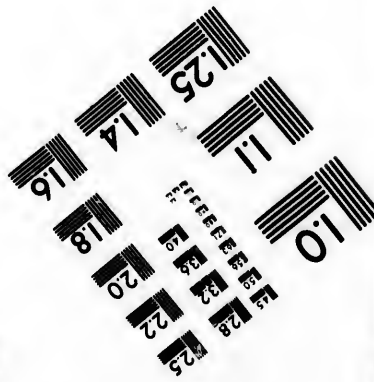
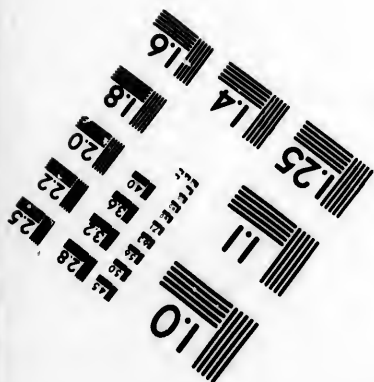
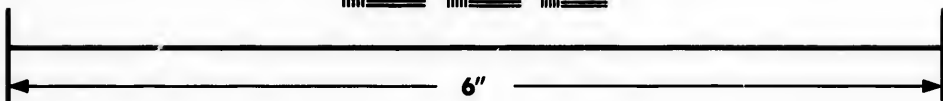
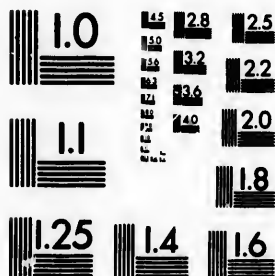


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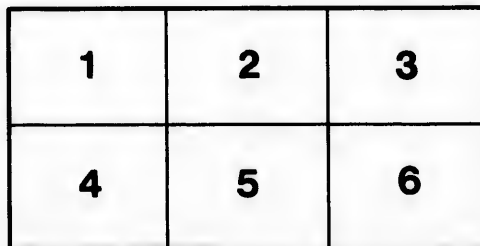
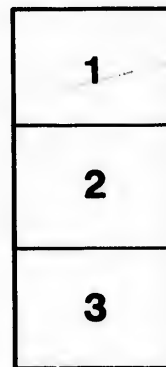
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METRA HORATIANA

OR THE

METRICAL SYSTEMS OF HORACE.

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METRA HORATIANA

OR THE

METRICAL SYSTEMS OF HORACE

ARRANGED ON A NEW AND SIMPLIFIED PLAN.

BY THE REV. F. J. LUNDY, S. C. L.

LATE SCHOLAR OF UNIVERSITY COLLEGE, OXFORD, AND HEAD
MASTER OF THE QUEBEC CLASSICAL SCHOOL.

"Scandere qui nescis, versiculos laceras."
Claudian. Epig. 28.

BURLINGTON, Vt.
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1838.

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PREFACE.

IN bringing this little work before the public, the author has chiefly in view the advancement of his own pupils. For this system of arranging the Metres in which the Venusian bard has written, he is mainly indebted to the Reverend James Charnock, M. A., Fellow of University College, Oxford, and Head Master of the Bishopton Close School, Yorkshire; in a due appreciation of whose valuable instruction, he trusts he will never be found wanting.

Whatever will be instrumental in simplifying a subject on which so many and various opinions have been entertained, cannot be deemed a superfluous publication; and to the mind of an enlightened Scholar, the very idea of setting all metrical rules at defiance, is too *barbarous* to need any comment.

QUEBEC, *Sept. 11th, 1838.*

CHAPTER I.

On the Feet.

§ 1. The term foot, as used in poetry, is taken metaphorically from dancing, where the foot is raised in slow or quick time, which is imitated in Metre by long or short quantity.

α. There are four kinds of dissyllabic feet.

1. The *Pyrrhic*, composed of two short syllables, as *Dēūs*.

The name is derived from the famous Pyrrhic dance, which was performed to a quick and lively measure.

2. The *Spondee* is composed of two long syllables, as *āudāx*.

It is so called because it was used ἐν ταῖς σπονδαῖς, in the formula of the sacred rites, on account of its solemn and majestic sound.

3. The *Iambus* has its first syllable short, its last long, as *tēnāx*.

It is so named from the word *λάπτω*, to abuse; for Archilochus, the inventor of Iambic metre, applied it

¹ "Syllaba longa brevi subjecta vocatur Iambus
Pes citus." Horace *Epis. ad Pisonea*, 25l.

to severe satire, and by Iambic is sometimes meant satirical verses.¹

4. The *Trochee* (the converse of the Iambus,) has its first syllable long, and its last Short, as *mēnsā*.

It is so named from τρέειν, to run. Others call it a *Choree*, from its being used in the chorus and dance.

β. Trisyllabic feet are of eight kinds.

1. The *Tribrach*, as *lēgītē*, so called from its quantity.

The *Molossus*, *mīrārī*, named from the Molossi, a people of Epirus, who patronized it.

3. The *Dactyl*, *ōmniā*. Δάκτυλος, a finger, gives the name to this foot; for the finger is made of one long and two short joints, as the dactyl of one long and two short syllables.

4. The *Anapaest*, *dōmīnī*, from ἀναπαίειν, because the foot is struck in contrary measure to the dactyl.

5. The *Bacchic*, *ēgētās*, used in Dithyrambic hymns in honor of Bacchus.

6. The *Antibacchic* or *Palimbacchic*, is the converse of the Bacchic, *cāntārē*.

1. "O matre pulchrâ filia pulchrior,
Quem criminosis cunque voles modum
Dones Iambis." Horace Od. Lib. 1. 16.

"Archiloehum proprio rabies armavit Iambo." Hor. Epis. ad Pisones, 79.

Lenep makes it the same with ἵαβος, and deduces this last from ἵαω, the same as ἵω, "to throw at."

7. The *Cretic*, cāstītās. It was either invented or much used by the Cretans.

8. The *Amphibrach*, āmārē. It was also called *Scolius*, from its use in *Scolia*, catches or drinking songs.

γ. Tetrasyllabic or compound feet¹ are of sixteen kinds.

1. The *Proceleusmatic*, composed of two Pyrrhics, as hōmīnībūs. It is so called from κέλευσμα, the word of command given to sailors and soldiers, probably in double quick time.

2. The *Dispondeē*, intērrūmpēns, composed of two Spondees.

3. The *Choriambus*, intērimēns, composed of a Chorce and Iambus.

4. The *Antispastus*, inārdēscīt, of an Iambus and a Chorce. It is so called from ἀντίσπαστος, "drawn in a contrary direction," i. e. to the Choriambus.

5. The *Diambus*, or Iambic syzygy, āmānītās, composed of two Iambi.

6. The *Ditrochee*, or Trochaic syzygy, cōmprōbārē, composed of two Trochees.

7. The *Ionic à majore*, cāntābīmūs, composed of a Spondeē and a Pyrrhic. It was a favorite foot of the Ionians, and is called à majore, from its beginning with long syllables.

¹ "Quidquid enim suprā tres syllabas habet, id est pluribus ex pedibus." Quintilian, 9. 4.

8. The *Ionic à minore*, gēnērōsī, composed of a Pyrrhic and a spondee. It was called à minore from its beginning with short syllables.

The *Epitrite* is of four kinds. The origin of the name is doubtful; grammarians say it is so called because it has three constant long syllables, and ἐπίτρον, "a third short one," ἐπί, "in addition to these."

9. *First Epitrite*, sālūtāntēs, composed of an Iambus and a Spondee.

10. *Second Epitrite*, cōmprōbābānt, of a Trochee and a Spondee.

11. *Third Epitrite*, dēpōnērēs, of a Spondee and an Iambus.

12. *Fourth Epitrite*, incāntarē, of a Spondee and Trochee.

The *Pæon* is also of four kinds. It is so named from its introduction into Pæonic hymns.

13. *First Pæon*, cōnficērē, of a Trochee and Pyrrhic.

14. *Second Pæon*, pōētīcūs, of an Iambus and Pyrrhic.

15. *Third Pæon*, mānīfēstūs, of a Pyrrhic and Trochee.

16. *Fourth Pæon*, cēlērītās, of a Pyrrhic and Iambus.

δ. Of Quinquesyllabic feet there is only one kind: viz, the *Dochmius*, dērrāvērānt, composed of an Iambus and a Cretic.

By the arrangement of feet according to certain laws, a verse is produced ; and the art of arranging them is called *scanning*, from *scando*, to climb.

The only metrical feet used by Horace are the Iambus, Trœchee, Spondee, Dactyl, Anapæst, Bacchius, Choriambus, Antispastus, Ionic à minore, Second and Fourth Epitrites.

§ 2. There are terms belonging to the complete or incomplete state of a verse that require explanation.

A verse is called *Acatalectic*, when no syllable is redundant or defective.

Catalectic, when it is deficient by a syllable.

Brachycatalectic, when a whole foot is wanted to complete it.

Hypercatalectic, when it has one or two syllables more than the metre requires.

A *Metre* generally signifies a combination of two feet ; except in *Dactylic* verse, and in the verses composed of double or compound feet, when one foot constitutes a metre.

A *Monometer* is a verse consisting of one metre, *Dimeter* of two, *Trimeter* of three, *Tetrameter* of four, *Pentameter* of five, *Hexameter* of six, *Heptameter* of seven.

Verses are also named from the inventor of them, and sometimes from the names of those Poets who were most in the habit of composing in them : thus

some are called Sapphic, because invented by the Greek Poetess, Sappho ; others Asclepiad, because invented by the Poet Asclepiades ; others again, Aristophanic, Alcaic, Glyconic, &c. &c.

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CHAPTER II.

§ 1. The different kinds of verse used by Horace are twenty.

Of Antispastic¹ there are four kinds.

1. The *Dimeter Catalectic*, composed of the fourth Epitrite and a Bacchius, as,

Gratō Pýrrhā | sūb antrō : called Pherecratian.

2. The *Dimeter Acatalectic*, composed of the Epitrite and a Diambus, as

Sic tē Divā | pōtens Cýpri : Glyconic.

3. The *Trimeter Acatalectic*, composed of the fourth Epitrite, an Antispastus, and a Diambus, as

Mæcenas ā|tāvis ēdī|tē rēgībūs : Asclepiad minor.

4. The *Tetrameter Acatalectic*, composed of the fourth Epitrite,, two Antispasti, and a Diambus, as

Tu nē quæsi|érīs scirē | nēfās quēm mī|hī quēm tibi : Asclepiad Major.

§ 2. Of Choriambic verse there are four kinds.

¹ The Acatalectic Antispastic verses always begin with the fourth Epitrite, and end with the Diambus; and all the feet between are pure Antispasti.

1. The *Monometer Hypercatalectic*, composed of a Choriambus and a redundant syllable, as,

Tërrüt ur|l : Adonic.

2. The *Dimeter Catalectic*, composed of a Choriambus and a Bacchius, as,

Lýdĭä dic | pë r òmnës : Aristophanic.

3. the *Trimeter Catalectic*, composed of the second Epitrite, a Choriambus and a Bacchius, as,

Jäm sätis tër|rīs nívīs at|quë diræ : Sapphic.

4. The *Tetrameter Catalectic*, composed of the second Epitrite, two Choriambi and a Bacchius, as,

Të Dëös ö|rō Sýbärĭn | cūr pröpërës |ämändō : Sapphic.

§ 3. Of Iambic verse there are four kinds.

1. The *Dimeter Acatalectic*, composed of four feet, properly all Iambi, as,

Pë r ün|xīt hōc | Ia|sōnēm : Archilochian.

It admits, however, of considerable variations, and Horace much more frequently employs a Spondee than any other foot in the third place.

The scale of this metre is as follows :

1	2	3	4
˘ —	˘ —	˘ —	˘ —
˘ ˘ ˘	˘ ˘ ˘	˘ ˘ ˘	
— —		— —	
— ˘ ˘		— ˘ ˘	
˘ ˘ —		˘ ˘ —	

The following lines from the Epodes will illustrate the scale :

Vide|rē prōpē|rāntēs | dōmūm |
 Canīdī|ā trac|tāvīt | dāpēs |
 Canīdī|ā rō|dēns pō||licēm |

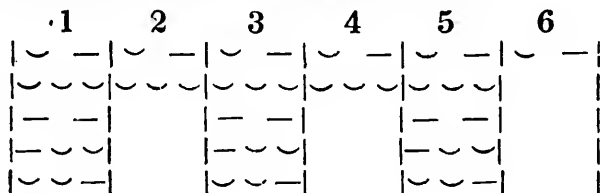
2. The ¹*Dimeter Hypercatalectic*, which is the *Dimeter Acatalectic* with a redundant syllable, as,

Rēdē|gīt ād | vērōs | tīmō|rēs : Archilochian.

3. The *Trimeter Acatalectic*, (or *Senarius*), consists of six feet, which are properly all pure Iambi.

The pure Iambic, however, is rarely found ; and in order to give the verse more weight, the ²*Spondee* was admitted into the odd places, viz. 1st, 3d, and 5th, and for the Iambus, the *Tribrach* is sometimes substituted, in every place except the last. In place of a *Spondee* was substituted a *Dactyl* or an *Anapæst*.

The scale of the *Senarius* is as follows :



¹ In this kind of verse Horace always has the third foot a *Spondee* ; for the line which, in the common editions, runs thus : *Disjēc|tā nōn | lēvi | rūi|nā* | is more correctly read with *lēnī* in the place of *lēvi*.

² “ ————— non itā pridem

Tardior ut paulò graviorque veniret ad aures
 Spondeos stabiles in jura paterna recepit.”

Hor. Epis. ad Pisones, 254.

The *Trimeter Catalectic* is the *Senarius*, wanting the final syllable. It consists of five feet, properly all Iambi, followed by a *Catalectic* syllable, as,

Vōcā|tūs, at|quē nōn | mōrā|tūs, au|dit : *Archilochian*.

Like the common *Trimeter*, it admits the *Spondee* into the first and third places ; but not into the fifth ; which would render the verses too heavy and prosaic.

§ 4. Of *Dactylic* verse there are three kinds.

1. The *Hexameter Acatalectic* consists of six feet ; the four first being *Dactyls* or *Spondees*, the fifth a *Dactyl*, and the sixth a *Spondee* ; as,

Lauda|bant ālī|i clā|rām Rhōdōn | āut Mīty|fēnēn : *Heroic*.

Sometimes, however, in solemn, majestic, or mournful descriptions, or in expressing terror or astonishment, a *Spondee* is admitted into the fifth foot, and the verse is then called *Spondaic*.

2. The *Tetrameter Acatalectic* consists of four feet ; the two first being *Dactyls* or *Spondees*, the third a *Dactyl* and the fourth a *Spondee*, as

Aut Ephē|sum, bīma|rīsvē Cō|rīnthī : *Heroic*.

Sometimes, as in the *Hexameter*, a *Spondee* occupies the third place, in which case the preceding foot should be a *Dactyl* ; as,

Mēnsō|rēm cōhī|bent Ar|chytā|

3. The *Trimeter Catalectic* consists of the first two feet and a half of a *Hexameter* ; as,

Arbōrī|būsqūe cō|mæ : *Archilochian*.

§ 5. Of Trochaic verse there is only one kind, viz. The *Dimeter Catalectic*, consisting of three feet, properly all Trochees, and a Catalectic syllable; as,
 Nōn ē|būr nē|que aurē|um : Euripidean.

The Spondee and Dactyl are sometimes admitted into the second place.

§ 6. Of *Ionic à minore verse*, there is one kind; viz. The Tetrameter Acatalectic, consisting of four feet, all Ionics à minore; as,

Misērārūm est| nēque amōrī | dārē ludūm | nēque dulci: Stoadic.

The *συνάφεια*, or continuous scansion, prevails in this kind of verse; i. e. the last syllable of each verse is not common, but has its quantity subject to the same restrictions as if the foot to which it belongs occurred in any other place of the verse. The other kinds of verse in which the *συνάφεια* exists, are Dimeter Iambics, Dactylic Tetrameters, and Dimeter Anapestics. The credit of the discovery of this peculiarity is due to Bentley.

§ 7. Of verses called *Asynartetes* (ἀσυνάρτητοι) or those which belong partly to one kind of metre and partly to another, there are three kinds.

1. The *Archilochian Heptameter*, consisting of two numbers, the first being a *Dactylic Tetrameter* ¹*à priore*, the latter a *Trochaic Dimeter Brachycatalectic*; as,
 Sōlvītūr | ācrīs hÿ|ēms grā|tā vicē||vērīs | ēt Fā|vōnī: Ithyphallic.

2. The *Greater Alcaic*, consisting of an *Iambic*

¹The term "*à priore*" refers to the verse being considered as taken from the former part of a *Dactylic Hexameter*, (*à priore*

Monometer Hypercatalectic, and a *Dactylic Dimeter Acatalectic*; as,

Vidēs | ūt al|tā || stēt nīvē | cāndīdūm : Alcaic.

3. The *Lesser Alcaic*, called also *Pindaric*, consisting of a *Dactylic Dimeter Acatalectic*, and a *Trochaic Monometer Acatalectic*; as,

Flāmīnā | cōnstītē || rīnt ā | cūtō : Pindaric.

This kind of verse is called also *Logoædicus*.¹

parte versūs Hexametri) and must always have the fourth foot a Dactyl. It is opposed to the *Tetrameter à posteriore*, which is always taken from the latter part of a *Dactylic Hexameter*.

¹“ Appellatio nide ducta, quòd hoc genus numeri medium inter poeticam et prosam orationem videretur.”

G. Hermanu de Metris.

CHAPTER III.

§ 1. Having reviewed the several kinds of Horatian verse individually, I now proceed to notice the beautiful variety they are capable of in *Carmines*; i. e. in composition. For by *Carmen* we are not to understand a single verse, but a poem, whether it is an Epigram, Ode, Epistle, or any other variety of metrical composition. When only one kind of verse is employed throughout an Ode, it is called *Monocolos*, ($\mu\acute{o}\nu\omicron\chi\acute{\omega}\lambda\omicron\nu$) when several kinds, *Polycolos*; or more precisely, if there are two sorts of verse in an Ode, it is stiled *Dicolos*; if there are three, *Tricolos*.

When the *Stanza* or *Strophe* is composed of two verses, it denominates the Ode *Distrophos*; ($\delta\iota\varsigma$ and $\sigma\tau\rho\acute{\epsilon}\phi\omega$) when of three, *Tristrophos*; when of four, *Tetrasrophos*; beyond which the Latin Stanza should not go, Catullus alone having written one of five, viz. "*Juliae et Mantii Epithalamium*."

By a complex use of these terms, the Ode is *Dicolos Distrophos*, when in a Stanza, there are two verses of different kinds; it is *Dicolos Tristrophos* when the

Stanza contains three verses, but of only two kinds, one kind of verse being twice used; *Dicolos Tetrastrophos*, when the Stanza has four verses, but of only two kinds, one kind being used thrice.

Again, the Ode is *Tricolos Tristrophos* when the Stanza consists of three verses, all of different kinds; and *Tricolos Tetrastrophos*, when, in the Stanza, there are four verses, but of only three kinds, one kind being used twice.

§ 2. The various forms in which Horace has employed the above metres, either separate or in conjunction, are twenty.

1. *Monocolos*, composed of the *Antispastic Trimeter Acatalectic* throughout; as,

Mæccenās ā|tāvīs ēdī|tē rēgībūs.

2. *Dicolos Tetrastrophos*, composed of three *Catalectic Choriambic Trimeters* and one *Choriambic Monometer Hypercatalectic*; as,

Jām sātīs tēr|rīs nīvīs ā|quē dīrāē.

Grāndīnīs nī|sīt pātēr, et |rūbēntē.

Dēxtērā sā|erās jācūlā|tās arcēs.

Terrūit ar|bēm.

3. *Dicolos Distrophos*, composed of one *Antispastic Dimeter Acatalectic* and one *Antispastic Trimeter Acatalectic*; as,

Sic tē Dīvā |pōtēns Cypri.

Sic frātēs Hē|lēnāē, lūcīd|ā sidērā.

4. *Dicolos Distrophos* composed of one *Archilo-*
2*

chian Heptameter (Asynartete) and one Iambic Trimeter Catalectic ; as,

Sōlvitūr | ācrīs hŷ|ēms grā|tā vicē || verīs | et Fā|vōnī.
Trāhanū|quē sic|cūs mā|chīnās | eārī|nās.

5. *Tricolos Tetrastrophos*, composed of two *Acatalectic Antispastic Trimeters*, one *Antispastic Dimeter Catalectic*, and one *Antispastic Dimeter Acatalectic ; as,*

Quis multā grā|cīlis tē pū|ēr in rōsā
Pērfusus lī|quīdis argēt | ōdōrībūs
Grāvō Pyrrhā | sūb āntrō
Cui flāvām rē|līgāscōmām.

6. *Dicolos Tetrastrophos*, composed of three *Acatalectic Antispastic Trimeters* and one *Antispastic Dimeter Acatalectic ; as,*

Scribēris Vā|rīō fōrtīs | et hōstīūm
Victōr Mōeō|nī cārmā|nis alīī.
Quām rēm cānquē | fērōx nāvī|būs aut ēquīs.
Milēs, tē dū|cē, gēssērīt.

7. *Dicolos Distrophos*, composed of one *Dactylic Hexameter Acatalectic*, and one *Dactylic Tetrameter à posteriore ; as,*

Laudā|bant ālī|i clā|rām Rhōdōn, | aut Mītŷ|lēnen.
Aut Ephē|sūm, bīmā|rīsvē Cō|rīnthi.

8. *Dicolos Distrophos*, composed of one *Choriambic Dimeter Catalectic*, and one *Choriambic Tetrameter Catalectic ; as,*

Lŷdīā dīc | pēr ōmnēs,
Tē Dēōs ō|rō, Sŷbārīn | cūr prōpērēs | āmāndō.

9. *Tricolos Tetrastrophos*, composed of two greater *Alcaics*, (*Asynartetes*), one *Iambic Dimeter Hypercatalectic*, and one lesser *Alcaic*, (*Asynartete*;) as,

Vides | ūt ā|tā || stēt nīvē | cāndidūm.

Sōrāc|tē, nec | jān || sūstīnē|ānt ōnūs.

Sylvāē | lābō|rāntēs | gēlū|quē

Flāmīnā | cōnstī|tē||rīnt ā|cātō.

10. *Monocolos*, composed of the *Antispastic Tetrameter Acatalectic* throughout; as,

Tū nē quāsi|ēris scīrē | nēfās quēm mī|hī quēm tibi.

11. *Dicolos Distrophos*, composed of one *Trochaic Dimeter Catalectic*, and one *Iambic Trimeter Catalectic*; as,

Nōn ē|bār nē|que aurē|ām.

Mēā | rēni|dēt in | dōmō | lacū|nār.

12. *Monocolos*, composed of the *Ionic à minore Tetrameter Acatalectic* throughout; as,

Miserārum est | nēque āmōri | dārē lādām |nēque dālcī.

13. *Dicolos Distrophos*, composed of one *Dactylic Hexameter Acatalectic*, and one *Dactylic Dimeter Hypercatalectic*; as,

Diffū|gērē nī|vēs rēdē|ānt jān |grāmīnā | cāmpis.

Arbōri|būsque cō|maē.

14. *Dicolos Distrophos*, composed of one *Iambic Trimeter Acatalectic*, and one *Iambic Dimeter Acatalectic*; as,

Ibis | Lībū|nīs in|tēr ā|tā nā|vīām.

Amī|cē prō|pagnā|cūlā.

15. *Tricolos Tristrophos*, composed of one *Dac-*

tylic Hexameter Acatalectic, one Iambic Dimeter Acatalectic, and one Dactylic Dimeter Hypercatalectic; as,

Hörrädä | tēmpes|tās coe|lūm cōn|trāxit et | imbrēs
Nivēs|quē dē|hiēcūnt | Jōvēm.
Nūne mārē | nūne sīlū|nē.

16. *Dicolos Distrophos*, composed of one *Dactylic Hexameter Acatalectic*, and one *Iambic Dimeter Acatalectic*; as,

Mollis ī|nertūā | eūr tān|tūm dis|fidēnt | imīs.
Obl|vīō|nēm sēn|sībūs.

17. *Dicolos Distrophos*, composed of one *Dactylic Hexameter Acatalectic*, and one *Iambic Trimeter Acatalectic*; as,

Altērā | jān tērī|tūr bē|llis ei|vīlibūs | aētās.
Sūis | ēt īp|sā Rō|mā vī|pībūs | rūit.

18. *Monocolos*, composed of the *Iambic Trimeter Acatalectic* throughout; as,

Jām jam ē|flicā|ei dō|mānūs | scēn|tiac.

19. *Tricolos Tristrophos*, composed of one *Iambic Trimeter Acatalectic*, one *Dactylic Dimeter Hypercatalectic*, and one *Iambic Dimeter Acatalectic*; as,

Pēti |nīhā | mē sī|cūt ān|tēā | jūvāt.
Scribērē | vēsticū|lōs.

Amō|rē pē|cūlsūm | grāvi

20. *Monocolos*, composed of the *Dactylic Hexameter Acatalectic* throughout; as,

Quī fit |Maecēn|as ūt | nēmō | quēm sībī | sōrtēm.

NOTE.—The reader will notice *Italic* accented letters on pages 18, 19, and 20, where *Roman* should have been used.

Dimeter
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Dactyl-
imeter

Dactyl-
imeter

imeter

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yper-

; as,

Hexa-

n pages

A TABLE

SHewing AT ONE VIEW

THE DIFFERENT METRES IN WHICH HORACE HAS WRITTEN.

ANTISPASTIC.

- Trim. Acat. | — — — — — | — — — — — | — — — — — | *Asclepiad.*
- Dim. Acat. | — — — — — | — — — — — | *Glyconic.*
- Dim. Cat. | — — — — — | — — — — — | *Pherecratian.*
- Tetram.Ct. — — — — — | — — — — — | — — — — — | — — — — — | *Alcaic.*

CHORIAMBIC.

- Monom. Hypercat. | — — — — — | — — — — — | *Adonic,*
- Dim. Cat. — — — — — | — — — — — | *Aristophanic.*
- Trim. Cat. | — — — — — | — — — — — | — — — — — | *Sapphic.*
- Tetram.Cat. | — — — — — | — — — — — | — — — — — | — — — — — | *Supplic.*

IAMBIC.

- Dim. Acat. | — — — — — | — — — — — | *Archilochian.*
- Dim. Hypercat. — — — — — | — — — — — | *Ditto.*
- Trim. Acat. | — — — — — | — — — — — | — — — — — | *Ditto.*
- Trim. Cat. | — — — — — | — — — — — | — — — — — | *Ditto.*

DACTYLIC.

- Hexam. Acat. | — — — — — | — — — — — | — — — — — | — — — — — | *Heroic*
- Tetram. Acat. | — — — — — | — — — — — | — — — — — | *Ditto.*
- Trim. Cat. | — — — — — | — — — — — | *Archilochian.*

TROCHAIC.

- Dim. Cat. | — — — — — | — — — — — | *Euripidean.*

IONIC A MINORE.

- T'tr'm. Ac. | — — — — — | — — — — — | — — — — — | — — — — — | *Stoadic.*

ASYNARTETE.

- Arch. Hept. | — — — — — | — — — — — | — — — — — | — — — — — | — — — — — |
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