

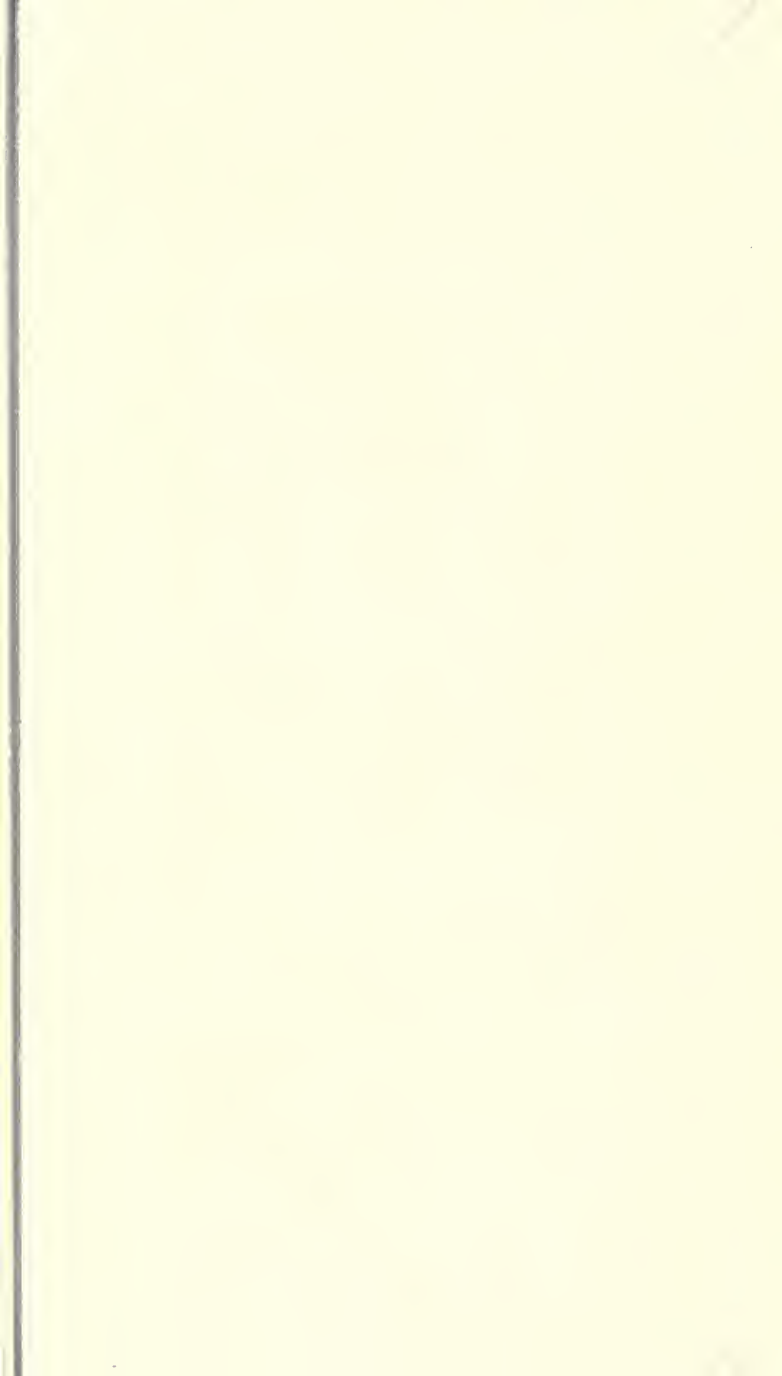
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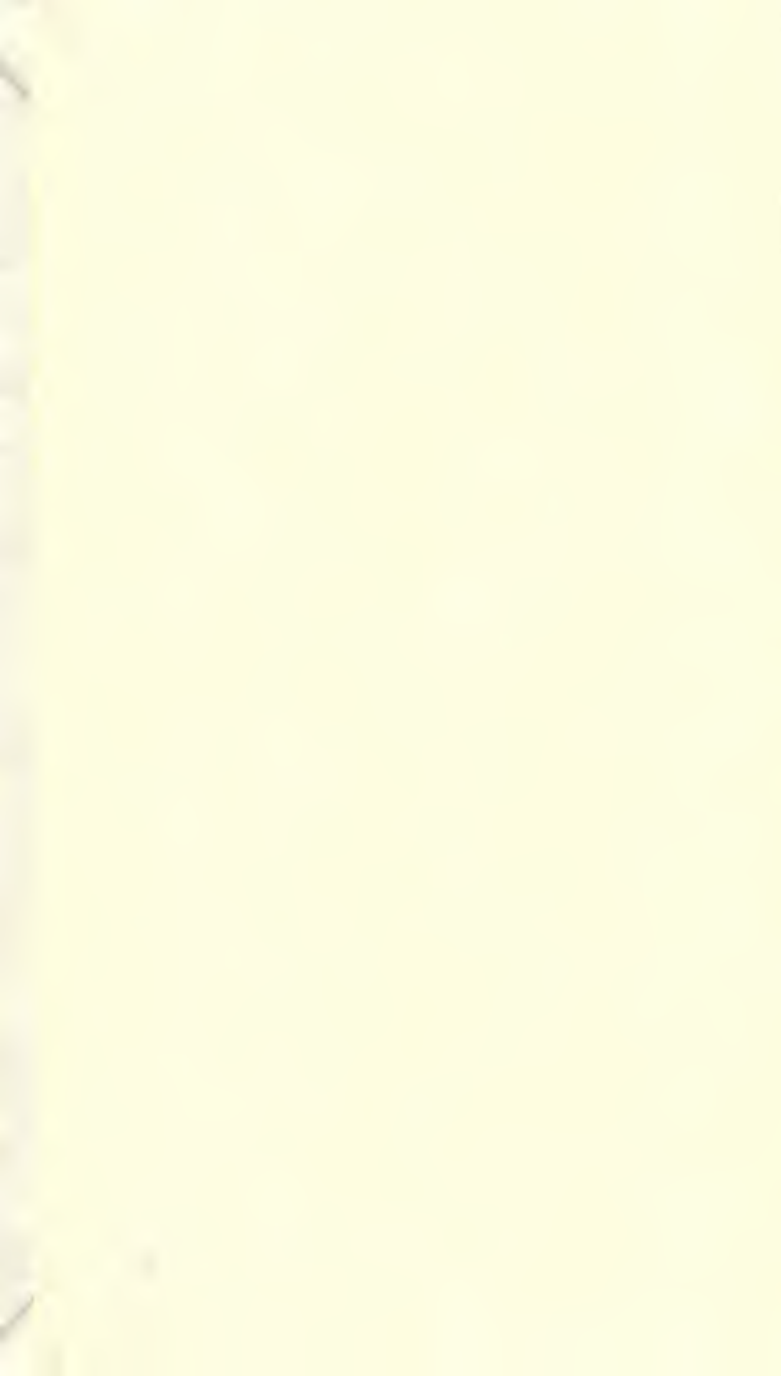


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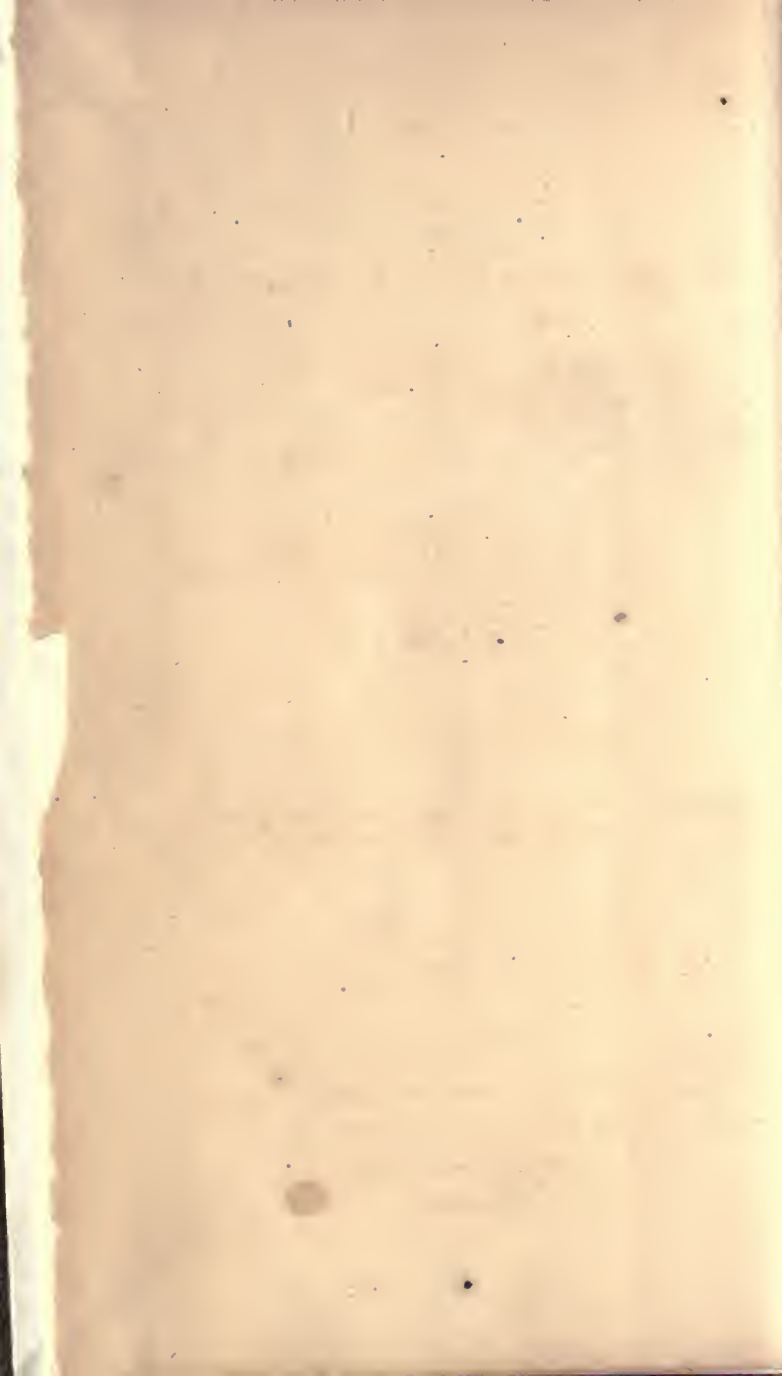


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NO TRIM.



A SYSTEM  
OF  
LATIN PROSODY AND METRE,

*John Henderson*  
FROM  
(—THE BEST AUTHORITIES,

ANCIENT AND MODERN.

BY

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NEW-YORK, AND RECTOR OF THE GRAMMAR-SCHOOL.

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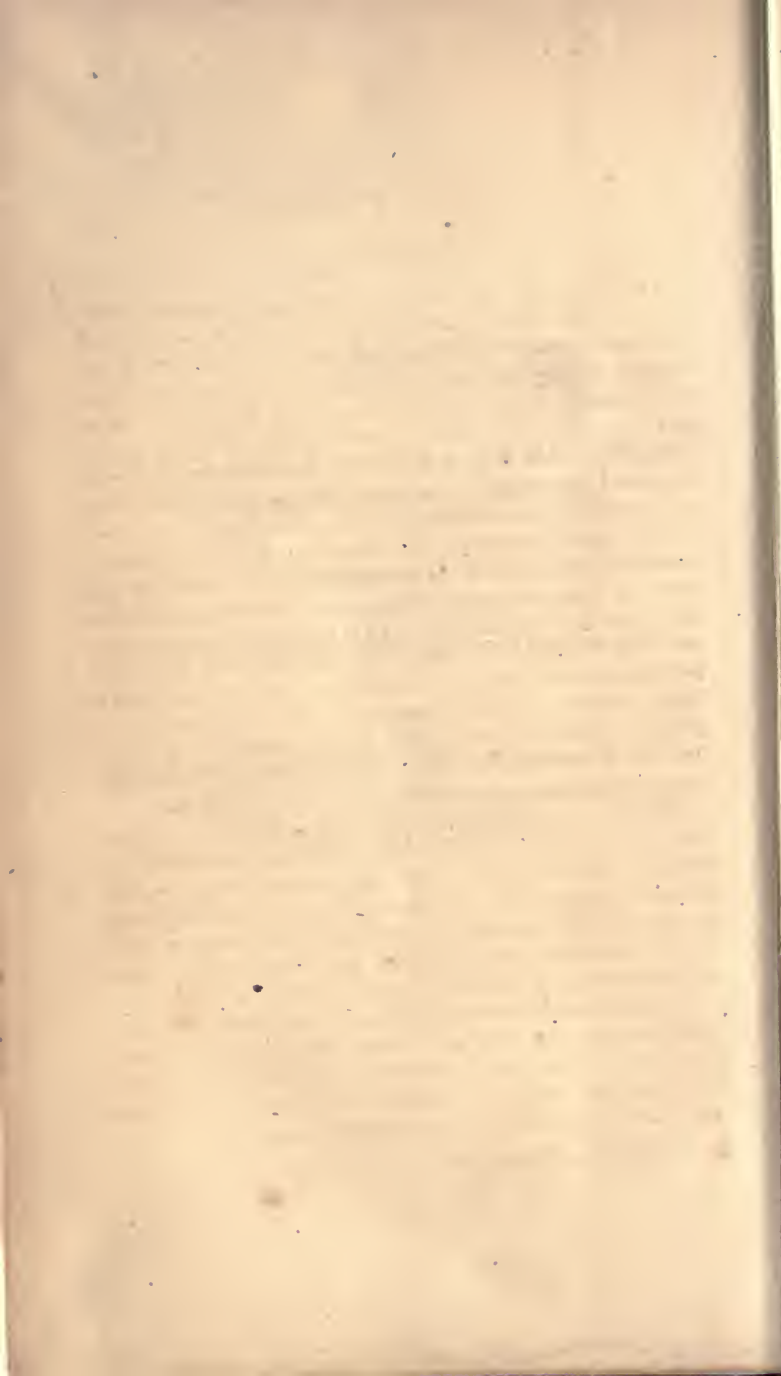
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DEEP INTEREST WHICH HE HAS EVER EVINCED IN

THE CAUSE OF TRUE LEARNING.





## P R E F A C E.

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THE author of the present work prepared several years ago a Treatise on Latin Prosody and Metre, which met with no unfavourable reception, and proved, as he has reason to believe, a somewhat useful guide to the young prosodian. This volume having been for some time completely out of print, the author has been induced to write a new work on the subject: one that may not only be more worthy of his increased experience as an instructor, but may furnish also more detailed information on various points that were necessarily omitted in the previous treatise. In collecting materials for this purpose, the author has derived important aid from the Latin Prosodies of Dr. Carey and Professor Ramsay, especially the latter, and he has introduced into the present work whatever appeared of value in these and other publications of a similar nature. He does not entertain a doubt, therefore, but that the young scholar will find in the present volume everything that may be needed by him, not only at the commencement, but also throughout the several stages, of his academic career.

Very few rules are given, it will be perceived, for the structure of Latin verse. This forms a distinct department of study, for which, at some future day, a separate work will be prepared; and this intended work will also contain the Essay on Leonine and Macaronic Versification, which was to have formed part of the present volume, but which has been omitted through fear of making the work too large a one.

The Latin metrical rules of Alvarez were given in the previous work, but are omitted in this. The practice of giving Latin rules in matters of prosody is fast going out of use, and deservedly so; and, besides this, the rules of Alvarez are in numerous instances decidedly erroneous.

*Columbia College, Aug. 2, 1841.*



# PROSODY.

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## SECTION I.

I. PROSODY treats of the Quantity of Syllables, and of the different Species of Verse.<sup>1</sup>

II. A *Syllable* is composed of one or more Letters ; as, *I, in, in-tus.*

III. *Letters* are divided into Vowels and Consonants.

IV. *Vowels*, or open, free-coming sounds, are six in number : A, E, I, O, U, Y.

V. From the vowels are formed eight Diphthongs : *Æ, AI, AU, EI, EU, OE, OI, UI.*

VI. *Consonants*, or sounds produced by the compression of the organs of speech, are divided into Mutes and Semivowels.

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

VIII. The *Semivowels*, which have a sound more open than that of the mutes, are likewise eight : F, L, M, N, R, S, X, Z.

IX. Of the semivowels four are *Liquids*, L, M, N, R, and they are so called because they *flow*, as it were, from the lips with less exertion than is required in articulating the other consonants.

X. Two other of the semivowels are *Double Letters*, X and Z ; the letter X being equivalent to CS, GS, or KS ; and the letter Z to DS or SD.

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1. The Doctrine of Accent will be found under a separate head, immediately after that part of the present work which treats of Versification.

XI. The letter H is to be regarded, not as a true consonant, but as a mere breathing.

XII. The letter J was altogether unknown to the ancients. It appears that, among the Romans, the letter I exercised a double function, being sometimes purely a vowel and sometimes a consonant, answering very nearly to our *y*. The character *j* was introduced, in later times, into those words where *i* had the power of a consonant, and therefore of itself, when not followed by another consonant, could not have lengthened a short vowel. The letter J, accordingly, is not, as some maintain, a double consonant.<sup>1</sup>

XIII. The letter V, in like manner, represented among the Romans, on some occasions, a consonant, on others a vowel sound. And the character U, to indicate it when a vowel, is, like the letter J, a modern invention.

XIV. The letter Q was precisely equivalent in sound to C or K, all three being pronounced hard:

## SECTION II.

### QUANTITY OF SYLLABLES.

I. By the *Quantity* of a syllable is meant the duration or continuance of the voice in pronouncing it.

II. A syllable is either *Short*, *Long*, or *Common*.

III. A *short* syllable is sounded rapidly, and consists of what is technically termed one *time*, like the *a* in the English word *orator*, or the *e* in the Latin word *legere*; and is thus marked, *lēġērĕ*.

IV. A *long* syllable is slowly pronounced, and occupies twice the time employed in sounding a short one; as in the *a* of the English word *mediator*, or of the Latin word *sedare*; and is thus marked, *sedāre*.

V. A *common* or *doubtful* syllable may be made long or

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1. Consult remarks on page 27, with regard to such forms as *ĕjus*, *cūjrs*, &c

short, at the option of the poet ; as, *pap̃yrus* or *pap̃yrus* ; *fuer̃imus* or *fuer̃imus*.<sup>1</sup>

VI. The quantity of a syllable is either natural, that is, dependant on the intrinsic nature of the vowel itself, as the *re* of *rēsisto*, in which the *e* is short by nature ; or accidental, as the *re* in *rēstiti*, which becomes long because it happens to be followed by two consonants.

VII. The quantity of syllables is determined by certain established rules, or, when these fail, by the authority of the poets.

VIII. In polysyllables, or long words, the last syllable except one is called the *penultima*, or, more briefly, the *penult* ; and the last syllable except two, the *antepenultima*, or *antepenult*.

### SECTION III.

#### OF THE ORIGIN OF PROSODIAL RULES.

I. Rules in Prosody originate from a careful examination of the works of the best Latin poets.<sup>2</sup>

II. In making such examination, we perceive that, with a very few exceptions, the quantity of the same syllable in the same words is always the same ; and, by classifying those which are analogous, we arrive by induction at certain fixed principles, which are imbodyed in rules.

III. In a great many other cases, however, we are unable to detect any fixed principle, and must rest satisfied with saying that we have the *authority* of the poets for making such syllables long or short.<sup>3</sup>

1. Consult remarks on page 29, Observation 1, with regard to a short vowel before a mute followed by a liquid.

2. For some remarks on the relative value of the Latin poets as metrical authorities, consult Appendix.

3. All prosodial rules, in fact, are based upon the authority of the poets ; but, according to the usage of prosodians, those syllables only are said to be long or short *by authority* which cannot be reduced to rules.



## SECTION IV.

## RULES.

## 1. A VOWEL BEFORE ANOTHER VOWEL.

/ I. A vowel before another vowel, or a diphthong, is short; as, *fuit, deus, tinēæ, eximæ*.

Tibull. *Quis fuit, horrendos primus qui protulit enses?*

Virg. *Ipse etiam eximæ laudis succensus amore.*

The letter H being merely a note of aspiration or breathing, is not regarded in such cases as the present; and therefore, when *h* stands between two vowels, the preceding vowel is short; as, *nihil, mihi*.

Pers. *De nihilo nihil, in nihilum nil posse reverti.*

Virg. *Musa, mihi causas memora; quo numine læso*

## EXCEPTIONS.

Exc. 1. *Fio* has the *i* long in all its tenses, except in those where it is followed by *er*; as, *fio, fiebam, fiam*, but *fierem, fieri*.<sup>1</sup>

1. It has been conjectured that the old form of *fio* was *fēio*, and that the first syllable was long in all the tenses without distinction. Some of the parts, however, of these tenses in which *er* occurs, could not have been used at all in Dactylic verse, if the first syllable had been always long: thus, *fīērēs, fīērēt*, cannot stand in any place of a Dactylic verse, and not even *fīērem, fīēri*, without an elision. Hence, when the *e* of the diphthong was dropped, the writers of heroic verse introduced this change into the quantity of those tenses where it was most necessary, preserving the proper and original quantity in the rest. This opinion receives much support from the fact, that the Comic writers, who lived before the prosody of the language was very accurately defined, and whose verse required no such modification of these words, constantly used *fieret*, &c., with the first syllable long; as, "*Injurium 'st nam si esset unde id fieret.*" (*Terent., Ad.*, 1, 2, 26.) On the other hand, in the works of the Christian poets, such as Prudentius, Arator, Tertullian, &c., not only the first syllable in *fierem*, &c., but in *fio*, &c., also, is made short. Thus, we have the following Archilochian heptameter in Prudentius: "*Iamque tuus fieri mandas, fio Cyprianus alter.*" (*Perist.*, 13. 59.) A less accurate mode of explanation is given by Vossius (*Aristarch.*, 2, 13), founded upon a passage in Priscian. (*Ramsay's Latin Prosody*, p. 23.)—Of the use of *ei* in earlier Latinity, where, at a later day, the long *i* was employed, we have numerous examples. Thus, on the Duilian column we find *castreis, sociis, classeis*,

Ovid. *Omnia jam fient, fieri quæ posse negabam.*

Virg. *Aneides, fieret vento mora ne qua ferenti.*

Exc. 2. The genitives and datives singular of the fifth declension make *e* long before *i*; as, *diēi, speciēi*. But it is found short in *spēi*, and common in *fidēi* or *fidēi*, and in *rēi* or *rēi*.<sup>1</sup>

Virg. *Nunc adeo, melior quoniam pars acta diēi.*

Senec. *Credi periisse. — Vix spēi quidquam est super*  
(Iamb. trim.)

Lucret. *Nec jacere indu manus via qua munita fidēi.*

Statius. *Quis morum fidēique? modus nunquamne virili.*

Lucret. *Præterea rēi quæ corpora mittere possit.*

Horat. *Curtæ nescio quid semper abest rēi.* (Choriamb.)

*naveis, numei*; and in the *S. C. de Bacch.* we have *quei, virei, sibi,*  
*eis, vobis,* &c. Consult also *Orell., Inscript. Lat. Select., n. 626,*  
*3308, 3673, 4848, &c.*

1. According to some, the old nominative form of the fifth declension was *diēs, speciēs, fidēs*, making in the genitive *diē-is, speciē-is, fidē-is*, which case afterward dropped the *s*, and became *diēi, speciēi, fidēi*, and eventually *diēi, speciēi, fidēi*, the *i* of the diphthong being dropped. (*Ramsay's Latin Prosody*, p. 22.) The explanation given by Bopp, however, is in every way preferable. This eminent philologist makes the original form of the nominative to have been *diē-is, speciē-is, fidē-is*, and the genitive to have dropped its characteristic ending *s*, and to have terminated like the old locative in *i*; thus making *diē-i, speciē-i, &c.* If we write *diē-is* in Greek characters, *διη-ις*, and call to mind, at the same time, the close relation that subsists between the Ionic *η* and the Doric *ā*, we will perceive at once a remarkable analogy between the first and fifth declensions in Latin, and why so many words are found belonging, as it were, to each; as, *planitia* and *planitie-s*, *canitia* and *canitie-s*, &c. In this way, too, we can explain the old form of the genitive singular in the first declension, by supposing the nominative to have been, for example *terrā-is, musā-is*, whence came the genitive *terrā-i, musā-i*, by dropping the *s* and retaining the locative ending, while the Doric *ā* in the nominative *terra* was displaced by the Æolic *ā*. (Bopp, *Vergleichende Grammatik*, p. 141, *seqq.*—*Id ib.*, p. 217, *seqq.*)—It remains now to account for such forms as *fidēi, rēi*, &c. In all probability we have here merely an attempt to reduce the old forms with the long penult to the operation of the general rule. It is worthy of remark, too, that the examples of *fidēi* all occur in writers of the lower age, with whom it is very common. The subject of the identity of all the Latin declensions, which has been merely glanced at in this note, may be seen more fully discussed in Bopp's work just referred to, and in Struve's treatise, "*Ueber die Lateinische Declination*," &c., p. 38, *seqq.*

Exc. 3. Genitives in *ius* have the *i* long in prose, but common in poetry. *Alterius*, however, has the *i* always short, *alius* always long.<sup>1</sup>

Virg. *Posthabita coluisse Samo; hic illius arma.*

Id. *Tu faciem illius noctem non amplius unam.*

Id. *Ipsius Anchisæ longævi hoc munus habebis.*

Id. *Nunc ultro ad cineres ipsius et ossa parentis*

Horat. *Nullius addictus jurare in verba magistri.*

Virg. *Non te nullius exercent numinis iræ.*

Id. *Unius ob noxam et furias Ajacis Oilei.*

Id. *Navibus infandum amissis unius ob iram.*

Exc. 4. Such proper names as *Caïus*, *Pompeïus*, *Vulteïus*, as also *Vēius*, and the like, have the *a* or *e* long before *i*.<sup>2</sup>

1. The authority for the remark that genitives in *ius* have the penult long in prose, is furnished by Quintilian: "*Præterea quæ fiunt spatio, sive cum syllaba . . . . . longa corripitur, ut unius ob noxam et furias; extra carmen non deprehendas.*" (*Inst. Or.*, 1, 5, 18.)—Bopp considers the Latin genitive-ending *ius* analogous to the Sanscrit termination *syā*, the *a* being changed to *u* before the final *s* by a very usual process in early Latin. (Compare the Sanscrit *vrka-s* with the Latin *lupu-s*, and *yung'mas* with *jungimus*.) In accordance with this view of the subject, the old genitive forms of *illius*, *ipsius*, *nullius*, &c., will have been *illi-ius*, *ipsi-ius*, *nulli-ius*, &c., which, when changed to *illius*, &c., preserved their proper quantity in prose, although the poets took advantage of the circumstance of the *i* being followed by a vowel, to bring them, when it suited their purpose, under the general rule. (Bopp, *Vergleich. Gramm.*, p. 220.)—With regard to *alterius*, it may be remarked, that although no instance can be found in any poet of its occurring with the long penult, yet there can be no doubt of its having been once employed. Indeed, Terentianus Maurus, the grammarian, actually uses *alterius* on one occasion: in the following Trochaic tetrameter catalectic (cap. 3, *de Ped.*, v. 1352):

"*Sescuplo vel una vineit alterius singulum.*"

Priscian ascribes the short penult in *alterius* to the circumstance of the genitive's exceeding the nominative by two syllables: "*quod duabus syllabis vineit genitivus nominativum*" (lib. 6, c. 7, p. 695, *ed. Putsch*). A most singular explanation, certainly, and yet advocated by Vossius (*de Art. Gram.*, 2, 13, p. 150, *ed. Foertseh*).—The reason assigned by Scaliger for the long penult of genitives in *ius*, namely, that they were originally written *eius*, is adopted by Ramsay, but is far inferior to Bopp's explanation given above. (*Scel.*, *de Caus. L. L.*, c. 43.)

2. According to Priscian (7, 5, p. 739), such words as *Caïus*, *Pom-*



- Catull. *Cinna est Cāius, is sibi paravit.* (Phalæcian.)  
 Mart. *Quod peto da, Cāi, non peto consilium.* (Pentam.)  
 Ovid. *Accipe, Pompēi, deductum carmen ab illo.*  
 Propert. *Forte super portæ dux Vēius adstitit arcem.*

Exc. 5. The *a* is long in the penult of the old genitive and dative of the first declension; as, *aulāi, terrāi, &c.*<sup>1</sup>

Virg. *Aulāi in medio libabant pocula Bacchi.*

Lucret. *Terrāique solum subigentes, cimus ad ortus.*

Exc. 6. The verb *aio* is, in some of its parts, pronounced with the first syllable forming a diphthong, and, consequently, long; while in other parts the *a* and *i* form two short syllables. Thus, we have *āio, āiunt, āiebam, āiebas, āiebat, &c.*; and, on the other hand, *āis, āit, &c.*<sup>2</sup>

Horat. *Servus; habes pretium, loris non ureris, āio.*

Id. *Plebs eris; at pueri ludentes, Rex eris, āiunt.*

Id. *Felicem! āiebam tacitus. Quum quidlibet ille.*

Id. *Non sum moechus āis. Neque ego, hercule, fur, ubi vasa.*

Id. *Nil āit esse prius, melius nil cælibe vita.*

Exc. 7. In *ohē*<sup>3</sup> and *Diana*<sup>4</sup> the first syllable is common;

*peius, Vulteius, &c.*, were originally written *Caius, Pompeius, Vultei-ius*. On this supposition we may easily account for the long quantity of the first syllable; and hence the vocatives *Cāi, Pompēi, &c.*, are in reality *Cāi-i, Pompēi-i*, which last undergoes another contraction, in Horace, into *Pompēi*. (Horat., *Od.*, 2, 7, 5.) In like manner, *Vultē-i* becomes, in the same poet, *Vultēi*. (*Epist.*, 1, 7, 91.)

1. The principle on which this exception is based has already been stated, in note 1, page 17.

2. The verb *aio* was originally written *aiio*, and in all probability pronounced *āi-yo*. One of the *i*'s being dropped, the *a* and remaining *i* sometimes formed a diphthong, as in the original form; and sometimes two short syllables. (Ramsay's *Latin Prosody*, p. 24.) Quintilian informs us that Cicero actually wrote *aiio*. (*Inst. Or.*, 1, 4, 11.—Consult Spalding, *ad loc.*)

3. *Ohē*, the interjection, follows its primitive *O*, which, since it cannot be elided, because words of this nature require a strong emphasis, is made either long or short when it falls before a vowel. (Ramsay's *Lat. Pros.*, p. 25.)

4. *Diana* was originally *Deiva Iana*, the lunar goddess, contracted

in *ēheu*<sup>1</sup> and *Io*<sup>2</sup> (the daughter of Inachus) it is long  
The interjection *io* follows the general rule.

- Mart. *Ōhe jam satis est, ōhe, libelle.* (Phalæcian.)  
Virg. *Exercet Diana choros; quam mille secutæ.*  
Id. *Constiterunt, sylva alta Jovis lucusve Dianæ.*  
Tibull. *Ferreus est, ēheu, quisquis in urbe manet.* (Pentam.)  
Virg. *Ad levem clypeum sublatis cornibus Io.*  
Ovid. *Ante oculos Io, quamvis aversus, habebat.*  
Virg. *Clamat io matres, audite, ubi quæque Latinæ.*

Exc. 8. In many words of Greek origin a vowel is long, though immediately followed by another; as, *āēr*, *Achelōus*, *Enyō*, *Trōas*, *Trōius*, &c., the Latin quantity being controlled by that of the Greek words whence they are derived. Others, however, would appear to differ in quantity from their archetypes; thus, in Latin we have *chorēa* and *chorēa*, while in Greek we

subsequently into *Deiana*, and at last becoming *Diana*. The *e* of the diphthong being dropped, gave rise to the double quantity of *Diana*, since it could be brought under the general principle of one vowel before another. (*Voss., de Art. Gram.*, 2, 13.—*Varro, R. R.*, 1, 37, 3.—*Græv., Thes.*, vol. 8, p. 311.—*Nigid. ap. Maerob., Sat.*, 1, 9.—*Creuzer, Symbolik, par Guigniaut*, vol. 2, pt. 1, p. 433.)

1. The interjection *ēheu* is generally thought to have been abbreviated by the transcribers from *heu heu*. (*Heyne, ad Virg., Eclog.*, 2, 58.—*Wagner, ad eund.*)

2. As regards *Io* the proper name, and *io* the interjection, a difference of opinion exists. The ordinary doctrine is, that the first syllable of both is doubtful, and so the rule is given in most works on Latin prosody. A more correct view of the subject, however, teaches us that the first syllable is always short in the interjection, and always long in the proper name. In *Silius Italicus* (14, 517), the old reading was "*Quaque ferebatur ductor Sidonius, io*," where the interjection occurs with a long penult; but the true lection is now given as "*Quaque rehebatur Crantor Sidonius, Io*," where *Io* is the name of a ship.—With regard to *Io*, the daughter of Inachus, two lines are found which give the word a short penult (*Ovid, Her.*, 14, 103.—*Id., Ibis*, 624). But in the first of these the MSS. vary, and some commentators even regard the term as an interjection; while the other is drawn from a poem of doubtful authenticity, and the text of which is notoriously corrupt. Indeed, in this latter line, most editors now adopt the emendation of *Heinsius*, and read *Ion* for *Io*. In Greek, also, this word is always *Ἰω*. (*Ramsay's Lat. Pros.*, p. 26.)

find *χορεία* alone; and so also *platēa*, which is nothing more than the feminine adjective *πλατεῖα*.<sup>1</sup>

Virg. *Consurgunt venti, atque in nubem cogitur Ær.*

Ovid. *Opperiuntur aquæ vultus Achelōūs agrestes.*

Claud. *Erubuit Mavors, aversaque risit Enyō.*

Virg. *Desidiæ cordi, juvat indulgere chorēis.*

Id. *Pars pedibus plaudunt chorēas et carmina dicunt.*

Horat. *Puræ sunt platēæ, nihil ut meditantibus obstet.*

Catull. *Istos qui in platēa modo huc modo illuc.* (Phalæcian.)

17 Exc. 9. Those words which are written in Greek with the diphthong *ei* (ει), and in Latin with a single *e* or *i*, have that *e* or *i* long; as, *Ænēas*, *Alexandrēa*, *Antiochīa*, *Cæsarēa*, &c.<sup>2</sup>

Virg. *At pius Ænēas, per noctem plurima volvens.*

Propert. *Noxia Alexandrēa, dolis aptissima tellus.*

11 Exc. 10. On the same principle as stated in the preceding exception, most adjectives in *eūs*, formed from Greek proper names, have the *e* long; and it continues long when resolved into *eī*; as, *Cytherēus* and *Cytherēius*; *Pagasēus* and *Pagasēius*; *Pelopēus* and *Pelopēius*.<sup>3</sup>

Virg. *Parce metu Cytherēa; manent immota tuorum.*

Ovid. *Invocat Hippomenes, Cytherēia, comprecor ausis.*

Lucan. *Eumenidum vidit vultus Pelopēus Orestes.*

Ovid. *Quid quod avus nobis idem Pelopēius Atreus?*

1. Ramsay endeavours to explain these anomalies by supposing that the Romans were in possession of authorities unknown to us. (*Lat. Pros.*, p. 27.) Prudentius uniformly makes it *platēa*, but his authority is of no value.

2. Many words of this class, such as names of towns, temples, or monuments, are in reality only adjectives, with a noun understood; as, Ἀλεξάνδρεια (πόλις), "*Alexandrēa*," or the city of Alexander; Μουσείον (ἱερόν), "*Musēum*," or temple of the Muses; Μανωλεῖον (μνημεῖον), "*Mausolēum*," or sepulchre of Mausolus, &c.

3. Consult remarks on "*Diærcsis*," p. 121.

13 Exc. 11. Greek genitives in *eos*, and accusatives in *ea*, from nominatives in *ēus*, have the penult short according to the common dialect, but long according to the Ionic; as, *Orphēos*, *Orphēa*; *Anthēos*, *Anthēa* (in Greek, *Ὀρφέος*, *Ὀρφέα*; *Ἀνθέος*, *Ἀνθέα*, by the common dialect); but *Idomenēos*, *Idomenēa*; *Ilionēos*, *Ilionēa* (in Greek *Ἰδομενῆος*, *Ἰδομενῆα*; *Ἰλιονῆος*, *Ἰλιονῆα*, by the Ionic).<sup>1</sup>

Ovid. *At non Chionides Eumolpus in Orphēa talis.*

Virg. *Prospectum late pelago petit, Anthēa si quem.*

Id. *Idomenēa ducem, desertaque litora Cretæ.*

Id. *Ilionēa petit dextra lævaque Serestum.*

14 Exc. 12. *Academīa* ought to be regarded as having a long penult.<sup>2</sup> In the proper name *Orion* the second syllable

1. We frequently find the quantity vary in words taken from the Greek, because they appear in the original language under a double form, which often depends on the dialect used by the poet. Thus, we have *Conoprium* and *Conopreum*, because we find in Greek *Κωνώπιον* and *Κωνωπείον*. So also *Eous* and *Eous*, in Greek *ἥως* and *ἐως*; *Malēa* and *Malēa*, from *Μάλεια* and *Μαλέα*; *Nerēides* and *Nerēides*, from *Νηρηίδες* and *Νηπείδες*; *Rhēa* and *Rhēa*, from *Ρεία* and *Ρέη*; *Dædalēus*, *Dædalēus*, *Dædalus*, from the triple *Δαιδαλεῖος*, *Δαιδάλεος*, *Δαίδαλος*, &c. (*Ramsay's Latin Prosody*, p. 27.)

2. It is always long in the Greek authors, as the following examples will prove.

Ἄλλ' εἰς Ἀκαδήμῃαν κατιῶν ὑπὸ ταῖς μορίαις ἀποθρέξει. (*Anapæst. Tetram. Cat.—Aristoph., Nub.*, 1001.)

Ἄνρ' Ἀκαδημίας Βορβόρον ἐν προχοαῖς. (*Pentam.—Theocr., Ch. ap. Brunck, Anal.*, vol. 1, p. 184.)

Ἀκαδημίας ἤκουσα λόγων. (*Anapæst. Dim.—Epierat. ap. Athen.*, 2, p. 59, D.)

Λύκειον Ἀκαδήμῃαν Ωιδείου πύλας. (*Iamb. Trim.—Alex. ap. Athen.*, 8, p. 336, E.)

The two Latin lines quoted in the text give the received quantity of *Academia* in Cicero's time, the first being taken from the treatise "*De Divinatione*" (1, 13), and the second from *Laurea Tullius*, one of Cicero's freedmen, in an epigram preserved by Pliny (31, 2). This decides the question as far as the practice of the golden age of Roman literature is concerned. In opposition to all this array of authorities in Greek and Latin writers, we have merely one from Claudian, and another from a still later poet, Sidonius, who both use *Academīa* with a short penult. (*Claud., de Cons. M.*, 1, 94.—*Sidon., Ap.*, 15, 120.) Hermann thinks that the penult of Ἀκαδημία was short by nature, but lengthened by the



ble is always long in every good Latin writer, although it is common in Greek. On the other hand, the first syllable is common in Latin, but always long in Greek; and the third syllable in the oblique cases is also common in Latin and long in Greek.<sup>1</sup>

Cic. *Inque Academīa umbrifera nitidoque Lycæo.*

Laur. Tull. *Atque Academīæ celebratam nomine villam.*

## SECTION V.

## CONTRACTION.

RULE. Every syllable formed by contraction is long; as, *cōgo*, contracted for *cōāgo* or *cōnāgo*; *tibīcen*, contracted for *tibīācen* or *tibūcen*, &c.

Virg. *Bis gravidos cōgunt fætus, duo tempora messis.*

Ovid. *Cur vagus incedit tota tibīcen in urbe.*

Obs. 1. Among the contractions of most frequent occurrence, the following may be here enumerated:

1. Two vowels uniting into one.

*ambāges*, contracted for *ambēāges*,<sup>2</sup>

*indāgo*, “ “ *indūāgo*,<sup>3</sup>

*alius*, “ “ *alius*,

*dīs*, “ “ *dūs*,

*audīs*, “ “ *audūs*,<sup>4</sup>

*filī*, “ “ *filē*,

force of the accent, as the term was one in frequent and common use. (*Herm. ad Aristoph., Nub.*, 1001.—*Id. de Metris*, c. 23.—*Class. Journ.*, vol. 6, p. 123.)

1. It is erroneous to say, as some do, that *Orion* has the second syllable common. The true rule is given in the text. In Greek, however, the *ι* in *Ὀρίων*, gen. *Ὀρίωνος*, is of variable measure in Homer and the epic poets, but short in the tragedians. (*Spitzner's Gr. Pros.*, p. 112.)

2. *Ambe* was an old form of *amb* or *am*. Compare the Greek ἀμφί. (*Varro, L. L.*, 7, 3.)

3. *Indu* or *endo* was an early form for *in*. Compare the Greek ἐνδοί.

4. The third conjugation is regarded now as the oldest, and the 1st, 2d, and 4th as merely contracted conjugations derived from it. (Consult *Struve*, “*Ueber die Lateinische Declination und Conjugation*,” Königsberg, 1823.)

<i>prōles</i> ,	contracted for	<i>prōōles</i> ,
<i>cōpia</i> ,	" "	<i>cōōpia</i> ,
<i>fructūs</i> ,	" "	<i>fructūūs</i> ,
<i>anūs</i> ,	" "	<i>anūūs</i> ,
<i>luxū</i> , (dat.)	" "	<i>luxūi</i> ,
<i>chelȳ</i> ,	" "	<i>chelȳē</i> .

15- 2. The letter *h* dropped between two vowels.

<i>mī</i> ,	contracted for	<i>mīhi</i> ,
<i>nīl</i> ,	" "	<i>nīhīl</i> ,
<i>vēmens</i> ,	" "	<i>vēhēmens</i> ,
<i>nēmo</i> ,	" "	<i>nēhōmo</i> .

3. The letter *v* dropped between two vowels.

<i>būbus</i> ,	from	<i>boībus</i> ,	and that from	<i>bōvībus</i> .
<i>būcula</i> ,	"	<i>boīcula</i> ,	"	<i>bōvīcula</i> .
<i>jūnior</i> ,	"	<i>jūēnior</i> ,	"	<i>jūvēnior</i> , from <i>jūvēnis</i> .
<i>jūtum</i> ,	"	<i>jūatum</i> ,	"	<i>jūvatum</i> , " <i>jūvo</i> .
<i>jūmentum</i> ,	"	<i>jūamentum</i> ,	"	<i>jūvamentum</i> , " <i>jūvo</i> .
<i>mōbilis</i> ,	"	<i>mōtibilis</i> ,	"	<i>mōvibilis</i> , " <i>mōveo</i> .
<i>mōmentum</i> ,	"	<i>mōtimentum</i> ,	"	<i>mōvimentum</i> , " <i>mōveo</i> .
<i>mālo</i> ,	"	<i>māōlo</i> ,	"	<i>māvōlo</i> , " <i>māgis-vōlo</i> .
<i>nōnus</i> ,	"	<i>nōenus</i> ,	"	<i>nōvenus</i> , " <i>nōvem</i> .
<i>obit</i> ,	"	<i>obīit</i> ,	"	<i>obīvit</i> .
<i>prūdēns</i> ,	"	<i>prōidēns</i> ,	"	<i>prōvīdēns</i> .

4. Other letters similarly dropped.

<i>dēnus</i> ,	<i>dēēnus</i> ,	<i>dēcenus</i> ,	from <i>dēcem</i> .
<i>bīgæ</i> ,	<i>būgæ</i> ,	<i>bīugæ</i> .	
<i>quadrīgæ</i> ,	<i>quadrūgæ</i> ,	<i>quadrīugæ</i> .	

Obs. 2. It sometimes happens, however, that when two vowels meet in a compound word, one of them is elided or struck out altogether, in which case the quantity of the remaining one suffers no change; thus, in *magnōpere*, compounded of *magnō opere*, the *o* of *magno* is struck out altogether, and the *o* in *opere* retains its natural quantity. So in *semānimis*, *gravōlens*, *suavōlens*, &c.

Obs. 3. In a few words, the ancients seem either to have blended the two vowels into one, or to have struck out one

of them at pleasure, and hence the quantity of such syllables is variable. Thus the participle *ambītus*, from *ambio*, has the penult long, because it is regarded as a contraction for *ambēītus*; while *ambītus*, the substantive, has the same syllable short, because, in this case, the *e* was supposed to be elided before the *i*.

## SECTION VI.

## DIPHTHONGS.

RULE. A diphthong is long, whether in a Greek or Latin word; but *præ* preceding a vowel in a compound term is usually short.<sup>1</sup>

Virg. *Ultima Cumæi venit jam carminis ætas.*


Ovid. *Exit et in Māius sacrum Florale Calendas.*

Virg. *Fertur equis āuriga neque āudit currus habenas.*

Id. *Caucasiasque refert volucres, furtumque Promethēi.*

Ovid. *Quas ubi viderunt præacutæ cuspidis hastas.*

Virg. *Nec tota tamen ille prior præeunte carina.*

Id. *Stipitibus duris agitur, sudibusve præustis* 

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1. The syllable *præ* being originally *prāi* or *præi*, the latter of the two vowels is tacitly elided. Thus *præustus*, *præacutus*, *præeo*, become *prā'ustus*, *prā'acutus*, *prā'eo*, and the *a* is necessarily short by its position before the succeeding vowel. There is one example, however, in Statius, where *præ* is lengthened in *præiret*, namely, "*Premia, cum vacuus domino præiret Arion*" (*Theb.*, 6, 519); but, besides this, other instances of such lengthening are found only in the latest poets, as, for example, *præesse* in Sidonius Apollinaris (*Carm.*, 23), and *præoptare* in Martianus Capella (lib. 1, pag. 9, *ed. Grot.*); but such instances are of no value. (Consult *Schneider, L. G.*, vol. 1, p. 103.)—In some of the cases where *præ* occurs short in composition, we may obviate this by having recourse to synæresis; this, however, will not answer on all occasions. (Compare *Max. Vict.*, p. 1965, *ed. Putsch*, and, on the other side, *Vossius, de Art. Gram.*, 2, 15, p. 161, *ed. Foertsch.*)—Ovid, on one occasion, shortens the diphthong in *Mæotis* (*Trist.*, 3, 12, 2), in which he is imitated by Seneca (*Oed.*, 474), but it is made long by him elsewhere, as well as by other poets. The same poet has also *Aëta* (*Heroid.*, 6, 103). In this and in *Mæotis* he appears to have followed the Greek license. (Consult *Buttmann, Ausf. Gr. Gr.*, § 7, *anm.* 25.)—The old reading *Dionæus* in Catullus (29, 7) has long since been changed. (*Doering, ad Catull.*, l. c.—*Vossius, de Art. Gram.*, 2, 33, *extr.*)

Obs. 1. Greek proper names in *eus* (genitive *eos*) always have the *eu* a diphthong, in both Greek and Latin; as, *Orphēus*, gen. *Orphēos*, *Panthēus*, gen. *Panthēos*, &c.

Obs. 2. Frequently, however, a proper name in *eus* is declined according to the forms of the second declension in Latin, and then the diphthong disappears; as, *Orphēus*, gen. *Orphēi*; dat. *Orphēo*, &c.

Obs. 3. The combination *yi* also forms a diphthong in some Greek words, since it answers to *vi*; as, *Orithyia* ('Ορειθυία); *Harp̄yia* ('Αρπυία); *Aḡyieus* ('Αγυιεύς), &c.

Ovid. *Orithyan amans fulvis complectitur alis.*

Virg. *Et patrio insontes Harp̄yas pellere regno.*

Horat. *Levis Aḡyieu.* (Dactylic dimeter.)

Obs. 4. It is, strictly speaking, erroneous to rank such combinations as *ua*, *ue*, *ui*, *uo*, *uu*, among diphthongs; on the contrary, the letter *u* seems to have been pronounced in such cases like our *w*; as, *linguā* (equivalent to *ling-wā*), *sanguis* (*sang-wīs*), *equus* (*ek-wūs*); and so also in monosyllables, as, *quis* (equivalent to *kwis*), *quod* (*kwod*), *que* (*kwe*), &c.<sup>1</sup>

Obs. 5. In some cases, it is true, such combinations are long: this, however, is not because they then form a diphthong, but because the vowel with which *u* happens to be united is in itself long; as, *suādet* (*swādet*), *suētus* (*swētus*). &c. So also in the monosyllables: *quī* (*kwī*), *huic* (*hwick*), *quo* (*kwo*), &c.

Obs. 6. In several words, again, *u* and the vowel by which it is followed always form distinct syllables; as, *sūā*, *sūōs*, *sūīs*, *sūōs*, *sūūs*, &c.

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1. The whole question is ably discussed by Schneider, *L. G.*, vol. I. p. 324, seqq.



## SECTION VII.

## POSITION.

**RULE** A vowel before two consonants either in the same word, or in different words, or before a double consonant, is long by position; as, *tērra, rēspēxit, gāzd, &c.*<sup>1</sup>

Virg. *Tērra tremūt: fugere feræ, ēt mōrtalia cōrda.*

Id. *Libertās quæ sera tamēn rēspēxit inērmem.*

**OBS. 1.** The letter *h* is not regarded in prosody as a consonant, but a mere breathing; hence, in such words as *ābhinc, ādhuc, &c.*, the first syllable is short. So also if a word end in a consonant, and the succeeding word begin with the letter *h*, there is no length by position.<sup>2</sup>

Virg. *Oro, siquis ādhuc precibus locus, exue mentem.*

Id. *Tempora quæ messor, quæ curvus aratōr haberet.*

**OBS. 2.** A vowel is often found long before the consonant *j*. This, however, is not because *j* is a double consonant; but the truth is, that the words in question were originally all written with a double *i*; as, for example, *cuiius, huiius, eiūs, peiūs, maiūs, &c.*, and would seem to have been

1. The time occupied in pronouncing the two consonants, or the double one, produces the length by position. A vowel thus situated is in fact shorter than one which is long by nature; but still in verse they are regarded as both of equal length. (*Krüger, Grundriss der Metrik, p. 18.*)

2. That the *h* never produces length by position when joined with a consonant either preceding or following it, is expressly asserted by Terentianus Maurus, v. 789, *seqq.*

“*Sola nec vocalis usum, nec tuetur consonæ,  
Tempus aut ministrat ullum brevibus usquam syllabis.*”

To the same effect are the remarks of Vossius (*de Art. Gram.*, 2, 15, *extr.*). The opposite doctrine is incorrectly maintained by Velius Longus (p. 2217, *ed. Putsch*), and also by some modern scholars; as, for example, by Barth (*Advers.*, 21, 17). Some of the lines adduced in support of this latter opinion have the syllable lengthened by the arsis; in others the reading is erroneous. Equally unfounded is the remark, that the *h* is sometimes employed to prevent the hiatus in a line. (*Schneider, L. G.*, vol. 1, p. 180, *not.*)

pronounced *cui-yus*, *hui-yus*, *ei-yus*, *pei-yus*, *mai-yus*, &c., so that the first syllable was long in each, a quantity that was retained after one of the two *i*'s was dropped.<sup>1</sup>

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*Of the initial SC, SM, SP, SQ, ST, &c.*

RULE. A short vowel at the end of a word, when followed by a word beginning with *sc*, *sm*, *sp*, *sq*, *st*, &c., is rarely, if ever, allowed to remain short, in serious compositions, by the poets who flourished after the time of Lucretius; but they generally avoid with care such a collocation.<sup>2</sup>

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*Of the initial X and Z.*

RULE. A short vowel at the end of a word, before a word beginning with *x* or *z*, remains short. At least, there is no evidence at all that it was ever lengthened.<sup>3</sup>

Ennius. *Pontibus instratis conjunxit litorā Xerxes.*

Virg. *Jam medio apparet fluctu nemorosā Zacynthus.*

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1. Consult note 1, page 18.

2. The whole question is discussed with great ability by Schneider (*L. G.*, vol. 2, p. 694) and Ramsay (*Lat. Pros.*, p. 260, *seqq.*). The canon of Dawes on the subject is particularly examined by the latter. — Proper names, in the use of which the poets have always very naturally allowed themselves considerable license, and the names of stones, trees, &c., when such cannot be used in the metre without transgressing the rule in the text, are exceptions, of course. This applies to such words as *Smaragdus*, *Scamander*, neither of which could be employed in hexameter verse at all without a license of this kind. And it is worthy of notice, that these words are frequently found in good MSS., both Latin and Greek, without the *S* at all: as, *Μάραδος*, *Maragdus*; *Κάμανδρος*, *Kamander* (*Dawes, Misc. Crit.*, p. 6–148, *ed. Kidd.*); which would seem to indicate that it was, in certain cases, softened down in pronouncing them. (*Ramsay's Lat. Pros.*, p. 261, *not.*— Compare *Knight, Proleg. in Hom.*, 79.—*Spitzner, Gr. Pros.*, § 7, 6.—*Thiersch, Gr. Gr.*, § 146, 8.)

3. The line from Ennius is merely conjectured by Columna to have been written by that poet; a conjecture, however, without any foundation. (*Ennii Fragm., ed. Columna*, p. 129.) Terentianus Maurus (v. 1160) quotes it without naming the author, and subjoins another immediately after as follows: "*Sanguine turbatus miscebat litorā Xerxes.*" It is more than probable that both lines are his own composition. Another instance is sometimes cited from Lucan (2, 672): "*Talis fama canit tumidum super aquorā Xerxen*;" but the text is now altered so as to read " . . . . . *super aquora Persen.*" (Consult *Cort., ad loc.*) The Greek poets do not appear to have ever indulged in this li-

## SECTION VIII.

## MUTE AND LIQUID.

**RULE.** A short vowel before a mute followed by a liquid, both of which are in the following syllable, is common in poetry, but always short in prose; as, *volūcris* and *volūcris*; *pātrēm* and *pātrēm*; *pharētra* and *pharētra*; *cōchleare* and *cōchleare*; *Cyclops* and *Cyclops*; *cŷcnus* and *cŷcnus*, &c.<sup>1</sup>

Ovid. *Et primo similis volūcri, mox vera volūcris.*

Virg. *Natum ante ora pātris, pātrēm qui obtruncat ad aras*

Id. *Virginibus Tyriis mos est gestare pharētram.*

Id. *Succinctam pharētra et maculosæ tegmine lyncis.*

Horat. *Multa Dircæum levat aura cŷcnus.* (Sapphic.)

Id. *Donatura cŷcni si libeat sonum.* (Choriambic.)

**OBS. 1.** This rule depends on *three conditions*, viz.:

1. The liquid must follow the mute. If it stand before the mute, the preceding vowel, though naturally short, becomes always long; as, *fērt*, *fērtis*.
2. The mute and liquid must belong to the same syllable. If they belong to different syllables, the preceding short vowel becomes long; as, *āb-luo*, *ād-nitor*, *quam-ōb-rem*.

cense.—With regard to *z*, numerous examples are found of a vowel remaining short before it. (Ovid, *Her.*, 1, 87.—*Sil. Ital.*, 1, 275.—*Id.*, 2, 603.—*Martial*, 2, 58, 1.—*Auson.*, *Prof.*, 22, 11.—*Id. ib.*, 13, 3.—*Senec.*, *Herc. Fur.*, 916.—*Id.*, *Agam.*, 433, &c.) In many of these instances, however, the words commencing with *z* could not otherwise appear in the verse, unless a short vowel were allowed to precede. This same principle regulates the admissibility of such words into Greek verse. (*Hom.*, *Il.*, 2, 634.—*Id.*, *Odys.*, 1, 246.—*Id. ib.*, 9, 24.—*Theocrit.*, 4, 32.—*Oppian*, *Hal.*, 1, 367, &c.) The dramatic poets, however, never allowed themselves this license.

1. This rule applies more frequently to the liquids *l* and *r* than to *m* and *n*. The latter are found for the most part in words derived from the Greek.—The position which a mute and liquid make is termed by grammarians "*debilis positio*," or *weak position*. The license in poetry, therefore, consists, not in having the vowel short, but in making it long. The natural quantity, on the other hand, prevails in prose (*Vossius*, *de Art. Gram.*, 2, 16.—*Schneider*, *L. G.*, vol. 2, p. 676, *seqq.*)

3. The vowel must be short by nature. A vowel naturally long is never rendered short by a mute and liquid following; as, *mātris*, *salūbris*, *ātri*.<sup>1</sup>

Obs. 2. The lengthening of a vowel before a mute and liquid takes place most frequently in the arsis of a foot. Examples of a similar lengthening in the thesis are comparatively rare.<sup>2</sup>

Obs. 3. Even in the arsis, however, the poets do not seem to have lengthened at pleasure any syllable that was followed by a mute and liquid. A particular usage appears to have prevailed on this head, which forbade them, for example, to lengthen the vowel in *arbītror*, *genētrix*, *locūples*, &c., while in other words, containing, in like manner, a vowel before a mute and liquid, the long quantity was more customary than the short.<sup>3</sup>

Obs. 4. The mute and liquid are sometimes found in the beginning of the next word; as,

Virg. *Excursusquē breves tentant, et sæpe lapillos.*

Auson. *Jane novē, primo qui das tua nomina mensi.*

1. To determine whether a vowel which we find long before two consonants be naturally long, or only rendered so by that position, we must look to the word in a different state, where the position does not occur. In some few instances it is quite impossible to determine with any certainty the natural quantity of the vowel; as, for example, in *Venafrum*, *hybrida*, &c. (*Schneider*, *L. G.*, vol. 2, p. 677, *not.*)

2. *Schneider*, *L. G.*, vol. 2, p. 676.

3. Thus we find *colūbris* only in Valerius Flaccus (6, 175), but frequently *colūbras* and *colūbris*. So in Lucretius (4, 406) we have *rūbrum*, but everywhere else *rūbri*, *rūbro*, &c. Again, we have *libri*, *libro*, &c., in only a very few places; as, for example, *Horat.*, *Serm.*, 1, 10, 63.—*Id.*, *Epist.*, 2, 1, 217.—*Auson.*, *Idyll.*, 11, 77.—*Id.*, *Epist.*, 4, 98; but very frequently *libri*, &c. In like manner, we find the oblique cases of *niger*, with the short *i*, in Catullus (43, 2), Horace (*Od.*, 1, 32, 11; 3, 6, 4; 4, 12, 11), Virgil (*Æn.*, 8, 353), &c., while those with the long *i* occur far more frequently.—With regard to *migro*, it is to be observed, that it is found, together with its compounds, having the short penult in many passages of Plautus, and once also in Terence, Lucretius, and Manilius (*Heusing.*, *Obs. Antibarb.*, p. 375); but Virgil, Horace, Martial, Juvenal, and other poets uniformly have *migro*. Hence it has been supposed that *migro* at first had the short *i*, and retained this down to the time of Catullus, but afterward changed it to the long quantity; while, on the other hand, *latro* (another word which has given rise



## SECTION IX.

## REDUPLICATING PRETERITES.

**RULE.** Reduplicating preterites, or such as double the first syllable, have both the first and second syllables short; as, *cēcīdi* (from *cado*), *cēcīni*, *dīdīci*, *tētīgi*, &c.<sup>1</sup>

Virg. *Inter cunctantes cēcīdūt moribunda ministros.*

Id. *Tityre, te patulæ cēcīni sub tegmine fagi.*

Ovid. *Mox dīdīci curvo nulla subesse tholo.* (Pentameter.)

Virg. *Nec victoris heri tētīgit captiva cubile.*

## EXCEPTIONS.

But *cecīdi*, from *cædo*, and *pepēdi*, from *pēdo*, have the second syllable long.

Juv. *Ebrius ac petulans, qui nullum forte cecīdit.*

Horat. *Nam, displosa sonat quantum vesica, pepēdi.*

**Obs.** The rule does not, of course, apply to the second syllable when it is long by position; as in *momōrdi*, *cucūrri*, *peperci*, and the like; still, however, the first or prefixed syllable is short.

Mart. *Docti lima mōmōrderit Secundi.* (Phalæcian.)

Propert. *Cum vicina novis turba cūcūrrit agris.* (Pentam.)

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no remark) substituted, in process of time, the long *a* for the short. (*Schneider, L. G.*, vol. 2, p. 679, *seq.*)

1. The first syllable is short as a matter of course, since it consists of a short prefix. The second syllable follows the quantity of the verbal root. Hence arise the two exceptions mentioned immediately after, namely, *cædo* and *pēdo*, where the first syllable of the verbal root is long; and so also the forms *momōrdi*, *cucūrri*, &c. The early form of the perfect of *cado* must have been *cecadi*. (Consult *Priscian*, 10, 4, p. 489, *ed. Putsch.*—*Pott, Etymol. Forsch.*, vol. 1, p. 19, *seqq.*—*Kühner, Gr. Gr.*, vol. 1, p. 84, *seqq.*—*Bopp, Vergleich. Gramm.*, p. 697, *seqq.*)

## SECTION X.

## PRETERITES OF TWO SYLLABLES.

**RULE.** Preterites of two syllables, their compounds, and the tenses formed from them, have the first syllable long; as, *vīdi, vēni, fōvi, fūgi*; while, in the present tense, *video, vēnio, foveo, fugio*, have the first short.<sup>1</sup>

Virg. *Ut vīdi, ut perii, ut me malus abstulit error.*

Id. *Respexit tamen, et longo post tempore vēnit.*

Id. *Fōvit humum; cape saxa manu, cape robora pastor*

Id. *Vipera delituit, cælumque exterrita fūgit.*

## EXCEPTION.

Seven dissyllabic preterites, however, have the first syllable short, namely, *bībi, dēdi, fīdi* (from *findo*), *scīdi* (from *scindo*), *stēti, stīti, and tūli*.<sup>2</sup>

1. According to the theory of Grimm (*Deutsche Grammatik*, vol. 1, p. 1056), those verbs which change a short vowel in the root, or present tense, into a long *e* in the perfect, had originally a reduplication. *Pango*, or, rather, *pago*, makes *pepigi*, but *compingo* makes *compegi*. This proves the analogy of the two forms; and on the model of *pago, pepigi*, contracted *pēgi*, we have

<i>vēnio,</i>	<i>vēvēni,</i>	<i>vēcēni,</i>	<i>vēni,</i>
<i>video,</i>	<i>vīvidi,</i>	<i>vīidi,</i>	<i>vidi,</i>
<i>foveo,</i>	<i>fōvōvi,</i>	<i>fōōvi,</i>	<i>fōvi,</i>
<i>fugio,</i>	<i>fūfūgi,</i>	<i>fūūgi,</i>	<i>fūgi,</i>
&c.,	&c.,	&c.,	&c.

It is observed, in confirmation of this remark, that such verbs have in many instances a reduplication, or, what is allied to it, an internal inflection, in the cognate languages; thus *fugi* resembles *πέφυγα*; and *vēnio, vēni*, the Mæso-Gothic verb, which is analogous to "come" and "came," &c. (*Pritchard, Origin of the Celtic Nations*, p. 151.) It must be borne in mind, however, that the remarks here made about the mode of forming *veni, vidi*, &c., do not apply to such preterites as *lūsi, rīsi, misi*, &c., from *ludo, video, mitto*, &c., the preterite in these verbs having been formed by the insertion of *s*; as, *ludsi, ridsi, mittsi*, and the consonant or consonants before the *s* having been subsequently dropped for the sake of euphony. (*Pritchard, l. c.—Ramsay, Lat. Pros.*, p. 100.—*Struve, Ueber die Lateinische Declination und Conjugation*, p. 155.)

2. These seven are in reality no exceptions at all, but belong to the preceding rule, since they are all reduplicating preterites, some of which have dropped the first syllable, instead of contracting the first two into one. Thus *tuli* and *scidi* were anciently *tetuli* and *sciscidi*. The form

- Horat. *Lūsisti satis, ēdisti satis, atque bībisti.*  
 Virg. *Hic mihi responsum primus dēdit ille petenti.*  
 Horat. *Demersa exitio; diffīdit urbium.* (Choriambic.)  
 Statius. *Gaudia, florentesque manu scīdit Atropos annos.*  
 Virg. *Explicuit legio, et campo stētīt agmen aperto.*  
 Id. *Constitit atque oculis Phrygia agmina circumspexit.*  
 Id. *Cui mater media sese tūlit obvia sylva.*

Obs. *Abscīdi*, from *cædo*, has the middle syllable long; but *abscīdi*, from *scindo*, has it short.

Lucan. *Abscīdit nostræ multum sors invida nostræ.*

Id. *Abscīdit impulsu ventorum adjuta vetustas.*

## SECTION XI.

### SUPINES OF TWO SYLLABLES.

RULE. Supines of two syllables, and the parts of the verb supposed to be derived from them, have the first syllable long; as, *vīsum, lūsum, mōtum*; *vīsus, vīsurus, &c.*<sup>1</sup>

Virg. *Terribiles vīsu formæ; Letumque Laborque.*

Id. *Lenæos, ea vīsa salus morientibus una.*

Id. *Nascitur et casus abies vīsura marinos.*

Horat. *Lūsum it Mæcenas, dormitum ego Virgiliusque.*

Virg. *Quos ego—sed mōtos præstat componere fluctus.*

*tetuli* occurs in Plautus (*Amphitr.*, 2, 2, 84, 168.—*Menæchm.*, 4, 2, 25, 66.—*Pænul.*, 3, 1, 58.—*Rud. prol.*, 68); in Accius and Cæcilius (*ap. Non*, 2, 839); in Catullus (*Carm.*, 63, 47, 52; 66, 35); in Terence (*Anēr.*, 4, 5, 13; 5, 1, 13); and in the grammarians Diomedes (lib. 2, p. 435) and Priscian (10, 6, p. 497, *seq.*).—Of the form *sciscidi* Priscian gives examples from Afranius, Attius, Nævius, and Ennius (lib. 10, p. 890.—Compare *Aul. Gell.*, 7, 9). On the same principle, *fīdi* would be originally *fīfīdi*, from *fido*. The form *bībi* is an actual reduplication from *bio*, the same as the Greek *πίω*. *Bibo* in the present arose from the digammatized form ΠΙΦΩ. As for *stēti* and *stīti*, they are merely different forms of the reduplication of *sto*, just as *dēdi* and *didī* from *dō*. (*Ramsay's Lat. Pros.*, p. 100.—*Struve, Ueber die Lat. Decl.*, &c., p. 160.—*Pott, Etymol. Forschungen*, vol. 1, p. 188.)

1. The Sanscrit infinitive is preserved in the Latin first supine; as, *palitum, alitum; sanitum, cinctum.* (*Kennedy, Researches*, p. 256.—*Wilkins's Sanscrit Grammar*, p. 123.)—The old form of *visum* appears to have been *vidsum*; of *lusum, ludsum*; of *motum, mōvītum* (*mōitum*); of *fletum, flēvītum* (*flēitum*); of *minūtum, minūitum*; of

## EXCEPTIONS.

In the following dissyllabic supines the first syllable is short; namely, *cĭtum*, from *cĭeo*; *dātum*, from *do*; *ĭtum*, from *eo*; *lĭtum*, from *lĭno*; *qŭtum*, from *queo*; *rātum*, from *reor*; *rŭtum*, from *ruo*; *sātum*, from *sero*; *sĭtum*, from *sino*; and *fŭtum*, from *fuo*, whence *fŭturus*.

Horat. *Puppēs sinistrorsum cĭtæ.* (Iambic.)

Virg. *Intraro, gentique meæ dāta mænia cernam.*

Lucret. *Nec repentis ĭtum quojus vis cumque animantis.*

Ovid. *In te fingebam violentos Troas ĭtuos.*

Virg. *Ardentes auro et paribus lĭta corpora guttis.*

Id. *Nos abiisse rati, et vento petiisse Mycenās.*

Virg. *Impulerat torrens, arbustaque dirŭta ripis.*

Id. *Deinde sātis fluvium inducit rivosque sequentes.*

Horat. *Aurum irrepertum et sic melius sĭtum.* (Alcaic.)

Id. *Quid sit fŭtūrum cras fuge quærere.* (Alcaic.)

Obs. 1. There is some doubt with regard to the quantity of *statum*. In Lucan, Martial, Statius, and Claudian, we find *stātura*, *constātura*, *obstātura*, *præstātura*, with the *a* long; while the derivatives, *stātim*, *sātus* both substantive and adjective, *stātio*, *stātor*, are used by Catullus, Ovid, and others, with the first short. It seems best, however, to follow the authority of Priscian, and make the first syllable of the supine long.<sup>1</sup>

Obs. 2. *Cĭtum*, from *cĭeo* of the second conjugation, has the first syllable short; whence *cĭtus*, "quick;" *concĭtus* and *excĭtus*, "aroused;" but *cĭtum*, from *cio* of the fourth

*acŭtum*, *acŭtūm*, &c. Contraction rendered the syllable long. But *fŭtum*, *rŭtum*, &c., are formed by syncope, and therefore continue short.

1. "Steti vero statum supinum penultima producta debet facere." (Priscian, 9, p. 863, ed. Putsch.)—The variation in quantity, noticed in the text, seems to have arisen from the prosodial difference in *stātum* and *sĭtum*, as we see exemplified in *præstĭtum* and *præstātum*, which are both attached to *præsto* as its supines. (Ramsay's *Latin Pros.*, p. 193.—Vossius, *de Art. Gramm.*, 2, 22.)



conjugation, has the first syllable long; whence *cītus* "excited;" *accītus*, *concītus*, *excītus*, and *incītus*.<sup>1</sup>

Virg. *Altior insurgens et cursu concītus heros.*

Ovid. *Nec fruitur somno vigilantibus excīta curis.*

Lucan. *Unde ruunt toto concīta pericula mundo.*

Id. *Rupta quies populis, stratisque excīta juvenus.*

Obs. 3. *Ruo* has *ruītum* and *rūtum* in the supine. Its compounds form the supine in *ūtum* having the penult short, whence *dirūtus*, *erūtus*, *obrūtus*.<sup>2</sup>

Ovid. *Dirūta sunt aliis, uni mihi Pergama restant.*

Virg. *Nec mihi cum Teucris ullum post erūta bellum.*

Obs. 4. It must be borne in mind, as regards the derivatives of *itum*, that the participle is *ambītus*, but that the substantive is *ambītus*.

Ovid. *Jussit et ambītæ circumdare littora terræ.*

Horat. *Et properantis aquæ per amoenos ambītus agros.*

## SECTION XII.

### POLYSYLLABIC SUPINES.

RULE 1. Supines in *utum*, of more than two syllables, and the parts of the verb formed from them, have the penult long; as, *solūtum*, *volūtum*, *minūtum*, *argūtum*.<sup>3</sup>

1. But *scītum* is always long, whether it comes from *scio* or *scisco*. *Scītus*, from *scio*, signifies "skilful," "graceful," &c.; but *scītus*, from *scisco*, "ordained," "decreed;" whence we have *plebis-scītum*, "a decree of the commons."

2. It has been supposed, and with great appearance of probability, that *ui*, in the supine of *ruo*, was pronounced as one short syllable, *ruītum*; whence *diruītum*, *eruītum*, &c., which afterward became *dirūtum*, *erūtum*, on the dropping of the *i*. (*Ramsay's Lat. Pros.*, p. 103.)

3. *Solūtum* and *volūtum* do not come from *solvo* and *volvo*, where *v* is a consonant, but from the earlier forms *solūo* and *volūo*. The supines in question will, according to this view, have been originally *solūūtum*, *volūūtum*, changed afterward by contraction to *solūtum*, *volūtum*. The same principle of contraction operates, as already remarked, in the case of other supines in *ūtum*. Thus *minūtum* is contracted from *minūūtum*, *argūtum* from *argūūtum*; *tribūtum* from *tribūūtum*, &c.

Virg. *Lumina rara micant, somno vinoque solūti.*

Id. *Ecce autem flammis inter tabulata volūtus.*

Lucret. *Conveniebat enim fruges quoque sæpe minūtas.*

RULE 2. Supines in *itum*, from preterites in *ivi*, and the parts of the verb formed from them, likewise have the penul long; as, *cupīvi, cupītum; petīvi, petītum; condīvi, condītum, &c.*<sup>1</sup>

Ovid. *Mens videt hoc, visumque cupit, potiturque cupīto.*

Virg. *Telaque trunca viri et bis sex thoraca petītum.*

Horat. *Ne male condītum jus apponatur; ut omnes.*

RULE 3. But supines in *itum*, from preterites not in *ivi*, have the *i* short; as, *monui, monūtum; tacui, tacītum, &c.*<sup>2</sup>

Virg. *Discite justitiam monīti, et non temnere divos.*

Id. *Quis te, magne Cato, tacītum, aut te, Cosse, relinquat*

Id. *Condītus in nubem, medioque refugerit orbe.*

Obs. The rule last given, however, does not extend to polysyllabic compounds from supines of two syllables.

1. Here also, as in the previous rule, contraction operates to lengthen the penult. Thus we have, oldest form *petivītum* (*petiivītum*), by throwing out the *v* (or rather *w*), *petiūtum*, and, by still farther contraction, *petītum*. So, also, *cupivītum* (*cupiivītum*), *cupiūtum*, *cupītum*; *condivītum* (*condiivītum*), *condiūtum*, *condītum, &c.*

2. In the case of supines in *ūtum* and *itum*, the contraction is effected by a blending of the two vowels into one long; but in supines in *itum*, a syncope operates, or, in other words, one of the vowels is dropped, and the remaining one is left with its short quantity. Thus, *monūitum, monītum; tacūitum, tacītum, &c.*—*Recensitum* is often adduced as an exception to the rule given in the text. It is only, however, a deviation in appearance, being formed, not from *recensui*, but from the old perfect *recensivi*. The simple verb *censeo* made *censui* and *censivi* in the perfect, *censum* and *censitum* in the supine. Hence we find, in an old inscription, *censila sunt* for *censa sunt*; and, in some of the writers on the civil law, *censiti* for *censi*; so, also, the noun *censor* is a contraction from *censitor*, and occurs in this latter form in other inscriptions which have come down to us, as well as in the writings of the ancient lawyers. (*Ulpian, Dig., lib. 50, tit. 15, leg. 4.—Inscript. ap. Grut., p. 417, n. 5.—Ib., p. 439, n. 5.—Orell., Inscript. Lat., n. 208, 3044, 3652.*) Analogous to this is the verb *pono*, which made in the perfect *posui* as well as *posui*. Plautus uses *posivimus* (*Vidul. ap. Prise., 10, 7, p. 499, ed. Putsch*); Apuleius *apposiverunt* (*ap. eund.*); Lucilius *opposivit* (*Fragm., p. 211, ed. Bip.*); Catullus *deposivit* (34, 8), &c. (Compare *Burmah, ad Anthol. Lat., 2, 130, 16.*)

These follow the quantity of the simple supines from which they are formed; as, *ītum*, *obītum*; *dātum*, *abdūtum*; *condītum*, *reddītum*; *sātum*, *insītum*, &c., except *cognītum* and *agnītum*, from *nōtum*.<sup>1</sup>

## SECTION XIII.

DERIVATIVES.<sup>2</sup>

RULE. Derivatives follow the quantity of the words from which they are formed.

Obs. 1. This rule applies strictly to the modifications which words undergo in declension, comparison, and conjugation, in so far as those syllables are concerned which are not affected by the inflections.

Thus, since the first syllable in *āriēs* is short in the nominative, it remains short in *ārietis*, *ārieti*, &c., since its form does not change with the inflections; but the same cannot be said of the last syllable, which is long in the nominative, although in the oblique cases the corresponding syllable is short: *ariētis*, *ariēti*, &c. So also from *mītis* comes *mītia*; *dūrus*, *dūrior*, *dūrissimus*, &c.

In like manner, the first syllable in *lēgo* being short, it remains short in all the tenses which are formed from the present; as, *lēgebam*, *lēgam*, *lēgerem*, &c.; and, on the other hand, the first syllable in the preterite *lēgi* being long, it will be long in *lēgeram*, *lēgerim*, *lēgissem*, &c., and all other parts of the verb formed from the preterite.

Obs. 2. The rule applies to all words which are clearly and distinctly formed from other words, by the addition of certain terminations or suffixes, according to well-established analogy.<sup>3</sup>

1. Many of the Latin supines are simple contractions, made long by the rule of position; thus, *legitum*, *leg'tum*, *lectum*; *rumpitum*, *rump'tum*; *nubitum*, *nub'tum*, *nuptum*; *scribitum*, *scrib'tum*, *scrip'tum*; *docitum* (*dokitum*), *doc'tum*, *doctum*, &c.

2. Ramsay's *Latin Prosody*, p. 9, *seqq.*

3. Still, however, there are some exceptions to this. Thus, from

Thus, from <i>ānīmus</i>	we have	<i>ānīmosus</i> ,
<i>nātūra</i>	“ “	<i>nātūralis</i> ,
<i>rōsa</i>	“ “	<i>rōsetum</i> ,
<i>viōla</i>	“ “	<i>viōlarium</i> ,
<i>sanguīnis</i>	“ “	<i>sanguīneus</i> ,
<i>pulvērīs</i>	“ “	<i>pulvērulentus</i> ,
<i>lābor</i>	“ “	<i>lāboriosus</i> .

Obs. 3. But when two words are merely connected together by derivation from a common root, we cannot, even when they resemble each other in structure, with any certainty infer that the quantity of the corresponding syllables will be the same ; for, although this happens much oftener than otherwise, yet the exceptions are too numerous to admit of the principle being broadly stated.

Obs. 4. Among the exceptions alluded to in the preceding remarks, the following are most deserving of attention.

1. Several kindred verbs which have two forms, one active and the other neuter, or which differ otherwise in meaning, differ also in quantity.<sup>1</sup> Thus,

<i>plācare</i> ,	<i>plācere</i> ,	
<i>sēdare</i> ,	<i>sēdere</i> ,	<i>sīdēre</i> , <i>sēdes</i> ,
<i>lēgare</i> ,	<i>lēgere</i> ,	
<i>dicare</i> ,	<i>dicere</i> ,	
<i>lābare</i> ,	<i>lābi</i> .	

2. Words which differ in meaning, but which are spelt in the same way, often differ in quantity. This arose, probably, from the pronunciation being purposely varied, to prevent confusion. Thus,

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*mōles* we have *mōlestus* ; from *rēgo*, *rēgula* ; from *lūceo*, *lūcerna*, &c. With regard to these and others of the kind, we may use the language of Varro : “ *Cum in vestitu, ædificiis, sic in supellectile, cibo, catereis omnibus, quæ usæ et vitam sunt adsumpta, dominetur inæqualitas ; in sermone quoque, qui est usûs causa constitutus, ea non repudianda.*”

1. Exceptions, however, to this remark not unfrequently occur. Thus, we have *clārare* and *clārere* ; *rīgare* and *rīgere* ; *fūgare* and *fūgere* ; *jācēre* and *jācere*, &c.



<i>dūcis</i> ,	from	<i>duco</i> ,	but	<i>dūcis</i> ,	from	<i>dux</i> .
<i>rēgis</i> ,	"	<i>rex</i> ,	"	<i>rēgis</i> ,	"	<i>rēgo</i> .
<i>lēgis</i> ,	"	<i>lex</i> ,	"	<i>lēgis</i> ,	"	<i>lēgo</i> .
<i>vōces</i> ,	"	<i>vox</i> ,	"	<i>vōces</i> ,	"	<i>vōco</i> .

Obs. 5. The entire class of verbs in *urio*, called *desideratives*, have the *u* short, though derived from the future participle in *ūrus*, of which the penult is invariably long; as, *partūrit*, *esūrit*, *cœnatūrit*, *nuptūrit*, &c.

Obs. 6. The following deviations in quantity, on the part of other derivatives, are also worthy of notice.

*hōmo*, but *hūmanus*.

*hūmus*, *hūmilis*, *hūmare*, but *hūmor*, *hūmidus*, *hūmeus*, &c.

*persōno*, but *persōna*.

*tēgo*, but *tēgula*.

*mācer*, *māceo*, *mācies*, but *mācero*.

*lāteo*, but *lāterna*.

*sōpor*, *sōporus*, *sōporifer*, *sōporo*, but *sōpio*, *sōpitus*.

*quāter*, but *quātuor*.

*dicere*, but *dīcax*.

*vādo*, but *vādum*.

## SECTION XIV.

### COMPOUND WORDS.

RULE. Compound words retain, in general, the quantity of the simple words from which they are formed.

Thus, in *perlēgo*, *relēgo*, the middle syllable is short, because it is short in the simple *lēgo*. But in the perfects *perlēgi*, *relēgi*, it is long, because lengthened in the simple *lēgi*.

Again, *attīgi*, *concīdi*, *diffīdi*, *ebībi*, *rescīdi*, have the penult short, because the corresponding vowel is short in their primitives, *tetīgi*, *cecīdi*, *fīdi*, *bībi*, and *scīdi*.

*Oblītum*, from *oblīno*, has the short penult, because the vowel is short in the simple *lītum*. But *oblītus* is from *obliviscor*.

Obs. The quantity of the simple words is preserved in the compounds though the vowel be changed. Thus, *concīdo*, *excīdo*, *incīdo*, *occīdo*, *recīdo*, from *cādo*, shorten the penult; and, in like manner, *elīgo*, *selīgo*, &c., from *lēgo*. On the other hand, *concīdo*, *excīdo*, *incīdo*, *recīdo*, *occīdo*, from *cādo*, have the penult long. So also *allīdo*, from *lādo*; *exquīro* and *requīro*, from *quāro*, &c.

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EXCEPTIONS.

The following shorten the penult, though the corresponding vowels in the simple words are long; as,

<i>dejēro</i> , <i>pejēro</i> ,	from	<i>jūro</i> ,
<i>pronūba</i> , <i>innūba</i> ,	"	<i>nūbo</i> ,
<i>maledīcus</i> , <i>causidīcus</i> , &c.,	"	<i>dīco</i> ,
<i>semisōpitus</i> ,	"	<i>sōpio</i> ,
<i>cognītum</i> and <i>agnītum</i> ,	"	<i>nōtum</i> .

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Obs. 1. The participle *ambītus*, as has already been remarked, has the penult long; but the noun *ambītus* has it short.<sup>1</sup>

Obs. 2. The second syllable in *connubium* is naturally short, but it is occasionally lengthened by the poets in the arsis of the foot.

Virg. *Connūbio jungam stabili, propriamque dicabo.*

Id *Hectoris Andromache, Pyrrhin' connūbia servas?*

SECTION XV.

PREPOSITIONS IN COMPOSITION.

RULE 1. The prepositions *a*, *e*, *de*, *di*, and *se*, in composition are long, except *di* in *dirimo* and *disertus*.<sup>2</sup>

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1. Besides *ambio*, *ambītum*, a simple derivative from *ambe*, there probably was also *amb-eo*, *amb-ītum*, a compound from *eo*.

2. The old form of *dirimo* was *disimo*, and hence the inseparable preposition in *dirimo* and *disertus* is in fact *dīs*, not *dī*. In *disertus* the original form appears to have been *dissertus* (the participle of *dissero*), and one of the two *s*'s was subsequently dropped.

Virg. *Amisso longo socios sermone requirunt.*  
 Prop. *Conjugis Evadne miseros elata per ignes.*  
 Virg. *Deducunt socii naves, et littora complent.*  
 Id. *Tergora diripiunt costis et viscera nudant.*  
 Lucret. *Dissidio potis est sejungi seque gregari.*

Virg. *Cede deo dixitque et proelia voce diremit.*  
 Mart. *Causas inquit agam Cicerone disertius ipso.*

X RULE 2. *Re* is short ; as, *relinquo, refert* ; but the impersonal verb *refert* ("it concerns," &c.), from the noun *res*, has the first syllable long.<sup>1</sup>

Ovid. *Propellit Boreas, æstus et unda refert.* (Pentam.)

Virg. *Præterea nec jam mutari pabula refert.*

X RULE 3. The prepositions *ab, ad, in, ob, per, and sub*, are short in composition before vowels, since they are short in their simple state ; as, *abeo, adoro, in eo, obo, perambulo, subigo.*

1. The impersonal *refert* is only mentioned here in order to guard against the possibility of a mistake in pronunciation, since it is not a compound of the inseparable preposition *re*, but comes, according to some, from *rei*, the dative, according to others from *re*, the ablative, of the noun *res*, and the verb *fero*. Verrius Flaccus, the ancient grammarian, as cited by Festus, was in favour of the dative : "*Refert cum dicimus, errare nos ait Verrius, esse enim rectum rei fert, dativo scilicet, non ablativo casu ; sed esse jam usu possessum.*" (Festus, p. ccvii., ed. Scal.) Reisig, on the contrary, maintains that *refert* comes from the ablative *re* and the verb *fert*, and makes *refert mea*, for example, equivalent to *rē fert mcā*, "it brings something to bear in my case." In the same way some modern scholars imagine that *interest mea* is to be explained, and they advance the opinion that *inter* and *præter* in early Latin governed the ablative. Hence they account for the quantity of the final syllable in *interea, præterea*. (Reisig, *Vorlesungen*, p. 640, ed. Haase.—Benary, *Römische Lautlehre*, vol. 1, p. 37.—Hartung, *über die Casus*, p. 84.—Bopp, *Vergleich. Gramm.*, p. 215.—Schmid, *de Pronom.*, p. 79.) An opposite doctrine, however, with regard to the etymology of *refert*, is maintained by Perizonius (*ad Sanct. Min.*, 3, 5.—vol. 1, p. 581, ed. Bauer), and after him by Scheller (*Lat. Deutsch. Wörterb.*, vol. 4, col. 9188, seqq.), both of whom deduce it from *refero*, and regard the change of quantity merely as an expedient for distinguishing between *refert* and *refert*, with their different significations.

Virg. *Tityrus hinc āberat ; ipsæ te Tityre pinus.*

Id. *Bella gero : et quisquam numen Junonis āderet ?*

Id. *Et lituo pugnās insignis ōbibat et hasta.*

Id. *Prima leues īneunt si quando proelia Parthi.*

Horat. *Recte necne crocum floresque pērambulet Attæ.*

Virg. *Arvina pingui, sūbiguntque in cote secures.*

Obs. 1. *Ob* in composition sometimes drops the *b* before a consonant, in which case the *o*. remains short ; as, *ōmitto*.

Horat. *Pleraque differat, et præsens in tempus ōmittat.*

Obs. 2. *Trans* frequently drops the last two letters in composition, but preserves its proper quantity ; as, *trāno* (from *transno*) ; *trāduco* (from *transduco*) ; *trādo* (from *transdo*).

Virg. *Illa fretus agit ventos, et turbida trānat.*

Id. *Atque satas alio vidi trāducere messes.*

Id. *Trādit equum comiti, paribusque resistit in armis.*

RULE 4. *Pro* is short in Greek words ; as, *Prōpontis*, *Prōmetheus* ; but in Latin words it is usually long ; as, *prōdo*, *prōcudo*, *prōcurvus*, &c.<sup>1</sup>

Ovid. *Fas quoque ab ore freti longæque Prōpontidos undis.*

Virg. *Caucasiasque refert volucres, furtumque Prōmethei.*

Id. *Prōdere voce sua quemquam aut opponere morti.*

Id. *Maturare datur ; durum prōcudit arator.*

Id. *Exoritur prōcurva ingens per littora fletus.*

Obs. 1. There are, however, some Latin words in which

1. "It is impossible," observes Ramsay, "to agree with Dr. Carey in supposing that *pro* was in reality always doubtful, and lengthened or shortened as might suit the convenience of the poets. Since we find so many words in which it is uniformly long, a few in which it is always short, and not above two or three at most in which it is doubtful, such an hypothesis must be pronounced extravagant." (*Ramsay's Latin Prosody*, p. 89.)



*pro* is uniformly short, viz., the compounds of *cello*, *fanum*, *fari*, *fateri*, *festus*, *fugio*, *fundo*, *fundus*, *nepos*, *neptis* *torvus*; as, *pröcello*, *pröcella*, *pröfari*, *pröfano*, *pröfanus*, *pröfiteri*, *pröfestus*, *pröfugio*, *pröfugus*, *pröfundo*, *pröfundus*, *prönepos*, *pröneptis*, *prötervus*, *prötervitas*, to which add *pröficiscor*, *pröfectus*, *pröfecto*.<sup>1</sup>

OBS. 2. The following have the *pro* doubtful, namely, *propago* (both noun and verb) and *propino*. To which some, without sufficient grounds, add *pröcumbo*, *pröcuro*, *pröpello*, which have the first syllable always long in the best writers; and *pröfari*, *pröfundo*, in which it is always short.<sup>2</sup>

Virg. *Sylvarumque aliæ pressos pröpaginis arcus.*

Id. *Sed truncis oleæ melius, pröpagine vites.*

Id. *Sit Romana potens Itala virtute pröpago.*

Lucret. *Pröpagare genus pössit vitamque tueri.*

Id. *Ecficis ut cupide generatim sæcla pröpagent.*

Mart. *Crystallinisque murrhinisque pröpinat.* (Scazon.)

Id. *Præstare jussi, nutibus pröpinamus.* (Scazon.)

## SECTION XVI.

### A, E, I, U, AND Y, IN COMPOSITION.

RULE 1. If the first part of a Latin compound end in *a*, that vowel is long; as, *trāno*, *trāduco*, *trādo*; <sup>3</sup> but if it end in *e*, the *e* is in general short; as, *trēcenti*, *nēfas*.<sup>4</sup>

Virg. *Expertes belli juvenes; ast Ilva trēcentos.*

Juv. *Credebant hoc grande nēfas et morte piandum.*

1. Ramsay's *Latin Prosody*, p. 84.

2. In the two lines from Virgil, quoted immediately after, in which *propago* is used in its primitive sense, of the *sucker* or *layer* of a tree or shrub, the *pro* is long; in all other places it is employed in the figurative sense of *progeny*, *race*, *stock*, and has the first syllable uniformly short. (Ramsay's *Lat. Pros.*, p. 88.)

3. These, as has already been remarked, were originally written *transno*, *transduco*, *transdo*; and hence the quantity of the *a* in the initial syllables.

4. The quantity of the *a* in Greek compounds is to be learned from the rules of Greek prosody. Thus *a* is sometimes short; as, *ādipos*, sometimes long; as, *Nēāpolis*, *geneālogus*.

Obs. 1. Verbs compounded of *facio* or *fiō* have the *e* almost uniformly short, and not common, as is generally maintained. In the following the *e* is always short: *Calēfacio*, *calēfio*, *calēfacto*; *labēfacio*, *labēfio*, *labēfacto*; *madēfacio*, *madēfio*; *pavēfacio*, *pavēfio*; *rubēfacio*, *rubēfio*; *stupēfacio*, *stupēfio*; *tremēfacio*, *tremēfio*; *tumēfacio*, *tumēfio*.<sup>1</sup>

Obs. 2. The only verbs in which any doubt exists respecting the quantity of the *e*, are *patefacio*, *putrefacio*, *tepefacio*, and *liquefacio*; and yet even in these the vowel is much more frequently short than long.<sup>2</sup>

Obs. 3. The exceptions to the rule of *e* short in composition are, for the most part, based upon peculiarities of derivation. Thus the following have the *e* long, namely, *nēquis*,<sup>3</sup> *nēqua*, *nēquod*, &c., *nēquitia*, *nēquam*, *nēquaquam*, *nēquidquam*, *nēquando*; *vidēlicet*,<sup>4</sup> *venēfica*,<sup>5</sup> *sēmōdius*,<sup>6</sup> *sēmestris*,<sup>7</sup> *sēdecim*,<sup>8</sup> &c. Martial, however, makes the first syllable of *sēlibra* short in several instances, and never long.

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RULE 2. If the first syllable of a compound terminate in

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1. Ramsay's *Latin Pros.*, p. 94.

2. *Patefacio* has the *e* long only in two instances, both of which occur in Lucretius (4, 346, and 6, 1000); to which some add a line quoted from Ennius by Isidorus: "*Inde patefecit radiis rota candida cælum*."—The verb *putrefacio* is found with the long vowel in one passage of Lucretius (2, 898); and so likewise one solitary instance of the long *e* is found in *tepefacio*. (*Catullus*, 64, 361.) Two instances of long *e* occur in *liquefacio*. (*Catull.*, 90, 6.—*Or.*, *Met.*, 7, 161.)

3. The difference in quantity between *nēcesse*, *nēfas*, *nēfandus*, *nēfastus*, *nēfarius*, *nēqueo*, and *nēquis*, *nēquam*, *nēquitia*, &c., is probably owing to the following circumstance, that in the former class of words the *nē* was formed by apocope from the conjunction *nēc*, and so retains its original quantity; whereas in the latter it is either the adverb *nē*, which is always long, or else the *c* of *nec* was in these cases retained in pronunciation, though omitted in writing.

4. From *vidēre* and *licet*, just as *scīlicet* comes from *scīre licet*, and *ilicet* from *īre licet*.

5. From *venēnum* and *facio*.

6. By contraction from *sēmimodius*.

7. *Sēmestris*, "half monthly," is by contraction from *sēmīs* and *mēnsis*; and *sēmestris*, "half yearly," from *sēx* and *mēnsis*. In either case, therefore, the *e* is long.

8. From *sēxdecim*.

i or u, the vowel is generally shortened ; as, *omnīpotens*, *causīdicus*, *biceps*, *dūcenti*, *quadrūpes*.

Virg. *Tum pater omnīpotens, rerum cui summa potestas.*

Mart. *Et te patronum causīdicumque putas.* (Pentam.)

Virg. *Tollit se arrectum quadrūpes, et saucius auras.*

RULE 3. When *y* terminates the first member of a Greek compound, that vowel is short ; as, *Thrasỹbulus*, *Eurỹpylus*, *Polỹdamas*, *polỹpus* ; unless rendered common by a mute and liquid, or long by position ; as, *Polycletus*, which has the *y* common, and *Polỹxena*, in which it is long.

Auson. *Arma superveheris quod, Thrasỹbule, tua.* (Pentam.)

Ovid. *Vel, cum Deỹphobo, Polỹdamanta roga.* (Pentam.)

#### EXCEPTIONS.

Exc. 1. But in *ludīmagister*, *lucrīfacio*, *lucrīfio*, and *compēdfacio* (which are properly not compounds, but each a combination of two distinct and complete words), the *i* is long ; and the same may be said of *agrīcultura*, though the *i* is short in the compound *agrīcola*.<sup>1</sup>

Exc. 2. The masculine *īdem*,<sup>2</sup> as also *bīgæ*, *quadrīgæ*,<sup>3</sup> *sīquis*, *sīqua*, *sīquod*,<sup>4</sup> *scīlicet*,<sup>5</sup> *bīmus*,<sup>6</sup> *trīmus*, *quadrī-*

1. *Tubīcen*, according to the general rule, has the *i* short, whereas in *tibīcen* the middle syllable is long, because, as has already been remarked, it is a crasis of two short vowels into one long, from the original *tibīcen* or *tibiācen*. In *litīcen* (by syncope from *litūīcen*) the penult is short.

2. The old form for the masculine *īdem* was *isdem* (*is-dem*), where the *i* was long by position, a quantity retained after the *s* was dropped. The neuter, on the other hand, has the short vowel (*ī-dem*), with which we may compare the Sanscrit *ī-dam*. (*Bopp, Vergleich. Gramm.*, p. 500.)

3. *Bīgæ* and *quadrīgæ* have already been explained, being mere contractions from *bījūgæ*, *quadrījūgæ*. (*Vid.* page 24.)

4. In *sīquis*, *sīqua*, *sīquod*, the long *i* follows the analogy of *sī*.

5. *Scīlicet* is from *scīre licet*, just as *īlicet* is from *īre licet*.

6. *Bīmus*, *trīmus*, *quadrīmus*, &c., are, according to Scaliger and Vossius, contractions from *bīennis*, *trīennis*, *quadrīennis*. (*Voss., Ety-mol. Lat.*, s. v.)

*mus, quīvis, quīdam, quīlibet*,<sup>1</sup> *tantīdem*,<sup>2</sup> *bīduum, trīduum*,<sup>3</sup> *quotīdie*,<sup>4</sup> and the other compounds of *dies*, have the *i* long.

Virg. *Omnibus īdem animus, scelerata excedere terra.*

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

Phædr. *Nam vita mortī propior est quotīdie.* (Iambic.)

Terent. *Quotidianæ vitæ consuetudinem.* (Iambic.)

Phædr. *Idem facturum melius se postrīdie.* (Iambic.)

Enn. *Tantīdem, quasi feta canis, sine dentib' latrat.*

Exc. 3. In *ubicunque* and *ubivis*, the *i*, as in the primitive *ubi*, is common; while in *ubique* and *ibidem* the middle syllable is generally long; though, strictly speaking, it should also be regarded as common.<sup>5</sup>

1. In *quīvis, quīdam*, and *quīlibet*, the *i* follows the quantity of the simple *quī*. The termination *dam*, in *quīdam*, is compared by Bopp with the similar termination in the Sanscrit *i-dam*. (*Vergleich. Gramm.*, p. 500.)

2. *Tantīdem* has the short penult in Varro (*ap. Non.*, c. 7, n. 105).

*"Hospes quid miras nummo curare Serapim?*

*Quid? quasi non curcs tantīdem Aristoteles."*

Supposing the reading to be correct, we may conjecture that *tantīdem* was formed by crasis from *tantūdem*, but *tantīdem*, on the other hand, by syncope. The word *indīdem* (from *indēdem*) affords an argument in favour of this supposition. (*Carey, Lat. Pros.*, § 10, p. 49.)

3. Originally, perhaps, *bīduum, trīduum*.

4. *Quotīdie* has the *i* every where long, except in Catullus (68, 139), where we have *quōtīdiana*. This, however, is either a corrupt reading, as some maintain (*Doering, ad Catull.*, l. c.—*var. lect.*), or else, in scanning, we must read *quottidiana*, and pronounce it *quottid-yāna*, making the line a Spondaic one.

5. The middle syllable in *ubique* should be considered common, for the reason that the corresponding syllable in *ubicunque* and *ubivis* is regarded as such, they being all derived from *ubi*. The authorities, however, to prove that the middle syllable of *ubique* was short as well as long, are very rare. Wasse cites two lines from Plautus (*Bacch.*, 5, 1, 1.—*Cas.*, 2, 3, 38), in which he maintains that *ubique* is found with the short penult; and he then goes on to remark: "*Totum discrimen in hoc verti videtur, quod ubi, cum desinat in ancipitem, quoties adjicitur particula copulativa, ultimam corripit; quoties expletiva, producat: apud recentiores quidem, discretionis causa; non item apud vetustissimos.*" The difference in quantity here alluded to, though it may not have any very strong arguments in its favour, may yet be recommended "*discretionis causa*," and will be found not inconvenient. For example, in reading Sallust, where *ubique*, in the sense of *et ubi*, frequently



## SECTION XVII.

## O IN COMPOSITION.

**RULE 1.** In words of Greek origin, where the first part of the compound ends in *o-micron* (or short *o*), that vowel is short; as, *schoenōbates*, *bibliōpola*, *areōpagus*, *Cleōpatra*; unless rendered common or long by position; as, *chirographus*, *Hippocrene*, *Philōxenus*, *Nicōstratus*.

Juv. *Augur, schoenōbates, medicus, magus, omnia novit.*

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

Lucan. *Hesperios auxit tantum Cleōpatra furores.*

**RULE 2.** But if the first part of the compound word end in an *o-mega* (or long *o*), the *o* is long in Latin; as, *Minōtaurus*, *geōmetres*, *geōgraphus*, *lagōpus*.

Virg. *Minōtaurus inest, Veneris monumenta nefandæ.*

Mart. *Si meus aurita gaudet lagōpode Flaccus.*

**Obs.** In compound Latin words, the *o* is sometimes long, as, *aliōquin*, *quandōque*, *nōlo*; and sometimes short; as *quandōquidem*, *hōdie*, *duōdeni*.<sup>1</sup>

Horat. *Mendosa est natura, aliōquin recta, velut si.*

Id. *Indignor quandōque bonus dormitat Homerus.*

Propert. *Hanc utinam faciem nōlit mutare senectus.*

occurs, we may pronounce the word with the penult shortened, *ubīque*, reserving the long penult for *ubīque*, when it signifies "everywhere," "in every place."—With regard to *ibidem*, though found long in the best writers, it nevertheless occurs with the penultima short in Juvencus and Mamerus, whose authority, though by no means equal to that of Horace and Virgil, is still not to be overlooked in a case of this kind. Plautus also shortens the penult of the same word in several instances. (*Merc.*, 2, 3, 99.—*Most.*, 2, 2, 51.—*Trin.*, 1, 2, 166.—*Captiv.*, 4, 2, 94.—*Bacch.*, 2, 3, 79.—*Stich.*, 2, 3, 12.)

1. Since *quando* has the last syllable common, it is more than probable that the *o* was likewise common in both *quandoque* and *quandoquidem*, although no instances can be adduced of a short penult in the case of the former, or a long antepenult in that of the latter.—In like manner, as *duo* has the *o* common, the same vowel may have been common likewise in *duōdeni*.

- Virg. *Dicite, quandōquidem molli consedimus herba.*  
 Horat. *Non dices hōdie, quorsum hæc tam putida tandem.*  
 Virg. *Per duōdena regit mundum sol aureus astra.*

## SECTION XVIII.

## INCREMENTS OF NOUNS.

I. By the increments of nouns is meant the syllable or syllables by which an oblique case exceeds the nominative.

II. When a word of one or more syllables increases, the penult is regarded as the increment. Thus, the *re* in *regis*, from *rex*, is the increment, the last syllable never being considered such in any word.

III. When there are more increments than one, which seldom happens but in the plural, they are to be reckoned in the retrograde order, beginning with the penult.

IV. If a noun has one syllable, in an oblique case, more than in the nominative, it is said to have one increment or increase ; as,

<sup>1</sup>  
*rex, re-gis,*

<sup>1</sup>  
*sermo, ser-mo-nis.*

V. The quantity of the increment of all the other oblique cases is regulated by that of the genitive ; as, *sermōni, sermōnem, sermōnibus*, &c., in which the *o* is long, because the *o* of *sermōnis* is long. There is but one exception to this remark, namely, *bōbus*, from *bos, bōvis* ; but this is, in reality, a contraction from *bōvibus*.<sup>1</sup>

VI. Nouns in general have but one increase in the singular ; but *iter, jecur* (when its genitive is *jecinoris*), *supellex*, and the compounds of *caput* ending in *ps*, have two increments. Thus,

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1. *Bovibus* is the same as *bowibus*, which by contraction becomes *bovibus*, or, when written with the long *o*, *bōbus*.



*iter*,                    *i-<sup>1</sup>ti-<sup>2</sup>ne-ris*.  
*jecur*,                *je-ci-no-ris*.  
*supellex*, *supel-lec-ti-lis*.  
*anceps*,            *an-ci-pi-tis*.

VII. The dative and ablative plural of the third declension, in *ibus*, have generally two increments ; as,

*ser-mo-ni-bus*.

But the words mentioned in the previous paragraph have three increments in these two plural cases.<sup>1</sup> Thus,

*i-<sup>1</sup>ti-<sup>2</sup>ne-ri-<sup>3</sup>bus*.  
*je-ci-no-ri-bus*.  
*supel-lec-ti-li-bus*.  
*an-ci-pi-ti-bus*.

## SECTION XIX.

### INCREMENTS OF THE FIRST AND SECOND DECLENSIONS.

#### FIRST DECLENSION.

**RULE.** The vowel *a*, in the old increment of the first

1. The uncommon increase of these words is owing to their having come originally from nominatives, now obsolete, which consisted of a greater number of syllables than the nominatives to which they are at present assigned. *Iter* has for its regular formation in the genitive *iteris*; and Charisius (p. 108) adduces examples of this form of the genitive from Pacuvius and Hyginus. Priscian (p. 695) finds this same form in Nævius. The ablative *itere* occurs in Lucretius (5, 652). Besides *iter*, however, there was another form for the nominative, namely, *itiner*, from which comes the ordinary genitive *itincris*, and the other cases similar to it. (Compare *Charis.*, p. 16, 34, 63, 109.—*Priscian*, p. 646, 659.) This nominative *itiner* is found in Lucretius (6, 338).—The remarks just made respecting *iter* apply equally to *jecur*, *supellex*, and *anceps*. Thus, besides *jecur*, there was another form for the nominative, *jecinur* or *jecinor*, whence came *jecinuris* or *jecinoris*. (*Charis.*, p. 34.—*Priscian*, p. 707.) So also *supellex* borrows its oblique cases from an adjective, *supellectilis*, *supellectile* (*Charis.*, p. 34, 67.—*Priscian*, p. 724); while *anceps* obtains them from an old nominative *ancipes*, which made *ancipitis* in the genitive, just as *miles* makes *militis*. This nominative *ancipes* occurs in Plautus (*Rud.*, 4, 4, 114). In like manner, *præceps* borrows its genitive *præcipitis*, and other oblique cases, from the old form *præcipes*.

declension, is always long; as, *aulāi*, *aurāi*, *longāi*, *puetāi*.<sup>1</sup>

Virg. *Aulāi in medio libabant pocula Bacchi.*

Id. *Æthereum sensum, atque aurāi simplicis ignem.*

#### SECOND DECLENSION.

RULE. The increments of the second declension are short; as, *miser*, *misēri*; *vir*, *vīri*; *satur*, *satūri*; *puer*, *puērī*.<sup>2</sup>

Virg. *Non ignara mali, misēris succurrere disco.*

Id. *Arma vīri! ferte arma! vocat lux ultima victos*

Tibull. *Turbaque vernarum, satūri bona signa coloni.*

#### EXCEPTION.

*Iber* and its compound *Celtiber* have the penult of the genitive long; as, *Ibēri*, *Celtibēri*.<sup>3</sup>

Lucan. *Quique feros movit Sertorius exsul Ibēros.*

Mart. *Vir Celtibēris non tacende gentibus.* (Iambic.)

Obs. The increment in *ius* has already been noticed in section IV.

### SECTION XX.

#### INCREMENTS OF THE THIRD DECLENSION.

##### INCREMENT IN *a*.

RULE. The increment in *a* of nouns of the third declen-

1. The principle on which this long penult depends has already been explained. Consult page 17, note 1.

2. In strictness these are no increments at all, since *miser*, *vir*, *satur*, *puer*, &c., are merely contractions from forms in *us*; as, *misērus*, *vīrus*, *satūrus*, *puērūs*, &c. The vocative *puere* in Plautus (*Asin.*, 2, 3, 2) can only come from a nominative *puerus*. Other examples of *puerus* and *puere* are given by Priscian (p. 697 and 738). So, again, the form *vira*, of which Festus speaks, could only come from *virus*. (*Fest.*, p. 411, *ed. Amstel.*, s. v. *Querquetulanæ*.—*Serv. ad Æn.*, 12, 468.)

3. These forms, again, like those mentioned in the previous note, are not actual increments; on the contrary, the nominatives *Iber* and *Celtiber* are merely contractions from *Ibērus* and *Celtibērus*, in Greek *Ἰβήρος* and *Κελτιβήρος*.

sion is chiefly long; as, *vectigal*, *vectigālis*; *pax*, *pācis calcar*, *calcāris*, &c.

Horat. *Jurgatur verbis, ego vectigālia magna.*

Ovid. *Janē fac æternos pācem pācisque ministros.*

Mart. *Accipe belligeræ crudum thorāca Minervæ.*

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EXCEPTIONS.

Exc. 1. Masculine proper names in *al* and *ar* (except *Car* and *Nar*) increase short; as, *Hannibal*, *Hannibālis*; *Hamilcar*, *Hamilcāris*; <sup>1</sup> *Cæsar*, *Cæsāris*.

Sil. *Hannibālem Fabio ducam spectante per urbem.*

Id. *Cui sævum arridens narrabis Hamilcāris umbris.*

Propert. *Gallum per medios ereptum Cæsāris enses.*

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Exc. 2. The adjective *par* and its compounds; the substantive *par*; the noun *sal*, whether neuter or masculine; and also *hepar*, *nectar*, *baccar*, *vas* (*vādis*), *mas*, *anas*, *lar*, and *jubar*, have the increase short.

Virg. *Ardentes auro et pāribus lita corpora guttis.*

Horat. *Damnati populo pāria, atque epulum arbitrio Arri et.*

Virg. *Vela dabant læti, et spumas sālīs ære ruebant.*

Mart. *Ipsa merum secum portat, et ipsa sālem.* (Pentam.)

Horat. *Quinta parte sui nectāris imbuit.* (Choriambic.)

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1. Ennius and other early authors wrote *Hannibālis*, *Hamilcāris*, *Hasdrubālis*, with the long penult. Aulus Gellius informs us, that the grammarian Valerius Probus followed this same pronunciation, and asserted that Plautus, Ennius, and many other writers of that period, as we have already remarked, gave the penult long. He adds, however, that Probus cited merely one verse from the "Scipio" of Ennius, belonging to the trochaic class: "*Quique propter Hannibālis copias considerant.*" (*Aul. Gell.*, 4, 7.) It cannot be denied that this is the more accurate pronunciation, since Ennius and the others lived nearer to the Carthaginian times; still, however, the authority of their successors, who shortened the penult, is the rule to be followed in modern days. It may be remarked in favour of the long penult, that this harmonizes with the etymology of the names in question; since both *Hannibal* and *Hasdrubal* obtain the latter part of their form from the Oriental *Baal*, where the two vowels coalesce into one long; while *Hamilcar* is to be adduced, in part likewise, from *Milcar*, where the final syllable is also long. (Consult Gesenius, *Phæn. Mon.*, p. 407.—Gronev. ad Gell., l. c.)

Virg. *Errantes hederas passim cum baccāre tellus.*

Ovid. *Sacra Bonæ, māribus non adeunda, Deæ.* (Pentam.)

Avien. *Latipedemque anātem cernas excedere ponto.*

Tibull. *Sed patrii servate Lāres, aluistis et idem.*

Virg. *It portis, jubāre exorto, delecta juvenus.*

Exc. 3. Greek nouns in *a* and *as* increase short; as  
*poëma, poëmātis; lampas, lampādis.*

Horat. *Non quivis videt immodulata poëmāta judex.*

Ovid. *Undique collucent præinctæ lampādes auro.*

Exc. 4. Nouns ending in *s*, preceded by a consonant, and many nouns in *ax*, increase short in the genitive; as, *trabs, trābis; Arabs, Arābis; fax, fācis; arctophylax, arctophylācis* (and many other compounds of φύλαξ); *climax, climācis; dropax, dropācis, &c.*<sup>1</sup>

Virg. *Auratasque trābes, veterum decora alta parentum.*

Horat. *Otia divitiis Arābum liberrima muto.*

Virg. *Jamque fāces et saxa volant, furor arma ministrat.*

Mart. *Psilothro faciem lævas, et dropāce calvam.*

OBS. The proper name *Syphax* is commonly supposed to have in the genitive *Syphācis* and *Syphācis*. This, however, is incorrect, as the short quantity turns merely on an erroneous reading in Claudian, and the true form of the genitive is consequently *Syphācis*.<sup>2</sup>

#### INCREMENT IN *e*.

RULE. 'The increment in *e*, of the third declension, is

1. These nouns in *x* are in fact nothing more than nouns ending in *s* preceded by a consonant, the letter *x* being equivalent to *cs*, *gs*, or *ks*.

2. The line of Claudian occurs in the poem "*De Bello Gildonico*" (v. 91), and is as follows: "*Compulimus dirum Syphācem, fractumque Metello.*" The passage, however, of which this line forms part, involves a palpable historical error, if the reading *Syphācem* be retained; and *Hannibalem* has therefore been substituted by Barth; an emendation approved of by Broukhusius (*ad Propert.*, 3, 9, 61) and other scholars, although the common reading is retained by Artaud in Lemaire's Collection.



mostly short ; as, *grex, grēgis ; pes, pēdis ; teres, terētis ; mulier, muliēris*.

Ovid. *Nobiliumque grēges custos servabat equarum.*

Fur. *Pressatur pēde pes, mucro mucrone, viro vir.*

Virg. *Incumbens terēti Damon sic cœpit olivæ.*

Afran. *Hæc sunt venena formosarum muliērum.* (Iambic.)

## EXCEPTIONS.

Exc. 1. *Iber, Ibēris*, and genitives in *enis*, have the penult long ; as, *ren, rēnis ; Siren, Sirēnis* ; except that of *hymen*, which increases short.

Prisc. *Quem juxta, terras habitant Orientis Ibēres.*

Horat. *Si latus aut rēnes morbo tentantur acuto.*

Ovid. *Monstra maris Sirēnes erant, quæ voce canora.*

Exc. 2. *Ver, mansues, locuples, hæres, merces, quies, lex, rex, plebs, vervex, seps*, and *hælec*, increase long ; as, *vēris, mansuētis, locuplētis, hærēdis, mercēdis, quiētis, lēgis, rēgis, plēbis, vervēcis, sēpis, halēcis*.

Virg. *Vēre novo gelidus canis cum montibus humor*

Horat. *Tu me fecisti locuplēm. Vescere, sodes.*

Mart. *Edent hærēdes, inquis, mea carmina quando.*

Id. *Turba gravis paci, placidæque inimica quiēti.*

Propert. *Illorum antiquis onerentur lēgibus aures.*

Horat. *Fortunam et mores antiquæ plēbis et idem.*

Mart. *Capparin, et putri cepas halēce natantes.*

Exc. 3. Hebrew and other foreign names in *el* increase long ; as, *Daniel, Daniēlis ; Michaël, Michaēlis*.<sup>1</sup>

Alcim. *Magnum illum Dominum atque deum Daniēlis adorans.*

Exc. 4. Greek nouns in *es* and *er* increase long ; as,

1. Hebrew names in *el* follow the analogy of the long vowel in that language.

*tapes, tapētis; trapes, trapētis; lebes, lebētis; soter, sotēris; crater, cratēris; except æther and ær, which increase short.*<sup>1</sup>

Sid. Ap. *Ipse per attonitos bacca pendente trapētas.*

Ovid. *Viginti fulvo's operoso ex ære lebētas.*

Virg. *Cratēras magnos statuunt, et vina coronant.*

Id. *Quacumque illa levem fugiens secat æthēra pennis.*

Id. *Si nigrum obscuro comprehenderit ũera cornu.*

#### INCREMENT IN *i* AND *y*.

RULE. The increment in *i* or *y*, of the third declension, is for the most part short; as, *stips, stīpis; nemo, nemīnis; pollex, pollicīs; chlamys, chlamydis; chalybs, chalỹbis.*

Ovid. *Dic, inquam, parva cur stīpe quærat opes.* (Pentam.)

Virg. *Qualem virgineo demessum pollice florem.*

Ovid. *Anchisæ sceptrum, chlamydem pharetramque nepoti.*

Virg. *Insula inexhaustis chalỹbum generosa metallis.*

#### EXCEPTIONS.

Exc. 1. Genitives in *inis* or *ynis*, from nouns of Greek origin, have the penult long; as, *delphin, delphīnis; Phorcyn, Phorcynis; Salamis, Salamīnis.*

Virg. *Orpheus in silvis, inter delphīnas Arion.*

Id. *Laomedontiaden Priamum Salamīna petentem.*

Exc. 2. The following also have the long penult in the genitive: *Dis, Dītis; glis, glīris; vibex, vibīcis; gryps, gryphīs; Samnis, Samnītis; Quiris, Quirītis; Nesis, Nesīdis.*

Virg. *Noctes atque dies patet atri janua Dītis.*

Mart. *Somniculosos ille porrigit glīres.* (Seazon.)

Pers. *Si puteal multa cautus vibīce flagellas.*

Virg. *Huic horret thorax Samnītis pellibus ursæ.*

1. Greek nouns in *es* and *er* which increase long in the genitive, have *η* in the penult of that case in Greek. On the contrary, *æther* and *ær* have *ε* in the genitive; as, *αἰθέρος, αἰέρος.*



Luc. *Tradite nostra viris, ignavi, signa, Quirītes.*

Stat. *Silvaque quæ fixam pelago Nesīda coronat.*

INCREMENT FROM *ix* AND *yx*.

RULE. Nouns in *ix* or *yx* have, for the most part, the penult of the genitive long; as, *bombyx*, *bombȳcis*; *perdix*, *perdīcis*; *pernix*, *pernīcis*; *coturnix*, *coturnīcis*; *lodix*, *lodīcis*.

Propert. *Nec si quæ Arabico lucet bombȳce puella.*

Seren. *Seu fel perdīcis parili cum pondere mellis.*

Virg. *Progenuit pedibus celerem et pernīcibus alis.*

Ovid. *Ecce coturnīces inter sua prælia vivunt.*

Mart. *Lodīces mittet docti tibi terra Catulli.*

## EXCEPTIONS.

*Nix*, *Cilix*, *strix*, *fornix*, *histrix*, *choenix*, *varix*, *salix*, *filix*, *larix*, *coxendix*, *pix*, *calix*, *calyx*, *Eryx*, *Styx*, *Iapyx*, *Phryx*, *onyx*, and some others, have their increase short, as have likewise some proper and gentile names; such as *Ambiorix*, *Vercingetorix*; *Biturix*, *Caturix*.

Virg. *Perque nives alium perque horrida castra secuta est.*

Luc. *Armenios Cilīcesque feros, Taurosque subegi.*

Propert. *Et strīgis inventæ per busta jacentia plumæ.*

Calph. *Venit; et hirsuta spinosior histrice barba.*

Seren. *Sæpius occultus victa coxendice morbus.*

OBS. 1. *Mastix*, *mastīchis*, "a gum," increases short; but *mastix*, *mastīgis*, "a whip," or "scourge," has the increment long.

Seren. *Pulegium, abrotonum, nitida cum mastiche coctum.*

Hom. Ὡς ἄρα φωνήσας ἱμασεν μάστιγι φαεινῇ.

Prudent. *Nunc mastigophoris, oleoque et gymnadis arte.*

OBS. 2. *Appendix* is generally considered as increasing

short in the genitive ;<sup>1</sup> and *perpendicularum*, a noun of kindred origin, has the penult short in Ausonius (*Parental.*, 5, 8).

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OBS. 3. *Bebryx* and *sandix* have the increment common.  
Val. Flacc. *Bebrȳcis et Scythici procul inclementia sacri.*  
Sil. Ital. *Possessus Baccho sæva Bebrȳcis in aula.*  
Propert. *Illaque plebeio, vel sit sandicis amictu.*  
Gratius. *Interdum Libyco fucantur sandice pinnæ.*

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INCREMENT IN *o*.

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RULE. *O*, in the increment of the third declension, in words of Latin origin, is for the most part long ; as, *sol*, *sōlis* ; *vox*, *vōcis* ; *victor*, *victōris* ; and all other verbal nouns in *or* ; *ros*, *rōris* ; *dos*, *dōtis* ; *statio*, *statiōnis* ; and all other feminine verbals in *io* ; *Cato*, *Catōnis*, and other Latin proper names in *-o*.

Ovid. *Regia sōlis erat sublimibus alta columnis.*  
Tibull. *Ille liquor docuit vōces inflectere cantu.*  
Virg. *Nec victōris heri tetigit captiva cubile.*  
Lucan. *Ire vetat, cursusque vagos statiōne moratur.*  
Id. *Et mala vel duri lacrymas motura Catōnis.*

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EXCEPTIONS.

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Exc. 1. Nouns in *o* or *on*, taken from the Greek *ων*, preserve in Latin the same quantity of the increment which they have in the Greek. If that increment be an *omicron*, it is short ; if an *omega*, it is long. Thus, *sindon*, *aëdon*, *Agamemnon*, *Jason*, *Philemon*, &c., increase short ; whereas *Laco*, *Plato*, *Solon*, *Sicyon*, &c., increase long.

Mart. *Cultus sindōne non quotidiana.* (Phalæcian.)  
Paulin. *Si confers fulicas cynnis, et aëdōna parræ.*  
Horat. *Pythagoran, Anytique reum, doctumque Platōna.*  
Mart. *Et gratum nautis sidus fulgere Lacōnum.*

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1. It is so given, for instance, by Scheller (*Lat. Deutsch. Wörterb.*, s. v.) and Freund (*Wörterb. der Lat. Sprache*, s. v.)

OBS. *Sidon*, *Orion*, *Ægæon*, have the increment common, and so likewise has *Britto*, "a native of Britain." *Saxo*, *Seno*, and some other gentile nouns, increase short.

Sil. Ital. *Stat, fucare colos nec Sidōne vilior, Ancon.*

Virg. *Atque equidem Teucrum memini Sidōna venire.*

Ovid. *Quorum si mediis Bæoton Oriōna quæras.*

Lucan. *Ensiferi nimium fulget latus Oriōnis.*

Claud. *Hæc centumgemini strictos Ægæōnis enses.*

Ovid. *Ægæōna suis immunia terga lacertis.*

Juv. *Qua nec terribiles Cimbri, nec Brittōnes unquam.*

Mart. *Quam veteres braccæ Brittōnis pauperis, et quam.*

Exc. 2. Genitives in *oris*, from Latin nouns of the neuter gender, have the penult short; as, *marmor*, *marmoris*; *corpus*, *corpōris*; *ebur*, *ebōris*.

*Ador*, however, which is of the masculine gender, makes *adōris* and *adōris*; it being found short in Ausonius, and both long and short in Gannius, an old poet quoted by Priscian.<sup>1</sup>

Auson. *Mox ador, atque adōris de polline pultificum far.*

Gann. *Illam sponte sotos adōris straxisse maniplos.*

Id. *Emicat in nubes nidoribus ador adōris.*

Exc. 3. Greek proper names in *or*, and appellatives, as *rhetor*, increase short.

Val. Flac. *Ingemit et dulci frater cum Castōre Pollux.*

Ovid. *Et multos illic Hectōras esse puta.* (Pentam.)

1. Hence we have *adōreus* in Virgil, and *adōrea* in Horace and Claudian.—It is possible that the variation of quantity in *adōris* and *adōris* may be connected with a difference of gender. Priscian considers *ador* an irregular noun, which, though ending in *or*, still shortens the penult of the genitive, and which terminates in *or*, though of the neuter gender. For this he is censured by Scaliger, who maintains that *ador* properly makes only *adōris* in the genitive, and that *adōris* comes from the obsolete nominative *adus*, of the neuter gender. (*Scal. ad Fest.*, vi.—*Priscian*, 6, 9, 49—vol. 1, p. 251, *ed. Krehl.*) Scaliger, however, is himself in error when he derives *ador* from the Greek *ἀδύρ*. It is to be traced to the Sanscrit *ad*, "to eat." (*Lindemann ad Fest.*, p. 302.)

Mart. *Peleos et Priami transit vel Nestōris ætas.*

Id. *Dum modo causidicum, dum te modo rhetōra fingis*

Exc. 4. *Os, ōris*; and adjectives of the comparative degree, have their increment long; as, *majōris, pejōris, meliōris*.

Virg. *Componens manibusque manus, atque ōribus ōra.*

Id. *Nate dea, nam te majōribus ire per altum.*

Horat. *Mutius, indignum quod sit pejōribus ortus.*

Exc. 5. The compounds of *πούς*, as, *tripus, polypus, Œdipus*; and also *memor, arbor, lep̄us, bos, compos*, and *impos*, increase short.

Juv. *Stantibus ænophorum, tripōdas, armaria, cistas.*

Mart. *Phineas invites, Afer, et Œdipōdas.* (Pentam.)

Virg. *Strata jacent passim sua quaque sub arbōre poma.*

Mart. *Mavis, Rufe, coquum scindere quam lepōrem.* (Pentam.)

Exc. 6. *Cappadox, Allobrox, præcox*, and other nouns which have a consonant immediately before *s* in the nominative; as, *scobs, scrobs, ops, inops, Æthiops, Cécrops, Dolops*, increase short; except *Cyclops, Cercops*, and *hydrops*.

Horat. *Manciipiis locuples, eget æris Cappadōcum rex.*

Senec. *Materna, letum præcōcis mali tulit.* (Iambic.)

Juv. *A scrōbe vel sulco redeuntibus altera cæna.*

Virg. *Non hæc humanis ōpibus, non arte magistra.*

Ovid. *Virginibusque tribus gemino de Cécrop̄e natis.*

Manil. *Et portentosos Cercōpum ludit in ortus.*

Ovid. *Tela reponuntur manibus fabricata Cyclōpum.*

#### INCREMENT IN *u*.

RULE. The increment in *u* of the third declension is for the most part short; as, *murmur, murmūris; furfur, furfūris; dux, dūcis; præsul, præsūlis; turtur, turtūris*.



Virg. *Aspice, ventosi ceciderunt murmuris auræ.*

Seren. *Furfūribusque novis durum miscebis acetum.*

Pedo. *Consūle nos, dūce nos, dūce jam victore caremus.*

## EXCEPTIONS.

Exc. 1. Genitives in *udis*, *uris*, and *utis*, from nominatives in *us*, have the penult long; as, *palus*, *palūdis*; *incus*, *incūdis*; *tellus*, *tellūris*; *virtus*, *virtūtis*.

Virg. *Quum primum sulcos æquant sata? quique palūdis.*

Mart. *Tum grave percussis incūdibus æra resultant.*

Virg. *Vix e conspectu Siculæ tellūris in altum.*

Id. *Mittatur Pallas, quem non virtūtis egentem.*

Exc. 2. The following also increase long: *fur*, *fūris*; *lux*, *lūcis*; *Pollux*, *Pollūcis*; and *frūgis*, from the old nominative *flux*. But *intercus*, *pecus*, and *Ligus*, increase short.

Virg. *Quid domini faciant, audent cum talia fūres?*

Tibull. *Lūce sacra requiescit humus, requiescit arator.*

Ovid. *Pollūcem pugiles, Castorā placet eques. (Pentam.)*

## SECTION XXI.

## PLURAL INCREMENT OF NOUNS.

The penult of the genitive or dative plural is called the plural increment of a noun when either of these cases contains more syllables than the nominative plural; as, *musæ*, *musārum*; *ambo*, *ambōrum*, *ambōbus*; *res*, *rērum*, *rēbus*; in the first of which the syllable *sa*, in the second *bo*, in the third *re*, are the respective plural increments.<sup>1</sup> So also *bi* in *nubium*, *nubibus*; *quo* in *quōrum*; *qui* in *quibus*.

PLURAL INCREMENTS IN *a*, *e*, *o*, *i*, *u*.

RULE. In the increase of the plural, *a*, *e*, and *o* are long, *i* and *u* short; as, *quārum*, *hārum*, *Musārum*; *rērum*, *rēbus*; *hōrum*, *quōrum*; *quibus*, *trīus*, *montibus*, *lacūbus*.

Virg. *Quārum quæ forma pulcherrima, Dēiopeam.*

Ovid. *Cum tamen a turba rērum requieverit hārum.*

Virg. *Jupiter, et rēbus nox abstulit atra colorem.*

Id. *At Capys, et quōrum melior sententia menti.*

Id. *Montibus in nostris solus tibi certet Amyntas.*

Ovid. *Præmia de lacūbus proxima musta tuis.* (Pentam.)

Obs. *Būbus* has already been explained under section V

## SECTION XXII.

### INCREMENT OF VERBS.

I. The second person singular of the present tense, indicative active, is the measure by which to estimate the increment of verbs. If any tense or person of a verb do not contain a greater number of syllables than the above standard, the verb is said, in that tense or person, to have no increment. Thus, in *amat*, *amant*, *ama*, *amem*, *amans*, the verb *amo* has no increment, because they all contain only two syllables, like *amas*.

II. If, however, a tense or person exceed the given standard, then, if that excess be by one syllable, the verb is said to have in that part a single increment; if by two syllables, a double; if by three, a triple; if by four, a fourfold increment. Thus, in *aMAmus* there is a single increment, which is the penult, for the final syllable is never called an increment; in *aMABAmus* there is a double increment; in *aMAVERImus* a triple increment; and in *auDIEBAMIni* a fourfold increment.

III. In determining the increments of deponent verbs, we may imagine an active voice,<sup>1</sup> and obtain from this the requisite standard for the regulation of the increments; or we may be guided by analogy, and estimate them by means

1. Most deponent verbs had, in fact, in earlier Latin, an active voice, which was dropped during the more cultivated period of the language. Consult *Struve, über die Lat. Decl. und Conj.*, p. 80.—*Reisig, Vorlesungen*, p. 243, § 150.



of other verbs of the same conjugation which have an active voice. Thus, for the verb *largior*, we may either form an imaginary active, *largio*, *largis*, of the fourth conjugation, or be guided by the tenses of *audior*, which has a real active.

IV. The final syllable, as has just been observed, is never regarded as an increment. The first syllable, however, becomes one when the standard tense is a monosyllable. Thus, in the case of *do* and *fleo*, the tenses by which we are to estimate their respective increments are *das* and *fles*, and consequently in *damus*, *dabam*, *dare*; *flemus*, *flebam*, *flere*, the initial syllables are the increments of the verbs.

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#### VERBAL INCREMENT IN *a*.

RULE. The vowel *a* is long in the increments of verbs of every conjugation; as, *stābam*, *stāres*, *properāmus*, *docēbāmus*, *audiebāmini*, &c.

Virg. *Trojaque nunc stāres, Priamique arx alta maneres.*

Ovid. *Serius aut citius sedem properāmus ad unam.*

Horat. *Pugnābant armis, quæ post fabricāverat usus.*

Mart. *Festināvit Arabs, festināvere Sabæi.*

Ovid. *Ipse gubernābit residens in puppe Cupido.*

Id. *Clam tamen intrāto, ne te mea carmina lædant.*

Virg. *Et cantāre pares, et respondere parāti.*

Mart. *Esse videbāris, fateor, Lucretia nobis.*

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#### EXCEPTION.

The first increase of the verb *do* is short; as, *dāmus*, *dābunt*, *dāre*; and hence the pronunciation of *circumdāmus*, *circumdābunt*, *circumdāre*; *venumdābo*, *venumdāre*, &c., with the penult short.<sup>1</sup>

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1. This violation of analogy on the part of *do*, to which Priscian alludes (9, 6—vol. 1, p. 453, ed. Krehl.), may be accounted for by supposing that the verb was originally conjugated, *do*, *dēre*, *dīdi*, *dītum*, as we have it in the compound *dedo* (*de-do*). It would thus have belonged at

- Virg. *His lacrymis vitam dāmus, et miserescimus ultro.*  
 Mart. *Mille dābam numos; noluit accipere.* (Pentam.)  
 Tibull. *Quamvis magna dāret, quamvis majora dāturus.*  
 Virg. *Taurino quantum possent circumdāre tergo.*  
 Ovid. *Multa rogant utenda dāri, dāta reddere nolunt.*

OBS. The second increase of *do*, not being excepted, follows the general rule, and is long; as, *dābāmus, dābātis, dābāmur, dābātur, dābāmini.*

Virg. *Nam quod consilium, aut quæ jam fortuna dābātur.*

#### VERBAL INCREMENT IN *e*.

RULE. The vowel *e* is long in the increase of verbs; as, *flēbam, rēbar, lacerēris, docērem, legērunt.*

Ovid. *Flēbat Aristæus, quod apes cum stirpe necatas.*

Virg. *Sic equidem ducēbam animo, rēbarque futurum.*

Mart. *Dædale Lucano cum sic lacerēris ab urso.*

#### EXCEPTIONS.

Exc. 1. But *e* before *r* in the first increase of every present and imperfect of the third conjugation, and also in the terminations *bēris* and *bēre*, is short; as, *cognoscēre, legēre, legērem, legēremus, legēris, celebrabēris, celebrabēre.*

Virg. *Jam legēre, et quæ sit poteris cognoscēre virtus.*

Id. *Semper honore meo, semper celebrabēre donis.*

OBS. 1. But in the second increment, where the word terminates in *rēris* or *rēre*, the *e* is long; as, *diriperēris, loquerēris, loquerēre, prosequerēre.*

Ovid. *Cum consternatis diriperēris equis.* (Pentam.)

Mart. *Hoc tibi Roma caput, cum loquerēris, erat.* (Pentam.)

Claud. *Jungebam Phrygios, cum tu raperēre leones.*

first to the third conjugation, and afterward have been transferred to the first, with a change of *ē* to *ā*. Such forms, therefore, as *circumdāre, venumdāre, &c.*, were originally *circumdēre, venumdēre*.

Obs. 2. The forms *vĕlim*, *vĕlis*, *vĕlit*, &c., have the *e* short.

Horat. *Musa, vĕlim memores : et quo patre natus uterque.*

Mart. *Esse vĕlis, oro, serus conviva Tonantis.*

Exc. 2. The vowel *e* before *ram*, *rim*, *ro*, of every conjugation, is short ; as, *amavĕram*, *amavĕrim*, *amavĕro* ; *fecĕram*, *fecĕrim*, *fecĕro* ; and the quantity remains the same in the other persons ; as, *amavĕris*, *amavĕrit*, *amavĕrimus*, *amavĕritis* ; *fecĕrimus*, *fecĕritis*.

Ovid. *Fecĕrat exiguas jam sol altissimus umbras.*

Catull. *Dein cum millia multa fecĕrimus.* (Phalæcian.)

Obs. This rule does not apply to those syncopated tenses which have lost the syllable *ve* ; as, *flĕram*, *flĕrim*, *flĕro* ; the *e* in these contracted forms retaining the same quantity which it possessed previously to the syncope ; viz., *flĕ(ve)-ram*, *flĕ(ve)rim*, *flĕ(ve)ro*.

Virg. *Implĕrunt montes, flĕrunt Rhodopeïæ arces.*

Ovid. *Nĕrunt fatales fortia fila deæ.* (Pentam.)

Exc. 3. The poets sometimes shorten *e* before *runt*, in the third person plural of the perfect indicative active.<sup>1</sup>

Virg. *Obstupui, stetĕruntque comæ, et vox faucibus hæsit.*

Id. *Matri longa decem tulĕrunt fastidia menses.*

Horat. *Di tibi divitias dedĕrunt artemque fruendi.*

Tibull. *Nec cithara, intonsæ profuĕruntve comæ.* (Pentam.)

Mart. *Nec tua defuĕrunt verba Thalassæ mihi.* (Pentam.)

Sil. It. *Terruĕrunt pavidos accensa Ceraunia nautas.*

#### VERBAL INCREMENT IN *i*.

RULE. The vowel *i* in any of the increments of verbs is short, whether such increment be the first, second, third, or fourth ; as, *linquĭmus*, *amabĭmus*, *docebĭmĭni*, *audiebamĭni*,

1. Consult remarks under the article *Systole*, page 127.

&c., and *venimus*, *comperimus*, *reperimus*, &c., of the perfect tense.

Virg. *Linquimus Ortygiæ portus, pelagoque volamus.*

Horat. *Infra se positus; extinctus amabitur idem.*

Manil. *Victuros agimus semper, nec vivimus unquam.*

Claud. *Vicimus, expulimus; facilis jam copia regni.*

Plaut. *Quapropter id vos factum suspicamini?* (Iamb.)

#### EXCEPTIONS.

12  
Exc. 1. But the *i* is long in *noīto*, *noīte*, *noīmus*, *noītis*, *oelimus*, *velītis*; *malimus*, *malītis*; *sīmus*, *sītis*; and their compounds, *possimus*, *adsimus*, *prosimus*, &c.

Mart. *Noīto fronti credere, nupsit heri.* (Pentam.)

Calp. *Credere, pastores, levibus nolite puellis.*

Mart. *Ne nimium sīmus, stultorum more, molesti.*

Calp. *Possitis, ter quisque manus jactate micantes.*

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Exc. 2. The penult of the preterite in *ivi*, of any conjugation, is long; as, *petīvi*, *audīvi*.

Virg. *Cessi, et sublato montem genitore petīvi.*

Id. *Adventumque pedum, flatusque audīvit equorum.*

44  
Exc. 3. In the first increase of the fourth conjugation whenever a consonant immediately follows, the *i* is long; as, *audīmus*, *audītis*, *audīte*, *audīrem*, *audīre*, *audīmur*, *audītur*, *audīrer*, *audītor*, *audīri*; to which add the contracted form of the imperfect, *audībam*, and the old form of the future, *audībo*, which we uniformly find in *ībam* and *ībo*, from *eo*, as well as in *quībam* and *quībo*, from *queo*.

Senec. *Audīmur, en, en, sonitus Herculei gradus.* (Iamb.)

Virg. *Montibus audīri fragor, et resonantia longe.*

Horat. *Alterius sermone meros audīret honores.*

Virg. *Ferre rotam, et stabulo frenos audīte sonantes.*

Id. *Tu ne cede malis sed contra audentior īto.*



- Virg. *Jungimus hospitio dextras, et tecta subimus.*  
 Id. *Nutribat, teneris immulgens ubera labris.*  
 Prop. rt. *Lenibunt tacito vulnera nostra sinu.* (Pentam.)

Obs. 1. *Venimus, comperimus, reperimus, &c.*, of the present tense, fall under the previous exception, and are long; whereas *venimus, comperimus, reperimus, &c.*, of the perfect tense, have the penult short, as has been mentioned, according to the general rule.

Obs. 2. When a vowel, and not a consonant, immediately follows the *i* in the first increase of the fourth conjugation, the *i* becomes necessarily short by position; as, *audiunt, audiebam, audiam, audiâr, audiens, &c.*

Obs. 3. The *i* in the penult of the first and second persons plural of the indicative future perfect, or second future, and the perfect of the subjunctive is doubtful.<sup>1</sup>

- Lucret. *Quas ob res ubi viderimus nil posse creari.*  
 Catull. *Dein cum millia multa fecerimus.* (Phalæcian.)  
 Ovid. *Videritis stellas illic ubi circulus axem.*  
 Id. *Hæc ubi dixeritis, servet sua dona, rogate.*  
 Id. *Accepisse simul vitam dederitis in unda.*  
 Id. *Et maris Ionii transieritis aquas.* (Pentam.)  
 Id. *Consulis ut limen contigeritis, erit.* (Pentam.)  
 Virg. *Egerimus, nôsti; et nimium meminisse necesse est.*

1. We have given the rule as equally applicable to both the indicative future perfect and the perfect subjunctive. It holds good, however, more certainly of the former than the latter tense. With regard to the perfect subjunctive, it is frequently impossible to distinguish it from the future perfect, since in very many cases where the one is employed, a very slight modification of the sense would render the use of the other equally appropriate. The only example discovered by prosodians where this tense undoubtedly occurs in such a position as to determine its quantity, is in the line from Virgil cited above, and which is found in *Æn.*, 6, 514.—The old grammarians are at variance on this subject. Diomedes (p. 331) and Agrætius (p. 2267) assert that the penult of *rimus* and *ritis* in the future perfect is long, and in the perfect subjunctive is short. Probus, on the other hand (p. 1412—p. 1434), affirms that the syllable is long in both tenses; and both Probus and Servius (*ad Virg.*, l. c.) expressly declare, that the penult of *egerimus*, in the passage quoted, was shortened by Virgil "*metri necessitate.*" (*Voss., de Art. Gram.*, 2, 21.)



VERBAL INCREMENT IN *o* AND *u*.

**RULE.** In the increase of verbs *o* is always long, but *u* is generally short; as, *facitōte, habetōte; sūmus, possūmus, volūmus.*

Ovid. *Cumque loqui poterit, matrem facitōte salutet.*

Id. *Hinc quoque præsidiū læsæ petitōte figuræ.*

Horat. *Nos numerus sūmus, et fruges consumere nati.*

Virg. *Dicite, Pierides: non omnia possūmus omnes.*

Horat. *Si patriæ volūmus, si nobis, vivere cari.*

## EXCEPTION.

But *u* in the penult of the future participle in *rus* is always long; as, *peritūrus, factūrus, amatūrus.*

Virg. *Si peritūrus abis, et nos rape in omnia tecum.*

Id. *Tarda venit, seris factūra nepotibus umbram.*

## SECTION XXIII.

## FINAL SYLLABLES.

The quantity of final syllables is ascertained, in some cases, by position; as, *prudēns, præcōx*; in others by their containing a diphthongal sound; as, *musæ, pennæ*; but in most by special rules, which follow.

FINAL *a*.

**RULE 1.** *A* in the end of words not declined by cases is long; as, *circā, citrā, contrā, extrā, frustrā, intrā, &c.*; to which add the imperative of the first conjugation; as, *memorā, amā*.<sup>1</sup>

1. In imperatives of the first conjugation the final *a* is long, because formed by contraction from *ae*. Thus, *memorāē, memorā*; *amāē, amā*, &c. (*Struve, über die Lat. Declin. und Conj.*, p. 135.)—With regard to *circa, citra, contra, &c.*, various opinions exist. Scheller views them as old ablatives singular feminine of the first declension, with an ellipsis of *parte*, or *opera*, or some other equivalent term. (*Scheller, Lat.-Deutsch. Wörterb.*, s. v.) Ramsay, on the other hand, regards most of them as old imperatives of verbs of the first conjugation, of which *frustro, intro, supero* (or *supro*), are still in use; while, as respects such forms as *an eā, postcā, intercā, pratercā, &c.*, he agrees with the author

Horat. *Circā mite solum Tiburis et mænia Catili.* (Choriambic.)

Ovid. *Dextera dirigit, nec citrā mota, nec ultrā.*

Virg. *Contrā non ulla est oleis cultura, neque illæ.*

Horat. *Laudet ametque domi, premat extrā limen iniquus.*

Id. *Frustrā, nam scopulis surdior Icarī.* (Choriambic.)

Virg. *Musa, mihi causas memorā; quo numine læso.*

Plaut. *Si auctoritatem posteā defugeris.* (Iambic.)<sup>1</sup>

## EXCEPTIONS.

But *eiā, itā, putā*<sup>2</sup> (the adverb), and *quiā*,<sup>3</sup> have the final vowel short; and also the names of letters; as, *alphā, betā, &c.*, which latter follow the quantity of the Greek.

Val. Flac. *Ferret ad aurigeræ caput arboris: Eiā per ipsum.*

Virg. *Incolimus; sed vos, si fert itā corde voluntas.*

of a paper in the "Journal of Education" (vol. 1, p. 106), who supposes them to be formed from *ante eam, post eam, &c.*, the correlatives *antequam, postquam*, still retaining the final letter. (*Ramsay's Lat. Pros.*, p. 38.)

1. *Posteā* occurs with the final vowel short in Ovid (*Fast.*, 1, 165); but the difficulty may be obviated either by writing *post cā*, or by pronouncing the word as a dissyllable, *postyā*, making it, in this latter case, have the long final vowel.

2. *Putā* is short only when taken adverbially. When it stands as an imperative the *a* is long. Some doubt, however, has been attempted to be thrown upon the quantity of the final letter in *puta* when an adverb. It is found short in Persius (4, 9), and also in Martial (3, 26, 5; 9, 96, 5; 11, 95, 2), in accordance with the exception in the text, and it has been allowed to stand by several editors, where others have given *puto*. Casaubon and König, for example, retain *putā* in the text of Persius, and Priscian, the ancient grammarian, as cited by the former, observes, "*Ita solum a correptum habet, quamvis quidam puta adverbium esse accipiunt, ideoque Persium id corripuisse, ut, hoc, puta, non justum,*" etc. (*Prisc.*, lib. 15—vol. 1, p. 617, *ed. Krehl.*) Servius likewise, in his commentary on Virgil (*Æn.*, 2, 651—vol. 1, p. 167, *ed. Lion*), after observing that adverbs in *a* are long, expressly excepts *putā* and *itā*. Still, in all the instances cited above, many MSS. give *puto*, which leaves the matter involved in some degree of uncertainty.

3. Dr. Carey, on the authority of a single line in Phædrus, pronounces the final vowel in *quiā* doubtful. The line is as follows: "*Ego primam tollo nominor quiā leo.*" (*Phædr.*, 1, 7.) But almost all editors agree in considering the line corrupt, and most of them read "*Ego primam tollo quoniam nominor leo.*"

Virg. *Sed quiã non aliter vires dabit omnibus æquas.*  
 Juv. *Hoc discunt omnes ante Alphã et Betã puellæ.*

RULE 2. A in the end of words declined by cases is short, except the ablative singular of the first declension, and Greek vocatives from nominatives in *as*; as, *anchorã de prorã, Æneã, Pullã*.<sup>1</sup>

Virg. *Anchorã de prorã jacitur; stant littore puppes.*

Id. *Quid miserum, Æneã, laceras? jam parce sepulto.*

Obs. 1. Greek names in *ēs* and *ē* are frequently changed by the Latins into *ã*; as, *Atridã* for *Atridēs*; *Orestã* for *Orestēs*; *Circã* for *Circē*. In nouns of this class, the final *a* in the vocative is short.<sup>2</sup>

Obs. 2. Some prosodians make the final *a* in numerals either long or short. The true quantity, however, is the long one; as, *trigintã, quadragintã, sexagintã*.<sup>3</sup>

#### FINAL e.

RULE. E final is for the most part short; as, *natē, fugē, eripē, illē, sinē, pænē, &c.*

1. The final *a* in the ablative singular of the first declension is long, because contracted from *aī*. The old dative and ablative singular of the first declension had this latter ending; as, *terraī* for *terræ*; *terraī* for *terrã*. (*Plank ad Enn., Med.*, p. 80.—*Gruter, Inscr.*, 2, 12.—*Id., Ind.*, p. 84.)

2. The short *ã* in these forms is obtained from the Æolic *ā*. (Compare the Greek forms *νεφέληγερέτᾱ, ἱππότᾱ, εὐρύοπᾱ*, and the Latin *poetᾱ*, from *ποιήτης*.) In Virgil (*Æn.*, 3, 475) we have *Anchisā* in the vocative, which some deduce from a Doric nominative *Anchisas*. It is better, however, to ascribe the length of the final vowel, in this instance, to the force of the cæsura or arsis.

3. To support the position that the final *a* in numerals is common, the following line from Manilius has been adduced: "*Tec trigintã quadrum partes per sidera reddant.*" (*Manil.*, 2, 322.) Bentley, however, insists that the reading here is erroneous, especially since *triginta* occurs six lines lower down, in the same poet, with the final vowel long. In all the oldest MSS. of the classics, numbers were expressed by marks, not by words; hence, when the transcriber found LXXXX in his copy, he ignorantly, according to the English critic, rendered it by *tec triginta* instead of *nongentæ*, which latter reading Bentley of course restores. Some other examples of numerals with the short final vowel are adduced from Martial and Ausonius, but the MSS. here give different readings. The rule, therefore, laid down above is undoubtedly the true one.

Virg. *Heu fugē, natē Dea, teque his ait eripē flammis.*

Id. *Illē mihi ante alios fortunatusquē laborum.*

Id. *Queis sinē nec potuerē seri nec surgerē messes.*

Id. *Pænē simul tecum solatia raptā Menalca.*

## EXCEPTIONS.

Exc. 1. E final is long in all cases of the first and fifth declensions; as, *Æglē, Thisbē, Melpomenē, diē, fidē, famē, rē*; and in adverbs derived from the latter; as, *hodiē, pridē, quarē, &c.*<sup>1</sup>

Virg. *Æglē Nāiadum pulcherrima, jamque videnti.*

Ovid. *Sæpe ut constiterant, hinc Thisbē, Pyramus illinc.*

Horat. *Quem tu Melpomenē semel.* (Choriambic.)

Virg. *Forte diē solemnem illo rex Arcas honorem.*

Id. *Libra diē somnique pares ubi fecerit horas.*

Horat. *Effare; jussas cum fidē pœnas luam.* (Iambic.)

Virg. *Amissis, ut fama, apibus morboque famēque.*

Id. *Pro rē pauca loquor; nec ego hanc abscondere furto*

Horat. *Muneribus servos corrumpam; non hodiē si.*

Id. *Quarē per divos oratus uterque penates.*

1. The final *e* is long in all cases of nouns of the first declension, because answering to the Greek  $\eta$ . It is long in all cases of the fifth declension, because it is a contracted syllable. (Schneider, *L. G.*, vol. 3, p. 355, seqq.)—Under this same exception falls the ablative *famē* (Virg., *Æn.*, 6, 421), the noun *fames* having been, according to Aulus Gellius (9, 14), originally of the fifth declension, *fames, famēi*; like *plebes, plebēi*.—The vocatives *Ulyssē* and *Achillē* have also the final *e* long. These are Greek forms. The Æolo-Doric tribes changed the termination  $\epsilon\nu\varsigma$  into  $\eta\varsigma$ , and said  $\text{'Op}\phi\eta\varsigma$  for  $\text{'Op}\phi\epsilon\upsilon\varsigma$ ,  $\text{'O}\delta\acute{\upsilon}\sigma\eta\varsigma$  for  $\text{'O}\delta\upsilon\sigma\sigma\epsilon\upsilon\varsigma$ ,  $\text{'A}\chi\acute{\iota}\lambda\lambda\eta\varsigma$  for  $\text{'A}\chi\acute{\iota}\lambda\lambda\epsilon\upsilon\varsigma$ , &c. (Maittaire, *Gr. D.*, p. 183.) The Latins, in imitation of these, used *Ulysses* and *Achilles*, with some others, as nouns of the third declension, making in the vocative *Ulyssē, Achillē, &c.*, with the final *e* long, because answering to the Greek  $\eta$ . Another Latin form, and one of more frequent recurrence in poetry, is that in *eūs*, of the second declension; as, *Ulyssēus, Achilleūs*, making in the genitive *Ulyssēi, Achillēi*, contracted into *Ulyssi, Achilli*. The vocative of such a form will be *Ulyssē, Achillē*. We may suppose *Achillē*, in Propertius (4, 11, 40), to be formed from it by apocope, if we retain the common reading, "*Quique tuas proavus, fregit, Achillē, domos.*" But Heyne has given the true lection: "*Qui tumidas proavo fregit Achille domos,*" which makes *Achille* the ablative, with the final vowel short, as a matter of course. (Heyne ad *Æn.*, 6, 840.)



Exc. 2. E final is long in the contracted nominative and accusative plural of the third declension, in words transplanted from the Greek; as, *cetē, melē, pelagē, tempē, &c.*, the plural vowel in such words answering to the Greek *eta*, or long *e*.<sup>1</sup>

Sil. Ital. *Dum cetē ponto innabunt, dum sidera cælo.*

Lucret. *At Musæa melē per chordas organici quæ.*

Id. *At pelagē multa et late substrata videmus.*

Catull. *Tempē quæ silvæ cingunt super impendentes.*

Exc. 3. Verbs of the second conjugation have *e* final long in the second person singular of the imperative active; as, *gaudē, salvē, valē, &c.* But *cave* has the last syllable either long or short.<sup>2</sup>

Propert. *Gaudē, quod nulla est æque formosa, doleres.*

Virg. *Salvē magna parens frugum, Saturnia tellus.*

Id. Cat. *Valē, Sabine, jam valete formosi.* (Seazon.)

Horat. *Cavē, cavē! namque in malos asperrimus.* (Iambic.)

Id. *Tu cavē ne minuas, tu ne majus facias id.*

Ovid. *Neu cavē defendas, quamvis mordebere dictis.*

Exc. 4. Adverbs in *e*, formed from adjectives in *us*, have the final *e* long; as, *placidē, probē, latē, longē, &c.*, except *benē, malē, infernē, and supernē*.

1. Thus, *κήτεα*, contracted *κήτη*; *μέλεα*, *μέλη*; *πελάγεα*, *πελάγη*, *τέμπεα*, *τέμπη*, &c.

2. The second person singular of the present imperative active, in verbs of the second conjugation, is, like the corresponding tense in verbs of the first, a contracted form. Thus, *gaudēē*, *gaudē*; *salvēē*, *salvē*; *valēē*, *valē*, &c.—The double quantity in *cavē* or *cavē* arises from the following circumstance, that anciently two forms of the verb were in use, one belonging to the second, and the other to the third conjugation; just as we find both *ferreo* and *ferro*; *fulgeo* and *fulgo*; *oleo* and *olo*, &c. (Struve, *über die Lat. Decl.*, &c., p. 189.—Voss., *de Art. Gramm.*, 2, 25.)—Besides *cavē* or *cavē*, we find it frequently asserted that *vale*, *vide*, *responde*, and *salve* have the last syllable common; but it will be discovered, on examination, that there is little, if any, evidence to prove this. The question will be found discussed in Ramsay's *Latin Prosody*, p. 44, *seqq.*



- Mart. *Excipe sollicitos placidē, mea dona, libellos.*  
 Catull. *Suffenus iste, Vare, quem probē nosti.* (Scazon.)  
 Virg. *Directæque acies, et latē fluctuat omnis.*  
 Juv. *Æquora transiliet, sed longē Calpe relictæ.*

- Virg. *Si benē quid de te merui, fuit aut tibi quidquam.*  
 Id. *Insequitur, cumulosque ruit malē pinguis arenæ.*  
 Lucret. *Ne tibi sit fraudi quod nos infernē videmus.*  
 Id. *Remorum recta est, et recta supernē gubernæ.*

But adjectives neuter of the third declension, used as adverbs, retain the final *e* short; as, *sublimē, suavē, dulcē, facilē, &c.*

- Virg. *Cantantes sublimē ferent ad sidera cycni.*  
 Id. *Ipse sed in pratis aries, jam suavē rubenti.*

Exc. 5. The adverbs *ferme, fere*, and *ohē* have the final vowel long. *Fere*, however, has the last short in the later writers.

- Juv. *Rarus enim fermē sensus communis in illa.*  
 Horat. *Vina ferē dulces oluerunt mane Camænæ.*  
 Id. *Importunus amat laudari donec ohē jam.*  
 Auson. *Nam tecum ferē totus ero quocumque recedam.*

Exc. 6. Monosyllables in *e* are also long; as, *dē, mē, tē, sē*; and *nē* (lest or not); except the enclitics *quē, vē, nē*, and the syllabic additions *ptē, cē, tē, dē*; as, in *suaptē, nostraptē, hoscē, tutē, quamdē*.<sup>1</sup>

- Virg. *Dē cælo tactas meminī prædicere quercus.*  
 Id. *Mē me, adsum qui feci; in mē convertite ferrum.*

1. The lengthening of monosyllables which consist of, or terminate in a vowel, depends upon an established principle of metrical harmony, since they would be nearly lost in the reading if the voice did not dwell upon them, and make them necessarily long. In the case of enclitics and syllabic additions, however, the principle does not apply. These are connected so closely with the preceding word, that they form but one word with it in the rapidity of pronunciation, and are no longer considered as separate monosyllables.

Virg. *Tē veniente die, tē decedente canebat.*

Id. *Nē pueri, nē tanta animis adsuescite bella.*

Id. *Arma virumquē cano, Trojæ qui primus ab oris.*

Id. *Si quis in adversum rapiat, casusvē Deusve.*

Id. *Tantanē vos generis tenuit fiducia vestri?*

Enn. *O Tite tutē Tati tibi tanta tyranne tulisti.*

#### FINAL *i* and *y*.

164 RULE. I final is for the most part long; as, *frumentū, scribendī, nullī, partīrī, fierī, &c.*

Virg. *Paullatim et sulcis frumentī quæreret herbam.*

Horat. *Garrulus, atque piger scribendī ferre laborem.*

Propert. *Nullī cura fuit externos quærere divos.*

Virg. *Ne signare quidem aut partīrī limite campum.*

Id. *Pastores, mandat fierī sibi talia Daphnis.*

#### EXCEPTIONS.

165 Exc. 1. I final is short in *nīsī* and *quasī*.<sup>1</sup>

Virg. *Nec veni, nīsī fata locum sedemque dedissent.*

Ovid. *Quid quasī natali cum poscit munera libo.*

166 Exc. 2. The final *i* and *y* are short in Greek neuters; as, *gummī, sinapī, molŷ*; in the dative singular of Greek nouns; as, *Palladī, Thetidī, Phyllidī*; in Greek vocatives; as, *Adonī, Alexī, Tiphŷ, Tethŷ, chelŷ* (but not in *Tethŷ*, the contracted dative for *Tethyi*); and in datives and ablatives plural in *si*; as, *heroisī, Dryasī, Troasī*.<sup>2</sup>

1. *Quasi* occurs with the *i* long in Lucretius (2, 291, and 5, 728), and in Avienus (*Phæn.*, 554, 1465, 1567, 1654); but the final vowel in all these instances may be considered as made long by the arsis, especially since we find *quasī* twice in Lucretius (4, 1011, and 6, 972).—*Nisi* also has the final vowel long in the following Phalæcian line from Statius (*Sylv.*, 4, 3, 59): "*His parvus, Lechia nīsī vetarent*;" but the MSS. here are hopelessly corrupt, and scarcely two editors read the passage in the same way. The Bipont edition has "*His parvus, Lecheo nihil vetante*," which is retained in that of Lemaire.

2. It often happens that in such Greek datives as *Thētidī, Pāridī, Tyndārīdī, &c.*, the final vowel is lengthened by the arsis, since other-

Ovid. *Molŷ vocant superi ; nigra radice tenetur.*

Stat. *Palladī litoreæ celebrabat Scyros honorem.*

Ovid. *Semper Adonī, mei, repetitaque mortis imago.*

Id. *Quid tibi cum patria, navita Tiphŷ, mea. (Pentam.)*

Id. *Troasīn invideo, quæ si lacrymosa suorum.<sup>1</sup>*

Exc. 3. In *mihi, tibi, sibi, ibi, and ubi*, the final *i* is common.<sup>2</sup>

Virg. *Non mihi si linguæ centum sint, oraque centum.*

Id. *Tros Tyriusque mihi nullo discrimine agetur.*

Id. *Haud obscura cadens mittet tibi signa Boötes.*

Id. *Cuncta tibi Cererem pubes agrestis adoret.*

Id. *Jam sibi tum curvis male temperat unda carinis.*

Horat. *Quanto quisque sibi plura negaverit. (Choriambic.)*

Virg. *Aut ibi flava seres mutato sidere furra.*

Id. *Ter conatus ibi collo dare brachia circum.*

Id. *Nosque ubi primus equis oriens afflavit anhelis.*

Horat. *Instar veris enim vultus ubi tuus. (Choriambic.)*

Obs. 1. The quantity of the final vowel in *uti* is involved in some uncertainty. Most prosodians make it long, a quantity which it is always found to possess ; and so, too, it is always long in *veluti*. If, however, any stress is to be

wise forms like these could not find a place (on account of their containing three short syllables in succession) in dactylic verse. Instances of such lengthening occur in *Catullus* (64, 21), *Propertius* (3, 8, 29, *seq.*), *Valerius Flaccus* (1, 190), *Ovid* (*Heroid.*, 20, 60), *Id.* (*R. A.*, 711), &c.

1. In this example, the *n* added to *Troasi* is placed there merely to prevent the hiatus at the meeting of the two vowels, and makes no difference whatever in the quantity. It is like the *ν ἐφεκύνστικον* of the Greeks.

2. These words originally ended in the diphthong *ei*, as *mihei, tibeī, sibeī, ibei, ubei*, and under this shape they are frequently found in inscriptions (compare note 1, page 16) and MSS., especially those of *Lucretius*. One of the vowels of the diphthong being subsequently dropped, they would sometimes appear as *mihe, tibe, sibe*, &c., and sometimes as *mihi, tibi, sibi*, &c. In the former case, the final *e* being short in Latin words, except under particular circumstances, the last syllable would be made short by the poets ; in the latter case, the final *i* being long in Latin words, the syllable would retain its original quantity, as it probably always did in prose. (*Ramsay's Lat. Pros.*, p. 50.)

laid upon the fact that the *i* is always short in *sicutī*, *utī-nam*, and *utīque*, the final vowel in *uti* ought rather to be regarded as common.

169 OBS. 2. In *necubī*, *sicubī*, *ubīnam*, and *ubīvis*, the *i* of *ubi* is always short; but if we are to be guided by the quantity of the final letter of *ubi* out of composition, as also by the circumstance of the *i* being long in *ubīque* ("everywhere"),<sup>1</sup> but common in *ubicunque*, we shall, in all probability, be more correct in making the *i* of *ubi* common also in the compounds first mentioned.

170 Exc. 4. *Cui*, when a dissyllable, generally has the *i* short.

Sen. *Mittat et donet cūcumque terræ.* (Sapphic.)

Mart. *Sed norunt cū serviunt leones.* (Phalæcian.)

Id. *Drusorum cū contigere barbæ.* (Ditto.)

Id. *Et credit cū Postumilla dives.* (Ditto.)

171 OBS. *Cui* is commonly considered as forming a monosyllable in poetry. Instances, however, occur, in which it may be regarded as a dissyllable, even in hexameter verse, without any injury to the metre, but with advantage, rather, to the smoothness and harmony of the line; as in the following, among others:

Juv. *Cantabat patriis in montibus: et cū non tunc.*

Virg. *At puer Ascanius cū nunc cognomen Iulo.*

Id. *Munera vestra cano. Tuque O cū prima ferentem.*

Id. *Incipe parve puer: cū non risere parentes.*

#### FINAL *o*.

172 RULE. *O* final is common, though more generally long than short.

Horat. *Quandō pauperiem, missis ambagibus, horres.*

Mart. *Quandō moræ dulces, longusque a Cæsare pulvis.*

Virg. *Præterea duō nec tuta mihi valle reperti.*

1. Consult note 5, page 46.



- Auson. *Europam Asiamque duō vel maxima terræ.*  
 Mart. *Captō tuam, pudet heu ! sed captō Pontice cœnam.*  
 Gall. *Obruta virgō jacet : servat quoque nomina turris.*  
 Ovid. *Victa jacet pietas ; et virgō cæde madentes.*  
 Mart. *Miscuit, Elysium possidet ambō nemus.* (Pentam.)  
 Virg. *Ambō florentes ætatibus, Arcades ambo.*

OBS. 1. O final in nominatives of the third declension is, with very few exceptions, long in the writers of the Augustan age and their predecessors. In proper names, however, *o* final is common even in the best writers ; as, *Carthagō, Polliō, Scipiō, Curiō, Viniō*.<sup>1</sup>

OBS. 2. O final in verbs is very rarely shortened by writers of the Augustan age and their predecessors, except in *scio, nescio, puto, volo*, which are for the most part used parenthetically.<sup>2</sup>

#### EXCEPTIONS.

Exc. 1. All cases in *o* of Greek nouns, written in the original with an *o-mega*, or long *o*, have the final vowel long ; as, nominative, *Iō, Inō, Clīō* ; genitive, *Androgeō* ; accusative, *Athō, Clothō*, &c.

Propert. *Iō versa caput primos mugiverat annos.*

Auson. *Clīō gesta canens transactis tempora reddit.*

Virg. *In foribus letum Androgeō : tum pendere pœnas*

Pedo. *Quondam ego tentavi Clothōque duasque sorores.*

1. It was not until the age of Lucan that the practice of shortening *o* final in nouns of the third declension became general. In the writings of this poet we find *cardō, pulmō, tirō, turbō*, &c. ; and in Martial and his contemporaries it is perhaps oftener short than long. (*Ramsay's Lat. Pros.*, p. 55.)

2. No example occurs in Lucretius, Virgil, or in the Odes of Horace, of the final *o* in a verb being left short, except in *scio* and *nescio*, which, as well as *puto, volo, rogo, credo*, do not form real exceptions, for these words were either used parenthetically, or in colloquial formulæ enunciated rapidly.—The shortening of the final *o* in verbs is very rare in Catullus, in Tibullus, in Propertius, and in Ovid ; it gradually becomes more common in the writers who follow them, and when we come down to the age of Statius and Martial it is to be found on every page. (*Ramsay's Lat. Pros.*, p. 56.—*Lenep ad Ov., Ep.*, 15, 32.)



Exc. 2. Monosyllables in *o* are long ; as, *Ō, dō, stō, prō,* &c.<sup>1</sup>

Virg. *Ō decus, ō famæ merito pars maxima nostræ.*

Id. *Dō quod vis ; et me victusque volensque remitto.*

Id. *Prō molli viola, prō purpureo narcisso.*

Exc. 3. *O* final is long in the dative and ablative singular of the second declension ; as, *virō, ventō, aurō, siccō,* &c.<sup>2</sup>

Virg. *Cui se pulchra virō dignetur jungere Dido.*

Ovid. *Nutritur ventō, ventō restinguitur ignis.*

Propert. *Aurō pulsa fides, aurō venalia jura.*

Virg. *In siccō ludunt fulicæ ; notasque paludes.*

Exc. 4. *O* final in the gerund is perhaps never found short, except in writers subsequent to the Augustan age.<sup>3</sup>

Virg. *Frigidus in pratis cantandō rumpitur anguis.*

Ovid. *Et voluisse mori, et moriendō ponere sensus.*

Juv. *Plurimus hic æger moritur vigilandō, sed illum.*

Auson. *Quæ nosti meditandō velis inolescere menti.*

Exc. 5. Adverbs formed from adjectives have the final *o* for the most part long ; as, *multō, rarō, crebrō, consultō,* &c.<sup>4</sup>

1. Compare note 1, page 71.

2. The final vowel in the dative and ablative singular of the second declension is the result of contraction, and therefore long. The primitive termination was *oi*. (*Struve, über Declin.*, &c., p. 14.)

3. Two passages oppose this doctrine, which, however, is generally recognised by scholars. One is from Tibullus (3, 6, 3) : "*Aufer et ipse meum pariter medicandō dolorem*," where Heyne reads *medicandē*, from Broukhusius. Dissen also gives this same lection. On the whole question respecting the shortening of the final syllable in gerunds, consult Heyne *ad Tibull.*, l. c.—Broukhus. *ad Tibull.*, l. c.—Heins. *ad Ov., Ep.*, 9, 125.—Burmahnn *ad Anthol. Lat.*, vol. 1, p. 298.—Perizon. *ad Sanct. Min.*, vol. 1, p. 148, *ed. Bauer.*—Ramsay's *Lat. Pros.*, p. 57.

4. These, in fact, retain the quantity of the dative singular, from which they are formed.

- Juv. *Pæna autem vehemens, et multū sævior illis.*  
 Ovid. *Adde quod iste tuus, tam rarō prælia passus.*  
 Horat. *Est mihi purgatam crebrō qui personet aurem.*  
 Id. *Extenuantis eas consultō; ridiculum acri.*

Exc. 6. O final is never, perhaps, found short in *ergo*, *ideo*, *immo*, *porro*, *postremo*, *sero*, *vero*, except in writers subsequent to the Augustan age.<sup>1</sup>

- Virg. *Ergō non hiemes illam, non flabra neque imbres.*  
 Horat. *Ergō Quintilium perpetuus sopor.* (Choriambic.)  
 Propert. *Ergō velocem potuit domuisse puellam.*  
 Ovid. *Ergō dum Stygio sub terris gurgite labor.*  
 Lucan. *Ergō pari voto gessisti bella Juventus.*  
 Juv. *Impune ergō mihi recitaverit ille togatas.*  
 Mart. *Sed tamen esse tuus dicitur, ergō potest.* (Pentam.)  
 Horat. *Ac ne me foliis ideō brevioribus ornes.*  
 Mart. *An ideō tantum veneras ut exires?* (Scazon.)  
 Catull. *Frustra? immō magno cum pretio atque malo.* (Pent.)  
 Mart. *Adeo bene emit? inquis: immō non solvit.* (Scazon.)  
 Id. *Vendere, nil debet, fœnerat immō magis.* (Pent.)  
 Catull. *Sed dicam vobis, vos porrō dicite multis.*

1. Some of the ancient grammarians, and almost all the modern ones, make *ergo*, when it signifies "on account of," have the final syllable long, and short when it means "therefore." The distinction does not appear to be a correct one, for the two meanings are in fact the same, and the word in either case is merely ἔργον, the dative of ἔργον. The line quoted by Dr. Carey, from the *Ciris*, to prove that *ergo*, "therefore," occurs in good writers with the final syllable short, cannot be received as authority, since the *Ciris*, which few suppose to have been the work of Virgil, is notorious for its corrupt text. The line is as follows: "*Ergō metu capiti Scylla est inimica paterno*" (v. 386). Barth reads "*Ergo tum capiti*," and Heinsius "*Ergo iterum capiti*," which latter emendation is adopted by Heyne. The passage sometimes cited from Propertius (3, 7, 1), "*Ergōne sollicita tu causa, pecunia, vita es*," is given in the best MSS. and editions as follows: "*Ergō sollicita tu causa, pecunia, vita es*." One instance, however, occurs in Ovid (*Her.*, 5, 59), where *ergo* has the *o* short, according to the received reading. It is as follows: "*Votis ergō meis alii rediture redisti*." It is very probable, however, that some error lurks here in the text, since Ovid everywhere else makes the final syllable of *ergo* long. (*Heins. ad Ov., Trist.*, 1, 1, 87.—*Ramsay's Lat. Pros.*, p. 58.)

- Juv. *Multos porrō vides, quos sæpe elusus, ad ipsum.*  
 Id. *Et Scauros et Fabricios postremō severos.*  
 Tib all. *Heu serō revocatur amor serōque juvenus.*  
 Juv. *Hæc animo ante tubas. Galeatum serō duelli.*  
 Mart. *Serō dedit pēnas: Discerpi noxia mater.*  
 Virg. *Hic verō victus genitor se tollit ad auras.*  
 Stat. *Tu potior, Thebane, queri, nos verō volentes.*

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 Exc. 7. O final is always short in the following words in good writers : *citō*, *egō*,<sup>1</sup> *modō* the adverb, and its compounds *dummodō*, *postmodō*, *quomodō*, *tantummodō*, together with the numeral *octō*.

- Horat. *Quicquid præcipies esto brevis, ut citō dicta.*  
 Ovid. *Nec citō credideris, quantum citō credere lædat.*  
 Virg. *Sæpe egō, quum flavis messorum induceret arvis.*  
 Lucret. *Non modō non omnem possit durare per ævum.*  
 Virg. *Hic inter densas corulos modō namque gemellos.*

1. *Ego* is said to have the final *o* common. "The fact, however, is," observes Ramsay, "that there are many hundred instances, in writers of all ages, in which *ego* is found with the last short, and three or four at most, in decent metrical authorities, where it is found long; but even here, in every case, if I mistake not, under suspicious circumstances.—It may serve to set at rest the question with regard to the final *o* in *ego* and *modo* (the adverb), if I state that I have marked 532 examples of *egō* with the *o* short in Ovid alone, 91 in Propertius, 90 in Horace, 64 or 65 in Virgil, 53 in Tibullus, 27 in Catullus, and five in Lucretius, in all 862; while in the same authors I have been unable to find more than two with the long *o*; one of these (*Catull.*, 19, 1) is from a poem which, though often placed among the works of Catullus, is found in no MS. of that author, and is now left out by the best editors; the other from Ovid (*Her.*, 13, 135), in a line where the MSS. afford half a dozen different readings. I am aware that other examples are to be found in old editions, but these have all disappeared upon a careful examination of the MSS.: as, for example, *Propert.*, 1, 8, 31; 4, 2, 3, &c. Such being the evidence, I feel justified in reversing the judgment pronounced by Broukhusius (*ad Propert.*, l. c.), Drakenborch (*ad Sil. Ital.*, 17, 357), and Ruperti (*ad Sil.*, l. c.) in favour of the *o* final in *ego* being common, and in laying down the rule as I have given it.—With regard to *modō* (the adverb), I have marked 363 examples in Ovid, 48 in Propertius, 22 in Horace, 13 in Virgil, six in Catullus, two in Lucretius; in all of these (454) the final *o* is short, against which there is one in Lucretius where it is lengthened by the arsis. The same holds good of its compounds, with the single exception of *quomōdō* in Catullus (10, 7)." (*Ramsay's Lat. Pros.*, p. 60, seq.)

- Horat. *Herculis ritu modō dictus O plebs.* (Sapphic.)  
 Ovid. *Nam modō, vos animo, dulces reminiscor amici.*  
 Lucret. *Dummodō ne totum corrumpas luminis orbem.*  
 Horat. *Fœnum habet in cornu, longe fuge; dummodō risum.*  
 Id. *Postmodō, quod mi obsit, clare certumque locuto.*  
 Tibull. *Postmodō quæ votis irrita facta velit.* (Pentam.)  
 Horat. *Cum victore sequor. Mæcenas quomodō tecum.*  
 Id. *Proximus esse. Velis tantummodō, quæ tua virtus.*  
 Manil. *Sed regione Nepæ vix partes octō trahentis.*  
 Juv. *Sic crescit numerus, sic fiunt octō mariti.*  
 Mart. *Vix octō nummis annulum unde cœnaret.* (Scazon.)

x

FINAL *u*.

82 RULE. *U* final is long; as, *cornū, metū, partū, Panthū, vitatū, diū*.<sup>1</sup>

- Horat. *Cornū decorum, leniter atterens.* (Alcaic.)  
 Virg. *Parce metū Cytherea, manent immota tuorum.*  
 Id. *Eumenidesque satæ; tum partū terra nefando.*  
 Id. *Quo res summa loco, Panthū, quam prendimus arcem?*  
 Horat. *Aiebat sapiens vitatū, quidque petitu.*  
 Virg. *Phæbe diū, res siqua diū mortalibus ulla est.*

x

## EXCEPTIONS.

3 Exc. 1. *Indū*, the old form of *in*, and *nenū* for *non*, both Lucretian words, have the *u* short.<sup>2</sup>

1. Final *u* in the dative and ablative singular of the fourth declension is the result of contraction from *ui*, and therefore long. (*Struve, über Declin.*, &c., p. 36.—*Burmann ad Præpert.*, p. 119.) Hence *metu* is for *metui*, and *partu* for *partui*, or, rather, *partue*.—Some of the old grammarians maintained that neuter nouns in *u* had the final vowel short in the nominative, accusative, and vocative singular, but long in the other cases. This doctrine, however, is condemned by Priscian (vol. 1, p. 351, ed. Krehl).—The *u* in *Panthu* represents the diphthong *ov* in the original Greek word.—*Diu* is an old ablative from *dîus*, as is evident from the common phrase *diu noctuque*. (*Ramsay's Lat. Pros.*, p. 62.)

2. *Indu* appears to have come from the Æolic *ἰνδov* for *ἐνδov*. *Nenu* is said to have been the parent of the Latin *non*. According to Wakefield, the more correct orthography for *indu* is *endu* when it stands singly, and *indu* when compounded. (*Wakef. ad Lucret.*, 1, 83, et 2, 1095.) His authority, however, is of no great weight, especially as the



Lucret. *Nec jacere indū manus, via qua munita fidei.*

Id. *Nenū queunt rapidei contra constare leones.*

Exc. 2. The *u* continues short in those words which naturally end in short *us*, and are only deprived of the *s* by the more ancient mode of pronunciation, in order to preserve the syllable from becoming long by its position before a consonant at the beginning of the following word; as, *plenū'* for *plenus*, *bonū'* for *bonus*, &c.<sup>1</sup>

Ennius. *Ille vir haud magna cum re, sed plenū' fidei.*

Id. *Suavis homo, facundū', suo contentū', beatus.*

#### FINAL *y*.

RULE. *Y* final is short; as, *molŷ, chelŷ, Cotŷ, Tiphŷ*.<sup>2</sup>

Ovid. *Molŷ vocant superi; nigra radice tenetur.*

Stat. *Cedamus chelŷ, jam reponere cantus.* (Phalæcian.)

Ovid. *O Cotŷ, progenies digna parente tuo.* (Pentam.)

Id. *Ars tua, Tiphŷ, jacet si non sit in æquore fluctus.*

#### FINAL *b, d, t*.

RULE. Final syllables ending in *b* or *d* are short, as also those ending in *t* pure, that is, *t* immediately preceded by a vowel; as, *āb, ād, quīd, illūd, ēt, āt, amāt*.

Ovid. *Ipsē docet quīd agam. Fas est ēt āb hoste doceri.*

Virg. *Dixit: āt illa furens, acrique incensa dolore.*

Tibull. *Luce sacra requiescāt humus, requiescāt arator.*

#### EXCEPTIONS.

Exc. 1. But if *t* be preceded by another consonant, or the *t* or *d* by a diphthong, the syllable must of course remain long; as, *āst, amānt, āūt, hāūd*.

Ovid. *Āst ubi blanditiis, agitur nihil horridus ira.*

Æolic change of *ε* into *ι* is well known. (Maitt., *Dial.*, p. 208, ed. Sturz.)

1. Consult remarks under "Ecthipsis."

2. The final *y* answers to the short final *υ* in Greek. This rule is in part repeated from page 72.



Virg. *Aut onera accipiunt venientum, āu. agmine facto.*

Id. *Haūd obscura cadens mittet tibi signa Brōtes.*

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Exc. 2. Those third persons singular of the perfect tense, active voice, which contract *ivīt* or *ūt* into *it*, or *avīt* into *at*, have the final syllable necessarily long; as, *petīt* for *petūt* or *petivīt*; *obīt* for *obūt* or *obivīt*; *irritāt* for *irritavīt*; *disturbāt* for *disturbavīt*.

Ovid. *Flamma petīt altum, propior locus aëra cepit.*

Juv. *Magnus civis obīt et formidatus Othoni.*

Lucr. *Irritāt animi virtutem, ecfringere ut arcta*

Id. *Disturbāt urbes, et terræ motus abortus.*

#### FINAL C.

RULE. C final has the preceding vowel long; as, *illuc*, *illūc*, *āc*, *sīc*, *hūc*, the adverb *hūc*, the ablative *hōc*.

Virg. *Illic, officiant lætis ne frugibus herbæ.*

Catull. *Ionios fluctus postquam illūc Arrius isset*

Horat. *Si sapiat vitet simul āc adoleverit ætas.*

Virg. *Sic oculos, sīc ille manus, sīc ora ferebat.*

Catull. *Hūc, hūc adventate; meas audite querelas.*

Virg. *Classibus hīc locus, hīc acies certare solebant.*

Ovid. *Aut hōc, aut simili carmine notus eris. (Pentam.)*

#### EXCEPTIONS.

Exc. 1. *Nec*, *donec*,<sup>1</sup> and the imperative *fac*<sup>2</sup> are short.

Ovid. *Parve, nēc invideo, sine me liber ibis in urbem.*

1. *Donēc* is merely an abbreviation of *donīcum*, a word of frequent occurrence in Plautus, and itself evidently an adjective of the neuter gender.

2. Vossius says that *fac* is always long, and cites the following lines in support of his opinion:

*Hos fac Armenios, hæc est Danaëia Persis. (Ov., A. A., 1, 225.)*

*Durius incedit, fac ambulet, omne papillæ. (Id., R. A., 337.)*

Heinsius, however, upon unexceptionable MS. authority, restored in the first *Hos facito* for *Hos fac*, and in the second *fac inambulet* for *fac ambulet*.—In almost all cases where *fac* is followed by a vowel, the MSS vary between *fac* and *face*. (*Ramsay's Lat. Pros.*, p. 33.)

Ovid. *Donēc cris felix multos numerabis amicos.*

Lucret. *Non possunt ; fāc enim minimis e partibus esse.*

Mart. *Signa rarius, aut semel fāc illud.* (Phalæcian.)

Exc. 2. *Hic* the pronoun is common, but much more frequently long than short.

Virg. *Solus hīc inflexit sensus animumque labantem.*

Id. *Hic vir hūc est, tibi quem promitti sæpius audis.*

Id. *Hæc finis Priami fatorum, hīc exitus illum.*

Ovid. *Atque ait, Hic, hīc est, quem ferus urit amor.* (Pent.)

Exc. 3. The neuter *hoc* is also common, but no example can be quoted, except from the comic writers, in which it is found short.<sup>1</sup>

Ovid. *Dicendum tamen est, hōc est, mihi crede, quod ægra.*

Id. *Hoc deus et vates, hōc et mea carmina dicunt.*

Plaut. *Heus ! ecquis hic est ? ecquis hōc aperit ostium ?*  
(Iambic.)

Id. *Quid hōc hic clamoris audio ante ædes meas ?* (Iambic.)

#### FINAL *l*.

RULE. *L* final has the preceding vowel short ; as, *Han-nibāl*,<sup>2</sup> *semēl*, *nihīl*, *procūl*.

1. The facts respecting the usage of the poets in the case of *hic* and *hoc* are given in the text. The opinions expressed by the old grammarians respecting the quantity of these words differ widely from each other. Velius Longus and Priscian seem to think that *hic* and *hoc* are both naturally short, and that in all passages where they are found long they ought to be written *hicc*, *hocc*, and regarded as abbreviations of *hicce*, *hocce*. Terentianus Maurus, Marius Victorinus, Probus, Charisius, and Martianus Capella, on the other hand, assert, that in these words *c* has the same force in pronunciation as a double consonant ; that, consequently, *hic* and *hoc* ought always to be long, and that Virgil was guilty of an inaccuracy in changing the pronunciation and quantity of *hic* in the two passages from the *Æneid* cited in the text. Vossius says that *hoc* is short in the nominative and vocative ; but he is unable to bring any better authority than that of two anonymous poets in the collections. (Priscian, vol. 1, p. 564, ed. Krehl.—Velius Longus, p. 2219, ed. Putsch.—Marius Victorinus, p. 2471.—Probus, p. 1390.—Charis., p. 4, seq.—Terent. Maur., v. 1657.—Mart. Capell., lib. 3.—Voss., Art. Gramm., 2, 29.—Classical Journal, vol. 9, p. 339.—Ramsay's Lat. Pros., p. 35.)

2. Consult note 1, page 5b where it would appear probable that the

- Juv. *Hannibāl, et stantes Collina turre mariti.*  
 Virg. *Quum semēl hæserunt arvis aurasque tulerunt.*  
 Virg. *Versando terram experti, nihīl improbus anser.*  
 Id. *Arboris acclinis trunco, procūl ærea ramis.*

## EXCEPTIONS.

Exc. 1. *Sāl*,<sup>1</sup> *sōl*,<sup>2</sup> and *nīl* contracted from *nīhīl*, are long.

Stat. *Non sāl, oxyporumve, caseusve.* (Phalæcian.)

Auson. *Sāl oleum panis, mel, piper, herba, novem.* (Pent.)

Ovid. *Uterius spatium medio sōl altus habebat.*

Claud. *Nīl opis externæ cupiens, nīl indiga laudis.*

Exc. 2. Hebrew names ending in *l* have the final syllable generally long; as, *Daniēl, Raphaēl, Ismaēl*.<sup>3</sup>

Tert. *Quum magnus Daniēl, qualis vir, quanta potestas!*

Fortun. *Qualiter aut Raphaēl occursum impenderit almæ.*

Victor. *Nec tamen Ismaēl, Agar de semine natus.*

earlier quantity of *Hannibāl*, and other similar Carthaginian names, was *Hannibāl*.

1. There is great doubt whether *sal* ought to be regarded as an exception to this rule. It appears to be nothing more than an abbreviation of the old nominative *sāle*, still extant in a line of Ennius preserved by Aulus Gellius (2, 26): "*Cæruleum spumat sāle conferta rate pulsum.*" Dr. Carey, therefore, thinks that it was in reality short, and that Statius and Ausonius made it long merely by poetic license. The apocope could never of itself lengthen *sāl* from *sālc*, since even those nouns in *al*, which had the *a* long in *āle* before the apocope took place, thence became short; as, *cervicāl, tribunāl, vectigāl*.

2. Cicero's derivation of *sōl* from *sōlus* would supply us with a sufficient reason for the long *o* in the former, if the etymology were really worth anything. His remark is as follows: "*Cum sol dictus sit, vel quia solus ex omnibus sideribus est tantus, vel quia, cum est exortus, obscuratis omnibus solus apparet*" (N. D., 2, 27). So also Boëthius (Cons. Phil., 5, metr. 2):

*"Quem, quia respicit omnia solus,  
Verum possis dicere solem."*

The Latin *sol* is rather to be traced to *sauil*, one of the three Gothic forms for "sun," and both *sol* and *sauil* are related to the Sanscrit *suria*. (Grimm, Deutsch. Gramm., vol. 1, p. 611.—Pott, Etymol. Forsch., vol. 1, p. 130.)

3. The Hebrew words have in the last syllable, in the original tongue, the long vowel *tseré*.

FINAL *m*.

RULE. When a word ends in *m*, and is immediately followed by a word beginning with a vowel or *h*, the poets of the Augustan age and their successors generally elide the *m* by a figure termed *ecthlipsis*, and also cut off the vowel preceding the *m* by another figure termed *synalæpha*: as, *monstr' horrend' informe* for *monstrum horrendum informe*, &c.<sup>1</sup>

Virg. *Monstrum horrendum informe ingens cui lumen ademptum.*

## EXCEPTIONS.

Exc. 1. The older poets, or those prior to the Augustan age, frequently preserved the final *m* from elision, and made the preceding vowel short.

Ennius. *Insignita fere tum millia militum octo.*

Id. *Dum quidem unus homo Roma tota superescit.*

Lucil. *Prætextæ ac tunicæ, Lydorum opu' sordidum omne.*

Lucret. *Vomerem atque loccis avertit seminis ictum.*

Id. *Nam quod fluvidum est, e levibus atque rotundis.*

Id. *Sed dum abest quod avemus, id exsuperare videtur.*

Obs. 1. An instance of *m* being retained before a vowel occurs even in Horace (*Sat.*, 2, 2, 28):

*Quam laudas, pluma? cocto num adest honor idem?*

1. Consult remarks on *Ecthlipsis* and *Synalæpha*, among "Figures of Prosody."—In strictness, no grammatical figure, such as *ecthlipsis* (ἐκ-θλιψις, i. e., "a dashing out"), takes place here, but the whole is a mere matter of pronunciation. The final *m* was never fully sounded among the Romans, as Priscian expressly remarks: "*M obscurum in extremitate dictionum sonat.*" Quintilian also, who in one part calls *m* a "*quasi mugiens littera*" (12, 10, 31), observes in another passage, "*M littera, quoties ultima est, et vocalem verbi sequentis ita contingit ut in eam transire possit, etiamsi scribitur tamen parum exprimitur, ut multum ille, et quantum erat; adeo ut pene cujusdam novæ litteræ sonum reddat; neque enim eximitur sed obscuratur, et tantum aliqua inter duas vocales velut nota est ne ipsæ coeant*" (9, 4, 40). It would appear, therefore, that the Romans did not give to such a syllable as *om* or *um* a full labial sound, with a close compression of the lips, but uttered the *m* with a slight nasal sound, such as the French give it, for example, in the word *faim*, and as the Portuguese enunciate it even in Latin words. It would seem that even in Hebrew the final *mem* was not very clearly enunciated; at least, such is the opinion of Gesenius (*Heb. Gramm. Anm.*, §78, 2 a).



Obs. 2. But the best and purest writers seem in general to have retained this practice only in words compounded of *com* (or *con*) and of *circum*; as, *cōmcs*, *cōmedo*, *circūmago*, *circūmeo*.

Ovid. *Tu tibi dux cōmiti; tu cōmcs ipsa duci.* (Pentam.)

Juv. *Luctantur paucæ, cōmedunt coliphia paucæ.*

Id. *Quo te circūmagas? quæ prima aut ultima ponas.*

Stat. *Circūmeunt hilares, et ad alta cubilia ducunt.*

FINAL *n*.

RULE. *N* final has the preceding vowel for the most part long, both in Latin words and in those of Greek origin; as, *nōn*, *ēn*, *rēn*, *splēn*, *Sirēn*, *Hymēn*, *Pān*, *Titān*, *quīn*, *sīn*, &c.<sup>1</sup>

Virg. *De grege nōn ausim quicquam deponere tecum.*

Id. *Dixerit, Hos calamos tibi dant (ēn accipe) Musæ.*

Ser. *Et tritā illinitur: vel splēn apponitur hædi.*

Catull. *Hymēn, O Hymenæe! Hymēn, ades, O Hymenæe!*

Tibull. *Lacte madens illic suberat Pān ilicis umbræ.*

Lucret. *Flammiger an Titān ut alentes hauriat undas.*

Ovid. *Non potuit mea mens, quīn esset grata, teneri.*

Phædr. *Quem si leges, lætabor; sīn autem minus.* (Iamb.)

To these add Greek accusatives in *an* from nominatives in *as*,<sup>2</sup> and accusatives in *en* from nominatives in *e* or *es*; as also all Greek genitives plural in *on*; as, *Æneān*, *Tire-*

1. Ramsay gives the rule of *n* final as making the previous vowel short. We have thought it more advisable, however, to retain the old form of expression.—In Greek nouns, such as *Siren*, *Hymen*, &c., there is a long vowel, in the original, in the final syllable.

2. There is some doubt with regard to the accusative in *an* from short *a* in the nominative, since some examples occur in which it is made long. In all of these, however, the syllable is in the arsis, and we may therefore safely pronounce it to be naturally short. Thus, we have in Ovid (*Trist.*, 2, 395), “*Qui legis Electrān et egentem mentis Orestem*,” and again (*Met.*, 4, 756), “*Protenus Andrōmedān, et tantī prēmia facti*.” But then, on the other hand, we have *Orithyīān* (*Ov.*, *Met.*, 6, 707); *Ossān* (*Propert.*, 2, 1, 19.—*Ov.*, *Fast.*, 1, 307); *Iphigeniān* (*Ov.*, *E. P.*, 3, 2, 62, &c.—*Ramsay’s Lat. Pros.*, p. 67). Consult *Exc.* 4 under this rule.



*siān, Penelopēn, Anchisēn, Cimmeriōn, Chalybōn, Metemorphoseōn, &c.*<sup>1</sup>

Virg. *Et sævum Æneān, agnovit Turnus in armis.*

Id. *Occurrit; veterem Anchisēn agnoscit amicum.*

Catull. *Jupiter! ut Chalybōn omne genus pereat! (Pentam.)*

Tibull. *Cimmeriōn etiam obscuras accessit ad arces.*

#### EXCEPTIONS.

Exc. 1. *Ān, forsān, forsitān, ĩn, tamēn, vidēn', satīn',*<sup>2</sup> are short.

Horat. *Quis scit ān adjiciant hodiernæ crastina summæ.*

Virg. *Mittite; forsān et hæc olim meminisse juvabit.*

Id. *Forsitān et Priami fuerint quæ fata requiras.*

Ovid. *Ludit ĩn humanis divina potentia rebus.*

Virg. *Hic tamēn ille urbem Patavī sedesque locavit.*

Tibull. *Vota cadunt: vidēn', ut trepidantibus advolet alis?*

Terent. *Satīn' id est? Nescio, hercle: tantum jussu' sum.*  
(Iambic.)

Exc. 2. Nouns in *en*, which increase short in *ĭnis* in the genitive case, have the final syllable short in the nominative; as, *nomēn* (*nomĭnis*), *flumēn* (*flumĭnis*), *tegmēn* (*tegmĭnis*), *augmēn* (*augmĭnis*).

Ovid. *Nomēn Arionium Siculas impleverat urbes.*

Virg. *Casperiamque colunt, Forulos, et flumēn Himellæ.*

Id. *Tegmēn habent capiti; vestigia nuda sinistri.*

1. As the Greek genitive plural ends in *ων*, the Latin *on* formed from this is of course long. The later Latin poets, however, make errors almost continually in words borrowed from the Greek, which in the latter language end in *ων*. Thus, we have in Prudentius (*Peristeph.*, 2, 505) the following iambic dimeter: "*Dum dæmōn invictum dei*," where the *on* in *dæmon* is erroneously shortened, the Greek form being *δαίμων*. So, again, in the same writer (*Psychom.*, 857), the following hexameter occurs: "*Hic chalcedōn hebes perfunditur ex hyacinthi*," where *chalcedon* has the final syllable short, although the Greek form is *χαλκηδών*.

2. *Vidēn'* is a colloquial form of *vidēsne*, and the change of quantity is supposed to have resulted from the former being employed as a short interrogation. So *satīn'* for *satīsne* is of very frequent occurrence in the comic writers. (*Ramsay's Lat. Pra.* p. 67.)

Exc. 3. The final syllable *on* is short in the singular cases of Greek nouns, which have those cases written in the original with an *omicron* or short *o*; as, nominative, *Iliōn, Erotiōn, Peliōn*; accusative, *Cerberōn, Menelaōn, Rhodōn*.

Ovid. *Iliōn et Tenedos, Simoïsque et Xanthus, et Ide.*

Mart. *Pallida nec nigras horrescat Erotiōn umbras.*

Ovid. *Cerberōn abstraxit, rabida qui percitus ira.*

Id. *Tu fore tam lentum credis Menelaōn in armis?*

Horat. *Laudabunt alii claram Rhodōn, aut Mytilenen.*

But Greek accusatives in *on*, of the Attic dialect, having an *omega* or long *o*, in the original, are long; as, *Athōn, Androgeōn, Peneleōn, Demoleōn*.

Exc. 4. Greek accusatives in *an*, of the feminine gender, are also short; as, *Maiān, Iphigeniān, Orithyiān*.<sup>1</sup>

Ovid. *Maiān et Electram Taÿgetamque Jovi.* (Pent.)

Id. *Nescio quam dicunt Iphigeniān iter.* (Ditto.)

Id. *Orithyiān amans fulvis amplectitur alis.*

Exc. 5. Greek accusatives in *in* and *yn* are likewise short; as, *Thyrsin, Daphnin, Parin, Thein, Ityn*.

Propert. *Thyrsin et attritis Daphnin arundinibus.* (Pentam.)

Ovid. *Tantaque nox animi est, Ityn huc arcessite, dixit.*

#### FINAL *r*.

RULE. *R* final has the preceding vowel for the most part short; as, *calcār, audiār, oleastēr, itēr, gloriēr, calōr, robūr, ceditūr*.

Ovid. *Crescit, et immensum gloria calcār habet.* (Pentam.)

Id. *Trans ego tellurem, trans latas audiār undas*

Virg. *Infelix superat foliis oleastēr amaris.*

Id. *Angustum formica terens itēr, et bibit ingens.*

Ovid. *Fratre magis, dubito, gloriēr, anne viro.* (Pentam.)

1. Consult note 2, page 85.

Virg. *Seu plures calōr ille vias et cæca relaxat.*

Id. *Vomis et inflexi primum grave robūr aratri.*

Id. *Cæditūr et tilia ante jugo levis altaque fagus.*

#### EXCEPTIONS.

Exc. 1. *Cūr* is long, and also *Nār*, *fār*, *fūr*, and *vēr*.<sup>1</sup>

Horat. *Multa quidem dixi, cūr excusatus abirem.*

Virg. *Sulfurea Nār albus aqua, fontesque Velini.*

Ovid. *Fār erat, et puri lucida mica salis.* (Pentam.)

Mart. *Callidus effracta numos fūr auferet arca.*

Ovid. *Et vēr auctumno, brumæ miscebitur æstas.*

Exc. 2. Greek nouns in *er*, which in the original end in *ηρ*, and which increase in the genitive, have the final syllable of the nominative long; as, *aēr* (ἀήρ, ἀέρος), *æthēr* (αἰθήρ, αἰθέρος), *cratēr* (κρατήρ, κρατήρος), &c. But *patēr* and *matēr* (πατήρ, πατρός; μήτηρ, μητρός) have the final syllable short.

Lucret. *Inde mare, inde aēr, inde æthēr ignifer ipse.*

Ovid. *Summus inaurato cratēr erat asper acantho.*

Virg. *Est mihi numque domi patēr, est injusta noverca*

Id. *Non jam matēr alit tellus viresque ministrat*

OBS. *Hector*, *Nestor*, and *Castōr*, however, though coming from Ἑκτωρ, Νέστωρ, and Κάστωρ, have the final syllable short.

Ovid. *Hectōr erat: tum colla jugo candentia pressos.*

Id. *Cum sic Nestōr ait, vestro fuit unicus ævo.*

Horat. *Infamis Helenæ Castōr offensus vice.* (Iambic.)

Exc. 3.  *Ibēr* is long, but *Celtiber* has the final syllable long in Catullus and short in Martiāl.

1. *Cūr* is merely a contraction from *quur*, and consequently long. (Priscian, vol. 1, p. 45, ed. Krehl.)—*Fūr* apparently gets its long quantity from the Greek φῶρ.—*Fār*, if we may judge from its genitive *farris*, was originally written *fārr*, being long by position.—*Vēr* is from the Greek ἦρ (a contraction from ἕαρ) with the digamma prefixed.

Lucan. *Si tibi durus Ibēr, aut si tibi terga dedisset.*

Catull. *Nunc Celtibēr es : Celtiberia in terra.* (Scazon.)

Mart. *Ducit ad auríferas quod me Salo Celtibēr oras.*

Obs. 1. *Par* and *lar* are usually accounted long; and so, indeed, they are found, the former very frequently, the latter in one instance in Ovid (*Fast.*, 5, 141); but it would seem more consistent with accuracy to call them common.<sup>1</sup>

Obs. 2. The quantity of *cor* has also been made a matter of dispute. The best opinion, however, is in favour of its being accounted short.<sup>2</sup>

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FINAL *as*.

RULE. Final *as* is long; as, *terrās, tempestās, tractās, veniebās*.<sup>3</sup>

Virg. *Turbabat cælo, nunc terrās ordine longo.*

Id. *Forte sua Libycis tempestās appulit oris.*

Horat. *Tractās et incedis per ignes.* (Iambic.)

Ovid. *Dure quid ad miseros veniebās exulis annos.*

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1. The reasons that have been assigned in support of this latter opinion are as follows: 1. *Par* and *lar* increase short; and all other nouns in *ar*, which have a short increment, have the final syllable short.—2. Even those which from *are* (with the *a* long) are reduced by apocope to *ar*, have the *ar* short; as, *calcār, pulvinār, torculār*.—3. Valerius Probus says, "*Nominativus singularis, R littera finitus, omni genere . . . brevem habet.*" (Putsch, *Gram. Lat.*, col. 1393); and Servius (*ad Æn.*, 3, 91) remarks, "*Omnia monosyllaba ad artem non pertinent.*"—4. The compounds of *par* are found short in Prudentius (*In Symm.*, 8, 5), Avienus (*Fab.*, 23, 8), and Martianus Capella (6, 55), whose authority (though not sufficient to outweigh that of earlier writers) may be allowed to have some weight in a doubtful or probable case, when supported by reason and analogy. (*Carey's Lat. Pros.*, p. 140, 3d ed.)

2. It is shortened, for example, by Cicero (*Tusc. Quæst.*, 3, 26), by Ovid (*Trist.*, 5, 8.—*Ep. ex Pont.*, 1, 3, 32.—*Met.*, 5, 384), by Martial (10, 15), and by Paulinus (*de Cels. Ob.*, 379). In opposition to all these authorities, the following line has been cited from Ovid (*Her.*, 15, 79): "*Molle meum levibus cōr est violabile telis.*" Burmann, however, conjectures, "*Molle mihi levibusque cōr est violabile telis;*" and a Frankfurt MS. has "*Molle meum levibusque,*" &c.

3. In *terrās*, and other accusatives plural of the first declension, *as* is long because contracted from *acs*.—In nominatives like *tempestatas*, it is long because the old form was *tempestāts*.—In *tractas* and the like, it is long because contracted from *aīs*.



## EXCEPTIONS.

Exc. 1. *Anās*, "a duck," has the final syllable short.

Petron. *Et pictus anās enotata pennis.* (Phalæcian.)<sup>1</sup>

Exc. 2. Final *as* is short in the nominative of Greek nouns which form their genitive singular in *dos* (or in the Latin *dis*); as, *Arcās*, genitive *Arcados* or *Arcadis*; *Pallās*, genitive *Pallados* or *Palladis*.

Mart. *Cum quibus Alcides, et pius Arcās erat.* (Pentam.)

Ovid. *Bellica Pallās adest, et protegit ægide fratrem.*

OBS. But *Pallās*,\* genitive *Pallantis*, *Calchās*, genitive *Calchantis*, and the like, follow the general rule, and have *as* long.

Virg. *Tela manusque sinit: Hinc Pallās instat et urget.*

Ovid. *Quam postquam reddit Calchās ope tutus Achillis.*

Exc. 3. Final *as* is also short in Greek accusatives plural of the third declension; as, *heroās*, *lampadās*, *delphinās*.

Virg. *Permistos heroās, et ipse videbitur illis.*

Tibull. *Accendit geminas lampadās acer Amor.* (Pent.)

Virg. *Orpheus in sylvis, inter delphinās Arion.*

FINAL *es*.

RULE. Final *es* is long; as, *spēs*, *noctēs*, *vidēs*, *ponēs*.<sup>2</sup>

Ovid. *Una tamen spēs est, quæ me soletur in istis.*

1. This line occurs in Petronius Arbiter (c. 93, 4), but Burmann conjectures *avis* for *anas*.

2. Ennius furnishes one instance of the Latin plural *es* being short, in the following line: "*Virginē nam sibi quisque domi Romanus habet sas*" (Enn., *Fragm.*, p. 32, ed. Column.). Cicero is said to give another in a fragment of his poetical version of Aratus (v. 472): "*Obruitur Procyon; emergunt alitēs una;*" but Ernesti reads, "*Obruitur Procyon; emergunt alite lapsu,*" &c. The common text of Ovid (*Her.*, 10, 86) also contains a reading which exhibits *es* in the accusative plural short: "*Quis scit an hæc sævas insula tigrēs habet.*" Burmann, however, gives the line as follows: "*Quis scit, an hæc sævas tigridas insula habet?*" and observes, "*Duo sunt quæ in hoc versu offendunt. Primo, quod Latine haud dicitur, Quis scit an habet, sed an habeat. Deinde quod posteriorem in tigres corripit.*" (Burmann ad Ov., l. c.)



- Virg. *Noctēs atque dies patet atri janua Ditis.*  
 Propert *Hoc quodcunque vidēs, hospes, quam maxima Roma.*  
 Horat. *Ponēs iambis sive flamma.* (Iambic.)

## EXCEPTIONS.

- 2 Exc. 1. Nouns in *es* of the third declension, which increase short in the genitive, have *es* in the nominative short; as, *hospēs, cespēs, alēs, milēs, prapēs, &c.* (in the genitive *hospītis, cespītis, alītis, milītis; prapētis*).

Ovid. *Vivitur ex rapto : non hospēs ab hospite tutus.*

Rutil. *Exiguus regum rectores cespēs habebat.*

Virg. *Namque volans rubra fulvus Jovis alēs in æthra.*

Id. *Myrmidonum Dolopumve aut duri milēs Ulixi.*

Id. *Acer, anhelanti similis, quem prapēs ab Ida.*

- 2 Obs. But *ariēs, abiēs, pariēs*, and *Cerēs*, as also *pēs*, with its compounds, follow the general rule.

Virg. *Creditur : ipse ariēs etiam nunc vellera siccāt.*

Id. *Populus in fluviis, abiēs in montibus altis.*

Horat. *Votiva pariēs indicat uvida.* (Choriambic.)

Virg. *Flava Cerēs alto nequidquam spectat Olympo*

Manil. *Desuper Aurigæ dexter pēs imminet astro.*

Horat. *Omnia magna loquens : modo sit mihi mensa tripēs et.*

Virg. *Stat sonipēs, ac frena ferox spumantia mândit.*

Id. *Tollit se arrectum quadrupēs, et calcibus aurās.*

- 3 Exc. 2. *Es*, in the present tense of the verb *sum*, is short, together with its compounds *potēs, abēs, adēs, obēs, prodēs, &c.*<sup>1</sup>

1. In many passages of Plautus, an enumeration of most of which may be found in Wasse (cap. 16, p. 226, *seqq.*), *es* from *sum* occurs with a long quantity. These passages are too numerous to permit our supposing the syllable lengthened by a mere license, or by the force of the *arsis*, and it is therefore probable that, in the time of Plautus, *es* from *sum*, corresponding as it did to the Greek εἶς, was actually long, and was only shortened at a subsequent period. Such, at least, is the opinion of Schneider (*Gr. Lat.*, vol. 2, p. 757.)—According to Vossius, *es*, “thou eatest,” the second person of *edo*, is long, being contracted,

Virg. *Quisquis ēs, amissos hinc jam obliviscere Graios*

Id. *Tu potēs unanimos armare in praelia fratres.*

Id. *Tuque adēs inceptumque una decurre laborem.*

Exc. 3. The preposition *penēs* has the final syllable short.

Horat. *Quem penēs arbitrium est, et jus, et norma loquendi.*

Ovid. *Me penēs est unum vasti custodia mundi.*

Exc. 4. *Es* is likewise short in Greek neuters; as, *cacoëthēs*, *hippomenēs*, &c.; and in Greek nominatives and vocatives plural of the third declension, from nouns which increase in the genitive singular, but which do not form that case in *eos*; as, *Tritonēs*, *Arcadēs*, *Troēs*, *Amazonēs*, *Troadēs*, &c.<sup>1</sup>

Juv. *Scribendi cacoëthēs, et ægro in corde senescit*

Stat. *Armigeri Tritonēs eunt, scopulosaque cete.*

Virg. *Ambo florentes ætatibus, Arcadēs ambo.*

Id. *Pulsant, et pictis bellantur Amazonēs armis.*

Obs. 1. But nominatives and vocatives plural in *es*, from Greek nominatives forming the genitive singular in *eos*, are long; as, *hæresēs*, *crisēs*, *phrasēs*, *metamorphosēs*,<sup>2</sup> &c.

Obs. 2. Where the Latin *es* represents the Greek *ης*, it is of course long; as in *Alcidēs*, *Brontēs*, *Palamedēs*, from *Ἀλκείδης*, *Βρόντης*, *Παλαμήδης*.

#### FINAL *is* AND *ys*.

RULE. Final *is* and *ys* are short; as, *dulcīs*, *lapīs*, *bīs*, *amabīs*, *bibīs*, *Thetīs*, *Tethȳs*, *Itȳs*, *Capȳs*.<sup>3</sup>

Horat. *Dulcīs inexpertis cultura potentis amici.*

Tibull. *Fac lapīs his scriptus stet super ossa notis.* (Pent.)

probably, from *edis*. (Voss., *de Art. Gramm.*, 2, 31.) Carey opposes this, but on weak grounds.

1. *Es* here answers to the Greek *ες*, and is short, as a matter of course.

2. Because *es* here answers to the Greek *εις*.

3. Final *ys* corresponds to the Greek *υς*, which is for the most part short.

- Lucan. *Ante bis exactum quam Cynthia conderet orbem.*  
 Mart. *Et bibis immundam, cum cane, pronus aquam.* (Pent.)  
 Ovid. *Tethys et extremo sæpe recepta loco est.* (Pentam.)  
 Virg. *At Capys, et quorum melior sententia menti.*

## EXCEPTIONS.

Exc. 1. All plural cases ending in *is* have that syllable long; as, *Musis, terris, nobis, vobis, illis, amaris*.<sup>1</sup>

- Mart. *Carmina quod scribis, Musis et Apolline nullo.*  
 Lucret. *Secernunt, cælumque a terris omne retentant.*  
 Id. *Nobis est ratio, solis lunæque meatus.*  
 Ovid. *Abstulit omne Phaon quod vobis ante placebat.*  
 Virg. *Pingua concipiunt, sive illis omne per ignem.*  
 Id. *Strymoniaque grues, et amaris intuba fibris.*

Exc. 2. Final *is* is long in the second person singular of verbs of the fourth conjugation; as, *sentis, fastidis, audis*; to which add *fis*, from *fio*.<sup>2</sup>

- Horat. *Sentis, ac veluti stet volucris dies.* (Choriambic.)  
 Id. *Pocula, num esuriens fastidis omnia præter.*  
 Propert. *Non audis? et verba sinis mea ludere, cum jam.*  
 Horat. *Lenior ac melior fis, accedente senecta?*

Exc. 3. *Glis, vis* whether noun or verb; *velis* and *sis*,<sup>3</sup> with their compounds, as *quamvis, nolis, malis, adsis, possis*,<sup>4</sup> have the final *is* long.

1. Plural cases in *is* were anciently written with the diphthong *ei*; as, *Museis, terreis, &c.*

2. The syllable *is* in verbs of the fourth conjugation is the result of contraction, and therefore long. Thus, we have *audis*, contracted *audis*; *sentiis, sentis, &c.*

3. *Sis* is formed by contraction from *sies*. The old forms *siem, sies, siet*, occur frequently in Plautus.

4. In Juvenal (5, 10) some read *possis* with the final syllable short. Rupertus, however, condemns this reading, and substitutes *possit*. So in Ovid (*Her.*, 12, 71), *nescis* is said to occur with the final syllable short, but erroneously. It appears neither in the edition of Heinsius nor in that of Burmann. The latter merely mentions it in a note, as a reading which is in direct violation of the metre.

- Mart. *Hæc tibi si vis est, si mentis tanta potestas.*  
 Id. *Bellus homo et magnus, vis idem, Cotta, videri.*  
 Id. *Esse velis oro serus conviva Tonantis.*  
 Horat. *Cum sis, et prave sectum stomacheris ob unguem.*  
 Propert. *Quamvis ille sua lassus requiescat avena.*  
 Juv. *Et cui per mediam notis occurrere noctem.*  
 Horat. *Magnas Græcorum malis implere catervas.*  
 Virg. *Adsis, O Tegeæe, favens; oleæque Minerva.*  
 Horat. *Non possis oculis quantum contendere Lynceus.*

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Exc. 4. The adverbs *foris*, *gratis*, and *ingratis* have the final syllable long.<sup>1</sup>

- Horat. *Ne biberis diluta, foris est promus et atrum.*  
 Phædr. *Gratis anhelans, multa agendo nil agens.* (Iambic.)  
 Lucret. *Effugere haud potis est, ingratis hæret et angit.*

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Exc. 5. Final *is* is long in those nouns which form their genitive singular in *ēntis*, *īnis*, or *ītis*, with the penult long; as, *Simoīs* (gen. *Simoēntis*), *Salamīs* (gen. *Salaminis*), *Samnīs* (gen. *Samnītis*), *līs* (gen. *lītis*).

Ovid. *Hac ibat Simoīs; hæc est Sigeia tellus.*

Lucil. *Samnīs in ludo ac rudibus causis satis asper*

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Exc. 6. The final syllable *ris*, in the second future of the indicative and perfect subjunctive, is common; as, *amaverīs* or *amaveris*.<sup>2</sup>

Exc. 7. Final *ys* is long in such contracted plurals as *Erinnys* for *Erinnyes* or *Erinnyas*. The following line of Seneca (*Œdip.*, 644) shows the use of the

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1. *Foris* is in reality the ablative of *fora*, "a door," the same as *foris* of the third declension. *Gratis* and *ingratis* are contracted datives for *gratiis* and *ingratiis*, which are found in the open form in the comic writers.

2. Almost all the examples in which it is found long are in the arsis; but there is at least one instance in Horace which cannot be explained upon this principle: "*Si ture placaris et horna*" (*Od.*, 3, 23, 3).—A numerous list of instances where *ris* occurs, either with the long or short quantity, may be seen in *Ramsay's Lat. Pros.*, p. 77.



word, though it cannot be made any proof of the quantity :

*Et mecum Erinnys pronubas thalami traham.*

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FINAL *os*.

RULE. Final *os* is long ; as, *virōs*, *puerōs*, *custōs*, *ventōs*, *jactatōs*.

- Virg. *Inter se coiſſe virōs, et cernere ferro.*  
 Propert. *Differat in puerōs iſta tropæa ſuos.* (Pentam.)  
 Horat. *Cuſtōs amatorem trecentæ.* (Iambic.)  
 Virg. *Ventōs et varium cæli prædiſcere morem.*  
 Id. *Hiſ accenſa ſuper, jactatōs æquore toto.*

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EXCEPTIONS.

Exc. 1. Final *os* is ſhort in *compōs*, *impōs*, *ōs* ("a bone"), and its compound *exōs*.

- Ovid. *Inſequere, et voti poſtmodo compōs eris.* (Pent.)  
 Lucret. *Exōs et exſanguis tumidos perfluctuat artus.*

Exc. 2. Final *os* is likewise ſhort in Greek words, written in the original with an *omicron* or ſhort *o* ; as, *Iliōs*, *Tyrōs*, *Samōs*, *Chiōs*, *Rhodōs*, *epōs*.<sup>1</sup>

- Ovid. *Tum cum tritiſ erat, deſenſa eſt Iliōs armis.*  
 Lucan. *Et Tyrōs inſtabiliſ, pretioſaque murice Sidon.*  
 Horat. *Romæ laudetur Samōs et Chiōs, et Rhodōs abſenſ.*  
 Id. *Facta canit, pede ter percuſſo, forte epōs acer.*

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FINAL *us*.

RULE. Final *us* ſ short ; as, *taurūſ*, *tempūſ*, *cultūſ*, *improbūſ*, *ſolibūſ*, *ſcindiſ*, *intūſ*.

- Virg. *Taurūſ, et adverſo cedens Caniſ occidit aſtro.*  
 Id. *Tempūſ humo tegere, et jamdudum incumbere aratriſ.*  
 Id. *Conveniat, quæ cura boum, qui cultūſ habendo.*  
 Id. *Improbūſ, et duris urgens in rebus egeſtaſ.*

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1. But thoſe words in which the Latin *os* repreſents the Greek *ωſ* retain their original quantity ; as, *herōſ* (*ἥρωſ*), *Minōſ* (*Μίνωſ*), &c.



Virg. *Pulverulenta coquat maturis solibūs æstas.*

Id. *At priūs ignotum ferro quam scindimūs æquor*

Id. *Intūs aquæ dulces, vivoque sedilia saxo.*

## EXCEPTIONS.

Exc. 1. Monosyllables in *us* are long; as, *jūs, plūs, pūs, thūs*.<sup>1</sup>

Pedo. *Sed rigidum jūs est et inevitabile mortis.*

Mart. *Emi hortos; plūs est: instrue tu; minus est* (Pent.)

Horat. *Proscripti Regis Rupili pūs atque venenum.*

Id. *Angulus ille feret piper et thūs ocius uva.*

Exc. 2. Final *us* is long in nouns which increase with long *u* in the genitive; as, *virtūs* (gen. *virtūtis*), *tellūs* (*tellūris*), *servitūs* (*servitūtis*), *palūs* (*palūdis*).<sup>2</sup>

Horat. *Virtūs indigno non committenda poetæ.*

Prisc. *Divitias magnas hic tellūs ipsa ministrat.*

Phædr. *Brevi docebo. Servitūs obnoxia.* (Iambic.)

Virg. *Cocytī, tardaue palūs inamabilis unda.*

Exc. 3. Final *us* is also long in the genitive singular, and in the nominative, accusative, and vocative plural, of the fourth declension; as, genitive sing., *manūs*; nom., accus., and voc. plural, *manūs*. But nominative and vocative singular, *manūs*.<sup>3</sup>

Pedo. *Scilicet immunis si luctūs una fuisset.*

Lucret. *Sensūs ante ipsam genitam naturam animantis.*

Virg. *Saltūs et saturi petito longinqua Tarenti.*

Exc. 4. Final *us* is also long in words transplanted from

1. This exception and the one immediately following belong in strictness to the same head, namely, that of a long increment in the genitive.

2. Horace (*Ep. ad Pis.*, 65) furnishes a solitary instance of *palūs* with the final syllable short. Bentley proposes a different reading. The line, however, is retained unaltered in the best editions.—(For some remarks on the verse, consult *Horat.*, *ed. Anth.*, p. 326, *not. crit.*)

3. In the genitive singular of the fourth declension the final *us* is a contraction from *uis*; and in the nominative, accusative, and vocative plural, from *ues*. Both, therefore, are long, of course.

the Greek, in which *us* represents the Greek *ους*, whatever the case may be; as, *Panthūs* (Πανθοῦς), *Amathūs* (Ἀμαθοῦς), *Mantūs* (Μαντοῦς), *Didūs* (Διδούς), &c.

Virg. *Panthūs, Othryades, arcis Phæbique sacerdos.*

Id. *Est Amathūs, est celsa mihi Paphos, atque Cythera.*

Id. *Fatidicæ Mantūs et Tusci filius amnis.*

Varro. *Didūs atque suum misceri sanguine sanguen.*

OBS. 1. *Polypūs* has the final syllable short in Horace (*Epod.*, 12, 5), which it gets, not from the common Greek form πολῦπους, but from the Doric πῶλυπος, which will account also for the lengthening of the initial syllable.<sup>1</sup>

OBS. 2. The sacred name IESUS (in Greek ΙΗΣΟΥΣ) is included in this exception, and has the final syllable long.

## SECTION XXIV.

### FINAL SYLLABLE OF A VERSE.

The final syllable of every verse (except the Anapæstic and Ionic *a minore*) may be either long or short, at the option of the poet; that is, a long syllable may be used to close a verse, though the measure require one that is short; or a short syllable may be used, though the measure require one that is long. Thus, in the first of the following lines, the long syllable *ræ* is made to stand in place of a short; and, in the second, the short syllable *que* stands in lieu of a long.

Horat. *Jam satis terris niviis atque diræ.* (Sapphic.)

Virg. *Nesæe, Spioque, Thaliaque, Cymodoceque.*

1. Athenæus (7, 107) quotes the following line from Epicharmus, where the Doric form occurs: Πῶλυποί τε, σπῖται τε, καὶ ποταναὶ τευθίδες; and another from Archestratus: Πῶλυποι ἐν τε θάσῳ καὶ Καρίᾳ εἰσὶν ἄριστοι. He then goes on to remark, Δωριεῖς δ' αὐτὸν διὰ τοῦ ω καλοῦσι πῶλυπον, ὡς Ἐπίχαρμος καὶ Σιμωνίδης δ' ἔφη „πῶλυπον διζήμενος.“ Ἀττικοὶ δὲ πολύπουν. (Athen., 7.—vol. 3, p. 169, ed. Schweigh.) So the Greeks used both Οἰδίπους, -οδος, and Οἰδίπος, -ον.

Obs. 1. The principle on which the above rule depends is not that the syllable in question undergoes any actual change of quantity, but simply, that, by reason of its position at the end of the line, and the interruption which the metre there sustains, the same strictness is not required as in other syllables differently situated; and hence the real quantity of the syllable becomes so comparatively unimportant, that the poet has the license of which we are treating allowed him.<sup>1</sup>

Obs. 2. The exceptions in the case of the Anapæstic and Ionic *a minore* measures will be explained when we come to treat of those two kinds of verse.

## SECTION XXV.

### REMARKS ON THE QUANTITY OF THE PENULT OF WORDS.

I. Patronymics in *ides* or *ades* usually shorten the penult; as, *Priamīdes*, *Atlantiādes*, &c.<sup>2</sup> Unless they come from nouns in *eus*; as, *Pelīdes*, *Tydīdes*, &c.<sup>2</sup>

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1. Compare the remarks of Hermann: "*Quum in numeris tempora omnia certa esse ac definita debeant, facile intelligitur, in numeris ipsis nihil usquam posse anceps esse; itaque si quæ inveniuntur ancipites syllabæ, i. e., quæ breves sint quum longæ esse debeant, vel longæ quum debeant breves esse, eas, quod ad numerum attinet, pro talibus numerari, quales debeant esse, etsi non sint tales. Id autem nemo non videt sic tantum fieri posse, si qui sint in numeris loci in quibus pravitas ista mensuræ nihil aut parum offensionis habeat. Hujus modi loci duo sunt. Unus est in Anacrusi ex una brevī syllabā. Alter est in fine ordinis, ubi, quoniam nihil sequitur, quod terminum ponat certum, ac potius pausa quædam succedit, pariter delitescit mensuræ pravitas. Unde vel brevis syllabā longæ locum tenere potest, vel longā pro brevī esse.*" (*Herm., Elem. Doctr.*, 1, 9.)

2. In a paper on "*Greek patronymics*" (published in the *European Magazine* for August, 1817), Dr. Carcy, in remarking on the patronymics Ἀτρεΐδης, Πηλεΐδης, &c., and their corresponding Latin forms (which he writes with *ei* instead of the long *i* alone, as), *Atreides*, *Peleides*, observes, "I conceive, that wherever, in Greek or Latin poetry, we find one of those patronymics in such a position as to allow the alternative of one long syllable or two short, we are, if not bound, at least authorized, to pronounce the *ei* as two distinct syllables; thus producing, in each of the following instances, a dactyl instead of the spondee, which results from the ordinary mode of pronunciation; ex. gr.,

II. Patronymics and similar words in *äis*, *ëis*, *itis*, *öis*, *otis*, *ine*, and *one*, commonly lengthen the penult ; as, *Achäis*, *Ptolemäis*, *Chrysëis*, *Ænëis*, *Memphitis*, *Latöis*, *Icariotis*, *Nerïne*, *Arisiöne*. Except *Thebäis* and *Phocäis* ; and *Nereis*, which is common.

III. Adjectives in *acus*, *icus*, *idus*, and *imus* for the most part shorten the penult ; as, *Ægyptiäcus*, *academïcus*, *lepïdus*, *legitïmus* ; also superlatives, as *fortissïmus*, &c. Except *opäcus*, *amïcus*, *apricus*, *pudïcus*, *mendïcus*, *postïcus*, *fïdus*, *infïdus* (but *perfidus*, of *per* and *fïdes*, is short), *bïmus*, *quadrïmus*, *patrïmus*, *matrïmus*, *opïmus* ; and two superlatives, *ïmus*, *prïmus*.

IV. Adjectives in *emus* have the penult long ; as, *postrëmus*.

V. Adjectives in *alis*, *anus*, *arus*, *irus*, *ivus*, *orus*, *osus*, *udus*, *urus*, and *utus*, lengthen the penult ; as, *dotälis*, *urbänus*, *avärus*, *delïrus*, *æstïvus*, *decörus*, *formösus*, *percrüdus*, *edürus*, *astütus*. Except *barbärus*, *opipärus*.

VI. Adjectives in *ilis*, if derived from verbs, shorten the penult ; as, *agïlis*, *facïlis*, *habïlis*, &c. But derivatives from nouns usually lengthen it ; as, *anïlis*, *civïlis*, *herïlis*, &c. To these add *exïlis*, *subtïlis* ; and names of months ; as, *Aprïlis*, *Quinctïlis*, *Sextïlis* : except *humïlis*, *parïlis*, and also *simïlis*. But all adjectives in *atilis* are short ; as, *versatïlis*, *volatïlis*, *umbratïlis*, &c.

VII. Adjectives in *inus*, derived from inanimate things,

Ἀτρεΐδης τε, ἄναξ ἀνδρῶν, καὶ δῖος Ἀχιλλεύς.  
*Atrëidas, Priamumque, et sævum ambobus Achillem.*

Thus also, instead of spondaic lines in the following instances (*Iliad*, 2. 9, and 17. 191),

Ἐλθὼν ἐς κλισίην Ἀγαμέμνωνος Ἀτρεΐδαι,  
 Οἱ προτὶ ἄστυ φέρον κλυτὰ τεύχεα Πηλεΐδαι,

we should have verses of the regular form, with the dactyl in the fifth place ; and the same remark applies to *Πηλεΐωνα*, which often occurs in the *Iliad*, and to various other patronymics, which it is not here necessary to enumerate."



as plants, trees, stones, &c.; from adverbs of time, or from substantives denoting the four seasons of the year, shorten the penult; as, *amaracīnus*, *crocīnus*, *hyacinthīnus*; *cedrīnus*, *fagīnus*, *oleagīnus*; *adamanīnus*, *crystallīnus*, *samaragdīnus*; *crastīnus*, *diutīnus*, *serotīnus*; *earīnus*, *oporīnus*, *chimerīnus*, *therīnus*; also *annotīnus*, *hornotīnus*. To which add *bombycīnus*, *elephantīnus*, which seem to refer rather to the silk and ivory than to the animals themselves.

VIII. Adjectives in *inus*, derived from living things, numeral distributives, proper names, and gentile nouns, lengthen the penult; as, *agnīnus*, *canīnus*, *leporīnus*; *bīnus*, *trīnus*, *quīnus*; *Albīnus*, *Cratīnus*, *Justīnus*; *Alexandrīnus*, *Latīnus*, *Venusīnus*, &c. To which add adjectives of place; as, *collīnus*, *marīnus*, *vicīnus*; and those derived from nouns denoting time; as, *matutīnus*, *vespertīnus*; together with all other adjectives in *inus* not included in the preceding rule: as, *festīnus*, *libertīnus*, *inopīnus*, *peregrīnus*, *supīnus*, &c.

IX. Diminutives in *olus*, *ola*, *olum*, and *ulus*, *ula*, *ulum*, always shorten the penult; as, *urceōlus*, *filiōla*, *musæolum*; *lectūlus*, *ratiuncūla*, *corcūlum*, &c.

X. Adverbs in *tim* lengthen the penult; as, *oppidātīm*, *virītīm*, *tribūtīm*. Except *affātīm*, *perpētīm*, and *stātīm*.<sup>1</sup>

XI. Desideratives in *urio* shorten the antepenultima, which in the second or third person is the penult; as, *esūrio*, *esūris*, *esūrit*. But other verbs in *urio* lengthen that syllable; as, *ligūrio*, *ligūris*; *scatūrio*, *scatūris*.

1. But *stātīm*, signifying "on the spot," "steadily," "constantly," has the penult long. It occurs in Plautus (*Amph.*, 1, 1, 84; *Ib.*, 120) and in Terence (*Phorm.*, 5, 3, 7). It is said to be derived, in common with *stātīm*, from the same verb, *sto*.



## SECTION XXVI.

## FIGURES OF PROSODY.

I. CÆSŪRA.<sup>1</sup>

## PART I.

I. The term Cæsūra is used in two different senses by prosodians ; first, with reference to whole verses, and, secondly, as regards single feet.

II. In the former acceptation, it means the division of a verse into two portions or members, affording a short pause or rest for the voice in some convenient part, where that pause may take place without injury to the sense or to the harmony of the line ; as,

Virg. *Tantæ molis erat || Romanum condere gentem.*

Id. *Errabant acti fatis || maria omnia circum.*

III. In this sense, however, it is usually, for distinction's sake, styled the *Cæsural Pause*, and is chiefly connected with the consideration of hexameter verse. It will therefore be treated of more at large under that head.

IV. In its application to single feet, the cæsura means the division or separation which takes place in a foot, on account of the syllables which compose that foot belonging to different words ; as,

Virg. *Pasto|res ovi|um tener|os de|pellere | fætus.*

In this verse the cæsura, in its second acceptation, occurs three times, viz., in the second foot, between *res* and *ovi* ; in the third, between *um* and *tener* ; and in the fourth, between *os* and *de*.<sup>2</sup>

V. There are three kinds of cæsura in its second accep-

1. Cæsūra, "a cutting off" (in Greek *τομή*), from *cædo*, "to cut."

2. Some give the name Cæsura to the syllable that remains after the completion of a foot ; as, *res*, *um*, and *os*, in the line given in the text. The best prosodians, however, consider it more accurate to confine the term to the separation or division which takes place in a foot, and to call the residuary long syllable simply a *long syllable*, or a *semifoot*.

tation, namely, the *Syllabic*, the *Trochaic*, and the *Mono-syllabic*.

VI. The *Syllabic Cæsura* is that in which the first part of the divided foot consists of the last syllable of a word; as,

Virg. *Sylves|trem tenu|i mus|am medi|taris av|ena.*

Here the syllables *trem* (of *sylvestrem*), *i* (of *tenui*), and *am* (of *musam*), are instances of this species of cæsura.

The *Syllabic Cæsura* may take place in a heroic verse at what are technically called the *triemimēris*, *penthemimēris*, *hepthemimēris*, and sometimes at the *ennehemimēris*.<sup>1</sup> Thus,

Virg. *Si cani<sup>3</sup>mus sylv<sup>5</sup>as sylv<sup>7</sup>æ sint | consule | dignæ.*

Id. *Ille la<sup>3</sup>tus nive|um moll|i fult<sup>9</sup>us hya|cintho.*

Here the cæsural syllables *mus* (of *canimus*) in the first line, and *tus* (of *latus*) in the second, are in the *triemimēris*, or third half-foot of the line; the syllables *as* (of *sylvas*) and *um* (of *niveum*) are in the *penthemimēris*, or fifth half-foot; the syllables *æ* (of *sylvæ*) and *i* (of *mollī*) are in the *hepthemimēris*, or seventh half-foot; and the syllable *us* (of *fultus*) is in the *ennehemimēris*, or ninth half-foot.

VII. The *Trochaic Cæsura* is that in which the first part of the divided foot consists either of a long and short syllable, or, in other words, a *trochee* (˘ ˉ), remaining at the end of a word, or of an entire word composed of one long and one short syllable; as,

Virg. *Fortu|nātūs et | illē de|os qui | nōvīt a|grestes.*

1. These terms owe their origin to the practice, generally adopted by the old grammarians, of measuring lines by half-feet. Thus, the *triemimēris* is that portion of a verse (counted or measured from the beginning of a line) which contains *three half-parts* (τρεῖς, "three," ἡμι, "half," and μερίς, "a part"), i. e., three half-feet, or a foot and a half (two short syllables being counted as one long). Again, the *penthemimēris* indicates *five half-parts* (πέντε, "five," ἡμι, and μερίς), or two feet and a half; the *hepthemimēris*, *seven half-parts* (ἑπτα, "seven," ἡμι, and μερίς); and the *ennehemimēris* *nine half-parts* (ἐννέα, "nine," ἡμι, and μερίς).

Here *nātūs* in the second foot, *illē* in the third, and *nōvīt* in the fifth, form each a trochee, and in each of these divisions of the line a trochaic cæsura takes place.

The *Trochaic Cæsura* may occur in either of the first five feet of a verse; as,

Virg. *Armā pro|cul curr|ūsquē vir|um mī|rātūr in|anes.*

Id. *Talia | vōcē re|fert, o | tērquē qua|tērquē be|ati.*

Two successive trochees, however, in the second and third feet must be avoided, since they give the verse a flippancy and undignified air. Thus,

Ennius. *Ergo ma|gīsquē ma|gīsquē vir|i nunc | gloria | claret.*

Propert. *Et gravi|ōrā re|pēndūt in|iquis | pensa qua|sillis.*

In the third and fourth they are nearly as disagreeable;<sup>1</sup> as,

Ennius. *Prudent|em qui | mūltā lo|quīvē ta|cereve | posset.*

But two successive trochees may agreeably occur in the first and second feet; as,

Virg. *ārē cī|ērē vir|os Mart|emque ac|cendere | cantu.*

Or in the fourth and fifth; as,

Virg. *Et glau|cas salī|ces casi|āmquē cro|cūmquē ru|bentem.*

VIII. The *Monosyllabic Cæsura* is that in which the first syllable of the divided foot is a monosyllable; as,

Virg. *Hīc vir hic | ēst tibi | quēm pro|mitti | sæpius | audis.*

IX. Of the three kinds of cæsura which have been here enumerated, the syllabic seems to have been the principal one in Latin versification; and but few harmonious lines can be found in which it is not introduced. Next in metrical effect is the trochaic.

1. In Homer, however, we have two remarkable instances of the use of successive trochees in producing a beautiful onomatopœia. Thus, Πδλλὰ δ' ἄν|αντᾶ, κᾶτ|αντᾶ, πάρ|αντᾶ τε, | δόχμῳ ἢ τ', ἦλθον.—(Il., 23, 116.)

αὐτῆς ἔπ|εῖτᾶ πέδ|ονδῆ κυλ|ίνδετο | λαῦς ἀν|αιδής.—(Od., 11, 598.)

The following striking passage may also be cited from Virgil (*Æn.*, 1, 85):

*Una Eu|rūsquē Not|ūsquē ru|nt cre|bērsquē pro|cellis.*

X. On the cæsura depend, in a very great degree, the beauty and melody of a verse. While its presence serves to give animation to the line, and, by connecting together the different words of which it is composed, imparts to it an air of gracefulness and ease, its absence, on the other hand, is marked by a total want of poetic harmony. A line in which the cæsura is either wholly omitted, or in a great degree neglected, has, in fact, little to distinguish it from common prose, and can only be admitted into Latin poetry on occasions in which harmony is purposely avoided, as in many of the neglected hexameters of Horace.

XI. The following lines may serve to show the uncouthness and inelegance attendant upon the neglect of the cæsura.

Ennius. *Sparsis | hastis | late | campus | splendet et | horret.*

Id. *Disper|ge hostes | distrahe | diduc | divide | differ.*

Propert. *Non me | moribus | illa sed | herbis | improba | vicit.*

XII. A cæsura, however, is not indispensably requisite in every foot of a verse. Although the most melodious lines are certainly those in which the cæsura is frequently introduced, still a long uninterrupted series of them would have any other than a pleasing effect; and therefore it becomes advisable occasionally to omit the cæsura in one or more of the feet, and in this way to produce an agreeable variety.—The following rules have been laid down on this subject, and deserve attention.

1. In the first foot of a verse the cæsura may generally be omitted; as,

Virg. *Pauperis | et tugur|i con|gestum | cespite | culmen.*

2. In the second foot the cæsura is often omitted; but, when this omission takes place, the word which begins the foot is generally of sufficient length to com



plete it, and leave a cæsural syllable in the next foot ;<sup>1</sup>  
as,

Virg. *Squamea | convolv|ens sub|lato | pectore | terga.*

3. The cæsura is not so frequently omitted at the penthemimeris as it is in the other feet ; and when it is omitted in the third it always occurs in the fourth, and generally in the second foot. When this omission of the cæsura at the penthemimeris takes place, the third foot generally consists of the first two or three syllables of a word, which is finished in the next foot ; as,

Virg. *Jussa mor|i quæ | sorti|tus non | pertulit | ullos.*

4. In the fourth foot the cæsura is not necessary, if there be one at the penthemimeris ; as,

Virg. *Pinguis et | ingra|tæ preme|retur | caseus | urbi.*

5. The syllabic and monosyllabic cæsuras are seldom introduced after the fourth foot, but the trochaic often occurs at the ennehemimeris, and in most instances is conducive to the harmony of the line ; as,

Virg. *Sæpe le|vi somn|um sua|debit in|irē su|surro.*

Id. *Hinc al|ta sub | rupe can|et frond|ātōr ad | auras.*

6. When there is but one cæsura in a verse, it is generally in the third foot, sometimes in the fourth, but never in the second ; as,

Virg. *Quem mea | carmini|bus meru|isset | fistula | caprum*

7. In a pentameter verse, a syllabic cæsura generally

1. The frequent recurrence of the verb *nescio* as a dactyl, and of the prepositions *inter* and *intra* as spondee, forming the second foot, appears at first view inconsistent with this rule ; but, in reality, it is quite in accordance with it. It has been clearly ascertained that the preposition and its case were frequently pronounced with one accent as one word, and there is reason to suppose that *nescio* was often connected in a similar manner with the word which followed it. Thus, the words *inter se* were pronounced, and consequently regarded in versification, as though they were written *interse*, and *nescio quis* as though written *nescioquis*. A similar connexion is not unusual in English words ; thus, *some body* is pronounced *somebody* ; *no body*, *nobody* ; *can not*, *cannot*. (Bradley's *Lat. Pros.*, p. 49.)



takes place at the penthemimeris, and a trochaic in the foot preceding the final syllable in the second hemistich or half-verse; as,

Ovid. *Nec quere|rer tard|os || ire re|licta di|es.*

Id. *Nil mihi | rescrib|as, || attamen | ipse ve|ni.*

8. There is sometimes a monosyllabic cæsura at the penthemimeris of a pentameter, when the preceding word is a monosyllable; as,

Ovid. *Magna tam|en spes | est || in bonit|ate de|i.*

9. The trochaic cæsura is sometimes neglected in the foot preceding the final syllable of a pentameter, and the verse is concluded by a word of four or more syllables; as,

Ovid. *Lis est | cum form|a || magna pu|dicit|æ.*

## CÆSŪRA.

### PART II.

289 I. A syllable naturally short is occasionally lengthened when it is cæsural.<sup>1</sup> This, however, takes place chiefly in hexameter verse, and more sparingly in elegiac and lyric versification. Thus, in hexameters we have, among other instances, the following:

Virg. *Pectori|būs inhi|ans spir|antia | consulit | exta.*

Id. *Emicat | Eurya|lūs et | munere | victor a|mici.*

Horat. *Cum gravi|us dors|o subi|t onus. | Incipit | ille.*

Virg. *Graius hom|o infect|os linq|uens profu|gūs hymen|æos.*

1. In ordinary language we ascribe this to *the force of the cæsura*; but the true principle on which the rule depends is simply this; that the pressure of the voice is exerted on the syllables in question, and produces the same effect as if they were pronounced with double length. The stress of the voice in dactylic versification always falls, it must be remembered, on the first part of the foot. This part is called the *arsis* (ἄρσις), or "elevation," the tone of the voice being here somewhat elevated; while the remaining portion is termed the *thesis* (θέσις), or "depression," the voice being in this part of the foot comparatively depressed.—(Compare the remarks of Maltby on the *Ictus Metricus*, ch. 3, p. xii.—*Lex. Pros.*)

In the second line of the elegiac distich we have the following :

Tibull. *Quicquid ag|at sang|uīs || est tamen | ille tu|us.*

Propert. *Vinceris | aut vin|cīs || hæc in am|ore rot|a est.*

Ovid. *In liquid|um redi|t || æthera | Martis eq|uis.*

In lyrics the following occur :

Horat. *Si non | peri|rēt || immisera|bilis.*

Id. *Cæca tim|ēt ali|unde | fata.*

Id. *Perru|pīt Acheront|a Herculeus | labor.*

Id. *Si fi|gīt adamant|inos.*

Id. *Angu|lus ri|dēt ubi | non Hym|etto.*

II. Instances even occur in which, on account of the influence of the cæsura (to adopt the common phraseology), the final *m* remains unelided before a vowel in the beginning of the word following, and forms, with its own preceding vowel, a long syllable. The following are among the number :

Propert. *O me | feli|cēm ! O | nox mihi | candida et | O tu.*

Tibull. *Et tant|um vene|ratur vir|ūm hunc | sedula | curret.*

Luc. *Scit non | esse cas|ām. O | vitæ | tuta fa|cultas.*

Manil. *Emerit|us cæl|ūm et | Claudia | magna pro|pago.*

## II. ELISION.

Elision is the cutting off of the final vowel or diphthong, or of the two final letters, of a word, and is divided into *Synalæpha* and *Ecthlipsis*.

### SYNALÆPHA.

I. Synalæpha is the elision of a vowel or diphthong at the end of a word, when the following word begins with a vowel, a diphthong, or the letter *h* ;<sup>1</sup> as,

1. Quintilian applies the term *Synalæpha*, in one place (1, 5, 18), to what is commonly called *Synæresis* ; as, *Phæthon* for *Phæthōn* : and in another (9, 4, 36), to what is usually styled *Ecthlipsis* ; as, *Præsidi' est* for *Præsidium est*. As a general definition, however, he terms *συναλ-*

Virg. *Conticuere omnes, intentique ora tenebant.*

Id. *Dardanidæ e muris : spes addita suscitât iras.*

Id. *Sævus ubi Æacidæ telo jacet Hector, ubi ingens.*

Id. *Humida solstitia atque hyemes orate serenas.*

Which lines, in scanning, are read as follows :

*Conticuer' omnes, intentiqu' ora tenebant.*

*Dardanid' e muris : spes addita suscitât iras.*

*Sævus ub' Æacidæ telo jacet Hector, ub' ingens.*

*Humida solstiti' atqu' yemes orate serenas.*

This, however, is done only in scanning, and not in writing, nor in the most approved mode of pronouncing a verse. In the two latter cases, the lines are always written, and generally pronounced, without any elision.<sup>1</sup>

II. Synalæpha affects not only a single syllable, but also two syllables sounded as one by synæresis ; as,

Virg. *Stellio ; et lucifugis congesta cubilia blattis.*

Catull. *Et earum omnia adirem furibunda latibula. Gal.*

Here, in the first line, *stellio et* is pronounced *stell yet* ; and, in the second, *omnia adirem* becomes *omn yadirem*.

III. In addition to the elisions already mentioned, the earlier Latin poets were in the habit of frequently eliding the letter *s*, in words ending in *is* and *us*, when followed by a word beginning with a consonant, and thus permitting the vowel, which would otherwise have been long by position, to remain short ;<sup>2</sup> thus,

οἰφαί "*coēuntes literæ*" (9, 4, 36).—The word *Synalæpha* is from the Greek συναλοιφή, and, according to its etymology, refers, not so much to the elision of one vowel before another, as to the blending of two vowels or syllables into one. On this account, some have considered the term *Synalæpha*, as commonly used, an improper one, and recommend that, instead of *Synalæpha* and *Ecthlipsis*, the general term *Elision* be substituted.

1. The best opinion with regard to the ancient mode of pronouncing Latin verse is this, that much of the apparent harshness of elisions was removed, by giving the elided syllable so slight and imperfect a sound that it could hardly be distinguished, and, consequently, interrupted but little the measure of the verse.

2. Ennius, Lucilius, Lucretius, and the comic writers furnish the most

Enn. *Te nunc sancta precor Venus, et genetrix patrī(s) nostri.*

Id. *Versibū(s) quos olim Fauni Vatesque canebant.*

Lucret. *Ut quasi transactis sæpe omnibū(s) rebū(s) profundant.*

Catull. *At fixus nostris tu dabī(s) supplicium.* (Pentam.)

IV. We may notice here a peculiar species of elision or abbreviation not unfrequently employed in short, quick questions, by which the vowel is dropped in the interrogative particle *ne* before a consonant;<sup>1</sup> thus,

Catull. *Ten' provincia narrat esse bellam?* (Phalæcian.)

Propert. *Vidistin' toto sonitus procurrere cælo?*

Virg. *Hectoris Andromache Pyrrhin' connubia servas?*

Horat. *Men' moveat cimeæ Pantilius? aut cruciet quod.*

V. It has already been remarked, under the rules for final *n*, that in such forms as *vidēn' ut*, the *s* is dropped before *n*, and the vowel shortened. Both this and the last-mentioned abbreviation are combined in *viden'* (for *videsne*) and *vin' tu* (for *visne tu*).

Catull. *Nostra verba. Viden'? faces.*

Horat. *Tempore dicam; hodie tricesima sabbata; vin' tu.*

These expressions, as might be expected, are very common in the comic writers.<sup>1</sup>

#### EXCEPTIONS.

Exc. 1. Synalœpha never takes place in the words *O*, 287

numerous examples of this license. Some instances also occur in Cicero's translation of Aratus, though comparatively few in number. About the time, however, when Cicero wrote his *Orator*, the custom of dropping the *s* before a consonant appears to have been fast going out of use; at least the following passage from the work just referred to is in favour of such an opinion: "*Quin etiam, quod jam subrusticum videtur, olim autem politius, eorum verborum quorum eadem erant postremæ duæ literæ quæ sunt in optumæ postremam literam detrahebant, nisi vocalis insequeretur. Illa non erat offensio in versibus quam nunc fugiunt poetæ nori; ita enim loquebantur; qui est omnibu' princeps, non omnibus princeps, et vita illa dignu' locoque, non dignus.*" (Cic., *Orat.*, 48, § 161.—Compare *Quintil.*, 9, 4, 38.—*Mar. Vict.*, p. 2472.)

1. Ramsay's *Lat. Pros.*, p. 114.



*heu, ah, ai, io, proh, vœ, vah, hei*, and the like interjections, which sustain the voice, and retard the pronunciation, on account of the feeling or passion which they express ; as,

Virg. *O pater, | ò homin|um div|ûmque æ|terna pot|estas.*

Id. *Heû ubi | pacta fid|es ? ubi | quæ jur|are sol|ebas.*

Tibull. *Âh ego | ne poss|im || tanta vid|ere mal|a. (Pent.)*

Ovid. *Ipsê su|os gemit|us foli|is in|scribit et | aī ai.*

Id. *Et bis i|ō Areth|usă i|ō Areth|usa voc|avit.*

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Exc. 2. Elision is sometimes apparently neglected in the case of a long vowel or diphthong ; and this generally happens when the unelided vowel or diphthong is in the cæsural syllable. Hence arise the following rules :

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*First.* When a long vowel or diphthong occurs in a cæsural syllable, and the word that follows begins with either a vowel or diphthong, then the long vowel or diphthong sometimes apparently remains unelided ; but, in fact, the long vowel or diphthong parts, by means of elision, with one of its two short component vowels, and the remaining short vowel, being in the cæsura, is *lengthened again* by the stress of the voice.

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*Secondly.* When a long vowel or diphthong occurs, *not in a cæsural syllable*, and the word that follows begins with a vowel or diphthong, then the long vowel or diphthong sometimes apparently remains unelided ; but, in fact, the long vowel or diphthong parts, by means of elision, with one of its two short component vowels, and the remaining short vowel, *not being in the cæsura continues short.*



## ILLUSTRATIONS OF EXCEPTION SECOND.

*Rule First.*

- Virg. *Et succ|us pecor|i, et | lac sub|ducitur | agnis*  
 Id. *Stant et | juniper|i et | castane|æ hirs|utæ.*  
 Id. *Ter sunt | cona|tī im|ponere | Peliō | Ossam.<sup>1</sup>*  
 Id. *Amphi|on Dir|cæus in | Actæ|ō Ara|cyntho.*  
 Ovid. *Et celer | Ismen|us cum | Phocai|cō Erym|antho.*

*Rule Second.*

- Cat. II. *Uno in | lectulō | erud|itul|i ambo. (Phalæcian.)*  
 Virg. *Credimus? | an quī am|ant ips|i sibi | somnia | fin-  
 gunt?*  
 Id. *Nomen et | arma loc|um serv|ant tē am|ice neq|uivi.*  
 Id. *Et long|um form|ose val|ē valē | inquit I|ola.*  
 Id. *Insulæ | Ioni|o in magn|o quas | dira Cel|æno.*  
 Id. *Te Coryd|on ō Al|exi trah|it sua | quemque vol|uptas.*  
 Horat. *Et Esquili|næ al|ites. (Iambic.)*

Obs. The only exception in Virgil to the remarks contained in the preceding paragraph, occurs in the following line: 29

*Glaucō | et Pano|peæ et | Ino|o Meli|certæ. (Georg., 1, 437.)*

Here the *o* in *Glaucō* is not elided, but is allowed to remain long, though not in cæsure. The line, however, in all probability, contains a false reading, and for *Glaucō* we should substitute *Glaucōque*.<sup>2</sup>

1. In this line, the *ō* in *Peliō* furnishes an illustration of rule second.

2. Ramsay's usual accuracy deserts him, when he regards this line as transplanted *without change* from some one of the Greek poets, who were much less strict, in matters of this kind, than the Latins. It happens, unfortunately for this remark, that the Greek, in that event, would be, Γλαύκω καὶ Πανοπείη ἰδ' Ἰνώω Μελικέρτῃ, in which case the last syllable of Γλαύκω would be long, as a matter of course, without any license whatever. Aulus Gellius (13, 26) informs us that Virgil borrowed the line from the Greek poet Parthenius, in whom it ran as follows: Γλαύκω καὶ Νηρήϊ καὶ Ἰνώω Μελικέρτῃ. (Compare *Macrob.*, 5, 17.—*Fulv. Urs.*, *Virg. cum Græc. Script.* O<sup>1</sup>l., p. 130.) This form of the

294—Exc. 3. Very rarely is a short vowel left unclided. This happens only twice in Virgil, and in both cases there is a pause after the word ending with the short vowel, so that in repeating the line the effect would not be disagreeable.<sup>1</sup> Thus,

Addam | cerea | prunā: hon|os erit | hūic quoque | pomo.  
(Ecl., 2, 53.)

Et ve|ra incess|u patu|it Deā. | Ille ubi | matrem. (Æn., 1, 405.)

295—Obs. For some remarks on elision at the end of a verse, when the next verse begins with a vowel or diphthong, consult the article *Synapheia*.

#### ECTHLIPSIS.<sup>2</sup>

296—I. *Ecthlipsis* is the eliding of the consonant *m* at the end of a word, when the following word begins with a vowel or the letter *h*; and after the *m* is removed by *ecthlipsis*, a *synalæpha* immediately operates, and cuts off the vowel which preceded the *m*. Thus,

Catull. *Omnia tecum una perierunt gaudia nostra.*

Id. *Æternum hoc sanctæ fœdus amicitiae.* (Pent.)

In scanning which lines we must read them as follows :

*Omnia tec' una perierunt gaudia nostra.*

*Ætern' hoc sanctæ fœdus amicitiae.*

Greek line, however, still remains hostile to Ramsay's opinion. Wagner, on the other hand, maintains that the true reading in Virgil is *Glaucocoe*, as we have remarked in the text. His words are as follows: "Nullus dubito, quum nusquam longam syllabam in eo positu produzerit Virgilius, pessumdata etiam soni elegantia, quin scripserit *Glaucocoe*. Apparet autem nusquam facilius excidere potuisse hanc copulam, per simplex *q* scilicet exprimi solitam, quam hoc loco, præcedentibus dubus ipsi *Q* similibus literis, altera quidem simillima, *C* et *O*. Sic in *Medic. Æn.*, 1, 69, a *m. pr.* scriptum est *SUBMERSASQ.* BRUE pro *submersasq.* obrue, &c. (Wagner, *Quæst. Virgil.*, 11, 3.)

1. Ramsay's *Lat. Pros.*, p. 116.

2. The subject of *Ecthlipsis* has been in part anticipated in the remarks respecting *m* final, p. 84, *seqq.*

II. Ecthlipsis sometimes, by the aid of Synapheia, strikes out a syllable at the end of a line, when the next line begins with a vowel, and no long pause intervenes; as,

Virg. *Jamque iter emensi, turres ac tecta Latino|rum*  
*Ardua cernebant juvenes, murosque subibant.*

Here the second line is to be read *r'Ardua cernebant*, &c., the last syllable of *Latinorum* being cut off from the first verse and prefixed to the second.

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EXCEPTIONS.

Exc. 1. The elision of *m* is sometimes neglected, especially by the older poets, and in this case the syllable ending in *m*, when not a cæsural one, is short;<sup>1</sup> as,

Lucret. *Nam quod fluidū est, e levibus atque rotundis.*  
 Id. *Sed dū abest quod avemus, id exsuperare videtur.*

Exc. 2. In some instances the cæsura operates to preserve the final *m* unelided, in which case the syllable thus saved from elision becomes long; as,

Propert. *O me felicē! O nox mihi candida! et O tu.*

Before quitting the subject of elision, it may not be amiss to add the following rules, which regulate its use.

1. A verse in which there are more than two elisions, is most commonly deficient in harmony; as, for example, the following pentameter line:

Catull. *Quam modo qui me unum atque unicum amicum habuit.*

2. Elisions may generally be introduced into a verse without diminishing its harmony, when the final vowel of a word is the same as that which begins the next word, and when the elided vowel is either naturally short, or is followed by a long syllable; as,

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1. This and the succeeding exception have been partially anticipated in the remarks relative to final *m*.

Virg. *Ipse ego cana legam tenera lanugine mala.*

Id. *Tum casia atque aliis intexens suavis herbis.*

3. An elision has seldom a good effect, either when it occurs in the first syllable of a verse, or in the end of the fifth foot of an hexameter, or immediately after the penthemimeris in a pentameter, or in a word ending with a long vowel or a diphthong before a word beginning with a short vowel; as,

Horat. *Nam ut ferula cædas meritum majora subire.*

Juv. *Loripedem rectus derideat Æthiopem Albus.*

Catull. *Troja nefas! commune sepulcrum Europæ Asiæque.*

Id. *Me misero eripuisti omnia nostra bona.* (Pentam.)

### III. SYNÆRESIS.

I. Synæresis is the contraction of two syllables into one, and is resorted to by the poets in order to make a word admissible into hexameter or other verse, which could not otherwise be introduced without some degree of inconvenience or dissonance, or perhaps not at all.

II. Hence we have, among others, the following instances of this species of poetic license.

#### 1. CONTRACTION OF *ēā*.

*aurēā* is pronounced as *aurā*.

*cerēā* “ “ *cerā*.

*alvēāria* “ “ *alvāria*.

*respondēāmus* “ “ *responḃyāmus* (4 syllables).<sup>1</sup>

*antēāctos* “ “ *antḃyāctos* (3 syllables).<sup>2</sup>

*antēāmbulo* “ “ *antḃyāmbulo* (4 syllables).

*antēhāc* “ “ *antḃyāc* (2 syllables).

Virg. *Aurea composuit sponda, mediamque locavit.*

1. The *y* is to be pronounced here like the same letter when it stands at the beginning of an English word.

2. This word and the two that follow may otherwise be pronounced *ant'actos*, *ant'ambulo*, *ant'ac*, and the vowel *e* may be supposed to have been actually elided before the one that succeeds.

- Horat. *Abdiderant furtim terris, et imagine cerea.*  
 Virg. *Seu lento fuerint alvearia vimine texta.*  
 Lucret. *Quid respondeamus nisi justam intendere litem.*  
 Tibull. *Cum memor anteactos semper dolor admonet annos.*  
 Mart. *Anteambulones et togatulos inter.* (Scazon.)  
 Horat. *Antehac nefas depromere Cæcubum.* (Alcaic.)

2. CONTRACTION OF *ei*.

*ærei* is pronounced as *æri*.

<i>aranēi</i>	"	"	<i>aranī.</i>
<i>baltēi</i>	"	"	<i>baltī.</i>
<i>ferreī</i>	"	"	<i>ferri.</i>
<i>aurēis</i>	"	"	<i>auris.</i>
<i>antēirent</i>	"	"	<i>antīrent.</i>
<i>antēis</i>	"	"	<i>antis.</i>
<i>antēit</i>	"	"	<i>antit.</i>

- Virg. *Centum ærei claudunt vectes æternaque ferri.*  
 Lucret. *Nec nebulam noctu, neque aranei tenuia fila.*  
 Virg. *Exanimem, rapiens immania pondera baltei.*  
 Id. *Ferreique Eumenidum thalami et Discordia demens.*  
 Id. *Atria, dependent lychni laquearibus aureis.*  
 Id. *Qui candore nives anteirent cursibus auras.*  
 Horat. *Te semper anteit sæva necessitas.* (Alcaic.)

3. CONTRACTION OF *eo*.

*alvēō* is pronounced as *alvō*.

<i>aurēō</i>	"	"	<i>aurō.</i>
<i>Typhoēō</i>	"	"	<i>Typhōō.</i>

- Virg. *Deturbat, laxatque foros, simul accipit alveo.*  
 Id. *Vulcanum alloquitur, thalamoque hæc conjugis aureo*  
 Id. *Inarime Jovis imperiis imposta Typhōeo.*<sup>1</sup>

1. The nominative of this proper name is *Typhœus* (three syllables), never *Typhæus*.



4. CONTRACTION OF *ia*.

*vindemiātor* is pronounced as *vindemyātor* (4 syllables).<sup>1</sup>

*Formiāno*        "        "        *Formyāno* (3 syllables)

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Horat. *Vindemiator, et invictus, cui sæpe viator.*

Catull. *Formiano saltu non falso Mentula dives.*

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5. CONTRACTION OF *ii*.

*connubiūs* is pronounced as *connubȳis* (3 syllables).

*denariūs*        "        "        *denaryīs* (3 syllables).

*Pæoniūs*        "        "        *Pæonyīs* (3 syllables).

*Tæniūs*        "        "        *Tænyīs* (2 syllables).

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Virg. *Connubiis arvisque novis operata juventus.*

Mart. *Denariis tibi quinque Martialem.* (Phalæcian.)

Virg. *Pæoniis revocatum herbis et amore Dianæ.*<sup>2</sup>

Id. *Puniceis ibant evincti tempora tæniis.*

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6. CONTRACTION IN *io*.

*connubiō* is pronounced as *connubȳō* (3 syllables).

*Idomeniōs*        "        "        *Idomenȳos* (4 syllables).

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Virg. *Connubio jungam stabili propriamque dicabo.*

Catull. *Idomeniosne petam montes? at gurgite in alto.*

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7. CONTRACTION IN *iu*.

*promontōriūm* is pronounced as *promontoryūm* (4 syllables).

*Antīum*        "        "        *Antyūm* (2 syllables).

*ōmnīum*        "        "        *omnyūm* (2 syllables).

*mēnsiūm*        "        "        *mensyūm* (2 syllables).

*lacrymāntiūm*        "        "        *lacrymantȳum*<sup>3</sup> (4 syllables).

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1. The *y*, as has already been remarked, is to be here pronounced like the same letter at the beginning of an English word.

2. In scanning this line some erroneously make *Pæoni* a dactyl. The second syllable, on the contrary, is long, the corresponding Greek form being Παίωνιος. Such a form as *Pæōniis* could only refer to the Pæonians (Παίονας) of Thrace. (Consult Heyne ad Virg., *Æn.*, 7, 779, *not. crit.*)

3. Genitives in *ium* are frequently written without inserting the *i*,

- Ovid. *Inde legit Capreas promontoriumque Minervæ.*  
 Id. *Et tellus Cırcaæ, et spissi litoris Antium.*  
 Lucret. *Imbecillorum esse æquum misererier omnium.*  
 Ovid. *Cum tua sint cedantquē tibi confinia mensium.*  
 Virg. *Exclusi, ante oculos lacrymantiumque ora parentum.*

8. CONTRACTION IN *oo*.

*cōoluerint* is pronounced as *cōluerint*.

*cōōperiant*       “       “       *cōperiant*.

*cōōperuisse*       “       “       *cōperuisse*.

- Lucret. *Tandem cooluerint ea quæ conjecta repente.*  
 Id. *Cooperiant maria ac terras immensa superna.*  
 Id. *Per terras omneis atque oppida cooperuisse.*

9. CONTRACTION IN *ee*.

*dēēsse* is pronounced as *dēsse*.

*dēēst*       “       “       *dēst*.

*dēērat*       “       “       *dērat*.

*dēēro*       “       “       *dēro*.

*dēērrarunt*       “       “       *dērrarunt*.

*dēērraverat*       “       “       *dērraverat*.

- Lucret. *Talibus in rebus communi deesse saluti.*  
 Virg. *Deest jam terra fugæ: pelagus Trojamne petamus*  
 Id. *Divitis uber agri Trojævè opulentia deerit.*  
 Lucret. *Deerrarunt passim motus ab sensibus omnes.*  
 Virg. *Vir gregis ipse caput deerraverat, atque ego Daph-  
 nin.*

II. Synæresis may sometimes be referred to synalæpha, or, in other words, the first vowel in several instances may rather be considered as elided, than as uniting with the fol-

as, *parentum*, *serpentum*, *mensum*, &c. The poets, however, use the open form also, when it can be conveniently introduced; as, *parentium*, *serpentium*, &c.; nor must it be supposed that the contraction is purely a poetic license, since it is found in the best MSS. of prose authors. (Ramsay's *Lat. Pros.*; p. 124.)

lowing one to form one syllable. Thus many words compounded with *semi* followed by a vowel, or by the letter *h* with a vowel, such as *semianimis*; *semianimus*, *semiadapertus*, *semihians*, *semihomo*, *semiustus*, &c., lose by elision the final vowel of *semi*, and are to be pronounced in verse, *sem'animis*, *sem'animus*, *sem'adapertus*, *sem'hians*, *sem'homo*, *sem'ustus*, &c.<sup>1</sup>

Virg. *Semianimesque micant digiti ferrumque retractant.*

Lucret. *Languida semianimo cum corpore membra videres.*

Ovid. *Obliquum capiat semiadaperta latus.* (Pentam.)

Catull. *Semihiante labello.* (Choriambic.)

Virg. *Semihominis Caci facies quam dira tenebat.*

Id. *Fama est Enceladi semiustum fulmine corpus.*

III. Words which contain an *h* between two vowels occasionally drop the *h*, and contract the two vowels into one syllable; thus, we have *vēhēmens*, *vēhēmenti*, *vēhēmenter*, *vēhēmentius*, and also *vēmens*, *vēmenti*, *vēmenter*; so *prehensi* and *prensi*, *dēhinc* and *dēinc*, *nīhīlum* and *nīlum*, *mīhī* and *mī*, *prōhībeat*, pronounced *prōibeat* (three syllables), &c.<sup>2</sup>

Virg. *Transit equum cursu, frenisque adversa prēhensis.*

Id. *Ingentes tollent animos, prensique negabunt.*

Id. *Cervici subnectē dehinc ubi libera colla.*

Id. *Eurum ad se Zephyrumque vocat, dehinc talia fatur.*

Lucret. *Nam sive est aliquid quod prohibeat efficiatque.*

IV. More violent than these are *ostrēā*, *eādcm*, *eodem*, *eādem*, *eōsdem*, *torrēāt*, *dēorsum*, *sēorsum*, *sēorsus*, *omniā*, *vīētis*, *Gabū*, *oriūndi*, *patrūi*, *flūitant*, pronounced as dissyllables; *precantiā*, *vāzyges*, *duēllica*, *præoptarit*, as trisyllables; *prōūt*, a monosyllable; all of which might be, and most of them often are, employed without being contracted.<sup>3</sup>

1. Among these some would place *grav'olens* and *suav'olens*, but these ought to be considered as two distinct words, *grave olens* and *suave olens*. (Ramsay's *Lat. Pros.*, p. 123.)

2. *Vēmens* occurs in Horace, *Epist.*, 2, 2, 120; *vēmenti* in Lucretius, 3, 153; *vēmenter* in the same, 2, 1023, and 4, 821.

3 Ramsay's *Lat. Pros.*, p. 124.

- Horat. *Sudando, pinguem vitiis albumque neque os rea.*  
 Virg. *Una eademque via sanguis animusque sequuntur.*  
 Propert. *Hoc eodem ferro stillet uterque cruor.* (Pentam.)  
 Lucret. *Uvescunt, eadem dispansæ in sole liquescunt.*  
 Id. *Eosdem habuit secum quibus, est elata capillos.*  
 Id. *Quod sitis exurat miseros atque arida torreat.*  
 Id. *Pondera quantum in se est deorsum deducere pug-*  
     *nent.*  
 Id. *At neque seorsum oculi, neque nareis, nec manus*  
     *ipsa.*  
 Id. *Seorsus item sapor oris habet vim, seorsus odores*  
 Virg. *Bis patriæ cecidere manus; quin protenus omnia.*  
 Horat. *Qui sudor vietis, et quam malus undique membris.*  
 Propert. *Et qui nunc nulli, maxima turba Gabii.* (Pentam.)  
 Lucret. *Denique cælesti sumus omnes semine oriundi.*  
 Stat. *Nocturnique canum gemitus, ubi lumina patrii.*  
 Lucret. *Per malos volgata trabeisque trementia fluitant.*  
 Virg. *Præferimus manibus vittas et verba precantia.*  
 Ovid. *Iazyges et Cólchi, Metereaque turba Getæque.*  
 Lucret. *Lanigeræ pecudes, et equorum duellica proles.*  
 Catull. *Omnibus his Thesei dulcem præoptarit amorem.*  
 Horat. *Pasco libatis dapibus. Prout cuique libido est.*

V. I is sometimes considered as a consonant, and in these cases had, it is probable, the sound of the English *y* in *young, yes, &c.* Thus, *ābīētē, ābīētibus, ārīētē, pāriētibus*, were pronounced in dactylic verse as *ābyētē, ābyētibus, āryētē, pāryētibus*, the first syllable being considered long by position.<sup>1</sup>

- Virg. *Ædificant, sectaque intexunt abiete costas.*  
 Id. *Abietibus juvenes patriis et montibus æquos.*  
 Id. *Custodes sufferre valent. Latat ariete crebro.*  
 Id. *Hærent parietibus scalæ, postesque sub ipsos.*

VI. Upon the same principle, although without the plea

1. Ramsay's *Lat. Pros.*, p. 131.



of absolute necessity, we find *flūviorum* in a passage of Virgil (*Georg.*, 1, 482), where it must be pronounced *flūv-  
yorum*; and *Nāsīdiēni* in Horace (*Sat.*, 2, 8, 1), which must be pronounced *Nāsīdyeni*. In Propertius likewise, we have *ābiēgni* (4, 1, 42), to be pronounced *ābyegni*, and *abiegnæ* (3, 19, 12), to be pronounced *ābyegnæ*.

Virg. *Fluviorum rex Eridanus, camposque per omnes.*

Horat. *Ut Nasidieni juvit te cæna beati?*<sup>1</sup>

Propert. *Læserat abiegni venter apertus equi.* (Pent.)

Id. *Induit abiegnæ cornua falsa bovis.* (Pent.)

VII. In the same way the poets took advantage of the double power of *u*, and made it a consonant in words where such a change was necessary or convenient. In this way *tēnūiā*, *tēnūius*, *tēnūis*, *tēnūē*, *tēnūem*, *tēnūi*, *tēnūēs*, *gēnūā*, *cūrrūum*, *fōrtūūtus*, *pītūūtā*, become *tēnvia*, *tēnvius*, *tēnvīs*, &c., *gēnvā*, *cūrrūum*, *fortūūtus*, *pitūūta*, &c.<sup>2</sup>

Virg. *Velleraque ut foliis depectant tenuia Seres.*

Lucret. *Qua neque mobilius quidquam neque tenuius exstat.*

Virg. *Tenuis ubi argilla et dumosis calculus arvis.*

Id. *Genua labant, vastos quatit æger anhelitus artus.*

Id. *Per campos pascuntur equi; quæ gratia curruum.*

Juv. *Non quasi fortuitus, sed ventorum rabie, sed.*

Horat. *Præcipue sanus, nisi quum pituita molesta est.*

Horat. *Nec fortūūtum spernere cespitem.* (Alcaic.)<sup>3</sup>

Catull. *Mucusque et mala pītūūtā nasi.* (Phalæcian.)

1. *Nāsīdiēne*, without contraction, occurs in Martial (7, 8): "*Aut vigila aut dormi, Nāsīdiēne tibi.*" (Pentam.)

2. By combining the processes described in this and paragraph V., *tēnūiōre* is pronounced *tēnv-yōre*. (Ramsay's *Lat. Pros.*, p. 132.)

3. *Fōrtūūtus*, without contraction, occurs also in Phædrus (2, 4, 4). On the other hand, in Manilius (1, 182) we have *fortūūtus*.



IV. DIÆRESIS.<sup>1</sup>

I. *Diæresis* is defined to be the division of one syllable into two; as, *aurāi* for *auræ*, *sūādent* for *suādent*, *milūus* for *milvus*, *sylūa* for *sylva*, *solūo* for *solvo*, &c.

Virg. *Æthereum sensum, atque aurāi simplicis ignem.*

Lucret. *Atque alios alii irrident, Veneremque suādent.*

Phædr. *Columbæ sæpe quum fugissent miluūm.* (Iambic.)

Horat. *Nunc mare, nunc syluæ.* (Dact. Trim. Cat.)

'Tibull. *Nulla queat pesthac nos soluisse dies.* (Pentam.)

II. In strictness, however, no such figure as diæresis exists, nor did the poets ever assume the power of stretching out words, although they sometimes contracted them. The examples usually quoted of this so-called figure, including those given under the preceding paragraph, are in reality archaisms, or antiquated forms of expression, which were adopted by the poets for the sake of convenience or ornament.

III. As the Ionic dialect in Greek frequently resolves the diphthongs *ει* and *η* into *ηϊ*, the Roman poets occasionally availed themselves of that license in words of Greek origin, written in the latter language with either of those diphthongs; as,

Ovid. *Flebilis indignos, Elegēia solve capillos.*

Stat. *Quas inter vultu petulans elegēia propinquat.*

Ovid. *Invocat, Hippomenes, Cytherēia, comprecor ausis.*

Virg. *Parce metu Cytherēia; manent immota tuorum.*

Ovid. *Quid quod avus nobis idem Pelopēius Atreus.*

Lucan. *Eumenidum vidit vultus Pelopēius Orestes.*

Propert. *Plēiadum spisso cur coit imbre chorus.* (Pent.)

Ovid. *Plēiades incipiunt humeros relevare paternos.*

Id. *Plēias enixa est, letoque det imperat Argum.*

Virg. *Plēias, et Oceani spretas pede repulit amnes.*

1. Διαίρεσις, "a separation," "a taking or drawing asunder," from *διá* and *αίρνω*.

So also *Phæbēus* and *Phæbeus*; *Thesēus* and *Thesēus*; *Thrēicius*, *Thrēcius*, and *Thrācius*; *Pegasēus* and *Pegasēus*, &c.

#### V. PROSTHESIS.<sup>1</sup>—APHÆRESIS.<sup>2</sup>

I. *Prosthēsis* is defined to be the addition of a letter or syllable to the beginning of a word; as, *gnatus* for *natus*, *gnavus* for *navus*, &c.

II. In strictness, however, no such figure as prosthesis exists. On the contrary, the forms which are cited as instances of it are in reality archaisms, or antiquated modes of expression.

III. *Aphærēsis* is defined to be the cutting off of the first letter or syllable of a word; as, *maragdus* for *smaragdus*, *conia* for *ciconia*.

IV. *Aphæresis* is, in truth, as imaginary a figure as prosthesis. The forms usually cited as instances of it are either archaisms or colloquial shortenings.

#### VI. SYNCÖPE.<sup>3</sup>—EPENTHESIS.<sup>4</sup>

I. *Syncöpe* is defined to be the dropping of a letter or syllable out of the body of a word; as, *aspris* for *asperis*, *caldior* for *calidior*, *circlos* for *circulos*, *oraculum* for *oraculum*, *periculum* for *periculum*, &c.

Virg. *Improvissum aspris veluti qui sentibus anguem.*

Horat. *Caldior est? acres inter numeretur. Opinor.*

Virg. *Ac primum laxos tenui de vimine circlos.*

Catull. *Oraclum Jovis inter æstuosi.* (Phalæcian.)

Virg. *Vota metu duplicant matres, propiusque periclis.*

II. We must not imagine, however, that forms such as

1. Πρόσθεσις, "addition," from πρόσ and τίθημι.

2. Ἀφαίρεσις, "a taking away," from ἀπό and αἰρέω.

3. Συγκόπη, "a cutting short or to pieces," from σύν and κόπτω.

4. Ἐπένθεσις, "an insertion," from ἐπί, ἐν, and τίθημι.

these were all peculiar to the poets, or that syncope was a figure the use of which was confined to this class of writers. Many of these shortened forms, on the contrary, occur also in prose. Thus, for example, *vincla* is found in Cicero (*Ep. ad Fam.*, 16, 18). Quintilian (1, 6) says that *calfacit* was more common in his time than *calefacit*; while from the contracted *periculum* we have the verb *periclitor*, and so on.

8 III. The words most frequently contracted by syncope are the præter tenses of verbs; as, *scripsti* for *scripsisti*, *dixi* for *dixisti*, *promisse* for *promisisse*, *illuxe* for *illuxisse*: the participles of compound verbs; as, *repostum* for *repositum*: genitives plural; as, *deûm* for *deorum*, *amantum* for *amantium*; and words which have a *u* in the penult before the consonant *l*; as, *vinclum* for *vinculum*, &c.

IV. *Epenthēsis* is defined to be the insertion of a letter or syllable into the body of a word; as, *pluvi*, *fuvi*, *annuvi*, *genuvi*, which is done, according to the grammarians, in order to lengthen the short *u* of *plui*, *fui*, *annui*, *genui*. All these so-called instances of epenthesis occur in Ennius.

0 V. Epenthesis is, however, an imaginary figure, like those of which we have already made mention. "If we study," observes Ramsay, "the etymological formation of the Latin verb, we soon discover, that, in a very large class, the perfect tense is distinguished by the addition of *v* to what Bopp calls the crude form; we shall also readily perceive that the *v* is frequently dropped, as in *amasti*, *amarunt*, *audieram*, &c. We shall then have no difficulty in recognising the true old perfects of *pluo*, *fuo*, &c., in *pluvi*, *fuvi*, &c.; and, as might be expected, they are found in the very earliest specimens of the language, and scarcely, if ever, appear after the time of Plautus. It would be just as reasonable to assert that a *v* had been inserted in *audiveram* or *abivi*, in order to lengthen the short *i* of *audii* and *abii*, as to advance the same proposition with regard to *pluvi*, *fuvi*,

and the rest. Moreover, we have the express testimony of Priscian, that preterites in *ui* had the *u* long in the oldest writers, especially those derived from the present in *uo*; as, *eruo*, *erūi*; *arguo*, *argūi*; *annuo*, *annūi*; and he quotes from Ennius, ‘*Annūit sese mecum decernere ferro*,’ in all of which it is clear that the long quantity of the *u* pointed out the recent disappearance of the *v*.<sup>1</sup>

## VII. APOCOPE.<sup>2</sup>—PARAGOGÉ.<sup>3</sup>

I. *Apocōpe* is defined to be the omission of the final vowel or syllable of a word; as, *men’* for *mene*.

II. In such instances as the one just cited, where a quick colloquial interrogation occurs, the figure may be allowed to stand. In other cases, however, its existence is purely imaginary; as, for example, in the following line from Lucretius:

*Disjectare solet magnum mare transtra, gubernā,*

where *gubernā* is said to be by apocope for *gubernacula*.

III. *Paragōge* is defined to be the addition of a letter or syllable to the end of a word; as, *amarier* for *amari*, *docerier* for *doceri*, *legier* for *legi*.

IV. Paragoge is also, in strictness, an imaginary figure, and *amarier*, *docerier*, *legier*, &c., are merely archaisms, or antiquated modes of expression, mistaken for a poetical or grammatical figure.

## VIII. TMESIS.<sup>4</sup>

I. *Tmesis* is defined to be the separation of a word into two parts, for the purpose of inserting another word between them; as,

1. *Lat. Pros.*, p. 160.—Compare *Voss.*, *de Art. Gramm.*, 2, 13.

2. *Ἀποκόπη*, “a cutting off,” from *ἀπό* and *κόπτω*.

3. *Παραγωγή*, “a leading or bringing beside,” from *παρά* and *ἄγω*. In military phraseology, “the extending a line of troops beyond the flank, and presenting a new line or front.”

4. *Τμήσις*, “a cutting,” from *τέμνω*, “to cut.”



Virg. *Talis Hyperboreo Septem subjecta trioni.*

Lucret. *Languidior porro disjectis disque supatis.*

Id. *Cætera de genere hoc, inter quæquomque pretantur.*

Id. *Conlaxat, rareque facit lateramina vasi.*

II. Here the words *septemtrioni*, *dissipatis*, *interpretantur*, and *rarefacit*, are supposed to be divided by the figure *tnesis*. The truth appears to be, however, that, in the earlier forms of the language, many words which were used separately were in process of time compounded together; and hence, just as we should expect, these separations are much more frequent in Lucretius and the older writers than in those who succeeded them.<sup>1</sup>

#### IX. ANTITHESIS.<sup>2</sup>—METATHESIS.<sup>3</sup>

I. *Antithësis* is defined to be the putting of one letter for another; as, *olli* for *illi*, *faciundum* for *faciendum*.

II. Antithesis is, in fact, no figure at all. The forms commonly assigned as instances of it, are merely old modes of spelling words, which are found under this shape on many monuments, some of them of a late date, and certainly many of them not antiquated even in the age of Augustus.<sup>4</sup>

III. *Metathësis* is defined to be a transposition of letters; as, *Evandre* for *Evander*, *Thymbre* for *Thymber*, *corcodilus* for *crocodilus*.

Virg. *Hæc mea magna fides? At non Evandre pudendis.*

Id. *Nam tibi, Thymbre, caput Evandrius abstulit ensis.*

Phædr. *A corcodilis ne rapiantur, traditum est.* (Iamb.)

1. Ramsay's *Lat. Pros.*, p. 161.—Compare the remark of Hermann: "*Quam tnesin vocant grammatici, ea et natura et usu prior fuit quam σύνθεσις. Sed nimirum, quoniam recentior consuetudo, ad quam omnia exigebant, σύνθεσιν usurpabat, tnesin istam ut discessionem a communi usu animadvertere jubebant.*" (*De Emend. Rat.*, G. G., p. 117.) Consult also, on the subject of *tnesis* in early Greek, the remarks of Matthiæ (*G. G.*, vol. 2, p. 1398, 3d Germ. ed.), Kühner (*G. G.*, vol. 2, p. 313), and Nägelsbach (*Anmerk. zu Ilias, Excurs.* 16).

2. 'Αντίθεσις, "a substitution," from ἀντί and τίθημι.

3. Μετάθεσις, "a transposition," from μετά and τίθημι.

4. Ramsay's *Lat. Pros.*, p. 162.



IV. The instances, however, that are given of metathesis are merely antiquated forms of expression. Thus, *Evandre* and *Thymbre* are nothing more than vocatives regularly formed from old nominatives in *us*; and *corcodilus* is merely another form for *crocodilus*, obtained through the Greek.

#### X. SYSTOLE.<sup>2</sup>

I. *Systōle* is defined to be the shortening of a syllable, which, from its natural quantity or from position, ought to be long.

II. No such figure, however, as systole in reality exists; and we must not suppose that the poets could shorten syllables at their own caprice.

III. Under systole are placed, for example, those compounds of *jacio* which sometimes drop the *j*. Thus,

For <i>ābjicit</i> , <i>ābjici</i> ,	we find	<i>ābīcit</i> , <i>ābīci</i> .
<i>ād̄jicit</i> , <i>ād̄jici</i> ,	"	<i>ādīcit</i> , <i>ādīci</i> .
<i>cōnjicit</i> ,	"	<i>cōnīcit</i> .
<i>īnjicit</i> ,	"	<i>īnīcit</i> .
<i>ōbjicis</i> , <i>ōbjicit</i> ,	"	<i>ōbīcis</i> , <i>ōbīcit</i> .
<i>sūbjicit</i> , <i>sūbjici</i> ,	"	<i>sūbīcit</i> , <i>sūbīci</i> .

IV. These, however, are by no means cases of systole or poetic license, but are, in reality, old forms of the language.<sup>3</sup>

1. The Greeks appear to have said both *κροκόδειλος* and *κορκόδειλος*, as they said *κραδία* and *καρδία*, *κρατερός* and *καρτερός*, and as the Scotch use indifferently *frith* and *firth*. (Ramsay, *L. P.*, p. 162.)—Gudius, indeed, maintains that the form *corcodilus* is more correct than *crocodilus*. His words are as follows: "Testari possum, in optimis et septingentorum, et amplius annorum membranis, non tantum apud poetas, iis in locis, ubi metri ratio id postulat, sed etiam in prosa apud oratores et philosophos reperiri *Corcodilus*. Neque his obstat, quod bellæ istius Niliacæ nomen a Græcis Latini acceperint, quī *Κροκόδειλος* scripserint. Sic enim sæpe vocabula, quæ a Græcis habent Latini, immutaverunt. Sic *tardus* a *βραδύς*, etc. Eodem modo *κάρτερος* et *κράτερος*. Non negandum vero est, poetas, quoties prima foret corripienda, ad imitationem Græcorum scripsisse *Crocodilus*. Sic Hor., *Epod.*, 12, 11: Postea unice tandem obtinuit ut scriberetur *Crocodilus*." (Gud. *ad Phadr.*, 1, 25, 4.)

2. *Συστόλη*, "a drawing together," from *σύν* and *στέλλω*.

3. Ramsay's *Lat. Pros.*, p. 136. —*Parcus, Lex. Crit.*—Noris, *Cen-*

V. Under systole we also find ranked the shortening of the penultimate syllable in the third person plural of perfects; as, *dedērunt, tulērunt, stetērunt, &c.* It is probable, however, that we have here the ancient pronunciation; at least the analogy of the language is in favour of it.<sup>1</sup>

VI. 'To systole is also attributed the quantity of the initial syllable in *āperio, ōmitto, hōdie*, and the like, which, being compounded, as is said, of *ad* and *pario, ob* and *mitto, hōc* and *die, &c.*, ought to have the first syllable long. It will be sufficient, however, to observe, in reply, that the quantity of these and similar words is *invariable*, and must therefore have been the result of the ordinary pronunciation, and not of any poetic license.<sup>2</sup>

VII. A similar remark may be made with regard to *vidēn'* for *vidēsne*. In the latter of these two forms the syllable *es*

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*otaph. Pis.*, diss. 4, c. 4.—*Aul. Gell.*, 16, 7. The last-named writer blames Laberius for using *coicior*, on the ground that it was "*obsoletum, aut ex sordidiore usu vulgi depromptum.*"

1. By some these anomalies have been attributed to the mistakes of transcribers, who, it is supposed, may have written *erunt* instead of *ērant*, or in some cases *ērint*, both which terminations are occasionally found in MSS. Thus, in the following line from Virgil's Eclogues (4, 61), "*Matri longa decem tulerunt fastidia menses,*" we find three readings in the MSS., *tulerunt, tulerant, and tulerint*. If we examine, however, with care the different examples adduced, it will be found that in not a few of these the indicative perfect cannot be struck out without great violence; nor can we fail to perceive that a transcriber, when copying a MS., if he came to such a quantity as *tulērunt* or *stetērunt*, which he might consider anomalous, would be much more likely to change it to *tulerint* or *tulerant*, than to transform one of these into *tulērunt*, in violation of all ordinary rules. (*Ramsay's Lat. Pros.* p. 105.)—Others, again, have boldly contended that the poets who used these forms were inadvertently guilty of a breach of prosody. There might be some plausibility in this assertion, if the instances of this pretended violation of rule were only few in number. It happens, however, that in Lucretius there are no less than 15, in Virgil five, in Propertius five, in Ovid 19, &c. It is idle, therefore, to talk in such a case of "inadvertent" errors.—The supposition in the text, that the penult of the perfect, in the third person plural, was originally short, seems much more probable, and coincides also with the general rule of *e* short before *r*, or, in other words, with the analogy of the language; and, in confirmation of this opinion, we may cite the words of the grammarian Diomedes: "*Ecce in tertio ordine plerumque veteres tertia persona finitiva temporis perfecti, numeri pluralis, E mediam vocalem corripiunt, quasi legērunt, emērunt,*" &c.

2. *Ramsay's Lat. Pros.*, p. 156

is uniformly long ; whereas in *vidēn'* the *e* is as uniformly short. The reason probably is this, that in *vidēn'*, as well as in *satīn'* and *aīn'*, the pronunciation was so rapid that the voice was not permitted to dwell upon any of the syllables.<sup>1</sup>

### XI. DIASTOLE.<sup>2</sup>

I. *Diastōle* (or *Ectāsis*<sup>3</sup>) is defined to be the lengthening of a syllable naturally short. Like systole, however, it is merely an imaginary figure.

II. 'To diastole is attributed the lengthening of the first syllable in *Italia*, *Priāmidēs*, *Arabia*, &c., from *Italus*, *Priāmus*, *Arabs*, &c. But the true reason is, that such forms as *Itālīā*, *Priāmīdes*, *Arābīā*, &c., could not have been used in dactylic verse unless the first syllable were lengthened. This license was therefore assumed by the Roman poets, in imitation of the Greeks.<sup>4</sup>

III. 'To diastole is also attributed the lengthening of the first syllable in certain compounds of *Rē*. Thus, we find

<i>rēligiō</i> ,	<i>rēligiōne</i> ,	<i>rēligiōnum</i> ,	<i>rēligiōsa</i> .
<i>rēliquiā</i> ,	<i>rēliquiārum</i> ,	<i>rēliquiās</i> .	
<i>rēcīdēre</i> ,	<i>rēcīdimus</i> .		
<i>rēlātum</i> ,	<i>rēmōtum</i> .		
<i>rēducit</i> ,	<i>rēducunt</i> ,	<i>rēducere</i> .	

To these must be added the three preterites *rēperit*, *rēpulit*, *rētulit*, and the tenses formed from them, *rēpereris*, *rēpererit* ; *rēpuleris*, *rēpulerint* ; *rētuleram*, *rētulerat*, *rētuleris*, *rētulerit*, &c.<sup>4</sup>

IV. Various explanations have been given of this anomaly. According to some, such words as *religio*, *reliquiā*, *recidere*, could not find a place in dactylic verse, unless the first syllable were made long ; but, although this is true as far as these words are concerned, it will by no means ap-

1. Ramsay's *Lat. Pros.*, p. 156.

2. Διαστόλη, "a separation," "a drawing out," from διά and στέλλω.

3. Ἐκτεσις, "a stretching out," from ἐκ and τείνω.

4. Ramsay's *Lat. Pros.*, p. 139, seq.

ply to *relatus*, *remotus*, *reducit*, &c., which are generally found with the first syllable short; nor will it explain the quantity of *rēperit*, *rēpulit*, *rētulit*, which is invariable.<sup>1</sup>

V. Other scholars, following the old grammarians, content themselves with doubling the consonant after *re* in all cases where that syllable is long, and write *relligio*, *reliquiæ*, *redduco*, *remmotus*, &c., but this at best is but an evasion of the difficulty.

VI. A more plausible explanation is grounded upon the supposition that the ancient form of *re* was *red*, as it appears in *rēddo*; for it cannot be said that the *d* is here inserted for the sake of euphony, as may be urged in regard to such words as *redeo*, *redimo*, and the like. In this way the original form of *refero*, *recido*, *removeo*, *reduco*, &c., was *redfero*, *redcido*, *redmoveo*, *redduco*, &c.; and, although the *d* was afterward dropped, the poets, especially the earlier ones, considered themselves entitled to make use of either form, as best suited their convenience.

VII. This may be the true account of the matter in most instances, but it certainly does not apply to the preterites *reperit*, *repulit*, *retulit*, which ought always to be written with the consonant doubled, being in reality contractions for the reduplications *repererit*, *repepulit*, *retetulit*. This is the account given by Priscian<sup>2</sup> with regard to *repperit*, and it applies equally to the other two.<sup>3</sup>

VIII. The first syllable in *quatuor*, when made long, has also been regarded as an instance of diastole, since *quāt-uor* is found short in Ennius, and its derivatives *quāter*, *quāterni*, *quādrupes*, &c., have the *a* short. But Gesner and Vossius correctly maintain, that Virgil should be made the standard of pronunciation with regard to the word in

1. The old reading in Catullus (66, 35), "*Si reditum rētulisset is, aut in tempore longo, et*," is now changed in the best editions to "*Si reditum tetulisset*," &c.

2. Vol 1, p. 509, ed. Krehl.

3. Ramsay's *Lat. Pros.*, p. 140.



question, and that the first syllable should be considered long, as he uniformly makes it.

## XII. SYNAPHEIA.<sup>1</sup>

I. *Synapheia* is the connecting of verses together, so as to make them run on in continuation, as if the matter were not divided into separate verses.

II. By this arrangement, the initial syllable of a succeeding verse has an influence on the final syllable of the preceding, affecting it by the concourse of consonants, by ecthipsis, and by synalæpha.

III. *Synapheia* chiefly prevailed in anapæstic and Ionic *a minore* verse, in which strict attention was paid to its observance. Its occurrence in other kinds of verse was occasional and limited, and in these kinds it was seldom resorted to by good writers.

IV. The following anapæstic lines furnish examples of the effect of *synapheia* :

*Præcēps* | *sylvās* || *mōntēs*|*quē* fūgīt ||  
*Cūtūs* *Act*|*æōn*, || *āgītīs*|*quē* māgīs ||  
*Pēdē* *pēr* | *sāltūs* || *ēt* *sāx*|*ā* vāgūs ||  
*Mētūit* | *mōtās* || *Zēphŷrīs* | *plūmās*. || (Seneca.)

The short final syllables of *fugīt*, *magīs*, and *vagūs* here become long by position before their own final, and the initial, consonants in the lines that immediately follow.

V. Among other instances of *synapheia*, the following may be enumerated :

Virg. *Inseritur vero et sætu nucis arbutus horri*|*da*  
*Et steriles platani malos gessere valentes.*

Virg. *Jactemur, doceas : ignari hominumque locorum*|*que*  
*Erramus, vento hue, et vastis fluctibus acti.*

Horat. *Dissidens plebi, numero beato*|*rum*  
*Eximit Virtus, populumque falsis.*

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1. *Συναφεία*, "a junction," from σύν and ἄπτω.



Horat. *Cur facunda parum deco|ro*  
*Inter verba cadit lingua silentio?*

In the first of these examples, the first line ends with *horri*, and the *i*, being regarded as the final syllable of the verse, becomes long. The syllable *da* combines with *Et* in the second line, and by synapheia and synalœpha we have *d'et* as the initial syllable of this line.

In like manner, the second line of the second example commences with *qu'erramus*, the second line of the third with *r'eximit*, and the second of the fourth with *r'inter*. In *r'eximit*, it will be observed, an ecthlipsis operates.

VI. In most cases of synapheia (except in anapæstic and Ionic *a minore* measures) there is little or no pause at the end of the line.

VII. The rule of synapheia is carefully observed by the Greek tragic writers in their anapæstic systems; and, as far as our authorities go, by the Latins also. The law of synapheia was discovered by Bentley.<sup>1</sup>

## SECTION XXVII.

### OF FEET.

I. A Foot is a combination of two or more syllables, with due regard to their times or quantities.

II. Feet in metre are so called, because by their aid the voice, as it were, moves along through the verse in a measured pace.<sup>2</sup>

III. Feet are divided into simple and compound. Of the simple feet, four are of two syllables, and eight of three. The compound feet are sixteen in number, and contain each four syllables.

1. *Dissertation upon Phalaris*, p. 190, ed. Dyce.—For farther observations respecting synapheia, consult remarks on the Anapæstic and Sapphic measures.

2. "Pes vocatur, sive quia in percussione metrica pedis pulsus ponitur tolliturque; seu quia, ut nos pedibus ingredimur atque progredimur, ita et versus per hos pates metricos procedit et scandit." (*Mar. Vict.*, p. 2485.)

## SIMPLE FEET OF TWO SYLLABLES.

I. The SPONDEE (*Spondæus*) consists of two long syllables, as *ōmēs*, and derives its name from σπονδή, “a libation,” because it was much used in the slow, solemn chant which accompanied a sacrifice.<sup>1</sup>

II. The PYRRHIC (*Pyrrhichius*) consists of two short syllables, as *dēūs*, and was so called from the martial Pyrrhic dance (πυρρίχη), which was performed in quick time, and in the measure adapted to which this foot predominated.<sup>2</sup>

III. The TROCHEE (*Trochæus*) consists of one long and one short syllable, as *sērvāt*, and takes its name from τρέχω, “to run,” or from τροχός, “a wheel,” in consequence of the tripping character which it communicated to the verses in which it prevailed.<sup>3</sup> It was also called by the Greeks χορεῖος (from χόρος, “a dance”), and by the Latins *Chorius* or *Choræus*, because it is well adapted to dancing.<sup>4</sup>

IV. The IAMBUS (*Iambus*) consists of one short and one

1. Ὁ σπονδαῖος, ἐκ δύο μακρῶν συγκεῖμενος· ἐκλήθη δὲ οὕτως, ὅτι ἐν ταῖς σπονδαῖς, ὡς ἐποιοῦντο πρὸς τοὺς θεοὺς, τοιοῦτῳ μέτρῳ ἐχρῶντο. κ. τ. λ. (Schol., *Hephæst.*, p. 82, 4.) According to *Diomedes* (lib. 3, p. 473), this foot was called by *Numa Pompilius Pontificius*, from its being employed in the music of the *Salic* hymns. (Consult *Terent. Maur.*, ed. *Santen.*, p. 62.)

2. Πολεμικὴ δὲ δοκεῖ εἶναι ἡ πυρρίχη. Ἐνοπλοὶ γὰρ αὐτὴν παῖδες ὀρχοῦνται. Τάχους δὲ δεῖ τῷ πολέμῳ εἰς τὸ διώκειν, καὶ εἰς τὸ ἡττωμένους φεύγειν, μηδὲ μένειν, μηδ' αἰδεῖσθαι κακοὺς εἶναι. (*Athenæus*, 14, p. 629, c.)—Another derivation of the name is from *Pyrrhus*, the son of *Achilles*, “*qui crebris et citis exsultationibus bis breviter prominentem clypeum genibus incumbens, et, per hunc, terrorem hostibus immittens, inferebatur, sicut versus illustrat, ὑπασπίδια προβιβῶντος.*” (*Diomed.*, 3, p. 471.)—The Pyrrhic was also called ἡγεμών, “the leader,” because by some it was ranked first among metrical feet. Another name was Δίβραχς, which the Latins rendered by *Bibrevis*. It was likewise called Παρίαμβος (*Pariambus*), “*quod minus habeat unum tempus ab Iambo: παρά enim Græci minus dicunt.*” (*Mar. Vict.*, p. 2489.—Compare *Schol. ad Hephæst.*, p. 11.)

3. *Mar. Victorin.*, p. 2487.—*Schol.*, *Hephæst.*, p. 82.—*Plotius*, p. 2625.—*Diomed.*, p. 474.—*Santen.*, ad *Terent. Maur.*, p. 69.

4. The names *Chorius* (or *Choræus*) and *Trochæus* were also given to the tribrach.

long syllable, as *pīōs*. Most of the old grammarians would derive it from *Iambe*, the name of a damsel, the slave of Eleusinian Celeūs, who amused Ceres by dancing and song when mourning the loss of her daughter Proserpina.<sup>1</sup>

#### SIMPLE FEET OF THREE SYLLABLES.

I. The **MOLOSSUS** (*Molossus*) consists of three long syllables, as *dēlēctānt*, and derived its name, according to the scholiast on Hephæstion, from Molossus, son of Pyrrhus and Andromache, who repeated hymns, in which this was the prevailing foot, at the shrine of Dodona in Epirus.<sup>2</sup>

II. The **TRIBRACH** (*Tribrāchys*) consists of three short syllables, as *mēlīūs*, whence its name is derived (*τρεῖς*, "three," and *βραχύς*, "short"). It is also called *Choriūs*,<sup>3</sup> and sometimes *Trochæus*.<sup>4</sup>

III. The **DACTYL** (*Dactylus*) consists of one long and two short syllables, as *cārminā*, and derives its name from *δάκτυλος*, "a finger," because each finger consists of one long joint and two short ones.<sup>5</sup>

IV. The **ANAPÆST** (*Anapæstus*) consists of two short syllables and one long, as *ānīmōs*, and it is thus denomina-

1. Plotius, p. 2625.—Schol., Nicand. Alex., v. 130, p. 139.—Schol., Hephæst., p. 81.—Eustath. ad Od., 11, 277.—Other derivations may be found in the notes of Santenius to Terentianus Maurus, p. 67, seqq.

2. Others say that it was named from the Molossi in Epirus, who used it in their war-songs. (Diomed., p. 475.) It was known also by several other names, such as *Vortumnus*, *Extensipes*, *Hippius*, *Chaonius*. (Diomed., l. c.)

3. Schol., Hephæst., p. 158.

4. Quintil., 9, 4.—Terent. Maur., v. 1446.—Santcn., ad loc.

5. Plotius, p. 2625.—Cledonius, p. 1885.—Victorinus, p. 2488, quoted, among other authorities, by Santen (ad Terent. Maur., v. 1406).—Diomedes gives another derivation for the name: "*ab Idæis Dactylis. Hi namque in insula Creta Jovem custodiendo, ne vagitu se parvulus proderet, lusūs excogitato genere, clypeolis aneis inter se concurrentes, tinnitu cris illisi rhythmica etiam pedis Dactyli compositione cclavere vocem infantis.*" To the same effect the scholiast on Hephæstion remarks: *ἡ ἀπὸ τῶν Δακτύλων, οὗς ἐπιλαβομένη τῆς γῆς ἀνῆκεν ἡ Πέα, . . . οἱ δέκα ὄντες, καὶ τοῦτω τῷ μέλει ἄδοντες καὶ ὀρχοῦμενοι, τὸν Κρόνον ἠπάτων.* (Schol., Hephæst., p. 82.) The dactyl was also called *Herōus*, from its being particularly employed in relating the exploits of heroes. (Aristot., Rhet., 3, 8.—Cic., de Orat., 3, 47, seqq.)

ted from the verb ἀναπαίω, "to strike in reverse order," because the order of its syllables is directly the reverse of that observed in the dactyl.<sup>1</sup> Hence the anapæst is also called Ἀντιδάκτυλος (*Antidactylus*) by the Greeks, and *Retroactus* by the Latins.<sup>2</sup>

V. The BACCHĪUS (Βακχεῖος) consists of one short syllable followed by two long ones, as *dōlōrēs*, and it is so called from its having been frequently used by worshippers in the hymns to Bacchus.<sup>3</sup>

VI. The ANTIBACCHĪUS (Ἀντιβακχεῖος)<sup>4</sup> consists of two long syllables followed by a short one, as *pēllūntūr*, and it takes its name from its opposition to the Bacchius.

VII. The AMPHIMĀCER (Ἀμφίμακρος), or CRETIC (*Creticus*), is composed of one short syllable between two long, or, in other words, of a long, a short, and a long, as *cāsītās*. Both names are mentioned by Quintilian, who makes the second, however, the more usual one. The former of these two appellations comes from ἀμφί, "on both sides," and μακρός, "long," while the latter is said to have been given to this foot from its resembling in time the blows struck by the Corybantes in Crete on their brazen shields, to drown the cries of the infant Jove, lest these should reach the ears of Saturn.<sup>5</sup>

VIII. The AMPHIBRACH (*Amphibrächys*) consists of one long syllable between two short, or, in other words, a short,

1. "Dictus parā τοῦ ἀναπαίειν, κατὰ τὸ ἀνάπαλιν ἀντικρούειν πρὸς τὸν Δάκτυλον, quia recurrendo repercutiens Dactylum sono reciproco obloquitur ei per antistrophen." (*Diomed.*, p. 475.)

2. *Diomed.*, l. c.—*Quintil.*, 9, 4, 81.

3. A great deal of confusion exists among the old grammarians with regard to the bacchius and antibacchius.—Terentianus Maurus, for example, makes the former consist of two long syllables followed by a short (— —), and the antibacchius the reverse of this (— —). The common distinction, however, as given in the text, has the authority of Quintilian (9, 4, 82) in its favour. (Consult *Santen. ad Terent. Maur.*, l. c.)

4. Called also *Palinbacchius*.

5. Compare note 5 page 133, where a similar etymology is given for the term *dactylus*.



a long, and a short; as, *āmārē*. It derives its name from ἀμφί, "on both sides," and βραχύς, "short."<sup>1</sup>

#### COMPOUND FEET.

I. The *DISPONDÆUS*, or Double Spondee, is composed of four long syllables, or, in other words, of two spondees; as, *īnfīnītis*.

II. The *PROCELEUSMATĪCUS* consists of two pyrrhichs, or of four short syllables; as, *hōmīnībūs*. It is said to have taken its name from κέλευσμα, the word of command given by the ballet-master, in double quick time, to accelerate the step.<sup>2</sup>

III. The *DĪIAMBUS*, or Double Iambus, consists of two iambs; as, *sēvērītās*.

IV. The *DITROCHÆUS*, or *DICHORÆUS*, consists of two trochees; as, *pērmānērē*.

V. The *IONĪCUS MAJOR* (or a *Majōre*) consists of a spondee and a pyrrhich, that is, of two long syllables followed by two short; as, *cālcārībūs*.

VI. The *IONĪCUS MINOR* (or a *Minōre*) consists of a pyrrhich and a spondee, that is, of two short followed by two long; as, *prōpērābānt*.

The two feet just described are called Ionic, either from their having been favourites with the Ionians, or from Ion, their inventor.<sup>3</sup> One is called *Ionicus Major*, or a *majore*, because it begins with the *greater* quantity, that is, with two long syllables; and the other is called *Ionicus Minor*,

1. The amphibrach is also called *Amphibrevis*. (*Diomed.*, 3, p. 475.) Victorinus styles it *Mesites* (p. 1956).

2. 'Ηγεῖτο δὲ καθ' ἑκαστον χρόνον εἰς ἀνὴρ, ὃς ἐνεδίδου τοῖς ἄλλοις τὰ τῆς ὀρχήσεως σχήματα πρῶτος, εἰδοφορῶν τὰς πολεμικὰς καὶ συντόνους κινήσεις ἐν τοῖς προκελευσματικοῖς ὥς τὰ πολλὰ ῥυθμοῖς. (*Dion. Hal., Ant. Rom.*, l. 7, p. 476.) For some learned observations on the proceleusmaticus, consult *Santen. ad Terent. Maur.*, v. 1460.

3. Gesner thinks that the Ionic mode of dancing was adapted to these two feet, whence their name. (*Thesaur. L. L.*, s. v.) Plotius, on the contrary, remarks, "*Ionici ab Ione inventore suo dicti*" (p. 2626).



or a *minore*, because it begins with the less quantity, that is, with two short syllables.<sup>1</sup>

VII. The CHORIAMBUS consists of a choræus or trochæus and an iambus, that is, of two short syllables between two long; as, *nōbilitās*.<sup>2</sup>

VIII. The ANTISPAST (*Antispastus*) consists of an iambus and a trochee, that is, of two long syllables between two short; as, *secūndārē*. It derives its name from ἀντισπάω, “to draw asunder,” two long syllables being separated or drawn asunder by two short ones.<sup>3</sup>

IX. The EPITRĪTUS PRIMUS, or *First Epitrit*, is composed of an iambus and spondee, and consists of one short syllable and three long; as, *sālūtāntēs*.

X. The EPITRĪTUS SECUNDUS, or *Second Epitrit*, is composed of a trochee and a spondee, and consists of a long, a short, and then two long syllables; as, *cōncitātī*.

XI. The EPITRĪTUS TERTIUS, or *Third Epitrit*, is composed of a spondee and an iambus, and consists of two long syllables, followed by a short and a long; as, *cōmmūnīcānt*.

XII. The EPITRĪTUS QUARTUS, or *Fourth Epitrit*, is composed of a spondee and a trochee, and consists of three long syllables and one short; as, *īncāntārē*.

1. The Greek names for these two feet are ὁ ἀπὸ μείζονος Ἴωνικός and ὁ ἀπὸ ἐλάσσονος Ἴωνικός.—The greater Ionic was also called *Persicus*, because Persian histories were written in this measure. Περσικὸς δὲ, διὰ τὸ τὰς ἱστορίας τὰς Περσικὰς τοῦτω τῷ μέτρῳ γεγράφθαι. (Schol., *Hephæst.*, p. 82.) The minor Ionic was likewise styled *Hypocyclius* (ὑποκύκλιος.—Schol., *Hephæst.*, l. c.).

2. The choriambus was also called *Cyclius* (κύκλιος), and *Hypobacchius* (ὑποβάκχειος), and likewise *Bacchius a Trochæo* (βακχίος κατὰ τροχαῖον). It was probably used in the circular dances around the altar of Bacchus, whence the names just mentioned, which are given by the scholiast on *Hephæstion* (p. 83). Compare *Santen. ad Terent. Maur.*, v. 1487.

3. The antispast was also called *Spondaacus* (σπονδαιακός) and *Bacchius a Iambon*. (Schol., *Hephæst.*, p. 83.)—This foot appears to have been a favourite with the prose writers. Vossius states (*Inst., Orat.*, 4, 4) that he counted in Cicero's oration for Archias twenty-six instances of an antispast at the end of a clause. Compare *Probus*, p. 1492, and *Diomedes*, p. 467.

These four last-mentioned feet derive their name from the word ἐπίτριτος, which denotes a combination or proportion containing some particular number, together with a third part thereof. Thus, in the present instance we have three long syllables, which may be regarded in one sense as the basis of the foot, and besides these we have another syllable, a short one, from the relative position of which last in each of the four feet are derived the names of *first*, *second*, *third*, and *fourth* epitrits. In other words, we have three syllables, with a *third* of these, namely, one syllable, *added* thereto (τρίτη-ἐπί).<sup>1</sup>

XIII. The PÆON PRIMUS, or *First Pæon*, is composed of a trochee and a pyrrhich, and consists of one long syllable followed by three short; as, cōnfīcērē.

XIV. The PÆON SECUNDUS, or *Second Pæon*, is composed of an iambus and a pyrrhich, and consists of a short and a long, and then two short syllables; as, rēsōlvērē.

XV. The PÆON TERTIUS, or *Third Pæon*, is composed of a pyrrhich and a trochee, and consists of two short syllables followed by a long and a short; as, sōciārē.

XVI. The PÆON QUARTUS, or *Fourth Pæon*, is composed of a pyrrhich and an iambus, and consists of three short syllables and one long; as, cēlērītās.

The *Pæon*, according to some authorities,<sup>2</sup> derived its name from Pæon, an ancient poet, its alleged inventor. According to other and better accounts, however, this foot was so denominated from its having been particularly used in the hymns to Apollo.<sup>3</sup> Hence also, besides the appl-

1. Cicero renders ἐπίτριτος, which Plato uses in his *Timæus* (p. 36, a., ed. Steph.), by the Latin *sesquitertius* (*Tim.*, c. 7), a term likewise employed by Augustinus (*de Mus.*, 2, p. 76).—Aulus Gellius (18, 14) defines an epitritus as follows: "Epitritus est qui habet totum aliquem numerum, et ejusdem partem tertiam." (Compare *Macrobius*, in *Somn. Scip.*, 2, 2.) The scholiast on Hephæstion has also the following: Ἐπίτριτος ἀριθμὸς λέγεται, ὁ ἀριθμὸν τινα ἔχων ἐν ἑαυτῷ, καὶ τὸ τρίτον τοῦτου.

2. *Plotius*, p. 2626.—*Isidor.*, *Orig.*, 1, 16, p. 830.

3. Οἱ εἰς Ἀπόλλωνα δὲ γράφοντες, τῷ ποδὶ τούτῳ, τῷ Παιῶνι, χρῶν-

lation of Pæon, it received that of *Pæan*.<sup>1</sup>—The pæon is directly opposed to the epitrit. In the latter there is one short syllable with three long ones ; in the former, one long with three short. The *first, second, third, and fourth* pæons are so named from the relative situation of the long syllable in each.

To the list of compound feet are sometimes added the following :

I. The DOCHMĪŪS (Δόχμιος), composed of an antispast and a long syllable, and consisting of five syllables, namely, a short, two long, a short, and a long ; as, *ābērrāvērānt*.<sup>2</sup>

II. The MESOMĀCER (Μεσόμακρος), composed of a pyrrhich and a dactyl, and containing also five syllables, namely, two short, a long, and two short ; as, *āvīdīssīmūs*.<sup>3</sup>

*The following table exhibits the feet, both simple and compound, in the order in which they have just been described.*

#### SIMPLE FEET OF TWO SYLLABLES.

{ 1. SPONDEE . . . . .	--
{ 2. PYRRHICH . . . . .	~ ~
{ 3. TROCHEE . . . . .	-- ~
{ 4. IAMBUS . . . . .	~ --

*rai.* (Schol., *Hephæst.*, p. 12.) Compare the remark of another scholiast : τοὺς παιῶνας ἄδοντες ἐχρῶντο αὐτοῖς [Παιῶσι] οἱ παλαιοί. (Schol., *Hermog.*, p. 394.)

1. *Aristot., Rhet.*, 3, 8.—*Cic., de Orat.*, 1, 59.—*Santen. ad Terent. Maur.*, v. 1532.

2. The Dochmius takes its name from δόχμιος, “obliquus,” in allusion to the irregularity that marks the order or succession of its component times ; or, in the words of an ancient writer, διὰ τὸ ποικίλον καὶ ἀνόμοιον, καὶ τὸ μὴ κατ’ ἐνθὺ θεωρεῖσθαι τὴν ῥυθμοποιῶν. (*Aristid., de Mus.*, 1, p. 39.)—This foot is sometimes called *Dochimus*, but incorrectly. (*Ernesti ad Cic., Orat.*, 64.—*Santen. ad Terent. Maur.*, v. 1551, p. 130, *seq.*)

3. From μέσος, “middle,” and μακρός, “long,” the name being derived from the position of the long syllable, in the middle, between two short on each side.

### SIMPLE FEET OF THREE SYLLABLES.

{ 1.	MOLOSSUS	.	.	.	.	.	.	.	—
{ 2.	TRIBRACH	.	.	.	.	.	.	.	— —
{ 3.	DACTYL	.	.	.	.	.	.	.	— — —
{ 4.	ANAPÆST	.	.	.	.	.	.	.	— — —
{ 5.	BACCHIUS	.	.	.	.	.	.	.	— — —
{ 6.	ANTIBACCHIUS	.	.	.	.	.	.	.	— — —
{ 7.	AMPHIMACER	.	.	.	.	.	.	.	— — —
{ 8.	AMPHIBRACH	.	.	.	.	.	.	.	— — —

COMPOUND FEET.

FOUR WITH THE SAME FOOT DOUBLED.

}	1.	DISPONDÆUS	.	.	.	.	.	.	.	— — —
	2.	PROCELEUSMATICUS	.	.	.	.	.	.	.	— — —
}	3.	DITROCHÆUS	.	.	.	.	.	.	.	— — —
	4.	DILAMBUS	.	.	.	.	.	.	.	— — —

FOUR OF CONTRARY FEET.

}	1. GREATER IONIC	.	.	.	.	.	.	—
	2. MINOR IONIC	.	.	.	.	.	.	) ) —
}	3. CHORIAMBUS	.	.	.	.	.	.	— ) ) )
	4. ANTISPAST	.	.	.	.	.	.	) ) ) )

## FOUR IN WHICH LONG TIMES EXCEED.

1. FIRST EPITRIT .	.	.	.	.	.	.	.	( — — —
2. SECOND EPITRIT	.	.	.	.	.	.	.	— — —
3. THIRD EPITRIT	.	.	.	.	.	.	.	— — —
4. FOURTH EPITRIT	.	.	.	.	.	.	.	— — —

FOUR IN WHICH SHORT TIMES EXCEED.

1. FIRST PÆON . . . . .	— — — —
2. SECOND PÆON . . . . .	— — — —
3. THIRD PÆON . . . . .	— — — —
4. FOURTH PÆON . . . . .	— — — —

TWO OTHER COMPOUND FEET, OF FIVE SYLLABLES.

{	1 DOCHMIUS	.	.	.	.	.	.	.	— — — —
	2. MESOMACER	.	.	.	.	.	.	.	— — — —

## SECTION XXVIII.

## OF METRE.

I. METRE, in the general acceptation of the word, signifies a combination of verses belonging to the same or to different classes, which succeed each other in a fixed order. When we speak of *Dactylic metre*, *Iambic metre*, &c., the word metre is employed in this general sense, and is then synonymous with *verse*.

II. But a *metre*, in the technical and restricted sense, signifies either a single foot in a verse, or a combination of two consecutive feet, according to circumstances.

III. In Latin poetry, the metres employed are the following :

1. DACTYLIC.
2. ANAPÆSTIC.
3. IAMBIC.
4. TROCHAIC.
5. CHORIAMBIC.
6. IONIC.

IV. These metres have received their respective names from the frequent recurrence in them of some particular foot ; and it has been supposed that each species was originally made up of those feet only from which it is denominated, but that others, equal in time, were afterward admitted under certain restrictions.

V. Metres, however, are often called also after the name of some celebrated poet, who used a particular species of verse ; as, *Sapphic*, *Anacreontic*, *Hipponactic*, &c.

VI. Metres are likewise classified according to the number of feet or measures which they contain. Thus, a verso

of *seven* metres is called *Heptamëter*.

“ *six* “ “ *Hexamëter*.

“ *five* “ “ *Pentamëter*.



of four metres is called *Tetrameter*.

" three " " *Trimeter*.

" two " " *Dimeter*.

" one " " *Monometer*.

VII. In *Anapæstic*, *Iambic*, and *Trochaic* verses, a metre consists of two feet; but in the other kinds of verse a single foot constitutes a metre.

VIII. Thus, in *Anapæstic*, *Iambic*, and *Trochaic* versification,

a *Monometer* contains two feet.

*Dimeter* " four "

*Trimeter* " six "

*Tetrameter* " eight "

*Pentameter* " ten "

*Hexameter* " twelve "

*Heptameter*<sup>1</sup> " fourteen "

On the other hand, in *Dactylic*, *Choriambic*, and all other measures except the three just mentioned,

a *Monometer* contains one foot.

*Dimeter* " two feet.

*Trimeter* " three "

*Tetrameter* " four "

*Pentameter* " five "

*Hexameter* " six "

*Heptameter* " seven "

IX. A combination of two consecutive feet is sometimes termed a *dipodia* (διποδία) or *syzygy* (σζυγία). Most usually, however, the combination of two dissyllabic feet is called a *dipodia*, and that of two trisyllabic, or a dissyllabic and trisyllabic, a *syzygy*.

X. The conjunction of two feet is often likewise termed a *base*.<sup>2</sup>

1. Some of these, of course, do not occur. They are given, however, to illustrate the rule laid down.

2. *Diomed.*, p. 501.—*Mar. Vict.*, p. 2489.

## SECTION XXIX.

## OF ISOCHRONOUS FEET.

I. By ISOCHRŌNOUS (or *even-timed*<sup>1</sup>) feet are meant those that are interchangeable in metre.

II. In order to ascertain what feet are thus interchangeable, recourse must be had to the *arsis* and *thesis*.

III. As has already been observed,<sup>2</sup> that part of the foot which receives the *ictus*, the stress of the voice, or beat of the time, is called *arsis*, or "elevation." The rest of the foot is termed *thesis*, or "depression."

IV. The natural place of the *arsis* is the long syllable of the foot, and hence in the iambus it falls on the second syllable; in the trochee, on the first; while the spondee and tribrach leave its place alike uncertain.

V. The fundamental foot of a verse, however, determines the *arsis* for the other feet, and hence the spondee, in iambic and anapæstic verse, has the *arsis* on the second syllable, but in trochaic and dactylic on the first.

VI. So, again, the tribrach, when it stands for the iambus, is to be pronounced ~ ~ ~; but when it stands for the trochee, ~ ~ ~.

VII. Now the ancients considered those feet only isochronous which were capable of being divided into parts that were equal in time; so that a long syllable should have either a corresponding long syllable or two short ones.<sup>3</sup>

VIII. The following scheme will exemplify this more clearly, the place of the *arsis* being denoted, as above (VI.), by a mark resembling that of the acute accent.

{	Iambus . .	~   ~	{	Trochee . .	~   ~
	Tribrach . .	~   ~ ~		Tribrach . .	~ ~   ~

1. ἴσος, "equal," and χρόνος, "time."

2. Page 106, note 1.

3. Dawes, *Misc. Crit.*, p. 62, *seqq.*, ed. Kidd.

{	Dactyl . .	∠		—	{	Anapæst . .	—		∠
	Spondee . .	∠				Spondee . .	—		

IX. By this we perceive that the iambus and the trochee are each interchangeable with the tribrach, and that the dactyl, spondee, and anapæst are interchangeable with each other.

X. In like manner it will appear that the iambus and the trochee are not interchangeable, and that an iambus never admits a trochee into iambic verse, nor a trochee an iambus into trochaic verse. Thus,

Iambus . . . . .	—		∠
Trochee . . . . .	∠		—

Here it will be perceived that the long syllable of the iambus has neither a correspondent long syllable in the trochee, nor two short ones in the same. And the case is precisely similar with the long syllable of the trochee, which has nothing to correspond to it in the iambus. Hence the two feet are not interchangeable or isochronous.<sup>1</sup>

XI. Again, it may be shown in the same way that the spondee and amphibrach are also not interchangeable. Thus,

Spondee . . . . .	—		—
Amphibrach . . . . .	—		—
	—		—

Here, in whatsoever way the amphibrach be divided, each division contains either more or less than the correspondent part of the spondee. Hence the two feet are not isochronous; and, for the same reason, the amphibrach is not isochronous with the dactyl or anapæst.

1. For this reason the scholiast on Hephæstion calls the iambic and trochaic measures *ἀντιπαθόντα μέτρα*, and Tricha remarks, *ἀντιπαθῆς καὶ οἶον ὑπεναντίος τῷ λάμβῳ ὁ τροχαῖος*. (Schol. ad Hephæst., p. 76. — Trich., de Metr., p. 9, ed. Herm.—Compare Daves, Misc. Crit., p. 103, ed. Kidd.)

## SECTION XXIX.

## OF VERSE.

I. A Verse is a certain number of feet disposed in a regular order, and forming a line of poetry.

II. A Hemistich' is, properly speaking, a half verse ; the name, however, is commonly applied to either portion of a hexameter line divided at the penthemimeris ; as,

*Ære ciere viros, || Martemque accendere cantu.*

III. Scanning is the dividing of a verse into the feet of which it is composed, and the assigning of their proper quantity to the respective syllables of each foot.

IV. Verses are denominated *Acatalectic*, *Catalectic*, *Brachycatalectic*, *Hypercatalectic* (or *Hypermeter*), and *Acephalous*.

V. An *Acatalectic* verse is one that is complete in all its parts, and comes to a full termination ; as the following, which is *Iambic Dimeter Acatalectic*.<sup>2</sup>

*Mūsē | Jōvīs || sūnt fil|īæ. ||*

VI. A *Catalectic* verse is one that wants a syllable at the end to complete the measure ; as the following, which is *Iambic Dimeter Catalectic*.<sup>3</sup>

*Mūsē | Jōvēm || cānē|bant. — ||*

VII. A *Brachycatalectic* verse is that which wants two syllables at the end to complete the measure ; as the following, which is *Iambic Dimeter Brachycatalectic*.<sup>4</sup>

*Mūsē | Jōvīs || gnātē | — — ||*

1. From ἡμι, "half," and στίχος, "a verse."

2. *Acatalectic*, from ἀκαταληκτικός (ἀ and καταλήγω, to stop), i. e., not having an abrupt termination. Compare Hephæstion (c. 4, p. 24, ed. Gaisf.): Ἀκατάληκτα καλεῖται μέτρα ὅσα τὸν τελευταῖον πόδα ὀλόκληρον ἔχει.

3. *Catalectic*, from καταληκτικός, which is itself a derivative from καταλήγω, denotes verses that stop before they reach their full ending. Compare the language of Hephæstion (l. c.): Καταληκτικὰ δὲ ὅσα μειωμένον ἔχει τὸν τελευταῖον πόδα.

4. Βραχυκαταληκτὰ δὲ καλεῖται, ὅσα ἀπὸ διποδίας ἐπὶ τέλους ὀλῶ ποδὶ μὲνῶ-αι. (Hephæst., l. c.)

VIII. A *Hypercatalectic* or *Hypermeter* verse is that which has a syllable at the end beyond the complete measure ; as the following, which is *Iambic Dimeter Hypercatalectic* or *Hypermeter*.<sup>1</sup>

*Mūsā | sōrōr||ēs sūnt | Mīnērv||ā.*

IX. An *Acephalous* verse is that which wants a syllable at the beginning ; as the following, which is *Acephalous Iambic Dimeter*.<sup>2</sup>

*Nōn | ēbūr || nēque āur|ēūm. ||*

### SECTION XXX.

#### DACTYLIC MEASURES.

I. The only feet admissible in dactylic verses are the dactyl and spondee..

II. Originally all the feet were dactyls, but the spondee was afterward admitted, as being an isochronous foot, and in order to impart more gravity and dignity to the line.

III. It will be remembered that in dactylic verses a single foot constitutes a metre ; and hence a dactylic hexameter contains *six* feet, a dactylic pentameter *five*, a dactylic tetrameter *four*, &c.

IV. In treating of the dactylic, as of other measures, we will commence with the simplest in use, and end with those of the greatest length.

#### 1. DACTYLIC DIMETER ACATALECTIC, or ADONIC.

I. This measure consists of two feet, a dactyl and spondee ; as,

*Tērrūt | ūrbēm.*

*Vīsērē | mōntēs.*

II. The dactylic dimeter, or Adonic, is usually subjoined

1. Ὑπερκαταληκτὰ δὲ ὅσα πρὸς τῷ τελείῳ προσέλαβε μέρος ποδός. (*Hephæst.*, l. c.) Some call it *Hyperacatalectic* (Ὑπερακαταληκτός), i. e., going beyond *acatalectic*.

2. *Acephalous*, from ἀκέφαλος, "without a head" (ἀ and κεφαλή).



to three Sapphic lines, thus forming what is called the Sapphic stanza, of which an account will be given elsewhere.

III. In tragic choruses, the Adonic is arbitrarily added to any number of Sapphics, without regard to uniformity.<sup>1</sup>

IV. This measure was called Adonic (*Adonium metrum* — Ἀδώνιον μέτρον) because employed originally by the Greeks in the lamentations for Adonis.<sup>2</sup>

V. Sappho is said to have composed entire poems in this measure, now lost. Terentianus Maurus, from whom we derive this information, has also left us a short piece of this kind,<sup>3</sup> and another of thirty-one successive Adonics occurs in Boëthius.<sup>4</sup>

## 2. DACTYLIC TRIMETER CATALECTIC.

I. This measure, also called Archilochian Penthemimeris, is an heroic penthemimeris, or the first five half-feet of a dactylic hexameter. In other words, it consists of two feet and a half.

II. Horace, who uses this verse in one of his odes (4, 7) alternately with the dactylic hexameter, uniformly has two dactyls and a semifoot; as,

Horat. *Ārbōrī|būsquē cōm|āē.*

Id. *Flūminā | prāterē|ūnt.*

Id. *Dūcērē | nūdā chōr|ōs.*

Id. *Quā rāpīt | hōrā dī|ēm, &c.*

III. Ausonius, however, who has a poem of fifty-seven lines,<sup>5</sup> all in this measure, sometimes makes the first foot a spondee, and in two instances uses a spondee also in the

1. *Senec.*, *Œd.*, 110, *seqq.*—*Id.*, *Troad.*, 1010, *seqq.*—*Id.*, *Thyest.*, 546, *seqq.*, &c.

2. *Mar. Vict.*, p. 2564.—*Plotius*, p. 2640.

3. *Terent. Maur.*, v. 2160.—Some commentators think that the words ὦ τὸν Ἀδώνιν, cited by Plotius (p. 2640), belonged to the Adonic poem of Sappho mentioned by Terentianus. (*Santen. ad Ter. Maur.*, l. c.)

4. *De Cons. Phil.*, 1, metr. 7.

5. *Auson.*, *Prof.*, 10.

second place. But the spondee, in either case, is a disparagement to the verse, particularly in the latter.

Auson. *Dōctrī|na ēxīgū|ūs.*

Id. *ēt lī|bērtī|nā.*

Id. *ēt tū | Cōncōr|dī.*

### 3. DACTYLIC TRIMETER ACATALECTIC.

I. The Dactylic Trimeter Acatalectic consists of the last three feet of a dactylic hexameter; that is, the first foot may be either a dactyl or spondee, but the second must be a dactyl, and the third a spondee; as,

Horat. *Grātō | Pŷrrhā sūb | āntrō.*

II. But the lines which are usually thus denominated are with greater propriety included in the class of choriambics, and ranked with Pherecratics.

### 4. DACTYLIC TRIMETER WITH A BASE.

I. This measure consists of two dactyls, followed by a spondee, with a base (that is, one long, or two short syllables) prefixed to the beginning of the line.—Ausonius will afford an example.<sup>1</sup> Thus,

*Mōdū|lāmīnē | nēnīā | trīstī,*  
*Tācīt|ūm sīne hōn|ōrē rē|līnquāt,*  
*Sūpēr | īndōlē | cūjūs ād | ūllī,*  
*Māg|nāe bōnā | cōpīā | laūdīs.*

### 5. DACTYLIC TRIMETER HYPERCATALECTIC.

I. This measure consists of three dactyls, and a syllable over. The following example of its use is taken from Ausonius.<sup>2</sup>

*Pārva ētī|ām fūit | Īdālī|ā,*  
*Nōmīnē | prāēdītā | quā Pāphī|ē,*

1. Parent., 17, 1.

2. Ib., 28.

*Et spēcī|ēm mērū|īt Vēnēr|īs,  
 Quā gēnīt|a ēst mīhī | pēnē sō|rōr,  
 Fīlīā | nām fūīt | hāc āmīt|ē,  
 Quām cēlē|brāt sūb hōn|ōrē pī|ō,  
 Nēnīā | cārminē | fūnērē|ō.*

II A variety of this measure is found in Boëthius (3, *metr* 6), which admits of a spondee in the first two places. Thus,

*Hic clāūs|īt mēmb|īs ānīm|ōs.  
 Ūnūs ē|nīm rē|rūm pātēr | ēst.  
 Nī vītī|īs pēj|ōrā fōv|ēns.*

III. The Dactylic Trimeter Hypercatalectic is called by some Tetrameter Catalectic.

#### 6. DACTYLIC TETRAMETER MEIŪRUS, or FALISCAN.<sup>1</sup>

I. This measure consists of the last four feet of an ordinary hexameter, except that the concluding foot is an iambus instead of a spondee. Thus,

Sept. Ser. *Vītīs ēt | ūlmūs ūt|ī sīmūl | ēānt.  
 Id.       Lībērāt | ārvā prī|ūs frūīt|cībūs.  
 Boëth.   Fālcē rūb|ōs fīlī|cēmquē rē|sēcāt.*

II. The dactyl was preferred in the first three places, though the spondee was nevertheless admissible into the first and second.

1. The name *Meiŭrus* is from the Greek : „ἀπὸ τοῦ μειοῦσθαι τὴν οὐράν, quod veluti cauda minor et mutilus sit.“ (*Forcell., Lex.*) Diomedes calls such verses “*Ecaudes*” (3, p. 499), and Marius Victorinus styles them *Teliambi* (p. 2512).—The origin of the name *Faliscan* has been much disputed. The form *Phaliscus*, given in some editions of Terentianus Maurus, as well as *Paliscus* (*Augustin., de Mus.*, 4, p. 83), are erroneous. It is probable that the appellation *Faliscan* was given to this species of verse from the poet Annianus, who frequently employed it, and who was of the nation of the *Falisci*. (*Santen. ad Terent. Maur.*, 1998.) Victorinus states that this measure was called by the Greeks *Calabryon* (p. 2578).—Servius, the grammarian, styles Faliscan poems “*docta*,” the reason for which appellation is unknown. (*Serv., in Centimetr.*, p. 1824.)

7. DACTYLIC TETRAMETER A POSTERIORE, OR SPONDAIC TETRAMETER.

I. This measure consists of the last four feet of a dactylic hexameter, and hence it is called Tetrameter *a posteriore*, because supposed to be taken from the *latter* part of an hexameter line (*a posteriore parte versus hexametri*).

II. In other words, the first two feet of this measure may be either dactyls or spondees, the third is generally a dactyl, rarely a spondee, but the fourth is invariably a spondee. Thus,

Horat. *Ībīmūs, | ō sōcī|ē cōmūt|ēsquē.*  
*Cērtūs ē|nīm prō|mīsīt Āp|ōllō.*  
*Mē nēc | tām pātī|ēns Lācē|dēmōn.*  
*Ō fōrt|ēs pēj|ōrāquē | pāssī.*

III. In the following line a spondee is found in the third foot, preceded by a dactyl, answering to the spondaic line of the hexameter; and in such a case as this, the preceding foot ought always to be a dactyl, or the line will be too heavy. Thus,

Horat. *Mēnsōr|ēm cōhī|bēnt Arch|yētā.*

8. DACTYLIC TETRAMETER A PRIORE, OR ALCMANIAN.<sup>1</sup>

I. This measure consists of the first four feet of a dactylic hexameter, with merely this difference, that the fourth or last foot is always a dactyl. And it is called *a priore* because taken from the *first* part of an hexameter (*a priore parte versus hexametri*). Thus,

Boëth. *Lūmīnī|būsquē prī|ōr rēdī|ūt vīgōr.*  
 Id. *Dēsūpēr | īn tērr|ām nōx | fūndītūr.*  
 Auson. *Dicē|bās īn | mē mā|tērtērā.*

II. The Dactylic Tetrameter *a priore* is also called the Alcmanian Tetrameter, from the Greek poet Alcman, by whom it was frequently employed.<sup>1</sup>

III. This metre was much used in tragic choruses.

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1. *Serp.*, p. 1820, *ed. Putsch.*

## 9. PHALÆCIAN DACTYLIC PENTAMETER.

I. This measure, which is called Phalæcian on the authority of Terentianus,<sup>1</sup> consists of a dactylic penthemimeris (two feet and a half), followed by a dactylic dimeter or Adonic; as,

Boëth. *Vīsē|bāt gēlīd|æ || sīdērā | brūmæ.*

Id. *Hēu quām | prēcīpūt|ī || mērsā prō|fūdō.*

II. Like the Æolic Pentameter, this species of Phalæcian verse admits a trochee in the first place; as,

Senec. *Ārvū | mūtān|tēs || quāsquē Mæ|ōlīs.*

Id. *Allū|īt gēnt|ēs || frīgīdā | flūctū.*

Id. *Quāsquē | dēspēct|āt || vērticē | sūmmō.*

III. Besides the trochee, Boëthius uses the iambus in the first and second places; as,

*Hic ē|nīm caū|sās || cērnērē | prōmptum ēst.*

*Illic |lātēn|tēs || pēctōrā | turbānt.*

*Cunctā | quæ rār|ā || prōvēhūt | ætās.*

*Stūpēt | cūm sūb|tīs || mōbīlē | vūlgūs.*

IV. A Phalæcian Dactylic Pentameter may be formed from an hexameter, by striking out the fourth foot and the latter half of the third. Thus,

Hex. *Āt rē|gīnā grāv|ī jān | dūdūm | saūciā | cūrā.*

“ *Cōnsēd|ērē dū|cēs ēt | vūlgī | stāntē cōr|ōnā.*

“ *Sānguīnē|āquē mǎn|ū crēpī|lāntiā | cōncūtīt | ārmā.*

Phalæc. *Āt rē|gīnā grāv|ī || saūciā | cūrā. |*

“ *Cōnsēd|ērē dū|cēs || stāntē cōr|ōnā. |*

“ *Sānguīnē|āquē mǎn|ū || cōncūtīt | ārmā. |*

1. “*Namque hic de genere est Phalæciorum.*” (Ter. Maur., v. 1946.) The name is derived from that of the poet Phalæcus, who was said to have been the inventor of this species of verse, along with the others that went under this general appellation. The true form is *Phalæcian*, not *Phaleucian*. (Santen. ad Ter. Maur., v. 2545.)



V. Those Phalæcian lines in which neither the trochee nor iambus occur, may be scanned as Choriambic Tetrameters Catalectic. Thus,

*Visē|bāt gēlīdā | sīdērā brūm|ā*  
*Jām nūnc | blāndā mēlōs | cārpē Diō|nē.*

# 10. ÆOLIC PENTAMETER.

I. The Æolic Pentameter, so called from its native dialect, was invented, it is said, by Sappho, a native of the Æolic island of Lesbos.<sup>1</sup>

II. It consists of four dactyls, preceded by a spondee, a trochee, or an iambus. In other words, it is a Dactylic Tetrameter Acatalectic with a base.<sup>2</sup> Thus,

Terent. Maur. *Cōrdī | quāndō fū|issē sī|bī cānīt | ātthīdā.*  
 Id. *ēdī|dūt tūbā | tērrībī|lēm sōnīt|ūm prōcūl.*

# 11. DACTYLIC PENTAMETER.

I. The Dactylic Pentameter was so called in consequence of the manner in which it was scanned by some of the old grammarians, who viewed it as consisting of five continuous feet, namely, two dactyls or spondees, followed by a spondee and two anapæsts, according to the following scale :

1	2	3	4	5
— — —	— — —	— —	— — —	— — —
— —	— —			

*Frīgīdī|ūs glācī|ē pēct|ūs āmānt|īs ērāt.*  
*Nīl mīhī | rēscrib|ās āt|tāmēn īps|ē vēnī.*  
*Lāssā|rēt vīdū|ās pēnd|ulā tēl|ā mānūs.*  
*Flēbām | succēss|ū pōs|sē cārē|rē dōlōs.*

1. Terent. Maur., v. 2148.—Compare Mar. Vict., p. 2559.—Plot., p. 2636.—Serv., p. 1824.—The 29th Idyl of Theocritus is in this measure: Οἶνός, | ὦ φίλῃ | παῖ, λῆγῃ|ταῖ καὶ ᾤ|λάθῃ, | κ. τ. λ. For other examples, consult Gaisford ad Hephest., p. 275.

2. Terent. Maur., v. 1722.—Diomed., p. 502.—Quintil., 9, 4.

II. Hephæstion, however, who has been followed by almost all modern scholars, regards it as composed of two dactylic penthemimers. In other words, the first two feet may be either dactyls or spondees; then comes a long syllable, to which succeed two dactyls, followed by another long syllable.<sup>1</sup> Thus,

1	2	3	4	5	6
— — —	— — —	—	— — —	— — —	—
— —	— —				

*Frīgīdī|ūs glācī|ē || pēctūs ām|āntīs ēr|āt.*  
*Nīl mīhī | rēscrīb|ās || ātlāmēn | ipsē vēm|i.*  
*Lāssā|rēt vīdū|ās || pēndulā | tēlā mām|ūs*  
*Flēbām | succēss|ū || pōssē cār|ērē dōl|ōs.*

III. That this last is the proper view to take of the structure of the pentameter seems certain from the fact, that a division of the verse takes place invariably at the end of the fifth half-foot, as well in the Greek as in the Latin writers.

IV. Ovid is considered the model of this species of verse among the Romans, and the wonderful smoothness and melody of his compositions are the result of close attention to a number of minute observances, which were altogether neglected by the Greeks, and by their imitators, Catullus, Tibullus, and Propertius.<sup>2</sup> These rules will now be given.

#### *Rules for the Structure of Dactylic Pentameters.*

I. The pentameter must always be so constructed as to have the cæsural pause after the penthemimeris, and thus

1. Τοῦ δὲ δακτυλικοῦ πενθημιμεροῦς δις λαμβανομένου γίνεται τὸ ἐλεγείον, κ. τ. λ. (Hephæst., p. 92, ed. Gaisf.) Compare the language of the scholiast (p. 186): Βέλτιον δὲ οὕτω μετρεῖν· ἐπεὶ καὶ εἰς δύο διήρηται πενθημιμερῇ, κ. τ. λ.

2. Ramsay's *Lat. Pros.*, p. 184.—Tate, *Remarks on Dactylic Pentameters, in the Classical Journal.*

oe divisible into two equal portions of two feet and a half each. And the pause ought always to be strictly the last syllable in a word, and not fall on any syllable before this.<sup>1</sup> Hence the following line is faulty :

*Inter nostros gentilis oberrat equus.*

2. It is also deemed a blemish for the cæsura to fall after a syllable which has become the last by elision ; as in the following lines from Catullus :

*Quam veniens una atque || altera rursus hyems.*

*Troia virum et virtutum || omnium acerba cinis.*

*Nec desistere amare || omnia si facias.*

3. If the first cæsural syllable be a monosyllable, which ought not to happen frequently, it must be preceded by a long monosyllable, or by a word of the same time, i. e., a word consisting of two short syllables ; as,

Ovid. *Et mihi si non vis || parcere, parce meis.*

Id. *Tu dominus, tu vir, || tu mihi frater eras.*

Id. *Nulla tibi sinē me || gaudia facta neges.*

Id. *Præterito mägis est || iste pudendus amor.*

An exception to this rule, however, is made when the monosyllable is *est*, and the word before it suffers elision. Such lines as the following are not uncommon :

Ovid. *Litteraque invisæ est, || hæc mea parte tibi.*

Id. *Quo nisi consilio est || usæ puella tuo.*

But such as the following are very rare in Ovid :

*Sed sic inter nos || ut latuisse velint.*

*Quod licet inter vos || nomen habete meum.*

*Iustaque quamvis est, || sit minor ira dei.*

*Quære suburbana hic || sit mihi terra locum.*

4. The last word of a dactylic pentameter is, in the great majority of instances, a dissyllable in Ovid. We oc-

1. There is no exception to this, even in Greek, except in a proper name ; as,

Ἴερά νῦν δὲ Διοσκουρίδew γενεή. (*Callim., frag. cxcii.*)

casionally find *est* in this place, preceded by a dissyllable which suffers elision; as,

*Hic est cujus amans hospita capta dolo est.*

*Nec repeto; cessas, iraque lenta tua est.*

More rarely two monosyllables; as,

*Præmia si studio consequor ista, sat est.*

But such a line as the following must be considered altogether unworthy of imitation;

*Omnis an in magnos culpa deos scelus est.*<sup>1</sup>

5. The trisyllabic ending, although very common in the Greek poets, in Catullus, &c., may be said to be altogether excluded from the Ovidian pentameter. We find one example only in his earlier works, and five others in the Epistles from Pontus, which, together with the Tristia, were composed while the poet was plunged in the deepest despondency, and bear tokens of less accurate revision than his other productions.

*Quæ tamen externis danda forent generis.*<sup>2</sup>

*Ne non peccarim, mors quoque non faciet.*<sup>3</sup>

*Quolibet ut saltem rure frui liceat.*<sup>4</sup>

*Aut quod sæpe soles, exigis ut recitent.*<sup>5</sup>

*Vix excusari posse mihi videor.*<sup>6</sup>

*Spectarem, qualis purpura te tegeret.*<sup>7</sup>

6. The quadrisyllabic ending is likewise very uncommon, except in the Tristia and Epistles from Pontus. We have, however, two or three examples in his other works.

*Unda simul miserum vitæque deseruit.*<sup>8</sup>

*Et circumfusus invia fluminibus.*<sup>9</sup>

*Cantabat mæstis tibia funeribus.*<sup>10</sup>

1. Ovid, Ep. ex Pont., 1, 6, 26.

3. Id., Ep. ex Pont., 1, 1, 66.

5. Id. ib., 3, 5, 40.

7. Id. ib., 4, 9, 26.

9. Fasti, 5, 582.

10. Id., 6, 660.—Other examples are given in Ramsay, p. 184.

2. Ovid, Heroid., 14, 62.

4. Id. Ep. ex Pont., 1, 8, 40.

6. Id. ib., 3, 6, 46.

8. Heroid., 19, 202.

7. The quinquesyllabic ending is still more rare than the quadrisyllabic.

*Lis est cum forma magna pudicitiae.*<sup>1</sup>

*Nec sedeo duris torva superciliis.*<sup>2</sup>

8. As to the kind of words that conclude the line, they ought to possess some emphasis. They are usually nouns, the personal and possessive pronouns, or verbs. Adjectives do not often occur in this place, adverbs still more rarely, and less frequently than either, the present participle active.

9. Elisions should be resorted to sparingly, especially in the second half of the verse, where they are by no means harmonious. They may be allowed in the first of the two dactyls; as,

*Ultimus est aliqua decipere arte labor.*

*Incipis, incipiet desinere esse mea.*

But when they fall on the second dactyl, the melody of the line is destroyed; as,

*Quis scit an hæc sævas tigridas insula habet?*<sup>3</sup>

10. At the beginning of the verse it is better to have a dactyl followed by a spondee than the reverse. Thus,

*Vix Priāmūs tānti totaque Troja fuit.*

*Rēs ēst sōllicīti plena timoris amor.*

V. Dactylic pentameters are never found in a system by themselves, in the classic writers (unless seven lines in Ausonius can be taken as an exception), but always in combination with hexameters.

VI. Hexameters and pentameters, placed alternately, constitute what is termed the Elegiac Distich.<sup>4</sup>

1. *Heroid.*, 16, 288.

2. *Ib.*, 17, 16.—For other instances, consult Ramsay, p. 184.

3. *Ib.*, 10, 86.

4. The Greeks employed this combination of the two measures in war-songs, hymns, and epigrams or inscriptions; the Romans in epigrams, epistles, and amatory poetry.



VII. The name of *Elegy* (Ἔλεγος) was first applied to the alternating hexameter and pentameter in the time of the Greek poet Simonides; whether it was that he himself introduced the name, or whether the mournful and plaintive nature of his themes justified this appellation from others.<sup>1</sup>

VIII. Ovid, in some of his elegiac pieces, employs occasionally a species of metrical echo, if we may so term it, the second half of the pentameter being a repetition of the commencement of the preceding hexameter, either precisely the same words being used, or else a slight change being made in them. Thus,

*Militat omnis amans, et habet sua castra Cupido :  
Attice crede mihi, militat omnis amans.*<sup>2</sup>

*Graia juvenca venit, quæ te patriamque domumque  
Perdat. Io prohibe! Graia juvenca venit.*<sup>3</sup>

*Invida vestis eras, quæ tam bona crura tegebas ;  
Quoque magis spectes, invida vestis eras.*<sup>4</sup>

*Ars tua, Tiphy, jacet, si non sit in æquore fluctus  
Si valeant homines, ars tua Phæbe jacet.*<sup>5</sup>

*Auspiciis animisque patris, puer, arma movebis,  
Et vinces animis auspiciisque patris.*<sup>6</sup>

IX. Martial also, in one of his epigrams (9, 98), has six consecutive distichs, each commencing and ending with the words *rumpitur invidia*.<sup>7</sup>

1. This combination of hexameters and pentameters is said to have been invented by Callinus, and applied by him to martial themes. It was not called ἔλεγος at first, but ἔπος, the latter of which terms was afterward confined to heroic verse, when Simonides brought in the name ἔλεγος, and along with it the handling of plaintive themes in this species of measure.

2. *Am.*, 1, 9, 1.

3. *Her.*, 5, 117.

4. *Am.*, 3, 2, 27.

5. *Trist.*, 4, 3, 77.

6. *A. A.*, 1, 191.

7 This species of play upon words gave rise, in later ages, when taste had become thoroughly corrupted, to entire poems. Verses of this

*Rumpitur invidia quidam, carissime Juli,  
Quod me Roma legit, rumpitur invidia.  
Rumpitur invidia, quod turba semper in omni,  
Monstramur digito, rumpitur invidia, &c.*

## 12. DACTYLIC HEXAMETER.

I. The Dactylic or Heroic Hexameter was considered to be the most ancient as well as the most dignified species of verse, and was said to have been invented by Phemonoë, the first priestess of the Delphian Apollo, who, when inspired by the god, was wont to chant his oracles in this measure.<sup>1</sup>

II. The origin of dactylic versification, however, is to be traced back to the earliest periods of the Greek language, and connects itself with the peculiar mode of intonation that characterized the Æolic tribes.<sup>2</sup>

kind were called "*Versus Lyrici, Ophites, and Serpentine*." Some of these pieces may be found collected in the *Miscell. Obs. Nov.* (vol. 5, p. 475, *seqq.*). Wernsdorff gives in his collection (*Poet. Lat. Min.*, vol. 3, p. 268) a poem of this kind by Pentadius, "*De Adventu Veris*," the commencement of which is as follows :

*Sentio fugit hyems, Zephyrisque moventibus orbem  
Jam tepet Æurus aquis; sentio fugit hyems,  
Parturit omnis ager, præsentit terra calorem,  
Germinibusque novis parturit omnis ager.  
Læta vireta tument, foliis sese induit arbor,  
Vallibus apricis læta vireta tument, &c.*

1. Schott. *ad Procl.*, p. 18.—Voss., *Inst. Poët.*, 3, 3, 2.—Fabric., *Bibl. Gr.*, vol. 1, p. 154.—Plin., *H. N.*, 7, 56.—Pausan., 10, 5.—Schol. *ad Eurip.*, *Orest.*, 1093.

2. Götting's *Greek Accentuation*, § 2, *seq.*—The tendency in the Æolic pronunciation was to throw the accent back on the root, or as near to it as possible, so that the dactylic rhythm, with the *arsis* on the first syllable of the foot, could easily and naturally arise from this kind of pronunciation. As the Æolic dialect was spoken at Delphi, the native city of Phemonoë, the two accounts just given may easily be reconciled.—The most ancient hexameters known are those which Herodotus informs us (5, 59) that he himself saw at Thebes, in the temple of the Ismenian Apollo, inscribed on certain tripods, consecrated by Amphitryon, and by two other princes of the 13th or 14th century before our era. It is more than probable, however, that the historian was here imposed upon by the priests. (Bähr *ad Herod.*, l. c.—Wolf, *Prolegom. ad Hom.*, p. lv.)

III. The dactylic hexameter was introduced into Latium by the poet Ennius, who first discarded the rude Saturnian measure of his predecessors.<sup>1</sup>

IV. This species of verse is also called the Heroic, from its having been selected by both the Greeks and Romans as the proper medium for heroic or epic themes. It was also employed in didactic and satiric compositions.

V. The *Dactylic Hexameter* consists, as its name imports, of six feet, whereof the fifth is usually a dactyl, and the sixth always a spondee, while each of the other four feet may be either a dactyl or a spondee, at the pleasure of the writer ; as,

Virg. *Sic abē|ūnt rēdē|ūntquē mē|i vāri|āntquē tīm|ōrēs.*

Catull. *Ēt quām|vīs tē|cūm mūlt|ō cōn|jūngērēr | ūsū.*

Virg. *Tālīs ēt | ipsē jū|bām cēr|vīce ēff|ūdīt ē|quīnā.*

Id. *Cōllēct|ūmquē frēm|ēns vōlv|it sūb | nārībūs | ignēm.*

VI. Sometimes, however, in a solemn, majestic, or mournful description, or in expressing astonishment, consternation, vastness of size, &c., a spondee is admitted in the fifth foot, and the line is thence termed *Spondaic* ; as,

Virg. *Carā deūm soboles, magnum Jovis | incrē|mentum.*

Id. *Constitit, atque oculis Phrygiā agmina | circū|spexit.*

Cat. *Æquoreæ monstrum Nereides | admīr|antes.*

Man. *Scorpius ingentem perterruit | Ōri|ona.*

VII. In spondaic lines the fourth foot is usually a dactyl ; not uniformly, however. Thus,

Virg. *Saxa per et scopulos et | dēprēss|ās cōn|valles.*

Id. *Aut leves ocreas lent|ō dū|cūnt ar|gento.*

VIII. The older poets do not scruple to use lines containing spondees alone ; as,

Enn. *Ōllī | rēspōnd|ēt rēx | Albā|i lōng|āi.*

1. *Luc. et.*, 1, 118, *seqq.*—*Sil. Ital.*, 12, 410, *seq.*—*Column.*, *Ennii Vit.*, p. 6 —For an account of the Saturnian, *vid.* page 199.

Enn. *Civēs | Rōmā|nī tūnc | fāctī | sūnt Cām|pānī.*

Lucret. *Ān cāl|ūm nō|bīs nā|tūra ūlt|rō cōr|rūptūm.*

Catull. *Quīs tē | lēnī|rēm nō|bīs, nēū | cōnār|ērē.*

IX. Spondaic lines are much more common in the Greek than in the best Latin poets. There are, for instance, some twenty-eight of this description in Virgil, while in a single piece of Catullus<sup>1</sup> (containing 409 lines), who formed his verses upon the Greek model, we find a greater number.<sup>2</sup>

### *Cæsura in Dactylic Hexameters.*

X. The beauty and harmony of hexameter verse depend in a very great degree upon the proper management of the cæsura. In its application to single feet, the cæsura has already been explained; it only remains to consider it with reference to whole verses, in which acceptance it may be more correctly termed the *Cæsural Pause*.

XI. The cæsural pause most approved of in heroic poetry, and which, above all others, tended to give smoothness and rhythm to the line, was that which took place after the penthemimeris. This was particularly distinguished as THE Heroic Cæsural Pause. Thus,

Virg. *At domūs | interī|or, || regali splendida luxu.*

Id. *Julius | ā magn|o. || dēmissum nomen Iūlo.*

XII. Sometimes the penthemimeral pause is found combined with others; as,

Virg. *Ad nos vix tenuis || famē || perlabitur aurā.*

Id. *Insignis || reserat || stridentia limina consue-*

Id. *Sunt geminæ || belli || portæ, || sic nomine dicunt.*

XIII. Instead, however, of the cæsural pause at the exact penthemimeris, a different division was equally admitted as heroic, which took place after a trochee in the third foot; as,

Virg. *Effigi|em statu|ērē, || nīfas quæ triste piaret.*

Id. *Tecta met|u peti|ērē, || ruunt de montibus amnes.*

1. Catull., 64.

2. Ramsay's *Lat. Pros.*, p. 173.



XIV. Next in merit to the penthemimeral was the hephthemimeral pause. Thus,

Virg. *Arbori|busque sat|isque Not|us, || pecorique sinister.*

Id. *Haud mora | prosilu|ere su|is : || ferit æthera clamor.*

XV. In some instances we find lines where the penthemimeral is combined with the triemimeral ; as,

Tibull. *Di patrii || purgamus agros, || purgamus agrestes.*

Virg. *Prima tenet, || plausuque volat, || fremituque secundo.*

XVI. The cæsural pause the least approved of in heroic poetry was that which divided the verse exactly into halves, since it gave the line an undignified air, and degraded it to a Priapēan.<sup>1</sup> Thus,

Virg. *Cui non | dictus Hy|las puer || et La|tonia | Delos ?*

Id. *Exple|ri ment|em nequit || ardes|citque tu|endo.*

XVII. The cæsural pause between the fourth and fifth feet was considered by grammarians as peculiarly adapted to pastoral poetry, more especially when the fourth foot was a dactyl ; and it was termed, from this circumstance, the *Bucolic cæsural pause* ;<sup>2</sup> as,

Calpurn. *Idas | laniger|i domi|nūs grēgīs, || Astacus horti.*

Auson. *Commu|nis Paphi|e dea | sīdērīs || et dea floris.*

### 13. PRIAPĒAN.

I. The *Priapēan* measure was so called because originally employed on themes having relation to Priapus, the god of gardens.

II. This measure is generally regarded as a species of hexameter, the first, as likewise the fourth, foot of which was most commonly a trochee, often, however, a spondee,

1. The Priapean will be considered after the hexameter.

2. Valckenaer was the first to mark the bucolic cæsura in Theocritus. The first seven Idyls, with the tenth and eleventh, contain 927 lines, of which not less than 711 have this cæsura. Virgil's Eclogues consist of 830 lines, but of these only 232 conform to the bucolic model (Watson, *de Poës. Bucol.*—*Theocrit.*, vol. 1, p. xxvi)



but rarely a dactyl; the second almost always a dactyl; the third, though sometimes a dactyl, much more frequently an amphimacer. The scale is as follows:

1	2	3	4	5	6
— —	— — —	— — —	— —		
— —	— —	— — —	— —	— — —	— —
— — —			— — —		

Catull. *Ō cōl|ōnīā | quāē cūpīs || pōntē | lūdērē | lōngō.*

Id. *Īn fōss|ā Līgū|rī jācēt | sūppēr|nātā sē|cūrī.*

III. A preferable mode of scanning, however, is to make the first hemistich a Glyconic, and the second a Pherecratic verse, and thus to consider the line, not as forming one dactylic verse, but as composed of two choriambics.

#### 14. HEXAMETER MEIURUS.

I. The *Hexameter Meiurus* is a defective species of hexameter, having an iambus in the sixth place instead of a spondee; as,

Liv. Andron. *Dirige odorisequos ad certa cubilia cānēs.*

II. It is to be considered, however, rather as a vicious and defective hexameter, than as forming a separate species of verse; though Livius Andronicus designedly wrote such lines as these, which he alternately mingled with perfect hexameters. They have all, however, perished except two.

### SECTION XXXI.

#### ANAPÆSTIC MEASURES.

I. In Anapæstic verse the feet admissible without restriction are, the anapæst, the spondee, and the dactyl.

II. Dactyls, however, ought to be employed sparingly in Latin anapæstics. When introduced, they ought to be the first foot in the dipode, and ought to be followed by a spondee in preference to an anapæst.

III. Anapæstic verse is scanned by metres of two feet each; thus, an anapæstic monometer contains two feet; a dimeter, four; a trimeter, six, &c.

IV. No specimen of anapæstic verse is extant in the purer Latin writers. Those that have reached us belong to a later age.

V. No Latin poet ever wrote anapæstics necessarily consisting of four anapæsts (with the exception of a few in Seneca and Ausonius); but they all appear to have intended their anapæstics for single measures or monometers, leaving the reader to connect or disjoin, as the sense might require or his own judgment dictate. Convenience in printing, however, is answered by the division into dimeters, and hence they are generally exhibited in this form in editions of ancient authors.

VI. Anapæstic verses arranged in monometers or dimeters, and thus forming a succession of many lines, are called *Systems*.

VII. The species of anapæstics most in use among the Greek tragic writers was the *Anapæstic Dimeter Acatalectic*, which is frequently found in systems interspersed with the *Monometer Acatalectic*.

VIII. These systems of anapæstic dimeters are usually closed, among the Greeks, by an *Anapæstic Dimeter Catalectic*, otherwise called a *Paræmiac*, it having been a favourite vehicle for proverbs (Παροιμίαι).

IX. The Latin writers do not, as often as the Greeks, close a system of dimeters by a *Paræmiac*. Seneca never does.

X. It must be borne in mind that anapæstic systems proceed on the principle of continuous scansion. Hence the last syllable of every verse is not common, but is subject to the ordinary rules of prosody, unless at the end of a sentence, or any considerable pause in the sense.<sup>1</sup>

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1. Consult remarks under the article *Synapheia*, page 130.

XI. The only exception to the rule laid down in the preceding paragraph is in the case of the Paræmiac, the last syllable of which is common. An anapæstic system, therefore, is, in fact, one long line broken up into several lines, the end of which long line is marked by the Paræmiac.

XII. Hence we see why the last syllable of the Paræmiac is the only one in the entire system that is common, it being in reality the concluding syllable of a long line, which line is supposed to commence with the first verse of the system.

### 1. ANAPÆSTIC MONOMETER ACATALECTIC, OR ANAPÆSTIC BASE.

I. The *Anapæstic Monometer* consists of two feet, which may be either anapæsts, spondees, or dactyls.

II. The scale, therefore, of this measure is as follows :

1	2
— — —	— — —
— — —	— — —
— — —	— — —

Senec. ūlūlāss|ē cānēs. ||

Id. Fūndītē | flētūs ||

Ēdītē | plānctūs ||

Fīngītē | lūctūs ||

Rēsōnēt | trīstī ||

Clāmōr|ē fōrūm. ||

### 2. ANAPÆSTIC DIMETER ACATALECTIC.

I. The *Anapæstic Dimeter Acatalectic* consists of four feet, which may be either anapæsts, spondees, or dactyls.

II. The scale is as follows :

1	2	3	4
— — —	— — —	— — —	— — —
— — —	— — —	— — —	— — —
— — —	— — —	— — —	— — —

Senec. *Īndūs | gēlūdūm || pōtāt Ār|āxēm, ||*  
*Ālbīm | Pērsē, || Rhēnūm|quē bībūn. ||*  
*Vēnīēnt | ānnīs || sēcūlā | sērīs ||*  
*Quībūs Ō|cēānūs || vīnculā | rērūm ||*  
*Lūxēt ēt | īngēns || pātēāt | tēllūs ||*  
*Tēthys|quē nōvōs || dētēgāt | ōrbēs ||*  
*Nēc sūt | tērrīs || ūltīmā | Thūlē. ||*

### 3. ANAPÆSTIC DIMETER CATALECTIC, OR PARÆMIAC.

I. This measure consists of three feet, followed by a catalectic syllable.

II. The third foot of a Paræmiac must always be an anapæst. The dactyl is less frequently used in the first and second places than the spondee.

III. The following is the scale.

1	2	3	4
— — —	— — —	— — —	—
— — —	— — —		
— — —	— — —		

Prudent. *Vēnīēnt | cītō sēc||ūlā cūm | jām*  
*Sōciūs | cālōr ōss||ā rēvīs|īt,*  
*Ānimāt|āquē sāng|uīnē vīv|ō*  
*Hābītāc|ūlā prīst||īnā gēst|ēt.*

IV. Prudentius, from whom the above lines are taken; does not admit a dactyl, and uses a spondee in the first place only. Boëthius, however, allows himself greater latitude, as may be seen by the following:

*Quī sē | vōlēt ēss||ē pōtēnt|ēm.*  
*Ānimōs | dōmēt ill||ē fērō|cēs,*  
*Nēc vīct|ā lībī||dīnē cōll|ā*  
*Fēdis | sūbmīt||āt hābē|nīs.*  
*Ētēnīm | tīcēt Īnd||icā lōng|ē*  
*Tēllūs | tūā jūr||ā trēmīs|cāt,*  
*Ēt sērv|ūat ūlt||īmā Thū|lē,*  
*Tāmēn ātr|ās pēll||ērē cūr|ās,*

*Mīsērās|quē fūgā||rē quērē|lās*  
*Nōn pōss|ē, pōtēt||iā nōn | ēst.*

## SECTION XXXII.

## IAMBIC MEASURES.

I. Iambic verses are scanned by measures of two feet, it having been usual, in reciting them, to make a short pause at the end of every second foot, with an emphasis.

II. This kind of verse derived its name from the iambus, of which foot it was originally composed, to the exclusion of all others.

III. Afterward, in order to vary the rhythm, and diminish the labour of the poet, a spondee was allowed in the odd places of the verse, the iambus still occupying the even places.

IV. In the even places, the long syllable of the iambus was resolved into two short ones, and thus the tribrach, which is isochronous with the iambus, gained admission.

V. In the odd places, by resolving the first long syllable of the spondee, an anapæst was formed; and, by resolving the second syllable, a dactyl.

VI. Thus eventually all these feet were employed in iambic measures, subject, however, to certain restrictions, which will now be specified.<sup>1</sup>

1. An iambus is admitted into every place, which may be resolved into a tribrach in every place except the last, where there must be invariably an iambus.
2. The spondee may be used in the uneven places; that is, in the first and third of the dimeter, and in the first, third, and fifth of the trimeter.
3. The dactyl may be used in the uneven places, like the spondee; but its appearance in the fifth place of the trimeter is very rare.

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1. The rules here given are much less strict, as regards the dactyl and anapæst, than those which regulate the Greek iambic trimeter.



4. The anapæst also is admitted into the uneven places, and in the fifth place seems to have been particularly affected by the Roman tragedians.
5. A proceleusmaticus is sometimes found in the first place of the iambic trimeter.

### 1. IAMBIC DIMETER CATALECTIC.

I. This measure consists of three feet, properly all iambi, and a catalectic syllable.

II. It admits, however, the tribrach, spondee, and anapæst into the first place, but suffers no variation in the third foot.

Petron. *ānūs | rēcōct||ā vīn|ō*  
*trēmēt|ibūs || lābēll|īs.*

Prudent. *Lēx hēc | dāta ēst || cādū|cīs*  
*Dēō | jūbēnt||ē mēmbr|īs*  
*ūt tēmp|ērēt || lābōr|ēm*  
*mēdicā|bīlīs || vōlūpt|ās.*

### 2. IAMBIC DIMETER ACEPHALOUS.<sup>1</sup>

I. This measure is an iambic dimeter, wanting the first syllable.

II. Horace and Prudentius made no variations, but uniformly employed the iambus in the few lines they have left us of this metre.

Horat. *Nōn | ēbūr || nēque aūr|ēūm.*

Prud. *Dōnā | cōn||scīēn|tīā.*

III. Some consider such lines as catalectic trochaic dimeters, and scan them as follows:

*Nōn ēb|ūr nē||que aūrē|ūm.*  
*Dōnā | cōnscī||ēntī|ā.*

1. Acephalous, i. e., *without a head* (or initial syllable), from *ἀ*, *priv* and *κεφαλή*, "a head."

## 3. IAMBIC DIMETER HYPERCATALECTIC.

I. This measure, likewise called *Archilochian*, and forming the third line in the *Alcaic* stanza, is an iambic dimeter with an additional syllable at the end.

II. According to the usage of Horace, the first foot may be either a spondee or an iambus, but is generally a spondee; the second foot is an iambus; the third is invariably a spondee,<sup>1</sup> and the fourth an iambus. The Horatian scale, therefore, is as follows:

1	2	3	4	
--	—	--	—	—
—				

Horat. *Sylvæ* | *lābōr*||*āntēs* | *gēlū*||*quē*.

Id. *Dēprō*|*mē quadr*||*īmūm* | *Sābīn*||*ā*.

Id. *Pūer* | *quīs ēx* || *aulā* | *cāpill*||*is*.

III. The practice of Horace differs from that of Alcæus as regards the third place, the latter having uniformly an iambus in this part of the line.

IV. This measure is called by some the *Alcaic Enneasyllabic*.<sup>2</sup>

## 4. IAMBIC DIMETER ACATALECTIC.

I. This measure consists of four feet or two metres.

II. Properly speaking, all the feet are iambs. It admits, however, the variations that are usual in iambic verse, and its scale is as follows:

1	2	3	4
—	—	—	—
—	—	—	
—		—	
—		—	
—		—	
—		—	

1. The line of Horace, which occurs *Od.*, 2, 19, 15, "*Disjuncta non lēnī ruina*," has been corrected by Bentley, from MSS., as follows: "*Disjuncta non lēnī ruina*."

2. Consult remarks on the *Alcaic* measure.

- Horat. *inārs|ūt ēst||ūōs|ūs. ||*  
 Id. *Vēl hēd|ūs ē||rēptūs | lūpō. ||*  
 Id. *imbrēs | nīvēs||quē cōm|pārāt. ||*  
 Id. *āst ēgō | vīcīss||īm rīs|ērō. ||*  
 Id. *Vīdēr|ē prōpēr||āntēs | dōmūm. ||*  
 Prudent. *Jām mēll|ā dē || scōpūlis | flūūnt. ||*  
 Hadr. *ānimū|lā vāgū||lā blānd|ulā, ||*  
*Hōspēs | cōmēs||quē cōrp|ōrīs, ||*  
*Quē nūnc | ābī||bīs īn | lōcā, ||*  
*Pāllidū|lā rīgī|dūlā nū|dūlā? ||*  
*Nēc ūt | sōlēs || dābīs | jōcōs. ¶*

III. Although Horace has not used this metre except in conjunction with verses of a different kind, other authors wrote entire poems in it, as Prudentius, St. Ambrose, Pope Damasus, Sedulius, &c.

IV. The Liturgy of the Church of Rome has several hymns in this metre. The following lines form the commencement of one of them, and will also furnish an instance of rhyming or Leonine versification.

*Salutis humanæ sator,  
 Jesu voluptas cordium,  
 Orbis redempti conditor  
 Et casta lux amantium :  
 Qua victus es clementia  
 Ut nostra ferres crimina? &c.*

#### 5. IAMBIC TRIMETER CATALECTIC.

I. This measure is the iambic trimeter, wanting the last syllable. In other words, it consists of five feet, properly all iambs, followed by a catalectic syllable; as,

- Horat. *Vōcā|tūs āt||quē nōn | vōcā||tūs āud|īt.*  
 Prudent. *Pīūs | fīdē||lis īn|nōcēns || pūdi|cūs.*

II. Like the trimeter, however, it admits the spondee

into the first and third places, but not into the fifth, which would render the verse too heavy and prosaic.

Horat. *Trāhūnt|quē sīc||cās mā|chīnāē || cārī|nās.*

Prudent. *Nōnnūll|ā quērc||ū sūnt | cāvā||ta ēt ūlm|ō.*

III. Terentianus prefers scanning this kind of verse as part of an iambic trimeter, with three trochees following. Thus,

*Trāhūnt|quē sīc|cās || māchī|nāē cūr|īnās.*

#### 6. IAMBIC TRIMETER ACATALECTIC.

I. This measure consists of three metres, or six feet, originally all iambi, and when a line of this kind still occurs, it is called a *pure iambic line*.

II. The other feet that were subsequently allowed to enter, and the places proper to each, have been considered elsewhere.<sup>1</sup>

III. When other feet besides the iambus enter into the line, it is called a *mixed iambic*.

IV. Another name for this measure is the *Senarius*, from the *six* feet of which the line is composed.

V. The cæsural pause most commonly falls after the fifth semifoot; as,

*Phāsē|lūs ill|ē || quēm | vīdē|tīs hōsp|itēs.*

VI. The scale of the mixed iambic trimeter is as follows:

1	2	3	4	5	6
— —	— —	— —	— —	— —	— —
— — —	— — —	— — —	— — —	— — —	
— —		— —		— —	
— — —		— — —		— — —	
— — —		— — —		— — —	

#### *Pure Iambics.*

Horat. *Cōmēs | mīnōr||ē sūm | fūtūr||ūs īn | mētū. ||*

Catull. *Ēs īm|pūdī||cūs ēt ! vōrāx || ēt āl|ēō. ||*

1. Consult introductory remarks on iambic verse, paragraphs III., IV., V., VI.

*Spondee in 1 and 3.*

Catull. *Pēr cōns|ŭlā||tūm pē|jērāt || Vātīn|ūs. ||*

*Spondee in 1, 3, 5.*

Horat. *Ūnxē|rē mā||trēs I|liæ ād||dīctūm | fērīs. ||*

*Tribrach in 1, and Spondee in 5.*

Horat. *Sēd ālī|ūs ārd||ōr āut | pŭell||ā cānd|idā. ||*

*Tribrach in 2 and 4, Spondee in 1, 3 and 5.*

Horat. *Vēctā|bōr hūmēr||īs tūnc | ēgo īnī||mīcīs | ēquēs. ||*

*Tribrach in 3, and Spondee in 5.*

Horat. *Lībēt | jācē||rē mōdō | sūb ān||tīqua īl|icē. ||*

*Dactyl in 1, Spondee in 3 and 5.*

Horat. *Aut āmī|tē lē||vī rār|ā tēnd||it rē|tīā. ||*

*Dactyl in 3, Spondee in 1 and 5.*

Horat. *Quō quō | scēlēst||ī rūi|tīs āut || cūr dēx|tērīs. ||*

*Anapæst in 1, Spondee in 3 and 5.*

Horat. *Pōsūtōs|quē vērn||ās dī|tīs ēx||āmēn | dōmūs. ||*

*Anapæst in 1 and 5, Tribrach in 2.*

Horat. *Pāvīdūm|quē lēpō||rem ēt ād|vēnām || lāquēō | grūēm. ||*

*Dactyl in 1, Tribrach in 3 and 4.*

Horat. *Alitī|būs āt||quē cānī|būs hōmī||cīdam Hēct|ōrēm. ||*

VII. The prevalent cæsural pause in iambic trimeters is, as we have already remarked, the penthemimeral. If this be wanting, the line must then have the hephthemimeral pause. Thus,

Catull. *Aut fuisse || navium celerrimus.*

Id. *Rhodumve nobilem || horridamve Thraciam.*

Horat. *Defixa cælo || devocare sidera.*

Id. *Cave ! cave namque || in malos asperrimus.*



Catull. *Neque ullius natantis || impetum trabis.*

Id. *Propontida trucemve || Ponticum sinum.*

VIII. There is no instance in Catullus of the total omission of the cæsural pause, and only two in Horace, namely

(*Epode*, 1, 19) *Ut assidens implumibus pullis avis.*

(*Epode*, 11, 15) *Quod si meis inæstuat præcordiis.*

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*Porsonian Pause.*

IX. Porson, in his celebrated preface to the *Hecuba*, asserted that the following rule was always observed by the Greek tragedians :

“When the iambic trimeter has, after a word of more than one syllable, the cretic termination (— ∪ —), either included in one word, or consisting of — ∪ and a syllable, or of a monosyllable and ∪ —, then *the fifth foot must be an iambus.*”

X. There is no exception to this law in Catullus, whose iambic trimeters are almost all pure ; but it is constantly violated by Horace, in those odes in which iambic trimeters are combined with other kinds of verse ; whereas in *Epode* 17, where these form a system by themselves, it is but once neglected :

*Alitibus atque canibus homiciḋam Hēctorem.*<sup>1</sup>

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7. SCAZON, or CHOLIAMBUS.

I. This measure, called also *Hipponactēan*, is a variety of the *Senarius*. It differs from it in this, however, that while the iambic trimeter has invariably an iambus in the sixth place, the scazon has invariably a spondee in the sixth place, and an iambus in the fifth.

II. In all other respects the scazon is the same as the trimeter.

III. An iambus is necessary in the fifth place, in order that the line may not be too lame and heavy ; as in spon-

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1. *Ramsay's Lat. Pros.*, p. 208.

daic hexameters, we usually find the fourth foot a dactyl for a similar reason.

IV. The terms *Scazon* (Σκάζων, "limping" or "halting") and *Choliambic* (Χωλιαμβικός, "lame iambic") have reference to the peculiar characteristic of this measure, namely, its lame and halting gait, occasioned by the spondee in the sixth place, in opposition to the brisk and lively ending of the regular trimeter.

V. The name *Hipponactēan* is derived from that of the virulent poet Hippōnax, who, according to some, invented this measure. After his example it was much employed in invectives and in sarcastic composition generally.

VI. The following may be taken as a specimen of this measure.

Catull. *Sūffē|nūs īst|ē Vār|ē quēm || prōbē | nōstī, ||*  
*Hōmo ēst | vēnūst||ūs ēt | dīcāx || ēt ūrb|ānūs, ||*  
*Idēm|quē lōng||ē plūr|īmōs || fācīt | vērsūs. ||*  
*Pūto ēss|e ēgo ill||ī mūll|īa āut || dēcem āut | plūrā ||*  
*Pērscrip|tā nēc || sīc, ūt | fīt, īn || pālīm|psēs|tō ||*  
*Rēlā|tā: chārt||ā rēg|īā, || nōvī | librī, ||*  
*Nōvī ūmb|īlī||cī, lōr|ā rūbr||ā, mēmbr|ānā ||*  
*Dirēct|ā plūmb||o, ēt pū|mīce ōmn||īa ē|quātā. ||*

## 8. COMIC IAMBIC TRIMETER.

I. In comedy, satire, and fable, the poets indulged in very great licenses as regarded the structure and scansion of the trimeter.

II. They admitted the spondee and its equivalents, the dactyl and anapæst, into the second and fourth places, not confining themselves to the iambus except in the sixth.<sup>1</sup> Thus,

1. "Cum non solum Terentius, sed etiam Plautus, Ennius, Acciusque et Nævius atque Pacuvius Turpiliusque, et omnes tam tragædiæ quam comædiæ veteris Latine scriptores eodem metri modo Iambici sunt usi, ut omnibus in locis indifferenter ponerent quinque pedes; id est iambum, vel tribrachyn, vel anapæstum, vel dactylum, vel spondæum, absque postremo loco, in quo vel iambum vel pyrrhichium omnino posu-

- Petron. *Ān ūt | mātrō||na ōrnā|tā phālē||rīs pēlā|gūs. ||*  
 Id. *Tūō | pālā||tō clāu||sūs pāv||ō pāsc|itūr. ||*  
 Id. *Æquum ēst | indūē||rē nūpt|ām vēn||tūm tēxt|ilēm. ||*  
 Phædr. *Pērī|cūlō||sām fē|cīt mēdī|cīnām | lūpō. ||*  
 Id. *Ēst ar|dēliō||nūm quā|dām Rō||mā nā|tiō. ||*  
 Id. *Rēx ūrb|īs ē||jūs ēx|pēriēn||dī grā|tiā. ||*  
 Id. *Ignō|tōs fāl||it nō|tis ēst || dērī|sūī. ||*  
 Terent. *Fide ēt | tācītūr||nūtā|te. Ēxspēct||ō quīd | vēlis. ||*  
 Id. *Cūr sīmū|lās īgī||tūr rem ōm|nem ā prīn||cīpio āu|diēs. ||*  
 Id. *Quōd plē|rīque ōm||nēs fācī|unt ādū||lēscēn|tūlī. ||*  
 Id. *Ālēre āut | cānēs || ād vēn|āndum āut || ād philō|sō-  
phōs. ||*  
 Id. *Nūnquām | prāpōn||ēns se ill|is itā || fācill|ūmē. ||*  
 Id. *Āgē|bāt lān||a āc tē|lā vīct||ūm quā|rītāns. ||*  
 Id. *Ēgōmēt | cōtīnū||ō mē|cūm cēr||tē cāpt|ūs ēst. ||*  
 Id. *Dic sō|dēs quīs hēr||ī Chrīs|idem hābū||it nam Ān|  
drīx. ||*  
 Id. *Quārē|bām cōm||pēriē|bām nīhīl || ād Pām|phīlūm. ||*

### 9. IAMBIC TETRAMETER ACATALECTIC, OR OCTONARIUS.

I. This species of verse consists of four measures or eight feet, properly all iambs, but subject to the same variations as the iambic trimeter; so that, by prefixing one measure to a common iambic trimeter, we convert it into an *Octonarius*.

II. This metre is often used by the Latin comic writers.

- Terent. *Sānē | pōl īs||tā tē | mūlēt||a ēst mūlī|ēr ēt || tēm-  
ērār|iā. ||*  
 Id. *Nūnc hīc | diēs || āliām | vītām āu||fērt ālī|ōs mō-||  
rēs pōst|ulāt. ||*  
 Id. *Pātērē|tūr : nām || quēm fērr|ēt sī || pārēnt|ēm nōn ||  
fērrēt | sūūm ? ||*

*isse inveniuntur; miror quosdam vel abnegare esse in Terentii comædiis metra, vel ea quasi arcana quædam, et ab omnibus doctis semota, sibi solis esse cognita, confirmare.*" (Priscian, de Vers. Com.—vol. 2, p. 403, ed. Krehl.)

- Terent. *Lēnō | sūm fātē||ōr pēr|nīcīēs || cōmmū|nīs ādō||les-  
cēt|ūm. ||*
- Id. *Nēquid | prōptēr || tūām | fidēm || dēcēpt|ā pātē-||  
rētūr | mālī. ||*
- Id. *Cūjūs | nūnc mīsē||rā spēs | ōpēs||quē sūnt | īn te  
ū||nō ōmnēs | sūtē. ||*
- Plaut. *Illōs | quī dānt || ēōs | dērī||dēs; quī | dēlū||dūnt dē-  
pērīs. ||*

#### 10. IAMBIC TETRAMETER CATALECTIC.

I. This measure, called likewise *Hipponactic*, from its inventor, Hippōnax, is the tetrameter or Octonarius deprived of its final syllable.

II. The same variations are admissible here as in the case of the trimeter and tetrameter, and the comic writers, who sometimes used this species of verse, took as great liberties with it as with the trimeter; always observing, however, to make the seventh foot an iambus.

- Catull. *Rēmīt|ē pāl||iūm | mīhī || mēūm | quōd īn||vōlās|tī.*
- Id. *Dēprēns|ā nāv||īs īn | mārī || vēsā|nīēn||tē vēnt|ō.*
- Id. *Quūm dē | vīā || mūliēr | āvēs || ōstēnd|ūt ōsc|ūtānt|ēs.*
- Terent. *Nōn pōss|ūm sātī' || nārrār|ē quōs || lūdōs | prābūē-||  
rīs īnt|ūs.*
- Id. *Nōstrā|ptē cūl||pā fācī|mūs ūt || mālōs | expēdī||āt  
ēss|ē.*

III. In this measure there is uniformly a division of the verse at the end of the fourth foot. Thus,

*Remitte pallium mihi || meum quod involasti  
Deprensa navis in mari || vesaniente vento.*

IV. This species of verse is a great favourite with the Greek comic poet Aristophanes, and is also found in many passages of the Latin comedians. The only specimen of it, however, in a pure state in the Latin classics, is a short poem of Catullus'.<sup>1</sup>

1. This measure comes to our ears with a very lively and graceful cadence in those lines where accent and quantity do not clash. Thus,

## 11. GALLIAMBUS.

I. This measure derives the first part of its name from the Galli, or priests of Cybele, by whom it was employed in their wild orgies.

II. The only specimen of this verse extant is the poem of Catullus on the legend of Atys, consisting of 93 lines, and remarkable for the wild dithyrambic spirit that pervades it.

III. From the scanty remains that we possess of this measure, it becomes a difficult task to determine its structure with any great degree of precision. The following, however, is the scheme given by Vulpius, an eminent commentator on the Roman poet:

1. The *first* foot of the six into which he divides the measure is generally an anapæst, but sometimes a spondee or a tribrach.
2. The *second* is generally an iambus, rarely an anapæst, a tribrach, or a dactyl.
3. The *third* is generally an iambus, rarely a spondee.
4. The *fourth* is a dactyl or spondee.
5. The *fifth* is often a dactyl, sometimes a cretic or spondee.
6. The *sixth* is an anapæst, and sometimes an iambus, preceded by a cretic.

According to this view of the Galliambic measure, the scale is as follows:

1	2	3	4	5	6
— — —	— —	— —	— — —	— — —	— — —
— —	— — —	— —	— —	— — —	— —
— — —	— — —			— —	
	— — —				

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*Idemque Thalle turbida rapacior procella;*

like the English ballad, "And thus we daily dance and sing, and cast all care behind us."



IV. The following lines will afford an idea of the measure :

*Sūpēr āl|tā vēct|ūs Āl|ys cēlēr|i rātē | mārīā.*  
*Ūbī cāp|itā Mā|nādēs | vī jācī|unt hēdē|rīgērē.*  
*Viridēm | citūs ād|it l|dām prōpēr|āntē pē|dē chōrūs*  
*Ābērō | fōrō | pālāst|rā stādī|o ēt gŷmn|āsūs.*

V. Some prosodians, however, make the Galliambic measure consist of an iambic dimeter catalectic (the first foot of which is generally a spondee or an anapæst), followed by another such dimeter wanting the last syllable. Hence they give the scale with its variations as follows :

1	2	3	4	5	6	7
— —	— —	— —	—	— —	— —	— —
— — —	— — —			— — —	— — —	
— — — —						

*Sūpēr āl|tā vēct|ūs Āl|ys || cēlērī | rātē mā|rīā.*  
*Ūbī cāpī|tā Mān|ādēs | vī || jācīunt | hēdērī|gērē.*  
*Viridēm | citūs ād|it l|dām || prōpērānt|ē pēdē | chōrūs.*

## SECTION XXXIII.

### TROCHAIC MEASURES.

I. Trochaic verse derives its name from the foot which prevails in it, namely, the trochee.

II. Originally the trochee was the only foot allowed to enter into the line; but variations were afterward introduced, as in the case of iambic verse.

III. The trochee, like the iambus, is convertible into a tribrach. Hence this last-mentioned foot is allowed to enter, and so are the spondee and anapæst. The dactyl, however, is in general not admitted, except in the case of a proper name.

IV. A difference, deserving of careful notice, exists between the iambic and trochaic measures, in that the former

admits the spondee and anapæst into the uneven places but the trochaic into the even only.

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### 1. TROCHAIC DIMETER CATALECTIC.

I. This measure consists of three feet, properly all trochees, and a catalectic syllable ; as,

Horat. *Nōn ē|būr nē||que cūrē|ūm.*

Prud. *Dōnā | cōnscī||ēntī|ē.*

II. In the second place it admits the spondee, the dactyl, and likewise the anapæst.

Senec. *Lēnīs | āc mōdī||cūm flū|ēns,*

*Aūrā | nēc vēr||gēns lāt|ūs*

*Dūcāt | intrēpī||dām rāt|ēm*

*Tūtā | mē mēdī||ā vē|hāt*

*Vītā | dēcūrr||ēns vī|ā.*

III. The trochaic dimeter catalectic is otherwise scanned as an Iambic Dimeter Acephalous.

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### 2. TROCHAIC DIMETER ACATALECTIC.

I. The trochaic dimeter consists of four feet, properly all trochees ; as,

Boëth. *Nōn fā|cīt quōd || ōptāt | īpsē.||*

II. The spondee, however, and its equivalents in quantity, the anapæst and dactyl, are admitted into the second place.

Buchanan. *Incō|lā tērr||ārum āb | ōrtū, ||*

*Sōlīs | ūltī||mum ād cū|bīlē ||*

*Ējā | Dōmīnō || jūbī|lātē. ||*

*Cōnscī|ōs scēlēr||īs nē|fāndī. ||*

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### 3. TROCHAIC TETRAMETER CATALECTIC.

I. This measure consists of seven feet and a catalectic syllable.

II. Originally all the feet were trochees, but variations

having been subsequently introduced, the following result was finally obtained :

1. The trochee may in every place be resolved into a tribrach.
2. In the even places, that is, the second, fourth, and sixth, in addition to the trochee, a spondee is admissible, which may be resolved into an anapæst.
3. A dactyl is admissible, in the case of a *proper name*, in any place except the fourth and seventh.

III. The cæsure uniformly takes place after the fourth foot, thus dividing the verse into a trochaic dimeter acatalectic and a trochaic dimeter catalectic.

IV. The scale, according to what has just been laid down, is as follows :

	1	2	3	4	5	6	7	
	—	—	—	—	—	—	—	—
	—	—	—	—	—	—	—	—
	—	—	—	—	—	—	—	—
	—	—	—	—	—	—	—	—
Proper Name.	—	—	—	—	—	—	—	—

*Crās ām|ēt quī || nūnquam ām|āvīt || quīque ām|āvīt || crās  
ām|ēt.*

*Vēr nōv|ūm, vēr || jām cān|ōrūm || vēre | nātūs || ōrbīs | ēst.  
Vēre | cōncōrd||ānt ām|ōrēs, || vēre | nūbūnt || ālīt|ēs,  
Ēt nēm|ūs cōm||ām rē|solvīt || dē mār|ītīs || īmbri|būs.<sup>1</sup>*

V. The following lines are given without the marks of scansion, to show the place of the cæsure.

*Quando ponebam novellas || arboreſ mali et piri  
Cortici summæ notavi || nomen ardoris mei.  
Nulla fit exinde finis || vel quies cupidinis :  
Crescit ardor, gliscit arbor, || ramus implet literas.<sup>2</sup>*

VI. This metre was much used in hymns, for which,

1. These lines are taken from the *Pervigilium Veneris*.
2. *Burmman, Anthol. Lat.*, vol. 1, p. 687.

from its grave and sonorous character, it is well adapted. The division made in the line by the cæsural pause would suit, no doubt, the convenience of the chorus, one portion of their number singing the complete dimeter, the other the catalectic. Thus,

Prudent. *Macte judex mortuorum, ||*

*Macte rex viventium.*

M. Cap. *Scande cæli templa Virgo, ||*

*Digna tanto fœdere.*

VII. The comic writers took equal liberties with this as with the iambic measure, introducing the spondee and its equivalents, the anapæst and dactyl, into the trochaic places.

Terent. *Quôt mōd|īs cōn||tēmtūs | sprētūs? || fāctā | trāns-  
āct||a ōmnē|a hēm.*

Id. *Tāntām | rēm tām || nēclē|gēntēr || āgērē? | prætērī-||  
ēns mōd|ō.*

Id. *Ōbstipū|ī cēn||sēn' mē | vērbum || pōtūss|e ūllūm ||  
prōlō|qui aut.*

Id. *Tōt me im|pēdiūnt || cūrā | quā mē||um ānimūm |  
divōr||sā trā|hūnt.*

Id. *Āliquīd | fācērem, ūt || hōc nē | fācērēm || sēd nūnc |  
quīd prī||mum ēxsē|quār?*

## SECTION XXXIV.

### CHORIAMBIC MEASURES.

I. Choriambic verses are so denominated from the foot (or measure) which predominates in them, namely, the choriambus, compounded of a choree (or trochee) and an iambus; as, *Tāntāldē*.

II. The structure of choriambic verses is extremely simple, the first foot (with the exception of the dimeter) being generally a spondee, sometimes a trochee or iambus, the last an iambus, while one, two, or three choriambi are interposed.

## 1. CHORIAMBIC DIMETER.

I. The Choriambic Dimeter consists of a choriambus and a bacchius ; as,

Horat. *Lŷdĭă dĭc | pĕr ōmnĕs.*  
*Pĕrdĕrĕ cŭr | āprĭcŭm.*  
*Cŭr nĕquĕ mĭ|lĭtārĭs.*  
*Tĕmpĕrāt ō|rā frĕnĭs.*

II. This measure occurs once in Horace, in conjunction with another species of choriambic verse.

## 2. CHORIAMBIC TRIMETER ACATALECTIC, or GLYCONIC.

I. This measure, called Glyconic from the poet Glycon, its inventor, consists, as it appears in Horace, of a spondee, a choriambus, and an iambus ; as,

*Sĭc tĕ | Dĭvā pŏtĕns | Cŷprĭ.*  
*Vĕntŏ|rŭmqŭĕ rĕgāt |. pātĕr.*  
*Nāvĭs | quĕ tĭbĭ crĕ|dĭtŭm.*

II. This species of choriambic verse is not used in a system by itself in the works of either Horace or Catullus, but in combination with other species of choriambic measures.

III. Horace, who was very fond of the Glyconic, invariably adheres to the spondee in the first place, except in the two following instances, where a trochee occurs :

*Tĕŭcĕr et Sthenelus sciens. (Od., 1, 15, 24.)*  
*Īgnĭs Iliacas domos. (Ib., 1, 15, 36.)*

The best editions, however, now read,

*Tĕŭcĕr, te Sthenelus sciens.*  
*Īgnĭs Pergameas domos.*

IV. Catullus, however, frequently has a trochee in the first place ; as,

*Rŭstĭ|ca āgrĭcŏlĕ | bŏnĭs.*  
*Cĭngĕ | tĕmpŏrā flŏr|ibŭs.*  
*Flāmmĕ|ŭm cāpĕ lĕ|tŭs hŭc.*



*Nūpti|ātiā cōn|cīnēns.*

*Vōcē | cārminā tinn|ulā.*

V. The same poet also occasionally uses an iambus in the first place ; as,

*Puēll|æ ēt pūeri in|tēgrī.*

VI. In the following line Horace lengthens a short final syllable by the force of the cæsural pause :

*Si fi|gūt adamant|inos.*

### 3. CHORIAMBIC TRIMETER CATALECTIC, OR PHERECRATIC.

I. The Pherecratic verse, so called from the poet Pherecrates, is the Glyconic (which we have just been considering) deprived of its final syllable. It consists of a spondee, a choriambus, and a catalectic syllable ; as,

Horat. *Grātō | Pŷrrhā sūb ān|trō.*

Id. *Nīgrīs | æquōrā vēnt|īs.*

Id. *Spērāt | nēscīūs āur|æ.*

II. This species of verse, like the preceding, is not found in a system by itself in the works of either Horace or Catullus.

III. In Horace, the first foot is invariably a spondee. In Catullus, although a spondee is sometimes employed in the first foot, a trochee is far more common ; as,

*Amnī|ūmqūē sōnānt|ūm.*

*Dīctā | lūmīnē Lūn|ā.*

*Tēctā | frūgībūs ēx|plēs.*

IV. An iambus also occurs in Catullus, but rarely ; as,

*Puēll|æquē cānā|mūs.*

*Hŷmēn | Ō Hŷmēn|ē.*

V. In one instance in Catullus, a long syllable is found supplying the place of the two short ones that contribute to form the choriambus ; as,

*Nutri|unt hūmor|e.*

VI. The Pherecratic, as it appears in Horace, with a spondee in the first place, is scanned by some as a dactylic trimeter acatalectic. Thus,

*Grātō | Pýrrhā sūb | āntrō.*  
*Nīgrīs | āquōrā | vēntīs.*  
*Spērāt | nēsciūs | āurē.*

#### 4. CHORIAMBIC ASCLEPIADIC TETRAMETER.

I. This measure (sometimes called the *Minor Asclepiadic*) consists of a spondee, two choriambi, and an iambus.

II. The name Asclepiadic is derived from that of the poet Asclepiādes, who is said to have been the inventor of the measure.

III. The following are specimens of it :

Horat. *Mācē|nās ātāvīs || ēdītē rē|gībūs.*  
 Senec. *Nōn ill|ūm pōtērānt || fīgērē cūsp|idēs.*  
 Prud. *Hōstīs | dīrūs ādēst || cūm dūcē pēr|fīdō.*

IV. The cæsural pause always falls after the first choriambus, as marked in the lines just given ; and in the following verses this pause lengthens a short syllable.

Horat. *Quam si quidquid arāt || impiger Appulus.*  
*Certa sede manēt, || humor et in genas.*

V. The position of the cæsural pause after the first choriambus, facilitates the scansion of this measure as a dactylic pentameter catalectic. Thus,

*Mācē|nās ātā|vīs || ēdītē | rēgībūs.*  
*Nōn ill|ūm pōtē|rānt || fīgērē | cūspīdēs.*  
*Hōstīs | dīrūs ād|ēst || cūm dūcē | pēr|fīdō.*

VI. This latter mode of scanning was, as we learn from Terentianus Maurus, adopted by many of his contemporaries. He himself, however, condemns the practice.<sup>1</sup>

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<sup>1</sup> *Sunt qui tradiderint, ultima versui  
 Tanquam pentametro syllaba dempta sit,  
 Quam si restituas, pentametrum fore, &c. (Ter. Maur., 2650.)*

VII. Sometimes, though very rarely, the first foot of the Asclepiadic was made a dactyl ; as,

Senec. *Ēffūgĭ|um, et miseros libera mors vocet.*

M. Capell. *Ōmnĭgē|num genitor regna movens Deūm.*

#### 5. CHORIAMBIC TETRAMETER ACATALECTIC.

I. This species of verse consists of three choriambi and a bacchius (— — —) ; as,

Sept. Ser. *Jānē pātēr, | Jānē tūēns | dīvē bīcēps | bīfōrmīs.*

Auson. *Tū bēnē sī | quīd faciās | nōn mēmīnīss|ē fās ēst.*

Claud. *Ōmnē nēmūs, | cūm flūvūs, | ōmnē cānāt | prō-  
fūdūm.*

II. It admits, however, of variations, each of the three choriambi being changeable to other feet of equal time ; as,

Seren. *Cui resera|tā mūgĭūnt | aurea claustr|a mundi.*

Id. *Tībī vētūs ar|ā cāhūt ābō|rīgīneo | sacello.*

#### 6. CHORIAMBIC PENTAMETER ACATALECTIC.

I. This measure consists of a spondee, three choriambi, and an iambus ; as,

Horat. *Tū nē | quāsiērīs, | scīrē nēfās, | quēm mīhī, quēm |  
tībī.*

Id. *Nūllām | Vārē sācrā | vītē prīūs | sēvērīs ārb|ōrēm.*

Catull. *Alphē|ne immēmōr, āt|que ūnānīmīs | fālsē sōdā|lībūs.*

II. This species of verse is sometimes called the *Greater Asclepiadic*.

#### EPICHOIRAMBIC VERSE.

I. By *Epichoriambic* verse is meant a species of measure which admits some feet that do not properly belong to cho-

And again :

*Quod jam pentametri non patitur modus ;  
Nam sic tres videas esse pedes datos. (Id., 2663.)*

riambic measure, but which are, as it were, superadded thereto.<sup>1</sup>

II. The most important varieties of this species of measure are the two following :

I. EPICHORIAMBIC TRIMETER CATALECTIC, or SAPPHIC.

I. This measure is a variety of the choriambic trimeter catalectic, and is composed of a second epitrit, a choriambus, and a bacchius ; as,

Horat. *Jām sātīs tēr|rīs nīvīs āt|quē dīrē.*

Catull. *Cēsārīs vīs|ēns mōnū|mētū|ā māgnī.*

II. In practice, however, it is more convenient to consider it as composed of a trochee, a spondee, a dactyl, and two trochees ; as,

*Jām sāt|īs tērr|īs nīvīs | ātquē | dīrē.*

*Cēsār|īs vīs|ēns mōnū|mētū | māgnī.*

III. Horace invariably has a spondee in the second place ; but Catullus, imitating the example of the Greeks, admits a trochee ; as,

*Seū Sāc|ās sāg|ittīfēr|ōsquē | Pārthōs.*

IV. Horace generally makes the first syllable of the dactyl cæsural ; as,

*Pindarum quisquis || studet æmulare.*

*Sanguinem, per quos || cecidere justa.*

*Integer vitæ || scelerisque purus.*

V. More rarely the first two syllables of the dactyl close a word, thus forming a species of trochaic cæsurā ;<sup>2</sup> as,

1. The term *Epichoriambic* is from ἐπί, "in addition to," and χορί-ambos.

2. Horace, however, seems to have changed his opinion with regard to this pause. In the first three books of the Odes it occurs but seldom (as, for example, 1, 10 ; 1, 12 ; 1, 25 ; 2, 30 ; 2, 6, &c.), while in book fourth it happens eleven times in odes second and sixth, four times in ode eleventh, and twelve times in the *Carmen Sæculare*. The form

*Nuntium curæque lyra parcentem,*

where the enclitic *que* is the second syllable of the dactyl, occurs twice

*Laurea donandus* || *Apollinari.*

*Pinus aut impulsa* || *cupressus Euro.*

VI. In one instance, Horace lengthens a short syllable in the cæsure; as,

*Angulus ridēt* || *ubi non Hymetto.* (Od., 2, 6, 14.)

VII. Catullus, following the Greeks, neglects this cæsure altogether; as,

*Seu Sacas sagittiferosque Parthos.* (11, 6.)

*Ultimi flos prætereunte postquam.* (11, 22.)

### *Sapphic Stanza.*

I. This stanza, so called from the two celebrated fragments of the gifted Sappho that have reached our times, consists of three *Sapphic* lines, such as have just been described, followed by an *Adonic*, or *Dactylic Dimeter Acatalectic*.

II. Taking Horace for our model, the scale of the Latin Sapphic stanza will be as follows:

—	~		—	—		—	~	~		—	~	~		—	~
—	~		—	—		—	~	~		—	~	~		—	~
—	~		—	—		—	~	~		—	~	~		—	~

*Jam satis terris* || *nivis atque diræ*

*Grandinis misit* || *pater, et rubente*

*Dextera sacras* || *jaculatus arces*

*Terruit urbem.*

III. There is one feature prominently conspicuous in the Sapphic stanza, namely, a close connexion between the third and fourth lines, and hence Horace four times divides a word between them:

only in the first three books, namely, *Od.*, 1, 10, 6, and 18, while in the fourth book it is found four times in ode second, once in ode sixth, and seven times in the *Carmen Saculare*. (*Ramsay's Lat. Pros.*, p. 195.)



*Labitur ripa, Jove non probante, ux-*  
*-orius amnis. (1, 2, 19.)*

*Thracio bacchante magis sub inter-*  
*-lunia vento. (1, 25, 11.)*

*Grosophe non gemmis neque purpura ve-*  
*-nale nec auro. (2, 16, 7.)*

*Pendulum zona bene te secuta e-*  
*-lidere collum. (3, 27, 59.)*

IV. We have a similar instance in Catullus (11, 11):

*Gallicum Rhenum horribilisque ultim-*  
*-osque Britannos.*

V. This division of a word is confined, it will be remembered, to the third and fourth verse; no example being found of such a division at the end of the first, second, or fourth. Hence it has been conjectured, and the supposition is a very probable one, that neither Sappho, nor Catullus, nor Horace ever intended the stanza to consist of four separate verses, but wrote it as three, namely, two five foot Sapphics, and one of seven feet (the fifth foot of the long verse being indiscriminately either a spondee or trochee); thus:¹

*Jam satis terris nivis atque diræ*  
*Grandinis misit pater, et rubente*  
*Dextera sacras jaculatus arces, terruit urbem.*

*Iliæ dum se nimium querenti*  
*Jactat ultorem, vagus et sinistra*  
*Labitur ripa, Jove non probante, uxorius amnis.*

*Otium bello furiosa Thrace,*  
*Otium Medi pharetra decori,*  
*Grosophe, non gemmis, neque purpura venale nec auro.*

VI. Elision sometimes takes place between the second

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1. *Monthly Review*, January, 1798 p. 45.

and third, and the third and fourth lines. Thus, in Horace,

- { 2. *Dissidens plebi numero beator(um)*  
 { 3. *Eximit virtus, &c.* (2, 2, 18.)
- 

- { 2. *Mugiunt vaccæ, tibi tollit hinnit(um)*  
 { 3. *Apta quadrigis equa, &c.* (2, 16, 34.)
- 

- { 2. *Plorat, et vires animumque mores(que)*  
 { 3. *Aureos educit in astra, nigro(que)*  
 { 4. *Invidet Orco.* (4, 2, 22.)
- 

- { 3. *Romulæ genti date remque prolem(que)*  
 { 4. *Et decus omne.* (C. S., 47.)
- 

VII. Elisions of this kind, however, are not necessary in their nature. Thus we find an hiatus between the third and fourth lines in the following, from Horace :

*Neve te nostris vitiis iniquum*  
*. Ocior aura.* (1, 2, 47.)

Between the first and second, from the same :

*Sive mutata juvenem figura*  
*Ales in terris, &c.* (1, 2, 41.)

And between the second and third :

*Aut super Pindo gelidove in Hæmo*  
*Unde vocalem temere insecutæ*  
*Orphea sylvæ.* (1, 12, 6.)

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## 2. EPICHOIRAMBIC TETRAMETER CATALECTIC, OR GREATER SAPPHIC.

I. This measure consists of a second epitrit, two choriambi, and a bacchius ; as follows :

— ◡ — — | — ◡ ◡ — || — ◡ ◡ — | ◡ — —

Horat. *Tē dēōs ōr|ō Sýbārīn||cūr prōpērās | āmāndō.*

II. It is, in fact, the ordinary Sapphic, with the addition of a choriambus in the third place.

III. The first syllable of the first choriambus ought to be cæsural, and there ought to be a division of the verse after the first choriambus.<sup>1</sup>

## SECTION XXXV.

### IONIC VERSES.

Ionic verses are of two kinds, the Ionic *a majore* and Ionic *a minore*, which are so denominated from the feet or measures of which they are respectively composed.

#### 1. IONIC A MAJORE VERSES.

Of these the most celebrated is the

*Ionic a Majore Tetrameter Brachycatalectic.*

I. This measure is otherwise called the *Sotadēan*, from *Sotādes*, a Thracian, who lampooned Ptolemy Philadelphus.

II. In its pure state it consists of three Ionic *a majore* feet, followed by a spondee, according to the following scheme :

— — — — | — — — — | — — — — | — —

*Tūtō mārīs | irās vīdēt | ē littōrē | nāūtā.*

III. Several of these Sotadean verses are to be found in the remains of the Greek poets, and have been carefully analyzed by Hermann. In Latin, a short fragment of Ennius, and a few irregular lines in Martial and Petronius Arbiter, are the only specimens of the measure, except such as are met with in Plautus. (*Aul.*, 2, 1, 30 ; 3, 2.)

IV. The Ionics *a majore* of Martial, and these are but two lines, have the proper foot in the first two places, and a ditrochæus in the third, followed by a spondee.

*Hās cūm gēmīn|ā cōmpēdē | dēdicāt cāt|ēnās*  
*Sātūrnē tīb|i Zōilūs | ānnūlōs prī|ōrēs.<sup>2</sup>*

1. Hermann, *D. M. E.*, 3, 16.—Ramsay's *Lat. Pros.*, p. 199.

2. *Ep.*, 3, 30.

V. This change of the third measure to a ditrochæus seems to have been a favourite with the writers in this species of verse, as tending to give greater softness and harmony to the otherwise stiff and monotonous line.

VI. By a farther variation, either of the long syllables in each of the three Ionic measures might be resolved into two short, which resolution was regarded as an improvement;¹ but it does not appear that *both* the long syllables were ever thus resolved at the same time.

Petron. Pēdē tēndītē, | *cursum addite, convolute planta.*

Cāciliūs ēr|it *consimilis pedis figura.*²

*Solet integer* | *ānāpæstūs ēt* | *in fine locari.*

*Hunc effici*|ēt Mīnūciūs | *ut quis vocitetur.*

*Catalexis enim dicitur* | *ēā clāūsulā* | *versus.*

Petron. *Ferrum timui, quod trepi*|dō mālē dābāt | *usum.*

## 2. IONIC A MINORE VERSES.

I. The Ionic *a minore* verse is entirely composed of that foot or measure called the Ionic *a minore*.

II. We have one specimen of this kind of verse in Horace (*Od.*, 3, 12), which is differently arranged by different editors, but is usually considered as a system of *Tetrameters Acatalectic*.

III. Ionic *a minore* verses, in fact, are not confined to any particular number of feet or measures, but may, like anapæstics, be extended to any length, provided only, that, with due attention to synapheia, the final syllable in each measure be either naturally long, or be made long by the concourse of consonants; and also that each sentence or period terminate with a complete measure, having the spondee or two long syllables of the Ionic foot for its close.

1. "Nam, quo fuerint crebrius hi pedes minuti,  
Vibrare sonum versiculos magis videmus."

(Terent. Maur., v. 2054, seq.)

2. This line, together with the three that follow, are taken from Terentianus.

IV. The specimen from Horace above alluded to is as follows :

*Miserarum est | neque amorī | dare ludum, | neque dulci  
Mala vino | lavere ; aut ex|animari | metuētēs  
Patruē verò|erā linguā. | Tibi quālūm | Cythērē  
Puer alēs, | tibi telās, | operosē|quē Minervā  
Stūdium aufert, | Neobulē, | Liparēi | nitor Hebrī, &c.*

## SECTION XXXVI.

### LOGAÆDIC VERSES.

I. *Logaedic* verses are those which are formed by adding any number of trochees to any dactylic verse.

II. They receive their name from λόγος, "*discourse*," and αοιδή, "*song*," because dactylic verse is the lofty language of poetry, whereas the trochaic approaches more nearly to ordinary discourse.<sup>1</sup>

III. Of logaedic verses the most important are the following :

#### 1. ARCHILOCHIAN HEPTAMETER.

I. This measure is composed of a *Dactylic Tetrameter a priore*, followed by a pure *Trochaic Dimeter Brachycatalectic*.

II. The first three feet may be either dactyls or spondees ; the fourth is always a dactyl ; the last three are trochees. Thus,

1	2	3	4	5	6	7
— — —	— — —	— — —	— — —	— —	— —	— —
— —	— —	— —				

Horat. *Solvūtūr | acris hŷ|ēms grā|tā vicē || vēris | ēt Fāv|ōnī.*

III. The first syllable of the third foot ought to be cæsural, and the fourth foot ought to end with a word.

1. The iambus is the *true* foot for discourse, and the trochee for dancing. Thus Aristotle remarks, μάλιστα λεκτικὸν τῶν μέτρων τὸ ἰαμβεῖον ἐστί. (A. P., 4.)



IV. Horace uses this species of verse once in *Od.*, 1, 4, where it is placed alternately with an *Iambic Trimeter Catalectic*.

## 2. ALCAIC DECASYLLABIC, or MINOR ALCAIC.

I. This measure consists of a pure *Dactylic Dimeter Acatalectic*, followed by a pure *Trochaic Monometer Acatalectic*; as,

*Flūmīnă | cōnstītēr|īnt āc|ūtō.*

II. This forms the fourth line of the celebrated Alcaic or Horatian stanza, which we are presently to consider.

## 3. PHALÆCIAN HENDECASYLLABIC.

I. This measure, termed Phalæcian from the poet Phalæcus, and Hendecasyllabic because consisting of *eleven syllables* (ἑνδεκα συλλαβαί), is composed of five feet, a spondee, a dactyl, and three trochees; as,

Mart. *Nōn ēst | vīvērē | sēd vāl|ērē | vītā.*

Catull. *Quōi dōn|ō lēpīd|ūm nōv|ūm lib|ellūm.*

II. In other words, it consists of a *Dactylic Dimeter Acatalectic*, followed by a *Trochaic Dimeter Brachycatalectic*.

III. Catullus, with whom this is a favourite measure, uses a trochee not unfrequently in the first place, and sometimes an iambus; as,

*Arīd|a modo pumice expolitum. (1, 2.)*

*Tōtā | millia me decem poposcit. (41, 2.)*

*Āmī|cos medicosque convocate. (41, 6.)*

*Mēās | esse aliquid putare nugas. (1, 4.)*

IV. This liberty, however, was rarely taken by the poets subsequent to Catullus.<sup>1</sup>

V. Catullus has in some instances marred the elegance

1. In Statius, for instance, not a single example of the kind occurs in upward of 450 lines; in Prudentius, not one in above 260; not one in Ausonius, who has more than 2000 verses in this measure; while Sidorius Apollinaris, in upward of 1200 Phalæcians, has not above *two* that can be *proved*, and these are proper names. (*Caréy's Lat. Pros.*, p. 282.)

and harmony of this measure, by introducing a heavy spondee into the second place ;<sup>1</sup> as,

*Te camp|ō quāē|ivimus minore.* (55, 2.)

*Et mult|īs lāng|uoribus peresus.* (55, 31.)

VI. The same poet, in one line of a very irregular piece, has a tribrach in the first place, a license, however, which appears authorized by the difficulty of otherwise employing a proper name.

*Cāmērī|um mihi pessimæ puellæ.* (55, 10.)

VII. The name *Hendecasyllabic* does not exclusively belong to Phalæcian verse, since there are other measures to which it is equally applicable. For instance, the Sapphic and a variety of the Alcaic not only contain the like number of syllables, but also in like proportion of long to short, so that the same words sometimes may, in different positions, become either a Phalæcian, a Sapphic, or an Alcaic. Thus,

(Phal.) *Sūmmūm | nēc mētū|ās dī|ēm nēc | ōptēs.*

(Sapph.) *Nēc dī|ēm sūmm|ūm mētū|ās nēc | ōptēs.*

(Alc.) *Sūmmūm | nēc ōpt|ēs || nēc mētū|ās dīēm.*

## SECTION XXXVII.

### COMPOUND MEASURES.

#### 1. DACTYLICO-IAMBIC.

I. This measure occurs in the eleventh epode of Horace, being used there alternately with the Iambic Senarius, and consists of a *Dactylic Trimeter Catalectic*, followed by an *Iambic Dimeter Acatalectic* ; as,

*Scrībērē | vērsicū|lōs || āmōr|ē pēr||cūssūm | grāvī. ||*

II. This measure properly falls under the head of *Asynartēte*<sup>2</sup> verses, that is, the component parts are not subject

1. This is made by some a separate measure, and called *Pseudo-Phalæcian*.

2. From *ἀ*, privative, and *συνάπτω*, “to join together ;” hence *ἀσυνάπτετος*, “not closely joined together.”

to the ordinary laws of prosody and versification, since the last syllable of the first member of the verse may be either long or short, just as if it were the final syllable of a separate line; and, moreover, an hiatus may take place between the two members of the measure. Thus,

*Inachia furerē, || silvis honorem decutit.*

*Arguit et laterē || petitus imo spiritus.*

*Libera consiliā || nec contumeliæ graves*

*Fervidiore mero || arcana promorat loco.*

*Vincere mollitia || amor Lycisci me tenet.*

These lines all occur in the eleventh epode of Horace. In the first, second, and third, the short final syllables in *furerē*, *laterē*, and *consiliā* are considered long, by virtue of their position at the end of the dactylic trimeter catalectic; while in the fourth and fifth there is an hiatus between the two members of the verse (*mero arcana* and *mollitia amor*).

## 2. IAMBICO-DACTYLIC, OR ELEGIAMBIC.

I. This measure is directly the reverse of the preceding, that is, it consists of an *Iambic Dimeter*, followed by a *Dactylic Trimeter Catalectic*. Thus,

Horat. *Tū vī|nā Tōrq||uātō | mōvē || cōnsulē | prēssā mē|ō.*

Id. *Rēdū|cēt in || sēdēm | vicē. || Nūnc ēt Ā|chēmēnī|o.*

Id. *Lēvār|ē dīr||is pēct|ōrā || sōllicī|tūdīnī|būs.*

Id. *Fīndūnt | Scāmānd||rī flūm|īnā || lūbrīcūs | ēt Sīmō|īs.*

II. This measure, like the preceding one, belongs properly to the class of Asynartete verses; and hence, in the second, third, and fourth lines just cited, the short final syllables in *vicē*, *pectorā*, and *fluminā* are considered long, by virtue of their position at the end of the iambic dimeter.

III. There are in all nine lines belonging to this species of verse in Horace. It is not used in a system by itself, but is placed alternately with the heroic hexameter in Epode 13.

## 3. ALCAIC HENDECASYLLABIC, OR GREATER ALCAIC.

I. This measure is compounded of an *Iambic Monometer Hypercatalectic* and a pure *Dactylic Dimeter Acatalectic*; as,

Horat. *Vīdēs | ūt ālt|ā || stēt nīvē | cāndīdūm.*

Claud. *Vēnūs | rēvērs|ūm || spērnāt Ā|dōnīdēm.*

II. But the first foot of the iambic portion is, of course, alterable to a spondee; as,

Horat. *Ō mā|trē pūl|chrā || filiā | pūlchrīōr.*

Claud. *Vīctūm | fātē|tūr || Dēlōs Ā|pōllīnēm.*

III. Horace much more frequently has a spondee than an iambus in the first place, and Prudentius always a spondee.

IV. The Alcaic is sometimes scanned with a choriambus and an iambus in the latter colon or member; as,

*Vīdēs | ūt ālt|ā || stēt nīvē cānd|īdūm.*

*Vēnūs | rēvērs|ūm || spērnāt Ādō|nīdēm.*

V. Although Horace, who has made greater use of this measure in his lyric compositions than any other, never employed it except in conjunction with two other species of verse (see *Alcaic Stanza*, below), other writers have composed entire poems in it alone, as Prudentius, who has a long piece entirely consisting of unmixed Alcaics (*Peristeph.*, 14), and Claudian a shorter production (*In Nup Hon. Aug. et Mar.*).

VI. Claudian's piece begins as follows:

*Princeps corusco sidere pulchrior,*

*Parthis sagittis tendere certior,*

*Eques Gelonis imperiosior,*

*Quæ digna mentis laus erit arduæ?*

*Quæ digna formæ laus erit igneæ? &c.*

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THE ALCAIC STANZA.

I. This consists of four lines: the first two are *Alcaic*

*Hendecasyllabics*, or *Greater Alcaics*; the third is an *Iambic Dimeter Hypermeter*, or *Alcaic Enneasyllabic*; and the fourth is an *Alcaic Decasyllabic*, or *Minor Alcaic*.

II. The scheme of the Alcaic stanza is therefore as follows:

Lines 1 and 2.	{	1	2	3	4	5
		— — — —	— — — —	— —	— — — —	— — — —
Line 3.		— — — —	— — — —	— — — —	— — — —	— —
Line 4.		— — — — — —	— — — — — —	— — — —	— — — —	

*Vides ut alta stet nive candidum*  
*Soracte nec jam sustineant onus*  
*Sylvæ laborantes geluque*  
*Flumina constiterint acuto?*

III. According to the scheme which has just been given, it will be seen that the first foot in each of the first two lines may be either an iambus or a spondee. Horace, however, as we have already remarked, gives a decided preference to the spondaic commencement. Out of 634 Alcaic Hendecasyllabics extant in his works, 18 only have an iambus in the first place; that is, about one in thirty-five.

IV. Once only do we find in the same poet two lines in succession beginning with an iambus; as,

*Mētū deorum continuit? quibus*  
*Pēpērcit aris? O utinam nova. (1, 35, 37.)*

V. The fifth syllable in the first and second lines ought always to be cæsural; as,

*Non si trece[n]is | quotquot eunt dies.*

VI. Horace, however, directly violates this rule twice.<sup>1</sup>

1. Special rules for the structure of the Alcaic stanza may be found in Ramsay, *Lat. Pros.*, p. 220, *seqq.*



*Mentemque lymphatam Marcotico.* (1, 37, 14.)

*Spectandus in certamine Martio.* (4, 14, 17.)

### SECTION XXXVIII.

#### MEASURES NOT INCLUDED UNDER THE PREVIOUS CLASSIFICATION.

##### 1. CRETIC VERSE.

I. Cretic numbers belong in strictness to the trochaic, and are nothing else but a *Catalectic Trōchaic Dipodia*, which consists of arsis, thesis, and arsis again.

II. Since this order is periodic, it is plain that the thesis cannot be doubtful, but consists always and necessarily of one short syllable only, but that each arsis may be resolved; whence it comes to pass that both the first and fourth pæon, and, moreover, even five short syllables, may be put for the cretic. Thus,



III. It must also be remarked, that when several cretic feet are conjoined in one verse, no one coheres with another in a periodic order; and the last syllable of the last foot, as every final syllable, cannot be resolved except in systems in which, since the numbers are continued in one unbroken tenour, the last foot of the verses, unless it is at the same time the last foot of the whole system, is subject to the same law as each intermediate foot.

IV. Cretics are much used by the Roman tragedians and comedians, and with the same license as to prosody as the rest of the metres. Whence, if they ever put a molossus for a cretic, they do it in such a manner as to conceal the faultiness of the measure under the ambiguity of a familiar pronunciation.<sup>1</sup> Thus,

Plaut. *Aūt sölū|tōs sīnāt, | quōs ārgēnt|o ēmērīt.*<sup>2</sup>

1. Bentley ad Cic., *Tusc.*, 3, 19.—*Id.* ad Ter. *Adelph.*, 4, 4, 2.—Hermann, *D. E. M.*, 2, 19.

2. *Captiv.*, 2, 1, 11.

Plaut. *Quæ ne ējēct|æ ē mări āmb|æ sūmūs, | te ōbsēcrō.*<sup>1</sup>

Id. *Ūt tūō | rēcīpiūs | tēctō, sērv|ēsquē nōs.*<sup>2</sup>

V. As they commonly use the tetrameter, they often made the verse, divided into two equal parts, asynartete.<sup>3</sup> Thus, Ennius in the *Andromacha* :

*Quīd pētām | præsīdi āut | ēxsēquār, | quōvē nūnc  
Aut āuxīlī|o ēxsīlī | —āut fūgā | frētā sīm?*

VI. Plautus has not only dimeters sometimes, but still oftener catalectic tetrameters, and that, too, with the third foot having the last syllable doubtful, and the fourth admitting a resolution of the arsis. Thus, in the *Trinummus* (2, 1, 17, *seqq.*) :

*Dā mīhi hōc, | mēl mēūm, | sī me āmās, | si āudīs :  
Ībī pēndēt|ēm fērīt : | jam āmpliūs | ōrāt.  
Nōn sātīs īd | ēst mālī, | nī āmpliūs't | ētiām, &c.*

## 2. BACCHIAC VERSE.<sup>4</sup>

I. The ancient metricians referred bacchiac numbers to the pæonic kind, as having arisen from the contraction of the second or fourth pæon.

II. Modern scholars,<sup>4</sup> however, on account of the iambic anacrusis, have joined them with trochaic numbers, although they are in reality spondaic with an iambic anacrusis.

III. The numbers of the amphibrach (— —), if repeated, were with reason displeasing to the ancients, on account of their too great weakness. Wherefore, to give them strength, they changed the trochee into a spondee, and thus produced the bacchius (— — —).

IV. The Roman tragedians and comedians made great use of bacchiac verses, joining also, for the most part, many of them together.

1. *Rud.*, 1, 5, 15.

2. *Ibid.*, 1, 5, 19.

3. *Vid.* page 192.

4. *Herm.*, *Elem. Doctr. Metr.*, 2, 22.

V. The legitimate measure of a bacchius in the middle of verses is this, ~ — —; but in the end of verses this,

~ — —  
~ — —

The freer prosody of the Latins, however, tolerates both a long anacrusis and a dissyllabic one. And a dissyllabic one was usually admitted by Plautus in the first and third foot of tetrameters, that is, in the beginning of each member, which is commonly composed of two feet; sometimes in the second and fourth foot also. Thus, in the *Aulularia* (2, 1, 4, seq.):

*Quāmq̄ hāud fāls|ā sūm nōs | ōdīōsās | hābēri.*

*Nām mūltūm | lōquācēs | mērito ōmnēs | hābēmūr.*

In the *Menæchm.* (5, 6, 6):

*Mērito hōc nō|bīs fīt quī | quīdem hūc vēr|ērimūs.*

In the *Amphitryon* (2, 1, 15):

*Tūn' mē vēr|b|ēro aūdēs | hērūm lū|dīficārī.*

VI. Tetrameters having a cæsura at the end of the second foot are a kind very much in use. That cæsura, however, is often neglected. Plautus, who delighted very much in this measure, sometimes inserted a dimeter in the midst of tetrameters. Sometimes he even coupled two verses by means of an elision; as in the *Amphitryon* (2, 2):

*Sātīn pārv|ā rēs ēst | vōlūptā|tum īn vīta āt|(que)*

*Īn ātā|te āgūndā, | prā quām quōd | mōlēstum ēst.*

VII. These tetrameters sometimes appear to have clausulæ of an iambic dimeter catalectic; as in Terence, *Andrian.* (3, 2, 4):

*Quōd jūssi ē|dārī bībēr|e ēt quāntum īm|pērāvī || dātē mōx |*  
*ēgo hūc | rēvērt|ōr.*

VIII. Bacchiac verses sometimes appear to be continued in systems, so that a doubtful syllable has no place in the end of the verses, and words may be divided between two

verses. Thus, we have the following from Varro (περὶ Ἑξάγωνης, ap. Non., p. 336) :

*Quēmnām te ēss|ē dīcām· | fērā quī | mǎnū cōr-|  
pōrīs fērv|īdōs fōnt|ium āpērīs | lācūs sǎn-|  
guīnīs, tē|quē vītā | lēvās fērr|ēo ēnsē. |*

IX. Catalectic bacchiacs, having the last foot an iambus, are remarkable in Plautus. Thus, we have the following dimeters in the *Persa* (2, 28, 30) :

*Perge, ūt cā|pērās,  
Hōc, lēnō | tībī  
Dēlūde, ūt | lūbēt,  
Hērūs dum hīnc | ābēst.  
Vidēsne, ūt | tūīs  
Dīctīs pār|ēō ?*

### 3. SATURNIAN VERSE.

I. The Saturnian verse, which some rank among the asynartete measures, appears to have been the only one used by the most ancient Roman poets.

II. In it both inscriptions and poems were written. Livius Andronicus translated the *Odyssey* into this measure, and in it Nævius wrote his poem on the First Punic War.

III. The Saturnian has the following scheme :

1	2	3	4	5	6	7
—	—	—	—	—	—	—
—	—	—	—	—	—	—

*Dābūnt | mālūm | Mētēll|ī || Nāvi|ō pō|ētā.*

IV. But the rude poets of this early age both disregarded the cæsure often, and used every kind of resolution, resolving even the doubtful syllable in the end of the first member. After the manner of ancient language, too, they allowed spondees in all the places. Nay, the most ancient of the poets seem to have thought it sufficient if their verses only bore some sort of resemblance to these numbers. The

verses of the inscription composed by Nævius on himself, and preserved by Aulus Gellius (1, 24), are tolerable enough :

*Mōrtā|līs īm|mōrtā|līs || flērē | sī fōr|ēt fās,  
Flērēnt | dīvā | Cāmā|nā || Nāvī|um pō|ētām.  
Ītāquē | pōstquam ēst | Ōrcī|nō || trādī|tūs thēs|aurō,  
Ōblī|tī sūnt | Rōmā | lōquī||ēr Lāt|inā | līnguā.*

V. The last of the Romans who used this measure appears to have been Varro in his *Satires*.<sup>1</sup>

### SECTION XXXIX.

#### ON THE UNION OF DIFFERENT KINDS OF VERSE.<sup>2</sup>

I. A poem receives the name of *Monocōlon*, *Dicōlon*, *Tri-cōlon*, &c., according to the number of different species of verse which it contains.

II. When a poem contains one species of verse only, it is called *Monocōlon* (from *μόνος*, “alone,” “single,” and *κῶλον*, “a limb,” or “member”). The *Eclogues*, *Georgics*, and *Æneid* of Virgil, the *Satires* and *Epistles* of Horace, the *Metamorphoses* of Ovid, are all examples of *Carmina Monocōla*, since they consist of hexameters alone. So also the first ode of the first book of the *Odes* of Horace is a *Carmen Monocolon*, since it is a system of choriambic Asclepiadics, unbroken by any other species of verse; and so on.

III. When a poem contains two species of verse, it is called *Dicōlon*. The *Fasti* and *Epistles* of Ovid, the *Elegies* of Tibullus and Propertius, which are composed of dactylic hexameters and dactylic pentameters, placed alternately, are *Carmina Dicōla*. So also those odes which are written in the Sapphic stanza: the third of the first book of Horace, which contains two different species of choriambic verse, and numerous others.

1. *Herm., Doctr. Elem. Metr.*, 3, 9.

2. *Ramsay's Lat. Pros.*, p. 230, *seq.*



IV. When a poem contains three different species of verse, it is called *Tricōlon*. Of this we have an example in the Alcaic stanza of Horace, which is composed of three different kinds of verse.

V. Another series of terms has been devised in order to point out the intervals after which the first species of verse used in any poem regularly recurs.

VI. When the first species of verse regularly recurs after the second line, the poem receives the epithet of *Distrōphon*.

VII. Thus, poems composed in elegiac verse are called *Carmina Dicōla Distrōpha*. But a poem in the Sapphic stanza, although *Dicōlon*, is not *Distrōphon*, because the first species does not recur regularly until after the fourth line.

VIII. When the first species of verse recurs after the third line, the poem receives the epithet *Tristrōphon*; after the fourth line, *Tetrastrōphon*; and after the fifth line, *Pentastrophon*.

IX. According to this system, a poem written in the Sapphic stanza is termed *Carmen Dicōlon Tetrastrōphon*; in the Alcaic stanza, *Carmen Tricōlon Tetrastrōphon*; while the Epithalamium of Julia and Manlius, in Catullus, is *Dicōlon Pentastrophon*.

X. This species of nomenclature, however, is by no means perfect, as it does not point out the circumstances under which the first species of verse is repeated. Thus, in the Alcaic stanza, the first two lines are in the same species of verse, the third and fourth are different from this and from each other; the grammarians, however, call a poem in this stanza *Tricōlon Tetrastrōphon*. But if a stanza of four lines is arranged in such a manner that the first line is one species of verse, the second and the third different from the first, but the same with each other, and the fourth different from any of the preceding; or if the first and second are different from each other, the third and fourth different from

the two preceding, but the same with each other, then, in either of these cases, the poem must be called *Tricōlon Tetrastrōphon*. So a poem in the Sapphic stanza is called *Dicōlon Tetrastrōphon*; but if a stanza were composed containing one Sapphic line followed by three Adonics, the poem would still bear the same appellation.

## SECTION XL.

### LATIN ACCENTUATION.<sup>1</sup>

In every word of more than one syllable, one is distinguished by a peculiar stress or elevation of the voice, which is called *accent*, of which those that precede or follow are destitute. The syllable so distinguished is said to have the *acute* accent, which is sometimes marked thus (´); the *grave* (`), which is seldom marked, is *supposed* to be placed over those syllables which are pronounced without that stress of the voice before spoken of. The *circumflex*, (^) or (˘), is supposed to be formed by a combination of the acute and the grave, and hence is usually placed over contracted syllables.

In modern languages, the accent, when it falls upon a short syllable, has, in most cases, the same effect as if it were long; but in Latin and Greek, accent and quantity were distinguished from each other; and, by care and practice, this may be done in reading those languages.

Words of two syllables have in Latin the accent on the first: if this is naturally long, as in *Rōma*, *māter*, there is no difficulty; if short, as *hōmo*, *pāter*, we must endeavour to give the first syllable that percussion of the voice which constitutes the accent, without lengthening the vowel, or yet doubling the following consonant.

The accent never falls on the last syllable of Latin words except when words of the same letters, but different senses are to be distinguished by it: e. g., *poné*, behind; *ergó*, on

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1. Zumpt's *Latin Grammar*, Kenrick's edition, p. 469, *seqq.*

account of; to distinguish them from *póne* (imper. of *pono*), and *érgo*, therefore.

Words of three syllables or more have the accent on the last syllable but one (*penultima*) when it is long, and on the last but two (*antepenultima*) when the penult is short; as, *amâsse, audîsse, imperátor, hómînes, Constantinópolis*. No accent is in Latin thrown farther back than the antepenultima.

Some words, from their close connexion with those which precede them, are pronounced as if they were the last syllables of those words; e. g., prepositions when they are placed after their cases, and *ne, que, ve*. They are called *enclitics*; and the last syllable of the word to which they are appended always has the acute accent; as, *pectoribús-que*.

As the system of accents in Latin is so simple, no accentual marks are used except the circumflex, which is placed over some contracted syllables, and over the ablatives of the first declension (*musâ, poetâ*), to distinguish them from the nominative. The Latins themselves do not place the circumflex over the genitive; and it is doubtful if this form arose from contraction.



## APPENDIX.

### RELATIVE VALUE OF THE LATIN POETS AS METRICAL AUTHORITIES.<sup>1</sup>

I. We will first give a list of the Latin poets, with the dates of their birth and death, where these particulars can be ascertained, and then a statement of their relative value as authorities in matters of a metrical nature.

	Born.	Flourished.	Died.
LIVIVS ANDRONICVS . . . . .	B.C. . . . .	240 . . . . .	220 . . . . .
NÆVIUS . . . . .	. . . . .	235 . . . . .	204 . . . . .
ENNIUS . . . . .	239 . . . . .	. . . . .	169 . . . . .
PLAVTUS . . . . .	227 . . . . .	. . . . .	184 . . . . .
CÆCILIVS . . . . .	. . . . .	179 . . . . .	168 . . . . .
PACUVIVS . . . . .	219 . . . . .	. . . . .	130 (?) . . . . .
TERENTIUS . . . . .	194 . . . . .	. . . . .	160 . . . . .
ATTIVS . . . . .	170 . . . . .	139 (alive 103) . . . . .	
LUCILIVS . . . . .	149 . . . . .	121 . . . . .	103 . . . . .
AFRANIVS . . . . .	. . . . .	100 . . . . .	
LVCRETIVS . . . . .	96 . . . . .	. . . . .	52 . . . . .
CATVLLVS . . . . .	87 . . . . .	. . . . .	46 . . . . .
VIRGILIVS . . . . .	70 . . . . .	. . . . .	19 . . . . .
HORATIVS . . . . .	65 . . . . .	. . . . .	8 . . . . .
TIBVLLVS . . . . .	59 (?) . . . . .	. . . . .	20 . . . . .
PROPERTIVS . . . . .	54 (?) . . . . .	. . . . .	14 . . . . .
OVIDIVS . . . . .	43 . . . . .	A.D. 17 . . . . .	

{	<i>Cornelius Gallus.</i>
	<i>Pedo Albinovanus.</i>
	<i>Publius Syrus.</i>
	<i>Marcus Manilius.</i>
	<i>Gratius Faliscus.</i>
	<i>Aulus Sabinus.</i>
	<i>Cæsar Germanicus.</i>

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1. *Ramsay's Lat. Pros.*, p. vii., seqq.



	Born.	Flourished.	Died.
PHÆDRUS . . . . . A.D.		48 . .	
SILIUS ITALICUS . . . . .	25 . .		100
PERSIUS . . . . .	34 . .		63
LUCANUS . . . . .	38 . .		65
JUVENALIS . . . . .	40 . .		120
MARTIALIS . . . . .	40 . .		101
PETRONIUS ARBITER . . . .		61 . .	
VALERIUS FLACCUS . . . .		69 . .	88
STATIUS . . . . .	61 . .		96
SULPITIA . . . . .		88 . .	
<i>Avianus</i> . . . . .		160 . .	
<i>Dionysius Cato</i> . . . . .		160 . .	
<i>Serenus Sammonicus</i> . . . .			212
<i>Commodianus</i> . . . . .		265 . .	
<i>Nemesianus</i> . . . . .		280 . .	
CALPURNIUS . . . . .		284 . .	
<i>Porphyrius</i> . . . . .		326 . .	
<i>Juvenus</i> . . . . .		337 . .	
AUSONIUS . . . . .	309 . .		394
<i>Falconia</i> . . . . .		394 . .	
<i>Prudentius</i> . . . . .	348 . .	392 . .	
CLAUDIUS . . . . .	365 (?) .	400 . .	
<i>Numatianus</i> . . . . .		416 . .	
<i>Paulinus</i> . . . . .	353 . .		431
<i>Prosper Aquitanus</i> . . . .			463
<i>Sedulius</i> . . . . .		450 . .	
<i>Mamercus</i> . . . . .			474
<i>Sidonius Apollinaris</i> . . . .	438 (?) .		484
<i>Dracontius</i> . . . . .		456 . .	
<i>Martianus Capella</i> . . . .		474 . .	
<i>Avitus</i> . . . . .		490 . .	
<i>Boëthius</i> . . . . .	470 (?) .		524 (?)
<i>Verrantius Fortunatus</i> . . .	530 . .		

II. In the above list, some who precede Lucretius must be thrown out of consideration altogether. We can attach no importance, in controverted points, to these early bards, of whom nothing has descended to us except short and mutilated fragments. It is well known that these scraps are all

collected, at second hand, from the old grammarians and others, who cited them for the purpose of proving or illustrating particular points, which seldom have any reference to quantity. The quotations, it would seem, were frequently made from memory, and therefore subject to every kind of change and corruption in the first instance, in addition to the subsequent mutilations which they suffered in transcription, arising from the strange and uncouth dialect in which many of them were expressed.

III. The comic dramatists, Plautus and Terence, must also, in strictness, be excluded. We are still comparatively ignorant of the laws by which their verse is regulated, notwithstanding the labours of such men as Erasmus, Scaliger, Faber, Hare, Bentley, Hermann, and a host of others.

IV. Lucretius and Catullus, although inferior in genius to none of their successors, scarcely occupy the first rank in the estimation of the prosodian, because they may be said to exhibit the language in its transition state, at a period when much of the ancient roughness was removed, but when it had not yet received the last brilliant polish.

V. Virgil, Horace, Tibullus, Propertius, and Ovid are our great standards; yet even among these slight differences may be perceived. The first two never admit the double *i* in the genitive of nouns of the second declension in *ium* and *iūs*, which is common in Ovid; and the shortening of final *o* in verbs, which was afterward extended to nouns and adverbs, first begins to appear in the immediate successors of Virgil.

VI. Of the above, Propertius is the least valuable, on account of the small number and imperfections of the MSS., which have, in many passages, baffled the acuteness of the most practised editors.

VII. Next follows a group of seven, all of little moment. After these we come to Phædrus, whose fables are now generally received as authentic; but the text is derived from one or two indifferent MSS., and is, consequently, in many places confused and unsatisfactory.

VIII. With regard to those who come after, up to the end of the first century, it may be laid down as a rule, that their authority is admissible in points where we can obtain no information from purer sources, but must never be placed

in competition with that of the great masters who went before.

IX. All the successors of Statius must be regarded as of little value for matters of prosody, except Calpurnius, Ausonius, and Claudian, the latter of whom is not more remarkable for the purity of his diction than for the false glitter of his style.

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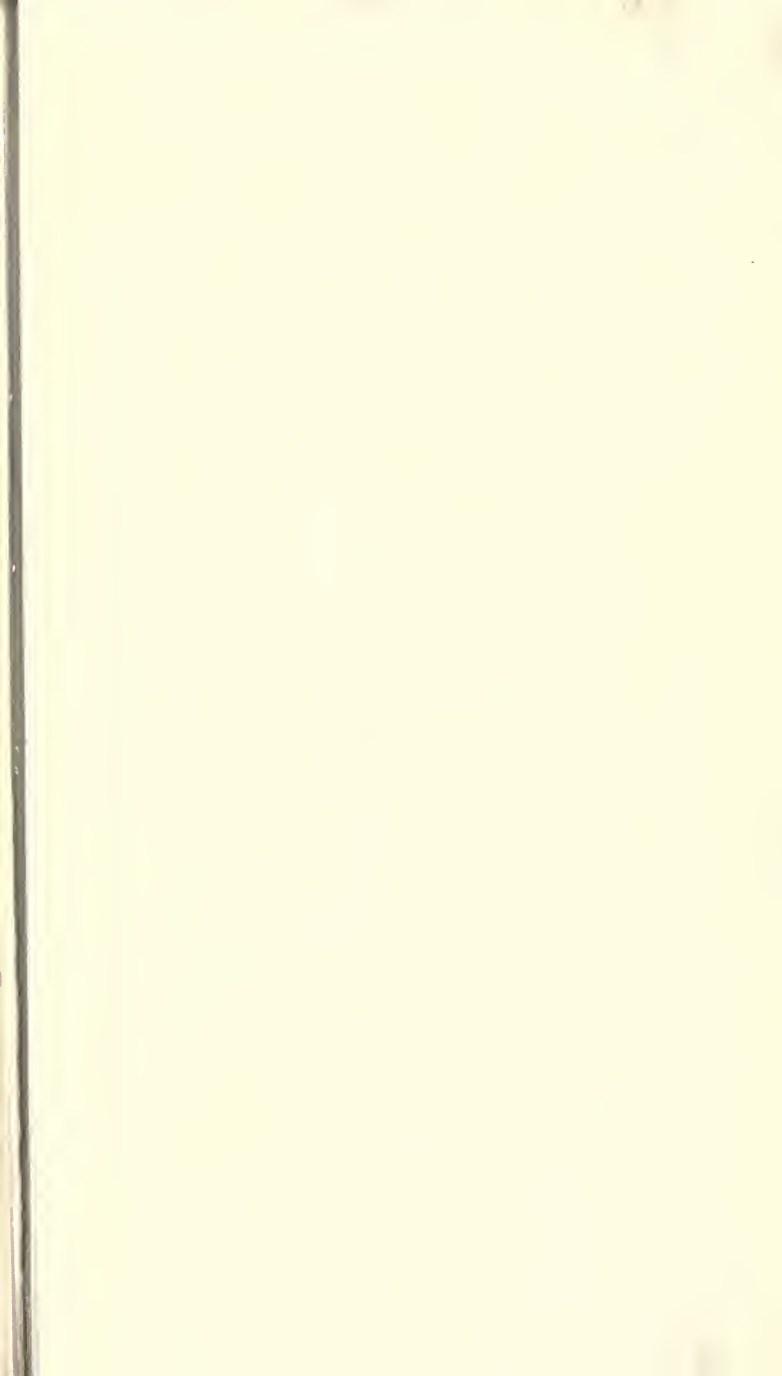
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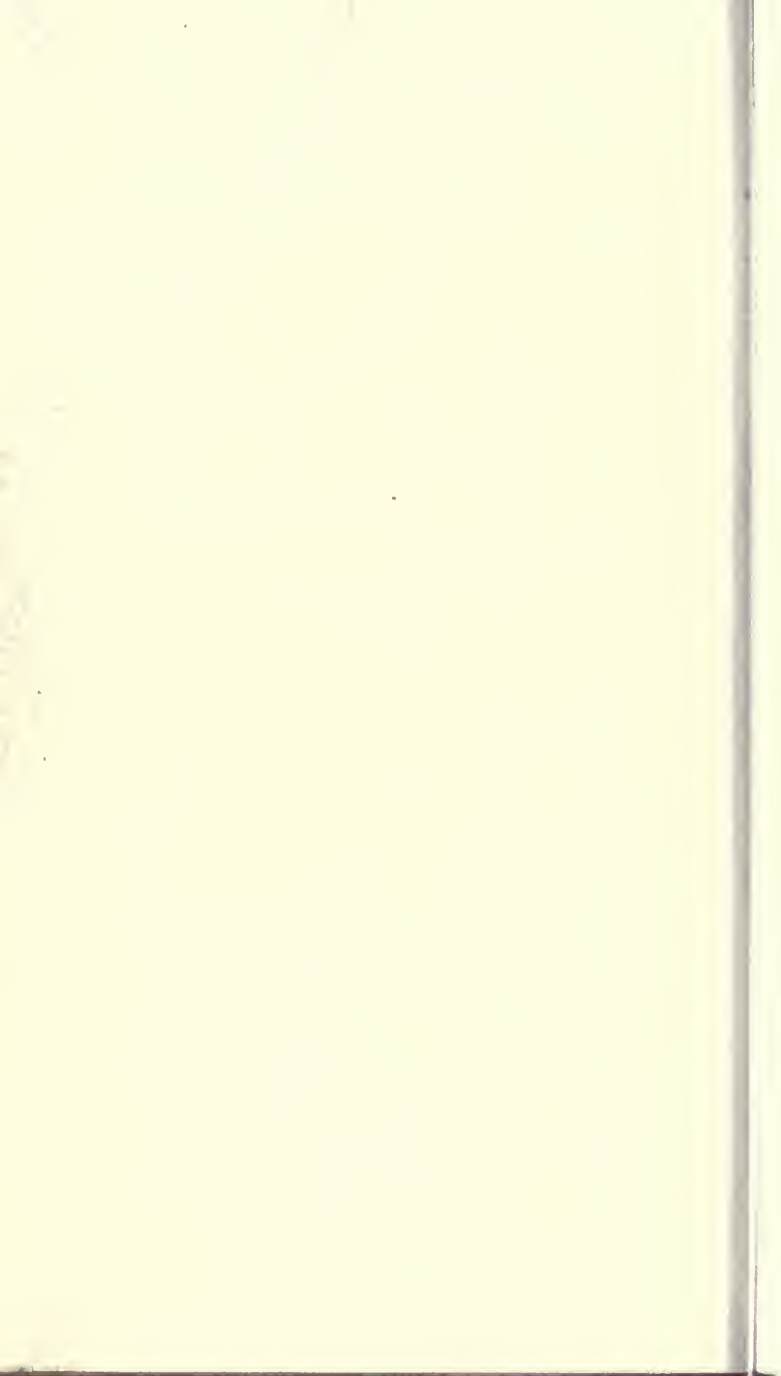


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