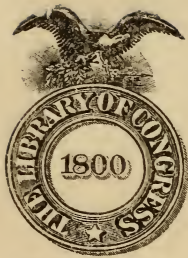


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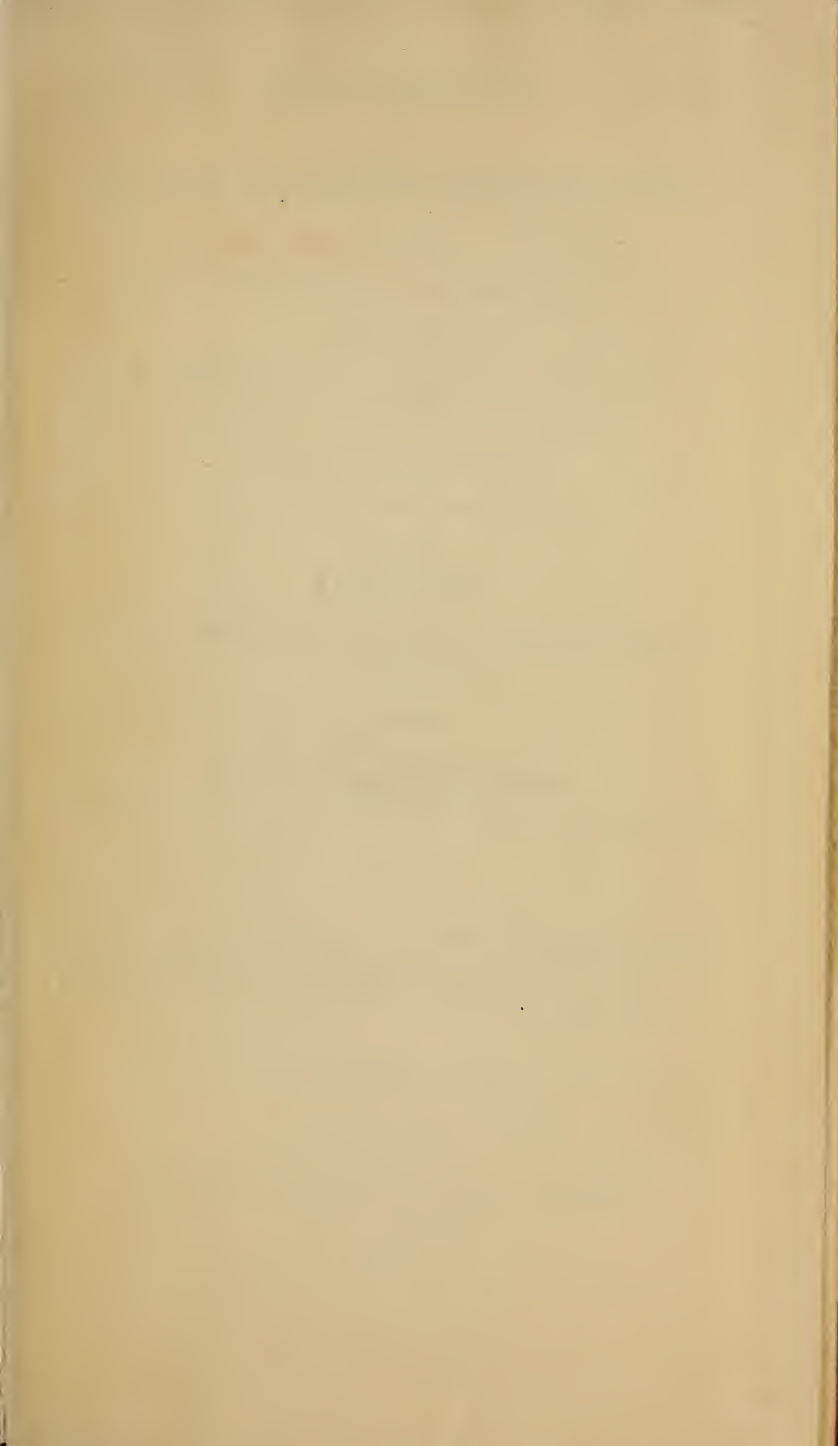
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ELEMENTS

OF

LATIN PROSODY AND METRE,

COMPILED

FROM THE BEST AUTHORITIES ;

TOGETHER WITH

A SYNOPSIS OF POETIC LICENSES

OCCURRING IN THE VERSIFICATION OF VIRGIL,

A METRICAL INDEX

TO THE LYRIC COMPOSITIONS OF HORACE,

AND THE

SCANNING

OF THE MIXED TRIMETER AND DIMETER IAMBICS

OF THE LATTER POET.

BY CHARLES ANTHON,

ADJUNCT PROFESSOR OF LANGUAGES IN COLUMBIA COLLEGE, NEW-YORK.

"Levia quidem hæc, et parvi forte, si per se spectentur, momenti; sed ex elementis constant, ex principiis oriuntur omnia, et ex judicii consuetudine in rebus *minutis* adhibita, pendet sæpissime etiam in *maximis* vera atque accurata scientia."

Clarke, *Præf. ad II.*

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Southern District of New-York, ss.



BE it remembered, that on the third day of June, in the forty-eighth year of the Independence of the United States of America, *T. & J. Swords*, of the said District, have deposited in this Office the title of a book, the right whereof they claim as proprietors, in the words following, to wit: "*Elements of Latin Prosody and Metre, compiled from the best Authorities; together with a Synopsis of Poetic Licenses occurring in the Versification of Virgil, a Metrical Index to the Lyric Compositions of Horace, and the Scanning of the mixed Trimeter and Dimeter Iambics of the latter Poet. By Charles Anthon, Adjunct Professor of Languages in Columbia College, New-York.*"—*Levia quidem hæc, et parvi forte, si per se spectentur, momenti; sed ex elementis constant, ex principiis oriuntur omnia, et ex judicii consuetudine in rebus minutis adhibita, pendet sapissime etiam in maximis vera atque accurata scientia.*" *Clarke, Pref. ad Il.*"

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JAMES DILL,
Clerk of the Southern District of New-York.

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TO

PETER WILSON, LL. D.

EMERITUS PROFESSOR OF LANGUAGES IN COLUMBIA COLLEGE,
NEW-YORK,

THIS WORK

IS INSCRIBED,

AS A TESTIMONIAL OF RESPECT

FOR SCHOLARSHIP

AND WORTH.

P R E F A C E.



IT was originally intended by the compiler of the present work, to publish merely an improved edition of the Latin Prosody of Alvarez. Upon reflection, however, this plan was abandoned, as being liable to many serious objections; and the one which has been followed in the present instance, was adopted in its stead. The utility of Latin rules indeed, as a medium of instruction, seems very questionable in any case, and it may reasonably be doubted, whether the very few advantages likely to result from them, can in any degree compensate for the numerous evils with which they appear to be inseparably connected. On this point, however, each instructor will of course be guided by his own judgment and experience; and as it is not presumed to dictate to those who may be better qualified to decide on this subject, the work has been so arranged as to suit the purposes of instruction in either event. The metrical rules of Alvarez, occasionally altered, wherever such alteration seemed necessary, are first given, and the principles concisely stated in them are next presented more in detail, and in an English garb. This plan will, it is conceived, be liable to the fewest objections.

It being the object of the present work, to initiate the young prosodian into a more extensive acquaintance with the principles of Latin prosody and metre, than the smaller compends

hitherto published in this country admit of, no pains have been spared towards the accomplishment of so desirable an end. And as on such a subject as the present, not only the general features, but even the minor details of which, have been so frequently discussed, but little originality can be expected, it seemed the most adviseable course to collect together from the best treatises, whatever appeared worthy of the student's attention, and promised to be beneficial to him. The work which has been principally followed for this purpose, and of which the present performance may in some respects be considered as an abridgment, is the Latin Prosody of Dr. Carey, which is justly esteemed one of the ablest productions in this department of instruction. The valuable grammar of Grant has also furnished copious materials, as well as the Port-Royal Latin Grammar and Gesner's Thesaurus. With these and other sources from which to select, it would have been a very easy task to have extended the work far beyond its present limits; but it may be doubted whether its increase in size would have been accompanied with a proportionate increase of benefit to those for whose use it is intended. Under the head of metre in particular, the work might have been considerably enlarged by the addition of numerous rules for the composition of Latin verse; but besides that it is by far the safest course in such cases, to refer the student at once to the fountain head whence this information is to be derived, the works namely of the ancient poets themselves, it may likewise be allowed us even to entertain some degree of doubt with regard to the utility of this branch of academical labour. The course of education in this country is so very rapid, as to afford the student but little leisure for holding converse with the deities of Helicon in the musical dialects of former times—nor is the privation to be lamented by him. The practice of Latin and Greek versification, though viewed by many as a highly ornamental and enviable feature in the schools of England, is even

there far from producing such advantages, as can compensate for the time which is spent upon it. It may have indeed a direct tendency to invigorate the imagination and to improve the taste; "but still," to use the words of an able scholar of that same country, "if we consider that the principal advantages resulting from this practice are attainable by other means, and if we reflect how few there are who are by nature qualified to become poets, and how rarely occasion presents itself for exhibiting a skill in the composition of Latin or Greek poetry, we cannot help regarding the art of versification in its most classic style, as comparatively of secondary importance."*

Let the student, in reading the poems of Virgil, be taught to pay strict attention to the melodious numbers by which they are adorned—let him mark the beautiful effect produced by the frequent changing of the Cæsural pause, and learn to contrast these changes with each other, and to note their respective degrees of harmony—let him, in perusing the lyric compositions of Horace, be made fully acquainted with the various measures, which lend to them so powerful a charm, and the peculiar sweetness and melody by which so many of these are characterized—and when he shall have done this, he will have made no mean progress in his acquaintance with the beauties of ancient poetry; but let him not waste his strength on such an exercise as versification, which is in so great a degree purely mechanical, and the most successful competitor in which, seems after all, entitled to no higher praise than that of having shown the greatest skill in arranging the "*disjecta membra*" of the poets of antiquity.

* Crombie's Gymnasium, Preface, p. viii.

It remains but to add to what has been already observed respecting the plan of the present work, that in order to remove if possible every difficulty, which might otherwise impede the metrical career of the student, it has been deemed advisable to add a synopsis of the principal poetic licenses which occur in the versification of Virgil, together with a metrical index to the Odes and Epodes of Horace, and the scanning of the most difficult of his mixed Iambics. The former of these is taken from a small metrical guide to Virgil, published a few years since by Dr. Carey, and which is in every point of view deserving of being reprinted in this country. The student will also observe, that an index is given at the end of the volume, to all the lines, other than Hexameters, which are cited in it as illustrative of the quantities of words, by referring to which, he will be directed to the proper measure to which the lines in question respectively belong.

In conclusion, it is hoped that the imperfections of the present work will be viewed with indulgence, in consideration of the motive which has given rise to its publication. Should it have the good fortune to reach a second edition, the compiler will gratefully avail himself of every judicious emendation which may be offered for its improvement.

METRICAL INDEX

TO THE LINES, OTHER THAN HEXAMETERS, WHICH ARE CITED
THROUGHOUT THE WORK AS ILLUSTRATIVE OF THE
QUANTITIES OF WORDS, &C.

The numbers refer to the *general list* of metres.

Abiturus illuc,	20.	Fac lapis his scriptus,	4.
Abscidit vultus,	4.	Far erat et puri	4.
Accendit geminas,	4.	Fecerunt Furiaë,	4.
Addas hexameter,	33.	Ferroque viso,	20.
Ah ego non possum,	4.	Fortunam vultus,	4.
An ideo tantum,	21.	Gratis anhelans,	20.
Brevi docebo,	20.	Hic Œdipus,	20.
Cærula quot baccas,	4.	Hic farcta premitur,	21.
Carpere causicus,	4.	His parvus Lecheo,	33.
Cum quibus Alcides,	4.	His parvus Lechiæ,	33.
Cum semel in partem,	4.	Hoc tibi Roma,	4.
Cum subito nostros,	20.	Hoc valde vitium,	33.
Cum subito thalami,	20.	Idcirco gemellum,	44.
Cur facunda parum,	40.	Insequere et voti,	4.
Datur tibi puella,	20.	Instar veris enim,	39.
Dices ô quoties,	39.	Inter tepentes,	20.
Die inquam,	4.	Inter verba cadit,	39.
Differat in pueros,	4.	Jam nullum monstris,	4.
Dissidens plebi,	32.	Jam satis terris,	32.
Drusorum cui,	33.	Labos et olim,	20.
Ego primam tollo,	20.	Levis Agyieus,	14.
Emi hortos,	4.	Lumina Callisto,	4.
Et bibis immundam,	4.	Maian et Electram,	4.
Et credit cui,	33.	b Male est, mehercule,	33.
Et domus intactæ,	4.	Me misero,	4.
a Et earum omnia,	30.	Miraris Aule,	21.
Et gelidum subito,	4.	Misit infestos,	32.
Et mala radices,	4.	Misit in has,	4.
Et mecum Erinnyes,	20.	Mittat et donet,	32.
Et pictis anas,	33.	Nec cithara intonsæ,	4.
Et thuris piperisque,	33.	Nec tua defuerunt,	4.
Excitor et summâ,	4.	Nil nocet equo,	4.
Eximit virtus,	14.	Non nautas puto,	33.

a In this Galliambic line, the UM of *earum* is not elided, but made short, (see page 47).

b In this line, *mehercule* must be read *m'ercule*, by elision.

Non sal oxyporumve,	33.	Quo levis a nobis,	4.
Non tu Pomponi,	4.	Quo non dignior,	33.
Nostrâpte culpâ,	24.	Sal, oleum, panis,	4.
Nulla queat,	4.	Sero domum,	20.
Nunc ades,	4.	Sed norunt cui,	33.
Nunc Celtiber,	21.	Sed nunc rogare,	20.
Nunc mare,	13.	Sibique melius,	20.
O factum male,	33.	Si auctoritatem,	20.
Ohe jam satis est,	33.	Si gaudet, si flet,	20.
Pars thyma,	4.	Si totus tibi,	33.
Partes fere nox,	20.	Signa rarius,	33.
Parvamne Iolcon,	20.	Sint vultus,	4.
Parvum tigillum,	20.	Tecum mihi,	26.
Præmia de lacubus,	4.	Tethys et,	4.
Propellit Boreas,	4.	Thyrsin et,	4.
Quæ fama modo,	16.	Tu tibi dux,	4.
Quid hoc hic,	20.	c Unde retro nemo,	20.
Quid tibi cum patriâ,	4.	Vendere nil debet,	4.
Quod si pudica,	20.	Vide ne dolone,	20.
Quod peto da Cai,	4.	Vir Celtiberis,	20.

c An error of the press occurs in this line, as cited at page 43: the final syllable of *retro* should be there marked with a *short* quantity.

ERRATA.

- Page 26, line 28, for *plantanōnas*, read *platanōnas*.
59, note d, line 17, for *verbs*, read *verses*.
95, line 1, read *Dirige o|dorise |quos, &c.*

PROSODY.



SECT. I.

PROSODY teaches the proper accent and quantity of syllables, and the right pronunciation of words.

Syllables are composed of one or more letters, as *I, e-runt*.

Letters are divided into vowels and consonants.

The vowels are six, A, E, I, O, U, Y.

From the vowels are formed six diphthongs, *Æ, AU, EI, EU, Œ, YI*.

The consonants are divided into mutes and semivowels.

The mutes are eight, B, C, D, G, K, P, Q, T.^a

The semivowels are likewise eight, F, L, M,^b N, R, S,^c X, Z.

Of the semivowels four are liquids, L, M, N, R.

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

^a The letter C was pronounced hard before E, I, and Y, as well as before A, O, and U, having the sound of K. In *Caius*, however, it was pronounced as G, which peculiarity is noticed by Terentianus, de Syllab. 617: hence the Greek writers uniformly spell the name Γαῖος.

^b The final M and final N were pronounced with a slight nasal sound, as in the French words *Faim* and *Pain*, so as to be hardly or not at all distinguishable from each other. The Portuguese give this sound to the M, even at the present day, in Latin words. On this principle Dr. Carey explains the use of the figure *Ecthlipsis*. Thus also, in words derived from the Greek, the terminations *av, v,* and *ov,* became, in Latin, *am, im,* and *on* or *om*. So *tusum* is written for *tunsum*, *conjux* for *conjunx*, *toties* for *totiens*, *fas* for *fans*; and Greek names in *ov,* sometimes drop the *v* in Latin, and sometimes retain it.

^c The early Romans did not, in many cases, pronounce the final S, unless the following word began with a vowel: thus—

Suarvis homo, facundus, suo contentus, beatus. Ennius.

About Cicero's time it began to be generally sounded, though Cicero himself, as well as his contemporaries, Catullus and Lucretius, sometimes omit it.

The letter H is generally considered as only a note of aspiration or breathing. Some ancient grammarians, however, regarded H as a consonant, and ranked it with the semivowels.

The letter J was nothing more than the I less fully pronounced, though considered by some of the old grammarians as a species of consonant.

In words of Greek origin, the I is always a vowel; as *Iäson, Iöcasta, Deïanira*.^d

The U was pronounced like our OO, or broad U, as in *Fool, Rule*; hence the easy transition, in many words, from O to U, as *vult* for *volt*, *virulentus* for *vioilentus*. The letter U, when it follows G or Q, becomes a liquid vowel, hardly perceptible in pronunciation, and losing, according to Priscian, its whole force as a letter in the verse.

The letter V derives its power from the Æolic or Tuscan digamma. It was used until the time of Claudius, both as a vowel and a consonant; as a consonant having the power of the Æolic digamma or our W, as a vowel of the common U.^e The Emperor Claudius, disliking this double use of V, endeavoured to introduce the old Æolic or Tuscan character of the digamma, and so leave V a vowel only. This new letter, however, was not used long, but gave way to the consonant V, which again resumed its double power of digamma and U. In English, we have the sound of the W where we use no character at all: the word *one*, we pronounce as if it were *wone*.^f

^d Quinctilian, I. 4, considers the J and I in *conjicio* as the same vowel doubled. It has been supposed that the letter J was sounded by the Romans as it now is by the Germans in *Jahr, Jena*, i. e. exactly like the English initial Y in *Youth, Year*, viz. *Yahr, Yena*; so that *Jupiter, Jocus, Jaculum*, were pronounced *Yupiter, Yocus, Yaculum*. Hence the easy derivation of *Julius* from *Iulus*. Æneid, I. 292.

^e Hence *A-wispeæ, aw'speæ, auspeæ*; *Ca-wi-tum, car'w'tum, cautum*, &c.

^f That the Æolic digamma resembled most our W in sound, has been affirmed by writers of the best authority, as Erasmus, Lipsius, Bentley, Dawes, and many others. The formation of the sound of the Latin consonant V, as described by Terentianus, corresponds exactly with that of our W, both being uttered, according to his words, "*productius coeuntibus labellis*." Many words beginning with V in Latin, which have passed into our own language, are by us used with the W. Thus *vinum, wine*; *vasto, to waste*; *via, way*; *vicus, wick* (a termination to several names of places); *ventus, wind*; *vespa, wasp*, &c.

SECT. II.

QUANTITY OF SYLLABLES.

SYLLABLES are either short, long, or common.

The quantity of a syllable is the time taken up in pronouncing it.

A short syllable is rapidly pronounced, and consists of one time; as *cī* in *concīdo*, to fall.

A long syllable is slowly pronounced, requiring generally double the time occupied in the pronunciation of a short one; as *cī* in *concīdo*, to cut to pieces.

A common syllable is that which may be made either short or long, at the option of the poet; as *Pap̄yrus* or *Pap̄yrus*, *Fuer̄imus* or *Fuer̄imus*.

A short syllable is marked thus *◌*, a long one thus *-*, and a common syllable thus *◌̄*, or thus *-◌̄*.

The quantity of syllables is ascertained either by established rules, or by the authority of the best writers.

Quantity is distinct from accent, though not inconsistent with it. Accent relates merely to the particular elevation or depression of the voice upon certain syllables; quantity regards only the period of time occupied in expressing any one of them.^h

In polysyllables, or long words, the last syllable except one is called the *penultima*, or, by contraction, the *penult*, and the last syllable except two, the *antepenultima*.

SECT. III.

A VOWEL BEFORE ANOTHER VOWEL.

Vocalem breviant aliā subeunte Latini.

Produc (ni sequitur R) Fio et nomina quinta,

Quæ geminos casus, E longo, assumit in Ei:

Verum E corripiunt Fidēique, spēique, réique.

^g The reason of these marks having been used, may be seen in *Scaliger de causis Ling. Lat.* ii. 55.

^h See *Foster on Accent and Quantity*, chap. i. § 2; and *Sanctii Minerva*, vol. i. p. 27, ed. *Bayer*.

IUS commune est Vati : *producito* aliūs :
 Alteriūs brevia : Pompēi et talia *produc.*
Protrahiturque Eheu ; sed Iō variatur et Ohe.
 Nomina Græcorum certā sine lege vagantur :
 Quædam etenim longis, ceu Dīa, Chorēa, Platēa ;
 Quædam etiam brevibus, veluti Symphonīa, gaudent.

A VOWEL before another vowel, in words of Latin origin, is short ; as *Puer, fuit, ruit.*

Virg. *Disce puer virtutem ex me verumque laborem.*

The letter H is merely a note of aspiration or breathing ; hence, when it stands between two vowels, the preceding vowel is short ; as *nhil.*

EXCEPTION I.—*Fio* has the I long in all its tenses, except in those in which it is followed by ER ; as *fiebam, fiam.*

Juv. *Fiant ista palam cupient et in acta referri.*

If ER follow, the I is short ; as *fierem, fieri, confieri.*ⁱ

Virg. *Confieri possit, paucis adverte docebo.*

EXCEPTION II.—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 both long and short in *Rei* and *Fidei.*^k

Horat. *Ventum erat ad Vestæ quarta jam parte diēi.*

EXCEPTION III.—Genitives in IUS have the I long in prose, though in poetry it is common. *Alteriūs*, however, has the I always short, *aliūs* always long.

Virg. *Unius ob noxam et Furias Ajacis Oilci.*

Horat. *Nullius addictus jurare in verba Magistri.*

Virg. *Quam nostro illius labatur pectore vultus.*

i Yet Terence and Plautus make it long. Vide *Ter. Ad. i. 2, 26 ; Plaut. Trin. 2. 4. 131 ; Bacch. 2. 3. 65 ; Casin. 4. 1. 2 ; Amph. 1. 2. 25.*

k *Rei* is found long in Lucretius and Plautus. *Fidei* is also found long in Lucretius and Ennius. Dr. Carey supposes that these cases were anciently written both *e-i* and *ei-i*, and hence accounts for the variation in the quantity.

l *Alterius* is three times long in *Terent. Maurus, de Syllab. 1072, de Metr. 32 and 464.* *Alius* is formed by Cræsis from *Alius.*

Tibul. *Illius et nitido stillent unguenta capillo.*
 Prop. *Si non unius, quæso, miserere duorum.*
 Germ. *Nulliusque larem, nullos adit illa penates.*

EXCEPTION IV.—Such proper names as *Caïus*, *Pompeïus*, *Vulteiïus*, (supposed to have been originally written with a diphthong, *Cai-ïus*, *Pompei-ïus*, *Vultei-ïus*,) as also *Gräius*, *Veïus*, &c. have the A or E long before I.—The A is also long in the old genitives *auläi*, *terräi*, &c.

Mart. *Quod peto, da Cäi, non peto consilium.*
 Ovid. *Accipe, Pompeï, deductum carmen ab illo.*
 Manil. *Illä domus princeps Trojani Gräiä belli.*
 Virg. *Auläi in medio libubant pocula Bacchi.*

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

Mart. *Öhe jam satis est, öhe, libelle!*
 Idem. *Rursus, iö, magnos clamat tibi Roma triumphos.*
 Sil. *Quaque ferebatur ductor Sidonius, iö.*
 Prop. *Quæ tibi causa fugæ? quid, Iö, freta longa pererras?*
 Idem. *Iö, versa caput, primos mugiverat annos.*
 Mart. *Experta est numen moriens utriusque Dianæ.*
 Ennius. *Juno, Vesta, Ceres, Diana, Minerva, Venus, Mars.*

EXCEPTION VI.—In many Greek words, a vowel is long, though immediately followed by another; as *äer*, *Achäia*, *Achelöüs*, *Läertes*, *Läodice*, and other words compounded with *λαος*, *Latöus*, *Enyö*, *Panchäia*, *Threïcius*, *Täygetus*, *Tröas*, *Tröïus*, &c.

Virg. *Ipsis est äer avibus non æquus, et illæ.*
 Claud. *Erubuit Mavors, aversaque risit Enyö.*

EXCEPTION VII.—Those words which are written in Greek with the diphthong EI, and in Latin with a single E or I, have that E or I long; as *Ænëas*, *Alexandriä*, *Antiochiä*, *Ahamëa*, *Cæsarëa*, *Clïo*, *Dariïus*, *Elegïa*, *Laodicëa*, *Mausolëum*, *Musëum*, *Orëades*, *Panacëa*, *Thalïa*.^m—On the same principle, most adjectives in EUS, formed from Greek proper names, have the E long; and it continues long, when

^m Many words of this class, such as names of towns, temples, or monuments, are in reality only adjectives, with the noun understood; as *Ἀλεξάνδρεια* (πολις), *Μουσείον* (ἱερόν), *Μαυσόλειον* (μνημεῖον).

resolved into EI; as *Cytherēus*, *Cytherēius*; *Pagasēus*, *Pagasēius*; *Pelopēus*, *Pelopēius*; &c. (See Diæresis).

EXCEPTION VIII.—*Dīa*, though formed from the Greek *διο*; has the penult long—*Chorea* and *platea*, from *χορεία* and *πλατεια*, have the penult properly long, though in some few instances it is made short—*Academia* and *Malea* have the penult common—*Idēa*, *philosophīa*, *symphonīa*, &c. have it short.

EXCEPTION IX.—Greek genitives in EOS, and accusatives in EA, from nominatives in EUS, have the penult short according to the common dialect, but long according to the Ionic.

Stat. *Tydēos illa dies : illum fugiuntque tremuntque.*

Ovid. *Excitor; et summā Thesēa voce voco.*

Germ. *Regula. Cephēos vestigia balteus ambit.*

Virg. *Ilionēa petit dextrā, lavāque Serestum.*

SECT. IV.

DIPHTHONGS.

*Diphthongus longa est in Græcis atque Latinis.—
Præ brevis est, si compositum vocalibus anteit.*

A Diphthong is long, whether in a Greek or Latin word; as *Mæonides*, *Melibæus*, *lāus*, *Grāvius*, *cælum*, *frāmium*.

Virg. *O Melibæe, Deus nobis hæc otia fecit.*

Idem. *En Priamus : sunt hic etiam sua frāmia laūdi.*

Greek proper names in EUS (genitive EOS) always have the EU a diphthong in the original, and almost always in Latin.

YI is also a diphthong in Greek names; as *Orithyia*, *Harphyia*, *Ilithyia*, *Agyieus*.

Ovid. *Orithyan amans fulvis amplectitur alis.*

Virg. *Et patrio insontes Harphyias pellere regno.*

Horat. *Levis Agyieu.*

Two vowels, pronounced in one syllable, are not always considered in prosody as a diphthong. The letter U, for example, has the force of a liquid vowel after Q and G, and

does not in these cases lengthen the vowel with which it is connected in pronunciation: thus, *quātio* and *quēror* have their first, and *linguā*, *sanguis*, and *æquōr*, their last syllable short.

A diphthong is long, because it is the contraction of two vowel sounds into one, and all syllables formed by contraction are long. In every syllable formed from two syllables by contraction, we may suppose a latent or virtual diphthong; as *cōgo* for *cōago* or *cōnago*; *nīl* for *nīhil*; *tibīcen* for *tibūcen*; *mī* for *mīhi*; *dēmo* for *dē-ēmo*; *dēbeo* for *dēhibeo* or *dē-hūbeo*; *ambāges* for *ambēāges*; *bīgæ*, *trīgæ*, *quadrīgæ*, for *bijūgæ*, *trijūgæ*, *quadrījūgæ*; *bōbus* or *būbus* for *bōvibus*; *jūnior* for *jūvenior*. So also, *manūis*, *manūs*; *manūē*, *manū*; *manūēs*, *manūs*; *amāis*, *amās*; *amāē*, *amā*; *audīs*, *audis*; *audīē*, *audī*; &c.

EXCEPTION.—*Præ*, preceding a vowel in a compound word, is short; as *præustus*, *præacutus*, *præeo*.^a

Virg. *Stipitibus duris agitur sudibusve præustis*.

Ovid. *Quod ubi viderunt, præacutæ cuspidis hastas*.

The *Æ* however is preserved long in Statius, *Theb.* 6, 519, and Sidonius *Apollinaris*, *Carm.* 23.

SECT. V.

POSITION.

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

A vowel is long by position, when followed immediately by two consonants, either in the same or different words, or by one double consonant (X or Z); it is long also when followed by the letter J; as *Tērra*, *Arāxes*, *gāza*, *mājora*, *Trōja*, *hūjus*, *cūjus*.^a

^a The syllable *præ* being originally *prai* or *prae*, the latter of the two vowels is tacitly elided. Thus *præustus*, *præacutus*, *præeo*, become *præustus*, *præacutus*, *præeo*, and the *a* is necessarily short by its position before the succeeding vowel. On the same principle, Ovid and Seneca make the diphthong short in *Meotis*, though it is usually long. *Vide Ovid. Trist.* 3, 12, 2. *Senec. Œdip.* 474.

^a The principle on which the rule depends is, that in consequence of the

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

Luc. *Sub juga jam Seres, jam barbarus īsset Arāxes.*

Virg. *Sicelides Musæ paulo mājora canamus.*

EXCEPTION.—*Bijugus, quadrjūgus*, and other similar compounds of *jugum*, shorten the vowel before J.^p

Virg. *Interea bijugis infert se Leucagus albis.*

Idem. *Centum quadrjūgos agitabo ab flumina currus.*

Note.—If the former word end in a short vowel, and the next word begin with two consonants, or a double consonant, the vowel often remains short.^q



SECT. VI.

MUTE AND LIQUID.

Si mutam liquidamque simul brevis una prævit,

Contrahit orator, variant in carmine vates.

Sed si longa præit, semper tibi longa manebit.

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 *Volucris, patrem, Cyclops, cochleare*, the addition of H to the mute making no difference.

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

Virg. *Natum ante ora patris, patrem qui obtruncat ad aras.*

mora or delay, which the one double, or the two single consonants oppose to the progress of the voice, the vowel is necessarily lengthened.—With regard to the letter J, however, it is in such cases as these an actual vowel, and makes a diphthong with the vowel which precedes; as *mai-ora, Troi-a*.—In like manner *hujus* and *cujus* were originally trisyllables. The former was *hu-i-us*, hence *hui-us* or *hujus*; and from *qui-i-us, quo-i-us, cu-i-us*, came *cui-us* or *cujus*.

^p *Bijugus, quadrjūgus*, &c. are nothing more than *bijūgus, quadrjūgus*, &c. *jugum* being in reality *i-ugum* or *yugum*. Hence in the meeting of the two vowels in composition, the former is tacitly elided, leaving the words *bijūgus, quadrjūgus*, &c.

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

Note.—This rule depends on *three conditions*; viz.

1. The liquid must follow the mute. If it stand before the mute, the preceding syllable, though naturally short, becomes always long; as *fērt*, *fērtis*.^r

2. The mute and liquid must belong to the same syllable. If they belong to different syllables, the preceding short vowel becomes necessarily long; as *āb-luo*, *ōb-ruo*, *ād-nitor*.^s

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

SECT. VII.

PRETERITES OF TWO SYLLABLES.

Præterita assumunt primam dissyllaba longam.

Sto, do, scindo, fero, rapiunt Bibo, findo priores.

PRETERITES of two syllables have the former long; as *Vēni*, *vīdi*, *vīci*.^t

Virg. *Vēnit summa dies, et ineluctabile tempus.*

Idem. *Quos ubi confertos audere in prælia vīdi.*

Idem. *Contra ego vivendo vīci mea fata superstes.*

EXCEPTION.—*Stēti*, *dēdi*, *scīdi*, *lūli*, *bībi*, *fīdi* from *findo*, have the first syllable short.

Mart. *Dixit et ardentem avido bibit ore favillas.*

Luc. *Aut scīdit et medias fecit sibi litera terras.*

Virg. *Diffīdit, et multâ porrectum extendit arenâ.*

^r To determine in many cases whether a syllable, 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 take place.

^s Before some less smooth combinations of mute and liquid, the vowel, on account of the different division of syllables, may remain short, in words of Greek origin; as *cŷ-cnus*, *ī-chneumon*, *A-tlas*, *Dū-phne*, *Prō-cne*, *Tē-cnessa*.

^t Quintilian, 1. 7. says, that before the time of Accius, and even after it, the ancients used to write their long syllables with two vowels. What we now write *cōgo*, was then *cōāgo*; *cōgito*, *cōāgito*; *captivī*, *captivei*; *libo*, *leibo*; *dico*, *deico*: so the preterites with the temporal augment, *vēni*, *vēēni*; *vīdi*, *vīvīdi*; *ēmi*, *ēēmi*; *ēgi*, *ēēgi*. Instances of this kind may be seen in every line of the *Leges Regiæ* and *Decemvirales*, collected by Lipsius.

Note.—*Abscīdi*, from *cædo*, has the middle syllable long ; but *absċīdi*, from *scindo*, has it short.

Luc. *Abscīdit impulsu ventorum adjuta vetustas.*

Idem. *Abscīdit nostræ multum sors invida laudi.*

Mart. *Abscīdit vultus ensis uterque sacros.*

SECT. VIII.

PRETERITES DOUBLING THE FIRST SYLLABLE.

Præteritum geminans primam, breviabit utramque :

Ut pario pċpċri ; vetet id nisi consona bina :

Cædo cċcīdit habet, longā, ceu pedo, secundā.

WHEN the first syllable of the perfect is doubled, the first and second are both short ; as *cċcīni*, *tċtċgi*.

Virg. *Tityre, te patulæ cċcīni sub tegmine fagi.*

EXCEPTION.—*Cecīdi*, from *cædo*, and *fċfċdi*, from *fædo*, have the second syllable long.

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

Note.—Although the first vowel be long by position in the present tense, and continue long in the preterite, the prefixed syllable or *augment* is nevertheless short ; as *cċcūrri*, *tċtċndi*.^u

SECT. IX.

SUPINES OF TWO SYLLABLES.

Cuncta supina volunt primam dissyllaba longam :

At Reor, et Cieo, Sero, et Ire, Sinoq ; Linoq ;

Do, Queo, et orta Ruo, breviabunt rite priores.

^u This prefixed syllable is always short, and is in imitation of the old Greek augment ε. All Latin verbs which had this reduplication, formed it originally with E ; as *memordi*, *spepondi* ; afterwards *mamordi*, *spopondi*.

SUPINES^x of two syllables have the former long; as *Vīsum*, *Mōtum*.

Virg. *Terribiles vīsu formæ; Letūmque Labórque.*

Idem. *Quos ego: sed mōtos præstat componere fluctus.*

EXCEPTIONS.—*Rātum* from *Reor*, *Sātum* from *Sero*, *Dātum* from *Do*, *Cītum* from *Cieo*, *Lītum* from *Lino*, *Itum* from *Eo*, *Rūtum* from *Ruo*, *Qūtum* from *Queo*, *Sītum* from *Sino*, together with *Fūtum* from *Fuo*,^y have the first syllable short.

Virg. *Nos abiisse rāti, et vento petiisse Mycænas.*

Idem. *At non ille, sātum quo te mentiris, Achilles.*

Val. Flac. *Vulnus et extrema sonuit cīta cuspide cassis.*

Ovid. *Hic sītus est Phaëthon currus auriga paterni.*

Cītum, from *Cieo* of the second conjugation, has the first syllable short; whence *cītus*, quick; *concītus* and *excītus*.

Virg. *Altior insurgens et cursu concītus Heros.*

Ovid. *Nec fruitur somno vigilantibus excīta curis.*

But *Cītum*, from *Cīo* of the fourth conjugation, has the first syllable long; whence *cītus*, aroused; *concītus* and *excītus*.^z

Luc. *Unde ruunt toto concīta pericula mundo.*

Idem. *Rupta quies populis stratisque excīta juvenus.*

Ruo has *rūtum* and *rūtum* in the supine. Its compounds form the supine in *utum*, and have the penult short; as *Dirūtus*, *Erūtus*, *Obrūtus*.

^x Supines in *ētum* are formed by *Crasis* from *ētum*; thus *flētum*, *flētum*. Those in *ūtum*, from *ūtum*; as *minūtum*, *minūtum*; *acūtum*, *acūtum*. But *fūtum* and *rūtum* are formed by *Syncope*, and therefore continue short.

^y The preterite *fūi*, and the participle *fūturus*, both come from the old verb *fuo*, which is itself of Greek origin, *φύω*. Virgil uses it, *Æn.* 10. 108. "*Tros Rutulusve fuat.*"—From *fuo* are also formed *fōrem* and *fōre*, contracted from *fuērem* and *fuēre*, the vowels *o* and *u* having been interchanged frequently in the old Latin, as in the *Æolic* dialect of the Greeks.—*Vide Sanctii Minerv.* vol. i. p. 136. 138. *ed. Baver.*

^z But *Scītum* is always long, whether it come from *scīo* or *scisco*. *Scītus*, from *scīo*, signifies *skilful*, *graceful*, &c.; but *Scītus*, from *scisco*, *ordained*, *decreed*; whence we have *plebis-scītum*, a decree of the commons. On the double meaning of the word *scītus* is founded the pun of *Plautus*, *Pseud.* 2. 4. 58.

Ps. *Ecquid is homo scītus est?*—Ch. *Plebiscitum non est scītus.*

Ovid. *Dirūta sunt aliis, uni mihi Pergama restant.*
 Virg. *Nec mihi cum Teucris ullum post erūta bellum.*

Statum^a seems to have had the first syllable common, as appears by its derivatives. Thus *stātio* and *stātus*, nouns, and *stātus*, adjective, together with all the compounds of *sto*, which change *a* into *i*, shorten the penult, as *præstītum*, *instītum*.

Ovid. *Hic stātus in cælo multos permansit in annos.*
 Idem. *Musa quid a factis, non stāta sacra pētis?*

Whereas *stāturus*, *præstāturus*, *constāturus*, *obstāturus*, and the other compounds which retain the *a*, have that vowel long.

Luc. *Tunc res immenso placuit stātura labore.*
 Mart. *Constātura fuit Megalensis purpura centum.*
 Stat. *Quæ sic orsa prior, speene obstātura Pelasgis.*



SECT. X.

POLYSYLLABIC SUPINES.

UTUM *producunt polysyllaba cuncta supina.*
 IVI *Præterito semper producitur ITUM.*
Cetera corrigies in Itum quæcunque supina.

SUPINES in UTUM, of more than two syllables, have the penult long; as *Solūtum*, *Argūtum*, *Indūtum*.

Virg. *Lumina rara micant somno vinoque solūti.*

Supines in ITUM, from preterites in IVI, are likewise long; as *cupīvi*, *cupītum*; *pētīvi*, *pētītum*; *condīvi*, *condītum*, from *condio*, to season.

Ovid. *Exilium requiesque mihi, non fama pētita est.*

^a The irregularities of the verb *Sto* are supposed to be owing to the circumstance of its having belonged originally to the third as well as to the first conjugation. Hence the supine *Stātum*, from *Sto* of the first conjugation, was regularly long, while *Sītum*, from *Sto* of the third, was short; but in process of time the orthographic distinction between *Stātum* and *Sītum* was confounded, and both were alike written with *a*, though the difference in point of quantity was still observed.

Hor. *Ne male conditum jus asphonatur, ut omnes.*^b

But supines in ITUM, from preterites in UI, and all other supines in ITUM not included in the preceding rule, have the I short; as *monūi, monūtum; tacūi, tacītum; placūi, placītum.*^c

Virg. *Discite justitiam monūti, et non temnere Divos.*

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

Note.—This rule does not extend to polysyllabic compounds from supines of two syllables. These follow the quantity of the simple supines from which they are formed; as *ītum, obītum; dātum, abdītum; sātum, insītum, &c.*; except *cognītum* and *agnītum*, from *nōtum*.^d

SECT. XI.

DERIVATIVES.

Derivata patris naturam verba sequuntur—

Mōbilis et Fōmes, Lāterna ac Rēgula, Sēdes,

Quanquam orta e brevibus, gaudent producere primam.

Corripiuntur Arista, Vādum, Sōpor, atque Lūcerna,

Nata licet longis. Usus te plura docebit.

b Supines in *ītum*, from preterites in *ivi*, may be considered as formed by *Crasis*, from *ivitum*; thus *petivitum, petivūtum, petītum, &c.*; and those in *ītum* from preterites in *ui*, by *Syncope* from *ūatum*; as *monūtum, monū'tum, monūtum*. The interchange of the short *u* and *i* is frequent and natural. Thus, *consīlium* from *consūlo, exīlium* from *exūlo*; and in the old orthography, *optūmus* for *optīmus, astitūmare* for *astitmare, &c.*

c *Recensītum* is often adduced as an exception to this rule. 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, *censita sunt*, for *censa sunt*; and in the writers on the civil law, *censiti* for *censi*: so also the noun *ensor* is a contraction from *censitor*, and occurs in the latter form in another inscription which has come down to us, as well as in the writings of the ancient lawyers. Analogous to this is the verb *pono*, which made in the perfect *posivi* and *posui*. Plautus uses *posivimus, Vidul. frag. 11.* and Cato, *posiverunt, R. R. Præf.* So *apposivi, Plaut. Mil. 3. 3. 31.; reposivi, Asin. 3. 1. 16.; deposivi, Curc. 4. 3. 4.;* and Catullus, 32. 8.

d Many of the Latin supines are simple contractions, and their quantity made long by the rule of position: thus, *legitum, leg'tum, lectum; rumpitum, rump'tum, ruptum; nubitum, nub'tum, nuptum; scribitum, scrib'tum, scriptum; docitum, or dokitum, doctum, &c.*

DERIVATIVES usually follow the quantity of their primitives; as *Lēgebam, lēgam, lēge, lēgito*, with the first syllable short, because they are formed from the present *lēgo, lēgis*, whose first syllable is likewise short; and again, *lēgeram, lēgissem, lēgero, lēgisse*, with the first syllable long, since they come from the preterite *lēgi*, which has the *e* long.

Arātrum, simulācrum, ambulācrum, lavācrum, volutābrum, involūcrum, have the penult long, being derived from the supines *arātum, simulātum, ambulātum, lavātum, volutātum, involūtum*, whose penults are likewise long.

On the other hand, *Reditus, exitus, introitus, aditus, inītus*, are short, because the supines whence they come are of the same quantity.

EXCEPTIONS.—Many derivatives deviate from the nature of their primitives, and their quantity is only to be ascertained by a perusal of the best poets:^e thus, *mōbilis, fōmes, lāterna, rēgula, sēdes*, have their first syllable long, although the corresponding syllable be short in the words whence they are said to deduce their origin, viz. *mōveo, fōveo, lāteo, rēgo, sēdeo*.

Again, *lūcerna, ārista, sōpor, vādum*, have the first syllable short, though the verbs *lūceo, āreo, sōpio, vādo*, whence they are said to be derived, lengthen the same.^f

^e When the student is referred to the practice of the best writers, or, in other words, to what is usually termed their *authority*, he must be careful not to consider that authority as arbitrary in its exercise, and depending solely on the pleasure of the writer. Nothing more is meant by the phrase, than that the quantity we find assigned to any particular word, had before been determined and familiarized to the ear of the writer by the actual pronunciation of his countrymen, and that he accordingly used the syllable with that measure of sound which he found assigned to it in common speech.

^f Many of the exceptions above given, scarcely deserve to be so called; and are only mentioned as such, in compliance with custom. Thus, *mōbilis* and *fōmes* are merely contracted forms, and hence are necessarily long. The regular supine of *mōveo* was *mōvītum* or *mōwītum*, reduced by Syncope to *mōwītum*, and by Crasis to *mōtum*; and the adjective was first *mōvibilis* or *mōwibilis*, then by Syncope *mōw'ibilis*, and by Crasis *mōbilis*. So also *fōmes* was originally *fōvimes*, and underwent a similar change. Again, *Laterna* is commonly derived from *lateo*, because "*in ea latet ignis.*" This derivation appears extremely puerile. Gesner, Thes. L. L. quotes Pareus, Lex. Crit., who affirms the old mode of writing the word to have been *Lanterna*, with the *a* long by position, and the letter *n* having been scarcely sounded, (see Sect. I.) may in time have disappeared. With regard to *Rēgula*, the remark of Wase, in his treatise "*de Licentia Vet.*"

In like manner, the entire class of verbs in URIO, called desideratives, have the U short, though derived from the future participle in URUS, whose penult is always long.

—♦—

SECT. XII.

COMPOUND WORDS.

*Legem simplicium retinent composita suorum,
Vocalem licet, aut diphthongum, Syllaba mutet.
Dejĕro corrĭpies, cum pejĕro, et Innŭba, nec non
Pronŭba, fatidĭcum et socios, cum semisŏpitus;
Queis etiam nihĭlum, cum cognĭtus, agnĭtus harent.
Longa imbĕcillus verbŭmque ambĭtus amabit.*

COMPOUND words retain in general the quantity of the simple words from which they are formed.

Thus in *perlĕgo, relĕgo*, the middle syllable is short, because it is short in the simple *lĕgo*.

In the perfects *perlĕgi, relĕgi*, it is long, because lengthened in the simple *lĕgi*.

Attĭgi, concĭdi, diffĭdi, ebĭbi, rescĭdi, have the penult short, because the corresponding vowel is short in their primitives, *teiĭgi, cecĭdi*, &c.

Oblĭtum from *oblĭno*, *insĭtum*, *circumdĕtum*, *desĭtum*, have the penult short, for the same reason. *Oblĭtus* is from *obliviscor*.

Poet." may not perhaps be deemed wholly irrelevant.—“*Geminatio consonantium, ex vulgi illiterati consuetudine, Poetica licentia originem præbuisse videtur, ut p in Trapezito, b in Tabernaculo, c in Cicatrices, &c.*”—As to the derivation of *Lucerna* from *luceo* or *lux*, it is opposed by Servius, Virg. *Æn.* 1. 726: “*A Lychno autem Lucerna dicta est, unde et brevis est Lucilio et Persio, si enim a luce diceretur, non staret versus.*” And lastly, with respect to *Sopor* and *Vadum*, Vossius derives the former from *ὕπνος*, and the latter from *βᾶδος*. It must be confessed, however, that in the case of many Latin derivatives, as well as compounds, irregularities occur, to which, when called upon to explain these departures from analogy, we can only answer in the words of the “most learned of the Romans:” “*Cum in vestitu, adificiis, sic in supellectile, cibo, cætereis omnibus, quæ usu ad vitam sunt adsumpta dominetur inæqualitas; in sermone quoque qui est usus causa constitutus, ea non repudianda.*” Varro, *L. L.*

The quantity of the simple words is preserved in the compounds, though the vowels be changed. Thus, *concido*, *excido*, *incido*, *occido*, *recido*, from *cado*, shorten the penult; and in like manner *eligo*, *sēligo*, &c. from *lēgo*. On the other hand, *concido*, *excido*, *incido*, *recido*, *occido*, from *cādo*, have the penult long. So also, *allido*, from *lādo*; *exquiro*, *requiro*, from *quāro*; *obēdio*, *obēdis*, from *audio*.

Virg. *Occidit, occideritq; sinas cum nomine Troja.*

Juv. *Occidit miseros crambe repetita magistros.*

EXCEPTIONS.—The following shorten the penult, though the corresponding vowel in the simple words be long; as *dejero*, *fejero*, from *jūro*; *fronūba*, *innūba*, from *nūbo*; *maledicus*, *causidicus*, *veridicus*, *fatidicus*, from *dico*; *semisōpītus*, from *sōpītus*; *nihilum*, from *ne* and *hīlum*; ^g*cognitum* and *agnitum*, from *nōtum*; ^h*hōdie*, from *hōc die*.

Imbecillus, from *bāculus*, has the second syllable long.ⁱ

The participle *ambītus* has the penult long, but the nouns *ambītus* and *ambītio* have it short.^k

^g This derivation of *nihilum* is generally received by Etymologists, and rests on the authority of Priscian and Varro. *Hīlum* is said to have signified, "the little black of a bean, i. e. a very nothing;" and hence, in an old poet quoted by Cicero, *Tusc.* 1. 4., we have,

"*Sisyphus* versat

"*Saxum sudans nitendo, neque proficit hīlum.*" i. e. nihil.

Scaliger, in his notes to Festus, asserts the old orthography to have been *hīllum*. If so, the deviation in *nihilum*, from the quantity of the primitive, may be accounted for by Syncope.

^h According to Vossius, "in *Cognitum* et *Agnitum*, sequuntur *Latini naturam polysyllaborum simplicium, ut sunt Habitum, Bibitum, et similia.*" Perhaps it would be more correct to say, that in *nōtum* the Crasis operated to lengthen the word from *novitum*, and the Syncope to shorten *cognitum* and *agnitum*.

ⁱ It would be more proper perhaps to call the second syllable in *imbecillus* common. It is short in Prudentius, *Hymn. post cibum*, v. 2., and long in Horace, *Sat.* 2. 7. 39., and in Paulinus, *de Celsi obitu*, v. 114. The Port-Royal grammarian censures Prudentius for this apparent violation of quantity. It may be observed, however, in defence of the Christian poet, that it is more consistent with the derivation of the word, to make its second syllable short, than long; and that Lucretius, in the verb *vacillo*, which is derived from *baculus* or *bacillus*, shortens the first syllable in six different parts of his poem, and lengthens it only in one. 3. 503. Gesner. *Thes. L. L.* supposes the second syllable of *imbecillus* to have been made long by doubling the *c*, a remark in unison with that of Wase, mentioned in a preceding note, and which may perhaps furnish us with a safe clew amid the intricacies of poetic license.

^k It has been supposed, that besides *ambio*, *ambītum*, a simple derivative

Connubium, from *nūbo*, has the second syllable common.
 Virg. *Hectoris Andromache, Pyrrhin' connūbia servas?*
 Idem. *Connūbio jungam stabili propriamq; dicabo.*

—♦—

SECT. XIII.

PREPOSITIONS IN COMPOSITION.

Longa A, DE, E, SE, DI, *præter* *Dīrimo atque Dīsertuſ.*
Sit RE breve: at Rēfert a Res producito semper.
Corripe PRO Græcum; produc plerumque Latinum.
Contrahe quæ Fundus, Fugio, Neptisque, Neposque,
Et Festus, Fari, Fateor, Fanumque crearunt:
Hisce Prōfecto addes, pariterque Prōcella, Prōtervus,
At primam variant Propago, Propino, Profundo,
Propulso, Procuro, Propello: Proserpina junge.
Corripe AB, et reliquas, obstet nisi consona bina.

A, E, DE, DI, SE, in composition, are long; as *āmitto*,
erumpo, dēduco, dīripio, sēparo.

Virg. *Amīssos longo socios sermone requirunt.*
 Idem. *Dēducunt socii naves, et littora complent.*
 Idem. *Tergora dīripium costis et viscera nudant.*

EXCEPTIONS.—DI is short in *Dīrimo* and *Dīsertus*.¹

Virg. *Cede Deo dixitque et prælia voce dīremit.*
 Mart. *Non tu, Pomponi, cœna dīserta tua est.*

RE is short, as *rēlinquo, rēfero*;^m but the impersonal verb
rēfert (it concerns) from the noun *res*, is long.

from *αμφο* or *ambe*, (as *supero* from *super*,) there was also *ambeo, ambētum*, a compound from *eo*.

¹ *Dīrimo*, according to Vossius, was originally *dīsemo*, from *dīs* and *emo*. The change of *s* into *r*, in many Latin words, is taken notice of by Varro, who cites *Valerii, Furii, Aurelii*, &c. as instances, the old forms having been *Valesii, Fusii, Auselii*, &c. If this doctrine be correct, the quantity of the first syllable in *dīrimo* may be easily accounted for. In the case of *dīsertus*, we may suppose the word to have been written originally *dīssertus*, just as in the supine of *dīssero* we have *dīssertum*, and the second *s* to have been in process of time elided, leaving the syllable *dīs* short, according to its original quantity.

^m See remarks upon the figure *Diastole*.

Ovid. *Propellit Boreas, ætus et unda rēfert.*
Virg. *Præterea nec jam mutari pabula rēfert.*

PRO is short in Greek words; as *Prōpontis*, *Prōmetheus*. In Latin words it is found most frequently long; as *prōveho*, *prōnurus*.

Ovid. *Misit in has si quos longa Prōpontis aquas.*
Virg. *Prōvehimur portu, terræq; urbesq; recedunt.*

EXCEPTIONS.—*Prōfundus*, *prōfugus*, *prōfugio*, *prōnepos*, *prōneptis*, *prōfestus*, *prōficiscor*, *prōfari*, *prōfiteor*, *prōfanus*, *prōfecto*, *prōcella*, *prōtervus*, *prōpero*, have the *pro* short.ⁿ

Propago,^o (whether noun or verb,) *propino*, *profundo*, *procuro*, *propello*, *propulso*, *Proserpina*,^p have the *pro* common.

The prepositions AB, AD, IN, OB, PER, SUB, are short in composition before vowels, as are likewise the final syllables of *Ante*, *Circum*, and *Super*; as *ābeo*, *ādero*, *ādoro*, *īnuro*, *ōbeo*, *pērimo*, *sūbeo*, *antēfero*, *circūmago*, *supērado*.

Virg. *Omnibus umbra locis ādero: dabis improbe pœnas.*
Idem. *Junonis magnæ primùm prece numen ādora.*
Juv. *Circūmagat madidas à tempestate cohortes.*

Sometimes when AB or OB is joined in composition to a word beginning with a consonant, the preposition loses its final consonant and remains short; as *āperio*, *ōmitto*, *ōperio*.

Ovid. *Aprilem memorant ab āperto tempore dictum.*
Hor. *Quod petiit, spernit; repetit quod nuper ōmisit.*

ⁿ Dr. Carey is of opinion, that the Latin *Pro* in composition is every where common; and that we should probably find it so, if we had enough of the ancient poetry remaining.

^o *Propago*, the noun, has, according to the grammarians, the *pro* long, when it signifies “a vine stock or layer,” and short, when it signifies “race or lineage.” The learned prosodian above named, maintains that this distinction is an idle one; that *propago* is in both cases the same word, only used on some occasions in its natural signification, on others metaphorically; as we say in English, the *Stock* of a tree, and the *Stock* of a family. He considers, therefore, the *pro* in *propago* as common; and in confirmation of his opinion, quotes the following passage from Statius, *Silv.* 2. 3. 39.

*Primævam visu platanum, cui longa prōpago,
Innumeraque manus, et iturus in æthera vertex.*

^p Proserpina, according to some, was so called from being the goddess who presides over the corn when it has sprouted above the earth, “*cum super terram seges proserpserit.*”—According to Vossius, the name is a corruption from Περσεφόνη.

SECT. XIV.

A, E, I, U, AND Y, IN COMPOSITION:

*Produc A semper, compósti parte priore ;
 At simul E, simul I, ferme breviare memento.
 Nēquidquam produc, Nēquando, Vēnēfica, Nēquam,
 Nēquaquam, Nēquis sociosque : Vidēlicet addes.
 Idem masculineum monitus producito, Siquis,
 Scīlicet et Bīgæ, Tibīcen : junge Quadrīgæ,
 Bīmus, Tantīdem, Quīdam et compósta Diei.
 Compositum variabis Ubi, variabis Ibidem.*

IF the first part of a Latin compound word end in A, that vowel is long ; as *trāno, trāduco, trādo*.^q But if it end in E, the E is in general short : as *trēcenti, nēfas*.

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

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

But in verbs compounded with *facio* or *fiō*, the E appears to be common ; as *tremefacio, calefacio, tunefacio, liquefio, patefio, &c.*^r

EXCEPTIONS.—*Nēquis,*^s *Nēqua, Nēquod, nēquitia, nēquam, nēquaquam, nēquidquam, nēquando, vidēlicet, venēfica, sēmodius, sēmentris, sēdecim*, have the E long. *Sēlibra*, however, is shortened by Martial.^t

^q *Trano, traduco, trado, &c.* were originally written *transno, transduco, transdo* ; hence the quantity of the *a* in the initial syllables.

^r The E is short in some, long in others, and in others again both long and short : thus, *tremēfacio* and *calēfacio* are shortened by Claudian ; *contabēfacio* is made long by Plautus ; *rarēfacio* and *vacēfio* are lengthened by Lucretius ; while *tepefacio* is short in Virgil and long in Catullus, *patefacio* short in Ovid and long in Ennius, *patefio* short in Propertius and long in Lucretius, *liquefio* short in Ovid, and *liquefacio* long in Catullus.

^s The difference in quantity between *nēcesse, nēfas, nēfandus, nēfastus, nēfarius, nēqueo*, and *nēquis, nēquam, nēquitia, &c.* has been supposed to be owing to the 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, either it is the abverb *nē* which is always long, or the *c* of *nec* was retained in pronunciation, though omitted in writing.

^t *Vidēlicet* is formed from *vidēre* and *licet*, just as *scīlicet* from *scīre licet*, and *īlicet* from *īre licet*. *Venēficus* and *venēfica* are compounded of *venēnum* and *facio*. *Sēmodius* and *sēmentris* are contractions, being formed by Crasis from *semimodius* and *semimentris*, the letter *m* having the sound mentioned in Sect. I. note b. *Sēdecim* was originally *sexdecim*.

Virg. *Nēqua meis esto dictis mora : Jupiter hæc stet.*

Ovid. *Barbara narratur venisse venēfica tecum.*

Mart. *Et thuris fīpherisque tres sēlibræ.*

If the first part of a compound terminate in I, U, or Y, the vowel is shortened; as *Omnīpotens, causidicus, tubicen,*^u *Mellilotus, biceps, triceps, bicorpor, tricorpor, tricuspis, duplex, dūcenti, quadrupes, Polydorus, &c.*

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

Mart. *Carpere causidicus fertur mea carmina.*

Ovid. *Pars thyma, pars rorem, pars melliloton amat.*

The masculine *īdem*, and *bīgæ, quadrīgæ, sīquis, sīqua, sīquod, scīlicet, ilicet, tibicen, melliphyllon, Trīnacia, bimus, trīmus, quadrīmus, quīvis, quīdam, quīlibet, tantīdem, bīdium, trīdium*, and the other compounds of *dies*, together with *merīdies, quotīdie, &c.* have the I long.

Mart. *Difficilis, facilis, jucundus, acerbus et īdem.*

Idem. *Si totus tibi trīduo legatur.*

Idem. *Inter tepentes post merīdiem buxos.*

In *ubicunque* and *ubivis*, the I, as in the primitive *ubi*, is common; in *ubique* and *ibidem*, the middle syllable is generally long, though, strictly speaking, it should also be regarded as common.^x

^u *Tubicen* falls under the general rule; whereas *tibicen*, a different word, is by contraction from *ībūcen*. See Section IV.

^x The middle syllable in *ubique* should be considered common, for the same reason that the corresponding syllables in *ubicunque* and *ubivis* are regarded as such, they all being derived from *ubi*. The authorities, however, to prove that the middle syllable of *ubique* was short as well as long, are very rare. Wase cites two lines from Plautus, *Bacch.* 5. 1. 1. and *Cas.* 2. 3. 38. in which he maintains that *ubique* is found short; and then goes on to remark—"Totum discrimen in hoc verti videtur, quod ubi, cum desinat in ancipitem, quoties adjicitur particula copulativa, ultimam corripiat; 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, in many cases, extremely convenient. For example; let the student in reading Sallust, where *ubique*, in the sense of *et ubi*, frequently occurs, be taught in every such instance to pronounce it *ubique*, reserving the long quantity for *ubique*, when it signifies "*in every place*," "*every where*."—With regard to *ibidem*, though generally found long like *ubique*, it is shortened however by Juvencus and Mamercus, and by Plautus in the following lines; *Merc.* 2. 3. 99.; *Most.* 2. 2. 51.; *Trin.* 1. 2. 166.; *Captiv.* 4. 2. 94.; *Bacch.* 2. 3. 79.; *Stich.* 2. 3. 12.

SECT. XV.

O IN COMPOSITION.

Græcum O (Μίχρον) prima compōsti corripi parte :

Ω (Μεγα) produces, partem dum claudit eandem.

O Latium in variis breviat vel protrahit usus.

IN words of Greek origin, when the first part of the compound ends in O, that vowel is short; as *Cymōtha*, *Carphōphorus*, *Argōnauta*.

Mart. *Sæcula Carphōphorum, Cæsar, si frisca tulissent,
Jam nullum monstris orbe fuisset ofus.*

Idem. *Non nautas puto vos, sed Argōnautas.*

But if the first part of the compound end in O-mega, the O is long in Latin; as *Γεωμετρης*, *Geōmetra*; *Μινωταυρος*, *Minōtaurus*; *Λαγῶπος*, *Lagōpus*.

Virg. *Minōtaurus inest Veneris monumenta nefandæ.*

Mart. *Si meus aurita gaudet lagōpode Flaccus.*

O in compound Latin words is sometimes long, as *aliōquin*, *quandōque*; and sometimes short, as *quandōquidem*, *hōdie*, *duōdeni*.

Virg. *Dicite quandōquidem, in molli consedimus herba.*

Horat. *Indignor, quandōq; bonus dormitat Homerus.*

SECT. XVI.

INCREMENT OF NOUNS.

IF the genitive singular of a noun be equal to the nominative in the number of its syllables, that noun has no increment; as *Musa*, *Musæ*; *Dominus*, *Domini*.

But if the genitive contain more syllables than the nominative, then the penultima of the genitive will be the increment of the noun, and that syllable, whether it be long or short, will retain its quantity in all the oblique cases of the

y Dr. Carey considers *quandoque* and *quandoquidem*, together with *duōdeni*, as having the *o* common, according to the quantity of the simple *quando* and *duo*.

singular and plural numbers; as *Sermo, sermōnis, sermōni, sermōnem, sermōne, sermōnes, sermōnum, sermōnibus.*

EXCEPTION.—In *Bōbus* the *o* is long, though short in the genitive *bōvis*.^z

SECT. XVII.

INCREMENTS OF THE FIRST AND SECOND DECLENSIONS.

*Casibus obliquis vix crescit prima. Secunda
Corripit incrementa, tamen producit Ibēri.*

A, In the old increment of the first declension, is always long; as *aulāi, fictāi, aurāi, longāi*.^a

Virg. *Aulāi in medio libabant pocula Bacchi.*

The increments of the second declension are short; as *miser, misēri; vir, vīri; satur, satūri; puer, puēri.*

Virg. *Non ignara mali misēris succurrere disco.*

Persius. ————— *inter pocula quærunt,
Romulidæ satūri quid dia pœmata narrent.*

^z *Bōbus* is formed by Syncope and Crasis from *Bovibus* or *Bovibus*, and is only a deviation in appearance. Many nouns are cited as having a double increment, such, for example, as *iter, jecur, supellex, præceps*, &c.; the truth, however, is, that the genitives commonly assigned them, belong in fact to other and older forms. Thus, *iter* properly makes *iteris* in the genitive, and *itineris* belongs to the old nominative *itiner*. Propertius uses *itere* in the ablative, and Plautus and Manilius have *itiner* in the accusative. Both *jecoris* and *jecinoris* are given as genitives of *jecur*, when in reality only the former belongs to it, and the latter comes from the old nominative *jecinor*, mentioned by Scaliger in his notes to Festus. So the genitive *supellectilis* comes from the old nominative *supellectile* or *supellectilis*. And lastly, *præceps* properly makes *præcipis* in the genitive, and *præcipitis* comes from *præcipes*, like *ancipitis* from *ancipes*. Priscian quotes Livius Andronicus and Ennius for the use of *præcipem* and *præcipe*; while *concupes*, a kindred form with *ancipes* and *præcipes*, is found in the old Latin of the Twelve Tables.

a The genitive in *ai* is found only in the poets, and rarely in any after the time of Lucretius. Virgil, however, who is styled by Quintilian, "*vetustatis amantissimus*," has a few instances of it. On the other hand, the dative in *ai* is very rare in poetry, though sometimes met with in prose. It occurs in two ancient inscriptions—" *Calidaï Secundaï matri*," and, "*Cassiaï maximaï matri*." Spalding, in his note to Quintilian, l. 7., is of opinion that the syllable *ai*, when it occurred in prose, was pronounced without the diæresis, just as *Cæsar, Ælius*, &c. were anciently written *Caisar, Ailius*.

EXCEPTION.—*Iber, Ibēri*, has its penult long; as also its compound *Celtiher, Celtibēri*.

Luc. *Interea domitis Cæsar remeabit Ibēris.*

Mart. *Vir Celtibēris non tacende gentibus.*

The increment in IUS has been mentioned in Sect. III.

SECT. XVIII.

INCREMENTS OF THE THIRD DECLENSION.

INCREMENT IN A.

Nominis A crescens, quod flectit tertia, longum est.
Mascula corripiēs AR et AL finita, simulque
Par cum compositis, Hepar, cum Nectäre, Bacchar
Cum Väde, Mas et Anas, queis junge Lāremque, Jubarque.

THE increment in A, of nouns of the third declension, is chiefly long; as *vectigal, vectigālis*; *Titan, Titānis*; *pietas, pietātis*; *pax, pācis*; *calcar, calcāris*; *Ajax, Ajācis*.

Ovid. *Concitat iratus validos Titānas in Arma.*

Virg. *Pars mihi pūcis erit dextram tetigisse Tyranni.*

EXCEPTIONS.—Masculines in AL and AR (except *Car* and *Nar*) increase short; as *Hannibal, Hannibālis*; *Hamīcar, Hamīcāris*. So also *hepar, nectar, bacchar, jubar, lar, vas, mas, anas, sal* whether neuter or masculine, and *par*, with its compounds *impar, compar, dispar, &c.*

Sil. *Hannibālem Fabio ducam spectante per urbem.*

Idem. *Cui sævum arridens narrabis Hamīcāris umbrīs.*

Virg. *Vela dabant lati, et spumas salīs are ruebant.*

INCREMENT FROM A AND AS.

A quoque et AS Græcum breve postulat incrementum;
S quoque finitum, si consona ponitur ante;
Et Dropax, Anthrax, Atrax, cum Šmilāce, Climax;
His Atācem, Pānacem, Colācem, Styrācēmque, Fācemque;
Atque Abācem, Corācem, Phylācem, compostaq; nectes.
Adde Harpax. Syphācis legitur tamen atque Syphācis.

Greek nouns in A and AS, increase short; as *poëma*, *poëmätis*; *lampas*, *lampädis*; *Melas*, *Melänis*;—also nouns ending in S preceded by a consonant; as *trabs*, *träbis*; *Arabs*, *Aräbis*;—and likewise *fax*, *styrax*, *smilax*, *climax*, *dropax*, *colax*, *arctophylax*, and other compounds of $\varphi\upsilon\lambda\alpha\zeta$, together with the other words enumerated in the rule.

Syphax makes *Syphäcis* and *Syphäcis*; but the short quantity may be doubted, since the line quoted from Claudian by Smetius, as an instance, has been deemed incorrect.

INCREMENT IN E.

E crescens numero breviabit tertia primo,
Præter Iber, patriosque ENIS, (sed contrahit Hymen),
Ver, Mansues, Locuples, Hæres, Mercesque, Quiesque,
Et Vervex, Lex, Rex, et Plebs, Seps, insuper Halec;
EL peregrinum; Es, Er, Græca; Æthère, et Aëre demptis.

E, in the increase of the third declension, is for the most part short; as *grex*, *grëgis*; *teres*, *terëtis*; *mulier*, *muliëris*.

Ovid. *Nobiliumque grëges custos servabat equarum.*

EXCEPTION I.—*Iber*, *Ibëris*, and genitives in ENIS, have the penult long; as *ren*, *rënis*; *Syren*, *Syrënis*; except *Hymen*, *Hymënis*.

EXCEPTION II.—*Ver*, *mansues*, *locuples*, *hæres*, *merces*, *quies*, *lex*, *rex*, *plebs*, *vervex*, *seps*, and *halec*, increase long.

EXCEPTION III.—Foreign names in EL, as *Michaël*, likewise lengthen the penult; as also Greek nouns in ER and ES; as *crater*, *soter*, *tapes*, *lebes*, &c.; excepting *aër* and *æther*, which increase short.

INCREMENT IN I AND Y.

I crescens numero breviabit tertia primo.
Graia sed in patrio longum INIS et YNIS adoptant.
Et Lis, Glis, Samnis, Dis, Gryps, Nesisque, Quirisque,
Cum Vibice, simul longa incrementa repossunt.

I or Y, in the increment of the third declension, is for the most part short; as *stips*, *stïpis*; *pollex*, *pollïcis*; *chlamys*, *chlamÿdis*; *Chalybs*, *Chalÿbis*.

Ovid. *Dic inquam, parva cur stīpe quærat opes?*
 Virg. *At Chalýbes nudi ferrum, virosaque Pontus.*

EXCEPTIONS.—Genitives in INIS or YNIS, from nouns of Greek origin, have the penult long; as *Delphin, Delphīnis; Phorcyn, Phorcýnis; Salamis, Salamīnis*. So also *Dis, Dītis; vibex, vibēcis; glis, glīris; gryps, grýphis; Samnis, Samnītis; Quiris, quirītis; Nesis, Nesīdis*.

Virg. *Orpheus in sylvis, inter delphīnas Arion.*
 Idem. *Laomedontiaden Priamum Salamīna petentem.*
 Idem. *Noctes atque dies patet atri janua Dītis.*

Apsis, apsīdis, increases short in the genitive, though the penult in Greek be long. *Psophis* is lengthened by Ovid, *Met.* 5. 607. and made short by Statius, *Theb.* 4. 296. In Greek however, its penult, like that of *apsis*, is always long.

INCREMENT FROM IX AND YX.

IX *vel* YX *produc; breviato* *Histrīx, cum Fornīce Varīx, Coxendīx, Chœnixq; Cilix, Natrīxq; Calīxq; Phryxque, Larīx et Onyx, Pix, Nīxque, Salīxque, Filīxque, Mastīchis his et Eryx, Calycīsq; et Japygis addes Quæque ultra invenias: Bebryx variare memento.*

NOUNS in IX, or YX, have, for the most part, the penult of the genitive long; as *Felix, felīcis; bombyx, bombycis; perdix, perdīcis; coturnix, coturnīcis; pernix, pernīcis; lodix, lodīcis*.

Virg. *Vivite felīces quibus est fortuna peracta.*

EXCEPTIONS—*Cilix, fix, histrīx, fornīx, natrīx, nīx, chœnix, strīx, varīx, salīx, filīx, larīx, coxendīx, calīx, calyx, onyx, Eryx, Styx, Japyx, Phryx*, together with such proper names, as *Ambiorīx, Dumnorīx, Vercingetorīx*, and such gentile nouns, as *Biturīx, Caturīx*, have their increase short.

Luc. *Armenios Cilīcesque feros, Taurósq; subegi.*
 Idem. *Nunc pīce, nunc liquida rapuere incendia cerá.*

Mastix, mastīchis, a gum, increases short; but *Mastix; mastīgīs*, a whip or scourge, has the increment long.

Aphēdix is generally considered as increasing short in the genitive, and *perpendiculum*, a noun of kindred origin,

has the antepenultima short in Ausonius, Parental. 5. 8. Borrichius however, quoted by Gesner, maintains that *appendix* always increases long.

Bebryx and *Sandix* have the increase of the genitive common.

INCREMENT IN O.

O *crescens numero producimus usq; priore.*

O *parvum in Græcis brevia; producito magnum.*

*Ausonius genitivus Oris, quem neutra dedere,
Corripitur: propria his junges ut Nestor et Hector*

Os *ōris mediosq; gradus extende; sed Arbos,*

Πῆς *composita; Lepus; Memor et Bos, Compos et Impos,
Corriphe, Cappadōcem, Allobrōgem, cum Præcōce et OBS,
OPS.*

Verum produces Cercops, Hydrōpsque, Cyclōpsque.

O, in the increment of the third declension, in words of Latin origin, is generally long; as *Sol, sōlis; vox, vōcis; velox, velōcis; victor, victōris; ros, rōris; dos, dōtis; &c.*

Ovid. *Regia sōlis erat sublimibus alta columnis.*

Tib. *Ille liquor docuit vōces inflectere cantu.*

Virg. *Velōces Sparta catulos, acremque Molossum.*

EXCEPTION I.—Greek nouns in ON, which in the oblique cases have O (*micon*), increase short; whereas those which have O (*mega*), make the increment long; as *Amazon, Amazōnis; Philæmon, Philamōnis; Agamemnon, Agamemnōnis; Solon, Solōnis; Lacon, Lacōnis; Sicyon, Sicyōnis.*

Virg. *Pulsant et pictis bellantur Amazōnes armis.*

Ovid. *Quo ferus injuste petiit Agamemnōna ferro.*

Mart. *Et gratum nautis sidus fulgere Lacōnum.*

Idem. *Daphnōnas, plantanōnas, et aërias cyparissos.*

In words of this class the Latins sometimes omit the final N; as *Macedo, Agamemno, Plato, Spado, &c.*

Luc. *Cum tibi sacrato Macedo servetur in antro.*

Stat. *Conclamant Danaï stimulatque Agamemno volentes.*

Saxo, Seno, and some other gentile nouns, increase short. *Brito* has the increment common, being short in Juvenal, and long in Martial. *Vecto* and *Axo* are made to increase long by Lucan.

Sidon, *Orion*, and *Ægæon*, have the penult of the genitive common.

Virg. *Armatumque auro circumspicit Oriōna.*

Ovid. *Diversasque urbes, nitidumque Oriōnis ensem.*

EXCEPTION II.—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.^b

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

Gann. *Illam sponte satos adōris stravisse maniplos.*

Idem. *Emitat in nubes nidoribus ardor adōris.*

Os, *ōris*, and adjectives of the comparative degree, have their increase long; as *majōris*, *pejōris*.

Virg. *Adjiciam, faciamque omnes uno ōre Latinos.*

Juv. *Vendit agros, sed majōres Apulia vendit.*

The compounds of *Πεϋς*, as *Tripus*, *Polytus*, and also *memor*, *arbor*, *lepus*, *bos*, *comptos*, *imptos*, have their increase short.

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

Virg. *Arbōris obnixus trunco, ventosque lacessit.*

Prop. *Cur serus versare bōves et plaustra Bootes.*

EXCEPTION III.—*Cappadox*, *Allobrox*, *præcox*, and nouns ending in S impure, that is, which have a consonant immediately preceding S, in the nominative; as *Scrobs*, *Æthiops*, *Cecrops*, *Dolops*, have their increase short; except *Cyclops*, *cercops*, *hydrops*, which increase long.

Mart. *Cappadōcum sævis Antistius occidit oris.*

Virg. *Hic Dolōpum manus, hic sævus tendebat Achilles.*

Ovid. *Tela reponuntur manibus fabricata Cyclōpum.*

^b Priscian considers *ador* an irregular noun, for which 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, for which, in time, *ador* alone began to be used, as *corpor* for *corpus*. Vide *Scal. ad Fest.* 7. 31.—Vossius, *Etymol. L. L.* maintains the same doctrine.—The analogy is certainly very striking between *adus*, *ador*, and *decus*, *decor*.

INCREMENT IN U.

U crescens breve sit. Verum genitivus in URIS, UDIS, et UTIS, ab US, producitur: adjice Fur, Frux, Lux, Pollux. Brevia Intercusque, Pecusque, Ligusque.

THE increase of the third declension in U, is, for the most part short; as *Murmur, murmūris; furfur, furfūris; turtur, turtūris; dux, dūcis; præsul, præsūlis.*

Virg. *Aspice, ventosi ceciderunt murmūris auræ.*

Seren. *Furfūribusque novis durum miscebis acetum.*

Virg. *Magnanimosque dūces, totiusque ex ordine gentis.*

EXCEPTIONS.—Genitives in UDIS, URIS, and UTIS, from nominatives in Us, have the penult long; as *palus, palūdis; incus, incūdis; tellus, tellūris; virtus, virtūtis*; also *Pollux, Pollūcis; lux, lūcis*; and *frūgis*,* from the old nominative *frux*. But *intercus, pecus, and Ligus*, fall under the general rule, and increase short.

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

Tib. *Lūce sacrā requiescat humus, requiescat arator.*

SECT. XIX.

PLURAL INCREMENT OF NOUNS.

THE penult of the genitive or dative plural, is called the plural increment of a noun, when either of those cases contains more syllables than the nominative plural; as *Musa, Musarum; Ambo, amborum, ambobus; Res, rerum, rebus*. In the first, SA; in the second, BO; in the third, RE; are the respective plural increments. So also BI, in *Nubium* and *nubibus*; QUO, in *Quorum*; QUI, in *Quibus*.

PLURAL INCREMENTS IN A, E, O, I, U.

*Pluralis casus, si crescat, protrahit A, E,
Atque O. Corripies I, U: verum excipe Būbus.*

A, E, O, in the increase of the plural, are long; as *Quā-
rum, hārum, ambābus; Rērum, rēbus; Hōrum, quōrum.*

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

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

I and U, in the increase of the plural, are short ; as *Quibus, tribus, montibus ; lacūbus, verūbus.* *Būbus* has already been explained under Section xvi.

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

Ovid. *Premia de lacūbus proxima musta tuis.*

SECT. XX.

INCREMENT OF VERBS.

THE second person singular of the present tense indicative active, is the measure by which to estimate the increments 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*.

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 the increment ; in *aMABAMus* there is a double increment ; in *aMAVERImus* a triple increment ; and in *auDIEBAMInē* a fourfold increment.

In the case of deponent verbs, we may either imagine an active voice, 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 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.

The final syllable, as has just been observed, is never regarded as an increment. The first 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 *Dāmus, dābam, dāre*; *Flēmus, flēbam, flēre*; the initial syllables are the increments of the verbs.

VERBAL INCREMENT IN A.

A crescens produc. Do incremento excipe primo.

A is long in every increment of verbs, of whatever conjugation; as *Stābam, stāres, proferāmus, docebāmus, audiebāmini, &c.*

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

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

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.

Virg. *His lacrymis vitam dāmus, et miserescimus ultro.*

Ovid. *Jussit et ambitæ circumdāre littora terræ.*

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 dabātur?*

VERBAL INCREMENT IN E.

E quoque producant verba increscentia; verum

Prima E corripunt ante R duo tempora Ternæ.

Dic Bēris atque Bēre; at Rēris producito Rēre.

Sit brevis E, quando Ram, Rim, Ro, adjuncta sequuntur.

Corripit interdum Stetērunt, Dedēruntque Poëta.

E, in the increase of verbs, is long; as *Flēbam, rēbar, lacerēris, docērem, legērunt.*

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

Virg. *Sic equidem ducēbam animo rēbarque futurum.*

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

EXCEPTION I.—E before R in the *first* increase of every present and imperfect of the third conjugation, and in *Bēris*

and *Bēre*, is short; as *Cognoscēre*, *legērem*, *legēremus*, *legēris*, *legēre*, *Celebrabēris*, *celebrabēre*.

Virg. *Jam legēre, et quæ sit poteris cognoscēre virtus.*
Idem. *Semper honore meo, semper celebrabēre donis.*

But in the *second* increment, where the word terminates in *Rēris* or *Rēre*, the *E* is long; as *Loquerēre*, *prosequerēre*.

Mart. *Hoc tibi Roma caput, cum loquerēris, erat.*

Vēlim, *vēlis*, *vēlit*, &c. have the *E* short; as,

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

Mart. *Esse vēlis oro serus conviva Tonantis.*

EXCEPTION II.—*E* before *RAM*, *RIM*, *RO*, of every conjugation, is short; as *amavēram*, *amavērim*, *amavēro*; *Fecēram*, *fecērim*, *fecēro*;^c and the quantity remains the same in the other persons; as *amavēris*, *amavērit*, *amavērimus*, *amavēritis*; *Fecērimus*, *fecēritis*, &c.

Ovid. *Fecērat exiguas jam Sol altissimus umbras.*

The poets sometimes shorten *E* before *RUNT* in the perfect of the indicative.^d

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

Hor. *Dí tibi divitias dedērunt artemque fruendi.*

Sil. *Terruērunt pavidos accensa Ceraunia nautas.*

Tib. *Nec cithara, intonsæ profuēruntve comæ.*

Mart. *Nec tua defuērunt verba Thalasse miki.*

Phædr. *Abiturus illuc, quo priores abiērunt.*

VERBAL INCREMENT IN I.

Corripit I crescens verbum.—Sed deme Velimus, Nolimus, Simus, quæque hinc formantur; et IVI Præteritum. Pariter quartæ prius incrementum, Consona cum sequitur, tu protraxisse memento. RI conjunctivum, possunt variare Poëtæ.

^c This rule only applies to verbs in their natural state, as *Flevēram*, *flevērim*, *flevēro*; and not to such as have suffered contraction by Syncope or otherwise, as *Flēram*, *flērim*, *flēro*; for in these last the *E* retains the same quantity which it possessed previously to the Syncope, viz. *Flē(ve)ram*, *flē(ve)rim*, *flē(ve)ro*.

^d See the remarks upon the figure "*Systole*."

I, in any of the increments of verbs, is short; as *Linquimus*, *amabimus*, *docebimus*, *audiebamini*, &c. and *Venimus*, *comperimus*, *reperimus*, &c. of the perfect tense.

Virg. *Linquimus Ortygiæ portus, pelagoque volamus.*

Idem. *Venimus, et magnos Erebi tranavimus amnes.*

EXCEPTION.—I is long in *Nolito*, *nolite*, *nolimus*, *nolitis*; *Velimus*, *velitis*; *Malimus*, *malitis*; *Simus*, *sitis*; and their compounds, *Possimus*, *adsimus*, *frosimus*, &c.

Ovid. *Et documenta damus, quâ simus origine nati.*

Idem. *Si quis ut in populo, qui sitis, et unde, requirat.*

The penult of the preterite in IVI, of any conjugation, is long; as *Petivi*, *audivi*,^e and also the first increase of the fourth conjugation, whenever a consonant immediately follows; as *Audimus*, *auditis*, *audite*, *audirem*, *audire*, *audimur*, *auditur*, *audirer*, *auditor*, *audiri*; to which add the contracted form of the imperfect, *audibam*, and the old form of the future, *audibo*, which are found in *ibam* and *ibo*, from *Eo*; and in *quibam* and *quibo*, from *Queo*. *Venimus*, *comperimus*, *reperimus*, &c. of the present tense, fall under this exception, and are long; whereas *venimus*, *comperimus*, *reperimus*, &c. of the perfect tense, have the penult short, as has been above mentioned, according to the general rule.

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

Idem. *Tu ne cede malis, sed contra audientior ito.*

Idem. *Jungimus hospitio dextras, et tecta subimus.*

But when a vowel, and not a consonant, immediately follows the I, the latter becomes consequently short by its position; as *Audiunt*, *audiebam*, *audiam*, *audiar*, *audiens*, &c.

e The letter V, in the preterites of many Latin verbs, is one of the numerous traces of the old Æolic or Tuscan digamma, with which the language abounds. According to Priscian, it had the power of making the preceding vowel long, which would otherwise be short; as *cupivi*, *cupi*; *audiveram*, *audieram*. This remark of the ancient grammarian is confirmed by the authority of Varro and Servius. From an observation made by the first-mentioned writer, it appears probable that the Romans were accustomed, in some cases, to express this V in pronunciation, though it was omitted in writing. Thus in Ennius—"Nunc sumus Romani, qui fuimus ante Rudini;" i. e. *fuimus*: and again—"Annuit sese mecum decernere ferro," i. e. *annuit*. Instances of this are also to be found in Plautus and Phædrus. On the other hand, the V was sometimes expressed. Thus, in Lucilius—"Tantalus qui pænus ob facta nefantia luvit." So also, "*fluvida*," Lucr. 2. 463; "*fluvidum*," Ib 465; "*incubuverit*," Phædrus, 3. Prol. 22; "*pluverat*," Plautus, Men. Prol. 63.

With regard to the quantity of the I in RIMUS and RITIS of the subjunctive mood, which has afforded so fertile a theme of discussion to both ancient and modern prosodians, the best doctrine appears to be this: that RIMUS and RITIS are common, both in the *preterite* and the *future*; and that, since the RI is common in them, it follows by analogy, that the preterite and future RIS are also common; and consequently, that, in the examples which have been cited by some, of the preterite RIS being made long by cæsura, the RIS is long therein by its own power, and not by the effect of the cæsura.^f

VERBAL INCREMENT IN O AND U.

O *incrementum produc*, U *corripe semper*.
U *fit in extremo penultima longa futuro*.

O, in the increase of verbs, is always long; as *Facitôte, habetôte*.

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

U, in the increase of verbs, is short; as *Sūmus, possūmus, volūmus*.

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

Idem. *Si patriæ volūmus, si nobis vivere chari*.

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

EXCEPTION.—But U, in the penult of the future participle in RUS, is always long; as *Amatūrus, peritūrus, factūrus*.

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

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

SECT. XXI.

FINAL SYLLABLES.

THE quantity of final syllables is ascertained, in some cases, by position; as *Prudēns, fræcōx*; in others, by their

^f See the point fully and ably discussed in Carey's Latin Prosody, p. 67—78.

containing a diphthongal sound; as *Musæ*, *pennæ*; but, in most, by special rules, which follow.

FINAL A.

A *finita dato longis.* Ita, Postea, deme,
Eia, Quia, et casus plerosque: at protrahe sextum,
Cui Græcos (quot ab AS recto) conjunge vocandi.

A, in the end of words not declined by cases, is long; as *Memorā*,^s *amā*, *frustrā*, *ergā*, *intrā*.

Virg. *Musa mihi causas memorā: quō numine læso.*

Idem. *Ne quid inexpertum, frustrā moritura, relinquat.*

EXCEPTIONS.—*Eiā*, *itā*, *putā*, *postea*,^h *quā*, have the A short, though, strictly speaking, the final letter in *postea*ⁱ and *quia* should be regarded as common, the former having it long in Plautus, and the latter in Phædrus.

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

Virg. *Sublime expulsam eruerent: itā turbine nigro.*

Ovid. *Postea mirabar, cur non sine litibus esset.*

g In imperatives of the first conjugation, the final *a* is long, because formed by contraction from *ae*. Thus, *memoræ*, *memorā*; *amæ*, *amā*; just as in the Greek contracted verbs, *αματ*, *αμα*, *mete*; *τιματ*, *τιμα*, &c.

h *Putā* is short only when taken adverbially; when it stands as an imperative, the *a* is long. Great doubt however, has been attempted to be thrown upon the quantity of the final letter in *putā* when an adverb. It is found in Persius, 4. 10. and in Martial, 3. 26.; but, in both instances, the text has been considered by many to be corrupt, and *puto* has been substituted. Whatever may be the opinion of critics with respect to the true reading in these two particular instances, it is conceived that the authority of Servius should be deemed decisive on the general question, who, in his comments on the 2d *Æn.* after observing that adverbs in *a* are long, expressly excepts *putā* and *itā*.

i Some prosodians maintain, that when the *a* in *postea* is short, the word should be separated, and read *post ea*. This mode of writing it, is in fact adopted by Burmann, in the line from Ovid above quoted, *Fast.* 1. 165, and also in 2. 255, though without any comment in either case. Others think that the *a* in *postea* is always long; and that when said to be short, the *ea* is in fact made one long syllable by synæresis, as *aurea*, Virg. *Æn.* 1. 698. It is simplest, however, to term the *a* in *postea* common; although, if called on to decide merely between the two positions which have just been mentioned, the second would appear to be more correct than the first, the instances of synæresis in the case of *Is* and its compounds being very frequently met with.

Plaut. *Si auctoritatem posteā defugeris.*

Horat. *Et quīā desperes invicti membra Glyconis.*

Phædr. *Ego primam tollo, nominor quīā leo.*

The final A is likewise short in all cases of nouns, except the ablative singular of the first declension,^k and Greek vocatives from nominatives in AS; as *Anchorā, de prorā, Æneā, Pallā.*

Virg. *Anchorā de prorā jacitur, stant littore puppes.*

Idem. *Quid miserum, Æneā, laceras? jam parce sepulto.*

Greek nouns in ES and E, are frequently changed by the Latins into A; as *Atrida* for *Atrides*, *Oresta* for *Orestes*, *Circa* for *Circe*. In nouns of this class, the final A, in the vocative, is short. *Anchīsa* (*Æn.* 3. 475.) comes from a Doric nominative in AS, and therefore falls under the preceding rule.

Horat. *Nē quis humasse velit Ajacem, Atridā, vetas cur?*

Ovid. *Fecerunt furīæ, tristis Orestā, tuæ.*

The numerals in GINTA have the A common, but more frequently long than short.

Virg. *Trigintā capitum fœtus enixa jacebit.*

Manil. *Ter trigintā quadrum partes per sidera reddant.*

Petron. *Sanguine Romano, sexagintāque triumphis.*

Mart. *Sexagintā teras cum limina mane senator.*

Contra,^l and *Juxta*, are usually long in the more polished writers, though sometimes found short.

Virg. *Contrā non ulla est oleis cultura nec illa.*

^k The final *a*, in the ablative singular of the first declension, is long, because contracted from *ai*. The ablative is a case peculiar to the Latin language, and derived its origin from the dative. The Latins originally had no ablative, but, like the Greeks, made use of the dative to supply its place. In process of time, however, a division was made, and the dative retained its name only when standing alone; whereas, when it was governed by a preposition expressed or understood, it was styled the ablative. A gradual change of termination in the latter case, contributed still farther to distinguish it from its parent source, until in some words the resemblance became scarcely perceptible.

^l Vossius, A. G. 2. 24, quotes the following line from Manilius, in which he contends that the *a* in *contra* is short: "*Contra jacens cancer paulum distentus in alvum.*" The remark is an incorrect one. The *a* in *contra* is elided, and *jacens* pronounced *jācens*, of three syllables. Thus Calpurnius, *Ecl.* 6. 50, "*Genus est ut scitis equarum Non jūgale mihi;*" and Sentea, *Hipp.* 287, "*Si qua ferventi subiecta cancro est.*"

Idem. *Ingens ara fuit, juxtāque veterrima laurus.*

Ennius. *Quis pater aut cognatu' volet vos contrā tueri.*

Catull. *Lumina, Callisto juxtā Lycaonida.*

The final A is short in the names of the Greek letters; as *Alphā, Betā, &c.*

Sedul. *Principium ac finem hunc simul Alphā viderier hunc Ω.*

Juv. *Hoc discunt omnes, ante Alpha et Betā, puellæ.*

FINAL E.

E brevia. Primæ quintæque vocabula produc, Atque Ohē, Fermēque, Ferēque, Famēque, Docēque Et socios; plurale Melē, Tempē, Pelagēque, Et Cetē; nec non adverbia cuncta secundæ, Exceptis Infernē, Supernē, Benē ac Malē. Præter Encliticas et syllabicas, monosyllaba produc.

E final is for the most part short; as *Natē, fugē, ponē, nempē, quoquē, pænē.*

Virg. *Heu fugē, nate Deā, teq; his, ait, eripē flammis.*

Idem. *Pænē simul tecum solatia rapta Menalca.*

EXCEPTION I.—E final is long in all cases of the first and fifth declensions;^m as *Anchisiadē, Calliopē; rē, diē*, with their compounds, *Quarē, hodiē, pridīē, quotidiē*. Under this exception also, falls the ablative *famē*, the noun *fames* having been, according to Aulus Gellius, (9. 14.) originally of the fifth declension, *fames, famei*, like *plebes, plebei*.ⁿ

^m The final *e* is long in all cases of nouns of the first declension, because answering to the Greek *η*. It is long in the ablative singular of the fifth declension, because contracted from *ei*; and consequently also in the contracted genitive and dative of the same declension; as *fidē, diē*, for *fidei, diei*.

ⁿ The vocatives, *Ulyssē* and *Achillē*, have also the final *e* long. These are Greek forms. The Æolo-Doric tribes changed the termination *ευς* into *ης*, and said *Ορφης* for *Ορφευς*, *Οδυσσης* for *Οδυσσειυς*, *Αχιλλης* for *Αχιλλευς*, &c. 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 *e* final long, because answering to the Greek *η*. Another Latin form, and one of more frequent recurrence in poetry, is that in *eius*, of the second declension; as *Ulysseius, Achilleius*; making in the genitive, *Ulyssei, Achillei*; contracted into *Ulyssi, Achilli*. Instances of this form may be seen in Virgil, *Ecl.* 8. 70. *Æn.* 1. 30. 3, 87.

Virg. *Tros Anchisiadē, facilis descensus Averni.*

Mart. *Non venias quarē tam longo tempore Romam.*

Virg. *Objicit: ille famē rapida tria guttura pandens.*

Ohē, fermē, and ferē, likewise make the final E long, though fere is found short in Ausonius.

Mart. *Ohē jam satis est, ohē libelle.*

Juv. *Mobilis et varia est fermē natura malorum.*

Seneca. *Partes ferē nox alma transierat duas.*

EXCEPTION II.—Verbs of the second conjugation, have E final long, in the second person singular of the imperative active; as *Docē, monē, vidē, respondē, cavē, &c.*^o

Horat. *Obsequio grassare: monē si increbuit aura.*

Ovid. *Nate cavē, dum resque sinit tua corrige vota.*

Cave, vide, vale, responde, are also found short; but in these instances, we must consider them as coming from obsolete verbs of the third conjugation.^p

Tib. *Tu cavē nostra tuo contemnas carmina fastu.*

Ovid. *Idque quod ignoti faciunt, valē dicere saltem.*

Pers. *Auriculas? Vidē, sis, ne majorum tibi forte.*

Phædr. *Vidē, ne dolone collum compungam tibi.*

Mart. *Si, quando veniet? dicet; respondē poëta.*

EXCEPTION III—E final is long in Greek neuters plural, such as *Melē, Tempē, pelagē, cetē, cacoëthē, &c.* the final vowel in these, answering to the *Eta* (or long E) in Greek.

6, 839 and in Horace. *Od.* 1, 6, 7. *Epod.* 17, 14. and 16. The vocative of such a form will be *Ulyssēē, Achillēē.* We may suppose *Achillē* in Propertius, 4, 12, 40. to be formed from it by Apocope.

o 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, *docēē, docē; monēē, monē; &c.*

p Some are inclined to consider these as instances of Systole. In Tibullus however, 1, 4, 73. we have *caverēm* with a short penult, evidently from *cavo, ēre*, of the third conjugation. Scaliger, in commenting on the line, expressly asserts that the text had been changed by some, from an ignorance of the conjugation to which *cavērem* properly belonged, and *canērem* substituted in its place. In like manner, Servius, *Æn.* 4. 409. observes, that verbs of the second conjugation frequently drop *e* before *o*, and pass into the third; as *fulgeo, fulgo; ferveo, fervo.* He then quotes *cavo, cavis*, and refers to Catullus (an error, according to Scaliger, for Tibullus,) for an instance of the use of *cavēre*. The strongest fact however, is the actual use of *respondēre* by Manilius, 5. 737.

*“ Sic etiam magno quædam respondēre mundo
Hæc natura facit, quæ cæli condidit orbem.”*

Lucr. *Et cycnea melē, Phœbeaque, dædala chordis.*

Seneca. *Parvamne Iolcon, Thessala an Tempē petam?*

Lucr. *At pelagē multa, et late substrata videmus.*

EXCEPTION IV.—Adverbs in E, formed from adjectives of the second declension, have the final E long; as *Placidē, valdē* from *validē, maximē, minimē*, &c. except *Benē, malē, infernē, supernē*.

Mart. *Excipe sollicitos placidē, mea dona, libellos!*

Idem. *Hoc valdē vitium periculosum est.*

Virg. *Quod minimē reris Graiā pandetur ab urbe.*

Mart. *Nil benē cum facias, facis attamen omnia belle.*

Hor. *Et malē tornatos incudi reddere versus.*

But adjectives neuter of the third declension, used as adverbs, retain the final E short; as *Sublimē, suavē, dulcē, facilē, difficilē, impunē*,^q &c.

Virg. *Cantantes sublimē ferent ad sidera cycni.*

Idem. *Ipse sed in pratis aries, jam suavē rubenti.*

EXCEPTION V.—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 *Suāptē, nostrāptē, hoscē, tutē, quamdē*.^r

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

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

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

Idem. *Tantanē vos generis tenuit fiducia vestri?*

Ennius. *O Tite, tutē Tati tibi tanta tyranne tulisti.*

Terent. *Nostrāptē culpā facimus, ut malos expediat esse.*

FINAL I AND Y.

*I produc. Brevia Nisi cum Quasi, Græcaque cuncta.
Jure Mihi varies, Tibique, et Sibi; queis Ibi, Ubique*

^q The adjective *impunis* occurs in Solinus, c. 27. "*Impunis rediit.*" This reading has been controverted by many, but is defended by Salmasius.

^r 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 syllables however, this 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.

*Junge, et Uti. Cū corripias dissyllabon ; atqui
Cui plerumque solet monosyllabon esse pōētis.*

The final I is for the most part long ; as *Sī, classī, fierī, amavī, audirī.*^s

Mart. *Sī gaudet, sī flet, sī tacet, hanc loquitur.*

Virg. *Sic fatur lacrymans, classīque immittit habenas.*

Idem. *Pastores ! mandat fierī sibi talia Daphnis.*

EXCEPTION I.—The final I is short in *Nisī* and *quasī*.

Ovid. *Quid nisī Pierides, solatia frigida restant ?*

Idem. *Quoque sit armento, veri quasī nescia queri.*

Quasi occurs with the I long in Lucretius, 2. 291, and in Avienus, Phæn. 554, 1465, 1567, 1654 ; but the final vowel, in all these instances, is lengthened by the cæsura. *Nisī* also has the I long in the following line from Statius, Silv. 4, 3, 59 :—

His parvus, Lechiæ nisī vetarent,

As however, in this line, the cæsura cannot with equal probability be supposed to have operated, it seems better to adopt a different reading than make the verse as it has just been given, a solitary instance of the I in *Nisi* being long. The Bipont edition reads it thus :—

His parvus, Lecheo nihil vetante,

EXCEPTION II.—The final I and Y are short in Greek neuters ; as *Gummī, sinafī, molŷ*—in the dative singular of Greek nouns ; as *Palladī, Thetidī, Phyllidī*—in Greek vocatives ; as *Adonī, Alexī, Tiphŷ, chelŷ, Tethŷ*, (but not in *Tethŷ*, the contracted dative for *Tethyi*)—and in datives and ablatives plural in SI ; as *Heroīsī, Dryasī, Troasī.*^t

Ovid. *Molŷ vocant superi : nigrā radice tenetur.*

Stat. *Palladī litoreæ celebrabat Scyros honorem.*

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

Idem. *Quid tibi cum patriá, navita Tiphŷ, meá.*

Idem. *Troasīn invideo, quæ si lacrymosa suorum.*^u

^s The long I in Latin is a contraction from EI. The old orthography was, *puerei, illei, meiles, meilitia, eironeia, &c.*

^t The I and Y are short in all these exceptions, because answering to the final *ι* and *υ* in Greek, which are in general short.

^u 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* *εφελευστικον* of the Greeks.

EXCEPTION III.—*Mihī*,^x *tibi*, *sibi*, *ubi*, and *ibi*, have the final vowel common.

Tibul. *Non mihi pigra nocent hibernæ frigora noctis.*

Horat. *Tecum mihi discordia est.*

Virg. *Sparge marite nuces, tibi deserit Hesperus Oetam.*

Id. Cat. *Datur tibi puella, quam petis, datur.*

Juv. *Dum sibi nobilior Latonæ gente videtur.*

Sen. *Sibi que melius quam Deis notus, negat.*

Luc. *Venalesque manus : ibi fas, ubi maxima merces.*

Horat. *Instar veris enim vultus ubi tuus.*

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

The quantity of the final vowel in *Uti*, is involved in some uncertainty. Most prosodians make it long, a quantity which we often find it to possess. If however any stress is to be laid upon the fact, that the I is short in *Utinam* and *Utique*, and if the reading be correct in the following lines, it ought rather to be regarded as common.

Lucil. *Sic uti mechanici cum alto exsiluere petauro.*

Ennius. *Sic uti siqui' ferat vas vini dimidiatum.*

Lucr. *Sic uti quadrupedum cum primis esse videmus.*

Idem. *Sic uti summarum summa est æterna, neque extra.*^y

In *Sicubi*, *necubi*, and *sicuti*, the final I is said to be always short; but if we are to be guided by the quantity of the final letter in *ubi* and *uti*, we shall be more correct in calling it common; though it would be difficult to find examples where it is other than short.

EXCEPTION IV.—*Cui*, when a dissyllable, generally has the I short.

Sen. *Mittat et donet cūcumque terræ.*

Mart. *Sed norunt cū serviunt leones.*

Idem. *Drusorum cū contigere barbæ.*

Idem. *Et credit cū Postumilla dives.*

x The contracted dative *Mi*, formed by crasis from *mihī*, is necessarily long. But *Mi'* formed by apocope, remains short, as in the following line of Ennius:—

“*Ingens cura mi' cum concordibus æquiparare.*”

y The two lines quoted from Lucretius, occur 2. 536. and 3. 817. In the first, Bentley proposes *Sicut* in place of *Sic uti*. Wakefield approves of the emendation, but, as it is sanctioned by no previous edition, does not admit it into the text. In the other line, Wakefield reads, as in the first, *Sic uti*, while four of the principal editions, including that of Aldus, have *Sicuti*, and the Bipont, *Sicut*.

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 violation of the metre, and with advantage 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 Iūlo.*

Idem. *Munera vestra cano. Tuque o cū prima frementem.*

Idem. *Incipe parve puer, cū non risere parentes.*

The same remark is applicable to *huic*.

Virg. *Tantus in arma patet: latos hūc hasta per armos.*

Paulin. *Obsequio condigna Dei conjux hūc alma.*

FINAL O.

O datur ambiguis. Græca et monosyllabaroduc,

Ergō pro causâ, ternum sextumque secundæ,

Queis etiam jungas adverbia nomine nata.

At Citō corripies, atque Immō. Sed hæc variantur,

Postremo, Sero, Subito, Porro, Modo, Retro.

Idcirco, atque Ideo, simul his conjunctio Vero.

O final is common;^z as *Quando, duo, virgo, capto.*^a

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

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

Auson. *Europamque Asiamque, duō vel maximæ terræ.*

Virg. *Præterea duō, nec tutâ mihi valle reperti.*

Mart. *Captō tuam, pudet heu! sed captō, Pontice, cœnam.*

^z According to Charisius and Diomedes, the final *o* in Latin was originally long in all words. Its being subsequently regarded as common in so many instances, seems to have arisen from this circumstance, that, as the Latin *o* stood both for the *o-micron* and *o-mega* of the Greeks, and hence had a double quantity under one and the same form, the poets dexterously availed themselves of this ambiguity, and in many words made the final *o* at one time short and at another long, just as it was found conducive to their purpose.

^a The more polished writers of the Augustan age rarely made the final *o* in verbs short. Thus, in Virgil, *sciō*, Ecl. 8, 43. and *Æn.* 3, 602. with *spondeō*, *Æn.* 9, 296. and a few others, alone occur. On the other hand, Statius, Martial, and their contemporaries and successors, very frequently made it short.

EXCEPTION I.—All cases in O, of Greek nouns, written in the original with an O (*mega*), are long; as, nominative, *Iō, Inō, Cliō*; genitive, *Androgeō*; accusative, *Athō, Clothō*: as is likewise *ergō*, when it signifies “for the sake,” or “on account of,” and governs a genitive case, it being then derived from the Greek *εργω*.

Prop. *Iō, versa caput, primos mugiverat annos.*

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

Pedo. *Quondam ego tentavi Clothōque duasque sorores.*

EXCEPTION II.—Monosyllables in O are long; as *Ō, dō, stō, prō, frōh*.

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

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

Idem. *Prō molli violâ, prō purpureo narcisso.*

Idem. *Prōh scelus! ecce etiam Trojanis matribus actis.*

EXCEPTION III.—O final is long in the dative and ablative singular of the second declension; as *Dominō, puerō, ventā, aurō*.^b

Ovid. *Nutritur ventō, ventō restingitur ignis.*

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

The gerund in DO (which in reality is the dative or ablative of the second declension) is most commonly found with the O final long: instances however occur, where the final letter is short; but these are extremely rare, and for the most part of very doubtful authority. The following are the principal lines in which the latter quantity is found:^c

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

Ovid. *Fortunam vultus fassa tegendō suos.*

Tibul. *Aufer et ipse meum pariter medicandō dolorem.*

Ter. Maur. *Sic varios tam longa dies renovandō dolores.*

EXCEPTION IV.—Adverbs formed from adjectives have the final O for the most part long; as *Multiō, rarō, tutō*.

^b The final *o* in the dative and ablative singular of the second declension, is long, because contracted from *oi*. Thus, *Domino* was anciently *dominôi*; *auro*, *auroi*, &c.

^c The line from Juvenal (3, 232.) is given by Ruperti, as above quoted, without comment, or reference to any different reading. But in the line from Tibullus (3, 6, 3.) and also in that from Ovid (Ep. 9, 126.) the various readings throw great suspicion upon the purity of the text.

Juv. *Pœna autem vehemens et multō sævior illis.*

Ovid. *Adde quod iste tuus, tam rarō prælia passus.*

But the final letter is short in *Citō* and *Immō*, and common in *Modo*,^d with its compounds, *Dummodo*, *postmodo*, &c. as also in *Postremo*, *sero*, *subito*,^e *porro*, *retro*, *idcirco*, and the conjunction *vero*.

Ovid. *Quo levis a nobis tam citō fugit amor ?*

Mart. *Vendere : nil debet : sænerat immō magis.*

Prop. *Fortunata domus, modō sit tibi fidus amicus.*

Sen. *Quæ fama modō venit ad aures ?*

Juv. *Et Scauros, et Fabricios ; postremō severos.*

Lucr. *Postremō, quoniam incultis præstare videmus.*

Claud. *Imperium tibi serō datum : victoria velox.*

Phædr. *Serō domum est reversus titubanti pede.*

Sen. *Cum subitō, thalami more, præcedunt faces.*

Idem. *Cum subitō nostros Hector ante oculos stetit.*

Phædr. *Parvum tigillum, missum quod subitō vadis.*

Juv. *Vester porrō labor fecundior, historiarum.*

Luc. *Quid porrō tumulis opus est ? aut ulla requiris.*

Sen. *Unde retrō nemo. Tulimus Oceani minas.*

Phædr. *Ferroque viso, rettulit retrō pedem.*

Ter. Maur. *Idcirco gemellum vocitârunt choriambon.*

Virg. *Idcirco certis dimensum partibus orbem.*

Val. Flacc. *Quod petimus : sin verō preces et dicta superbus.*

Virg. *Pascuntur verō silvas, et summa Lycæi.*

Ideo has likewise the O common. *Adeo* frequently occurs with the O long, but from its affinity to *ideo*, we should no doubt be more correct in calling it common also.

Mart. *An ideō tantum veneras, ut exires ?*

Claud. *Vulneribus quæsita meis : ideōne tot annos.*

d In most systems of Prosody, the final *o* in *modo*, and its compounds, is said to be short. It is in fact most generally found with this quantity, but not always. The anapæstic line from Seneca (Octav. 273.) clearly proves that it must in strictness be regarded as common. In addition to this authority, the two following may be mentioned. "*At tu, si qua modō non adspernenda putabis.*" Calpurnius, 4, 157.—"*Hoc quid putemus esse ? qui modō scurra.*" Catullus, 22, 12.—If the final letter in *modo* be considered common, consistency will require us to extend this epithet to its compounds.

e The final letter of *subito* is short according to most prosodians. The lines however, quoted above from Seneca (Troas. 1132 and 443.) prove it to have been common.

Luc. *Usque adeōne times, quem tu facis ipse timendum?*

Profecto and *illico* are found with the final O short.

Ter. Maur. *Addas, hexameter profectō fiet.*

Sid. Apoll. *Illicō barbaries: necnon sibi capta videri.*

Their derivation however (*pro factō—in locō*) seems to countenance the idea, that the O in these should be regarded as common, since it could not be naturally and constantly short.

Ego and *homo* have the final letter common, though more frequently short than long:

Virg. *Ille egō qui quondam gracili modulatus avenā.*

Plaut. *Sed nunc rogare egō vicissim te volo.*

Lucr. *Nec tota pars, homō terrai quota totius unus.*

Mart. *Miraris Aule? semper bonus homō tiro est.*

FINAL U, B, D, T.

U *produc.* B, D, T *purum, corripie semper.*

U final is generally long; as *Manū, cornū*; and such Greek vocatives as *Panthū, Melampū, &c.*^f

Virg. *Tela manū miseri jactabant irrita Teuceri.*

Ovid. *Nec mora, curvavit cornū, nervoque sagittam.*

Virg. *Quo res summa loco, Panthū? quam prendimus arcem?*

Stat. *Quid furtim lacrymas? Illum venerande Melampū.*

EXCEPTIONS.—*Indū* and *nenū* have the U short. It continues short also in those words which naturally end in

^f Words ending in *u* are long, in consequence of the broad and full sound given to that vowel in Latin, like the double *o* or broad *u* in English. The sound of the Latin *u* may be ascertained from the following passage in Plautus, Men. 4, 2, 90. where the parasite makes an allusion to the cry of the owl:—

Pe. Tu, Tu *istic, inquam, vin' afferri noctuam,*
 Que, Tu, Tu, *usque dicat tibi? nam nos jam nos defessi sumus.*

In such vocatives as *Panthu, Melampu, &c.* the final letter is long, because written in the original with the diphthong *ov*.

^g *Indu* is the old Latin form for *in*, and *nenu* for *non*. The former appears to have come from the Greek *ενδον*, the latter is said to have been the parent of the Latin *non*. They both occur in the older Latin writers, and also in Lucretius. According to Wakefield, the more correct ortho-

short US, and are only deprived of the S by the 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 *Plenũ'* for *plenus*, *bonũ'* for *bonus*, &c.^h

Lucr. *Nec jacere indũ manus, via qua munita fidei.*

Idem. *Nenũ queunt rapidei contra constare leones.*

Ennius. *Suavis homo, facundũ', suo contentũ', beatus.*

Idem. *Ille vir haud magnã cum re sed plenũ' fidei.*

Final syllables ending in B or D are short; as *ãb*, *ãd*, *quĩd*, *illũd*; and also those ending in T pure, that is, T immediately preceded by a vowel; as *ẽt*, *ãt*, *amãt*. But if preceded by another consonant, as *ãst*, *amãnt*, or by a diphthong, as *aut*, the syllable must of course remain long: so likewise must *haud*.

Ovid. *Ipse docet quĩd agam. Fas est ẽt ãb hoste doceri.*

Tibul. *Luce sacrã requiescãt humus, requiescãt arator.*

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

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

Idem. *Haud obscura cadens mittet tibi signa Bootes.*

EXCEPTION.—Those third persons singular of the perfect tense, active voice, which contract IVIT or IIT to IT, or AVIT to AT, have the final syllable necessarily long; as *Petĩt* for *petiĩt*, *subĩt* for *subiĩt*, *creãt* for *creaviĩt*, *irritãt* for *irritaviĩt*, &c.ⁱ

Ovid. *Flamma petĩt altum: propior locus aëra cepit.*

Stat. *Quo non dignior has subĩt habenas.*

Lucr. *Irritãt animi virtutem, ecfringere ut arcta.*

Idem. *Disturbãt urbes, et terræ motus obortus.*

FINAL C.

C longum est. Brevia Nęc, Fãc; quibus adjice Donęc, Hĩc pronomen, et Hęc primo quartoque, nec ultra.

graphy in the first, is *endu* when it stands singly, and *indu* when compounded. Vide Lucr. 2, 1095. and 1, 83 ed. Wakefield. Among the compounds of *indu* may be mentioned *indupedire* for *impedire*, *induperator* for *imperator*, *indugredi* for *ingredi*.

h Vide remarks under "Ecthlipsis."

i For other instances of this species of contraction see Virgil, Geo. 1, 279. Æn. 7, 363. 8, 141. Ovid, Fast. 6, 769. Lucretius, 1, 71. 3, 710. 5, 443. 6, 586.

C final has the preceding vowel for the most part long ; as *āc*, *sīc*, *hūc*, the adverb *hīc*, the ablative *hōc*.

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

Idem. *Classibus hic locus : hīc acies certare solebant.*

Claud. *Prodigio : quodcumque parant hōc omine fata.*

EXCEPTIONS.—*Nēc* and *Donēc* are short, as also the imperative *fāc*, the pronoun *hīc*, and its nominative and accusative neuter, *hōc*.^k

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

Idem. *Donēc eris felix, multos numerabis amicos.*

Mart. *Signa rarius, aut semel fāc illud.*

Virg. *Hic vir hīc est tibi quem promitti sapius audia.*

Plaut. *Quid hōc hic clamoris audio ante ades meas ?*

FINAL L.

Corriphe L. At produc Sāl, Sōl, Nīl, multaque Hebræa.

L final has the preceding vowel for the most part short ; as *Semēl*, *vigīl*, *consūl*, *simūl*, *mēl*, *fēl*.

Ovid. *Cum semēl in partem criminis ipsa venit.*

Idem. *Vesta eadem est, quæ terra : subest vigīl ignis utrique.*

Idem. *Jura dabat populis posito modo consūl aratro.*

Virg. *Obstupuit simūl ipse, simul percussus Achates.*

^k The rule commonly laid down is, that the verb *fac*, the pronoun *hic*, and its neuter *hoc* in the nominative and accusative cases, are common. It is far more correct however to call them all short. The authorities which are cited to prove that *fac* is sometimes long, are the two following lines from Ovid:—"Hos *fac* Armenios : *hæc* est Danaëia Persis." Art. 1, 225. —"*Durius* incedit ; *fac* ambulat. Omne *papillæ*." Rem. 337.—In the best editions however, neither of these readings appear. Burmann, for instance, substitutes *facito* in place of *fac* in the first line, and *face inambulet* for *fac ambulat* in the second.

With respect to the pronoun *hic*, the ancient grammarians expressly assert, that wherever the masculine *hic* or the neuter *hoc* (nom. or accus.) is made long, it ought to be written with double *c*, viz. *hicc'*, *hocc'*, from *hicce*, *hocce*, being otherwise *properly short*.

The adverb *hīc*, on the contrary, is long, being a contraction from *heic*, a form which is often found in ancient inscriptions. The ablative *hōc* is long for a similar reason, being contracted from *hoic*.

EXCEPTION I.—*Sāl*,^l *sōl*,^m and *nīl*,ⁿ are long.

Auson. *Sāl, oleum, panis, mel, piper, herba; novem.*

Stat. *Non sāl, oxyporumve, caseusve.*

Ovid. *Ulterius spatium medio sōl altus habebat.*

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

EXCEPTION II.—Hebrew names ending in L, have the final syllable generally long; as *Daniël, Raphaël, Ismaël.*

Tert. *Quam magnus Daniël, qualis vir, quanta potestas?*

Fortun. *Qualiter aut Raphaël occursum impenderit almæ.*

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

FINAL M.

M vorat Ecthlipsis: prisca breviare solebant.

When a syllable ends in M, and is immediately followed by a word beginning with a vowel, that syllable is struck off by *Ecthlipsis*.

Pers. *O curas hominum! o quantum est in rebus inane!*

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

The early poets however, frequently preserved the final M before a vowel, and made the syllable short.

Ennius. *Insignita fere tum millia militum octo.*

1 *Sal* comes from the old nominative *sāle* by apocope, and Charisius even maintains that the word should always be written *sale*. The following line of Ennius, in which the old form *sāle* occurs, is quoted by Aulus Gellius, 2, 26.

“*Ceruleum spumat sāle conferta rate pulsum.*”

Dr. Carey is of opinion that *sal* was in reality short, and that Statius and Ausonius made it long merely by poetic license, since the apocope could never of itself lengthen *sāl* from *sāle*.

^m *Sol* is long, because abbreviated from *sōlus*. “*Cum sol dictus sit, vel quia solus ex omnibus sideribus est tantus, vel quia, cum est exortus, obscuratis omnibus solus apparet.*” Cic. Nat. D. 2, 27.—So also Böethius, Cons. Phil. 5, metr. 2.

“*Quem quia respicit omnia solus
Verum possis dicere solem.*”

ⁿ *Nīl* is long, because formed by contraction from *nīhil*. With regard to *nīlāl*, it is short according to the general rule. Ovid, it is true, makes it long on two occasions; Met. 7, 644. and Ep. ex Pont. 3, 1, 113.; but in both these instances it is lengthened by the *cæsura*.

Idem. *Dum quidē unus homo Romā totā superescit.*

Lucil. *Prætextæ ac tunicæ Lydorum opu' sordidū omne.*

A few instances also occur in poets of a later age, as in Lucretius, 3, 1095. 4, 1266. and in Horace, Sat. 2, 2, 28.

Lucr. *Sed dūm abest, quod avemus, id exsuperare videtur.*

Idem. *Vomerē atque locis avertit seminis ictum.^o*

Horat. *Quam laudas, plumā? cocto nūm adest honor idem?*

But the best and purest writers seem, in general, to have retained this practice only in words compounded of *con*, and of *circum*; as *cōmes*, *cōmedo*, *circūmeo*; *circūmago*.

Ovid. *Tu tibi dux cōmiti: tu cōmes ipsa duci.*

Juv. *Luctantur pauca, cōmedunt coliphia pauca.*

Stat. *Circūmeant hilares et ad alta cubilia ducunt.*

Juv. *Circūmagat mudidas a tempestate cohortes.*

See remarks upon the figure "Ecthlipsis."

FINAL N.

N longum in Græcis Latiusque. Sed EN breviabis
Dans breve INIS: Græcum ON (modo non plurale) secundæ

Jungito; præter Athōn et talia. Corriphe ubique
Græcorum quartum, si sit brevis ultima recti.

Forsitān, in, Forsān, Tamēn, ān, Vidēn', et Satīn', addas.

N final has the preceding vowel for the most part long, both in Latin words and in those of Greek origin; as *Nōn*, *quīn*, *sīn*, *Tītān*, *Oriōn*, *Actæōn*.

Virg. *De grege nōn ausim quicquam deponere tecum.*

Ovid. *Non potuit mea mens, quīn esset grata, teneri.*

Virg. *Sīn absumpta salus, et te pater optime, Teucrum.*

Luc. *Flammiger an Tītān ut alentes hauriat undas.*

Manil. *Mersit et ardentis Oriōn aureus ignes.*

To these add Greek accusatives in AN from nominatives in AS, and accusatives in EN from nominatives in E or ES,

^o This line is given according to the reading of the Bipont edition.

as also Greek genitives plural in ON of every declension ; as *Æneān*, *Tiresiān*, *Penelopēn*, *Anchisēn*, *Cimmeriōn*, *The-reōn*, *Philanōn*.

Virg. *Et sævum Æneān, agnovit Turnus in armis.*

Idem. *Occurrit, veterem Anchisēn agnoscit amicum.*

Tibul. *Cimmeriōn etiam obscuras accessit ad oras.*

EXCEPTION I.—*Forsitān*, *īn*, *forsān*, *tamēn*, *ān*, *vidēn'*, and *satīn'*, are short ; and likewise nouns in EN, which increase short in INIS in the genitive case ; as *Nomēn*, *hec-tēn*, *flumēn*, *flamēn*.

Virg. *Forsitān et Priami fuerint quæ fata, requiras?*

Ovid. *Non tamēn ut Priamus Nymphæ socer esse recuset.*

Tibul. *Vota cadunt : vidēn', ut trepidantibus advolet alis?*

Ovid. *Nomēn Arionium Siculas impleverat urbes.*

EXCEPTION II.—ON is short in the singular cases of Greek nouns, which have those cases written in the original with an O (*mikron*) ; as, nom. *Iliōn*, *Erotiōn*, *Peliōn* ; acc. *Cerberōn*, *Menelaōn*, *Rhodōn*.

Ovid. *Iliōn, et Tenedos, Simoisque, et Xanthus, et Ide.*

Mart. *Pallida nec nigras horrescat Erotiōn umbras.*

Ovid. *Cerberōn abstraxit, rabida qui percitus ira.*

Idem. *Tu fore tam lentum credis Menelaōn in armis?*

Horat. *Laudabunt alii claram Rhodōn, aut Mitylenen.*

But Greek accusatives in ON, of the Attic dialect, having an O (*mega*) in the original, are long ; as *Athōn*, *Androgeōn*, *Pencleōn*, *Demoleōn*.

EXCEPTION III.—Greek accusatives in AN, of the feminine gender, are also short ; as *Maiān*, *Iphigeniān*, *Æginān*, *Orithyiān*.

Ovid. *Maiān et Electram Taygetamque Jovi.*

Stat. *Namque ferunt raptam patriis Æginān ab undis.*

Ovid. *Orithyiān amans fulvis amplectitur alis.*

EXCEPTION IV.—Greek accusatives in IN and YN are likewise short ; as *Thyrsīn*, *Daphnīn*, *Parīn*, *Thetīn*, *Itīn*.

Prop. *Thyrsīn et attritis Daphnīn arundinibus.*

Ovid. *Tantaque nox animi est, Itīn huc arcessite, dixit.*

FINAL R.

R breve. Cūr produc, Fūr, Fār, quibus adjice Vēr, Nār,
 Et Graiūm quotquot longum dant ERIS, et Æthēr,
 Aēr, Sēr, et Ibēr.—Sit Cōr breve. Celtiber anceps.
 Par cum compositis, et Lar, producere vulgo
 Norma jubet: sed tu monitus variabis utrumque.

R final has the preceding vowel for the most part short;
 as calcār, muliēr, vīr, arbōr.

Ovid. Nil nocet admissio subdere calcār equo.
 Horat. Quod si pudica muliēr in partem juvenans.
 Virg. Hic vīr, hic est, tibi quem promitti sapius audis.
 Ovid. Et mala radices altius arbōr agit.

EXCEPTION I.—Cūr is long, and also Nār, fār, fūr, vēr.^p

Ovid. Cūr non ipsa venit? cūr hæc certamina vitat?
 Virg. Sulfureâ Nār albus aquâ, fontesque Velini.
 Ovid. Fār erat, et puri lucida mica salis.
 Mart. Callidus effractâ nummos fūr auferet arcâ.
 Virg. Vēr adeo frondi nemorum, vēr utile sylvis.

EXCEPTION II.—Greek nouns in ER, originally terminating in η , and which form their genitive in ERIS long, lengthen the final syllable; as Aēr, æthēr, cratēr, prestēr, Sēr; to which add Ibēr, though its compound Celtiber is common.

Lucr. Inde mare, inde aēr, inde æthēr ignifer ipse.
 Manil. Cratēr auratis surgit calatus ab astris.
 Lucan. Si tibi durus Ibēr, aut si tibi terga dedisset.
 Catul. Nunc Celtibēr in Celtiberiâ terrâ.
 Mart. Ducit ad auriferas quod me Salo Celtibēr oras.

Par with its compounds, and Lar, are usually accounted long, but it is more consistent with accuracy to call them

^p Cur, according to Vossius, who cites Velius Longus de Orthog. is contracted from quur, which is itself a contraction, from quare.—The noun far, if we may judge from its genitive farris, was originally written farr.—The Latin fur, according to Aulus Gellius (1, 18,) is derived from the Greek φῦρ.—And lastly, ver is from the Greek η (a contraction from $\epsilon\alpha\gamma$) with the digamma prefixed.

common.^q—The quantity of *Cor* in like manner has been made a subject of dispute. The best opinion is in favour of its being considered short.

FINAL AS.

AS *produc.* *Breve Anās. Græcorum tertia quartum Corripit; et rectum, per ADIS si patrius exit.*

AS final is for the most part long; as *Æneās, Pallās (Pallantis), pietās, amās, crās, mās.*

Virg. *Æneās ignarus abest: nunquamne levare?*

Idem. *Ante urbem in luco. Pallās huic filius una.*

Mart. *Quam longe crās istud? ubi est? aut unde petendum?*

EXCEPTION I.—*Anās* has the AS short.

Petron. *Et pictus anās enotata pennis.*

EXCEPTION II.—But the AS is short in Greek nouns which form their genitive singular in DOS (or Latin DIS); as *Arcās, Arcādos (or Arcādīs); Pallās, Pallādos (or Pallādīs);* &c.

Mart. *Cum quibus Alcides, et pius Arcās erat.*

Ovid. *Bellica Pallās adest, et protegit ægide fratrem.*

EXCEPTION III.—The AS is also short in Greek accusatives plural, of the third declension; as *Heroās, lampadās, delphinās.*

Virg. *Permistos heroās, et ipse videbitur illis.*

Tibul. *Accendit geminas lampadās acer Amor.*

Virg. *Orpheus in sylvis, inter delphinās Arion.*

q Vide Carey's Latin Prosody, p. 118.

r *Cor*, if we consider its derivation, (from *κρηγ*, a contraction for *κρηγ*) should be accounted long. It is shortened however 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, *Ep.* 15, 79. to prove that he also made the word long; "*Molle meum levibus cor est violabile telis.*" The difficulty however is removed by adopting the reading recommended by Burmann—"Molle mihi, levibusque cor est violabile telis." Or else that which is found in other editions—"Molle meum levibusque cor est violabile telis."

FINAL ES.

ES dabitur longis. *Breviat sed tertia rectum,
Cum patrii brevis est crescens penultima. Pēs hinc
Excipitur, Pariēs, Ariēs, Abiēsque, Cerēsque.
Corripito Es de Sum, Penēs, et neutralia Græca.
His quintum et rectum numeri dent Græca secundi.*

ES final is for the most part long; as *Spēs, Anchisēs, Penelopēs, Libyēs, noctēs, dicēs, fugissēs.*^s

Ovid. *Una tamen spēs est, quæ me soletur in istis.*
Virg. *Suscipit Anchisēs, atque ordine singula pandit.*
Sil. *Fatali Dido Libyēs appellitur oræ.*
Virg. *Noctēs atque dies patet atri janua Ditis.*
Claud. *Dicēs o quotiēs, hoc mihi dulcius.*

EXCEPTION I.—Nouns in ES of the third declension, which increase short in the genitive, have ES in the nominative short; as *Hospēs, cæspēs, interprēs, præpēs.*

Ovid. *Vivitur ex raptō: non hospēs ab hospite tutus.*
Rutil. *Exiguus regum rectores cæspēs habebat.*
Val. Flac. *Regius Eois Myraces interprēs ab oris.*
Virg. *Acer, anhelanti similis; quem præpēs ab Ida.*

But *Abiēs, ariēs, Cerēs, and pariēs*, are long; as also *pēs*, with its compounds, *bipēs, tripēs, cornipēs, sonipēs, &c.*^t

Virg. *Populus in fluviis, abiēs in montibus altis.*

^s Ennius furnishes one instance of the Latin plural ES short—“*Virginē nam sibi quisque domos Romanū rapit sas.*” Cicero is said to furnish another in the following line—“*Obruitur Procyon; emergunt alitēs una.*” Arat. Phæn. 472. But Ernesti reads—“*Obruitur Procyon; emergunt alitē lapsu E terris volucres.*” The line from Ovid, Ep. 10, 86. in which *tigres* is said to occur with a short final quantity, is given by Burmann as follows: “*Quis scit, an hæc sevas tigridas insula habet?*” The common reading is, “*Quis scit an hæc sevas insula tigres habet?*” Of which he observes, “*Duo sunt quæ in hoc versu offendunt. Primo quod Latine hæud dicitur, Quis scit an habet; deinde quod posteriorem in tigres corripit.*”—Dr. Carey prefers reading *tigris*, a Greek form; $\tau\iota\rho\gamma\iota\varsigma$ being formed by syncope from $\tau\iota\rho\gamma\iota\varsigma$, and remaining short.

^t Dr. Carey seems inclined to consider the ES, in every one of these excepted nouns, as in reality short, or common. His reasons for this opinion are these, viz. that *abies, aries, paries, sonipes*, (supposing them to have the ES short) could not have been introduced into heroic verse without a license of some kind—that instances of *pes* and its compounds are found with the ES short in Ausonius and Prudentius, authorized besides by the testimony of the grammarian Probus, who asserts that they are properly short—and that *Ceres* also has the final syllable short in the following line of Boëthius, Cons. Phil. 3, metr. 1.

“*Ut nova fruge gravis Cerēs eat.*”

Idem. *Creditur: ipse ariēs etiam nunc vellera siccāt.*
 Mart. *Hic farcta premitur angulo Cerēs omni.*
 Manil. *Desuper Aurigæ dexter pēs imminet astro.*
 Horat. *Omnia magna loquens: modo sit mihi mensa tripēs et.*
 Virg. *Stat sonipēs, ac fræna ferox spumantia mandit.*

EXCEPTION II.—*Es*, in the present tense of the verb *Sum*, is also short, together with its compounds, *Potēs*, *abēs*, *adēs*, *obēs*, *prodēs*,^u &c.—likewise the preposition *penēs*.

Virg. *Quisquis ēs, amissos hinc jam obliviscere Graios.*
 Idem. *Tu potēs unanimos armare in prælia fratres.*
 Ovid. *Nunc adēs o cæptis, flava Minerva meis.*
 Idem. *Et penēs Augustos patriæ tutela manebit.*

EXCEPTION III.—*ES* is likewise short in Greek neuters; as *Cacoëthēs*, *hippomanēs*; 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*, *Æneadēs*, *Italidēs*, *Nereidēs*.

Juv. *Scribendi cacoëthēs, et agro in corde senescit.*
 Stat. *Armigeri Tritonēs eunt, scopulosaque cete.*
 Virg. *Ambo florentes atatibus, Arcadēs ambo.*
 Idem. *Pulsant, et pictis bellantur Amazonēs armis.*
 Stat. *Vos quoque cæruleum, divæ Nereidēs, agmen.*

But nominatives and vocatives plural in *ES*, of Greek nouns forming the genitive singular in *EOS*, are long; as *Hæresēs*, *crisēs*, *phrasēs*, *metamorphosēs*, &c.^v

^u Vossius maintains that *Es* (thou eatest) is long, being a contraction from *ēdis*. Carey insists that no such contraction could possibly have taken place, since if it had been effected by a syncope of the *Di*, the *E* would still remain short, as in the original word; or if only the *I* was at first struck out, leaving *Ed's* to be afterwards softened into *Ē's*, in that case the third person, syncopated in the same manner, would be *Ed't*, *E't*, not *Est*: and even then it would be difficult to say how the imperative *Es*, found in Plautus, *Mil.* 3, 1, 82. could be formed from *Ede* or from *Edito*. He supposes, on the contrary, that *Es*, (thou art,) and *Es*, (thou eatest,) were originally the same word, and that when the Romans employed the phrase, "*Est panem*," they spoke elliptically, viz. "*He exists by means of bread*," the accusative being governed by a preposition understood, as in "*Gramina pastus*," *Æn.* 2, 471.—This is certainly a very ingenious hypothesis, but at the same time rather far-fetched.—Vossius has the authority of Servius in his favour, *Æn.* 4, 66. and 5, 683.—If Carey's opinion be adopted, *Es* (thou eatest) must of course be short.

^v Because answering to the termination *εις* in Greek; as *αἰγιστεις*, *αἰγιστεις*, &c.

FINAL IS AND YS.

Corripies IS et YS. Plurales excipe casus.
Glīs, Sis, Vīs verbum ac nomen, Nolisque, Velisque,
Audīs cum sociis, quorum et genitivus in INIS,
ENTISve, aut ITIS longum, producito semper.
RIS conjunctivum mos est variare poetis.

IS and YS* final are for the most part short; as *Dulcīs, lapīs, bīs, amabīs, bibīs, Thetīs, Tethys, Itys, Capys.*

Horat. *Dulcīs inexpertis cultura potentīs amici.*
 Tibul. *Fac, lapīs his scriptus stet super ossa notis.*
 Luc. *Ante bīs exactum quam Cynthia conderet orbem.*
 Mart. *Et bibīs immundam, cum cane, pronus aquam.*
 Ovid. *Tethys et extremo saepe recepta loco est.*
 Virg. *At Capys, et quorum melior sententia menti.*

EXCEPTION I.—All plural cases ending in IS have that syllable long; as *Musīs, dominīs, virīs, nobīs, vobīs, quīs* (or *queīs*) for *quibus*; *Omnīs, urbīs, partīs*, for *Omneis, urbeis, parteis*, (i. e. *omnes, urbes, partes*.)

Mart. *Carmina quod scribis, Musīs et Apolline nulla.*
 Virg. *Attulit ipse virīs optatum casus honorem.*
 Mart. *Inducenda rota est: das nobīs utile munus.*
 Virg. *Quīs ante ora patrum, Troje sub mœnibus altis.*
 Idem. *Non omnīs arbusta juvant humilesque myrica.*
 Idem. *Adde tot egregias urbīs operumque laborem.*

EXCEPTION II.—*Fīs, audīs*, and the termination IS in the second person singular of all other verbs of the fourth conjugation—*Glīs, vīs* whether noun or verb—*Velīs* and *sīs*,^y with their compounds, as *quamvīs, nolīs, malīs, adsīs, possīs*^z—and *Gratīs* (formed by crasis from *gratīs*)—have the IS long.

x YS final in Latin, corresponds to the final *vs* in Greek, which is for the most part short.

y If we adopt the principle of contraction, as contended for by Vossius and Busby, and which has been already frequently alluded to, we may pronounce *fīs*, and the termination IS in the second person singular of verbs of the fourth conjugation, contracted forms.—With regard to the noun *glīs*, it obtains its long quantity by derivation; coming, according to Vossius, from *γλειος*, an old Æolic form for *ελειος*.—The noun *vīs*, in like manner, is from the Greek *ις*, which is long, with the digamma prefixed.—*Sīs* is formed by crasis from *sies*. The old forms, *siem, siet*, occur in Plautus, Amph. Prolog. 57. and Asin. 2. 2. 81.

z In Juvenal, 5, 10. some read *possīs* with a short quantity. Rupert

- Horat. *Lenior et melior fās, accedente senectū ?*
 Mart. *Nescīs, heu ! nescis dominæ fastidia Romæ.*
 Idem. *Hæc tibi si vīs est, si mentis tanta potestas.*
 Idem. *Bellus homo, et magnus, vīs idem, Cotta, videri.*
 Idem. *Esse velīs, oro, serus conviva Tonantis.*
 Horat. *Cum sīs, et prave sectum stomacheris ob unguem.*
 Prop. *Quamvīs ille suū lassus requiescat avenā.*
 Virg. *Adsīs o Tegeæ favens : oleæque Minerva.*
 Phædr. *Gratīs anhelans, multa agendo nil agens.*

EXCEPTION III.—IS final is long in those nouns which form their genitives in ENTIS, INIS, or ITIS, with the penultima long ; as *Simōis, Salamīs, Samnīs, līs*.

- Ovid. *Hæc ibat Simōis ; hæc est Sigeia tellus.*
 Lucil. *Samnīs in ludo ac rudibus cuivis satis asper.*
 Horat. *Grammatici certant, et adhuc sub iudice līs est.*

EXCEPTION IV.—RIS, in the preterite and future of the subjunctive, is common. (See page 33.)

EXCEPTION V.—YS final is long in such contracted plurals as *Erinnys* for *Erinnyes*, or *Erinnyas*. The following line of Seneca (Œdip. 644.) shows the use of the word, although it cannot be made any proof of the quantity :—

Et mecum Erinnyes pronubas thalami traham.

FINAL OS.

*Vult OS produci. Compōs breviatur, et Impōs,
 Osque ossis : Graiūm neutralia jungito, ut Argōs ;
 Et quot in OS Latia flectuntur more secundæ,
 Scripta per O (parvum) : patrios quibus adde Pelasgos.*

OS final is for the most part long ; as *Dominōs, virōs, puerōs, labōs, custōs, ōs (oris), Minōs, Athōs, herōs, Androgeōs*.

- Virg. *Inter se coisse viros, et cernere ferro.*
 Prop. *Differat in puerōs ista trophæa suos.*

however condemns this reading, and substitutes *possit*. So in Ovid, Ep. 12, 71. *nescīs* 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.

Avien. *Labōs et olim conditorum diligens.*

Idem. *Rarius in terras ōs inclinabat honestum.*

Petron. *Hic, quem cernis, Athōs, immissis pervius undis.*

Virg. *Androgeōs offert nobis, socia agmina credens.*

EXCEPTION I.—OS is short in *Comphōs, imphōs, ōs* (a bone), and its compound *exōs*.

Ovid. *Insequere, et voti postmodo comphōs eris.*

Seren. *Necnon e stagnis cessantibus exōs hirudo.*

EXCEPTION II.—OS is likewise short in Greek words written with an O (*micron*); as *Iliōs, Tyrōs, Argōs, Palladōs, Tethyōs*.

Ovid. *Tum, cum tristis erat, defensa est Iliōs armis.*

Luc. *Et Tyrōs instabilis, pretiosaque murice Sidon.*

Ovid. *Cerula quot baccas Palladōs arbor habet.*

Claud. *Tethyōs alternæ refluas calcavit arenas.*

FINAL US.

US breve ponatur. *Produc monosyllaba, quæque
Casibus increscunt longis; et nomina quartæ,
Exceptis numeri recto quintoque prioris.
Producas conflata a Πους, contractaque Græca
In recto ac patrio, ac venerandum nomen IESŪS.*

US final is for the most part short; as *Taurūs, pectūs, bonūs, omnibūs, amamūs, intūs*; together with the nominative and vocative singular, and dative and ablative plural, of the fourth declension; as *manūs, fructūs, domūs, portubūs*.

Ovid. *Tempore ruricolæ patiens fit taurūs aratri.*

Idem. *Et gelidum subito frigore pectūs erat.*

Idem. *Tu bonūs hortator, tu duxque comesque fuisti.*

Prop. *Hic mānus heroum placitis ut constitit oris.*

Virg. *O patria! o divām domūs Ilium, et inclyta bello.*

Ovid. *Portubūs exierant, et moverat aura rudentes.*

EXCEPTION I.—Monosyllables in US are long; as *Jūs, pūs, plūs, thūs*.

Pedo. *Sed rigidum jūs est et inevitabile mortis.*

Horat. *Proscripti Regis Rupili pūs atque venenum.*

Mart. *Emi hortos; plus est: instrue tu; minus est.*

Horat. *Angulus ille feret piper et thūs ocyus uvā.*

EXCEPTION II.—US is long in nouns which increase in the genitive with the penultima long; as *Virtūs, virtūtis; tellūs, tellūris; servitūs, servitūtis; palūs, palūdis.*^a

Horat. *Virtūs indigno non committenda poëta.*
 Pris. *Divitias magnas hic tellūs ipsa ministrat.*
 Phædr. *Brevi docebo. Servitūs obnoxio.*
 Virg. *Cocytī, tardâque palūs inamabilis undâ.*

EXCEPTION III.—US is also long in the genitive singular, and the nominative, accusative, and vocative plural, of the fourth declension; as, gen. sing. *Manūs*; nom. acc. and voc. plur. *manūs.*^b

Pedo. *Scilicet immunis si luctūs una fuisset.*
 Ovid. *Sint vultūs hilares, sinque quod ante fui.*
 Sil. *Portūs æquoreis sueta insignire tropæis.*

EXCEPTION IV.—US is likewise long in the compounds of Πους (forming the genitive in PODIS or PODOS), as *Tripūs, Œdipūs, polyphūs*; and also in all such Greek words as are written in the original with the diphthong ΟΥΣ, of whatever case they may be; as, nominative, *Panthūs, Amathūs, Pessinūs*; genitive, *Sapphūs, Didūs, Cliūs.*

Sen. *Hic Œdipūs Ægea tranabit freta.*
 Virg. *Panthūs Othryades, arcis Phœbique sacerdos.*
 Idem. *Est Amathūs, est celsa mihi Paphos, atque Cythera.*
 Varro. *Didūs atque suum misceri sanguine sanguen.*

The sacred name IESUS (in Greek ΙΗΣΟΥΣ) is included in this exception, and has the US long.

^a Horace, A. P. 65. furnishes a solitary instance of *palūs* with the final syllable short. Bentley proposes a different reading. The line however is retained unaltered by Gesner, who considers it an instance of poetic license. Both Servius and Priscian allude to this line of Horace, and refer to a similar license, in the word *tellūs*, by Martianus Capella, and in *senectūs*, by Cornelius Gallus.

^b The genitive singular, and nominative, accusative, and vocative plural, of the fourth declension, are contracted forms. The old genitive of this declension ended in *uīs*, as *fructuīs, manuīs, &c.* contracted into *fructūs, manūs.* So in the nominative, accusative, and vocative plural, *fructues, fructūs; manues, manūs, &c.*

SECT. XXII.

FINAL SYLLABLE OF A VERSE.

Syllaba cujusvis erit ultima carminis anceps.

THE final syllable of every verse (except the Anapæstic and the Ionic *a minore*) may be either long or short, at the option of the poet; that is, a long syllable may be used to close a verse, though the measure require one that is short, and 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.^c

Horat. *Jam satis terris nivis atque diRÆ.*

Virg. *Nesæe, Spioque, Thaliaque, CymodoceQUE.*

^c There are two opinions respecting the final syllable of a verse, one, that it is common, the other, that it is necessarily long on account of the pause or suspension of the voice, which usually follows it in pronunciation. I have given the former in the text, as being the one most generally followed. The principle on which it 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 the real quantity of the syllable becomes so comparatively unimportant, that the poet has the license, of which we are treating, allowed him. The remarks of Hermann (*Elem. Doctr. Metr.* 1, 9.) are fully to the point. “Quum in numeris tempora omnia certa esse ac definita debeant, facile intelligitur, in numeris ipsis nihil usquam posse anceps esse; itaque si quæ inveniuntur anceps 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. Hujusmodi loci duo sunt. Unus est in Anacrusi ex una brevi syllaba, 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 syllaba longæ locum tenere potest, vel longa pro brevi esse.”—For the opposite doctrine, see Clarke’s note on *Iliad*, A. 51.

SECT. XXIII.

REMARKS ON THE QUANTITY OF THE PENULT OF WORDS.

1. PATRONYMICS in IDES or ADES usually shorten the penult; as *Priamides*, *Atlantiades*, &c. Unless they come from nouns in *eus*; as *Pelides*, *Tydides*, &c.^d

2. Patronymics and similar words in AIS, EIS, ITIS, OIS, OTIS, INE, and ONE, commonly lengthen the penult; as *Achais*, *Ptolemais*, *Chrysais*, *Æneis*, *Memphitis*, *Latōis*, *Icariotis*, *Nerine*, *Arisione*. Except *Thebais* and *Phocais*; and *Nereis*, which is common.

3. Adjectives in ACUS, ICUS, IDUS, and IMUS, for the most part shorten the penult; as *Ægyptiacus*, *academicus*, *lepīdus*, *legitimus*; also superlatives, as *fortissimus*, &c. Except *opācus*, *amicus*, *apricus*, *judicus*, *mendicus*, *posticus*, *fidus*, *infidus*, (but *perfidus*, of *per* and *fides*, is short,) *bimus*, *quadrimus*, *patrimus*, *matrimus*, *opimus*; and two superlatives, *imus*, *primus*.

4. Adjectives in EMUS have the penult long; as *postremus*.

5. Adjectives in ALIS, ANUS, ARUS, IRUS, IVUS, ORUS, OSUS, UDUS, URUS, and UTUS, lengthen the

^d In a paper on "*Greek patronymics*," published in the *European Magazine* for August, 1817, Dr. Carey, in remarking on the patronymics *Ατρείδης*, *Πηλείδης*, &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 is produced by the ordinary mode of pronunciation; ex. gr.

Ατρείδης τε αναξ ανδρων, και διος Αχιλλευς.
Atrēidas, Priamumque, et sœvum ambobus Achillem.

Thus also, instead of spondaic lines in the following instances, (*Iliad*, B. 9. and P. 191.)

Ελθων εις κλισιν Αγαμεμνονος Ατρείδαο
Οι προτι αστυ φερον κλυτα τευχια Πηλείδαο

we should have verbs of the regular form, with the dactyl in the fifth place: and the same remark applies to *Πηλείωνα*, which often occurs in the *Iliad*, and to various other patronymics, which it is not here necessary to enumerate."

penult; as *dotālis, urbānus, avārus, delirus, æstivus, decōrus, formōsus, percrūdus, edūrus, astūtus*. Except *barbārus, opifārus*.

6. Adjectives in ILIS, if derived from verbs, shorten the penult; as *agilis, facilis, habilis, &c.* But derivatives from nouns usually lengthen it; as *anilis, civilis, herilis, &c.* To these add *exilis, subtilis*; and names of months, as *Aprilis, Quintilis, Sextilis*: except *humilis, parilis*, and also *similis*. But all adjectives in ATILIS are short; as *versatilis, volatilis, umbratilis, &c.*

7. Adjectives in INUS, derived from inanimate things, as plants, trees, stones, &c. also from adverbs of time, or from substantives denoting the four seasons of the year, shorten the penult; as *amaracinus, crocinus, hyacinthinus; cedrinus, faginus, oleaginus; adamantinus, crystallinus, smaragdinus; crastinus, diutinus, serotinus; earinus, oporinus, chimerinus, therinus*; also *annotinus, hornotinus*. To which add *bombycinus, elephantinus*, which seem to refer rather to the silk and ivory, than to the animals themselves.

8. Adjectives in INUS, derived from living things, also numeral distributives, proper names, and gentile nouns, lengthen the penult; as *agninus, caninus, leporinus; binus, trinus, quinus; Albīnus, Cratinus, Justinus; Alexandrinus, Latinus, Venusinus, &c.* To which add adjectives of place; as *collinus, marinus, vicinus*; and those derived from nouns denoting time; as *matutinus, vespertinus*; together with all other adjectives in INUS not included in the preceding rule; as *festinus, libertinus, inopinus, peregrinus, supinus, &c.*

9. Diminutives in OLUS, OLA, OLUM, and ULUS, ULA, ULUM, always shorten the penult; as *urceolus, filiōla, musæolum; lectulus, ratiuncula, corcūlum, &c.*

10. Adverbs in TIM, lengthen the penult; as *opfidatim, viritim, tributim*. Except *affatim, perpētīm, and statim*.^e

11. Desideratives in URIO shorten the antepenultima, which in the second or third person is the penult; as *esurio, esūris, esūrit*. But other verbs in URIO lengthen that syllable; as *ligurio, ligūris; scaturio, scatūris*.

^e But *statim*, 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 *statim*, from the same verb, *Sto*. See page 12. note a.

SECT. XXIV.

OF FEET.

A Foot is a combination of two or more syllables,^f with due regard to their times or quantities.

Feet in metre are so called, because, by their aid, the voice, as it were, moves along through the verse, in a measured pace.

Feet are divided into simple and compound. Of the simple feet, four are of two, and eight of three syllables. The compound feet are sixteen in number, and contain each four syllables.

SIMPLE FEET OF TWO SYLLABLES.

1. The Spondee, *Spondeus*, consists of two long syllables, as *ōmnēs*; and derives its name from *σπονδή*, *libatio*, from its being particularly used in the measure employed at sacrifices, on account of its majestic gravity.

2. The Pyrrhic, *Pyrrichius*, consists of two short syllables, as *Dēus*; and is so called, according to Hesychius, from the *Πυρρικήν ὀρχήσους*, or Pyrrhic dance, in the measure adapted to which, this foot was predominant.

3. The Trochee, *Trocheus*, consists of one long and one short syllable, as *sērvāt*; and takes its name from the verb *τρέχειν*, *currere*, because it moves quickly. But Cicero, Quintilian, and Terentianus, call it *Choræus*, from the word *chorus*, because it is well adapted to dancing and music.

4. The Iambus, *Iambus*, consists of one short and one long syllable, as *πῖός*; and is so denominated from the verb *ἰαπτειν*, *maledicere*, this foot having been at first peculiarly appropriated to satirical composition.^g

^f Not more than three according to Quintilian, 9, 4. There can in strictness be no feet of four syllables, since no word over three syllables can be found which is not formed by the union of simple feet.

^g According to some, the name is derived from *ἰαμίζειν*, *maledicere*, but this is rather a derivation itself from *ἰαμῶς*. According to others, it comes from *Ἰαμῆς*, a young female, who having been severely attacked in some satirical verses, put an end to her existence: and on this account they suppose that the Iambus consists of a short and a long, *quod ἢ ὕβρις ἐκ παρῶ ὀρτά principio, in magnum malum desinat.*"

SIMPLE FEET OF THREE SYLLABLES.

1. The Molossus, *Molossus*, consists of three long syllables, as *dēlēctānt*; and takes its name from the Molossi, a people of Epirus, with whom it was a favourite foot.

2. The Tribrac, *Tribrāchys*, consists of three short syllables, as *mēliūs*; whence its name is derived, being composed of *τρεῖς*, *tres*, and *βραχυς*, *brevis*. But Quintilian generally calls it *Trochæus*.^h

3. The Dactyl, *Dactylus*, consists of one long and two short syllables, as *cārminā*; and derives its name from *δακτυλος*, *digitus*, the comparative length of its three syllables resembling that of the three joints which compose the finger, the first being longer than either of the other two. Cicero calls this foot *Herōūs*, from its being particularly made use of in relating the exploits of heroes.

4. The Anapæst, *Anapæstus*, consists of two short syllables and one long, as *ānīmōs*; and is thus denominated from the verb *αναπαειν*, *repercutere*, because those who danced according to the cadence of this foot, used to beat the ground in a manner directly contrary to that which was observed in the Dactyl.

5. The Bacchic, *Bacchius*,ⁱ consists of one short syllable and two long, as *dōlōrēs*; and is so called from its having been frequently used in the hymns of Bacchus.

6. The Antibacchic, *Antibacchius*, consists of two long syllables and one short, as *phēllūntūr*; and takes its name from its opposition to the Bacchic.

7. The Amphimacer or Cretic, *Amphimācer* sive *Creticus*, is composed of one short syllable between two long, as *cāsītās*. Both these names are mentioned in Quintilian, who makes the latter the more usual one. The first comes from *αμφι*, *utrinque*, and *μακρος*, *longus*; and the latter is owing to the circumstance of its having been a favourite foot with the people of Crete.

^h The Trochæus and the Tribrac, are in fact *ισοχρονοι*, or interchangeable in metre, the long syllable of the former being equal in time to the first and second syllables of the latter, taken together.

ⁱ Terentianus Maurus reverses the names of the Bacchic and Antibacchic. The common distinction however has the authority of Quintilian (9, 4.) in its favour.

8. The Amphibrac, *Amphibrächys*, consists of one long syllable between two short, as *āmārĕ*; and is so called from *αμφι*, *utrinque*, and *βραχυς*, *brevis*.

COMPOUND FEET.

1. The double Spondee, *Dispondeus*, is composed of four long syllables, as *īnfīnītīs*, that is, of two Spondees put together.

2. The Proceleusmatic, *Proceleusmaticus*, consists of two Pyrrhics, that is, of four short syllables, as *hōmīnībŭs*. It is said to have taken its name from *κελευσμα*, "*hortamentum quod remigibus datur*," being well adapted by its celerity to sudden and unexpected occasions.

3. The double Iambus, *Düambus*, consists of two Iambuses, as *sĕvĕrītās*.

4. The double Trochee or double Choree, *Ditrocheus* sive *Dichoreus*, consists of two Trochees, as *ĥĕrmānĕrĕ*.

5. The greater Ionic, *Ionicus major*, sive *a majore*, consists of a Spondee and a Pyrrhic, that is, of two long and two short syllables, as *cālcārībŭs*.

6. The smaller Ionic, *Ionicus minor*, sive *a minore*, consists of a Pyrrhic and a Spondee, that is, of two short and two long syllables, as *ĥrōĥĕrābānt*.

These two feet are called Ionic, from their having been used chiefly by the Ionians. One is called *Ionicus major*, sive *a majore*, because it begins with the greater quantity, that is, with two long syllables: and the other is termed *Ionicus minor*, sive *a minore*, because it begins with the less quantity, that is, with two short syllables.^k

7. The Choriambus, *Choriambus*, consists of a Choree, or Trochee, and an Iambus, that is, of two short syllables between two long, as *nōbīlītās*.

8. The Antispast, *Antispastus*, consists of an Iambus and a Trochee, that is, of two long syllables between two short, as *sĕcūndārĕ*. It derives its name from the verb *αντισπασθαι*, *in contrariam trahi*, because it passes from a short to a long, and then, reversing the order, from a long to a short.

^k Marius Victorinus reverses the names of these two feet.

9. The first Epitrit, *Epitritus primus*, is composed of an Iambus and a Spondee, and consists of one short syllable and three long, as *sālūtāntēs*.

10. The second Epitrit, *Epitritus secundus*, is composed of a Trochee and a Spondee, and consists of a long, a short, and then two long syllables, as *cōncītātī*.

11. The third Epitrit, *Epitritus tertius*, is composed of a Spondee and an Iambus, and consists of two long syllables, followed by a short and a long, as *cōmmūnicānt*.

12. The fourth Epitrit, *Epitritus quartus*, is composed of a Spondee and a Trochee, and consists of three long syllables and one short, as *īncāntārē*.

These four last feet derive their name from the word *ἐπιτρίτος*, which denotes a proportion, containing some certain number together with a third part thereof. This third part in the present instance is the additional short syllable which is joined to the three long, and from its relative position in each, the feet are styled first, second, third, and fourth Epitrits.¹

13. The first Pæon, *Pæon primus*, is composed of a Trochee and a Pyrrhic, and consists of one long syllable and three short, as *cōnficērē*.

14. The second Pæon, *Pæon secundus*, is composed of an Iambus and a Pyrrhic, and consists of a short and a long, and then two short syllables, as *rēsōlvērē*.

15. The third Pæon, *Pæon tertius*, is composed of a Pyrrhic and a Trochee, and consists of two short syllables, followed by a long and a short, as *sōciārē*.

16. The fourth Pæon, *Pæon quartus*, is composed of a Pyrrhic and an Iambus, and consists of three short syllables and one long, as *cēlērītās*.

The Pæon may also be called Pæan, these words differing only in dialect. The foot was so denominated, from its having been particularly used in the Hymns to Apollo.—The Pæon is directly opposed to the Epitrit. In the latter, there is one short with three long—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.

¹ The second Epitrit was also called *Καγίτος*, the third *Ῥοδίος*, and the fourth *Μορογυγνός*, according to Hephæstion.

To the list of compound feet, are sometimes added the two following:—

The Dochmīus,^m composed of an Iambus and Amphimacer, and consisting of five syllables, viz. a short, two long, a short and a long, as *ābērrāvērānt*.

The Mesomācer,ⁿ composed of a Pyrrhic and a Dactyl, and containing also five syllables, viz. two short, a long, and two short, as *prōhībēbīmūs*.

The following Table exhibits the Feet, both simple and compound, in the order in which they have just been described.^o

SIMPLE FEET OF TWO SYLLABLES.

}	1. Spondee	.	.	.	.	-	-
	2. Pyrrhic	.	.	.	.	∪	∪
}	3. Trochee or Choree	.	.	.	.	-	∪
	4. Iambus	.	.	.	.	∪	-

SIMPLE FEET OF THREE SYLLABLES.

}	1. Molossus	.	.	.	.	-	-	-
	2. Tribac	.	.	.	.	∪	∪	∪
}	3. Dactyl	.	.	.	.	-	∪	∪
	4. Anapæst	.	.	.	.	∪	∪	-
}	5. Bacchic	.	.	.	.	∪	-	-
	6. Antibacchic	.	.	.	.	-	-	∪
}	7. Amphimacer or Cretic	.	.	.	.	-	∪	∪
	8. Amphibrac	.	.	.	.	∪	-	∪

^m The Dochmīus is derived from *δοχμῖος*, *obliquus*. It is sometimes, though incorrectly, termed Dochimus. Vide Cic. Orat. 64. ed. Ernesti, *in notis*.

ⁿ From *μεσος*, *medius*, and *μακρος*, *longus*, the name being derived from the position of the long syllable, in the middle, between two short on each side.

^o With regard to feet in general, the student will do well to remember, what has been already briefly alluded to in a preceding note, that, correctly speaking, the only *real feet* are the twelve simple ones, and that the others are more properly *measures*, or combinations of the simple feet.

COMPOUND FEET.

FOUR OF THE SAME FOOT DOUBLED.

}	1. Double Spondee	.	.	-	-	-	-
	2. Proceleusmatic	.	.	∪	∪	∪	∪
}	3. Double Trochee	.	.	-	∪	-	∪
	4. Double Iambus	.	.	∪	-	∪	-

FOUR OF CONTRARY FEET.

}	1. Greater Ionic	.	.	-	-	∪	∪
	2. Smaller Ionic	.	.	∪	∪	-	-
}	3. Choriambus	.	.	-	∪	∪	-
	4. Antispast.	.	.	∪	-	-	∪

FOUR FEET, IN WHICH LONG TIMES EXCEED.

}	1. First Epitrit	.	.	∪	-	-	-
	2. Second Epitrit	.	.	-	∪	-	-
}	3. Third Epitrit	.	.	-	-	∪	-
	4. Fourth Epitrit	.	.	-	-	-	∪

FOUR FEET, 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	.	.	∪	∪	-	∪	∪

SECT. XXV.

FIGURES OF PROSODY.

I. CÆSURA.

Part 1.

THE term Cæsurā is used in two different senses by prosodians; first, with reference to whole verses; and secondly, as regards single feet.

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 the harmony of the line; as,

Virg. *Tantæ molis erat || Romanam condere gentem.*

Idem. *Errabant acti fati || maria omnia circum.*

In this sense however, it is usually, for distinction sake, styled the *cæsural pause*, and is chiefly connected with the consideration of Hexameter verse. It will be treated of more at large under that head.

In its application to single feet, the Cæsurā 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 tene|ros de|pellere|fœtus.*

In this verse, the Cæsurā, in its second acceptation, occurs three times, viz. in the second foot, between *res* and *ovi*—in the third, between *um* and *tene*—and in the fourth, between *ros* and *de*.^p

There are three kinds of Cæsurā, the syllabic, the trochaic, and the monosyllabic.

The Syllabic Cæsurā is that, in which the first part of the divided foot consists of the last syllable of a word; as,

Virg. *Silves|trem tenu|i mu|sam medi|taris a|vena.*

^p The term *cæsura*, is derived from *cædo*, to cut off.—Some give the name to the final long syllable which remains after the completion of a preceding foot, as *res*, *um*, and *ros*, in the line given above. 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*.

The syllabic Cæsura may take place in a heroic verse, at the triemimeris, penthemimeris, hephthemimeris, and sometimes at the ennehemimeris;^q as,

Virg. *Si cani*³*mus syl*⁵*vas, syl*⁷*væ sint | consule | dignæ.*

Idem. *Ille la*³*tus nive*⁵*um mol*⁷*li ful*⁹*tus hya | cintho.*

The Trochaic Cæsura is that, in which the first part of the divided foot consists either of a long and short syllable remaining at the end of a word, or of an entire word, comprised of one long and one short syllable; as,

Virg. *Fortu*³*nātūs et | illē, de*⁵*os qui | nōvīt a | grestes.*

The trochaic Cæsura may take place in either of the first five feet of a verse; as,

Virg. *Ārmā pro*³*cul cur*⁵*rūsquē vi*⁷*rām mi*⁹*rātūr i | nanes.*

Idem. *Talia | vōcē re*³*fert, o | tērquē qua*⁵*tērquē be*⁷*ati.*

Two successive trochees however, in the second and third feet, must be avoided, since they give the verse a flippant and undignified air; as,

Ennius. *Ergo ma*³*gīsquē ma*⁵*gīsquē vi*⁷*ri nunc | gloria | claret.*

Propert. *Et gravi*³*ōrā re*⁵*pēndīt in*⁷*iquis | pēnsā qua*⁹*sillis.*

In the third and fourth, they are nearly as disagreeable; ^r

Ennius. *Pruden*³*tem, qui | mūltā lo*⁵*quivē ta*⁷*cereve | possēt.*

^q These terms owe their origin to the practice generally adopted by the old grammarians, of measuring lines by half feet. Thus the *triemimeris* is that portion of a verse (counted or measured from the beginning of a line) which contains three half parts, i. e. three half feet, or a foot and a half—the *penthemimeris*, five half feet, or two feet and a half—the *hephthemimeris*, seven half feet, or three feet and a half—the *ennehemimeris*, nine half feet, or four feet and a half. The term *triemimeris*, is derived from *τρεῖς*, *tres*, *ἡμισυς*, *dimidius*, and *μερίς*, *pars*. The derivation of the rest is similar, the numerals *πεντε*, *ἑπτα*, and *εννεα*, being merely substituted in succession, in place of *τρεῖς*.

^r In Homer however, we have two remarkable instances of the use of successive trochees in producing a beautiful onomatopœia.

Πολλα δ' ἀν|αντα, κατ|αντα, παρ|αντα τε, | δοχμια | τ' κληρον.

Il. ♪, 116.

Αυτις επ|ειτα πε|δονδε κυ|λινδειτο | λαας αν|αιδης.

Od. Δ, 597.

The following striking passage also may be cited from Virgil, *Æn.* 1, 85.

*Una Eu*³*rusque No*⁵*tusque ru*⁷*unt cre*⁹*berque pro*¹¹*cellis.*

But two successive trochees may agreeably occur in the first and second feet; as,

Virg. *Ærē ci|ērē vi|ros, Mar|temque ac|cendere|cantu.*

Or in the fourth and fifth; as,

Virg. *Et glau|cas sali|ces casi|āmquē cro|cūmquē ru|
bentem.*

The Monosyllabic Cæsura is that, in which the first syllable of the divided foot is a monosyllable; as,

Virg. *Hic vīr hic | est tibi | quem pro|mitti | sæpius | audis.*

Of the three kinds of Cæsura which have been 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.

On the Cæsura, depend, in a very great degree, the beauty and melody of 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 gracefulness and ease, its absence is marked by a total want of poetic harmony. A line, in which the Cæsura is either wholly omitted or in a great measure neglected, has in fact little to distinguish it from common prose, and can only be admissible into Latin poetry, on occasions in which harmony is purposely avoided, as in many of the neglected hexameters of Horace.

The following lines may serve to show the uncouthness and inelegance attendant upon the neglect of the Cæsura:

Ennius. *Sfarsis | hastis | late | campus | splendet et | horret.*

Idem. *Disper|ge hostes, | distrahe | diduc | divide | differ.*

Propert. *Non me | moribus | illa sed | herbis | infroba | vicit.*

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:^s

^s Bradley's Latin Prosody, p. 49—51.

1. In the first foot of a verse, the Cæsura may generally be omitted; as,

Virg. Pauperis | *et tugu*|ri 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 complete it, and leave a Cæsural syllable in the next foot; as,^t

Virg. *Squamea* | convol|vens 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 two or three first syllables of a word, which is finished in the next foot; as,

Virg. *Jussa mo*|ri quæ | sorti|tus non | *fertulit* | *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 is in most instances conducive to the harmony of the line; as,

Virg. *Sæpe le*|vi som|num sua|debit in|irē su|surro.

Idem. *Hinc al*|ta sub | *rupē ca*|net fron|dātōr 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*.

^t The frequent recurrence of the verb *nescio* as a dactyl, and of the prepositions *inter* and *intra* as spondees, forming the second foot, appears, on the first view, to be inconsistent with this rule, but it is in reality quite agreeable 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, Lat. Pros. 49.

7. In a pentameter verse, a syllabic Cæsura generally 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 tar|dos |ire re|licta di|es.*

Idem. *Nil mihi|rescri|bas |attamen |ipsē 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 ta|men spes |est |in boni|tate 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 for|ma |magna pu|dīcīū|æ.*

Part 2.

*Syllaba sæpe brevis Cæsurâ extenditur, etsi
Littera nec duplex, nec consona bina sequatur.*

A short syllable in the Cæsura is frequently made long, though neither two consonants nor a double letter follow its vowel.^u This however, takes place chiefly in hexameter verse—rarely in lyric poetry—never in Iambic. Thus,

^u In the language of the rule, we ascribe this to the force of the cæsura; but the true principle on which the rule depends, is simply the pressure of the voice exerted on the syllables in question, and producing the same effect as if the final consonant were doubled, or the final vowel pronounced with double length. The subject is placed in the clearest light by one of the ablest among the metrical scholars of the present day. “*In primam pedis syllabam, versibus Heroicis, ictus metricus proculdubio cadit; et cum Arsi, omnium consensu, convenit. Ubicunque vero hoc fieret, ibi vox intendebatur, et mora quædam in pronuntiando obtingebat. Quod si in tali loco syllaba natura brevis locaretur, cum acriore quadam et incitatione vi proferretur, evadebat longa. In quibus autem locis vocis intentio major, et mora in efferenda syllaba longior, in illis istiusmodi effectum præcipue et frequentius conspici credibile est. Hoc nonnunquam evenit in prima versûs syllaba; sæpius autem in medio versûs, ubi vox ita dividitur, ut in syllabam a reliqua voce quasi abscissam metricus ictus cadat. Cæsuræ nomen inde obtinuit: sed causam, unde cæsura vim suam adeptam sit brevem syllabam producendi, nullam aliam esse contendo, quam quæ in versûs statim initio, eundem effectum generet.*”¹⁷
Maltby, Observ. ad Morelli Lex. Græco-Pros. p. xlvii. ed. Cantab. 1815.

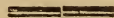
Virg. *Pectori|būs inhi|ans spi|rantia | consulit | exta.*
 Idem. *Emicat | Eurya|lūs et | munere | victor a|mici.*
 Horat. *Cum gravi|us dor|so subi|it onus. | Incipit | ille.*
 Virg. *Gravius ho|mo infec|tos lin|quens profu|gūs hyme|
 nēos.*

In the first of these lines, the Cæsura affects the final syllable of the triemimeris; in the second, that of the penthemimeris; in the third, that of the hephthemimeris; and in the last, that of the Ennehemimeris.

Instances even occur, in which, on account of the influence of the Cæsura, 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.*
 Tibul. *Et tan|tum vene|ratur vi|rūm hunc | sedula | curet.*
 Luc. *Scit non | esse ca|sām. O | vita | tuta fa|cultas.*
 Manil. *Emeri|tus cæ|lūm et | Claudia | magna pro|fago.*

Numerous other examples might be cited from the best Latin poets, of the peculiar force of the Cæsura. The student is referred to the table at the end of the Figures of Prosody, for a list of those which occur in the writings of Virgil.



2. 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 Synalœpha and Ecthlipsis.



Synalœpha.

Diphthongum aut vocalem haurit Synalœpha priorem.

Synalœpha 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 aspirate *h*;^x as,

^x Quintilian applies the term *Synalœpha*, in one place (1, 5.) to what is commonly called *Synæresis*, as *Phæthon* for *Phæthōn*—and in another (9, 4.) to what is usually styled *Ecthlipsis*, as *Præsidi' est* for *Præsidium est*.—The word *Synalœpha* is from the Greek *συναλοιφη*, *commixtio*, and

Virg. *ConticuerE Omnes, intentiquE Ora tenebant.*
 Idem. *DardanidÆ E muris: spes addita suscitāt iras.*
 Idem. *Sævus ubI Æacidaē telo jacet, Hector ubI Ingens.*
 Idem. *Humida solstitiA AtquE Hyemes orate serenas.*

Which lines, in scanning, are read as follows:—

Conticuer' omnes, intentiqu' ora tenebant.
Dardanid' e muris: spes addita suscitāt iras.
Sævus ub' Æacidaē telo jacet, Hector ub' ingens.
Humida solstiti' atqu' hyemes orate serenas.

This however is done only in scanning, and not in writing, nor in the usual mode of pronouncing a verse. In the two latter cases, the lines are always written, and generally pronounced, without any elisions.∇

Synalœpha affects not only a single syllable, but also two syllables sounded as one by synæresis; as,

Virg. *Stellio; et lucifugis congesta cubilia blattis.*
 Catul. *Et earum omnia adirem furibunda latibula.*

pronounced *Stell yet, omn yad.*

EXCEPTION.—Synalœpha never takes place in the words *O, heu, ah, proh, vœ, vah, hei,* and the like interjections, which sustain the voice, and retard the pronunciation, by reason of the feeling or passion which they express; as,

Virg. *O pater, ò hominum divùmque æterna potestas.*
 Idem. *Heu ubi pacta fides? ubi quæ jurare solebas?*
 Ovid. *Āh ego non possum tanta videre mala.*
 Idem. *Et bis iō Arethusa, iō Arethusa vocavit.*

The poets frequently retain other long vowels or diphthongs unelided; in which case, the vowel or diphthong so

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 *Synalœpha*, as commonly used, an improper one, and recommend that instead of *Synalœpha* and *Ecthlipsis*, the general term *Elision* be substituted.

y 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.

preserved from elision, becomes common, though generally made short;^z as,

Virg. *Ter sunt conatī imponere Peliō Ossam.*

Idem. *Glaucō, et Panopææ, et Inoo Melicertæ.*

Idem. *Insulæ Ionio in magno, quas dira Celæno.*

Lucr. *Anni tempore eo, quā Etesiæ esse feruntur.*

A short vowel more rarely escapes elision; yet some instances do occur; as,

Lucil. *Vera putant: credunt signis cor inessē ahenis.*

Colum. *Delie te Pæan, et te Eūiē, Euie Pæan.*

Catul. *O factum malē! o miselle passer!*

Idem. *Male est, meherculē, et laboriose.*

In each of the three last lines however there is a pause, which may be partly instrumental in producing this effect, by preventing the clash of the vowel which is unelided, with that which follows.

A vowel at the end of a verse is not in general elided, when the first word of the following verse begins with a vowel. In some cases however, when a long pause does not intervene to suspend the voice, (it not being required by the sense,) but merely that slight pause ensues, which necessarily takes place at the end of every verse, we find the final vowel requiring elision; as,^a

Virg. *Jactemur, doceas: ignari hominumque locorum | que
Erramus, vento huc et vastis fluctibus acti.*

in which the second line must be read, *qu' Erramus, &c.*

When the final vowel of a word is elided, the effect of the syllable as a Cæsura is hardly perceptible, and it ought not perhaps to be regarded, in any instance, as a Cæsural syllable.

The student is referred to the list at the end of the Figures of Prosody, for the instances which occur in Virgil, of vowels remaining unelided.

^z A long vowel being equal to two short, and a diphthong actually consisting of two, the latter vowel is supposed to be elided, leaving the other, as it originally was, short by position. Where the syllable remains long, both vowels are supposed to be preserved unelided.

^a See remarks upon the figure "Synapheia."

Ecthlipsis.

M vorat Ecthlipsis quoties vocalibus anteit.

Ecthlipsis^b is the elision of the consonant M with its preceding vowel, at the end of a word, when the following word begins with a vowel or the aspirate *h*; as,

Catul. *Omnia tecuM Una perierunt gaudia nostra.*

Idem. *ÆternuM Hoc sanctæ fœdus amicitie.*

In scanning which lines we must read them as follows:—

Omnia tec' una perierunt gaudia nostra.

Ætern' hoc sanctæ fœdus amicitie.

But we are to do this only in scanning, and not in writing or pronouncing them.

Ecthlipsis sometimes, by the aid of Synapheia, strikes out a syllable at the end of a line, when the next word begins with a vowel, and no long pause intervenes; as,

Virg. *Jamque iter emensi, turres ac tecta Latino|rum
Ardua cernebant juvenes, murosque subibant.*

In which the second line is to be read, *r'Ardua*, &c.

The earlier Latin poets often preserved the final M before a vowel, and made the syllable short; a practice which was retained by their successors, in the compounds of *Con* and *Circum*. (See Section xxi.)

In some instances also, the Cæsuræ operates in preserving the M with its preceding vowel unelided, and making the syllable long. (See "Cæsuræ," part 2.)

The final S was also frequently elided by the earlier poets, not only before a vowel, with the loss of a syllable, as in

^b The term Ecthlipsis (εκθλιψις) comes from the verb εκθλιβειν, *elidere*.—The principle on which the use of this figure rests, has been explained in a very ingenious and satisfactory manner by Dr. Carey. He supposes that the Romans did not give to the consonant *m* that full and audible pronunciation which it receives in English, but a slight nasal sound, such as the French give to it in the word *Faim*, and the Portuguese at the present day even in Latin words. As corroborative of the truth of this position, he refers to Cicero, Orat. 45. and Quintilian, 9, 4.—If this be the correct doctrine, it will appear that the Romans gave the consonant *m* a pronunciation so slight, that its sound at the end of a word in poetry was too feeble to preserve it and the preceding vowel from elision. See Note b, page 1.

Plautus and Terence, but also before a consonant, without the loss of a syllable;^c as

Ennius. *Vicinus o socii, et magnam pugnavimu' pugnam.*
Lucil. *Deblaterat plenus bonu' rusticu'; concinit unâ.*

This species of elision seems to have taken place chiefly in short syllables; yet it was also occasionally practised in long; as, *multi' modis, vas' argenteis, palm' et crinibus, tecti' fractis, for multis modis, vasis argenteis, palmis et crinibus, tectis fractis.*

Not only S and its vowel thus suffered elision, but SF also; as, *po' meridiem, pomeridianus, for post meridiem, postmeridianus.*

In the body of words also, the consonant S was sometimes elided, or else obscured in the pronunciation; as, *Camœna* for *Casmœna*, *Camillus* for *Casmillus*, *Camilla* for *Casmilla*, &c.

Before quitting the subject of Elision, it may be as well 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 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

^c About Cicero's time it began to be generally sounded. Cicero however, as well as his contemporaries Catullus and Lucretius, sometimes omitted it in their poetry. Dr. Carey supposes that the early Roman poets generally pronounced the final S when immediately followed by a vowel, but that before consonants it was optional with them either to pronounce the final S and make the syllable long by position, or not to pronounce it, and thus retain it short. And that about the commencement of the Augustan æra, the rule was established that the final S should always be pronounced in poetry as well before consonants as before vowels.—Cicero, Orat. 48. speaking of the pronunciation of the final S, observes: "Quinetiam . . . quod jam subrusticum videtur, olim autem politius . . . eorum verborum, quorum eadem erant postremæ duæ literæ quæ sunt in Optumus, postremam literam detrahebant, nisi vocalis insequeretur. Ita non erat offensio in versibus quam nunc fugiunt poetæ novi: ita enim loquebantur, Qui est omnibu' princeps, non Omnibus princeps, et Vitâ illâ dignu' loque, non dignus."—To the same effect are the remarks of Quintilian, 9, 4,

the elided vowel is either naturally short, or followed by a long syllable ; as,

Virg. *Ipse ego cana legam tenera lanugine mala.*

Idem. *Tum casiâ atque aliis intexens suavibus herbis.*

3. An elision has seldom a good effect, when it occurs in the first syllable of a verse—in the end of the fifth foot of an hexameter—immediately after the penthemimeris in a pentameter—or in a word ending with a long vowel, before a word beginning with a short vowel ; as,

Horat. *Nam ut ferulâ cadas meritum majora subire.*

Juv. *Loripedem rectus derideat Æthiopem albus.*

Catul. *Troja nefas ! commune sepulcrum Europæ Asiæque.*

Idem. *Me misero eripuisti omnia nostra bona.*

3. SYNÆRESIS.

Syllaba de geminâ facta una Synæresis esto.

Synæresis is the contraction of two syllables into one ;^d as,

Ovid. *Quid pater Ismario, quid mater profuit Orpheo ?*

the EO being sounded together within the time of one syllable, as in the name *Romeo*, in Shakspeare.

“ *Romeo* slew *Tibalt* : *Romeo* must not live.

The use of Synæresis is frequent in *Ii, iidem, iisdem ; dii, diis ; dein, deinceps, deinde ; deest, deerat, deero, deerit, deesse ; cui, and huic.*

Synæresis however may often be referred to Synalœpha, or in other words, the first vowel, in many instances, may rather be considered as elided, than as uniting with the following vowel to form one syllable. Thus, *Anteambulo, anteire, antehac, semianimis, semihomo, &c.* and other compound words, ought in strictness perhaps to be regarded as suffering elision, and to be pronounced *Ant'ambulo, ant'ire, &c.* This opinion receives, in many cases, strong confirmation from the quantity of the vowel which begins the latter part of the compound word. This vowel often retains its original quantity, when that quantity is short ; which it would

^d Synæresis (συναίρεσις) is derived from συναίρειν, contrahere.

not do, if the two vowels were united by Synæresis, instead of the first being elided by Synalœpha, but would in every such instance become necessarily long.

Other cases occur, in which two vowels, properly belonging to separate syllables, are united into one, which retains the original quantity of the latter vowel whether long or short; as in *Ābiēte, ābiēgnæ, āriēte, fāriētibus, tenuiūs, princīpium, pītūita, fortūitos, vindēmiātor, Nasīdiēni*.—Here the I and U suffering somewhat of a change from their vowel state, are used like the initial Y and W in English; on which occasions the I or U operates as a consonant, and has (in conjunction with another consonant) the power of lengthening a preceding short vowel. Hence we must pronounce these words, *Āb-yēte, āb-yēgnæ, ār-yēte, fār-yētibus, tēn-wiūs, princīp-yum, pīt-wīta, fort-wītos, vindēm-yātor, Nasīd-yēni*.

In Statius, *Silv.* 1, 4, 36, and *Theb.* 12, 2. the word *tenuiore* occurs, in which the license is carried still farther, and which must be pronounced *tēn-wiōre*.

In Virgil, *Geo.* 1, 482. the word *fluviorum* begins the line, and many have supposed the first foot of the verse to be an anapæst. By reading the word however, *flūv-yōrum*, the difficulty entirely disappears, and the initial foot becomes a spondee.

4. DIÆRESIS, OR DIALYSIS.

Distrahit in geminas resoluta Diæresis unam.

Diæresis^e is the division of one syllable into two; as *aurāi* for *aure*, *sūādent* for *suadent*, *Trōia* for *Troja* or *Troi-a*, *sūēscō* for *suesco*, *milūūs* for *milvus*, *sīlūa* for *silva*, *solūo* for *solvo*.

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

Luc. *Atque alios alii irrident; Veneremque sūādent.*

Sen. *Misit infestos Trōia ruinis.*

Horat. *Nunc mare, nunc sīlūæ.*

Tibul. *Nulla queat posthac nos solūisse dies.*

^e Diæresis (*διαίρεσις*) from *διαίρειν*, *dividere*.—Dialysis (*διαλύσις*) from *διαλύειν*, *dissolvere*.

As the Ionic dialect in Greek frequently resolves the diphthongs ει and η into ει, the Roman poets occasionally availed themselves of that license in words of Greek derivation, originally written with either of those diphthongs; as,

Stat. *Quas inter vultu petulans Elegiã propinquat.*

Ovid. *Blanda pharetratos Elegiã cantat amores.*

So also, *Phœbēus* and *Phœbēiūs*, *Bacchēus* and *Bacchēiūs*, *Rhætēus* and *Rhætēiūs*, *Thressus* and *Thrēissus*, *Thrēcius* and *Thrēicius*, &c.



5. PROSTHESIS—APHÆRESIS.

Prosthesis apponit fronti, quod Aphæresis aufert.

Prosthesis^f is the addition of a letter or syllable at the beginning of a word; as *Gnatus* for *natus*, *gnavus* for *navus*, *tetuli* for *tuli*.

Aphæresis^g is the cutting off of the first letter or syllable of a word; as *'st* for *est*, *conia* for *ciconia*, *tenderant* for *tetenderant*, *maragdos* for *smaragdos*.



6. SYNCOPE—EPENTHESIS.

Syncoxa de medio tollit quod Epenthesi infert.

Syncope^h is the omission of a letter or syllable in the middle of a word; as *Pænûm* for *Pænorum*, *poplus* for *populus*.

The words most frequently contracted by Syncope, are the præter tenses of verbs, as *scripsisti* for *scripsisti*, *dixisti* for *dixisti*, *promisse* for *promississe*, *illuxe* for *illuxisse*—the participles of compound verbs, as *repositum* for *repositum*—genitives plural, as *deûm* for *deorum*, *amantûm* for *amantium*—and words which have an U in the penult before the consonant L, as *vinclûm* for *vinculum*.

f Prosthesis (προσθεσις) from προστιθεναι, apponere.

g Aphæresis (αφαιρεσις) from αφαιρειν, auferre.

h Syncope (συγκοπη) from συγκοπτειν, conscindere.

Epenthesisⁱ is the insertion of a letter or syllable into the body of a word, as *Alituum* for *alitur*, to accommodate the poet with a dactyl in *ālītū—seditio, redimo, redeo*, to prevent the hiatus of two vowels—*plūvi, fūvi, adnūvi, genūvi*, to lengthen the short U of *plūi, fūi, adnūi, genūi*.

7. APOCOPE—PARAGOGE.

Apocope demit finem, quem dat Paragoge.

Apocope^k is the omission of the final vowel or syllable of a word, before another word beginning with a consonant; as *Men'* for *mene, seu* (or *sew*) for *sive* (*siwe* or *sewe*), *neu* (or *new*) for *neve* (or *newe*).

Paragōge^l is the addition of a letter or syllable to the end of a word; as *Amarier* for *amari, dicier* for *dici, farier* for *fari*.

The words most frequently lengthened by Paragoge, are verbs passive and verbs deponent in the infinitive mood.

8. TMESIS.

Per Tmesim inseritur medio vox altera vocis.

Tmesis^m is the division of a word into two parts, for the purpose of inserting another word between them; as,

Virg. *Talis Hyperboreo Septem-subjecta-trioni.*

Lucr. *Languidior porro disjectis, dis-que-sipatis.*

Idem. *Cetera de genere hoc, inter-quæcumque-pretantur.*

This figure generally takes place in compound words, separating the members of the compound, as in the examples just given.

i Epenthesis (ἐπενθεσις) from ἐπι, *super*, and ἐπιθεῖναι, *imponere*.

k Apocope (ἀποκοπή) from ἀποκοπτεῖν, *abscindere*.

l Paragoge (παράγωγη) from παράγειν, *producere*.

m Tmesis (τμήσις) from τεμνέειν, *secare*.

9. ANTITHESIS—METATHESIS.

Nonnunquam Antithesi mutatur littera, ut Olli :
Cum propriâ migrat de sede, Metathesis esto.

By Antithesisⁿ one letter is put for another; as *Olli* for *Illi*, *faciundum* for *faciendum*.

By Metathesis,^o a letter or syllable is transposed; as *Pis-
tris* for *fristis*, *Lybia* for *Libya*, *corcodilus* for *crocodilus*.

10. SYSTOLE.

Systola præcipitat positu vel origine longam.

By Systole,^p a syllable naturally long is made short, or a syllable which ought to become long by position, is preserved short; as *Vidĕn'* for *vidĕs-ne*, in which the E is naturally long—*satĭn'* for *satis-ne*, in which the short syllable TIS should become long by position—*hōdie* for *hoc die*—*multĭ-
modis* for *multis modis*.

The prepositions AB, AD, OB, SUB, RE, which are naturally short, but would, when compounded with *Jacio*, be rendered long by position, are sometimes made to retain their original quantity by the elision of the J.

Ovid. *Turpe putas äbici, quod sit miserandus, amicum.*

Mart. *Siquid postra tuis ädicit vexatio rebus.*

Claud. *Cur annos öbicis? pugnae cur arguor impar?*

Luc. *Ipse manu sübicit gladios, ac tela ministrat.*

Stat. *Tela manu; rĕicitque canes in vulnus hiantēs.*

The most common instances of Systole however occur in the penultima of the third person plural of the preterite of verbs; as *defuĕrunt*, *profuĕrunt*, *miscuĕrunt*, *dedĕrunt*, *ste-
tĕrunt*, *tulĕrunt*, *abiĕrunt*, &c. for *defuĕrunt*, *profuĕrunt*,

ⁿ Antithesis (αντιθεσις) from αντιθηναι, loco alterius rem aliquam ponere.

^o Metathesis (μεταθεσις) from μεταθηναι, transponere.

^p Systole (συστολη) from συστελλειν, corripere.

miscuērunt,^q &c. See Table at the end of Figures of Prosody.

II. ECTASIS, OR DIASTOLE.

Ectasis extenditque brevem, duplicatque elementum.

By Ectasis, or Diastole,^r a syllable naturally short is made long; as,

Liv. And. *Cum socios nostros mandissēt impiū Cyclopi.*
Ennius. *Omnis cura viris uter essēt induperator.*

This license however was rarely used by the poets of the more polished ages, excepting in proper names (particularly polysyllables,) which could not otherwise have been introduced into their lines; as,

Ovid. *Hanc tibi Priamides mitto, Læda, salutem.*
Virg. *Sunt etiam Amineæ vites, firmissima vina.*
Prop. *Et domus intactæ te tremit Arabiæ.*

The particle RE, although naturally short, is made long in many compound words; as *Rēligio, rēliquiæ, rēliquus, rēperit, rētulit, rēpulit, rēcidit, rēducere*, &c. This how-

^q These perfects with short penults have given rise to considerable discussion. The Port-Royal Grammarian maintains that the penult of the tense in question was originally short, or at least common, especially in verbs of the third conjugation; and that one might say *legērunt* as well as *legērant, legērent*, &c. this analogy being particularly founded on the E followed by an R. In confirmation of this opinion, he quotes the following passage from Diomedes:—"Fere in tertio ordine plerumque veteres tertiā personā finitivā temporis perfecti, numeri pluralis, E mediam vocalem corripunt, quasi legērunt, emērunt, &c." and then adds, "we might farther produce a vast number of authorities, which show that this is not a licentiā poëtica, but the ancient analogy of the language."—Dr. Carey on the other hand asserts, that the shortening of the syllable in question is a gross violation of prosody; that these perfects with short penults are either the errors of copyists, for pluperfect tenses, which in his opinion yield a more elegant reading, or else must be considered as instances of Synæresis, and pronounced accordingly.—Heyne however, in remarking on the reading *tulērunt* (Virg. Ec. 4, 61.) which he admits into the text as well as the other instances of Systole wherever they occur, observes, "*male metuentes metro alii, tulerint, tulerant, (legunt);* and in *Æn. 2. 774*, where *stetērunt* occurs, "*steterantque prave.*"—We can only add, "*Non nostrum tantas componere lites.*" The best advice that can be given to the young prosodian, is to avoid making use of the figure in these tenses.

^r Ectasis (εκτασις) from εκτεινειν, *extendere*.—Diastole (διαστολη) from διασπτελλειν, *producere*.

ever was no doubt owing either to the consonant's having been actually doubled, as *relligio*, *relliquiæ*, &c. or to the circumstance of an emphasis having been laid upon the single consonant, producing the same effect as if it had been actually doubled.

The first syllable in *Quatuor*, when made long, has also been regarded as an instance of Diastole, since *quātuor* is found short in Ennius, and its derivatives, *quāter*, *quāterni*, *quādrupes*, &c. have the *a* short; but Gesner and Vossius maintain that Virgil should be made the standard of pronunciation with regard to the word in question, and that the first syllable should be considered long, as he uniformly makes it.

12. SYNAPHEIA.

Copulat irrupto versus Synapheia tenore.

Synapheia,^s 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. By this arrangement the initial syllable of a succeeding verse, has an influence on the final syllable of the preceding—affecting it by the concurrence of consonants, by *ecthlipsis*, and by *synalæpha*.

Synapheia chiefly prevailed in Anapæstic and Ionic *a minore* verse, in which, strict attention was paid to its observance. Its occurrence in other species of verse, was occasional and limited.

The following anapæstic lines furnish examples of the effects of the Synapheia.

Præceptis silvas montesque fugit
Citus Actæon, agilique magis
Pede per saltus et saxa vagus
Metuit motas Zephyris plumas. Seneca.

The short final syllables of *fugit*, *magis*, and *vagus*, here become long by position before the initial consonants in the subsequent lines.

Among other instances of Synapheia, the following may be enumerated:—

^s Synapheia (*συναφεια*) from *συναπτειν*, *conjungere*.

- Virg. *Inseritur vero ex fœtu nucis arbutus horri|da*
Et steriles platani malos gessêre valentes.
- Idem. *Jactemur, doceas : ignari hominumque locorum|que*
Erramus, vento huc, et vastis fluctibus acti.
- Horat. *Dissidens plebi, numero beato|rum*
Eximit Virtus.
- Idem. *Cur facunda parum deco|ro*
Inter verba cadit lingua silentio ?

In the first, second, and third examples, the Synapheia and Synalœpha are combined, in the third the Synapheia and Ecthlipsis.

In most cases however where the Synapheia operates, (excepting the Anapæstic and Ionic *a minore* measures,) there is little or no pause at the end of the line.

In the Greek dramatic choruses, a word is frequently divided by Synapheia between two verses. In Latin poetry this is more rarely done, and chiefly, if not always, in the case of compound words.—Vide Horat. Sat. 2, 3, 117. 1, 2, 62—Epist. 2, 2, 188—Art. Poet. 290.—See also remarks upon the “Sapphic Verse.”

The student is referred to the end of the following Synopsis, for the instances of Synapheia, which occur in Virgil.

SYNOPSIS
OF
POETIC LICENSES, &c.
IN THE
VERSIFICATION OF VIRGIL.

—♦—

The words in Italics are given according to the text of Heyne; in the rest, the reading of the Dauphin Edition is followed.

—♦—

E. Eclogues—G. Georgics—Æ. Æneid;

—♦—

Short Final Syllables lengthened by the Cæsura.

Aberat	E. 1, 39	Nullius	G. 4, 453
Erit	E. 3, 97	Videt	Æ. 1, 308
Terrasque	E. 4, 51	Pulvis . . . . .	. . . 478
Fultus	E. 6, 53	Peteret . . . . .	. . . 651
Facit	E. 7, 23	Jactetur . . . . .	. . . 672
Puer	E. 9, 66	Pavor	Æ. 2, 369
Amor	E. 10, 66	<i>Androgeus</i> . . . . .	. . . 371
Tethys	G. 1, 31	Obruimur . . . . .	. . . 411
Pleiãdas . . . . .	. . . 138	Domus . . . . .	. . . 563
Lappæque . . . . .	. . . 153	Liminaque	Æ. 3, 91
Tribulaque . . . . .	. . . 164	Nemus . . . . .	. . . 112
Æstusque . . . . .	. . . 352	Gravia . . . . .	. . . 464
Eurique . . . . .	. . . 371	Casus . . . . .	. . . 504
Gravidus	G. 2, 5	^u Manibus . . . . .	. . . 606
Fagus . . . . .	. . . 71	Gela . . . . .	. . . 702
Enituit . . . . .	. . . 211	Pectoribus	Æ. 4, 64
Ingreditur	G. 3, 76	Cretesque . . . . .	. . . 146
^t Labor . . . . .	. . . 118	Alloquitur . . . . .	. . . 222
Invalidus . . . . .	. . . 189	Datur	Æ. 5, 284
Jovis . . . . .	. . . 332	Euryalus . . . . .	. . . 337
Lappæque . . . . .	. . . 385	<i>Pater</i> } . . . . .	. . . 521
Melior	G. 4, 92	Pariter } . . . . .	. . . 853
<i>Tondebat</i> . . . . .	. . . 137	Amittebat . . . . .	. . . 853
Terrasque . . . . .	. . . 222	<i>Super</i>	Æ. 6, 254
Drymoque . . . . .	. . . 336	<i>Tuaque</i> . . . . .	. . . 687

t Perhaps originally *labôs*.

u Or according to Heyne's text, "*Si pereos, hominum manibus periisse sÿrabat,*" with the *o* of *pereos* preserved by Cæsura.

Numitor	Æ. 6, 768	Oratis	Æ.11, 111
x Argos . . . . .	. . . . . 838	Amor . . . . .	. . . . . 323
Erat	Æ. 7, 174	Pater . . . . .	. . . . . 469
Spiculaque . . . . .	. . . . . 186	Vallis . . . . .	. . . . . 522
Canit . . . . .	. . . . . 398	Pater	Æ.12, 13
Procul	Æ. 8, 98	Ebur . . . . .	. . . . . 68
Subiit . . . . .	. . . . . 363	Ensemque . . . . .	. . . . . 89
Brontesque . . . . .	. . . . . 425	Fontesque . . . . .	. . . . . 181
Fatigamus	Æ. 9, 610	Manus . . . . .	. . . . . 232
Noëmonaque . . . . .	. . . . . 767	Chloreaque . . . . .	. . . . . 363
Petiit	Æ.10, 67	Dolor . . . . .	. . . . . 422
Dedit . . . . .	. . . . . 383	Antheusque . . . . .	. . . . . 443
Caput . . . . .	. . . . . 394	Domitor . . . . .	. . . . . 550
Sinit . . . . .	. . . . . 433	y Anima . . . . .	. . . . . 648
Sanguis . . . . .	. . . . . 487	Amor . . . . .	. . . . . 668
Profugus . . . . .	. . . . . 720	Stabat . . . . .	. . . . . 772
Amor . . . . .	. . . . . 872	Erit . . . . .	. . . . . 883
Languentis	Æ.11, 69		

Final Syllables preserved from Elision by the Cæsura, and retaining their natural Quantity.

Actæo	E. 2, 24	Agni	G. 1, 341
Pecori	E. 3, 6	Radii	G. 2, 86
Lauri . . . . .	. . . . . 63	Oleæ . . . . .	. . . . . 144
z Hyla	E. 6, 44	Pati	G. 3, 60
Juniperi }	E. 7, 53	Pecori . . . . .	. . . . . 155
Castaneæ }		Ephyre	G. 4, 343
Perii	E. 8, 41	Getæ . . . . .	. . . . . 463
Rhodope . . . . .	. . . . . 44	Samo	Æ. 1, 16
a Aonie	E. 10, 12	Dardanio . . . . .	. . . . . 617
Lauri . . . . .	. . . . . 13	Matri }	Æ. 3, 74
Pecori	G. 1, 4	Neptuno }	
Eoæ . . . . .	. . . . . 221	Perco . . . . .	. . . . . 606
Conati . . . . .	. . . . . 281	Spe	Æ. 4, 235

x If viewed as the Greek neuter singular, its final syllable OS is lengthened by the Cæsura; if as the Latin masculine plural, as in Æn. 2, 95. all is regular, and there is no license.

y This line might otherwise be scanned—

Sanct' ad | vos anim' | atqu' is|tū̄s | inscia | culpæ.

making a diastole in the *us* of *istius*.

z The proper name *Hyla*, occurs twice in the line. The one here meant is the second in order, the other is given in the division which succeeds; among the examples of long syllables unclided before vowels and remaining short.

a *Aonie*, or *Aonia*, or *Aoniæ*.—However written, the final syllable is preserved from elision by the Cæsura, and continues or is made long.

Femineo	Æ. 4, 667	Parrhasio	Æ. 11, 31
Colo	Æ. 5, 735	Tanti	480
Cedro	Æ. 7, 178	Genero	Æ. 12, 31
Oceano	226	Hyllo	535
Turrigeræ	631		
Tui	Æ. 9, 291		
Femineo	477	<i>Preserved unelided under different circumstances.</i>	
Dardanio	647	Pruna	E. 2, 53
O, (interj.)	Æ. 10, 18	Glauco	G. 1, 437
Buxo	136	Dea	Æ. 1, 409
Duci	156		

Long Syllables unelided before Vowels, and made short.

O, (interj.)	E. 2, 65	Insulæ	Æ. 3, 211
Vale	E. 3, 79	Ilio	Æ. 5, 261
Hyla	E. 6, 44	Te	Æ. 6, 507
Qui	E. 8, 108		
Pelio	G. 1, 281		
Atho	332	<i>To which add,</i>	
Panopezæ	437	Pr(æ)eunte	Æ. 5, 186
Rhodopeïæ	G. 4, 461	Pr(æ)ustis	Æ. 7, 524

Synæresis.^b

—EA—		D(ee)rit.	Æ. 7, 262
Orph(ea)	E. 6, 30	D(ee)st	Æ. 10, 378
Typhō(ea)	G. 1, 279		
Alv(ea)ria	G. 4, 34	—EI—	
Aur(ea)	Æ. 1, 698	d D(ei)nde	E. 3, 58
Aur(ea)	Æ. 7, 190	Prometh(ei)	E. 6, 42
(ea)dem	Æ. 10, 487	e Ter(ei)	78
		Pen(ei)	G. 4, 355
—EE—		Orph(ei), dative {	545
D(ee)rraverat	E. 7, 7	Oil(ei)	553
D(ee)runt	G. 2, 200		Æ. 1, 41

^b I have called all the examples of contraction which are here given, by the general name of Synæresis, deeming it to be the simplest and least perplexing course for the student. Dr. Carey however makes those which are given under EE, and II, contractions by Crasis.

^c In the 233d line of the second book of the Georgics, "*Si deerunt rarum pecorique et vitibus almis,*" the first foot may be either a spondee by contraction, (*sī dē*), or a dactyl, (*sī dēē*), the *de* becoming short before the following vowel.

^d In thirty-seven places, where *deinde* occurs in Virgil, it is, as here, uniformly a trochee by Synæresis.

^e Many more examples occur of the genitive in EI from nominatives in EUS, and in all such cases, Virgil invariably makes the EI a single syllable.

Ten(u)is	G. 2, 180	—UE—	
Ten(u)ia	G. 4, 38	Suesco, and its compounds, every where in Virgil, have Sue a single syllable.	
Gen(u)a	Æ. 5, 432		
Gen(u)a	Æ. 12, 905		
	—UA—	—UU—	
S(ua)	E. 7, 54	Curr(uu)m	Æ. 6, 658

Instances in which the Diphthong VI occurs.^k

Orith(yi)a	G. 4, 463	Harp(yi)a	Æ. 3, 365
Harp(yi)æ {	Æ. 3, 212	Harp(yi)æ	Æ. 6, 289
	. . . . . 226	Orith(yi)a	Æ. 12, 83
Harp(yi)as . . . . .	. . . . . 249		

Diæresis.

Aula-ï	Æ. 3, 354	Picta-ï	Æ. 9, 26
Aura-ï	Æ. 6, 747		

Elision.

Grav' olentia	G. 4, 270	Sem' animes	Æ. 10, 396
Sem' ustum	Æ. 3, 578	Sem' animis . . . . .	. . . . . 404
Sem' animem	Æ. 4, 686	Sem' animes	Æ. 11, 635
Sem' usta	Æ. 5, 697	Ant' irent	Æ. 12, 84
Sem' hominis	Æ. 8, 194	Sem' animi . . . . .	. . . . . 356

Systole.

Tulërun't	E. 4, 61	Stetërun't	Æ. 3, 48
Miscuërun't	G. 2, 129	Constitërun't . . . . .	. . . . . 681
Miscuërun't	G. 3, 283	Stetërun't	Æ. 10, 334
Stetërun't	Æ. 2, 774		

Synapheia.

Humo(rem)	G. 1, 295	Calorem(que)	G. 2, 344
Horri(da)	G. 2, 69	Cupressos(que) . . . . .	. . . . . 443

^k These are added, not as examples of poetic license, (since the VI is originally a diphthong in these Greek names), but merely to put the student on his guard, that he may not confound them with the examples of Synapheia which occur so frequently in Virgil.

Ferarum(que	. G. 3, 242	Rudentes(que	. Æ. 5, 753
Totas(que	. . . 377	Cadenti(que	. Æ. 6, 602
Sulfu(ra	. . . 449	Latino(rum	. Æ. 7, 160
Locorum(que	. Æ. 1, 332	Latinis(que	. . . 470
Nexæ(que	. . . 448	Omnem(que	. Æ. 8, 228
Deorum(que	. Æ. 2, 745	Colorem(que	. Æ. 9, 650
Colorem(que	. Æ. 4, 558	Cælum(que	. Æ. 10, 781
Nepotes(que	. Æ. 4, 629	Latini(que	. . . 895
Lacertos(que	. Æ. 5, 422	Frementes(que	. Æ. 11, 609

SECT. XXVI.

OF METRE.

METRE, in its general sense, means an arrangement of syllables and feet in verse, according to certain rules; and in this sense applies not only to an entire verse, but to a part of a verse, or any number of verses. But *a metre*, in a specific sense, means a combination of two feet, and sometimes one foot only.

The metres employed in Latin poetry are the Dactylic, the Anapæstic, the Iambic, the Trochaic, the Choriambic, and the Ionic measures.

These have received their respective names, from the frequent occurrence in them of some particular foot; and it is supposed that each species was originally composed of those feet only from which it is denominated, but that others, equal in time, were afterwards admitted under certain restrictions. They are, however, often called after the name of some celebrated poet, who used a particular species of verse, as *Sapphic*, *Alcaic*, *Anacreontic*, *Hipponactic*, &c. and they are sometimes also classed according to the number of feet or measures which they contain, as *Octonarius*, *Senarius*, *Hexameter*, *Pentameter*, *Tetrameter*, *Trimeter*, *Dimeter*, *Monometer*.

In Anapæstic, Iambic, and Trochaic verse, a metre consists of two feet; in the remainder, one foot constitutes a metre.

With regard to the difference between Rhythm and Metre, it may here suffice to observe, that the former relates to the quantity of the syllables in a foot, as far as respects the time required in the pronunciation of them, each long syllable being considered equal in time to two short ones; whereas the

latter includes both the time and order of syllables, and does not admit the same interchange of feet as rhythm.

If in the following dactylic line for example,

Panditur | intere|a domus | omnifo|tentis O|lympi,

the dactyls be confounded in this manner,

Omnifo|tentis O|lympi | panditur | intere|a domus.

the metre will be entirely destroyed, inasmuch as its laws require a dactyl in the fifth, and a spondee in the sixth places, and we shall have an anapæstic line in its stead, but the rhythm will still remain the same, there being an equal number of times contained in the anapæst and in the dactyl.

SECT. XXVII.

OF VERSE.

A Verse is a certain number of feet disposed in a regular order, and forming a line of poetry.¹

A Hemistich is, properly speaking, a half verse; the name however is commonly applied to either portion of an hexameter line divided at the penthemimeris; as,

Ære ciere viros, || Martemque accendere cantu.

Scanning^m 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.

Verses are denominated acatalectic, catalectic, brachycatalectic, hypercatalectic or hypermeter, and acephalous.ⁿ

¹ The term verse (*versus*) is derived from the verb *vertere*, to turn, because verses being arranged in lines, when the reader reaches the end of one, he must turn necessarily to the beginning of another. The Greeks term it *στιχος*, *ordo*, on account of the arrangement of the lines; and from *ἡμισυς*, *dimidius*, and *στιχος*, *ordo vel versus*, comes *ἡμιστιχιον*, *hemistichium*, a hemistich or half verse.

^m *Scansio*, from *scandere*, to climb—as if ascending a ladder, step by step. Vide Claudian, Epig. 29. “*In podagrūm.*”

ⁿ Acatalectic (*ακαταληκτικός*) from *a*, priv. and *καταληγειν*, *desinere*; denoting a verse that proceeds onwards to its destined end without stopping. Catalectic (*καταληκτικός*) one that stops by the way. Brachycatalectic (*βραχυκαταληκτικός*) from *βραχυς*, *brevis*, and *καταληγειν*; a verse which not only stops before it reaches its true destination, but is curtailed still more, and rendered still shorter, than the catalectic. Hyper-

An acatalectic verse is that, which contains its exact number of feet and syllables; as the following, which is Iambic dimeter acatalectic.

Mūsa | Jōvīs | sūnt fī|līa. |

A catalectic verse is that, which wants one syllable at the end to complete the measure; as the following, which is Iambic dimeter catalectic.

Mūsa | Jōvēm | cānē|bānt. — |

A brachycatalectic verse is that, which wants two syllables at the end to complete the measure; as the following, which is Iambic dimeter brachycatalectic.

Mūsa | Jōvīs | gnāta | — — |

A hypercatalectic or hypermeter verse is that, which has something more than its just measure, whether this surplus be a syllable, as in the following line,

Mūsa | sōrō|rēs sūnt | Mīnēr|va.

or whether it be an entire foot, as in the following,

Mūsa | sōrō|rēs Pāl|lādīs | lūgēnt.

These lines are called Iambic dimeter hypercatalectic or hypermeter.

An acephalous verse is that, which wants a syllable at the beginning; as the following, which is called Acephalous Iambic dimeter.

Nōn | ēbūr | nēque aū|rēūm |

DACTYLIC MEASURES.

1. The principal dactylic measure is the Heroic or Hexameter,^o consisting of six feet, whereof the fifth is a dactyl and

catalectic (*ὑπερκαταληκτικός*) from *ὑπερ*, *super*, &c.; denoting a verse which has something more than its true measure, or the end where it ought to terminate. Hypermeter (*ὑπερμετρος*) from *ὑπερ*, *super*, and *μετρον*, *mensura*; a verse that has something beyond the true measure. Acephalous (*ακεφαλος*) from *α*, *priv.* and *κεφαλη*, *caput*; a verse wanting a head, that is, an initial syllable.

^o The term hexameter is derived from *ἕξ*, *sex*, and *μετρον*, *mensura*. The student will remember, that in Anapaestic, Iambic, and Trochaic verse, a metre is equivalent to two feet, but that in the rest, one foot constitutes a metre.

the sixth a spondee, while each of the other four feet may be either a dactyl or spondee, at the pleasure of the writer; as,

Virg. *Sic abē|ūnt rēdē|ūntquē mē|i vārī|āntquē tī|mōrēs.*
 Catul. *Et quām|vīs tē|cūm mūl|tō cōn|jūngērēr |ūsū.*

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 denominated Spondaic; as,

Virg. *Cara deūm soboles, magnum Jovis |īncrē|mentum.*
 Idem. *Constitit, atque oculis Phrygia agmina |cīrcūm|*
spexit.

Catul. *Æquoreæ monstrum Nereïdes |ādmī|rantes.*
 Manil. *Scorpius ingentem perterruit |Orī|ona.*

Spondaic lines should be used sparingly and with caution, as their too frequent recurrence is disagreeable and tiresome. They ought also to have the fourth foot a dactyl, or the line will be too prosaic.

According to some prosodians, the proceleusmatic and anapæst are occasionally admitted into the hexameter. It is more correct however, in all such cases, to resort to Synæresis.

The beauty and harmony of hexameter verse, depend in a very great degree upon 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 styled, for distinction sake, the Cæsural pause.

The Cæsural pause most approved of in heroic poetry, was that which took place after the penthemimeris. This was particularly distinguished as THE Heroic Cæsural pause. Thus,

Virg. *At domus |interi|or || regali splendida luxu.*

Idem. *Julius |a mag|no || demissum nomen Iūlo.*

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. || nefas quæ triste fiaret.*

Idem. *Tecta me|tu peti|ērē, || ruunt de montibus amnes.*

The Cæsural pause after the hephthemimeris was also approved of as heroic. Thus,

Virg. *Arbori|busque sa|tisque No|tus, || pecorique sinister.*
Idem. *Haud mora | frosilu|ere su|is: || ferit æthera clamor.*

In some instances we find lines with a Cæsural pause at the triemimeris, and another at the hephthemimeris—the first slighter than the second, but both combined producing a beautiful effect; as,

Tibul. *Dî patrii, || furgamus agros, || furgamus agrestes.*
Virg. *Prima tenet, || ptausuque volat, || fremituque secundo.*

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 Priapean; as,

Virg. *Cui non | dictus Hy|las fuer, || et Latonia Delos.*
Idem. *Exple|ri men|tem nequit, || ardescitque tuendo.*

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; as,

Calpurn. *Idas | lanige|ri domi|nūs grēgīs, || Astacus horti.*
Auson. *Commu|nis Paphi|e dea | sīdērīs || et dea floris.*

Hexameter verse is the most ancient, as well as the most dignified and harmonious, of all poetic measures. It is generally employed in the recital of great and splendid actions, though capable of being adapted with great success even to subjects of a familiar nature, as has been strikingly illustrated in the neglected hexameters of Horace. The Satires and Epistles of this poet, do not indeed possess the majesty and cadence of Virgilian versification, and yet are marked by numerous and peculiar beauties, directly resulting from the studied negligence of their composition, and equally indicative of the abilities of the poet, and the variety and powers of the language in which they are written.

2. The Hexameter Meïurus,^p is a defective hexameter, having an Iambus in the sixth foot instead of a spondee; as,

^p Meïurus, from *μειυρος*, *cui cauda diminuta est et truncata*. The hexameter meïurus does not deserve the name of a distinct species of verse;

Liv. Andron. *Dirige o|doris|equos ad | certa cu|bilia | cānēs.*

3. The Priapean is also usually accounted a species of hexameter, so constructed, as to be divisible into two portions of three feet each, having a trochee generally in the first and fourth feet, and sometimes an amphimacer in the third; as,

Catul. *Ō cō|lonia | quā cū|pīs || pōntē | ludere | longo.*

A preferable mode of scanning it 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.

4. The Pentameter^a consists of five feet, whereof the first and second may be either a dactyl or spondee at pleasure, the third must always be a spondee, the fourth and fifth, anapæsts; as,

Tibul. *Tē tēnē|ām mōrī|ēns dē|ficiēn|tē mǎnū.*

Ovid. *Et mūl|tōs il|lic Hēc|tōrās ēs|sē pū|tā.*

The more usual, though not the more correct mode of scanning the pentameter, is this: to make, first, two feet, as in the former case, then a long syllable, and finally two dactyls followed by another long syllable; as,

Tē tēnē|ām mōrī|ēns || dē|fici|ēntē mǎ|nū.

Et mūl|tōs il|lic || Hēc|tōrās | ēssē pū|tā.

The only advantage attending this latter mode is, that it diminishes, in a very great degree, the risk of neglecting the penthemimeral cæsural pause, in the composition of Latin pentameters.

The pentameter must always be so constructed as to have the Cæsural pause after the penthemimeris, and thus be divisible into two equal portions of two feet and a half each, the middle spondee being composed of a semifoot remaining at the end of a preceding word, and a semifoot from the be-

it should rather be regarded as a vicious and defective hexameter. Livius Andronicus is said to have composed such lines, which he mixed alternately with perfect hexameters. Only two of them remain.

q From *πεντε*, *quinque*, and *μετρον*, *mensura*. The very name shows the inaccuracy of that mode of scanning the verse, by which it is divided into only four feet. In defence of the other mode, the authority of Quintilian may be cited, who mentions the spondee as the middle foot, and the anapæst as terminating the line, (9, 4.)

ginning of the following word : unless this be done, it will not be a legitimate pentameter. Hence the following line has been justly condemned :—

Inter nostros gentilis oberrat equus.

Pentameter verses are rarely used alone. They are most commonly joined in alternate succession with hexameters, forming what is termed Elegiac^r verse.

5. The Æolic Pentameter consists of four dactyls, preceded by a spondee, a trochee, or an iambus ; as,

Terentian. *Edi|dīt tūbā | tērrībī|lēm sōnā|tūm prōcūl.*

This measure is so called from the Æolian poetess Sappho, who invented it. Sometimes the first foot was a dactyl.

6. The Phalæcian Pentameter consists of a dactylic penthemimeris, followed by a dactyl and a spondee ; as,

Boëth. *Vīsē|bāt gēlī|dæ | sīdērā | brūmæ.*

This measure, like the Æolic pentameter, admits a trochee in the first place ; and besides the trochee, Boëthius uses the iambus in the first and second places ; as,

Hīc ē|nīm caū|sās | cērnērē | prōmptūm ēst.

Illīc | lātēn|tēs | pēctōrā | tūrbānt.

Stūpēt | cūm sūhī|tīs | mōbīlē | vūlgūs. Boëthius.

This measure derives its name from the poet Phalæcus, who invented it. It is also, though less correctly, called Phalæucian.

7. The Tetrameter *a priori*, or Alcmanian dactylic tetrameter, consists of the *first* four feet of an hexameter, with merely this difference, that the fourth foot is always a dactyl ; as,

Boëth. *Dēsūpēr | īn tēr|rām nōx | fūndītūr.*

This measure was frequently used in tragic choruses.

^r Elegiac verse, was so called from the Greek *ελεγιακος*, which is derived from *ελεος*, *lamentatio*, and this last is said to come, *απο του, ε ε λεγειν*, “from the weeping of mourners.” Hence the well known lines of Ovid—

*“Flebilis indignos Elegiæ solve capillos;
Heu nimis ex vero nunc tibi nomen erit.”*

8. The Tetrameter *a posteriore*, or Spondaic tetrameter, consists of the *last* four feet of an hexameter; as,

Horat. *Cērtūs ě|nīm frō|mīsīt Ā|fōllō.*

Sometimes, as in the hexameter, a spondee occupies the last place but one; in which case, the preceding foot ought to be a dactyl, or the line will be too heavy; as,

Horat. *Mēnsō|rēm cōhī|bēnt Ār|chytā.*

9. The Tetrameter Meivrus or Faliscan, consists of the last four feet of the hexameter meivrus; as,

Boëth. *Fālcě rū|bōs fīlī|cēmquě rě|sēcāt.*

10. The Tetrameter Acephalous, is the tetrameter *a posteriore*, wanting the first semifoot; as,

Boëth. *Quī | sē vōlēt | ěssě fō|tētēm.*

This measure, however, may perhaps be more properly regarded as Anapæstic dimeter catalectic.

11. The Tetrameter Catalectic, is the tetrameter *a priore*, wanting the last semifoot; as,

Prudent. *Nōstrā dē|ūs cānēt | hārmoni|ā.*

Boëth. *Hic clāū|sūt mēm|brīs ānī|mōs.*

Boëthius, in this measure, mixes spondees with the dactyls; but it was more usual to employ all dactyls.

12. The Dactylic Trimeter, consists of the last three feet of an hexameter; as,

Horat. *Grātō | Pŷrrhā sūb | āntrō.*

But the lines which are usually thus denominated, are with greater propriety included in the class of Choriambics, and ranked under Pherecratics.

13. The Trimeter Catalectic, or Archilochian penthemimeris, is an heroic penthemimeris, or the first five half feet of an hexameter; as,

Horat. *Ārbōrī|būsquě cō|mæ.*

Horace uniformly observes this construction, viz. two dactyls and a semifoot. Ausonius, however, sometimes makes the first foot a spondee, and twice uses a spondee in the se-

cond place; but the spondee injures the harmony of the verse.

14. The Dactylic Dimeter, or Adonic, consists of two feet, a dactyl and a spondee; as,

Horat. *Risit* Ā|pōllō.

This measure was called Adonic, because used in the lamentations for Adonis.—Sappho is said to have written entire poems in it, now lost.—Boëthius has a piece of thirty-one Adonic lines, Lib. 1, metr. 7.^s

ANAPÆSTIC MEASURES.

15. The Anapæstic Monometer, or anapæstic measure, consists of two anapæsts; as,

ŭlŭlās|*sē cānēs.*

Seneca.

But the first foot was very frequently changed to a dactyl, often to a spondee; and the second foot, often to a spondee, and in a few instances to a dactyl; as,

Fŭnditē | *fētūs,*
Editē | *plānctūs.*
Fingitē | *lūctūs.*
Rēsōnēt | *tristī*
Clāmōrē | *fōrŭm.*

Seneca.

16. The Anapæstic Dimeter consists of two anapæstic measures, or four feet; as,^t

Phārētra|*quē grāvēs* || *dātē sē*|*vā fērō.*
Quāntī | *cāsūs* || *hūmā*|*nā rōtānt!*

Seneca.

17. The Anapæstic Dimeter Catalectic, consists of three feet, properly anapæsts, followed by a catalectic syllable.

^s See remarks upon the "Sapphic" measure, 31.

^t 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 them as the sense might require, or his own judgement 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.

The Spondee however was admissible into the first and second places; as,

Ulinām | mödō nōs | trā rēdī | rēnt
In mō | rēs tēm | fōrā frīs | cōs.

Boëth.

18. The Archebulic Anapæstic^u (so named from its inventor Archebūlus) consists of four anapæsts, followed by a bacchius; as,

Tībī nās | cītūr ōm | nē fēcūs, | tībī crēs | cīt hādūs.

19. The Anapæstic Tetrameter Catalectic, consists of seven feet (properly anapæsts) and a catalectic syllable. The anapæst however is every where alterable to a spondee or dactyl, and sometimes to a proceleusmatic. This measure is sometimes termed Aristophanic, because frequently used in Greek by the poet Aristophanes. No examples of this species of verse occur in Latin; it may be formed however, by prefixing to the common dactylic hexameter, a foot and a half; as,

Rāpīdīs | sīmā quā | drūpēdān | tē pūtrēm | sōnītū | quātīt ūn |
gūlā cām | pūm.

Pūlhēr | rīmā rē | gūā Sō | līs ērāt | sūblī | mībūs āl | tā cōlūm |
nīs.

With regard to the Anapæstic verse it may be observed, that Monometers and Dimeters are generally so constructed as to allow of their being read in lines of two, four, or more feet, without the division of a word, through the difference of arrangement. The Tragic Anapæstics, however, do not seem to have been confined to a definite length, but to have been extended by Synapheia, to whatever length suited the poet's convenience; suddenly breaking off at the close of a period, or pause in the sense, and leaving at the end a single foot or half-foot; afterwards beginning a new series or paragraph, running on and terminating as before; but in such a manner, that in the course of each series or paragraph, the final syllable of every anapæst, if not naturally long, is, under the influence of synapheia, rendered long by the concurrence of consonants. For the anapæst consisting of two

^u There are no poems now extant in this measure. The line given above, is one framed by Terentianus Maurus, to exemplify this species of verse.

short syllables followed by a long one, receives a fuller pronunciation upon the final syllable than any other foot, and the pause at the termination of the verse is not sufficient for that purpose, unless the syllable be long, or stand at the conclusion of a sentence.^x

IAMBIC MEASURES.

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 on its final syllable.

20. The Iambic Trimeter (called also, from the number of its feet, *Senarius*) consists of three Iambic measures, or six feet, properly all iambs, and having the Cæsural pause most commonly after the fifth semifoot; as,

Catul. *Phāsē|lūs il||lē* [¶] *quēm | vīdē||tīs hōs|pītēs.*

The pure Iambic measure however was seldom used by the Latin poets. In order to render composition less difficult, and, by producing delay, to give the verses more gravity and dignity, spondees were admitted into the odd places, that is, into the first, third, and fifth. In every foot also, except the last, which was always an iambus, a long syllable was often changed into two short ones; so that an anapæst or a dactyl was often used for a spondee, and a tribrac for an iambus. Sometimes too, in the first station, a proceleusmatic occupied the place of a spondee. The scale of the mixed Iambic Trimeter is therefore as follows:—

1	2	3	4	5	6
— —	— —	— —	— —	— —	— —
∪ ∪ ∪	∪ ∪ ∪	∪ ∪ ∪	∪ ∪ ∪	∪ ∪ ∪	
— —		— —		— —	
— ∪ ∪		— ∪ ∪		— ∪ ∪	
∪ ∪ —		∪ ∪ —		∪ ∪ —	
∪ ∪ ∪					

^x See Clarke's note on Il. A. 51.

The reason why the even places were reserved for the iambus in preference to the spondee, seems to have been this, that by placing the spondee first, and having the iambus to follow, greater emphasis would be given to the concluding syllable of each measure, on which the *ictus* and pause took place; the difference of time causing the ear to be more sensibly affected when the long syllable is immediately preceded by a short, than when two long syllables stand together.

By the Tragic Poets the pure Iambic measure was little used, it being considered as too light for the dignity of Tragic composition, and in lieu of the iambus, the spondee, dactyl, and anapæst, were freely used in the first, third, and fifth places.

The writers of comedy, satire, and fables, allowed themselves a still greater license. They admitted the spondee, and its equivalents, the dactyl and anapæst, into the second and fourth places, as well as the first, third, and fifth. The last place however still remained as before, always an iambus; as,

Petron. *Tūō | hālā||tō clāū|sūs hā||vō hās|cītūr.*

Phædr. *Āmū|tīt mērī||tō prōprī|ūm qui ālū||ēnum āp|hētīt.*

Idem. *Pārēs|dūm nōn ||sīnt vēs|tra fōr||tītū|dīnī.*

The effect of this arrangement is to render these compositions more familiar in their style, and to bring them nearer to the level of prose.

21. The Scazon or Choliambus,^y (Claudicant, or lame Iambic, so named, because in it the cadence is inverted or maimed as it were, by the change of feet in the last two places,) is the Iambic Trimeter, with a spondee instead of an iambus in the sixth place; and, lest the verse should become too heavy if a spondee were admitted into the fifth place also, having generally, in that place, an iambus; as,

Cūr īn | thēā||trūm Cātō | sēvē||rē vē|nīstī ?

An īdē|ō tān||tūm vē|nērās || ūt ēx|īrēs ? Mart.

This species of verse is also called the Hipponactic Trimeter, from its inventor the satyrical poet Hippōnax. It

^y Scazon, from *σκαζων*, *claudicans*.—Choliambus, from *χολος*, *claudus*, and *ιαμβος*, *Iambus*.

was chiefly employed in satirical composition, and was much used for this purpose by Martial, as well as others.

22. The Saturnian Trimeter, is an Iambic Trimeter Hypermeter, with a violation of the Iambic law, by having a spondee in the fourth place; as,

Ter. Maur. *Dābūnt | mālūm || Mētēl|lī Nā||vīō | pōē||tā.*

It may be scanned however in two divisions, the first Iambic, the latter Trochaic; as,

Dābūnt | mālūm | Mētēl|lī || Nāvī|ō pō|ēta.

An arrangement which produces no violation of rule, the final syllable of each verse being common.

23. The Iambic Tetrameter, or *Octonarius*, or *Quadratus*, a measure used by the comic poets, consists of eight feet, or four measures. These feet are properly all Iambi; they are subject however to the same variations as the Iambic Trimeter; as,

Terent. *Sānē|pōl īs||tā tē | mūlēn||ta ēst mūlī|ēr ēt || tēmērā | rīā.*

Idem. *Nūnc hīc | dīēs || āliām | vītā ād||fērt, ālī|ōs mō|| rēs pōs|tūlāt.*

Idem. *Pātērē|tūr : nām || quēm fēr|rēt, sī || pāren|tēm nōn || fērrēt | sūūm.*

Idem. *Lēnō | sūm, fātē||ōr, pēr|nīcīēs || cōmmū|nīs ādō|| lēscēn|tūūm.*

Idem. *Cūjūs | nūnc mīsē|rā spēs | ōpēs||quē sūnt | īn te ū|| no ōmnēs | sūtā.*

24. The Iambic Tetrameter Catalectic, (called likewise Hipponactic, from its inventor Hippōnax,) is the Iambic Tetrameter, deprived of its final syllable, and always having an Iambus in the seventh place. The pure Iambic however was seldom used, and in this the same variations were admissible as in the Trimeter and Tetrameter; as,

Catul. *Dēp̄rēn|sā nā||vīs īn | mārī || vēsā|nīēn||tē vēn|to.*

Terent. *Nōn pōs|sūm sātī' || nārā|rē quōs || lūdōs | p̄rā-
dūē||rīs īn|tus.*

25. The Iambic Trimeter Catalectic or Archilochian, is the Iambic trimeter, wanting the final syllable. It contains

five feet (properly all iambs) followed by a catalectic syllable; as,

Horat. *Vōcā|tūs āt||quē nōn |vōcā||tūs aū|dīt.*

It admits, however, like the common Iambic trimeter, the spondee into the first and third places, but not into the fifth, which would render the line too heavy; as,

Horat. *Trāhūnt|quē sīc||cās mā|chīnā || cārī|nās.*

Prud. *Nōnnūl|lā quēr||cū sūnt |cāvā||ta ēt ūl||mō.*

Terentianus Maurus prefers the following mode of scanning this kind of verse:

Trāhūnt|quē sīc|cās || māchī|nā cā|rīnās.

26. The Iambic Dimeter, consists of two Iambic measures or four feet, properly all iambs; as,

Horat. *Pērūn|xīt hōc || Iū|sōnēm.*

It admits however the same variations as the Trimeter. The following is the scale:—

1	2	3	4
∨ -	∨ -	∨ -	∨ -
∨ ∨ ∨	∨ ∨ ∨	∨ ∨ ∨	
- -		- -	
- ∨ ∨		- ∨ ∨	
∨ ∨ -		∨ ∨ -	

Horace, however, much more frequently employs a spondee than any other foot in the third place.

The Iambic Dimeter is also called the Archilochian Dimeter, from the poet Archilochus, its inventor.

27. The Iambic Dimeter Hypermeter, (called likewise Archilochian,) is the Iambic Dimeter, with an additional syllable at the end; as,

Horat. *Rēdē|gīt ād||vērōs |tīmō||rēs.*

Idem. *Ōrnā|rē pūl||vīnār |dēō||rūm.*

Horace frequently uses this measure in conjunction with the Alcaic, and uniformly has the third foot a spondee. For the line which occurs, Od. 2, 19, 15.

Disjecta non lēvi ruina,

has been corrected by Bentley from *MSS.* as follows:—

Disjecta non lēni ruina.

Alcæus however, in the Greek stanza regularly uses the iambus in the third place.

28. The Iambic Dimeter Acephalous, is the Iambic Dimeter wanting the first syllable; as,

Horat. *Nōn | ēbūr || nēque aū|rēūm.*

Prud. *Dō|nā cōn||sciēn|tīā.*

This kind of verse is sometimes, though improperly, scanned as Catalectic Trochaic Dimeter.

Nōn ē|būr nē||que aūrē|ūm.

Dōnā | cōnscī||ēntī|ā.

29. The Iambic Dimeter Catalectic or Anacreontic, from the poet Anacreon, who wrote in this measure in Greek—called also Dimeter Claudus, is the Iambic Dimeter, wanting the final syllable, and consists, properly, of three iambs, and a catalectic syllable; as,

Ānūs | rēcōc||tā vī|nō.

Trēmēn|tībūs || lābēl|līs.

Petron.

It admits, however, the tribrac, amphimacer, spondee, and anapæst, into the first place; in the third, it suffers no variation, at least in Latin; as,

Lēx hāc | dāta ēst || cādū|cīs,

Dēō | jūbēn||tē mēm|brīs,

Ūt tēm|pērēt || lābō|rēm

Mēdicā|bīlīs || vōlūp|tās.

Prudent.

Ὅπῳσᾶ | Φερού|σιν ὕ|λαι.

Μέλπομαι | ῥόδον || θεῶν|ον.

Anacreon.

30. The Galliambus (so denominated from the *Galli*, or priests of Cybele, by whom it was used) consists of an Iambic Dimeter Catalectic, whose first foot is generally a spondee or an anapæst, and another such Dimeter, wanting the last syllable—the Catalectic syllable at the end of the first Dimeter being long; as,

Catul. *Sūpēr āl|tā vēc|tūs ā|tīs || cēlērī | rātē mā|rīā.*

This verse admits of the following variations:—

1	2	3	4	5	6	7
- -	u -	u -	-	- -	u -	u -
u -	u u			u -	u u	
u u						

The anapæst however was generally preferred to the spondee in both divisions of the verse, particularly the latter, and the penultimate foot of the whole line was most commonly a tribrac.

TROCHAIC MEASURES.

Although Iambics and Trochaics seem directly opposite in their nature, yet there exists in reality a strong affinity between them. If, for example, a syllable be added to, or taken from the beginning of a pure Iambic line, it becomes a pure Trochaic; and if, on the contrary, a syllable be added to, or taken from a pure Trochaic line, it becomes a pure Iambic.^z

31. The Trochaic Tetrameter Catalectic or Octonarius, consists of seven feet, properly all trochees, followed by a catalectic syllable; as,

Catul. *Jūssūs | ēst īn | ērmīs | īrē : || pūrūs | īrē | jūssūs | ēst.*

This is the most common trochaic metre, and may, in conformity with what has already been observed, be converted into an Iambic Octonarius, by the addition of a syllable to the beginning.

The pure Trochaic Tetrameter however very rarely occurs. The verse admits in the odd places, a trochee, or a tribrac; but in the last place, a trochee only: in the even places, besides the trochee and tribrac, it admits also a spondee, a dactyl, an anapæst, and, though seldom, a proceleusmatic. It rejects the iambus, as the iambic does the trochee. The tribrac very rarely occurs in the sixth place, and never in the seventh, except in a few instances in comedy. The dactyl rarely appears in the fourth. The following is the scale:—

^z The Port-Royal Grammarian asserts that there are no Trochaic verses, properly so called; but that those which commonly go by this name, are in reality Acephalous Iambics.

1	2	3	4	5	6	7	
- -	- -	- -	- -	- -	- -	- -	-
· ·	· ·	· ·	· ·	· ·	· ·	· ·	
	- -		- -		- -		
	- ·		- ·		- ·		
	· ·		· ·		· ·		
	· ·		· ·		· ·		
	· ·		· ·		· ·		

The Comic writers took the same liberties with this, as with the Iambic measure, introducing the spondee and its equivalents into the even places.

This measure was much used in hymns. The Cæsural pause uniformly occurs after the fourth foot, dividing the verse into a Trochaic Dimeter Acatalectic, and a Trochaic Dimeter Catalectic. One division of the chorus sang the former, the other the latter.

The following lines will serve to show the peculiar beauty and melody which this species of verse often possesses :—

Prud. *Macte, judex mortuorum, || macte, rex viventium.*

M. Cap. *Scande cœli templa, virgo, || digna tanto fœdere.*

Prud. *Solve vocem, mens, sonoram ; || solve linguam mobilem.*

Idem. *Terra, cœlum, fossa ponti, || trina rerum machina.*

Catul. *Romulæas ipsa fecit || cum Sabinis nuptias.*

32. The Sapphic verse, called after the poetess Sappho, who invented it, consists of five feet, the first a trochee, the second a spondee, the third a dactyl, and the fourth and fifth, trochees ; as,

Horat. *Dēflū|ūt sāx|īs āgī|tātūs | hūmōr.*

Sappho however, and after her example, Catullus, sometimes made the second foot a trochee ; as,

Sappho. *Παι Δι|ός δῶ|λοπλοκε, λισσομαι σε.*

Catul. *Pauca | nūnti|ate meæ puellæ.*

But Horace invariably adheres to the spondee in the second place, which greatly increases the harmony of the line.

Seneca furnishes instances of a dactyl in the second place ; as,

Sen. *Quæque ad | Hēspērī|as jacet ora metus.*

Idem. *Sume|re īnnūmē|ras solitum figuras.*

But perhaps *Hesperias*, and *innumeras*, should be read as trisyllables.^a

Sappho accompanied every three of these verses with an Adonic line, and in this she has been imitated by Horace, Catullus, and others, but not by Seneca, who, in the choruses to his tragedies, often gives a considerable number of successive Sapphics, without any Adonic.

Those Sapphic lines are the most harmonious, which have the Cæsural pause at the penthemimeris; as,

Inte|ger vi|tæ || scele|risque | purus.
 Non e|get Mau|ri || jacu|llis nec | arcu.
 Nec ve|nenan|tis || gravi|da sa|gittis
 Fusce pha|retra.

Horat.

On the contrary, those which are without it, are strikingly deficient in melody; as,

Horat. *Tuque dum procedis, Io triumphe!*
 Idem. *Hæc Jovem sentire, Deosque cunctos.*
 Catul. *Qui sedens adversus, identidem te.*
 Idem. *Seu Sacas, sagittiferosque Parthos.*

In the composition of the Sapphic Stanza, a word may be divided in such a way, that the former part of it shall close the third line, and the remainder form the beginning of the fourth or Adonic. The ancient poets afford no instance of such a division at the termination of the first, second, or fourth verse; nor does it occur even in the third verse, in the Sapphics of Seneca, Statius, Ausonius, Prudentius, Sidonius Apollinaris, or Boëthius, but only in those of Catullus and Horace.^b

A continuation of sense from stanza to stanza, if not occurring frequently, is permitted; but it is deemed harsh and auk-

^a Sapphic verses are sometimes found redundant, (*Hypermetri*); but in this case, the last vowel is elided, because the following verse begins with a vowel.

^b These remarks have reference to the division of a *simple* word. There are two other instances of division, which are of a different class, *vide* Horat. Od. 1, 25, 11. and 3, 27, 59. In these the prepositions are allowably detached from the words with which they are compounded, as they often are in other metres. From the awkward division which *simple* words frequently experience between the third line of the Sapphic stanza and the succeeding Adonic, the parts so divided, being separately void of all meaning, Dr. Carey has been led to venture the opinion, that the Sapphic stanza of Catullus and Horace, was never intended to consist of four separate verses, but of three, viz. two five-foot Sapphics, and one of seven feet, formed by the union of the third Sapphic and the Adonic into one line.

ward to open a new sentence with the Adonic verse, of which the first and natural use is to close the metre with an agreeable rest. In all the odes of Horace, in this metre, one only, a light composition, even *seems* to yield any pretence for such a disjunction.

*Est mihi nonum superantis annum
Plenus Albani cadus ; est in horto
Phylli, nectendis apium coronis ;*

Est hederæ vis [in horto]

Multa quâ crines religata fulges.

Ridet argento domus : &c.

Lib. 4, Od. 11.

33. The Phalæcian or Hendecasyllabic verse, (invented by the poet Phalæcus,) consists of five feet, viz. a spondee, a dactyl, and three trochees ; as,

Mart. *Nōn ēst | vīvērē, | sēd vā|lērē, | vītū.*

Instead of a spondee as the first foot, Catullus sometimes uses a trochee, or an iambus, a liberty seldom taken by subsequent poets.

*Grātī|as tibi maximas Catullus
Āgīt, | fessimus omnium pœta.*

Catul.

The same poet has also admitted a spondee instead of a dactyl as the second foot, but this is not to be imitated.

The name Hendecasyllabic is frequently applied to the Phalæcian, from the circumstance of its containing eleven syllables ; but that name does not exclusively belong to it, since the greater dactylic Alcaic, (to be noticed hereafter,) and the Sapphic, contain the same number. The following are instances of the Sapphic converted into the Phalæcian, and the Alcaic into the Sapphic :—

Sapphic. *Nōn ē|gēt Maū|rī jācū|līs nēc | ārcū.*

Phalæc. *Nōn Maū|rī jācū|līs ē|gēt nēc | ārcū.*

Alcaic. *Sūmmūm | nēc ōp|iēs || nēc mētūās | dīēm.*

Sapphic. *Nēc dī|ēm sūm|mūm mētū|ās, nēc | ōptēs.*

34. The Trochaic Dimeter, consists of four feet, properly all trochees ; as,

Boëth. *Nōn fā|cīt quōd | ōptāt | īpsē.*

It admits however the spondee, or its equivalents in quantity, the dactyl and anapæst, into the second place ; as,

*Inco|lā tēr|rarum ab | ortu
Solis | ūltī|mum ad cu|bile,
Eja | Dōmīnō | jubi|late.
Consci|ōs scēlē|ris ne|fandi.*

Buchanan.

35. The Trochaic Dimeter Catalectic consists of three feet, properly all trochees, and a catalectic syllable; as,

Horat. *Nōn ē|būr nē|que aūrē|ūm.*

It admits however into the second station, the spondee, the dactyl, and perhaps the anapæst.

This measure is in fact nothing more than the Acephalous Iambic Dimeter. It may be scanned either as an Iambic or a Trochaic verse, since, on account of the close affinity between the two measures, it becomes of very little importance, in what light the verse be regarded, whether as Iambic or Trochaic.

36. The Trochaic Dimeter Brachycatalectic, called also Phallic or Ithyphallic verse, consists of three trochees; as,

Ter. Maur. *Bācchē, | Bācchē, | Bācchē.*

The only composition in Latin, into which this metre enters, appears to be the Archilochian Heptameter, a line consisting of a Dactylic Tetrameter *a priore*, and an Ithyphallic; as,

Horat. *Sōlvūtūr | ācrīs hū|ēms grā|tā vīcē || vērīs | ēt Fā|
vōnī.*

CHORIAMBIC MEASURES.

Choriambic measures are so called from the Choriambus, which foot predominates in them.

37. The Choriambic Pentameter consists of five feet, viz. a spondee, three choriambi, and an iambus; as,

Horat. *Tū nē | quāsiēris || scīrē, nēfās, | quēm mīhī quēm |
tībī.*

38. The Choriambic Tetrameter consists of three choriambi, and a bacchius; as,

Claud. *Ōmnē nēmūs | cūm flūvīis, || ōmnē cānāt | prōfūn-
dūm.*

It admits however of variations, each of the three choriambi being changeable to other feet of equal time; as,

Seren. *Cui resera|tā mūgūnt | aurea clau|stra mundi.*

Idem. *Tībī vētūs ā|rā cālūt ābō|rīgīneo | sacello.*

Horace made a peculiar alteration in this species of verse, which is far from meriting the name of an improvement. In the first measure he substituted for the choriambus, the second epitrit—in other words, he made the first measure consist of a trochee and a spondee, instead of a trochee and iambus; as,

Horat. *Tē Dēōs ō|ro Sybarin | cur p̄ōperas | amando.*

39. The Choriambic Asclepiadic Tetrameter, (invented by the poet Asclepiādes,) consists of a spondee, two choriambi, and an iambus; as,

Horat. *Mācē|nās ātāvīs || ēdītē rē|gībūs.*

Horace invariably adheres to this form, but other poets sometimes, though very rarely, make the first foot a dactyl; as,

Sen. *Ēffūgī|um, et miseros || libera mors | vocet.*

Mart. Cap. *Omñigē|num genitor || regna movens | Deūm.*

The Cæsural pause takes place at the end of the first choriambus, a circumstance which renders it easy to scan this species of verse as a Dactylic Pentameter Catalectic. Thus,

Mācē|nās ātā|vīs || ēdītē | rēgībūs.

This mode of scanning the line is condemned however by Terentianus.

The Cæsural pause falls inelegantly on the middle of a word; as,

Horat. *Non in|cendia Car||thaginis im|p̄iā.*

Unless there be an ecthipsis or synalæpha; as,

Horat. *Exe|gi monumen||tum ære p̄eren|nius.*

Idem. *Audi|tam modere||re arboribus | fidem.*

Or the word be a compound; as,

Horat. *Dum fla|grantia de||torquet ad os|cula.*

These lines, after all, however, are somewhat harsh, and scarcely to be imitated.

40. The Choriambic Trimeter or Glyconic, (so named from its inventor, the poet Glyco or Glycon,) consists of three feet, a spondee, a choriambus, and an iambus; with the Cæsural pause after the first foot; as,

Horat. *Sic tē || Divā pōtēns | Cypri.*

Others scan it, when it has a spondee in the first place, by a spondee and two dactyls, making it a dactylic trimeter; as,

Sic tē | Divā pō|tēns Cypri.

The first foot is sometimes an iambus or a trochee; as,

Catul. *Pūel|læ et pūeri in|tēgrī.*

Idem. *Māgnā || prōgēniēs | Jōvis.*

Horace, who very frequently uses the Glyconic, invariably has a spondee in the first place, except in a single instance,

Ignīs || Iliācās | dōmōs. Od. 1, 15, 36.

He here admits the trochee. Cunningham, Sanadon, and other editors, however, read on this very account, *Pergameas* in place of *Iliacas*. To this perhaps may be added the twenty-fourth line of the same ode, which according to old editions runs thus:—

Teūcēr || et Sthenelus | sciens,

instead of the present reading, *Teucer te*, &c. or that of Bentley and others, *Teucerque, et*, &c.^c

41. The Choriambic Trimeter Catalectic or Pherecratic, (so called from the poet Pherecrates,) is the Glyconic deprived of its final syllable, and consists of a spondee, a choriambus, and a catalectic syllable; as,

Horat. *Grātō | Pŷrrhā sūb ān|trō.*

The first foot was sometimes a trochee or an anapæst, rarely an iambus; as,

Catul. *Tēctā | frūgībūs ēx|plēs.*

Boëth. *Dōminīs | prēssūs inī|quīs.*

^c The change from *Iliacas* to *Pergameas* seems rather too violent. Why may not the final syllable of *ignīs* be lengthened by the Cæsura, together with that of *Teucer* in the old editions in which it occurs? Horace, it is true, does not often indulge in such licenses, yet the following instances will show that he did not altogether avoid them: Od. 1, 3, 36.—1, 13, 6.—2, 6, 14.—2, 13, 16.—3, 24, 5,

Catul. Pūēl|lāquē cānā|mūs.

The Pherecratic verse, when it has a spondee in the first station, may be scanned as a Dactylic Trimeter.

When subjoined to the Glyconic, it produces what is commonly termed the Priapean verse, which has already been treated of under Dactylic Measures.

42. The Choriambic Dimeter consists of a choriambus and a bacchius; as,

Horat. Lȳđiă dīc | pĕr ōmnēs.

IONIC MEASURES.

The Ionic Measures are so called from the feet of which they are composed. They are of two kinds, the Ionic *a majore*, and the Ionic *a minore*.

43. The pure Ionic *a majore*, Tetrameter, consists of four greater Ionics; as,

Scalig. Fēcīt sāvīs | āgrūm rābī|ēm quī dōmū|īt fēmīnă.

44. The impure Ionic *a majore*, or Sotadean, (so named from the poet Sotades, who frequently used this measure,) consists of three great Ionics, and a spondee; as,

Ter. Maur. Vōcālīă | quădām mēmō|rānt cōnsōnă | quădām.

Under this form, the verse may be easily converted into, and regarded as a species of Choriambic. Thus,

Vō|cālīă quă|dām mēmōrānt | cōnsōnă quă|dam.

And by the addition of a syllable at each end, it becomes a Choriambic Pentameter.

This kind of verse admits, in the third station, a ditrocheus oftener than a great Ionic; as,

Has cum gemi|nā compe|de | dēdīcāt cā|tenas,
Saturne, tī|bi Zoīlus, | ānnūlōs prī|ores. Martial.

It is said also to admit, in all the places, except the last, not only a ditrocheus, but also the second pæon, and the second epitrit.

Either of the long syllables moreover, in each of the three Ionic stations, may be resolved into two short quantities; which was considered as an improvement: but *both* the long syllables must not be thus resolved at the same time. Thus,

Petron. Pědě tēndītě, | *cursum addite*, | *convolate* | *plantā*.

Ter. Maur. *Solet integer* | *ānāpāstūs ēt* | *in fine lo*|*cari*.

Petron. *Ferrum timu*|*i, quod trefi*|*dō mālě dābāt* | *usum*.

The Ionic *a majore* measure is not, like the Ionic *a minore*, subject to the laws of Synapheia.

45. The Ionic *a minore* is so named, because in every place it uses this foot. It is not confined to any definite number of measures, but may, like the dimeter Anapæstics, be extended to any length, provided that the final syllable of the spondee in each measure, be either naturally long, or, influenced by the laws of Synapheia, be made long by the concurrence of consonants; and that each sentence or period terminate with a complete measure, having the spondee for its close: rules observed by Horace in his Ionic Ode, 3. 12.

This production of Horace consists of forty measures, and has been divided by Cunningham and others into ten tetrameters, like the following:

Mīsērārum ēst | *nēque āmōrī* | *dārě lūdūm* | *nēquē dūlcī*.

Mālā vīnō | *lāvěre*; *āūt ēx*|*ānīmārī* | *mētūēntēs*, &c.

Another mode of arranging them is, into stanzas of three lines each, the first and second, Trimeters, and the third a Tetrameter, as follows:—

Mīsērārum ēst, | *nēque āmōrī* | *dārě lūdūm*,

Nēquē dūlcī | *mālā vīnō* | *lāvěre*; *āūt ēx*-

ānīmārī | *mētūēntēs* | *hātrūā vēr*|*bērā līnguā*.

They have likewise been arranged in stanzas of four lines; the first and second, Acatalectic Trimeters, the third a Catalectic Trimeter, and the fourth an Adonic; as,

Mīsērārum ēst | *nēque āmōrī* | *dārě lūdūm*,

Nēquē dūlcī | *mālā vīnō* | *lāvěre*; *āūt ēx*-

ānīmārī | *mētūēntēs* | *hātrūā*

Vērbērā | *līnguā*.

Bentley however, following Victorinus, has arranged these lines in his edition in such a manner that the first two become tetrameters and the third a dimeter, although he considered

the ode as consisting properly of only *four lines*, each composed of ten feet, or in other words, of *four decapodia*.

COMPOUND METRES.

46. The Dactylico-Iambic is a compound measure, consisting of a Dactylic Trimeter Catalectic, and an Iambic Dimeter; as,

Horat. *Scribĕrĕ | vĕrsicŭ|lŏs, || āmŏ|rĕ pĕr|cŭlsŭm | grāvĕ.*

This measure occurs in the 11th Epode of Horace. In most editions, the verses of which it is composed are given separately, and the epode which contains them is made to consist of stanzas, composed of three lines each. Bentley, however, combats this arrangement, on the authority of Hephæstion, Terentianus, and others of the ancient grammarians, and gives the epode in stanzas of two lines each.

If Bentley's mode of arrangement be adopted, as it generally is in the best editions of Horace, and the two measures be considered as uniting and forming one line, this line so formed becomes what is called *αμιγῆτος*, or mixed, and has in common with other mixed verses, the privilege of a double final license, one namely at the end of each of the two component measures. Hence it is easy to account for the final short syllables being lengthened in *furere*, line 6—*latere*, line 10—*consilia*, line 26—and also for the hiatus, in *mero*, line 14—and *mollitia*, line 24, of the above mentioned epode; for since these syllables stand respectively at the end of a measure, they become common by that position, as well as uninfluenced by any initial vowel of the measure which succeeds, though in one and the same line with it.

47. The Iambico-Dactylic consists of the same component measures as the preceding, but in a *reversed* order; as,

Horat. *Nŭvĕs | quĕ dĕ|dŭcŭnt | Jāvĕm : || nŭnc mārĕ, | nŭnc sŭlŭ|ĕ.*

The same observations respecting the arrangement of the component measures, apply to this species of verse; and we account in the same way as above for the final short syllables being lengthened in *vice*, line 8—*pectora*, line 10—and *flumina*, line 14, of the 13th epode of Horace, in which this *mixed* measure occurs.

48. The Greater Alcaic is a compound of the simple Iambic and the Choriambic. It consists of two feet, properly both iambs, and a catalectic syllable, followed by a choriambus and an iambus; as,

Horat. *Vīdēs | ūt ā|tā || stēt nŕvĕ cān|dīdūm.*

But the first foot is alterable to a spondee; as,

Horat. *Ō mā|trĕ pūl|chrā |fīlīā pūl|chrīōr.*

Horace has a spondee more frequently than an iambus in the first station—Prudentius always a spondee.

The Alcaic may also be scanned after the following manner;

Vīdēs | ūt ā|tā || stēt nŕvĕ | cāndīdūm.

The Cæsural pause in this species of verse, uniformly takes place after the catalectic syllable; and in one instance in Horace, it has the effect of retaining a vowel unelided; as,

Jūm Dā|dālĕ|ō || ōcīōr Ī|cārō. Od. 2, 20, 13.

Bentley, however, reads *tutior* in place of *ocior*.

Horace joins two lines of this measure with an Iambic Dimeter Hypermeter and a minor Alcaic, forming the Horatian, his favourite stanza.

49. The Dactylico-Trochaic Heptameter, commonly called the Archilochian Heptameter, consists of the Dactylic Tetrameter *a priore*, followed by an Ithyphallic or Trochaic Dimeter Brachycatalectic; as,

Horat. *Sōlvūtūr | ācrīs hŕ|ēms grā|tā vīcĕ || vērīs | ēt Fā|vōnĭ.*

50. The Dactylico-Trochaic Tetrameter, or Minor Alcaic, consists of two dactyls, followed by two trochees; as,

Horat. *Lāvīā | pĕrsōnū|ērĕ | sākā.*

OF COMPOSITIONS IN WHICH THE VERSE IS VARIED.

When only one sort of verse is used in any ode or poem, such ode or poem is called *Carmen Monocōlon*.^d When more

^d From *μονος*, *solus*, and *καλον*, *membrum*.

than one kind are used, the composition is termed *Polycōlon*; or more precisely, when there are two different kinds of verse in a poem, it is styled *Dicōlon*, or *bimembre*; if three, *Tricōlon*, or *trimembre*. There is likewise the term *Tetracōlon*, but the ancients did not advance farther than to *Tricōlon*.

When the Stanza or Strophe is composed of two verses, the ode is denominated *Distrōphon*;^e when of three, *Tristrōphon*; when of four, *Tetrastrōphon*. Beyond the Tetrastrōphon, the Latin stanza seldom reached. Catullus, however, has written one of five lines, consisting of four Glyconics and a Pherecratic.

By a combination of the preceding terms, a poem, in which the stanza consists of *two* verses of *different* kinds, is named *Dicōlon Distrōphon*; when the stanza contains *three* verses, but only of *two* sorts, one sort being repeated, it is named *Dicōlon Tristrōphon*; when the stanza has *four* verses, but only of *two* sorts, one being thrice repeated, it is named *Dicōlon Tetrastrōphon*; when the stanza contains *five* lines, of *two* sorts, one being *four* times repeated, it is named *Dicōlon Pentastrōphon*; when the poem contains *three* verses, *each* of a *different* kind, in one stanza, it is termed *Tricōlon Tristrōphon*; and when in a stanza there are *four* verses, but only of *three* different kinds, one verse being repeated, *Tricōlon Tetrastrōphon*.

HORATIAN METRES.

The different species of metre, which occur in the lyric compositions of Horace, are *twenty*, viz.

1. Dactylic Hexameter, No. 1; as,
Laūdābūnt ālīi clārām Rhōdōn, aut Mītŷlēnēn.
2. Dactylic Tetrameter *a posteriore*, No. 8; as,
Mōbīlibūs pōmāriā rīpīs.
3. Dactylic Trimeter Catalectic, No. 13; as,
Flūmīnā prātērēunt.

^e From *dis*, *bis*, and *στροφη*, *versus*.

4. Adonic, No. 14; as,
Visērē mōntēs.
5. Iambic Trimeter, No. 20; as,
Bēātūs illē quēm prōcūl nēgōtūis.
6. Iambic Trimeter Catalectic, No. 25; as,
Mēā rēnīdēt īn dōmō lācūnār.
7. Iambic Dimeter, No. 26; as,
Quērūntūr īn sylvīs āvēs.
8. Archilochian Iambic Dimeter Hypermeter, No. 27; as,
Lēnēsquē sūb nōctēm sūsūrrī.
9. Acephalous Iambic Dimeter, No. 28; as,
Nōn ēbūr nēque aūrēūm.
10. Sapphic, No. 32; as,
Jām sātīs tērrīs nīvīs ātquē dīrā.
11. Choriambic Pentameter, No. 37; as,
Tū nē quāsiērīs, scīrē nēfās, quēm mīhī, quēm tībī.
12. Choriambic Tetrameter, with a variation, No. 38; as,
Tē dēōs ōrō, Sŷbārīn cūr prōpērēs āmāndō.
13. Choriambic Asclepiadic Tetrameter, No. 39; as,
Mācēnās ātāvīs ēdītē rēgībūs.
14. Glyconic, No. 40; as,
Sic tē Dīvā pōtēns Cŷprī.
15. Pherecratic, No. 41; as,
Grātō Pŷrrhā sūb āntrō.
16. Choriambic Dimeter, No. 42; as,
Lŷdīā, dīc, pēr ōmnēs.
17. Ionic *a minore*, No. 45; as,
Mīsērārum ēst nēque āmōrī dārē lūdūm nēquē dūlcī.

18. Greater Alcaic, No. 48; as,
Ō matrē pūlchrā filiā pūlchrīor.
19. Archilochian Heptameter, No. 49; as,
Sōlvitūr ācrīs hŷēms grātā vicē vēris ēt Fāvōnī.
20. Minor Alcaic, No. 50; as,
Nēc vētērēs āgītāntūr ōrnī.

METRICAL INDEX

TO

THE LYRIC COMPOSITIONS OF HORACE.

The numeral characters refer to the *general list* of metres.

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Æquam memento, . . .	48, 48, 27, 50.	Herculis ritu, . . .	32, 32, 32, 14.
Albi, ne doleas, . . .	39, 39, 39, 40.	f Horrida tempestas, . . .	1, 47.
Altera jam, . . .	1, 20.	Ibis Liburnis, . . .	20, 26.
Angustam amici, . . .	48, 48, 27, 50.	Icci beatis, . . .	48, 48, 27, 50.
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Audivere Lyce, . . .	39, 39, 41, 40.	Impios parræ, . . .	32, 32, 32, 14.
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Beatus ille, . . .	20, 26.	Intactis opulentior, . . .	40, 39.
Cælo supinas, . . .	48, 48, 27, 50.	Integer vitæ, . . .	32, 32, 32, 14.
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Cum tu Lydia, . . .	40, 39.	Jam jam efficaci, . . .	20.
Cur me querelis, . . .	48, 48, 27, 50.	Jam pauca, . . .	48, 48, 27, 50.
Delicta majorum, . . .	48, 48, 27, 50.	Jam satis terris, . . .	32, 32, 32, 14.
Descende cælo, . . .	48, 48, 27, 50.	Jam veris, . . .	39, 39, 39, 40.
Dianam teneræ, . . .	39, 39, 41, 40.	Justum et, . . .	48, 48, 27, 50.
Diffugere nives, . . .	1, 13.	Laudabunt alii, . . .	1, 8.
Dive quem, . . .	32, 32, 32, 14.	Lupis et agnis, . . .	20, 26.
Divis orte, . . .	39, 39, 39, 40.	Lydia dic per, . . .	42, 38.
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Donec gratus, . . .	40, 39.	Malâ soluta, . . .	20, 26.
Eheu fugaces, . . .	48, 48, 27, 50.	Martiis cœlebs, . . .	32, 32, 32, 14.
Est mihi nonum, . . .	32, 32, 32, 14.	Mater sæva, . . .	40, 39.
Et thure et, . . .	40, 39.	Mercuri facunde, . . .	32, 32, 32, 14.
Exegi monumentum, . . .	39.	Mercuri nam, . . .	32, 32, 32, 14.
Extremum Tanaisim, . . .	39, 39, 39, 40.	Miserarum est, . . .	45.
Faune Nympharum, . . .	32, 32, 32, 14.	Mollis inertia, . . .	1, 26.

Montium custos, . . .	32, 32, 32, 14.	Pindarum quisquis, . . .	32, 32, 32, 14.
Motum ex, . . .	48, 48, 27, 50.	Poscimus: si quid, . . .	32, 32, 32, 14.
Musis amicus, . . .	48, 48, 27, 50.	Quæ cura Patrum, . . .	48, 48, 27, 50.
Natis in usum, . . .	48, 48, 27, 50.	Qualem ministrum, . . .	48, 48, 27, 50.
Ne forte credas, . . .	48, 48, 27, 50.	Quando repostum, . . .	20, 26.
Ne sit ancillæ, . . .	32, 32, 32, 14.	Quantum distet, . . .	40, 39.
Nolis longa feræ, . . .	39, 39, 39, 40.	Quem tu Melpomene, . . .	40, 39.
Nondum subactâ, . . .	48, 48, 27, 50.	Quem virum, . . .	32, 32, 32, 14.
Non ebur neque, . . .	28, 25.	Quid bellicosus, . . .	48, 48, 27, 50.
Non semper imbres, . . .	48, 48, 27, 50.	Quid dedicatum, . . .	48, 48, 27, 50.
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Nox erat, . . .	1, 26.	Quid obseratis, . . .	20.
Nullam Vare, . . .	37.	Quid tibi vis, . . .	1, 8.
Nullus argento, . . .	32, 32, 32, 14.	Quis desiderio, . . .	39, 39, 39, 40.
Nunc est bibendum, . . .	48, 48, 27, 50.	Quis multa gracilis, . . .	39, 39, 41, 40.
O crudelis adhuc, . . .	37.	Quo me Bacche, . . .	40, 39.
O diva gratum, . . .	48, 48, 27, 50.	Quo, quo scelesti, . . .	20, 26.
O fons Blandusis, . . .	39, 39, 41, 40.	Rectius vives, . . .	32, 32, 32, 14.
O matre pulchrâ, . . .	48, 48, 27, 50.	Rogare longo, . . .	20, 26.
O nata mecum, . . .	48, 48, 27, 50.	Scriberis Vario, . . .	39, 39, 39, 40.
O navis referent, . . .	39, 39, 41, 40.	Septimi Gades, . . .	32, 32, 32, 14.
O sæpe mecum, . . .	48, 48, 27, 50.	Sic te diva, . . .	40, 39.
O Venus regina, . . .	32, 32, 32, 14.	Solvitur acris, . . .	40, 25.
Odi profanum, . . .	48, 48, 27, 50.	Te maris et, . . .	1, 8.
Otium divos, . . .	32, 32, 32, 14.	Tu ne quæsieris, . . .	37.
Parcius junctas, . . .	32, 32, 32, 14.	Tyrrhena regum, . . .	48, 48, 27, 50.
Parcius deorum, . . .	48, 48, 27, 50.	Ulla si juris, . . .	32, 32, 32, 14.
Parentis olim, . . .	20, 26.	Uxor pauperis, . . .	40, 39.
Pastor quum traheret, . . .	39, 39, 39, 40.	Velox amœnum, . . .	48, 48, 27, 50.
Persicos odi, . . .	32, 32, 32, 14.	Vides ut altâ, . . .	48, 48, 27, 50.
g Petti nihil me, . . .	20, 46.	Vile potabis . . .	32, 32, 32, 14.
Phœbe sylvarumque, . . .	32, 32, 32, 14.	Vitas hinnuleo, . . .	39, 39, 41, 40.
Phœbus volentem, . . .	48, 48, 27, 50.	Vixi puellis, . . .	48, 48, 27, 50.

SCANNING

OF

THE MIXED TRIMETER AND DIMETER IAMBICS OF HORACE.

Epode 1, 27.	<i>Pēcūs</i> | <i>vē Cālā</i> || <i>brīs ān</i> | <i>tē sū</i> || <i>dūs fēr</i> | <i>vidum</i> .
„ 2, 23.	<i>Libēt</i> | <i>jācē</i> || <i>rē mōdō</i> | <i>sūb ān</i> || <i>tīqua ī</i> | <i>licē</i> .
„ 33. ^h	{ <i>Aut ā</i> | <i>mītē lē</i> || <i>vī rā</i> | <i>rā tēn</i> || <i>dūt rē</i> | <i>tīā</i> . <i>Aut āmī</i> | <i>tē lē</i> || <i>vī rā</i> | <i>rā tēn</i> || <i>dūt rē</i> | <i>tīā</i> .

g Or, 20, 13, 26.

h The quantity of the *A* in *Ames* depends on that of *Levi*. If we read *Levi*, "light," we must make the *A* long; if *Levi*, "smooth," we make the *A* short.

- Epode 2, 35. *Pāvīdūm|quē lēpō||rem ēt ad|vēnām || lāquēō |*
grūēm.
- „ 39. *Quōd sī | fūdī||cā mūlī|ēr in || pārtēm | jūvēt.*
- „ 57. *Aūt hēr|bā lāpā||tī prā|ta amān||tīs ēt |grāvī.*
- „ 61. *Hās in|tēr epū||lās ūt | jūvāt || pāstās | ovēs.*
- „ 62. *Vidē|rē prōpē||rāntēs | dōmūm.*
- „ 65. *Pōsītōs|quē vēr||nās dī|tīs ēx||āmēn | dōmūs.*
- „ 67. *Hēc ūbī | lōcū||tūs fā|nērā||tōr A|phīūs.*
- „ 3, 8. *Cānīdī|ā trāc||tāvī | dāpēs.*
- „ 17. *Nēc mū|nūs hūmē||rīs ēf|fīcā||cūs Hēr|cūlēs.*
- „ 5, 15. *Cānīdī|ā brēvī||būs im|plicā||tā vī|pērīs.*
- „ 25. *Āt ēx|pēdī||tā Sāgā|nā pēr || tōtām | dōmūm.*
- „ 48. *Cānīdī|ā rō||dēns pōl|licēm.*
- „ 49. *Quīd dīx|it aūt || quīd tācū|it ? Ō || rēbūs | mēīs.*
- „ 79. *Priūs|quē cō||tūm sī|dēt in||fērīūs | mārī.*
- „ 85. *Sēd dūbī|ūs in||dē rūm|pērēt || sīlēn|tīūm.*
- „ 91. *Quīn ūbī | pērī||rē jūs|sūs ēx||spīrā | vērō.*
- „ 100.ⁱ *Ēt Ēs|quīlī||nā ā|lītēs.*
- „ 7, 1. *Quō quō | scēlēs||tī rūī|tīs ? aūt || cūr dēx|tērīs.*
- „ 9, 17.^k *Ād hōc | frēmēn||tēs vēr|tērunt || bīs mūl|te*
ēquōs.
- „ 10, 7. *Īnsūr|gāt Āquī||lō quān|tūs āl||tīs mōn|tībūs.*
- „ 19. *Īōnī|ūs ū||dō cūm | rēmū||gīēns | sīnūs.*
- „ 11, 24. *Nūnc glō|rīān||tīs quām | libēt || mūlīēr|cūlām.*
- „ 28. *Sēd ālī|ūs ār||dōr aūt | pūēl||lā cān|dīdā.*
- „ 15, 24. *Āst ēgō | vīcīs||sīm rī|sērō.*
- „ 17, 6. *Cānīdī|ā pār||cē vō|cībūs || tāndēm | sācrīs.*
- „ 12. *Ālīū|būs āt||quē cānī|būs hōmī||cīdam Hēc|*
tōrēm.
- „ 42. *Īnfā|mīs Hēlē||nā Cās|tōr ōf||fēnsūs | vīcē.*
- „ 63. *Īngrā|tā mīsē||rō vī|tā dū||cēnda ēst | in hōc.*
- „ 65. *Ōptāt | quīē||tēm Pēlō||pīs in||fīdūs | pātēr.*
- „ 74. *Vēctā|bōr hūmē||rīs tūnc |lēgo inī||mīcīs | ēquēs.*
- „ 78. *Dērīpē|rē lū|nām vō|cībūs || pōssīm | mēīs.*

ⁱ This line is given, not as a mixed dimeter Iambic, but as furnishing an instance of a diphthong remaining unelided before a vowel.

^k This line also is cited, not as a mixed trimeter Iambic, but as containing an example of Systole in *vertērunt*.

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