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No. 5

THE
LITERARY SATURNIAN

PART I
LIVIUS ANDRONICUS

BY
THOMAS FITZHUGH

MAY 1, 1910

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THE
LITERARY SATURNIAN

THE STICHE NORM OF ITALICO-KELTIC, ROMANIC,
AND MODERN RHYTHM

PART I
LIVIUS ANDRONICUS

By
THOMAS FITZHUGH
Professor of Latin in the University of Virginia

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*Veterum Primordia Vocum
atque
Mas Strepitus Fidis Latinae.*

Persius VI. 3-4.

THE LITERARY SATURNIAN

PART I. LIVIUS ANDRONICUS

BY

THOMAS FITZHUGH

I. INTRODUCTION

Having in Bulletin No. 1, *Prolegomena to the History of Italico-Romanic Rhythm*, University of Virginia, 1908, penetrated beneath the fond conventions of Hellenizing orthodoxy into the pulsating life of Italic accent and rhythm, and discovered the procatalectic word-foot and verse-foot (A-A-G) of Latin-Faliscan and Oscan-Umbrian speech and verse, we were prepared in Bulletin No. 2, *Carmen Arvale seu Martis Verber or The Tonic Laws of Latin Speech and Rhythm*, University of Virginia, 1908, to unlock the accentual and rhythmic treasures of our venerable old cryptograph, and to formulate the tripudic principle of Latin accent and rhythm.

In Bulletin No. 3, *The Sacred Tripudium*, University of Virginia, 1909, we established the tripudic principle for the Italico-Romanic field in connection with our epigraphic and extra-literary monuments, and in Bulletin No. 4, *Italico-Keltic Accent and Rhythm*, University of Virginia, 1909, the doctrine was extended to include the accent and rhythm of the Keltic race.

We now enter upon the task of examining in detail the successive literary phases of the Italico-Keltic tripudium, the first of which is the Saturnian of Livius Andronicus and Naevius. It will be helpful in preparation for this initial task to rehearse the organic doctrine of tripudic rhythm, and to sketch the salient motives in its historical evolution.

II. THE ORGANON OF TRIPUDIC RHYTHM

The tripudic principle involves a twofold contrast:

1°. The contrast of single stress with single stress,

↓ | ↓ ◊
Triumpe.
A|A - G°

2°. The contrast of double stress with single stress,

↓ ↘ | ↗
Triumpe
A-A | G

Thus the principle of artistic variety is inherent in the tripudic principle of stress contrast itself. For the contrast of simple stresses may be replaced at will by the contrast of stress groups, since tripudic rhythm, being accentual, measures syllables by time of utterance, not time of utterance by syllabic structure, as in Greek.

Hence evolve spontaneously the manifold forms of expanded and contracted tripudia, whose only law is the inviolability of tripudic tone-sequence: the stressless grave O must follow the initial or the double accent of the tripodium, and the two reversals of tripudic rhythm, G-G and G-A-O (G =grave stress, A =acute stress), must become rhythmized as G°-G (=O-G) and G°-A-O (=O-A-O) respectively by being placed after the initial thesis of the rhythmic series (A²=A-A) or by being postponed to the double accent (A-A); cf. *Sacred Tripudium* §§ 8-9.

Furthermore, the principle of stress contrast in the tripudium involves the principle of tripudic contrast in the dipody or Numerus Italicus, and of dipodic contrast in the distich or Saturnian. Hence the former becomes the normative unitary series, the latter the normative rhythmic period, of Italico-Keltic verse.

Accordingly, we may trace with immanent logical certainty the prehistoric evolution of the Italico-Keltic Saturnian by the aid of our sacred cryptograph, the Carmen Arvale, which is itself a mystic glorification of the tripudic principle, and by a comparison of the analogous phenomena in Fiacc's *Hymn to St. Patrick*:

A. The simple tripudium:

- ↓ ↘ ↗
a. Latin-Faliscan: Triumpe.
A-A-G
- ↑ ↓ .
b. Oscan-Umbrian: Stahmeitei.
A - A - G
- ↑ ↓ .
c. Old Irish: Innemthur.
A - A - G

B. The tripudic dipody:

- ↓ ⊕ ⊖ | ↓ ⊕ ⊖
- a. Latin-Faliscan: Triumpe triumpe.
A-A-G | A-A-G
- ↑ ↑ . | ↑ ↑ .
- b. Oscan-Umbrian: Naharcer Iabuscer.
A-A-G | A-A-G
- ↑ ↑ . | ↑ ↑ .
- c. Keltic: Hoadeochain odissi.
A - A - G | A-A-G

C. The tripudic dipody with paracatalectic expansion of the first tripodium:

- ↓ ⊕ ↓ ⊕ | ↓ ⊕ ⊖
- a. Latin-Faliscan: Enos Lases iuvate.
A-G A-G | A-A-G
- ↑ . ↑ . | ↑ ↑ .
- b. Oscan-Umbrian: Esmei stahmei stahmeitei.
A - G A - G | A - A - G
- ↑ . ↑ . | ↑ ↑ .
- c. Keltic: Genair patraicc innemthur.
A-G A - G | A-A - G

D. The tripudic dipody with paracatalectic expansion of both tripodia:

↓ ⊕ ↓ ⊕ | ↓ ⊕ ⊖

Neve luem ruem Marmor.
A-G A-G | A-G A - G

E. The tripudic dipody with paracatalectic-procatalectic expansion of the first tripodium:

↓ ⊕ ⊖ ⊕ ⊖ | ⊕ ⊖

Sinas incurrere in pleoris.
A-G A - A - O - G | A - A - G

F. The tripudic dipody with procatalectic-paracatalectic expansion of the first tripudium:

↓ ⊕ ⊖ ⊕ ⊖ | ⊕ ⊖ ⊖
 Manusque susum ad caelum.
 A-A-G A-G | A-A-G

G. The tripudic dipody with procatalectic contraction of the second tripudium:

↓ ⊖ ⊚ ⊖ | ⊚ ⊖ ⊖
 Satur fure fere Mars.
 A-G - A | A - A

H. The tripudic dipody with paracatalectic contraction of the second tripudium:

⊖ ⊚ ⊕ ⊖ | ⊕ ⊖ ⊖
 Advocabitis conctos.
 A-O-A-O-G | A-G

I. The tripudic dipody with acatalectic contraction of the first tripudium:

⊖ ⊚ ⊖ | ⊕ ⊖ ⊖
 Insece versutum.
 A-O-G | A-A-G

J. The tripudic dipody with procatalectic expansion of the first tripudium:

⊖ ⊚ ⊖ ⊖ ⊕ ⊖ | ⊕ ⊖ ⊖
 Quei apice insigne Dialis.
 A - A - G A-A-G | A-A-G

The artistic contrast of two tripudic dipodies in a distich constitutes the Saturnian verse, whose organic origin and evolution has therefore been the same in Italic and in Keltic culture; cf. *Italico-Keltic Accent and Rhythm*, pp. 53 ff.

III. THE HISTORY OF THE ITALICO-KELTIC SATURNIAN

Thus the universal norms of Italico-Keltic rhythm before the on-grafting of the Hellenic quantitative verse-beat were the tripudic dipody

and the tripudic distich with their native tripudic verse-beat. With the grafting of the Greek structural verse-beat upon the Italico-Keltic tripudium the artistic motive of the classical period was found in the rhythmical alternation and coincidence of Italico-Keltic accentual, and Hellenic structural verse-beat. With the neglect of quantity after the classic period the *raison d'être* of all alternation of accent and ictus was withdrawn, and thoroughgoing coincidence of tripudic and structural verse-beat became fixed for all time.

Our wider task, therefore, must be to trace the successive transformations of the literary Saturnian from its parent source in Italico-Keltic art through classic Latin poetry and Christian hymnology into the accentuo-structural rhythm of Romanic and modern art.

We shall accordingly observe four stages in the long historic process:

1°. The pure Saturnian with native tripudic verse-beat, in Livius' *Odysseia*, Naevius' *Bellum Punicum*, Fiacc's *Hymn to St. Patrick*, Ultan's *Hymn*, the *Antiphonarium Benchorensis* of the Ambrosian Library in Milan, and the *Liber Hymnorum* of the Library of Trinity College, Dublin.

2°. The Hellenizing Saturnian with rhythmical alternation and coincidence of tripudic and structural verse-beat, in classic Latin poetry and its imitations.

3°. The Hellenizing Saturnian with thoroughgoing coincidence of tripudic and structural verse-beat in vulgar Latin poetry and Christian hymnology.

4°. The Hellenizing Saturnian with structural verse-beat degenerating into mere syllable-counting structure, in Romanic and modern art.

α. The Unhellenized Tripudium

1°. The pure Saturnian with original tripudic verse-beat, in Livius' *Odysseia*, Naevius' *Bellum Punicum*, Fiacc's *Hymn to St. Patrick*, Ultan's *Hymn*, the *Antiphonarium Benchorensis* of the Ambrosian Library, and the *Liber Hymnorum* in Dublin:—in Italy, Ireland, Italico-Keltic domain, England, and Germany:

A. In Italy:

Livius, *Odys.* 1,

$\downarrow \pm \quad \downarrow \pm \mid \downarrow \pm \circ \parallel \pm \circ \circ \mid \pm \pm \pm$

Virum mihi Camena insece versutum.

A - G A-G | A-A-G°|| A-O-G | A-A - G

Naevius, *Bell. Pun.* 1,

↓ ± ↓ ± | ± ± ± || ± √ ± | ↓ ± ±
 Novem Iovis concordes filiae sorores.
 A-G A-G | A-A-G° || A-O-G | A-A-G

B. In Ireland:

Fiacc's *Hymn to St. Patrick* 1,

! . ! . | ! ! . || ! . ! . | ! ! .
 Genair patraicc innemthur ised atfed hiscelaib.
 A-G A-G | A-A - G || A-G A-G | A-A-G

Secundinus, *Hymnus Alphabeticus in Laudem Patricii* 1, ap. Murator. *Anecd.* iv. 136,

± ± √ ± ± | ↓ ± ± || √ ± ± √ | √ ! √ √
 Audite omnes amantes deum sancta merita.
 A-A-G A-G | A-A-G || A-G A-G | A-G

Hymnus S. Camelaci 1, *ibid.* 142,

± ± √ √ √ | ± ± ± || √ ! √ ± ± | ± ± √
 Audite bonum exemplum benedicti pauperis.
 A-A-G A-G | A-A - G || A - A - G° | A - O - G

Versiculi Familiae Benchuir 1, *ibid.* 156,

± ± ↓ √ | ± √ √ || ± √ ± √ | ± ± √
 Benchuir bona regula recta atque divina.
 A - G A - G° | A - O - G || A - G A - G | A - A - G

Memoria Abbatum Nostrorum 1, Am. Peyron, *Cic. orat. fragm. ined.* 225,

↓ ± ± ± ± | ↓ ± ± || √ ! √ ± ± √ | √ ! √ √
 Amavit Christus Comgillum bene et ipse dominum.
 A-A-G A - G | A - A - G || A - A A - G | A - G

Hymnus S. Columbae 1, *Liber Hymnorum* ii. 205,

± ± ± √ ± | √ ± ± || √ ± √ ± | √ ! √ √
 Altus prosator vetustus dierum et ingenitus.
 A²-G° A - O - G | A - A - G || A - A - G A - A | A - G

Sancti Venite 1, *ibid.* i. 43,

♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ || ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩
 Sancti venite Christi corpus sumite.
 A - G A - A - G | A - G || A - G ° | A - O - G

S. Columba, *Noli pater* 1, *ibid.*,

♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ || ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩
 Noli pater indulgere tonitrua cum fulgere.
 A - G A - G ° | A - O - A - G || A - A - G | A - A - O - G

S. Columba, *In te Christe* 1, *ibid.*,

♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ || ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩
 In te Christe credentium miserearis omnium.
 A - A A - G | A - A - O - G ° || A - O - A - G ° | A - O - G

C. In Italico-Keltic domain:

St. Augustine, *Psalmus Abecedarius contra Donatum* 1, *Opp. D.*
Aug., *Lugd.* 1586. 7, p. 3,

♪ ♪ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ || ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩
 Abundantia peccatorum solet fratres conturbare.
 A - A - O - G ° | A - O - A - G || A - G A - G ° | A - O - A - G

D. In England, by importation from Ireland:

Aldhelmus, ed. Giles, *Oxon.* 1844, p. III,

♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ || ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩
 Summi satoris solia sedet qui per aethralia.
 A - G A - A - G | A - G || A - G A - A | A - A - O - G

E. In Germany, by importation from Ireland and England:

Baldhardus ad Berthgitham, ap. S. Bonifac., ed. Giles, *Lond.*
1844, p. 280,

♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ || ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩
 Vale Christo virguncula, Christi nempe tiruncula.
 A - G A - G | A - A - O - G || A - G A - G | A - A - O - G

Berthgitha ad Baldhardum, *ibid.* p. 273,

♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ || ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩
 Vale vivens feliciter ut sis sanctus simpliciter.
 A - G A - G | A - A - O - G || A - A A - G | A - A - G

S. Bonifacius ad Nidhardum, *ibid.* p. 30,

↓ ± ± ± | ± ± √ ± || √ ! √ ± | ± ± ±
 Vale frater florentibus iuventutis cum viribus.
 A-G A-G | A-A-O-G || A - A - G | A - A-O-G

The powerful tripudic emphasis of the second foot of the dipody suggested naturally a point of rhythmic vantage for rhyming effects. The origin of rhyme is therefore traceable to the Italico-Keltic Saturnian and its tripudic rhythm of accentual contrast, and not to any supposed beginning in the phenomena of prose.

β. The Hellenized Tripudium

2°. The Hellenizing Saturnian with rhythmical alternation and coincidence of accent and ictus, in classic Latin poetry and its imitations.

The tripudic principle lends itself readily and naturally to the Greek structural verse-beat, because any one of the tripudic verse-beats may function as quantitative ictus. Thus all classic Latin verse is but the Protean form assumed by the tripudic dipody or distich, exulting now in the quantitative and ictal refinements of Greek metric. The artistic principle of the literary Saturnian of Livius and Naevius, which consisted in the rhythmical alternation and coincidence of acute and grave stress,

↓ ± ↓ ± | ↓ ± √ || √ √ √ | ± ± ±
 Virum mihi Camena insece versutum,
 A-G A-G | A-A-G° || A-O-G | A-A-G

is transformed into the artistic principle of the classic Saturnian of Ennius and Vergil, which consisted in the rhythmical alternation and coincidence of accent and ictus,

↑ ± | ± √ √ √ || ± ± ± ± √ | ↓ ± ±
 Musae quae pedibus magnum pulsatis Olympum.
 ↑ | ↑ | ↑ | ↑ |
 A-G | A - A - G || A - G A-A - G | A - A - G

If we indicate thus the rhythmic *materia* above, and the metric *regula* below, our classic Saturnian assumes the following forms:—

A. Plautus,

↓ ↓ ↓ ↓ ↓ | ↓ ↓ || ↓ ↓ ↓ | ↓ ↓
 Hos quos videtis stare hic captivos duos.
 ↓ ↓ ↓ | ↓ ↓ || ↓ ↓ ↓ | ↓ ↓
 A - A A-A-G | A - A || A-A-G | A-G

B. Terence,

↓ ↓ ↓ ↓ ↓ | ↓ ↓ | || ↑↑↑ ↓ ↓ | ↓ ↓
 Homo sum humani nil a me a l i e n u m puto.
 ↓ ↓ ↓ | ↓ ↓ || ↓ ↓ | A-G
 A-G A-A-G|A-G || A - A - G | A-G

C. Ennius,

↓ ↓ | ↓ ↑↑↑ ↓ | ↓ ↓ | || ↓ ↓ ↓ | ↓ ↓ ↓
 Musae quae pedibus magnum pulsatis Olympum.
 ↓ ↓ ↓ | ↓ ↓ || ↓ ↓ | A-G
 A-G | A - A - G || A - G A - A - G | A - A - G

Ennius' *versus longus*, i.e. *Saturnius longus*.

D. Lucretius,

↓ ↑↑↑ ↓ | ↑↑↑ ↓ | || ↑↑↑ ↓ | ↓ ↓ | ↓ ↓ ↓
 Aeneadum genetrix hominum divomque voluptas.
 ↓ ↓ ↓ | ↓ ↓ || ↓ ↓ | A-A-G
 A - A - G | A - G || A - G A - A - G | A - A - G

E. Vergil,

↓ ↓ ↓ ↓ | ↓ ↓ | || ↓ ↓ | ↓ ↓ | ↓ ↓ ↓ | ↓ ↓
 Arma virumque cano Troiae qui primus ab oris.
 ↓ ↓ ↓ | ↓ ↓ || ↓ ↓ | A-G
 A - G A - A - G | A - G || A - G A - A - O - G | A - G ,

F. Catullus,

↑↑↑ ↓ ↓ | ↓ ↓ | || ↑↑↑ ↓ | ↑↑↑ | ↑↑↑
 Super alta vectus Attis celeri | rate maria.
 ↓ ↓ ↓ | ↓ ↓ || ↓ ↓ | A-G
 A - A - G A - G | A - G || A - G | A - A - G

G. Horace,

˘ ˘ ˘ | ˘'˘ ˘ || ˘ ˘ ˘ | ˘ ˘ ˘
 Maecenas atavis edite regibus.
 ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘
 A - A - G | A - G° || A - O - G° | A - O - G

Sic horridus ille defluxit *numerus* (predicative) Saturnius, et grave virus munditiae pepulere (drove into the background).

H. *Pervigilium Veneris*,

˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘
 Cras amet qui numquam amavit quique amavit cras amet.
 ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘
 A - A - G | A - A | A - A - G || A - A A - G | A - A - G

Quantitative structure is maintained, but alternation of accent and ictus is ignored.

I. Comodian,

˘ ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘
 Inscia quod perit pergens deos quaerere vanos.
 ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘
 A - O - G | A - A - G || A - G | A - A - O - G | A - G

Alternation of accent and ictus is maintained, but quantitative structure is ignored.

3°. The Hellenizing Saturnian with thoroughgoing coincidence of accent and ictus, in Vulgar Latin poetry and Christian hymnology.

With the decline of the aristocratic learning, quantity and its accompanying principle of alternation of accent and ictus fell more and more into desuetude, leaving the Hellenic verse-beat in thoroughgoing harmony with the Italico-Keltic. Hence the universality of the iambico-trochaic verse-form and the substitution of acatalexis in place of the favorite procatalexis at the iambic close:

A. Caesar's Soldiers,

˘ ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ ˘ | ˘ ˘ ˘
 Gallias Caesar subegit, Nicomedes Caesarem.
 ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘
 A - O - G | A - G | A - A - G || A - O - A - G° | A - O - G

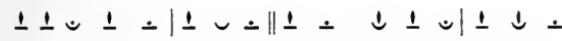
B. Hadrian,


 Animula vagula blandula, hospes comesque corporis.
 A - A - G A - G° | A - O - G || A - G A - A - G° | A - O - G

C. Hilarius,


 Lucis largitor splendide cuius sereno lumine.
 A - G A - A - G° | A - O - G || A - G A - A - G° | A - O - G

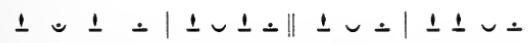
D. Ambrosius,


 Aeterne rerum conditor noctem diemque qui regis.
 A - A - G A - G° | A - O - G || A - G A - A - G | A - A - G

E. Prudentius,


 Da per plectrum ch oreis ut canam fidelibus.
 A - A A - G | A - G || A - A - G | A - A - O - G

F. Fortunatus,


 Pange lingua gloriosi proelium certaminis.
 A - G A - G° | A - O - A - G° || A - O - G | A - A - O - G

G. Beda Venerabilis,


 Hymnum canentes martyrum dicamus innocentium.
 A - G A - A - G° | A - O - G || A - A - G° | A - O - A - O - G

4°. The Hellenizing Saturnian with thoroughgoing coincidence of accent and ictus, and degeneration of ictus into syllable-counting structure in Romanic and modern versification.

Through the strength of Roman, and of Irish culture at the extreme limit of the Italico-Keltic domain in the Middle Ages, tripudic rhythm harmonized with metrical verse-beat became the historical source and *raison d'être* of Romanic and modern European rhythm. The Italico-Keltic accentual principle of stress contrast is its essence, or *materia* as Varro would say, the Hellenic structural principle of syllable-weighing verse-beat its measuring rod, or *regula*, which fades in Romanic verse to mere syllable-counting structure. The inner reconciliation of the accentual and structural verse-beat is to be found in the two-fold principle of contrast, which characterizes the Italico-Keltic tripodium, the contrast of single stress with single, and the contrast of double stress with single.

Accordingly, the origin of modern accentual rhythm and of modern rhyme is to be traced directly to the Italico-Keltic distich or Saturnian verse, with its tripudic rhythm of stress contrast in the foot and dipodic contrast in the distich, and with the Hellenic structural verse-beat as an artificial and super-added regulative dress:—

A. The Italian Saturnian,

↑ ↑ ↑ ↑
Nel mezzo del cammin di nostra vita.
↓ ↓ ↓ ↓
A - A-G | A - A - A || A- A - G | A-G

B. The French Saturnian, with syllable-counting verse-beat,

↑ ↑ ↑ ↑
Du Dieu qui nous créa la clémence i n f i n i.
↓ ↓ ↓ ↓
A - A A - A | A-A||A - A - A | A-O-A

C. The English Saturnian,

↑ ↑ ↑ ↑
Of man's first disobedience and the fruit.
↓ ↓ ↓ ↓
O - A A - A-O|A - O || A | O - A

D. The German Saturnian,

↑ ↑ ↑ ↑
Ihr naht euch wieder, schwankende Gestalten.
↓ ↓ ↓ ↓
A - A - A | A - O || A - O - O | O - A - O

Italico-Keltic accentual contrast and Hellenic syllable-counting structure make up the rationale of modern European rhythm. And so we may say with the great master:

Μέγιστον γάρ ἵσως ἀρχὴ παντός, ὥσπερ λέγεται· διὸ καὶ χαλεπώτατον· ὅσῳ γάρ τι κράτιστον τῇ δυνάμει, τοσούτῳ μικρότατον ὃν τῷ μεγέθει χαλεπώτατόν ἔστιν ὄφθηναι. ταῦτης δὲ οὐρημένης ῥῶν τὸ προστιθέναι καὶ συναύξειν τὸ λοιπόν ἔστιν.

IV. THE SATURNIAN OF LIVIUS ANDRONICUS.

§1. Aulus Gellius 18.9.5: Ego arbitror et a M. Catone *insecenda* et a Q. Ennio *insece* scriptum sine *u* littera. Offendi enim in bibliotheca Patrensi librum verae vetustatis Livii Andronicici, qui inscriptus est 'Οδύσσεια, in quo erat versus primus cum hoc verbo sine *u* littera:

↓ ± ↓ ± | ↓ ± || ↓ ∨ | ↓ ±
Virum mihi, Camena, insece versutum,
A-G A-G | A-A-G° || A-O-G | A-A-G

factus ex illo Homeri versu.

Livius thus begins his translation of the *Odyssey* with the stateliest, most restrained, and yet most harmonious of the *Saturnian* types: paracatalexis and acatalexis, contrasted with the sacred keynote of pro-catalexis. In like manner, Naevius in his great epic, the *Bellum Punicum*:

↓ ± ↓ ± | ↓ ± || ↓ ∨ | ↓ ±
Novem Iovis concordes filiae sorores.
A-G A-G | A-A-G° || A-O-G | A-A-G

It is the most universal of all Italic types:

The Mummian inscription, C. I. L. I. 541. 4 (Buecheler, C. L. E. I. 3)

↓ ↓ ∨ | ↓ ± || ↓ ∨ | ↓ ±
Hanc aedem et signu Herculis victoris.
A - A-G | A-A-G° || A-O-G | A-A-G

The Vow of the Vertuleii, C. I. L. I. 1175. 3 (Buecheler I. 4),

∨ ∨ ∨ | ↓ ± || ↓ ∨ | ↓ ±
Decuma facta poloucta leibereis lubetes.
A - G A-G | A-A-G° || A-O-G | A-A-G

The second Scipionic epitaph, C. I. L. I. 30 (Buecheler I. 6),

Subigit omne Loucanam opsidesque abdoucit.
A - G A - G | A - A-G° || A-O-A-G | A-A-G

The third Scipionic epitaph, C. I. L. I. 33. 5 (Buecheler I. 7).

Facile facteis superases gloriam maiorum.
A - G A - G | A - A-G° || A-O-G | A-A-G

This instinctive tripudic contrast between paracatalexis and acatalexis, on the one hand, and the keynote of procatalexis, on the other, confronts us in the germ as early as the Song of the Arval Brethren and the Salian hymns, and pervades all Italico-Keltic rhythm to the end of time:

Carmen Arvale 1,

Enos Lases iuvate.
A-G A-G | A-A-G

Ibid. 2,

Neve luem ruem Marmor sinas incurrere in pleoris.
A-G A-G | A-G A - G || A-G A-A-O-G | A - A-G

Ibid. 4,

Semunis alternei advocabitis conctos.
A - A-G | A-A-G° || A-O-A-O-G | A - G

Carmen Saliare 1,

Divom Iovem patrem canite, divom deo supplicate.
A-G A - G | A-G A - G || A - G A-G° | A-O-A-G

Appius Claudius 1,

Ne quid fraudis stuprique ferocia pariat.
A - G A - G | A-A-G || A-A-O-G | A - G

Ibid. 2,

$\downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow || \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow$
 Amicum cum vides obliviscere miserias.
 A-A-G | A - A-G°||A-O-A-O-G| A - A - G

Praeceptum ex antiquo carmine, Gellius IV. 9,

$\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow || \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow$
 Religentem esse oportet religiosus ne fuas.
 A - A - G A-G | A-A-G°|| A - O-A - G | A - A - G

Rusticum vetus carmen, Macrobius V. 20. 18,

$\downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow || \downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow$
 Hiberno pulvere verno luto.
 A-A-G°| A-O-G|| A-G| A-G
 $\downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow || \downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow$
 Grandia farra camille metes.
 A - O - G | A-G|| A-A-G| A-G

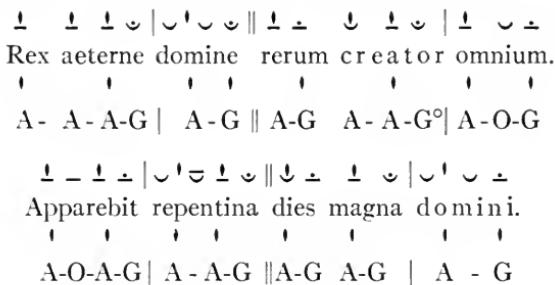
Nutricum Cantilena, Schol. ad Persium III. 16,

$\downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow || \downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow$
 Lalla lalla lalla aut dormi aut lacta.
 A-G A-G | A-G || A - A - G| A - A - G

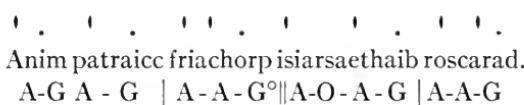
It is the abiding motive of the classic rhythm of prose and verse:

$\downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow || \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow$
 Senatus populusque Romanus Quiritium.
 A-A-G | A - A - G || A-A-G | A-A-O-G
 $\downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow || \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow$
 Quousque tandem abutere Catilina patientia nostra.
 A - A - G || A - A - G | A - A - G || A - A - O - G | A - G
 $\downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow$
 Arma virumque cano Troiae qui primus ab oris.
 A - G A - A - G | A - G || A - G A - A - O - G | A - G
 $\downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow$
 Maecenas atavis edite regibus.
 A - A - G | A - G°|| A - O - G° | A - O - G

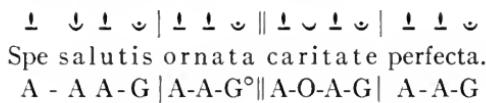
Thus the adoption of the Hellenic verse-beat reversed the tripudic motive, and encouraged the paracatalectic and acatalectic keynote in place of the original procatalectic. With the final domestication of the Greek verse-beat in Christian times the reversal is thoroughgoing, and paracatalexis and acatalexis appear normally in the second and fourth tripodium, where of old procatalexis reigned supreme:



But meanwhile in far-off, insulated Ireland the original Italico-Keltic Saturnian has not yet acquired the Hellenic verse-beat:
Fiacc's *Hymn 63*,

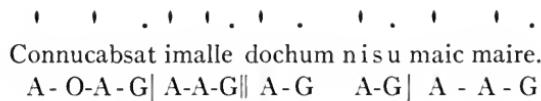


Versiculi Familiae Benchuir (ex Antiphonario Benchorensi, ed. Muratorius in tomo IV *Anecdotorum*, p. 156), v. 4,



With reversal of the order of the two dipodies:

Fiacc's *Hymn 66*,



Cf. *Italico-Keltic Accent and Rhythm* §6, p. 66.

Thus our Italic Saturnian tradition finds a rich supplement in the Old-Irish hymns of Fiacc and Ultan, in the Bangor Antiphonarium and

the Liber Hymnorum, and in the numerous Latin reproductions of the Keltic Saturnian by St. Augustine, Bishop Aldhelm, Sedulius Scotus St. Boniface, Hibernicus Exul, and Dicuil. Moreover, all Christian hymnology besides is but the Italico-Keltic Saturnian with its tripudic verse-beat in thoroughgoing harmony with the iambico-trochaic ictus of hellenizing art. The Saturnians of Livius Andronicus and Naevius are relatively but an insignificant and mutilated fraction of our extant tradition; cf. *The Sacred Tripudium*, and *Italico-Keltic Accent and Rhythm*, Anderson Brothers, 1909.

§2. Priscian 7.22: Alia vero omnia in *us* desinentia masculina seu feminina conversa *us* in *e* faciunt vocativum: *hic Priamus O Priame, pius O pie, Myrtus O myrte, Cynthius O Cynthie*. Excipitur unum, quod tam in *e* quam in *i* facit vocativum, quamvis sit appellativum, *O filie et O file*. Livius Andronicus in Odissia:

↓ ± 1 ± | 1 ± ± || 1 ~ ~ | . . .
Pater noster, Saturni filie.
A-G A-G | A-A-G°||A-O-G | . . .

The fourth tripudium is lacking. The type is the same with v. 1 above

§3. Priscian 6.41: Haec etiam contra rationem supra dictarum regularem declinantur: *puer pueri*, cuius femininum *puera* dicebant antiquissimi, unde et *puerpera* dicitur, quae puerum vel pueram parit, id est puellam, quod est diminutivum puerae, ut *capra capella, tenera tenella, umbra umbella*. Ovidius etiam hoc approbat, qui in V Metamorphoseon de puella Proserpina narrans dicit:

Tantaque simplicitas puerilibus adfuit annis,
quod derivativum non pertineret ad feminas, nisi etiam *puera* esset
dictum. quod tamen comprobat etiam Suetonius diversos usus
in libro, qui est de institutione officiorum. Livius in Odyssia:

~ ~ ~ | 1 ± ± || 1 ~ ~ | ~ ~ 1 ±
Mea puerā, quid verbi ex tuo ore supra fugit?
A - A - G | A - A - G || A - A - G A - G | A - A - G

The native accentual rhythm of the Romans is quite indifferent to hiatus, despite all the snobbish protests of Hellenizing propagandism. Hiatus and elision are vital issues only in structural rhythm.

When we take into consideration the fact that every Saturnian is a distich composed of two tripudic dipodies, and that every tripudium implies a stress contrast, we realize the further fact that every individual

Saturnian is a legitimate illustration of every other. Hence we might logically forego all citation of illustrative parallels. For the sake, however, of clearness and cogency of exposition, let us glance from time to time at the more striking analogies, without needless concern about accidental variations from the particular type under immediate consideration. In citing such illustrations we shall quote first the Italic types under the leadership of Livius and Naevius, and then the Keltic types, beginning with Fiacc's *Hymn to St. Patrick* and passing to the Latin reproductions of the Keltic Saturnian in Ireland, England, and continental Europe:

ITALIC ILLUSTRATIONS.

Naevius 47, with interchange of dipodies,

— — + — + | + + — + + || + + + + | + + + —

Convenit regnum simul atque locos ut haberent.

A-A-G A - G | A - A-G||A-G|A - A A-G

So, *ibid.* 50,

— — + — + | + + — + + || + + + + | + + + —

Magnamque domum decoremque ditem vexarant.

A - A - G A - G | A - A - G || A-G | A - A - G

Epigram of Naevius 4,

— — + | — — + || + + — + + | + + + —

Obliti sunt Romae loquier lingua Latina.

A-A-G | A - A - G || A - G A - G | A-A-G

Gellius VI. 9. 1: Ex antiquo carmine,

+ + — + — + | + + — + + || + + + + | + + + —

Religentem esse oportet religiosus ne fuas.

A - A - G A - G||A - A - G | A - O - A - G | A - A - G

Appius Claudius, ap. Fest. 317,

+ + — + — + | — — + + || + + + + | + + + —

Inimicus si es commentus nec libens aeque.

A - A - G A - A | A - A - G || A - A - G | A - G

Titulus coquorum, C. I. L. XI. 3078 (Buecheler C. L. E. I. 2),

+ + — + — + | — — + + || + + + + | + + + —

Gonlegium quod est aciptum aetatei agendai.

A - A - G A - A | A - A - G || A - A - G | A - A - G

Mummius triumphator, C. I. L. I. 541 (Buecheler I. 3),

↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ ↗ ↓ ↓ ↓
 Corinto deleto Romam redieit triumphans.
 A-A-G|A-A-G||A-G A - G| A-A - G

The Protymus epitaph, C. I. L. X. 5282 (Buecheler I. 8),

↓ ↗ ↓ ↗ ↓ ↗ ↓ || ↓ ↓ ↓ ↗ ↓ ↗ ↓ ↓ ↓
 Quoios ingenium declarat p i e t a t i s alumnus.
 A - G A - A - G |A-A-G|| A - A - G |A-A - G

KELTIC ILLUSTRATIONS.

Fiacc's *Hymn to St. Patrick*, v. 10,

↑ ↓ . ↑ ↓ . ↑ . ↑ ↓ . ↑ .
 Conidfargaib lagerman andes indeisciurt lethha.
 A - A - G | A - A - G ||A-G A - A - G |A-G

Ibid. v. 11,

↑ ↓ . ↑ ↓ . ↑ . ↑ ↓ . ↑ . ↑ .
 In innisib mara torrian ainis innib adrimi.
 A - A - G | A - A - G ||A-G A - G |A-A - G

V. 18,

↑ ↓ . ↑ ↓ . ↑ . ↑ ↓ . ↑ . ↑ .
 Aratintarrad ochloen tuatha herenn dobethu.
 A - O - A - G |A - A - G|| A - G A - G |A - A - G

V. 19,

↑ ↓ . ↑ ↓ . ↑ . ↑ ↓ . ↑ . ↑ .
 Tuatha herenn doairchntais dosnicfed sithlaith n u a.
 A - G A - G | A - A - G ||A - A - G |A - G | A - G

V. 65,

↑ ↓ . ↑ ↓ . ↑ . ↑ ↓ . ↑ . ↑ .
 Intan conhualai patraic adella patraic naile.
 A - G A - A - G | A - G ||A - A - G A - G | A - G

LATIN REPRODUCTIONS OF THE KELTIC SATURNIAN.

Secundinus, *In Laudem Patricii*, Muratori, *Anecd.* IV. p. 136,

— — ◻ — | ◻ — ◻ || — — ◻ | — ◻ — ◻

Sanctumque cuius sequuntur exemplum mirificum.
A - A - G A-G | A - A - G || A-A - G | A - A - G

Ibid. post stropham Z (ab alio additum),

◻ — ◻ — | ◻ — ◻ — ◻ || — — ◻ — | — ◻ — ◻

Patricius episcopus oret pro nobis omnibus.
A - A - G | A-A-O - G || A-G A - A-G°| A - O - G

Hymnus S. Camelaci, ap. Muratorium, *Anecd.* IV. p. 142, v. 2,

— ◻ — | ◻ — ◻ — ◻ || — — ◻ — | — ◻ — ◻

Camelaci Cumiensis dei iusti famuli.
A - A-G | A - A-G || A-G A-G | A - G

Ibid. v. 3,

— — ◻ — | — ◻ — ◻ || ◻ — ◻ — ◻ | ◻ — ◻ — ◻

Exemplum praebet in toto fidelis in opere.
A-A - G A - G | A - A-G || A-A-G | A - A - G

Aldhelmus, ed. Giles, Oxon. 1844, p. 113,

— — ◻ — | ◻ — ◻ — ◻ || — — ◻ — ◻ — ◻ | — — ◻ — ◻

Te, te herus in omnibus clarum creavit in actibus.
A - A - A | A-A-O - G || A-G A-A-G | A - A - G

Ibid.,

— ◻ — ◻ — | — ◻ — ◻ — ◻ || — ◻ — ◻ — ◻ | — ◻ — ◻ — ◻

Curiose conicere mentis atque inspicere.
A-O-A-G | A - A - G || A - G A - G | A - A - G

St. Augustine, *Psalmus Abecedarius contra Donatistas*, v. 1

— ◻ — ◻ — ◻ | — — ◻ — ◻ || ◻ — ◻ — ◻ — ◻ | — — ◻ — ◻

Abundantia peccatorum solet fratres conturbare.
A - A-O-G°| A-O-A-G || A-G A - G°| A - O - A-G

Hymnus in S. Comgillum, ed. Murat., *Anecd.* IV. p. 139,

♩ ♪ ♩ ♪ | ♩ ♪ ♩ ♪ || ♩ ♪ ♩ ♪ | ♩ ♪
Apta fide, iustitia, ad dei ducta gaudia.
A-G A-G | A - A - G || A - A - G A-G°| A - O-G

§ 4. Priscian 7.18. In *us* terminantia, si sint propria, *i* ante *us* habentia, abiecta *us* faciunt vocativum, ut *hic Vergilius*, *O Vergili*, *hic Sallustius*, *O Sallusti*, *hic Pompeius*, *O Pompei* haec tamen eadem etiam in *e* proferebant antiquissime, *O Vergilie*, *Mercurie* dicentes. Livius Andronicus in Odissia:

♩ ♪ ♩ ♪ ♩ ♪ | ♩ ♪ ♩ ♪ || ♩ ♪ ♩ ♪ ♩ ♪ | ♩ ♪
Neque enim te oblitus sum, Laertie noster.
A - A A-A|A - G || A - A A-O-G| A - G

ITALIC ILLUSTRATIONS.

Cf. Livius 10,

♩ ♪ ♩ ♪ ♩ ♪ | ♩ ♪ ♩ ♪ || ♩ ♪ ♩ ♪ | ♩ ♪
Tumque remos iussit religare struppis.
A - G A-G | A-G || A - A - G | A - G

V. 22, 1-2,

♩ ♪ ♩ ♪ ♩ ♪ | ♩ ♪ ♩ ♪ || ♩ ♪ ♩ ♪ | ♩ ♪
Namque nullum peius macerat humanum
A - G A-G | A-G°|| A-O-G | A-A-G

♩ ♪ ♩ ♪ | ♩ ♪ | ♩ ♪ | ♩ ♪ | ♩ ♪
Quamde mare saevom vires cui sunt magnae.
A - G A-G | A - G || A-G A - A | A - G

V. 27,

♩ ♪ ♩ ♪ | ♩ ♪ | ♩ ♪ | ♩ ♪ | ♩ ♪
Topper facit homines ut prius fuerunt.
A-G A-G | A - G || A - A - G | A - A - G

Naevius 38, 2,

♩ ♪ ♩ ♪ | ♩ ♪ | ♩ ♪ | ♩ ♪ | ♩ ♪
Magnum stuprum populo fieri per gentes
A - G A - G | A - G || A - G | A - A - G

V. 44,

Septimum decimum annum illico sedent.
 A-O-G | A - G | A-G° || A-O-G | A-G

V. 62,

Atque prius pariet lucusta Lucam bovem.
 A-G A-G | A - G || A-A-G A-G | A-G

Mummius triumphator, 3, C. I. L. I. 541 (Buecheler I. 3),

Ob hasce res bene gestas quod in bello voverat
 A - A-G A - A | A-G || A - A A-G°| A-O-G

KELTIC ILLUSTRATIONS.

Fiacc's *Hymn* 1,

Genair patraicc innemthur ised atfet hiscelaib.
 A-G A-G | A-A - G || A-G A-G | A-A-G

V. 16,

Roclos cian son agarma macraide caille fochlad.
 A-G A - A | A-A- G || A-A-G | A-G | A - G

V. 33,

Pridchad soscela docach dognith morferta lethu.
 A - G A-A-G | A-G || A-G A-A-G | A-G

KELTIC SATURNIANS IN LATIN.

Secundinus, *In Laudem Patricii* 6,

Cuius opera refulgent clara inter homines.
 A-G A - G | A-A-G || A-G A-G | A - G

V. 8,

↓ ↘ ↓ ↓ | ↓ ↓ || ↗ ↑ ↓ ↓ | ↗ ↑ ↓
Unde et in caelis patrem magnificant dominum.
A-G A-A | A-G || A - A A - G | A - G

Versiculi Familiae Benchuir, Murat. Anecd. IV. 156, v. 5,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓
Navis nunquam turbata quāmvis fluctibus tonsa.
A-G A - G | A - A - G || A² - G° A - O - G | A - G

Memoria Abbatum Nostrorum, ap. Am. Peyron in Cic. orat. tragm. ined., p. 225: Strophe I, v. 4,

↓ ↓ ↓ ↓ | ↗ ↑ ↓ ↓ || ↓ ↓ ↓ | ↓ ↓
Quos convocavit dominus caelorum regni sedibus.
A - A - O - A - G | A - G || A - A - G A - G° | A - O - G

§5. Nonius Marcellus II. 214, De Generibus Vasorum et Poculorum: Polybrum, quod Graeci χέρπυθον, nos trulleum vocamus. Livius:

↓ ↓ ↓ ↓ | ↓ ↓ ↓ || ↓ ↓ ↓ | ↓ ↓
Argenteo polubro aureo eclutro.
A - A - O - G | A - A - G° || A - O - G | A - A - G

Nonius goes on to quote from Fabius Pictor an interesting old sacral formula, which exhibits the tripudic dipody or Numerus Italicus in a transitional stage preparatory to its expansion into the distich or Saturnian:

↓ ↓ ↓ | ↗ ↑ ↓ ↓ | ↗ ↑ ↓ ↓ | ↓ ↓
Aquam manibus pedibusque dato,
A-G A - G | A - A - G A - G

↓ ↓ ↓ | ↓ ↓ ↓ | ↓ ↓ ↓ | ↓ ↓
Polubrum sinistra manu teneto,
A - A - G A - A - G | A - G A - A - G

↓ ↓ ↓ | ↓ ↓ ↓ | ↓ ↓
Dextera vasum cum aqua.
A - O - G A - G | A - A - G

Such unexpanded tetrapodies represent the most primitive, undifferentiated type of the Saturnian.

ITALIC EXAMPLES.

Literary:

Livius 9,

— ↓ ↘ | ↓ ↗ ↘ ↙ || ↓ ↘ ↙ | ↓ ↗ ↘

In Pylum adveniens aut i b i ommentans.
A - A - G | A - A - G || A - A - G | A - A - G

Ibid. 22, 3,

— ↗ | ↓ ↗ ↘ ↙ || ↓ ↗ ↘ | ↓ ↗ ↘

Topper confringent importunae undae.
A - G | A - A - G° || A - O - A - G | A - G

V. 32,

↑ ↗ ↘ | ↓ ↗ ↘ ↙ || ↓ ↗ ↘ | ↓ ↗ ↘

Quoniam audivi paucus gavisi.
A - G | A - A - G || A - G | A - A - G

V. 41,

↑ ↗ ↘ | ↑ ↗ ↘ ↙ || ↓ ↗ ↘ | ↓ ↗ ↘

Puerarum manibus confectum pulcherrime.
A - A - G | A - G | A - A - G | A - A - O - G

Naevius 3, 3,

↓ ↗ ↘ | ↓ ↗ ↘ || ↓ ↗ ↘ | ↓ ↗ ↘

Immolabat auream victimam pulchram.
A - O - A - G° | A - O - G° || A - O - G | A - G

Ibid. 20, 2,

↓ ↗ ↘ | ↓ ↗ ↘ || ↓ ↗ ↘ | ↓ ↗ ↘

Bicorpores gigantes magnique Atlantes.
A - A - O - G | A - A - G || A - A - G | A - A - G

V. 23,

↓ ↗ ↘ | ↓ ↗ ↘ || ↓ ↗ ↘ | ↓ ↗ ↘

Silvicolae homines bellique inertes.
A - A - G | A - G || A - A - G | A - A - G

V. 30,

↓ ↗ ↘ | ↓ ↗ ↘ || ↓ ↗ ↘ | ↓ ↗ ↘

Res divas edicit, praedicit castus.
A - A - G | A - A - G || A - A - G | A - G

V. 38,

♩ ♩ ♪ | ♩ ♪ ♪ || ♩ ♩ ♪ ♪ | ♪ ♪

Sin illos deserant fortissimos viros.

A - A-G°| A-O-G || A-A-O-G | A-G

V. 46,

♪ ♩ ♪ ♪ | ♩ ♩ ♪ ♪ || ♩ ♪ ♪ ♪ | ♪ ♪ ♪ ♪

Superbiter contemptim conterit legiones.

A-A-O-G | A - A - G° || A-O-G | A - A - G

V. 48, 2-3,

♪ ♪ ♪ ♪ | ♩ ♩ ♪ ♪ || ♩ ♪ ♪ ♪ | ♪ ♪

Reconciliat captivos plurimos idem.

A - A - G | A-A-G°|| A-O -G | A - G

♪ ♪ ♪ ♪ | ♩ ♩ ♪ ♪ || ♩ ♪ ♪ ♪ | ♪ ♪

Sicilienses paciscit obsides ut reddant.

A - O - A - G | A-A-G°|| A-O-G | A - A - G

V. 51,

♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ || ♩ ♩ ♪ ♪ | ♪ ♪

Onerariae onustae stabant in flistris.

A - A - O - G | A - A - G || A - G | A - A - G

V. 53,

♩ ♩ ♪ ♪ | ♩ ♪ ♪ ♪ || ♩ ♪ ♪ ♪ | ♪ ♪

Quod bruti nec satis sardare queunt.

A - A - G | A - A - G || A - A - G | A - G

V. 60,

♪ ♪ ♪ ♪ | ♩ ♩ ♪ ♪ || ♩ ♪ ♪ ♪ | ♪ ♪

Quianam Saturnium populum pepulisti.

A - G | A - A - O - G || A - G | A - A - G

Epigramma Naevii 1,

♩ ♩ ♪ ♪ | ♩ ♪ ♪ ♪ || ♩ ♪ ♪ ♪ | ♪ ♪

Immortales mortales si foret fas flere.

A - O - A - G | A - A - G || A - A - G | A - A - G

Carmen Saliare 2,

♩ ♪ ♫ ♪ | ♪ ♩ ♪ ♪ || ♪ ♪ ♪ | ♪ ♪ ♪
 Quome tonas, Leucesie, prae ted tremonti
 A - A-G | A - A - G || A - A | A - A-G

Martius Vates 1,

♩ ♪ ♫ ♪ | ♪ ♪ ♪ || ♪ ♪ ♪ | ♪ ♪ ♪
 Postremus dicas primus taceas.
 A - A - G | A - G || A - G | A - G

Ibid. 3,

♩ ♪ ♫ ♪ | ♪ ♪ ♪ ♪ || ♪ ♪ ♪ | ♪ ♪ ♪
 Quamvis noventium duonum negumate.
 A - G | A-A-O-G || A - G | A - A-G

Versus Sacrorum:

Servius in Aen. VIII, 72,

♩ ♪ ♫ ♪ | ♪ ♪ ♪ ♪ || ♪ ♪ ♪ | ♪ ♪ ♪
 Adesto Tiberine cum tuis undis.
 A-A-G | A - A-G || A - A-G | A-G

Incantatio.

Varro de L. L. VI, 21,

♩ ♪ ♫ ♪ | ♪ ♪ ♪ || ♪ ♪ ♪ | ♪ ♪ ♪
 Novum vetus vinum bibo,
 A - G | A - G || A - G | A - G

♩ ♪ | ♪ ♪ ♪ || ♪ ♪ ♪ | ♪ ♪ ♪
 Novo veteri morbo medeor.
 A - G | A - G || A - G | A - G

Praecepta:

Macrobius, Sat. V. 20, 18,

♩ ♪ ♫ ♪ | ♪ ♪ ♪ || ♪ ♪ ♪ | ♪ ♪ ♪
 Hiberno pulvere verno luto,
 A-A - G° | A - O - G || A - G | A - G

♩ ♪ ♫ ♪ | ♪ ♪ ♪ || ♪ ♪ ♪ | ♪ ♪ ♪
 Grandia farra camille metes.
 A - O - G | A - G || A - A - G | A - G

Appius Claudius 2,

↓ ⊥ ⊕ | ⊥ ⊕ ↓ ⊕ || ⊥ ⊕ ⊥ ⊕ ⊕ | ↓ ⊕ ! ⊕ ⊕
 Amicum cum vides oblisiscere miserias.
 A - A - G | A - A - G°||A - O - A - O - G | A - A - G

Ibid. 3,

⊕ ⊕ ⊕ | ⊕ ⊕ || ⊥ ⊕ ⊕ | ⊥ ⊕ ⊕
 Faber est suae quisque fortunae.
 A - G | A - G|| A - G | A - A - G

Versus Antiquus:

Ex Festo 333,

⊥ ⊕ ⊕ ⊕ | ⊕ ⊕ ⊕ ⊕ || ⊥ ⊕ ⊕ ⊕ | ⊥ ⊕ ⊕
 Occursatrix artificum perditæ spinturnix.
 A - O - A - G|A - A - G°||A - O - G | A - A - G

Epigraphic:

Carmen Arvale 4,

⊥ ⊕ ⊕ | ⊕ ⊕ ⊕ || ⊕ ⊕ ⊕ ⊕ | ⊕ ⊕
 Semunis alternei advocabitis concitos.
 A - A - G | A - A - G°||A - O - A - O - G| A - G

Ibid. 6,

↓ ⊥ ⊕ | ↓ ⊥ ⊕
 Triumpe Triumpe
 A - A - G | A - A - G
 ↓ ⊥ ⊕ | ↓ ⊥ ⊕
 Triumpe Triumpe.
 A - A - G | A - A - G

The Praenestine Jewel-boxes, C. I. L. XIV. 4094 ff.,

1. $\perp \cup \cup | \downarrow \perp \cup \cup || \perp \cup \perp | \downarrow \perp$
 Dindia Macolnia filiai dedit.
 A - O - G | A - A - O - G°||A - O - G| A - G
2. $\cup \! \cup \perp | \perp \cup \perp || \perp \perp \perp \perp | \perp \perp$
 Novios Plautios med Romai fecid.
 A - G° | A - O - G || A - A - G | A - G

The Faliscan Cooks, C. I. L. XI. 3078,

- ♩ ♪ ♪ | ♩ ♩ ♪ ♪ || ♪ ♪ ♪ | ♩ ♩ ♪
3. Quei soueis argutieis opidque Volgani
A - A - G | A-A-O-G || A-A-G | A-A-G
- ♩ ♪ ♪ | ♩ ♩ ♪ ♪ || ♩ ♩ ♪ ♪ | ♩ ♩ ♪
4. Gondecorant saipisme comvivia loidosque.
A - A - G | A-A-O-G || A - A-O-G | A-A - G
- ♩ ♪ ♪ | ♩ ♩ ♪ ♪ || ♩ ♩ ♪ ♪ | ♩ ♩ ♪
5. Ququei huc dederunt imperatoribus summis.
A - G - A | A-A-G° || A-O-O-A-O-G | A - G
- ♩ ♪ ♪ | ♩ ♩ ♪ ♪ || ♩ ♩ ♪ ♪ | ♩ ♩ ♪
6. Utei sesed lubentes bene iovent optantes.
A - A - G | A-A-G || A - A - G | A-A-G

The Mummian Inscription, C. I. L. I. 541,

- ♩ ♪ ♪ | ♩ ♩ ♪ ♪ || ♩ ♩ ♪ ♪ | ♩ ♩ ♪
4. Hanc aedem et signu Herculis victoris.
A - A - G | A-A-G° || A-O-G | A-A-G

The First Scipionic Inscription, C. I. L. I. 32,

- ♩ ♪ ♪ | ♩ ♩ ♪ ♪ || ♩ ♩ ♪ ♪ | ♩ ♩ ♪
1. Honc oino ploirume cosentiont Romai
A - A-G° | A-O-G || A-A-O-G | A - G
- ♩ ♪ ♪ | ♩ ♩ ♪ ♪ || ♩ ♩ ♪ ♪ | ♩ ♩ ♪
2. Duonoro optumo fuise viro
A-A-G° | A-O-G || A-A-G | A - G
- ♩ ♪ ♪ | ♩ ♩ ♪ ♪ || ♩ ♩ ♪ ♪ | ♩ ♩ ♪
3. Luciom Scipione filios Barbatii.
A-O-G° | A - O-A-G° || A-O-G | A-A-G
- ♩ ♪ ♪ | ♩ ♩ ♪ ♪ || ♩ ♩ ♪ ♪ | ♩ ♩ ♪
5. Hec cepit Corsica Aleria que urbe.
A - A-G° | A-O-G° || A - O-A - G | A-G
- ♩ ♪ ♪ | ♩ ♩ ♪ ♪ || ♩ ♩ ♪ ♪ | ♩ ♩ ♪
6. Dedet Tempestatebus aide mereto.
A-G° | A-O-A-O-G || A-G | A - G

The Elogium of Atilius Calatinus, ap. Cic. *Cat. Mai.* 17. 61,

- — — | — — — || — — — — | — —
 1. Unicum plurimae consentiunt gentes
 A-O-G°| A - O - G || A - A - O - G | A - G
 — — — | — — — — || — — — | — —
 2. Populi primarium fuisse virum.
 A - G | A - A - O - G || A - A - G | A - G

The Second Scipionic Elogium, C. I. L. I. 30,

- — — — | — — — || — — — | — — —
 1. Cornelius Lucius Scipio Barbatus.
 A - A - O - G°| A - O - G °|| A - O - G | A - A - G
 — — — — | — — — — || — — — | — — —
 5. Taurasia Cisauna Samnio cepit.
 A - A - O - G | A - A - G °|| A - O - G | A - G

The Fourth Scipio, C. I. L. I. 34,

- — — | — — — — || — — — | — — —
 1. Magna sapientia multasque virtutes
 A - G | A - A - O - G || A - A - G | A - A - G
 — — — — | — — — — || — — — | — — —
 2. Aetate quom parva posidet hoc saxum.
 A - A - G | A - A - G °|| A - O - G | A - A - G

The Protymus Epitaph, C. I. L. X. 5282,

- — — — | — — — || — — — | — — —
 2. Ameiccis summa qum laude probatus
 A - A - G | A - G || A - A - G | A - A - G
 — — — | — — — — || — — — | — — —
 4. Gaius Queinctius Valgus patronus.
 A - G ° | A - O - G || A - G | A - A - G

The Epitaph of Eurysaces, C. I. L. I. 1013,

- — — | — — — — || — — — | — — —
 1. Est hoc monumentum Marcei Vergilei
 A - A | A - A - G || A - G | A - A - G

2. Eurysacis pistoris redemptoris: appetet.
 A - A - G | A - A - G || A - A - G | A - A - G

KELTIC EXAMPLES.

Fiacc's Hymn,

4. Macc alpuirn maic otide hoadeochain odissi.
 A - A - G | A - A - G || A - A - G | A - A - G
38. Fosrolaic intarmchosal isinmorchute nisel.
 A - A - G | A - A - O - G || A - A - O - G | A - G
42. Nicreitset infirdeacht innatrinoite fire.
 A - A - G° | A - O - A - G° || A - O - O - A - G | A - G
64. Aingil de icetaidchi aridfetis cenanad.
 A - G - A | A - O - A - G || A - A - G | A - A - G

LATIN REPRODUCTIONS OF THE KELTIC SATURNIAN.

Hymnus S. Columbae, Liber Hymnorum, Fasciculus ii. p. 205 :

Strophe A, v. 5,

Coaeternum in gloria deitatis perpetua.
 A - A - G | A - A - O - G || A - A - G | A - A - G

Strophe B, v. 2,

Principatuum ac sedium potestatum virtutium.
 A - O - A - O - G | A - A - O - G° || A - A - G | A - A - O - G

Ibid. v. 4,

Trinitatis in omnibus largitatis muneribus.
 A - O - A - G | A - A - O - G° || A - O - A - G | A - A - G

V. 6,

Ostenderet magnopere possibili fatimine.
 A - A - O - G | A - A - G || A - A - G | A - A - G

Strophe C, v. 2,

↓ ∘ ∘ | ∘ ∙ ∙ ∙ ∙ || ∘ ! ∙ ∙ ∙ | ∙ ∙ ∙ ! ∙ ∙

Claritate praefulgoris venustate speciminis.

A-O-A-G| A - A - O - G|| A - A - G| A - A - G

Ibid. v. 5,

↓ ∙ ∙ ∙ | ∙ ! ∙ ∙ ∙ ∙ || ∙ ∘ ∙ ∙ ∙ | ∙ ∙ ! ∙ ∙

Auctoris cenodoxiae pervicacis invidiae.

A - A - G| A - A - O - G°|| A - O - A - G| A - A - G

V. 6,

↓ ∘ ∙ ∙ | ∘ ! ∙ ∙ ∙ ∙ || ∙ ∙ ∙ ∙ | ∙ ∙ ∙ ∙ ∙

Ceteris remanentibus in suis principatibus.

A - O - G| A - A - O - G|| A - A - G°| A - O - A - O - G

Strophe D, v. 5,

↓ ∙ ∙ ∙ | ∙ - ∙ ∙ ∙ ∙ || ∙ - - ∙ ∙ ∙ | ∙ ∙ ∙ ∙

Locorum infernalium diversorumque carcerum.

A - A - G| A - O - A - O - G°|| A - O - O - A - G| A - O - G

Strophe F, v. 2,

↓ - - ∙ ∙ | ∙ ∙ ∙ ∙ || ∙ ∙ ∙ ∙ | ∙ ∙ ∙ ∙

Collaudaverunt angeli factura praemirabili.

A - O - O - A - G°| A - O - G|| A - A - G°| A - O - A - O - G

Strophe H, v. 3,

↓ ∙ ∙ | ∙ - ∙ ∙ ∙ ∙ || ∙ ∙ ∙ ∙ | ∙ ∙ ∙ ∙

Globo invisibilium turbido perduellium.

A - G°| A - O - O - A - G°|| A - O - G°| A - O - A - O - G

Strophe I, v. 2,

↓ ∙ ∙ | ∙ - ∙ ∙ ∙ ∙ || ∙ ∙ ∙ ∙ | ∙ ∙ ∙ ∙

Tribus profundioribus oceani dodrantibus.

A - G°| A - O - O - A - O - G|| A - A - G| A - A - O - G

Ibid. v. 5,

↓ ! ∙ ∙ ∙ | ∙ ∙ ∙ ∙ || ∙ ∙ ∙ ∙ | ∙ - ∙ ∙ ∙

Agitatae flaminibus tesauris emergentibus.

A - A - G| A - A - G|| A - A - G°| A - O - A - O - G

Strophe K, v. 5,

— — — | — — — || — — — | — — —
Cocytique charybdibus strangulati turgentibus.
A-O-A-G | A-A-O-G°|| A- O-A-G| A - A-O- G

Strophe M, v. 5,

— — — | — — — || — — — | — — —
Promontoriis et rupibus solidis fundaminibus.
A - O - A - O - G|A - A - O - G|| A - G°| A - O - A - G

Strophe P, v. 6,

— | — — — | — — — || — — — | — — —
Cuius inenarrabiles deliciae ac fertiles.
A-G°| A - O - A - O - G || A - A - G|A - A - O - G

Strophe R, v. 3,

— — — | — — — || — — — | — — —
Diesque mirabilium tonitruorum fortium.
A-A-G°| A - O - A - G°|| A - O - A - G| A - O - G

Strophe S, v. 2,

— — — | — — — || — — — | — — —
Reddemusque de omnibus rationem effectibus.
A - O - A - G | A - A - O - G|| A - A - G | A - A - O - G

Ibid. v. 4,

— — — | — — — || — — — | — — —
Librosque conscientiae patēfactos in facie.
A - A - G°| A - O - A - O - G|| A - A - G | A - A - G

V. 6,

— — — | — — — || — — — | — — —
Subtracta necessaria operandi materia.
A - A - G | A - A - O - G|| A - A - G | A - A - G

Strophe T, v. 5,

— — — | — — — || — — — | — — —
Animabus aetherialibus eisdem obeuntibus.
A - A - G°| A - O - O - A - O - G || A - A - G | A - A - O - G

Strophe V, v. 2,

— — — | — — — || — — — | — — —
Derelicto Virgilio astrorum splendidissimo.
A-O-A-G| A - A - G|| A-A-G°| A-O-A-O-G

Strophe X, v. 3,

— — — | — — — || — — — | — — —
Tactisque luminaribus duobus principalibus.
A - A - G°| A-O - A-O-G|| A-A - G°| A - O-A-O-G

Strophe Y, v. 1,

— — — | — — — || — — — | — — —
Hymnorum cantionibus sedulo tinnientibus.
A - A - G°| A - O - A - O - G°|| A - O - G°| A - O - A - O - G

Ibid. v. 3,

— — — | — — — || — — — | — — —
Quatuorque plenissimis animalibus oculis.
A-O-A-G| A-A-O-G|| A - A - O - G | A - G

V. 6,

— — — | — — — || — — — | — — —
Laudatur tribus vicibus Trinitas eternalibus.
A-A - G| A - A - G°|| A - O - G°| A - O - A - O - G

Strophe Z, v. 5,

— — — | — — — || — — — | — — —
Dignitatum pro meritis praemiorum perpetuis.
A - O - A - G| A - A - G°|| A - O - A - G | A - A - G

Ibid. v. 6,

— — — | — — — || — — — | — — —
Permansi in gloria a seculis in gloria.
A - O - A - G| A - A - O - G|| A - A - O - G | A - A - O - G

Post stropham Z, v. 2,

— — — | — — — || — — — | — — —
Variatis insignibus veritatis ordinibus.
A - A - G| A - A - O - G°|| A - O - A - G | A - A - G

Sancti Venite, Liber Hymnorum, Fasciculus i. 43 f.:

Strophe 8, v. 2,

♩ ♪ | ♩ ♪ ♪ || ♪ ♪ ♪ | ♪ ♪ ♪ ♪
Sumant aeternam salutis custodiam.
A - G | A-A-G || A-A-G | A-A-O-G

Strophe 9, v. 2,

♩ ♪ | ♪ ♪ ♪ || ♪ ♪ ♪ | ♪ ♪ ♪ ♪
Vitae perennis largitur credentibus.
A - G | A-A-G || A-A-G | A-A-O-G

Strophe 10, v. 2,

♩ ♪ ♪ | ♪ ♪ || ♪ ♪ | ♪ ♪ ♪ ♪
De fonte vivo praebet sitientibus.
A - A - G | A-G || A - G | A - A - O - G

Strophe 11, v. 2,

♩ ♪ | ♪ ♪ ♪ || ♪ ♪ ♪ | ♪ ♪ ♪ ♪
Venit, venturus iudicare homines.
A - G | A-A-G° || A - O - A - G | A - G

Noli Pater, Liber Hymnorum, Fasciculus ii:

V. 11,

♩ ♪ ♪ | ♪ ♪ ♪ || ♪ - ♪ ♪ | ♪ ♪ ♪
Johannem baptizam praecursorem domini.
A - A - G | A - A - G° || A - O - A - G | A - G

Hymnus S. Patricii Magistri Scotorum, The Antiphonary of Bangor, Ed. Warren, Pt. II. p. 14 ff.:

Strophe 3, v. 2,

♩ ♪ | ♪ ♪ ♪ || ♪ ♪ ♪ | ♪ ♪ ♪ ♪
Super quem aedificatur ut Petrum ecclesia.
A - G - A | A - O - O - A - G || A - A - G | A - A - O - G

Strophe 9, v. 3,

♪ ♪ ♪ | ♪ ♪ ♪ || ♪ ♪ ♪ | ♪ ♪ ♪ ♪
Quibus erogat ut panes verba evangelica.
A - A - O - G | A - A - G || A - G° | A - O - A - G

Ibid. v. 4,

♩ ♪ ♪ | ♪ ♪ ♪ || ♪ ♪ ♪ | ♪ ♪ ♪ ♪
Et cuius multiplicantur ut manna in manibus.
A - A - G° | A - O - O - A - G || A - A - G | A - A - G

Strophe 18, v. 2,

$\underline{\text{I}} \text{ - } \underline{\text{I}} \text{ } \text{ } \text{ } | \underline{\text{I}} \text{ } \underline{\text{I}} \text{ } \text{ } | \text{ } \text{ } \text{ } \text{ } | \underline{\text{I}} \text{ } \underline{\text{I}}$
Salvatorisque in carne Deitatem pervidet.
A-O-O-A-G | A - A-G || A - A-G° | A-O - G

Strophe 21, v. 4,

$\underline{\text{I}} \text{ } \text{ } \text{ } \text{ } | \underline{\text{I}} \text{ } \underline{\text{I}} \text{ } \text{ } | \text{ } \text{ } \text{ } | \text{ } \text{ } \text{ } | \text{ } \text{ } \text{ }$
Innumeros de zaboli absolvit dominio.
A - A - G | A - A - O - G || A - A - G | A - A - G

Strophe 23, v. 7,

$\text{ } \text{ } \text{ } \text{ } | \text{ } \text{ } \text{ } | \text{ } \text{ } \text{ } | \text{ } \text{ } \text{ }$
Patricii laudes semper dicamus.
A - A - G | A - G || A - G | A - A - G

Ibid. v. 8,

$\text{ } \text{ } \text{ } | \text{ } \text{ } \text{ } | \text{ } \text{ } \text{ }$
Ut nos cum illo semper vivamus.
A - A | A - A - G || A - G | A - A - G

Hymnus in Natali Martyrum, Antiphonary of Bangor, Warren II. 12:

Strophe 1, v. 1,

$\text{ } \text{ } \text{ } | \text{ } \text{ } \text{ } | \text{ } \text{ } \text{ }$
Socratissimi martyres summi Dei.
A - A - O - G° | A - O - G || A - G | A - G

Ibid. v. 2,

$\text{ } \text{ } \text{ } | \text{ } \text{ } \text{ } | \text{ } \text{ } \text{ }$
Bellatores fortissimi Christi regis.
A - O - A - G | A - A - O - G || A - G | A - G

V. 3,

$\text{ } \text{ } \text{ } | \text{ } \text{ } \text{ } | \text{ } \text{ } \text{ }$
Potentissimi duces exercitus Dei.
A - A - O - G | A - G || A - A - O - G | A - G

V. 4,

$\text{ } \text{ } \text{ } | \text{ } \text{ } \text{ } | \text{ } \text{ } \text{ }$
Victores in caelis Deo canentes.
A - A - G | A - A - G || A - G | A - A - G

Hymnus S. Comgilli Abbatis Nostri, Antiphonary of Bangor II. 16:

Exordium, v. 6,

↓ ˘ ˘ ˘ | ˘ - ˘ ˘ || ˘ - ˘ ˘ | ˘ ˘ ˘

Ab angelis custodita permansura in saecula.

A - A-O-G°| A - O - A - G°|| A - O - A - G | A - A - O - G

Strophe 3, v. 1,

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

Contemptum mundialium voluntatum praesentium.

A - A - G°| A - O - A - O - G || A - A - G | A - A - O - G

Ibid. v. 2,

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

Vitiorum firmissimum infirmos devastantium.

A - A - G | A - A - O - G || A - A - G°| A - O - A - O - G

Strophe 6, v. 2,

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

Rutilantis meridie fidei claritudine.

A - A - G | A - A - O - G || A - G°| A - O - A - O - G

Ibid. v. 4,

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

Confidens sanctimoniae praecipuo munimine.

A - A - G°| A - O - A - O - G || A - A - G | A - A - G

Strophe 11, v. 1,

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

Lampadem sapientiae constituit in pectore.

A - O - G | A - A - O - G || A - A - G | A - A - O - G

Strophe 13, v. 2,

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

Monachorum militibus anchoritarum sensibus.

A - A - G | A - A - G° || A - O - O - A - G° | A - O - G

Strophe 20, v. 3,

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

Comitaturus agmina angelorum praecipua.

A - O - A - G° | A - O - G° || A - O - A - G | A - A - G

Strophe 21, v. 4,

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

In sanctum habitaculum Trinitatis lectissimum.

A - A - G | A - A - O - G° || A - O - A - G | A - A - O - G

In Memoriam Abbatum Nostrorum, Antiphonary of Bangor, Warren
II. 33:

Strophe 1, v. 2,

↓ ∨ ∙ | ∨ ∙ ∙ | ∙ ∙ ∙ | ∙ ∙ ∙

Benchorensi in optima fundatorum ecclesia.
A - O - A - G | A - A - O - G ° | A - O - A - G | A - A - O - G

The virile strength of this Old-Irish culture in the early Middle Ages is evidenced by the occasional emergence of the Keltic Saturnian in England and on the Continent:

Aldhelmus, Giles, Oxon. 1844, p. 113:

↓ ∙ ∙ | ∙ ∙ ∙ | ∙ ∙ ∙ | ∙ ∙ ∙

Salutatis supplicibus Ethelwaldi cum vocibus.
A - A - G | A - A - G | A - A - G | A - A - O - G

Bonifatius, *Carmina*, ed. Dümmler, p. 18 (Monum. German. Histor.: Poetae Latini Aevi Carolini I. 1):

III. v. 4,

↓ ∙ ∙ | ∙ ∙ ∙ | ∙ ∙ ∙ | ∙ ∙ ∙

Prophetae apostolicis consonabunt et laudibus.
A - A - G | A - A - G ° | A - O - A - G | A - A - O - G

Hibernicus Exul, *Carmina*, ed Dümmler, p. 399 f.:

IV. v. 2,

↓ ∙ ∙ | ∙ ∙ ∙ | ∙ ∙ ∙ | ∙ ∙ ∙

Ad Caesaris splendidum nunc perge palatum.
A - A - O - G ° | A - O - G | A - A - G | A - A - O - G

v. 4,

↓ ∙ ∙ | ∙ ∙ ∙ | ∙ ∙ ∙ | ∙ ∙ ∙

Gloriosis pueris sacrisque virginibus.
A - O - A - G | A - G | A - A - G | A - A - G

v. 10,

↓ ∙ ∙ | ∙ ∙ ∙ | ∙ ∙ ∙ | ∙ ∙ ∙

Confortet, custodiat, dilatet imperium.
A - A - G | A - A - O - G | A - A - G | A - A - G

v. 17.

↓ ∙ ∙ | ∙ ∙ ∙ | ∙ ∙ ∙ | ∙ ∙ ∙

Regalibus puellis, dic, fiat sublimitas.
A - A - O - G | A - A - G | A - A - G | A - A - O - G

v. 18,

— — ◌ | — — ◌ ◌ || — — ◌ | — ◌ ◌ ◌

Sit sancta, sit sobria, sit vera virginitas.

A - A - G | A - A - O - G || A - A - G | A - A - G

v. 21,

— — ◌ ◌ | ◌ ◌ ◌ ◌ || — — ◌ | — ◌ ◌ ◌

Dic, protegat dominus sic Francos armigeros.

A - A - O - G | A - G || A - A - G | A - A - G

§6. Our next fragment of the *Odysseia* is preserved by Nonius Marcellus (*Compendiosa Doctrina: De Indiscretis Adverbiiis*, II. 155), who quotes in illustration of the use of *disertim* Livius,

— ◌ ◌ ◌ | — — — || — ◌ ◌ | — — —

Tuque mihi narrato omnia disertim.

A - G | A - G | A - A - G° || A - O - G | A - A - G

Cf. §1.

§7. Priscian, *Inst.* I. 321. In-*aps* unum femininum: *haec daps*, *huius dapis*, sed nominativus in usu frequenti non est, quem Livius Andronicus in I Odissiae ponit,

— — | — — || — — | — —

Quae haec daps est? Qui festus dies?

A - A | A - A || A - A - G | A - G

A beautiful illustration of the essential nature of the Latin *versus longus* in all ages: a distich composed of two contrasted dipodies, in which each foot is composed of two contrasted stresses; cf. *Sacred Tripudium*, p. 26, §§21-26. Cf. §5.

§8. Festus 225 (Mueller). *Procitum* cum prima syllaba corripitur significat *petitum*: Livius,

— — | — — — || — — | — — —

Matrem procitum plurimi venerunt.

A - G | A - A - G° || A - O - G | A - A - G

Cf. §7.

§9. Festus 190, *Ommentans*: Livius in *Odysseia*, quom ait:

— ◌ ◌ | — ◌ ◌ ◌ || — ◌ ◌ | — ◌ ◌ ◌

In Pylum adveniens, aut ibi ommentans,

A - A - G | A - A - G || A - A - G | A - A - G

significat *obmanens*, sed ea significione, qua saepe fieri dicitur, id enim est *mantare*.

Cf. § 5.

§ 10. Isidorus, *Origines* 19. 4. 9. Struppi vincula loro vel lino facta, quibus remi ad scalmos alligantur. De quibus Livius:

— ⋱ — ⋱ | — ⋱ || ⋱ ⋱ — ⋱ | — ⋱
Tumque remos iussit religare struppis.
A - G A - G | A - G || A - A - G | A - G

Cf. § 4.

§ 11. Gellius VI (VII). 7 *Adprimum autem longe primum* L. Livius in Odyssia dicit in hoc versu:

⠄⠄⠄⠄⠄ | ⋱ ⋱ ⋱ ⋱ | ⋱ ⋱ ⋱ ⋱ | ⋱ ⋱ ⋱ ⋱
Ibidemque vir summus adprimus Patroclus.
A - A - G | A - A - G || A - A - G | A - A - G

Cf. § 9.

§ 12. Gellius III. 16. 11. Caesellius autem Vindex in lectionibus suis antiquis 'tria' inquit 'nomina Parcarum sunt: Nona, Decuma, Morta,' et versum hunc Livii antiquissimi poetae ponit ex 'Οδυσσεία:

— ⋱ ⋱ | ⋱ ⋱ ⋱ | ⋱ ⋱ ⋱ | ⋱ ⋱ ⋱
Quando dies aveniet quem profata morta est.
A - G A - G | A - A - G || A - A A - G | A - G - A

Cf. v. 17, where the third and fourth tripudium have merely changed places with each other,

⠄⠄⠄⠄⠄ | ⋱ ⋱ ⋱ | ⋱ ⋱ ⋱ | ⋱ ⋱ ⋱
Igitur demum Ulix cor frixit prae pavore.
A - G A - G | A - A - G || A - A - G | A - A A - G

Similarly we may compare the well-nigh identical *numerus* of the types illustrated in § 4:

⠄⠄⠄⠄⠄ | ⋱ ⋱ ⋱ | ⋱ ⋱ ⋱ ⋱ | ⋱ ⋱ ⋱ ⋱
Neque enim te oblitus sum Laertie noster.
A - A - G | A - A - A - G || A - A A - O - G | A - G

The first and second tripudium are merely interchanged, and the last contracted.

Carmen Arvale 2,

— | — | — || — | — | — | — | —
Neve luem ruem Marmor sinas in'currere in pleoris.
A-G A-G | A - A - G || A - A A - O-G| A - A - G

The Third Scipionic Inscription, C. I. L. I. 33:

v. 3,

— | — | — | — || — | — | — | —
Honos fama virtusque gloria atque ingenium.
A-G A-G | A-A-G°|| A-O-G A-G| A - A - G

The Fourth Scipionic Inscription, C. I. L. I. 34:

v. 6,

— | — | — | — || — | — | — | —
Ne quairatis honore quei minus sit mandatus.
A - A A-G| A-A-G || A - A - G | A - A A - G

Here we have again a mere interchange between the third and fourth tripudium.

OLD-IRISH EXAMPLES.—

Fiac's Hymn:

v. 1,

— | — | — | — || — | — | — | —
Genair patraicc innemthur ised atfet hiscelaib.
A-G A - G | A-A - G || A-G A-G | A - A - G

v. 3,

— | — | — | — || — | — | — | —
Succat aainm itubrad ced aathair ba fissi.
A - G A-G | A-A-G || A - A - A - G | A - A - G

v. 5,

— | — | — | — || — | — | — | —
Bai se bliadna ifognam maisse doine nistoimled.
A - A A - G | A-A-G || A - G A - G | A - A - G

v. 7,

— | — | — | — || — | — | — | —
Asbert Victor frigniad milcon tessed fortonna.
A-G A - G A - A - G A - G A - G | A - A - G

v. 8,

Forruib achois forsindleicc maraid aœs nibronna.
 A-G A-G | A-A - G || A-G A-G | A-A - G

v. 15,

Robo chobair donderinn tichtu patraicc forochlad.
 A-G A-G | A-A-G || A - G A-G | A-A - G

v. 28.

Fornim consen a r i g e pridchais fride indinnib.
 A-G A-G | A-A-G || A - G A-G | A-A - G

v. 30,

Canaid cetsalm cechnaidchi dorig aingel fogniad.
 A-G A-G | A - A - G || A-G A - G | A - A - G

v. 31,

Foaid forleicc luim iarum ocus culche fliuch imbi.
 A-G A - G | A - A - G || A-G A - G | A - A - G

v. 34,

Iccaid luscu latruscu mairb dosfiuscad dobethu.
 A - G A - G | A - A - G || A - A - G | A - A - G

v. 53,

Anais tassach d i a e s intan dobert comman do.
 A-G A-G | A-A-G || A-G A-G | A - G - A

v. 57,

Incath fechtad imbethron frituraith cannan lamac nuin.
 A-G A - G | A - A - G || A - G A - G | A - G - A

v. 58,

Assoith ingrian frigabon issed adfeit littrib duinn.
 A-G A - G | A-A-G || A - G A - G | A - G - A

v. 59,

♩ . ♩ . | ♩ . ♩ . || ♩ . ♩ . | ♩ . ♩ .

Huare assoith lahesu ingrian fribas innacloen.
 A-G A-G | A-A-G||A-G A-G | A-A-G

v. 61,

♩ . ♩ . | ♩ . ♩ . || ♩ . ♩ . | ♩ . ♩ .

Clerich herenn dollotar dairi patraic ascechset.
 A-G A-G | A-A-G||A-G A-G | A-A-G

v. 68,

♩ . ♩ . | ♩ . ♩ . || ♩ . ♩ . | ♩ . ♩ .

Beith ingeillius meic maire basen gaire ingenair.
 A-A A-G | A-A-G||A-G A-G | A-A-G

LATIN REPRODUCTION OF THE GALlic SATURNIAN.

St. Augustine, *Psalmus Contra Donatistas*:

Strophe I, v. 7,

♩ = ♩ = ♩ = | ♩ = ♩ = ♩ = || ♩ = ♩ = ♩ = | ♩ = ♩ = ♩ =

Quisquis recolit evangeliū, recognoscat cum timore.
 A-G A-G°|A-O-A-G || A-A-G | A-A A-G

With simple interchange between the third and fourth tripudium.

Ibid. v. 10,

♩ = ♩ = ♩ = | ♩ = ♩ = ♩ = || ♩ = ♩ = ♩ = | ♩ = ♩ = ♩ =

Saeculi finis est litus, tunc est tempus separare.
 A-O-G A-G | A-A-G || A-A A-G°|A-O-A-G

v. 11,

♩ = ♩ = ♩ = | ♩ = ♩ = ♩ = || ♩ = ♩ = ♩ = | ♩ = ♩ = ♩ =

Quando retia ruperunt, multum dilexerunt mare.
 A-G° A-O-G | A-A-G || A-G° A-O | A-G A-G

With interchange of tripudia in the second dipody.

Strophe II, v. 6,

♩ = ♩ = | ♩ = ♩ = | ♩ = ♩ = | ♩ = ♩ =

Ipsi tradiderunt libros et nos audent accusare.
 A-G° A-O|A-G A-G || A-A A-G° | A-O-A-G

With interchange of tripudia in the first dipody.

LATIN REPRODUCTION OF THE OLD-IRISH SATURNIAN.

Hymnus S. Columbae, Todd, Fasc. ii, p. 205:

Strophe D, v. 1,

♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ || ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩

Draco magnus deterrimus, terribilis et antiquus.

A-G A-G | A-A-O-G || A-A-G | A-A A-G

With interchange of tripudia in the second dipody.

Strophe Q, v. 2,

♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ || ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩

Quis audivit tonitrua supra modum sonantia?

A-A A-G | A-A-O-G || A-G A-G | A-A-O-G

Strophe R, v. 4,

♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ || ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩

Dies quoque angustiae, maeroris ac tristitiae.

A-G A-G | A-A-O-G || A-A-G | A-A A-G

With interchange of tripudia in the second dipody.

Strophe V, v. 4,

♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ || ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩

Girans certis ambagibus redit priscis redditibus.

A-G A-G | A-A-O-G || A-G A-G | A-A-G

Noli Pater, Liber Hymnorum, Fasc. ii:

v. 1,

♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ || ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩

Noli, pater, indulgere tonitrua cum fulgere.

A-G A-G° | A-O-A-G || A-A-O-G | A-A-O-G

v. 2,

♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ || ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩

At frangamur formidine huius atque uredine.

A-A A-G | A-A-O-G || A-G A-G | A-A-O-G

In Te Christe, Liber Hymnorum, Fasc. ii:

v. 4,

♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ || ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩

Ad dolorum remedium festina in auxilium.

A-A A-G | A-A A-G || A-A-G | A-A A-G

With interchange of tripudia in the second dipody.

v. 5,

↓ ± ↓ ± | ± ± ∨ ± || ↓ ± ± ∨ | ± ± ∨ ±
 Deus pater credentium deus vita viventium.
 A-G A-G | A-A-O-G || A-G A-G | A-A-O-G

v. 13,

↓ ± ± ∨ ± | ± ∨ ∨ ∨ ± || ↓ ± ± ∨ ± | ↓ ∨ ∨ ∨ ±
 Deus largus longanimitis deus doctor docibilis.
 A-G A-G | A - A - G || A-G A-G | A - A - G

v. 22,

± ± ∨ ∨ | ± ± ∨ ± || ± ± ± ± | ± ± ∨ ±
 Christus crucem ascenderat Christus mundum salvaverat.
 A - G A - G | A-A-O-G || A - G A - G | A-A-O-G

v. 26,

± ∨ ∨ ± ± | ± ± ∨ ± || ↓ ± ∨ ∨ | ± ∨ ∨ ±
 Gloria haec est altissimo deo patri ingenito.
 A - O - G A - A | A - A - O - G || A - G A - G | A - A - G

The Hymn to St. Brigid, Liber Hymnorum, Fasc. i, pp. 57f.:

Strophe II, v. 1,

± ∨ ∨ ± | ± ∨ ∨ ± || ± ± ∨ ∨ | ± ∨ ∨ ±
 Hymnus iste angelicae summaeque sanctae Brigitae.
 A - G A - G | A - A - G || A - A - G A - G° | A - O - G

With redistribution of the elements in the second dipody.

Strophe III, v. 1,

± ± ± ± | ± ∨ ∨ ± || ± ± ± ± | ± ± ∨ ∨
 Zona sanctae militiae sanctos lumbos praecingere.
 A - G A - G | A - A - G || A - G A - G | A - A - O - G

Strophe V, v. 2,

± ∨ ∨ ± ± | ∨ ∨ ∨ | ∨ ∨ ∨ | ± ± ∨ ∨ ±
 Ut mereamur coronam habere ac laetitiam.
 A - A A - G | A - A - G || A - A - G | A - A A - G

With the favorite interchange in the second dipody.

Hymnus S. Comgilli, Antiphonary of Bangor, Warren, pp. 16 ff.:

Strophe IV, v. 4,

↓ ↓ + ↓ ↓ | ↓ ∨ + || ↓ ∨ + ↓ ∨ | ↓ ∨ + ↓

Docebat sic et ceteros dicta docta operibus.

A-A-G A - A | A-O-G || A - G A - G | A - A - G

With redistribution of the elements in the first dipody.

Strophe VII, v. 2,

↓ + ↓ ↓ | ↓ ↓ ↓ ∨ + || ↓ + ↓ ∨ | ↓ ↓ ∨ +

Regnum quod est sublimibus deo dignum et fortius.

A - G A - A | A - A - O - G || A - G A - G | A - A - O - G

Ibid. v. 4,

↓ ↓ ↓ ∨ + | ↓ ↓ ∨ + || ↓ + ↓ ∨ | ↓ ∨ + ↓

Quo prosterneret superbos tenens sanctis in manibus.

A - A A - O - G | A - A - G || A - G A - G | A - A - G

Strophe XIII, v. 4,

↓ + ↓ + | ↓ ↓ ∨ + || ↓ ∨ + | ↓ ↓ ∨ +

Clarus cunctis in sortibus adactus in sublimibus.

A - G A - G | A - A - O - G || A - A - G | A - A A - O - G

With the common interchange in the second dipody.

Strophe XVI, v. 1,

↓ ↓ ↓ + | ↓ ↓ ∨ + || ↓ ∨ + | ↓ ∨ + ↓

Quis contempsit praesentia huius aevi decidua.

A - A A - G | A - A - O - G || A - G A - G | A - A - G

Strophe XIX, v. 1,

↓ + ↓ + | ↓ ∨ + ∨ + || ↓ + ↓ ∨ + | ↓ + ↓

Tulit suam memoriam ad mansionem supernam

A - G A - G | A - A - G || A - A - O - A - G | A - A - G

Strophe XXI, v. 3,

↓ + ↓ + | ↓ ∨ + ∨ + || ↓ + ↓ ∨ + | ↓ + ↓

Huius sequens vestigium ducens Deo exercitum.

A - G A - G | A - A - G || A - G A - G | A - A - O - G

Strophe XXII, v. 4,

$\downarrow \quad \downarrow \quad | \quad \downarrow \quad \downarrow \quad \downarrow \quad | \quad \downarrow \quad \downarrow \quad \downarrow \quad | \quad \downarrow \quad \downarrow \quad \downarrow \quad$
 Iunctus choro angelico summo sanctus in iubilo.
 A - G A-G| A - A - G || A - G A - G | A - A - O - G

Versiculi Familiae Benchuir, Antiphonary of Bangor II. 28:

Strophe VI, v. 2,

$\downarrow \quad \downarrow \quad | \quad \downarrow \quad \downarrow \quad \downarrow \quad | \quad \downarrow \quad \downarrow \quad \downarrow \quad$
 Sacro-sanctis reperta viris quatuor portata.
 A-G A - G | A-A-G|| A-G° A-O-G | A-A-G

Strophe IX, v. 1,

$\downarrow \quad \downarrow \quad | \quad \downarrow \quad \downarrow \quad \downarrow \quad | \quad \downarrow \quad \downarrow \quad \downarrow \quad$
 Virgo valde fecunda haec et mater intacta.
 A-G A - G | A-A-G|| A - A A - G | A-A-G

THE OLD-IRISH SATURNIAN IN ENGLAND.

Aldhelmus, Giles, p. 113:

V. 1,

$\downarrow \quad \downarrow \quad | \quad \downarrow \quad \downarrow \quad \downarrow \quad | \quad \downarrow \quad \downarrow \quad \downarrow \quad$
 Vale vale fidissime, phile Christi carissime.
 A-G A-G | A-A-O-G|| A-G A-G | A-A-O-G

V. 3,

$\downarrow \quad \downarrow \quad \downarrow \quad | \quad \downarrow \quad \downarrow \quad \downarrow \quad | \quad \downarrow \quad \downarrow \quad \downarrow \quad$
 Ave Hova altissime olim sedes sanctissime.
 A-G A-G | A-A-O-G|| A-G A-G | A-A-O-G

V. 7,

$\downarrow \quad \downarrow \quad \downarrow \quad | \quad \downarrow \quad \downarrow \quad \downarrow \quad | \quad \downarrow \quad \downarrow \quad \downarrow \quad$
 Tuam primum propaginem per profundam indaginem.
 A-G A - G | A-A-O-G || A - A A - G | A-A-O-G

V. 9,

$\downarrow \quad \downarrow \quad \downarrow \quad | \quad \downarrow \quad \downarrow \quad \downarrow \quad | \quad \downarrow \quad \downarrow \quad \downarrow \quad$
 Nullus valet volucribus summi caeli sub nubibus.
 A-G A-G | A-A-O-G || A - G A - G | A - A - O - G

THE OLD-IRISH SATURNIAN IN GERMANY.

Bonifatius, *Carmina* ed. Dümmler (*Monum. Germ. Histor.*), p. 18:

Carmen III, v. 5,

♩ ♩ ♩ ♩ | ♩ ˘ ˘ ˘ ˘ || ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩

Qua rex regum perpetuo cives ditat in saeculo.

A - A A-G | A - A - G || A-G A-G | A - A-O-G

V. 8,

˘ ♩ ♩ ˘ | ♩ ˘ ˘ ˘ ˘ || ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩

Nitharde, nunc nigerrima imi cosmi contagia.

A-A-G | A - A A-O-G || A-G A - G | A - A-O-G

V. 14,

♩ ♩ ♩ ♩ | ♩ ˘ ˘ ˘ ˘ || ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩

Inque throno aethereo Christum laudes praetorio.

A-G A-G | A - A - G || A-G A - G | A - A-O-G

Carmen IV, v. 13,

˘ ♩ ♩ ˘ | ♩ ˘ ˘ ˘ ˘ || ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩

Vale Christo virguncula Christi nempe tiruncula.

A-G A - G | A - A - O - G || A - G A - G | A - A - O - G

V. 14,

˘ ♩ ♩ ˘ | ♩ ˘ ˘ ˘ ˘ || ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩

Mihi cara magnopere atque gnara in opere.

A-G A-G | A - A - G || A-G A - G | A - A - G

V. 15,

˘ ♩ ♩ ˘ | ♩ ˘ ˘ ˘ ˘ || ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩

Tibi laudes contexero atque grates ingemino.

A-G A - G | A - A - O - G || A-G A - G | A - A - G

Berthgitha ad Baldhardum, ap. Bonifatium, Giles, London, 1844,
p. 272:

In fine carminis, v. 1,

˘ ♩ ♩ ˘ | ˘ ˘ ˘ ˘ || ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘

Ave care crucicola salute a sorore.

A-G A - G | A - A - G || A - A - G | A - A - G

With interchange of tripudia in the second dipody.

V. 2,

$\underline{\text{I}} \text{ } \underline{\text{o}} \text{ } \underline{\text{J}} \text{ } \underline{\text{A}}$ | $\underline{\text{I}} \text{ } \underline{\text{I}} \text{ } \text{U}$ A || $\underline{\text{I}} \text{ } \underline{\text{A}}$ $\underline{\text{I}} \text{ } \underline{\text{A}}$ | $\underline{\text{I}} \text{ } \text{U} \text{ } \text{U}$

Fine tenus feliciter famam serva simpliciter.

A-G A - G | A-A-O - G || A - G A - G | A - A - G

Ibid. p. 273,

$\underline{\text{J}} \text{ } \underline{\text{A}}$ $\underline{\text{I}} \text{ } \underline{\text{A}}$ | $\underline{\text{I}} \text{ } \underline{\text{I}} \text{ } \text{U}$ A || $\underline{\text{I}} \text{ } \underline{\text{A}}$ $\underline{\text{I}} \text{ } \underline{\text{A}}$ | $\underline{\text{I}} \text{ } \text{U} \text{ } \text{U}$

Vale vivens feliciter, ut sis sanctus simpliciter.

A-G A - G | A-A-O - G || A - A A - G | A - A - G

Sedulius Scotus, Carmina ed. Grosse, VI:

V. 1,

$\underline{\text{J}} \text{ } \underline{\text{A}}$ $\underline{\text{J}} \text{ } \underline{\text{A}}$ | $\underline{\text{J}} \text{ } \underline{\text{I}} \text{ } \underline{\text{A}}$ || $\underline{\text{I}} \text{ } \underline{\text{A}}$ $\underline{\text{I}} \text{ } \underline{\text{A}}$ | $\underline{\text{J}} \text{ } \underline{\text{I}} \text{ } \underline{\text{A}}$

Bonus vir est Robertus, laudes gliscunt Roberti.

A - G A - G | A - A - G || A - G A - G | A - A - G *

V. 2,

$\underline{\text{I}} \text{ } \text{U}$ $\underline{\text{J}} \text{ } \underline{\text{A}}$ | $\underline{\text{J}} \text{ } \underline{\text{I}} \text{ } \underline{\text{A}}$ || $\underline{\text{I}} \text{ } \underline{\text{A}}$ $\underline{\text{I}} \text{ } \underline{\text{A}}$ | $\underline{\text{I}} \text{ } \text{U} \text{ } \underline{\text{A}}$

Christe fave Roberto, longaeum fac Robertum.

A - G A - G | A - A - G || A - A - G | A - A A - G

V. 3,

$\underline{\text{I}} \text{ } \underline{\text{A}}$ $\underline{\text{I}} \text{ } \underline{\text{A}}$ | $\underline{\text{J}} \text{ } \underline{\text{I}} \text{ } \text{U}$ || $\underline{\text{I}} \text{ } \underline{\text{A}}$ $\underline{\text{I}} \text{ } \underline{\text{A}}$ | $\underline{\text{J}} \text{ } \underline{\text{I}} \text{ } \underline{\text{A}}$

Amen! salve Roberte, Christus sit cum Roberto.

A - G A - G | A - A - G || A - G A - A | A - A - G

§13. Priscian, *Inst.* VI. 6: Eiusdem, id est primae, declinationis feminorum genitivum etiam etiam in -as more Graeco solebant antiquissimi terminare, unde adhuc *paterfamilias* et *materfamilias* solemus dicere et frequens hoc habet usus. Livius in Odyssea:

$\underline{\text{I}} \text{ } \text{U}$ $\underline{\text{I}} \text{ } \underline{\text{A}}$ | $\text{U} \text{ } \text{U} \text{ } \underline{\text{A}}$ $\underline{\text{A}}$ || $\underline{\text{I}} \text{ } \text{U} \text{ } \underline{\text{A}}$

Atque escas habeamus mentionem . . .

A - G A - G | A - A - G° || A - O - A - G |

The last tripodium is lacking.

ITALIC EXAMPLES.

V. 17,

$\text{U} \text{ } \text{U} \text{ } \underline{\text{A}}$ $\underline{\text{I}} \text{ } \text{U}$ | $\underline{\text{J}} \text{ } \underline{\text{I}} \text{ } \underline{\text{A}}$ || $\underline{\text{I}} \text{ } \underline{\text{A}}$ $\underline{\text{I}} \text{ } \underline{\text{A}}$ | $\underline{\text{I}} \text{ } \text{U} \text{ } \underline{\text{A}}$

Igitur demum Ulixii cor frixit prae pavore.

A - G A - G | A - A - G || A - A - G | A - A A - G

V. 28, 3,

♩ ♪ ♩ ♪ ♩ ♪ | ♩ ♪ ♩ ♪ || ♩ ♪ ♩ ♪ | ♩ ♪ ♩ ♪ |

Multa alia in isdem inserinuntur . . .

A-G A-G | A-A-G° || A-O-O-A-G |

Here again the final tripodium is wanting in our tradition.

Naevius:

V. 3, 1,

♩ ♪ ♩ ♪ ♩ ♪ | ♩ ♪ ♩ ♪ || ♩ ♪ ♩ ♪ | ♩ ♪ ♩ ♪ |

Postquam avem aspexit in templo Anchisa.

A - G A - G | A - A - G || A - A - G | A - A - G

V. 4, 2,

♩ ♪ ♩ ♪ ♩ ♪ | ♩ ♪ ♩ ♪ || ♩ ♪ ♩ ♪ | ♩ ♪ ♩ ♪ |

Noctu Troiad exhibant capitibus operitis.

A - G A - G | A - A - G || A - A - G | A - A - G

V. 12, 1,

♩ ♪ ♩ ♪ ♩ ♪ | ♩ ♪ ♩ ♪ || ♩ ♪ ♩ ♪ | ♩ ♪ ♩ ♪ |

Senex fretus pietate adlocutus summi.

A - G A - G | A - A - G° || A - O - A - G | A - G

V. 12, 2,

♩ ♪ ♩ ♪ ♩ ♪ | ♩ ♪ ♩ ♪ || ♩ ♪ ♩ ♪ | ♩ ♪ ♩ ♪ |

Regis fratrem Neptunum regnatorem marum.

A - G A - G | A - A - G° || A - O - A - G | A - G

V. 20, 1,

♩ ♪ ♩ ♪ ♩ ♪ | ♩ ♪ ♩ ♪ || ♩ ♪ ♩ ♪ | ♩ ♪ ♩ ♪ |

Inerant signa expressa quo modo Titanes.

A - G A - G | A - A - G || A - A - G | A - A - G

V. 37, 1,

♩ ♪ ♩ ♪ ♩ ♪ | ♩ ♪ ♩ ♪ || ♩ ♪ ♩ ♪ | ♩ ♪ ♩ ♪ |

Transit Melitam Romanus exercitus insulam.

A - G A - G | A - A - G || A - A - O - G° | A - O - G

V. 39, 2,

♩ ♪ ♩ ♪ ♩ ♪ | ♩ ♪ ♩ ♪ || ♩ ♪ ♩ ♪ | ♩ ♪ ♩ ♪ |

Quam cum stupro redire ad suos populares.

A - A A - G | A - A - G || A - A - G | A - A - G

Apud Macrobius, *Sat.* VI. 1. 37,

♩♩♩♩ | ♩♩♩♩ || ♩♩♩♩ | ♩♩♩♩

Redeunt referunt petita rumore secundo.
 A - G A - G | A-A-G || A-A-G | A-A-G

Popularis Incantatio, Varro de R. R. I. 2. 27:

V. 2,

♩♩♩♩ | ♩♩♩♩ || ♩♩♩♩ | ♩♩♩♩

Terra pestem teneto, salus hic maneto.
 A - G A - G | A-A-G || A-G - A | A-A-G

Appius Claudius I. 2-3,

♩♩♩♩ | ♩♩♩♩ || ♩♩♩♩ | ♩♩♩♩

Nequid fraudis stuprique ferocia pariat.
 A - G A - G | A-A-G || A-A-O-G | A - G

Versus Antiquus ap. Festum, 333,

♩♩♩♩ | ♩♩♩♩ || ♩♩♩♩ | ♩♩♩♩

Quasi messor per messim unumquemque spicum.
 A-G A-G | A - A - G° || A-O - A - G | A - G

The Faliscan Cooks, C. I. L. XI. 3078:

V. 6,

♩♩♩♩ | ♩♩♩♩ || ♩♩♩♩ | ♩♩♩♩

Utei sesed lubentes bene iovent optantes.
 A-G A-G | A-A-G || A - A - G | A - A - G

The Vow of the Vertuleii, C. I. L. I. 1175:

V. 2,

♩♩♩♩ | ♩♩♩♩ || ♩♩♩♩ | ♩♩♩♩

Parens timens heic vovit, voto hoc soluto.
 A-G A-G | A - A - G || A-G - A | A-A-G

The First Scipionic Inscription, C. I. L. I. 32:

V. 4,

♩♩♩♩ | ♩♩♩♩ || ♩♩♩♩ | ♩♩♩♩

Consol censor aidilis hic fuet apud vos.
 A - G A - G | A-A - G || A - A - G | A - G - A

The Second Scipionic Inscription, C. I. L. I. 30:

V. 2,

¶ ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ || ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘
Gnaivod patre prognatus fortis vir sapiensque.
A-G A-G | A - A-G || A-G - A | A - A - G

V. 3,

˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ || ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘
Quouis forma virtutiei parisuma fuit.
A-G A-G | A-A-G || A-A-O-G | A-G

V. 4,

˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ || ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘
Consol censor aidilis quei fuit apud vos.
A-G A-G | A-A-G || A - A-G | A-G - A

V. 6,

˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ || ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘
Subigit omne Loucanam opsidesque abdoucit.
A - G A - G | A - A - G° || A - O - A - G | A - A - G

The Fourth Scipionic Inscription, C. I. L. I. 34:

V. 3,

˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ || ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘
Quoiei vita defecit, non honos honore.
A-G A-G | A - A - G || A - A - G | A - A - G

V. 4,

˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ || ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘
Is hic situs quei nunquam victus est virtutiei.
A - A A - G | A - A - G || A - G - A | A - A - G

V. 5,

˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ || ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘
Annos natus viginti is diveis mandatus.
A - G A - G | A - A - G || A - A - G | A - A - G

V. 6,

˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘ || ˘ ˘ ˘ ˘ | ˘ ˘ ˘ ˘
Ne quairatis honore quei minus sit mandatus.
A - A A - G | A - A - G || A - A - G | A - A - G

KELTIC EXAMPLES.

Fiac's Hymn:

V. 6,

♩ . ♩ . | ♩ . ♩ . || ♩ . ♩ . | ♩ . ♩ .
 Batar il e cothraige céthartrebe diafognad.
 A-G A-G | A - A-G || A-A - O-G | A-A-G

V. 25,

♩ . ♩ . | ♩ . ♩ . || ♩ . ♩ . | ♩ . ♩ .
 Ymmuin ocus abcolips natricoicat noscanad.
 A - G A-G | A - A-G° || A-O-A-G | A-A-G

V. 26,

♩ . ♩ . | ♩ . ♩ . || ♩ . ♩ . | ♩ . ♩ .
 Pridchad baitsed arniged de molad de nianad.
 A - G A-G | A - A-G || A - A-G | A - A-G

V. 63,

♩ . ♩ . | ♩ . ♩ . || ♩ . ♩ . | ♩ . ♩ .
 Anim patraicc fri achorp isiarsaethaib roscarad.
 A-G A - G | A-A - G° || A-O-A - G | A-A-G

THE GALlic SATURNIAN IN LATIN.

St. Augustine, *Psalmus contra Donatistas*:

Strophe I, v. 7,

♩ = ♩ = ♩ = | ♩ = ♩ = ♩ = || ♩ = ♩ = ♩ = | ♩ = ♩ = ♩ =
 Quisquis recolit evangelium recognoscat cum timore.
 A - G A - G° | A - O - A - G || A - A - G | A - A - A - G

THE OLD IRISH SATURNIAN IN LATIN.

Hymnus S. Columbae, Liber Hymnorum, Todd, Fasc. ii, p. 205:

Strophe A, v. 1,

♩ = ♩ = ♩ = | ♩ = ♩ = ♩ = || ♩ = ♩ = ♩ = | ♩ = ♩ = ♩ =
 Altus prosator vetustus dierum et ingenitus.
 A - G° A - O - G | A - A - G || A - A - G | A - A - A - G

V. 3,

♩ = ♩ = ♩ = | ♩ = ♩ = ♩ = || ♩ = ♩ = ♩ = | ♩ = ♩ = ♩ =
 Est et erit in saecula saeculorum infinita.
 A - A A - G | A - A - O - G° || A - O - A - G | A - O - A - G

V. 6,

$\downarrow \quad \downarrow \quad \downarrow \quad \downarrow | \downarrow \quad \downarrow \quad \downarrow \quad \downarrow \quad \downarrow | \downarrow \quad \downarrow \quad \downarrow$
 Non tres Deos depromimus sed unum Deum dicimus.
 A - A A-G | A-A-O-G || A - A-G A-G° | A-O-G

Strophe D, v. 1,

$\downarrow \quad \downarrow \quad \downarrow \quad \downarrow | \downarrow \quad \downarrow \quad \downarrow \quad \downarrow | \downarrow \quad \downarrow \quad \downarrow \quad \downarrow | \downarrow \quad \downarrow \quad \downarrow$
 Draco magnus deterrimus, terribilis et antiquus.
 A-G A-G | A-A-O-G || A - A - G | A-A-A-G

Strophe E, v. 4,

$\downarrow \quad \downarrow \quad \downarrow \quad \downarrow | \downarrow \quad \downarrow \quad \downarrow \quad \downarrow | \downarrow \quad \downarrow \quad \downarrow | \quad \downarrow \quad \downarrow \quad \downarrow$
 Solem lunam ac sidera ignem et necessaria.
 A-G A-G | A-A-O-G || A-G - A | A - A-O-G

Strophe H, v. 5,

$\downarrow \quad \downarrow \quad \downarrow \quad \downarrow | \downarrow \quad \downarrow \quad \downarrow \quad \downarrow | \downarrow \quad \downarrow \quad \downarrow | \quad \downarrow \quad \downarrow \quad \downarrow$
 Nullis umquam tegentibus septis ac parietibus.
 A-G A - G | A-A-O-G || A-G - A | A - A - G

Strophe I, v. 3,

$\downarrow \quad \downarrow \quad \downarrow \quad \downarrow | \downarrow \quad \downarrow \quad \downarrow \quad \downarrow | \quad \downarrow \quad \downarrow \quad \downarrow$
 Maris caeli climatibus caeruleis turbinibus.
 A-G A-G | A - A - G || A - A - G | A - A - G

Strophe M, v. 1,

$\downarrow \quad \downarrow \quad \downarrow \quad \downarrow | \downarrow \quad \downarrow \quad \downarrow \quad \downarrow | \quad \downarrow \quad \downarrow \quad \downarrow$
 Magni Dei virtutibus appenditur dialibus.
 A-G A-G | A-A-O-G || A - A - O - G | A-A-O-G

V. 2,

$\downarrow \quad \downarrow \quad \downarrow \quad \downarrow | \downarrow \quad \downarrow \quad \downarrow \quad \downarrow | \quad \downarrow \quad \downarrow \quad \downarrow$
 Globus terrae et circulus abyssi, magnae inditus.
 A - G A - G | A - A - O - G || A - A - G A - G° | A - O - G

Strophe O, v. 2,

$\downarrow \quad \downarrow \quad \downarrow \quad \downarrow | \quad \downarrow \quad \downarrow \quad \downarrow \quad \downarrow | \quad \downarrow \quad \downarrow \quad \downarrow$
 Quorum genu precario frequenter flectit Domino.
 A - G A - G | A - A - O - G || A - A - G A - G | A - G

V. 6,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓

Explens su*r* praesagmina adventus prophetalia.

A - G A-G| A-A-O-G||A-A-G | A - A-O-G

Strophe R, v. 4,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ | ↓ ↓ ↓

Dies quoque angustiae, maeroris ac tristitiae.

A-G A - G | A-A-O-G|| A-A-G|A A A - G

Strophe T, v. 1,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ | ↓ ↓ ↓ ↓

Tuba primi Archangeli strepente admirabilia.

A-G A-G| A - A - O-G|| A-A-G°| A - O - O - A - G

Strophe Z, v. 1,

↓ ↓ ↓ ↓ | ↓ ↓ | ↓ ↓ | ↓ ↓ | ↓ ↓ ↓

Zelus ignis furibundus consumet adversarios.

A-G A-G| A - A - G|| A-A-G°| A - O - A - O - G

Post Stropham Z, v. 4,

↓ ↓ ↓ ↓ | ↓ ↓ | ↓ ↓ | ↓ ↓ | ↓ ↓ ↓

Deum patrem ingenitum caeli et terrae Dominum.

A-G A - G | A - A - G || A-G A - A - G | A - G

Noli Pater, Liber Hymnorum (MacIlwaine, *Lyra Hibernica Sacra*, p. 382):

V. 1,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓

Noli pater indulgere tonitrua cum fulgere.

A-G A - G°| A - O - A - G|| A-A-O-G | A - A - O - G

In Te Christe, Liber Hymnorum (*Lyra Sacra*, p. 383):

V. 1,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓

In te Christe credentium miserearis omnium.

A - A A - G | A - A - O - G°|| A - O - A - G°| A - O - G

V. 2,

↓ ↓ ↓ ↓ | ↓ ↓ ↓ ↓ || ↓ ↓ ↓ ↓ | ↓ ↓ ↓

Tu es deus in saecula saeculorum in gloria.

A - A A - G| A - A - O - G°|| A - O - A - G | A - A - O - G

V. 4,

$\downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow || \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow$

Ad dolorum remedium festina in auxilium.

A - A A-G | A - A - G || A-A-G | A - A A - G

V. 9,

$\downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow || \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow$

Deus opis eximiae caelestis Hierosolymae.

A - A | A - A - G || A-A-G°| A-O - A - G

V. 15,

$\downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow$

Dei patris in nomine filique sui prospere.

A-G A-G | A - A - O - G || A-A-G A-G°| A-O - G

V. 32,

$\downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow || \downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow$

Sitque nobis propitius diebus atque noctibus.

A-G A-G | A - A - G || A-A-G A-G°| A - O - G

The Hymn to St. Brigid, Liber Hymnorum, Todd I. 57:

Strophe II, v. 1,

$\downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow || \downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow$

Hymnus iste angelicae summaeque sanctae Brigitae.

A - G A-G | A - A - G || A - A - G A - G°| A - O - G

Strophe V, v. 2,

$\downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow || \downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow$

Ut mereamur coronam habere ac laetitiam.

A - A A - G | A-A-G || A - A - G | A - A A - G

Ibid. v. 3,

$\downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow || \downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow$

In conspectu angelorum in saecula saeculorum.

A - A A - G° | A - O - A - G || A - A - O - G° | A - O - A - G

The Hymn of St. Cummain Fota, Liber Hymnorum, Todd I. 73:

V. 4,

$\downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow || \downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow$

Piscium rete evangelii captoris alleluia.

A - O - G A - G° | A - O - A - G || A - A - G° | A - O - A - G

V. 5,

$\underline{\text{I}} \text{ } \underline{\text{I}} \text{ } \underline{\text{U}} \text{ } \underline{\text{U}}$ | $\underline{\text{I}} \text{ } \text{U} \text{!} \text{U}$ | $\underline{\text{I}} \text{ } - \text{ } \underline{\text{I}} \text{ } \underline{\text{I}}$
 Pauli gentium e g r e g i i praeceptoris.
 A - G° A - O - G | A - A - G | A - O - A - G

This hymn furnishes us in the odd verses interesting examples of the otherwise rare tripudic tripody.

V. 7,

$\underline{\text{I}} \text{ } \text{U} \text{ } \underline{\text{I}} \text{ } \underline{\text{I}} \text{ } \underline{\text{U}}$ | $\text{U} \text{ } \underline{\text{I}} \text{ } \text{U}$ | $\underline{\text{I}} \text{ } \text{U} \text{!} \text{U}$
 Andreeae atque precamur e g r e g i a.
 A - O - G A - G | A - A - G | A - A - G

V. 13,

$\underline{\text{I}} \text{ } \underline{\text{I}} \text{ } \underline{\text{U}} \text{ } \text{U} \text{ } \underline{\text{U}}$ | $\text{U} \text{ } \text{U}$ | $\text{U} \text{ } \underline{\text{I}} \text{ } \underline{\text{I}}$
 Oris lampadis eloquentis Philippi.
 A - G° A - O - G° | A - O - A - G | A - A - G

V. 18,

$\underline{\text{I}} \text{ } \underline{\text{I}} \text{ } \underline{\text{I}} \text{ } \text{U} \text{ } \underline{\text{U}}$ | $\text{U} \text{ } \underline{\text{I}} \text{ } \underline{\text{I}}$ || $\text{U} \text{ } \underline{\text{I}} \text{ } \text{U} \text{ } \underline{\text{U}}$ | $\underline{\text{I}} \text{ } \text{U} \text{ } \underline{\text{I}}$
 Nos illuminet abyssus scientiae alleluia.
 A - A A - O - G | A - A - G || A - A - O - G° | A - O - A - G

Hymnus S. Patricii Magistri Scotorum, Antiphonary of Bangor,
 Warren II. 14:

Strophe I, v. 3,

$\text{U} \text{ } \text{U} \text{ } \text{U} \text{ } \underline{\text{U}} \text{ } \underline{\text{U}}$ | $\text{U} \text{ } \underline{\text{I}} \text{ } \underline{\text{I}}$ || $\text{U} \text{!} \text{U} \text{ } \underline{\text{U}} \text{ } \underline{\text{U}}$ | $\underline{\text{I}} \text{ } \text{U} \text{ } \underline{\text{U}}$
 Quomodo bonum ob actum similatur angelis.
 A - O - G A - G | A - A - G || A - A - G° | A - O - G

Strophe VII, v. 1,

$\text{U} \text{ } \text{U} \text{ } \text{U} \text{ } \underline{\text{U}} \text{ } \underline{\text{U}}$ | $\underline{\text{I}} \text{ } \text{U} \text{ } \underline{\text{I}} \text{ } \underline{\text{I}}$ || $\text{U} \text{ } \underline{\text{I}} \text{ } \text{U}$ | $\underline{\text{I}} \text{ } \text{U} \text{ } \underline{\text{U}}$
 Gloriam habet cum Christo honorem in saeculo.
 A - O - G A - G | A - A - G || A - A - G | A - A - O - G

V. 2,

$\underline{\text{I}} \text{ } \text{U} \text{ } \underline{\text{I}} \text{ } \text{U} \text{ } \underline{\text{U}}$ | $\underline{\text{I}} \text{ } \text{U} \text{ } \underline{\text{I}}$ || $\text{U} \text{!} \text{U} \text{ } \underline{\text{I}} \text{ } \underline{\text{U}}$ | $\underline{\text{I}} \text{ } \text{U} \text{ } \underline{\text{U}}$
 Qui ab omnibus ut Dei veneratur angelus.
 A - G° A - O - G | A - A - G || A - A - G° | A - O - G

V. 4,

♩ ♩ ∨♩ ♩ | ♩ ♩ ♩ || ♩ ♩ ♩ ♩ | ♩ ♩
 Ut hominibus ducatum praeberet regno Dei.
 A - A A - G | A-A-G || A - A-G A - G | A-G

Strophe XI, v. 4;

♩ ∨♩ ♩ ♩ | ♩ ♩ ♩ || ♩ ∨♩ ♩ ♩ | ♩ ♩ ♩
 Copia in qua est multa, quam Dominus possidet.
 A - O-G A - A | A - A-G || A - A - G° | A - O-G

Strophe XII, v. 1,

♩ ∨♩ ♩ ♩ | ♩ ♩ ♩ || ♩ ♩ ♩ ♩ | ♩ ♩ ♩
 Maximus namque in regno caelorum vocabitur.
 A-O-G A - G | A-A-G || A-A-G | A-A-O-G

Strophe XIII, v. 1,

♩ ♩ ∨♩ ♩ ♩ | ♩ ♩ ♩ || ♩ ♩ ♩ ♩ | ♩ ♩ ♩
 Nomen Domini audenter annunciat gentibus.
 A-G A - G | A-A-G || A - A - O-G° | A - O-G

Strophe XVI, v. 1,

♩ ♩ ∨♩ ♩ ♩ | ♩ ♩ ♩ || ♩ ♩ ♩ ♩ | ♩ ♩ ♩
 Quem pro meritis Salvator provexit pontificem.
 A - A A - G | A-A-G || A-A-G | A - A - G

Strophe XVII, v. 1,

♩ ♩ ♩ ∨♩ ♩ | ♩ ♩ ♩ || ♩ ♩ ♩ ♩ | ♩ ♩ ♩
 Regis nuntius invitans credentes ad nuptias.
 A-G° A-O-G | A-A-G || A-A-G | A - A - O-G

Strophe XIX, v. 1,

♩ ♩ ∨♩ ♩ ♩ | ♩ ♩ ♩ || ♩ ♩ ♩ | ♩ ∨♩ ♩ ♩
 Testis Domini fidelis in lege catholica.
 A-G A - G | A-A-G || A - A-G | A - A - G

V. 4,

♩ ♩ ♩ ♩ | ∨♩ ♩ ♩ | ♩ ♩ ♩ || ♩ ♩ ♩ | ♩ ♩ ♩
 Sed caelesti saliantur sapore ad victimam.
 A - A A - G | A - A - G || A - A - G | A - A - O-G

Strophe XXIII, v. 1,

♩ ♪ ˘ ˘ ˘ | ♩ ♩ ˘ ˘ || ♩ ♩ ˘ ˘ | ♩ ♩ ˘ ˘

Zona Domini praeinctus diebus ac noctibus.
A-G A-G| A-A-G|| A-A-G | A-A-O-G

Hymnus S. Comgilli Abbatis Nostri, Antiphonary of Bangor, Warren II. 16:

Strophe I, v. 4,

♩ ˘ ♩ ♩ | ♩ ˘ ˘ ˘ || ♩ ˘ ˘ ˘ | ♩ ˘ ˘

Apta fide iustitia ad Dei ducta gaudia.
A-G A-G| A-A-G|| A-A-G A-G°| A-O-G

Strophe II, v. 1,

♩ ♩ ♩ ♩ | ♩ ˘ ˘ ˘ || ˘ ˘ ˘ ˘ | ♩ ˘ ˘

Bonam vitam, iustitiam, benignitatem floridam.
A-G A-G| A-A-G|| A-O-A-G°| A-O-G

Strophe IX, v. 1,

♩ ♩ ♩ ♩ | ♩ ˘ ˘ ˘ || ♩ ♩ ˘ ˘ | ♩ ♩ ˘ ˘

In Scripturis eruditus inspiratus divinitus.
A-A A-G°| A-O-A-G°|| A-O-A-G| A-A-O-G

Strophe XIII, v. 4,

♩ ♩ ♩ ♩ | ♩ ♩ ˘ ˘ || ♩ ♩ ˘ ˘ | ♩ ♩ ˘ ˘

Clarus cunctis in sortibus, adactus in sublimibus.
A-G A-G| A-A-O-G|| A-A-G| A-A A-O-G

Strophe XV, v. 4,

♩ ˘ ♩ ♩ | ♩ ˘ ˘ ˘ || ♩ ˘ ˘ ˘ | ♩ ˘ ˘

More sancti Hieremiae constituti in culmine.
A-G A-G| A-A-G|| A-O-A-G| A-A A-O-G

Strophe XVII, v. 1,

♩ ♩ ♩ ♩ | ♩ ♩ ˘ ˘ || ♩ ♩ ˘ ˘ | ♩ ♩ ˘ ˘

Rexit sanctam ecclesiam catholicam per regulam.
A-G A-G| A-A-O-G|| A-A-G| A-A O-G

Strophe XIX, v. 4,

♩ ♩ ♩ ♩ | ♩ ♩ ˘ ˘ || ♩ ♩ ˘ ˘ | ♩ ♩ ˘ ˘

Domans pergens cum Abraham ad terram illam optimam.
A-G A-G| A-A-O-G|| A-A-G A-G°| A-O-G

Strophe, XXII, v. 1,

♩ ♪ ♩ ♪ | ♩ ♪ ♩ ♪ ♪ ♪ || ♩ ♪ ♩ ♪ | ♩ ♪ ♩ ♪

Hymnum Deo cum cantico immolabat altissimo.

A - G A-G | A - A - O-G°|| A - O-A-G | A-A - O-G

Strophe XXIII, v. 1,

♩ ♪ ♩ ♪ | ♩ ♪ ♩ ♪ ♪ ♪ || ♩ ♪ ♩ ♪ | ♩ ♪ ♩ ♪

Zona cinctus iustitiae, castitatis eximiae.

A-G A - G | A - A - G°|| A-O-A-G | A - A - G

Hymnus S. Camelaci, Antiphonary of Bangor, Warren II. 19:

Strophe V, v. 1,

♩ ♪ ♩ ♪ | ♩ ♪ ♩ ♪ ♪ ♪ || ♩ - - - ♪ | ♪ ♩

Regem Dominum aspergit Salvatoremque suum.

A-G A - G | A-A-G°|| A - O - O - A - G | A - G

Strophe VI, v. 1,

♩ ♪ ♩ ♪ | ♩ ♪ ♩ ♪ ♪ ♪ || ♩ ♪ ♩ ♪ | ♩ ♪ ♩ ♪

Christus illum insinuavit Patriarchae Abrahae.

A - G A - G° | A - O - O - A - G°|| A - O - A - G° | A - O - G

V. 2,

♩ ♪ ♩ ♪ | ♩ ♪ ♩ ♪ ♪ ♪ || ♩ ♪ ♩ ♪ | ♩ ♪ ♩ ♪

In Paradiso regnavit cum sancto Lazaro.

A - A A-G | A-A-G|| A - A - G°| A - O - G

Versiculi Familiae Benchuir, Antiphonary of Bangor, Warren II. 28:

Strophe II, v. 2,

♩ ♪ ♩ ♪ | ♩ ♪ ♩ ♪ ♪ ♪ || ♩ ♪ ♩ ♪ | ♩ ♪ ♩ ♪

Spe salutis ornata caritate perfecta.

A - A A-G | A-A-G°|| A - O - A - G | A - A - G

Strophe X, v. 2,

♩ ♪ ♩ ♪ | ♩ ♪ ♩ ♪ ♪ ♪ || ♩ ♪ ♩ ♪ | ♩ ♪ ♩ ♪

Deo Patre parata sine fide mansura.

A-G A-G | A-A-G|| A - A - G | A - A - G

In Memoriam Abbatum Nostrorum, Antiphonary of Bangor, Warren II. 33:

Strophe III, v. 1,

♩ ♪ ♩ ♪ | ♩ ♪ ♩ ♪ ♪ ♪ || ♩ ♪ ♩ ♪ | ♩ ♪ ♩ ♪

Gratum fecit Fintenanum heredem alnum inclitum.

A - G A - G°| A - O - A - G || A - A - G A - G° | A - O - G

THE OLD-IRISH SATURNIAN IN ENGLAND.

Aldhelmus, Saxonum Occidentalium Episcopus, Giles, Oxon. 1844
p. III:

V. 3,

||
Cuncta cernens cacumine caelorum summo lumine.
A-G A-G | A-A-O-G || A-A-G A-G° | A-O-G

THE OLD-IRISH SATURNIAN ON THE CONTINENT.

Bonifatius, Carmina ed. Dümmler, p. 18 (Mon. Germ. Histor: P. L. M. A.):

Carmen III, v. 1,

||
Vale frater florentibus iuuentutis cum viribus.
A-G A-G | A-A-O-G || A-A-G | A-A-O-G

V. 12,

||
Summa sede ut gaudeas unaque simul fulgeas.
A-G A-G | A-A-O-G || A-A-G A-G° | A-O-G

Berthgitha ad Baldhardum, ap. Bonifat., ed. Giles, London 1844,
p. 273: V. 2,

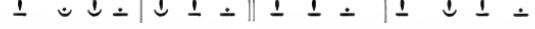
||
Tibi salus per saecula tribuatur per culmina.
A-G A-G | A-A-O-G || A-A-G | A-A-O-G

Ibid. p. 272, in fine carminis,

||
Ave care crucicola, salutate a sorore.
A-G A-G | A-A-G || A-A-G | A-A A-G

Sedulius Scotus, *Carmina* ed. Grosse:

Carmen VI, v. 2,

||
Christe fave Roberto, longaevum fac Robertum.
A-G A-G | A-A-G || A-A-G | A-A A-G

Dicuil, Dümmler, N. A. S. p. 256:

♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ || ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩

Sed cum vere invenerit quod debet reprehendere.

A - A A-G|A-A-O-G|| A - A-G | A - A-O-G

§ 14. Festus 162, Mueller: *Nequinunt pro nequeunt*, ut *solinunt ferinunt* pro *solent* et *ferunt* dicebant antiqui. Livius in Odyssia:

♩ ♪ ♩ ♩ | ♩ ♩ ♩ ♩ || ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩

Partim errant, nequinunt Graeciam redire.

A - G A - G |A-A-G°|| A-O-G |A-A-G

Cf. § 1.

§ 15. Priscian VI. 42: Non est tamen ignorandum, quod etiam *hic puerus* et *hic* et *haec puer* vetustissimi protulisse inveniuntur.

Livius in Odyssia:

♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ || ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩

Sancta puer, Saturni filia, regina.

A - G A - G |A-A-G°||A-O-G |A-A-G

Cf. § 1.

§ 16. Priscian VI. 18: Quod autem *Ionis* et *Calypsonis* et *Didonis* dicitur, ostendit hoc etiam Caesellius Vindex in Stromateo his verbis: Calypsonem: ita declinatum est apud antiquos, Livius:

♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ || ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩

Apud nympham Atlantis filiam Calypsonem.

A - G A - G |A-A-G°||A-O-G |A-A-G

Cf. § 1.

§ 17. Servius in Verg. Aen. I. 92: Explaining the use of *frigus* for *timor*: Livius in Odyssia:

♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ || ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩

Igitur demum Ulixii cor frixit prae pavore.

A - G A - G |A-A-G||A - A - G |A - A A-G

Cf. § 13.

§ 18. Festus, p. 181 Mueller: Explaining the ancient use of *ocris* as *mons confragosus*: Ut apud Livium . . . :

♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ || ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩

Celsosque ocris arvaque putria et mare magnum.

A - A - G A - G°|A - O - G || A - G A - A - G | A - G

LATIN EXAMPLES.

V. 24,

— — — — — | — — — || — — — — — | — — —

Nexabant multa inter se flexu nodorum dubio.
A-A - G A - G | A-G - A || A - G A-A-G | A - G

V. 26,

— — — — — — | — — || — — — — — | — — —

Inferus an superus tibi fert deus funera Ulix.
A-O-G A - A - G | A-G || A - A-G° A-O-G | A-A-G

V. 38,

— — — — — | — — || — — — — — | — —

At celer hasta volans perrumpit pectora ferro.
A - A-G A-G | A - G || A - A - G° A - O - G | A - G

Naevius, v. 62,

— — — | — — — | — — | — — | — —

Atque prius pariet lucusta lucam bovem.

A-G A-G | A - G || A-A-G A-G | A-G

Popularis Incantatio, Varro de R. R. I. 2.27:

— — — | — — — || — — — | — — —

Ego tui memini medere meis pedibus.

A-G A-G | A - G || A-A-G A-G | A - G

The Mummian Inscription, C. I. L. I. 541:

V. 1,

— — — | — — — | — — — | — — | — —

Ductu auspicio imperio que eius Achaia capta.

A-G A - A-G° | A - O - O - A - G || A-G A-A-G | A-G

OLD-IRISH EXAMPLES.

Fiacc's Hymn, v. 9,

' . . ' . | ' . ' . ' . . | ' . .

Dofaid tarelpa huile de mair baamra retha.

A-G A-A-G | A-G || A - A | A-A-G | A-G

V. 33,

' . . ' . | ' . | ' . | ' . | ' . | ' .

Pridchad soscela docach dognith morferta lethu.

A - G A - A - G | A - G | A - G A - A - G | A - G

V. 35,

↑ . . | ↑ . . || ↑ . . | ↑ . . | ↑ . .

Patraic pridchais doscotaib roches morsethu lethu.

A - G A - G | A-A-G || A - G A - A - G | A - G

V. 40,

↑ . . | ↑ . . || ↑ . . | ↑ . . | ↑ . .

Pridchais trifichte bliadan croich crist dothuathaib fene.

A - G A - A - G | A - G || A - A A - A - G | A - G

V. 51,

↑ . . | ↑ . . || ↑ . . | ↑ . . | ↑ . .

Ymmon dorroega itbiu bidlurech diten docach.

A - G A - A - G | A - G || A - A - G A - G | A - G

V. 52,

↑ . . | ↑ . . || ↑ . . | ↑ . . | ↑ . .

Immut illaithiu messa regait fir herenn dobrath.

A - G A - A - G | A - G || A - G A - A - G | A - G

V. 54,

↑ . . | ↑ . . || ↑ . . | ↑ . . | ↑ . .

Asbert mosnicfed patraicc briathar tassaig nirbu go.

A - G A - A - G | A - G || A - G A - G | A - G - A

V. 65,

↑ . . | ↑ . . || ↑ . . | ↑ . . | ↑ . .

Intan conhualai patraic adella patraic naile.

A - G A - A - G | A - G || A - A - G A - G | A - G

GALlic EXAMPLES IN LATIN.

St. Augustine, *Psalmus Alphabeticus contra Donatistas*:

Strophe I, v. 3,

↓ ~ ~ ~ ~ | ↓ ~ ~ ~ || ↓ ~ ~ ~ ~ ~ ~ | ↓ ~ ~

Comparans regnum caelorum reticulo misso in mare.

A - O-G A - G | A - A - G || A - A - G A - G | A - A - G

V. 5,

↓ ~ ~ ~ ~ | ↓ ~ ~ ~ || ↓ ~ ~ ~ ~ ~ ~ | ↓ ~ ~

Quos cum traxissent ad litus tunc coeperunt separare.

A - A A - A - G | A - A - G || A - A A - G° | A - O - A - G

V. 6,

$\downarrow \pm \underline{\pm} \pm \pm | \pm \pm \pm || \pm \pm \pm \pm \pm | \pm \pm \pm \pm$

Bonos in vasa miserunt, reliquos malos in mare.

A - G A - A - G | A - A - G || A - G A - G | A - A - G

V. 12,

$\pm \pm \pm \pm \pm \pm | \pm \pm \pm \pm || \pm \pm \pm \pm \pm | \pm \pm \pm \pm$

Vasa sunt sedes sanctorum, quo non possunt pervenire.

A - G A - A - G | A - A - G || A - A A - G° | A - O - A - G

Strophe II, v. 10,

$\downarrow \pm \pm \pm \pm | \pm \pm \pm \pm || \pm \pm \pm \pm \pm | \pm \pm \pm \pm$

Modo quo pacto excusabunt factum altare contra altare.

A - G A - A - G° | A - O - A - G || A - G A - A - G | A - G A - A - G

It is clear that the procatalectic expansion, A-A-G A-G, A-G A-A-G, was the universal Keltic favorite from Cisalpine Gaul and Spain to Hibernia, and that it is in the type before us that we must recognize the mainspring of Christian hymnology and modern European rhythm:

$\downarrow \pm \pm | \pm \pm || \pm \pm \pm \pm | \pm \pm$

St Hilary: Beata nobis gaudia anni reduxit orbita.

$\downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow$

A - A - G A - G° | A - O - G || A - G A - A - G° | A - O - G

$\downarrow \pm \pm | \pm \pm || \pm \pm \pm \pm | \pm \pm$

St. Ambrose: Aeterne rerum conditor noctem diemque qui regis.

$\downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow | \downarrow \downarrow \downarrow \downarrow$

A - A - G A - G° | A - O - G || A - G A - A - G | A - A - G

Thus the artistic genius of the Kelt laid hold instinctively upon that modulation of the native rhythm of the double accent which would reproduce naturally the Hellenic or quantitative verse-beat, and cast aside forever the hopeless artificiality of the classic tradition in its effort to assert the accentual independence of the quantitative ictus. Conse-

sequently, while the classic tradition affects and cultivates A-O-A-G and

A-A-G, the order of the new day is A-O-A-G and A-A-G: the classic *artificial* grafting of the Hellenic verse-beat on to the tripudic has given place to the indigenous Italico-Keltic *artistic* blending of the two, and the rationale of European rhythm is fixed for all time.

OLD-IRISH EXAMPLES IN LATIN.

Hymnus S. Columbae, Liber Hymnorum, ap. MacIlwaine, p. 376 ff.:

Strophe K, v. 3,

↓ ◻ ↓ ◻ | ◻ ◻ ◻ || ↓ ◻ ◻ | ◻ ◻

Ecce gigantes gemere sub aquis magno ulcere.

A-G A-A-G | A - G || A - A - G A-G°| A-O-G

Strophe L, v. 1,

↓ ◻ ◻ | ◻ ◻ | ◻ ◻ | ◻ ◻ || ↓ ◻ ◻ | ◻ ◻

Ligatas aquas nubibus frequenter crebrat Dominus.

A-A-G A-G°| A-O-G || A - A - G A - G | A - G

V. 2,

↓ ◻ ◻ | ◻ ◻ | ◻ ◻ | ◻ ◻ || ↓ ◻ ◻ | ◻ ◻

Ut ne erumpant protinus simul ruptis obicibus.

A - A A - A - G° | A - O - G || A - G A - G | A - A - G

Strophe M v. 2,

↓ ◻ | ◻ ◻ | ◻ ◻ ◻ || ↓ ◻ | ◻ ◻ | ◻ ◻

Globus terrae et circulus abyssi, magnae inditus.

A - G A - G | A - A - O - G || A - A - G A - G°| A - O - G

Strophe N, v. 1,

↓ ◻ | ◻ ◻ | ◻ ◻ | ◻ ◻ || ↓ ◻ | ◻ ◻ | ◻ ◻

Nulli videtur dubium in imis esse infernum.

A - G A - A - G | A - G || A - A - G A - G | A - A - G

V. 2,

↓ ◻ | ◻ ◻ | ◻ ◻ | ◻ ◻ || ↓ ◻ | ◻ ◻ | ◻ ◻

Ubi habitent tenebrae vermes ac dirae bestiae.

A - G A - A - G | A - G || A - G A - A - G | A - O - G

V. 4,

↓ ◻ | ◻ ◻ | ◻ ◻ | ◻ ◻ || ↓ ◻ | ◻ ◻ | ◻ ◻

Ubi rugitus hominum fletus ac stridor dentium.

A - G A - A - G | A - G || A - G A - A - G°| A - O - G

V. 6,

↓ ◻ | ◻ ◻ | ◻ ◻ | ◻ ◻ || ↓ ◻ | ◻ ◻ | ◻ ◻

Ubi ardor flammaticus sitis famisque horridus.

A - G A - G | A - A - O - G || A - G A - A - G°| A - O - G

Strophe Q, v. 1,

$\downarrow \quad \downarrow \quad \downarrow \quad \downarrow | \quad \downarrow \quad \downarrow \quad \downarrow \quad \downarrow | \quad \downarrow \quad \downarrow$
 Quis ad condictum Domini montem concendit Sinai.
 A - G A - A - G | A - G || A - G A - A - G | A - G

Strophe S, v. 3,

$\downarrow \quad \downarrow \quad \downarrow \quad \downarrow | \quad \downarrow \quad \downarrow \quad \downarrow \quad \downarrow | \quad \downarrow \quad \downarrow$
 Videntes quoque posita ante obtutus crimina.
 A - A - G A - G | A - G || A - G A - A - G° | A - O - G

Strophe Z, v. 2,

$\downarrow \quad \downarrow \quad \downarrow \quad \downarrow | \quad \downarrow \quad \downarrow \quad \downarrow | \quad \downarrow \quad \downarrow$
 Nolentes Christum credere Deo a patre venisse.
 A - A - G A - G° | A - O - G || A - G A - A - G | A - A - G

Noli Pater, Liber Hymnorum, ap. MacIlwaine, *Lyr. Hibern. Sacra*
 382:

V. 9,

$\downarrow \quad \downarrow \quad \downarrow \quad \downarrow | \quad \downarrow \quad \downarrow \quad \downarrow | \quad \downarrow \quad \downarrow$
 Repletus dei gratia pro vino atque siccera.
 A - A - G A - G° | A - O - G || A - A - G A - G° | A - O - G

V. 12,

$\downarrow \quad \downarrow \quad \downarrow \quad \downarrow | \quad \downarrow \quad \downarrow \quad \downarrow | \quad \downarrow \quad \downarrow$
 Manet in meo corde dei amoris flamma.
 A - G A - A - G | A - G || A - G A - A - G | A - G

V. 13,

$\downarrow \quad \downarrow \quad \downarrow \quad \downarrow | \quad \downarrow \quad \downarrow \quad \downarrow | \quad \downarrow \quad \downarrow$
 Ut in argenti vase auri ponitur gemma.
 A - A A - A - G | A - G || A - G° A - O - G | A - G

In Te Christe, Ibid. p. 383:

V. 7,

$\downarrow \quad \downarrow \quad \downarrow \quad \downarrow \quad \downarrow | \quad \downarrow \quad \downarrow \quad \downarrow | \quad \downarrow \quad \downarrow$
 Deus formator omnium deus et iudex iudicium.
 A - G A - A - G° | A - O - G || A - G A - A - G° | A - O - G

V. 17,

$\downarrow \quad \downarrow \quad \downarrow \quad \downarrow \quad \downarrow | \quad \downarrow \quad \downarrow \quad \downarrow | \quad \downarrow \quad \downarrow$
 Christus redemptor gentium Christus amator virginum.
 A - G A - A - G° | A - O - G || A - G A - A - G° | A - O - G

V. 19,

— — — — | — — || — — — — | — —
 Christus lorica militum Christus creator omnium.
 A - G A-A-G°| A-O - G || A - G A-A-G°| A-O - G

V. 31,

— — — — | — — || — — — — | — —
 Dum sibi hymnos canimus decem statutis vicibus.
 A - A-G A - G | A - G || A-G A-A-G | A - G

The perfect naturalness of the process of Hellenization which resulted in Christian hymnology and modern European rhythm is apparent, when we observe how Sedulius has nothing to do but place his quantities and we have our same Saturnian, with superadded quantitative verse-beat:

Sedulius, *De Nativitate Domini*, Liber Hymnorum, ap. MacIlwaine, p. 385:

— — — — | — — || — — — — | — —
 A solis ortus cardine adusque terrae limitem,
 A - A-G A - G°| A - O - G || A - A - G A - G | A - O - G

where A-A-G as word-foot must be so located as to receive the Greek verse-beat on the second A (A-A-G), or else resign its place to A-O-G, whose

tripudic rhythm reproduces exactly the Hellenic (A-O-G). Thus our modern accentual rhythm is historically and literally nothing but the Italico-Keltic tripudic rhythm modulated naturally to the Hellenic verse-beat, while Latin Classic verse was historically and literally nothing but this same Italico-Keltic tripudic rhythm modulated artificially (i.e. forcibly) to the Hellenic verse-beat.

St. Ultan's Hymn to St. Brigid, Liber Hymnorum, Todd I. 57:

Strophe II, v. 4,

— — — — | — — || — — — — | — —
 Nisi per istam virginem Mariae sanctae similem.
 A-G A - A - G°| A-O - G || A - A - G A - G | A - G

Strophe III, v. 4,

 Refulgens magno splendore ut sol in caeli culmine.

A-A-G A-G | A - A-G || A - A A - A-G°| A - O-G

Hymnus S. Patricii Magistri Scotorum, Antiphonary of Bangor, II. 14:

Strophe III, V. 4,

 In cuius portae adversum inferni non praevalent.

A - A-G A - G | A-A-G || A-A-G| A - A - O - G

Ibid. in fine hymni,

 Patricii laudes semper dicamus ut nos cum illo semper vivamus.

A - A-G A-G | A - G A-A-G || A - A A - A-G | A - G A-A-G
Here we have a vivid illustration of the Keltic predilection for the pro-catalectic expansion, A-A-G A-G, and A-G A-A-G.

Hymnus S. Comgilli Abbatis Nostri, Antiphonary of Bangor II. 16:

Exordium, v. 3,

 Adiuti Dei flamine, sancto claroque lumine.

A - A-G A-G°| A - O - G || A - G A - A - G°| A - O - G

Strophe XII, v. 1,

 Magnum apprendit brabium aeterna vita condignum.

A - G A - A - G | A - A - G || A - A - G A - G | A - A - G

Strophe XVII, v. 4,

 Cuius exopto gratia mihi adornet animam.

A - G A - A - G°| A - O - G || A - G A - A - G | A - G

Strophe XX, v. 1,

 Vitam aeternam fulgida adeptus est sub corona.

A - G A - A - G°| A - O - G || A - A - G A - G | A - A - G

The even feet, A-O-G and A-A-G, demonstrate the purely tripudic character of the rhythm: any effort to find the Greek verse-beat disproves itself.

Collectio ad Nocturnam, Antiphonary of Bangor II. 20:

V. 1,

↓ ± ↓ ± | ↓ √ ± || ↓ √ ↓ ± | √ ! √ ±

Iesu, clementer visita nocte orantes media.
A-G A-A-G°| A-O-G|| A-G A-A-G | A-G

Ibid., *Item ad Matutinam*:

V. 2,

↓ ± ↓ ± | ↓ √ ± || ↓ ± ↓ √ | √ ! √ ±

Petri ut quondam fletibus nostris intende precibus.
A-G A-A-G°| A-O-G|| A-G A-A-G | A-G

Item alia ad Matutinam:

V. 2,

↓ ± ↓ ± | ↓ √ ± || ↓ ± ↓ √ | √ ! √ ±

Adventum veri luminis tuis effunde famulis.
A-A-G A-G°| A-O-G|| A-G A-A-G | A-G

In Memoriam Abbatum Nostrorum, Antiphonary of Bangor II. 33:

Strophe II, v. 1,

↓ ± ↓ ± | ↓ √ ± || ↓ √ ↓ √ | √ ! √ ±

Amavit Christus Comgillum bene et ipse Dominum.
A-A-G A-G| A-A-G|| A-G A-A-G | A-G

v. 3,

↓ ↓ ± ↓ ± | ↓ ↓ ± || ↓ ↓ ± ↓ ± | ↓ ↓ ±

Elegit sanctum Sinlanum famosum mundi magistrum.
A-A-G A-G| A-A-G|| A-A-G A-G | A-A-G

Strophe IV, 2,

↓ ± ↓ ↓ √ | ↓ √ ± || ↓ ↓ ± ↓ √ | ↓ ↓ ±

Pastor Columba congruus querela absque Aidanus.
A-G A-A-G°| A-O-G|| A-A-G A-G | A-A-G

Strophe V, v. 3,

↓ ± ↓ ↓ ± | ↓ ↓ ± || ↓ ↓ ↓ ± √ | √ ! √ ±

Zoen ut carpat Cronanus conservet eum Dominus.
A-G A-A-G| A-A-G|| A-A-G A-G | A-G

Strophe VI, v. 3,

↓ ± ↓ ± ◻ | ↓ ◻ ◻ || ↓ ◻ ↓ ± ◻ | ↓ ◻ ◻

Uti possimus omnia nostra delere crimina.
A-G A-A-G°| A-O-G|| A-G A-A-G°| A-O-G

THE KELTIC SATURNIAN IN ENGLAND.

Aldhelmus, Giles, Oxon. 1841, p. 113:

V. 6,

↓ ± ↓ ± ± | ↓ ± ± || ↓ ± ↓ ± ± | ↓ ± ±

Forma et usu virilem, factō et dicto senilem.
A-G A-A-G| A-A-G|| A-G A-A-G| A-A-G

THE KELTIC SATURNIAN ON THE CONTINENT.

Bonifatius, *Carmina*, Dümmler, p. 18:

Carm. III, v. 13,

↓ ± ± ↓ ± | ↓ ◻ ◻ || ↓ ◻ ± ↓ ± | ↓ ◻ ◻

Excelsi regni p̄raem̄ia lucidus captes aurea.
A-A-G A-G°| A-O-G°|| A-O-G A-G°| A-O-G

Dicuil, *Computus*, ap. Dümmler, N. A. S., p. 256:

V. 4,

↓ ◻ ↓ ± ± | ↓ ◻ ◻ || ↓ ↓ ↓ ± | ↓ ± ◻ ◻

More fraterno corrigat ut me possit defendere.
A-G A-A-G°| A-O-G|| A-A A-G| A-A-O-G

Sedulius Scotus, *Carmina*, Grosse:

Carmen VI, v. 2,

↓ ◻ ↓ ± | ↓ ± ± || ↓ ↓ ↓ | ↓ ±

Christe fave Roberto, longaevum fac Robertum.
A-G A-G| A-A-G|| A-A-G A-A| A-G

§ 19. Diomedes, Keil I. 384, says: Item vulgo dicimus *amplector*, veteres immutaverunt *amploctor* crebro dictantes, ut Livius in Odyssia:

↓ ± ◻ ◻ ◻ | ↓ ↓ ± || ↓ ◻ ◻ | ↓ ↓ ±

Utrum genua amploctens virginem oraret.
A-G A-G| A-A-G°|| A-O-G| A-A-G

Cf. § 1.

§ 20. Charisius, Keil I. 197, exemplifying the use of *donicum* for *donec*, quotes Livius:

↓ ± ↓ ± | ↓ ± ± || ↓ ∨ ± | ↓ ± ±
Ibi manens sedeto, donicum videbis.
A-G A-G | A-A-G°|| A-O-G | A-A-G

↑ ↑ ↑ ± | ↓ ± ± || ↓ ± | ↑ ↑ ∨
Me carpento vehentem domum venisse.
A - A A-G | A-A-G || A-G | A-A-G

Cf. § 1.

§ 21. Festus, p. 174 Mueller, illustrating the use of *noegeum* as *amiculi genus*, quotes *Livius in Odyssia*:

↑ ∨ ± ∨ ∨ ± | ↑ ↑ ∨ || ↑ ↑ ± | ↑ ↑ ±
Simulac lacrimas de ore noegeo detersit.
A - G A - G | A-A-G|| A - A-G | A - A-G

Cf. § 13.

§ 22. Festus, p. 352 Mueller, explaining *topper*:

↑ ∨ ↑ ± | ↑ ± || ↑ ∨ | ↑ ↑ ±
Namque nullum peius macerat humanum.
A - G A-G | A-G°|| A-O-G | A - A-G

↑ ∨ ↓ ∨ | ↑ ± || ↑ ± | ↑ ↑ | ↑ ±
Quamde mare saevum: vires cui sunt magnae.
A - G A-G | A - G || A-G A - A | A - G

↑ ± | ↑ ↑ ± || ↑ - | ↑ ± | ↑ ±
Topper confringent importunae undae.
A - G | A - A - G || A - O - A - G | A - G

On v. 1 cf. § 1; on v. 2, § 4; on v. 3, §. 5.

§ 23. Priscian, *Inst. VI.* 6, explaining the genitive in *-as*, quotes *Livius in Odyssia*:

↑ ↑ ∨ ± | ↑ ∨ ↓ ± || ↑ ∨ ± | ↑ ↑ ±
Mercurius cumque eo filius Latonas.
A - A-O-G | A - G A-G°|| A-O-G | A-A - G

Cf. § 1.

§ 24. Diomedes, Keil 369, illustrating the use of *nexare*, quotes *Livius in Odyssia*:

— — — | — ◻ | — — — || — — — — — | ◻ ◻ ◻
Nexabant multa inter se flexu nodorum dubio.
A-A-G A-G|A - G - A||A-G A-A-G | A - G

Cf. § 18.

§ 25. Priscian, *Inst. VI.* 6, in further illustration of the genitive in *-as*, quotes again from *Livius in Odyssia*:

— — — ◻ | — — — || — ◻ ◻ | ◻ ◻ —
Nam diva Monetas filia docuit.
A - A-G| A-A-G°||A-O-G| A - G

Cf. § 5.

§ 26. Priscian, Keil II: 96, illustrating *superus*, quotes *Livius in Odyssia*:

— ◻ ◻ — — — | — — || — — — — — | — — —
Inferus an superus tibi fert deus funera, Ulixes.
A-O-G A - A - G | A-G|| A - A-G° A-O-G | A-A-G

The favorite Keltic type: cf. § 18.

§ 27. Festus, p. 352 Mueller, discussing *topper*, says: In Odyssia vetere:

— — — ◻ | ◻ ◻ — — || — — — — — | — — —
Topper facit homines ut prius fuerunt.
A-G A-G| A - G||A - A-G| A-A-G

Cf. § 10.

§ 28. Festus *loco citato* (Mueller 352) continues:

— — — ◻ | ◻ — — || — — — — — | — — —
Topper citi ad aedis venimus Circae.
A - A A-G|A - A - G°|| A-O - G| A - G

— — — ◻ ◻ | — — — || — — — — — | — — —
Simul duona eorum portant ad navis,
A-G - A - G|A-A-G|| A - G | A - A - G

— ◻ ◻ — — | — — — || — — — — — | — — —
Multa alia in isdem inserinuntur. . . .
A-G A - G|A - A - G|| A - O - O - A - G

Cf. § 1.

§ 29. Gellius VI (VII). 7: Idem Livius in *Odyssia praemodum* dicit, quasi *admodum: parcentes* inquit *praemodum*, quod significat *supra modum*, dictumque est quasi *praeter modum*, in quo scilicet prima syllaba acui debet.

↓ ↓ ↓ || ↓ ∨ ↓
parcentes praemodum
A - A - G°|| A - O - G

Cf. § 1.

§ 30. Nonius Marcellus II. 88 quotes *Livius in Odyssia*:

|| ↓ ∨' ∨ | ↓ ∨ ↓
Sic quoque fitum est.
|| A - A | A-G - A

Cf. § 1.

§ 31. Festus, p. 11 Mueller, on the meaning of *affatim* as *abundanter*, quotes *Livius*:

↓ ∨ ∨ ↓ ↓ | ↓ ↓ || ↓ ↓
Affatim edi bibi lusi
A-O-G A-G| A-G|| A-G

Cf. § 22, v. 2.

§ 32. Priscian, Keil II. 482, on *gavisi* for *gavisus sum*, quotes *Livius in Odyssia*:

↑' ∨ ∨ | ↓ ↓ ↓ || ↓ ↓ | ↓ ↓ ↓
Quoniam audivi paucus gavisi.
A - G | A-A-G|| A - G | A - A - G

Cf. § 5.

§ 33. Festus, p. 375 Mueller, discussing *vacerra*, quotes *Livius*:

↓ ↓ ∨ ↓ ↓ | ↑' ∨ ∨ || ↓ ↓ ∨
Vecorde et malefica vacerra
A - A - G A - A | A - G|| A - A - G

Cf. § 18.

§ 34. Nonius Marcellus I. 599, on *pullus* as *non albus*, quotes *Livius*:

↓ ↓ ∨ ↓ | ↓ ∨' ∨ ∨ || ↓ ∨
Vestis nulla purpurea ampla
A - G A - G | A - A - G|| A - G

Cf. § 1.

§ 35. Festus, p. 67 Mueller, says:

|| $\underline{\underline{L}}$ $\underline{\underline{A}}$ | $\underline{\underline{L}}$ $\underline{\underline{D}}$ $\underline{\underline{A}}$
dusmo in loco
|| A-G | A-A-G

apud Livium significat *dumosum locum*.

Cf. § 1.

§ 36. Priscian VIII. 57, 60 (Keil II. 419) on the perfect of *mandere* quotes *Livius in Odyssia*:

$\underline{\underline{L}}$ $\underline{\underline{U}}$ $\underline{\underline{V}}$ $\underline{\underline{A}}$ | $\underline{\underline{L}}$ $\underline{\underline{L}}$ $\underline{\underline{U}}$ || $\underline{\underline{L}}$ $\underline{\underline{V}}$ $\underline{\underline{A}}$ | $\underline{\underline{L}}$ $\underline{\underline{A}}$
Cum socios nostros mandisset impius Cyclops.
A - A - G A - G | A - A - G° || A - O - G | A - G

Cf. § 3.

§ 37. Paulus 299: Suremit, sumpsit:

$\underline{\underline{L}}$ $\underline{\underline{U}}$ | $\underline{\underline{L}}$ $\underline{\underline{A}}$ || $\underline{\underline{L}}$ $\underline{\underline{U}}$ || $\underline{\underline{L}}$ $\underline{\underline{A}}$
Inque manum suremit hastam . . .
A - G A - G | A - A - G || A - G

Cf. § 1.

§ 38. Priscian, Keil II. 335, on *celer*: *Livius in Odyssia*:

$\underline{\underline{L}}$ $\underline{\underline{U}}$ | $\underline{\underline{L}}$ $\underline{\underline{U}}$ | $\underline{\underline{L}}$ $\underline{\underline{A}}$ || $\underline{\underline{L}}$ $\underline{\underline{L}}$ $\underline{\underline{A}}$ | $\underline{\underline{L}}$ $\underline{\underline{U}}$ | $\underline{\underline{L}}$ $\underline{\underline{A}}$
At celer hasta volans perrumpit pectora ferro.
A - A - G A - G | A - G || A - A - G° A - O - G | A - G

Cf. § 18.

§ 39. Priscian, Keil, II. 208, on *caro*: *Livius Andronicus in Odyssia*:

$\underline{\underline{L}}$ $\underline{\underline{U}}$ | $\underline{\underline{L}}$ $\underline{\underline{A}}$ | $\underline{\underline{L}}$ $\underline{\underline{U}}$ | $\underline{\underline{L}}$ $\underline{\underline{L}}$ $\underline{\underline{A}}$ | $\underline{\underline{L}}$ $\underline{\underline{U}}$ | $\underline{\underline{L}}$ $\underline{\underline{A}}$
Carnis autem vinumque quod libabant anclabatur.
A - G A - G | A - A - G || A - A A - G° | A - O - A - G

Cf. § 12.

§ 40. Nonius Marcellus II. 122: Dextrabus pro dexteris: *Livius in Odyssia*:

$\underline{\underline{L}}$ $\underline{\underline{U}}$ | $\underline{\underline{L}}$ $\underline{\underline{V}}$ $\underline{\underline{A}}$ | $\underline{\underline{L}}$ $\underline{\underline{L}}$ $\underline{\underline{A}}$ ||
Deque manibus dextrabus . . .
A - G A - G | A - A - G ||

Cf. § 1.

§. 41. Priscian, Keil II. 231, on *puera*: *Livius in Odyssia*:

Mea puera quid verbi ex tuo ore supra fugit?

Idem alibi:

U|U|U|U | U|U|U || U|U|U | U|U|U
 Puerarum manibus confectum pulcherrime.
 A - A - G | A - G || A - A - G | A - A - O - G

Cf. § 5.

§ 42. Priscian, Keil II. 151, on *linter* as feminine: Livius in VI:

U|U|U|U | U|U|U || U|U|
 Iam in altum expulsa lintre . . .
 A - A A - G | A - A - G || A - G

Cf. § 1.

Thus we are brought back again to the lesson of the Sacred Spear of the Arval Brotherhood, and of the Sacred Shield of St. Patrick:

U|U|U|U | U|U|U
 Enos Lases iuvate!
 A - G A - G | A - A - G

the key to the history of accentual rhythm in all ages.

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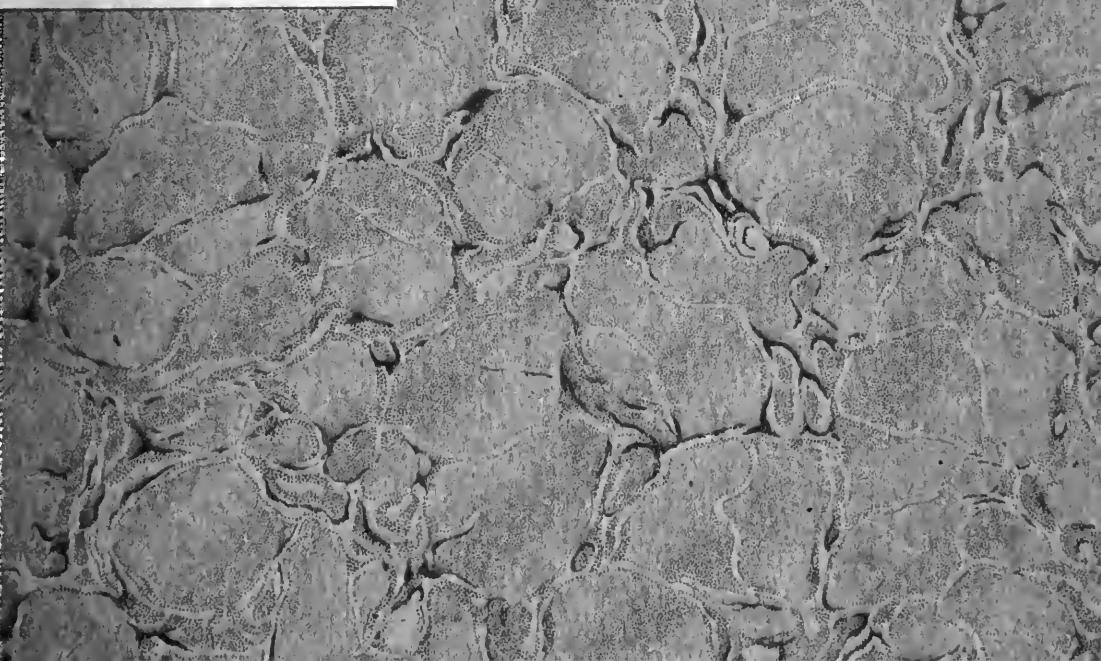
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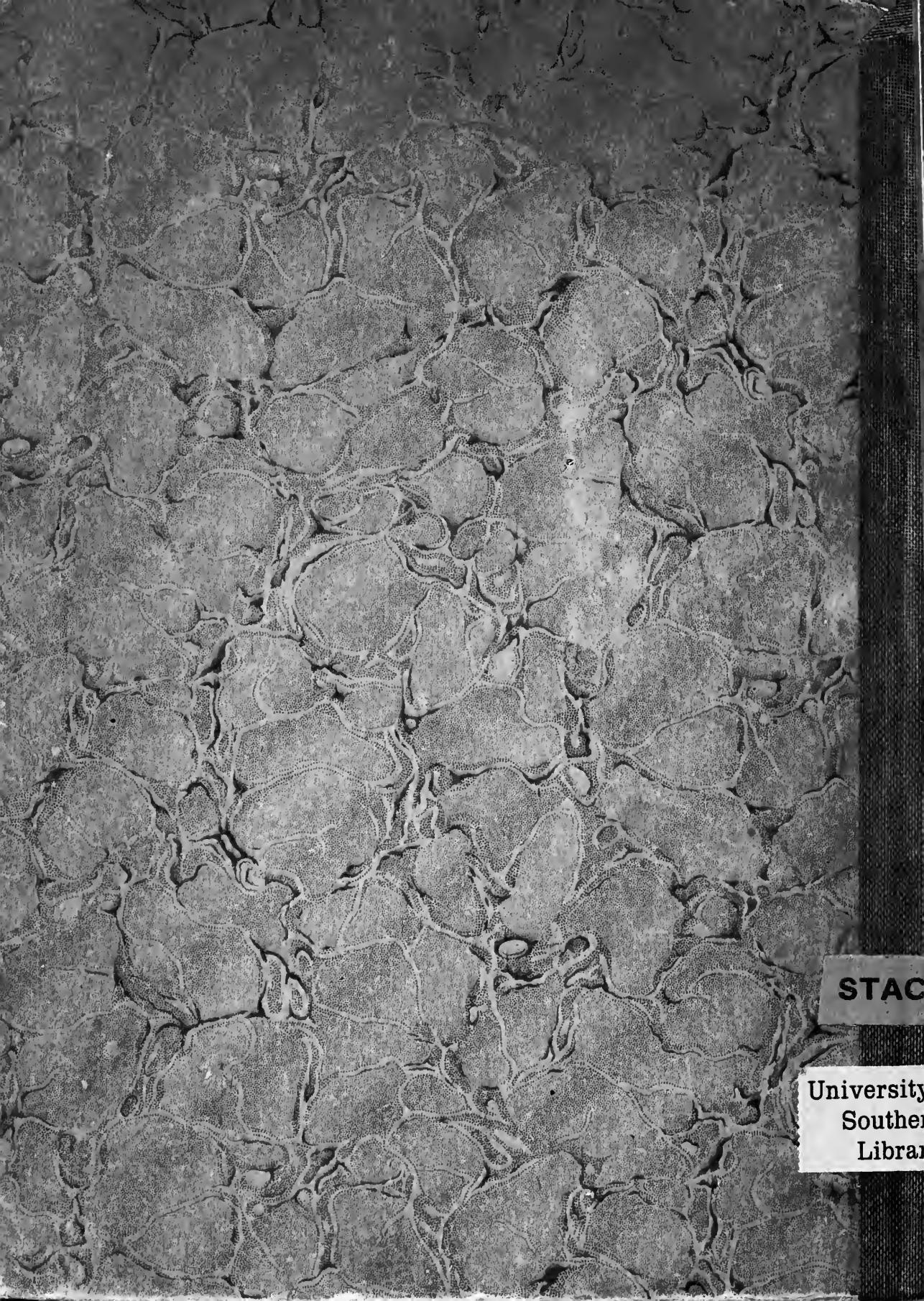
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