praetereunte susurro* will make a pretty, smooth close. *Seen:* keep the construction after *videor mihi: et flores aspexisse, vidisse, spectasse* (the last of these is the most effective) *capita attollentes.* This is metrically difficult; a good alternative would be *sese reflexos.* *Jam* may go (without seeming unnecessary, as often) with the ablative absolute. Thus—

et flores spectasse reflexos
Sese attollentes jam praetereunte susurro.

Goddess . . . dreamed. A speech may quite well close on a $2\frac{1}{2}$ pause, but as our passage ends here it would perhaps be better to run on to a final pause.

O Dea, istos oculos aut (because one of the two alternatives must hold) *ante, prius, olim vidi.* *And their eternal calm = in which is eternal calm.* *Is eternal* may be turned by a verb *perennat: ubi pax (tranquilla) perennat.* *Istos* has a fondness for first foot (§ 81). *O Dea* can wait—

Istos nempe oculos . . .
O Dea . . .

That face implies lovely face: as before, a noun with genitive: *decus voltus*—

et omne tui voltus decus, aut prius olim.

Vidi: this would be an effective spondaic beginning, but that it would be too near *istos* to stand. Try the plural: *vidimus, aut*. Dream = *vana* — *imago*, and *vana* suggests the verb *illusit*: *aut somni nos vana illusit imago*.

Istos nempe oculos, ubi pax tranquilla perennat,
O dea, et omne tui voltus decus, aut prius olim
Vidimus, aut somni nos vana illusit imago.

A. EXERCISES WITH REFERENCES TO SECTIONS

N.B.—Pauses referred to are to be regarded simply as suggestions, and in no way binding on the composer. When references affect the whole line, the number is placed to the left of the text.

* I.

Dear mother Ida, hearken ere I die (28).
He prest the blossom of his lips (205) to mine,
And added (8), 'This was cast upon the board (21),
When all the full-faced presence of the Gods
Ranged in the halls of Peleus (163); whereupon
Rose feud, with question unto whom 'twere due.(10):
But light-foot Iris brought it yester-eve,
Delivering, that to me, by common voice
Elected umpire (8), Herè comes to-day,
Pallas and Aphroditè, claiming each
This meed of fairest (10). Thou, within the cave
Behind yon whispering tuft of oldest pine,
Mayst well behold them unbeheld (203), unheard
Hear (203) all, and see thy Paris judge of Gods.'

* II.

Dear mother Ida, hearken ere I die (28).
It was the deep midnight (80): one silvery cloud
Had lost its way between the piney sides
Of this long glen (10). Then to the bower they came,

or a pause after third foot is very rare, because thus the verse is split into two equal halves.

As to endings.—The end (*i.e.* two last feet) has agreement between verse stress and word accent, whereas the strife between these two is purposely maintained throughout the middle of the verse.

The stereotyped classical endings owe their existence to the fact that otherwise the strong caesura in fifth or sixth feet would make the ending resemble the middle of the line.

HOW TO SET ABOUT THE TRANSLATION OF A PASSAGE

* 225. Read the English several times.

1. In so doing catch the general spirit and style, and search in your memory for a similar passage in Virgil on which to model your composition.
2. Note remarkable rhythms, pauses, alliterations, emphatic words, phrases which lend themselves to translation by hendiadys or apposition, chances for descriptive metre, intentional archaisms, etc., with a view to correct translation into Virgilian style.

Read or recall a passage of some thirty lines with a view to unconscious imitation of your model.

3. *Then, and not till this is done*, begin to think about details of *vocabulary*, jotting down as many alternatives as possible.
4. Finally, consider the *exigencies of metre*, using suitable forms and devices, but do not allow metrical necessities to dictate to you pauses, caesuras, and the general scheme of the passage. What processes 1 and 2 have prescribed must not be allowed to be brushed aside because of difficulties of scansion.

HOW TO BEGIN AN ORIGINAL POEM

226. Do not invoke the Muses, but try one of the following methods of beginning:—

(i.) Give a short exposition of the main heads of the subject in the form of indirect questions depending on *expediam, referam, canam*, etc. Cf. *G.* i. 1-5; *A.* vi. 756-759, speech of Anchises; *A.* vii. 37-40.

This form suits philosophical and didactic poems generally; *e.g.*

HORTUS ANGLIACUS

Quae cura Angliacos tandem exornaverit hortos
Naturâ monstrante viam, quae gratia silvis
Redditur, etc.

(ii.) A short and quick description of places and circumstances connected with the subject—

Forte sub arguta, etc.

E. vii. 1-5.

Cf. also *A.* iii. 1-3, Milton, *In Quintum Novembris*, and T. S. Evans, *Damon and Thyrsis*.

This method is according to the precept of Horace, 'Non fumum ex fulgore, sed ex fumo dare lucem,' and is especially adapted for descriptive and historical subjects; *e.g.*

MONTES PYRENAEI

Gallorum campos inter, vicinia regna,
Europae extremos ubi claudit Iberia fines
Tollitur in montes Isthmus, etc.

Milton in *Epitaphium Damonis* (1-10) addresses the Muses, and combines (i.) and (ii.).

(iii.) An abrupt breaking into the subject by means of a *tu quoque, ergo*, or some similar word, as if you had been thinking of the subject, and had begun to write in the middle of your thoughts; cf. *A.* vii. 1.

Which one admires, another sets at nought ;
 Nature mocks both (199) ; and wit still keeps adoe :
 But death brings knowledge and assurance too.'

* VI.

(a) There wintry frosts and snow for ever last ;
 And ever (207) keenly drives the northern blast :
 There, Sol ne'er curls the vapoury clouds away,
 By dint of rising beam or (21) setting ray.
 With ice congealed, the rivers cease to flow ;
 And waves that heaved erewhile the stately prow,
 Now, on their rigid back are wont to feel
 The grinding trundling of the waggon wheel.
 The frozen vase of brass is crack'd and star'd ;
 And softest linen fabrics stiffen hard.
 The joyous wine (117) that erst was wont to flow,
 Is cut through with the hatchet by a blow.
 Each pond one solid mass of ice fits in,
 (195) And hoar frost stiffens on the bearded chin.

(b) { Impending snow-storms darken all the sky,
 And flocks, unshelter'd and neglected, die.
 (222) { There stands the frozen ox ! Whole herds of deer
 Lie buried (80), where their antlers just appear
 Above the snow : no longer do they bound
 At sight of net, or (207) deep-toned voice of hound ;
 Nor crimson feathers flaunting in the wind,
 Drive onward to the toil th' affrighted hind.
 Javelin in hand, is struck the severing blow ;
 They bellow, vainly struggle (157), die beneath the
 snow !
 With joyous shouts men make the welkin ring,
 As homeward they the slaughter'd victim bring :
 Then to their subterranean haunts retire,

- Pile their huge blocks (21), whole elms, upon the fire ;
 (89) In laughter, songs, and midnight revel join,
 And ale, or cider pour, and feign it wine.

* VII.

- Scarce the third glass of measured hours was run,
 When like a fiery meteor sank the sun,
 The promise of a storm (16); the shifting gales
 (120, 124, 125) Forsake by fits, and fill, the flagging sails ;
 (124) Hoarse murmurs of the main from far were heard,
 And night came on, not by degrees prepared,
 But all at once (13); at once the winds arise,
 The thunders roll (16), the forky lightning
 flies (10).
 In vain (207) the master issues out commands,
 (90) In vain (207) the trembling sailors ply their
 hands (13); } (222).
 The tempest unforeseen prevents their care (13),
 And from the first they labour in despair.
 The giddy ship betwixt the winds and tides,
 (89) Forced back, and forwards, in a circle rides
 Stunned with the different blows (16); then
 shoots amain (8);
 (123) Till counterbuffed, she stops, and sleeps again.)
 Dryden, *Cymon and Iphigenia*.

* VIII. (Especially on pauses.)

So saying (8), light-foot Iris passed away.
 Then rose Achilles dear to Zeus; and round
 The warrior's puissant shoulders Pallas flung
 Her fringed aegis (16), and around his head
 The glorious goddess wreath'd a golden cloud (185),
 And from it lighted an all-shining flame.
 As when a smoke (7) from a city goes to heaven

Far off from out an island girt by foes,
 All day the men contend in grievous war
 From their own city (13), but with set of sun
 Their fires flame thickly (13), and aloft the glare
 Flies streaming (10), if perchance the neighbours round
 May see, and sail to help them in the war ;
 So from his head the splendour went to heaven.
 From wall to dyke he stept, he stood (18), nor join'd
 The Achaeans (10)—honouring his wise mother's word—
 There standing, shouted (16), and Pallas (7) far away
 Call'd ; and a boundless panic (185) shook the foe.
Tennyson (*from Homer*).

* IX.

O mother, hear me yet before I die.
 They came, they cut away my tallest pines,
 My dark (187) tall pines (12), that plumed (11) the
 craggy ledge
 High over the blue gorge, and all between
 The snowy peak and snow-white cataract [*decursus*
 aquae (183)]
 Foster'd the callow eaglet (21)—from beneath
 Whose thick mysterious boughs in the dark morn
 The panther's roar came muffled, while I sat
 Low in the valley (10). Never, never more
 (200) Shall lone Oenone see the morning mist
 Sweep thro' them ; never see them overlaid
 With narrow moon-lit slips of silver cloud,
 (200) Between the loud stream and the trembling stars (117).
Tennyson, *Oenone*.

* X. (As to general character of the verse see §§ 211-213.)

'But now farewell (10). I am going a long (190) way
 With these thou seest (if indeed I go—
 For all my mind is clouded with a doubt—)

(195) To the island valley of Avilion
 Where falls not hail nor (207) rain nor any snow,
 Nor ever wind blows loudly (16); but it lies
 Deep-meadowed, happy, fair with orchard lawns,
 And bowery hollows crowned with summer sea (120);
 Where (81) I will heal me of my grievous wound.'

So said he (8), and the barge with oar and sail
 Moved from the brink (16), like some full-breasted
 swan,

That, fluting a wild carol ere her death,
 Ruffles her pure cold plumes, and takes the flood
 With swarthy webs (23). Long stood Sir Bedivere
 Revolving many memories (7), till the hull

Looked one black spot against the verge of dawn,
 (84, SSDD) And on the mere the wailing died away.

Tennyson.

B. EXERCISES WITHOUT REFERENCES

XI. Keats' *Hyperion*, bk. ii.

- (a) So far her voice . . .
 . . . dethronement horrible.
- (b) Speak, roar, shout . . .
 . . . essence in its tent.
- (c) O let him feel . . .
 . . . saw a gleam of light.
- (d) But splendider in Saturn's . . .
 . . . and made it terrible.

XII. Matthew Arnold's *Mycerinus*.

- (a) Yet surely, O my people, . . .
 . . . in frozen apathy.
- (b) Or is it that some Force . . .
 . . . gods careless of our doom.

- (c) The rest I give to joy . . .
 . . . and the shadows fall.

XIII. Coleridge, *The Picture* (or *The Lover's Resolution*).

- (a) Through weeds and thorns . . .
 . . . like a distant sea.
- (b) Here Wisdom might resort . . .
 . . . ye dusky Dryades!
- (c) And you, ye Earth-winds! . . .
 . . . on yon hedgehog's back.
- (d) This is my hour of triumph . . .
 . . . like a dissolving thing.

XIV. Pope's *Windsor Forest*.

- (a) Nor yet when moist Arcturus . . .
 . . . their little lives in air.
- (b) In genial springs . . .
 . . . tyrants of the wat'ry plains.
- (c) Now Cancer glows . . .
 . . . and Empress of the main.

* xv. *The Line of David*.

And his next son, for wealth and wisdom famed,
 The clouded ark of God, till then in tents
 Wandering, shall in a glorious temple enshrine.
 Such follow him as shall be registered,
 Part good, part bad, of bad the longer scroll,
 Whose foul idolatries, and other faults
 Heaped to the popular sum, will so incense
 God, as to leave them, and expose their land,