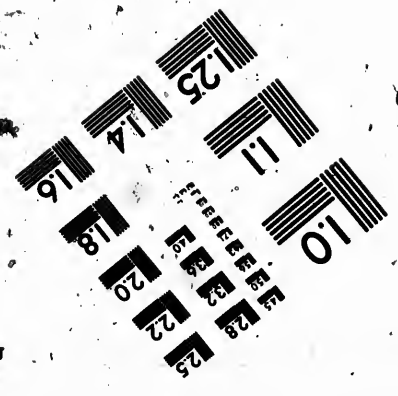
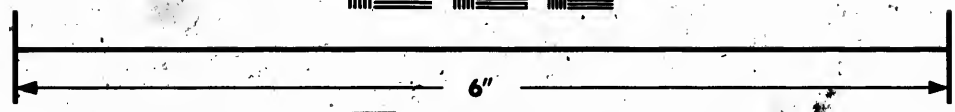
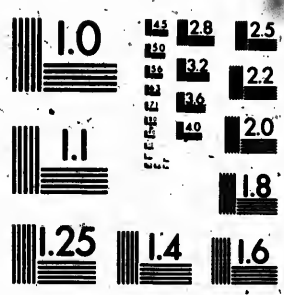


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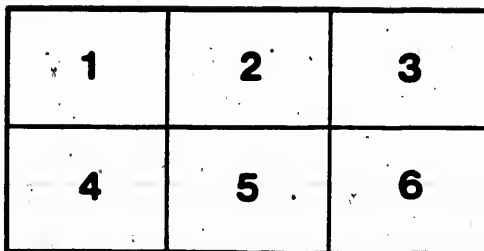
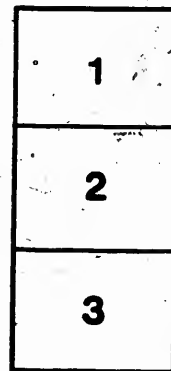
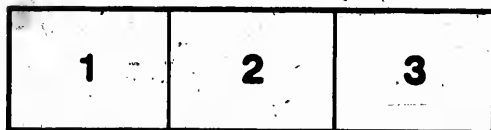
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367 BRIEF RULES

OF THE

LATIN PROSODY,

With explanatory Notes,

Drawn up for the use of KING'S-COLLEGE, NOVA-  
SCOTIA,

By the Revd. WILLIAM COCHRAN  
The President thereof.

*Quicquid præcipis, esto brevis.*

HALIFAX:

Printed by JOHN HOWE, at his Printing-Office in George-Street.

per an April 1805



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*The Original*  
*the gift of the author.*

**ADVERTISEMENT.** *Doctor*  
*Cochran*  
*May 14*  
*1765*

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**R**ULES in Latin, for any part of Grammar, have ever appeared to me <sup>as</sup> inconvenient for beginners, even with the help of *Constructions*; the best schools in England, I believe, begin to disuse them, at least in the lower Forms. But I have never met with any rules of Prosody, printed in that country, except in Latin; and the best of them in Latin verse. Now, altho' verse is more easily remembered than prose, the expression cannot be so brief, and brevity is a prime excellence in rules. Besides there are so many syllables, put as such, and other uncouth things to be expressed, that verses of this sort must, and do appear very barbarous. These reasons have induced me to draw up the following rules in English, and in prose; and I have only to add, that on trial, they seem, in my judgment, to answer better the purpose intended, than any others which have fallen in my way.



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BRIEF RULES  
OF  
LATIN PROSODY.

**P**ROSODY is that part of Grammar, which treats of the Quantity\* of syllables; the Feet composed of them; and the manner of joining those Feet, in making verses.

*General Rules † for the Quantity of Syllables.*

I.

A vowel before a vowel, ‡ in Latin words, § is short.

*Gen-*

\* By Quantity is meant the length or shortness of a syllable. A long syllable is usually distinguished, in Dictionaries and Grammars, by a straight line over the vowel, as in *andré*; a short one by a curved line, as in *légré*.

It appears that the Latin, when a living language, was so spoken, that a long syllable took just twice the time of a short one; and that each syllable, moreover, was uttered with a certain elevation or depression of voice, called accent, somewhat answerable to the keys in music; a mode of pronunciation which seems to be now intirely lost. Yet it is of great consequence to know the quantity of syllables; since, without that, the harmony of Latin verses cannot be tasted, or any tolerable uniformity of speaking the language be maintained, amongst different nations, or even the people of the same nation.

† General Rules are such as have place in all words, and in any syllable of a word: Thus a vowel before a vowel is short, whether in nouns or verbs; whether in the beginning or the middle of a word.

‡ U before a vowel has commonly no sound, and, therefore, no quantity, if G, Q, or S, go before it: As *difficue, relinque, suade*.

§ In words coming from the Greek, a vowel before a vowel, is sometimes long, and sometimes short; according to the rules of Prosody, in that language.

## General Rules for Quantity.

## Exceptions.

1. *Fio* is long unless *R* follow.
2. The fifth declension makes *E* long, when *I* comes before it. \*
3. Genitives in *ius* are long in prose, and doubtful in verse.—But *alius* is always long, and *alterius* always short.
4. *Pompei*, *Cai*, and such Vocatives are long.
5. The antient genitive of the first declension is long. †
6. *Aer*, *dus*, *ebur* are long; *Diana* and *obe* varied.

## II.

A vowel before two consonants, *X*, *Z*, or *J*, ‡ in the same word, § is long by position.

## Exceptions.

1. A short vowel, before a mute and liquid, in poetry is varied. ¶
2. *I*

\* As in *diei*, *faciei*; but *E* is short in *spei*, *rei* &c.

† As *aulai*, *piclai*; instead of *aulæ*, *picteæ*.

‡ *X* and *Z* are double letters, and therefore each is equal to two consonants; *X* having the power of *CS*, which it still retains in our language; and *Z* of *DS*, but we pronounce it only as *S*, a little softened.

It is probable that *J* also had antiently the same power as *DS*, which is nearly its force in English, only we combine with it the power of our *T* consonant.

§ When a word is ended by a consonant, and the following word begins with one, the preceding vowel is often long. But if both be in the following word, they seldom affect the vowel before them.

¶ Thus *A* in *patrū*, would naturally be short, because it is short in *pater*; but, on account of the position before a mute and liquid, it may be long in verse. In prose, a vowel, by nature short, notwithstanding this position, will be short still.

Where a short vowel becomes long by this rule, the mute must precede the liquid, and both must be in the same syllable.

2.  
is the

Diph

Præ

Deri

1.

regul  
first  
have

2.

\* O

† T

in mat

Thus,

legenda

trise a

legero,

tense,

‡ N

## Derivatives and Compounds.

2. *I* before *J*, in the compounds of *jugum*, is short.

## III.

Diphthongs and syllables formed by contraction \* are long.

## Exceptions.

*Præ* in composition, when a vowel follows, is short.

## Of Derivatives and Compounds.

## IV.

Derivatives follow the rule of their Primitives. †

## Exceptions.

1. *Jumentum*, *junior*, *mobilis*, *jones*, *sedes*, *regula* and *secius*, with some others, have the first syllable long, which their primitives ‡ have short.

2. *Fides*, *vadium*, *sopor*, *stabilis*, *lucerna*,  
*dicax*,

\* Of this sort are the first syllables of *cogo*, for *coago*; *malis*, for *magis volo*; *nolo*, for *non volo*; also *fi*, for *fi vis*.

† Thus the first syllable of *maternus* is long, because it is long in *mater*; the first in *pater-nus* short, because it is short in *pater*. Thus, also, the first syllable of *legēbam*, *legam*, *legerem*, *legere*, *legens*, *legendus*, is short, being short in the present tense, *lego*, from which these are formed; but the first syllable in *legeram*, *legerim*, *legissem*, *legero*, *legisse*, is long, because it is long in *legi*, the preterperfect tense, from which the others are formed.

‡ Namely; *juvo*, *juvenis*, *mover*, *foveo*, *sedeo*, *rego* and *facis*.

*Derivatives and Compounds.*

*dicax*, and *quasillus*, with certain others, from long primitives \* are short.

## V.

Compounded words follow the rule of their Simples. †

*Exceptions.*

1. *Dejero*, *pejero*, *cognitus*, *agnitus*, *pronubus*, *innubus*, *semisopitus*, *nihilum*, *veridicus*, and such compounds of *dico*, are short, though their simples † are long.

2. *Imbecillus*, and the participle *ambitus*, are long, though their simples § are short.

3. *Connubium*, from *nubo*, is doubtful.

## VI.

*Pro* in Greek words is short, but in Latin words is long.

*Exceptions.*

1. *Profundus*, *profugus*, *pronepos*, *proneptis*,  
*pro*.

\* These are *fidu*, *vado*, *sopio*, *fabo*, *lucco*, *dico*, and *quibus*.

† Thus in *derisor* the first syllable is long, because the preposition *dis* is long when separate; the second also is long, because the first of *risor*, or *rides*, is long.

This rule holds, even when a vowel, or diphthong of the simple is changed: Thus the second syllable of *illido*, from *lido*, is long; the second of *arripia*, from *rapia*, is short.

But the rule yields to position, either of a vowel before two consonants, or of a vowel before a vowel: Therefore, altho' the position *per*, when separate, is short, in *perlego* it is long; and altho' *de*, when separate is long, in *deamo* it is short, on account of the position.

‡ *Juro*, *metus*, *nubo*, *sopio*, *bilam*, *dico*, which have their first syllable long.

§ *Baculus*, and *item*, which have the first syllable short.

## Derivatives and Compounds.

*profestus, profari, profanus, profiteor, profecto, protella, protervus,* and *propago*, signifying a race, are short.

2. *Propino, profundo, propulso, propello, procuro*, and the verb *propago*, are doubtful.

## VII.

*Se* and *di* are long:—Except *dirimo* and *di-ferentus*.

## VIII.

*Re* is short:—But *refert*, from *res*, is long.

## IX.

*A* is long, the other vowels short, ending the first part of a compounded word.\*

## Exceptions.

1. Declined and separable words follow the rule of their simples. †

## B.

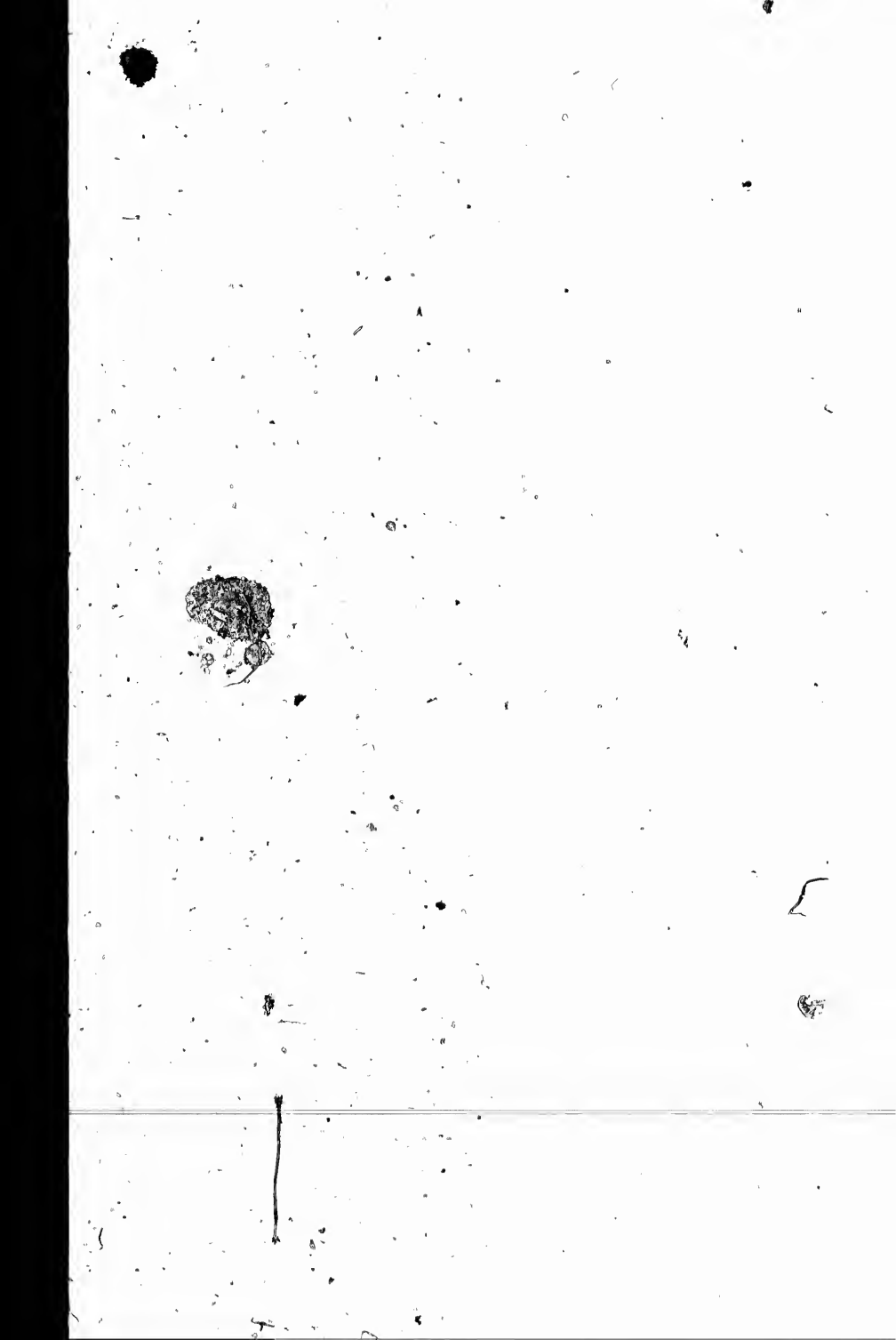
2. *Credo*,

\* Thus the first syllable in *quadruplex*, and in *trado*, is long, the second, in *valaticus, tepesacio, omnipotens, frugifer, Argonauta, sacro-antus; quadrupes, Trojigena; Polydorus* and *Polyphemus*, is short.

† Thus the second syllable of *utraque*, in the nominative, is short, but in the ablative is long; because it is so in the simple *tra*, according to the rules, hereafter to be given, for final syllables. So likewise the first syllable in *numus* is long, the simple pronoun *me* being also long, according to the same rules.

In like manner *ci* in *cium* is long, following the rule for final syllables; because *ci*, in the compounded word, may be varied by declension; *cium*, for the dative; *ciudem*, for the accusative; *ciem*, for the ablative. But in *sacriligus* the *i* is short, because *sacri* remains unvaried in all cases. The second syllable of *indimagister* is long, as in the simple *ludi*, because the words may be separated, [*ludi magister*] the sense and construction remaining the same. And for a similar reason, the second syllable of *invenitio*, and *retruxo*, will be long, as in the simples *intro*, &c.

The Penultima of *biga, quadriga* and such others, must be long, by Rule III. as they are contracted from *biga, quadriga* &c.



*Preterites, Supines, and Participles.*

2. *Credo, sedecim, semodius, nequis, nequicquam, nequaquam, nequando, veneficus, videlicet,* are long.

3. *Idem*, (of the masculine gender) *scilicet ubique, ibidem*, and the compounds of *dies*, *ambiduum*, are long.—But *quotidianus* and *quosidie*, are doubtful.

4. The long O of the Greeks; and the compounds of *contro* and *quando*, (except *quandoquidem*) are long.

5. The first syllable of *judico* is long.

*Of Preterites, Supines and Participles.*

## X.

Preterites of two Syllables have the first long.

*Exceptions.*

*Sto, do, scindo, findo, fero, bibo*, have their preterites short.

## XI.

Preterites doubling the first syllable shorten both.\*

## XII.

Supines and the participle in *urus* have their penultima long.† *Excep-*

\* As *teigi*, from *teigo*; *peperi*, from *pario*; which have the first two syllables in each short.

But this rule must yield to the general rules II. and III. and therefore *memordi* has the second syllable long; and *cucidi* both first and second.

† As *amatum, amatu, amaturus; deletum, deletu, delicturus; spretum, spretu, spreturus; auditum, auditu, auditurus.*

The first syllable of supines, unless prevented by position, has the same quantity as the first of the preterperfect tense; and the



Increase of Nouns:

Exceptions.

1. Supines in *itum*, not coming from *ivi*, have their penultima short.

2. *Satum, statum, datum, ratum, rutum, situm, citum, itum*, and *quitum* are short.

Increase of Nouns.

XIII.

The second declension increases short. \* Except *Iberi*.

XIV.

*A* and *O* increase long in the third declension.

Except-

preterperfect the same as the present; except certain of those included under Rules, X, XI; and most of the supines in the ad- ception to this rule. Also *pono*, and *gigno*, having the first of the present long, make the first of their preterites and supines short; likewise *possum* does the first of its preterite; and *solvo*, and *solvo*, the first of their supines.

The participles of the present tense, and of the future in *das*, being formed from the present of the indicative, will have the same quantity; and the participle of the preterperfect, for the same reason, will have the quantity of the supine, both in the first syllable, and in the penultima; and the antepenultima of the future *eris* will have the same quantity as the penultima of the supine; all which may be collected from rule IV. concerning derivatives.

\* A noun is said to increase in the singular number, when the genitive has more syllables than the nominative; and the penultima of the genitive is called the increasing syllable; which will keep the same quantity through all the following cases, except the vocative singular. Thus *feruor, feruoris*, increases long, and *vo*, the increasing syllable, will be long in *feruori, feruorem, feruore, feruoris, feruoribus*.

The first, fourth, and fifth declensions do not increase, in the singular number, except with a vowel before a vowel; for which see rule I.

## Increase of Nouns.

## Exceptions.

1. Masculines in *ar* and *al*; nouns in *A*, and *S* with a consonant before it; and Greek nouns in *as*, are short.

2. *Anas, mas, vas vadis, par, jubar, nectar, bacchar, anthrax, atrax, abax, atax, climax, dropax, bapax, fax, smilax, storax, corax, colax,* and *panax*, are short; and *Syphax* is doubtful.

3. Neuters in *oris*, except *os oris* and the comparative degree, are short.

4. The Greek *omicron*, and certain names of nations, as *Allobroges*, are short.

5. *Arbor, memor, præcon, bos, compos,* and *impos*, are short.

## XV.

*E, I, U,* and *X*, increase short, in the third declension.

## Exceptions.

1. Greek genitives in *eris*, and *etis*; and Hebrew ones in *elis* are long.

2. *En enis, in inis, yn ynis, ys ynis,* and *is itis* of the Latins, are long.

3. *Her, mansuæ, locuples, bares, quies, merces, seps, plebs, balec, rex, lex,* and *vervex* increase long.

4. Nouns in *ix* and *yx* increase long.—But *Appendix, coxendix, chenix, cilix, filix, fornix, culix, salix, varix, larix, natix, maskix, pix,*  
*nox,*

*Increase of Plural Nouns.*

*nix, illix, bistris, nivix, narix, onyx*, and *Eryx*, are short; *Bebryx*, and *sandix*, are doubtful.

5. *Psophis, Crenis, Nefis, glis, gryps*, and *vibex*; increase long.

6. Cases in *utis, udis*, and *utis*, from *us*, in the nominative, increase long.--But *Liguris, pecudis*, and *intercutis*, are short.

7. *Fur, frux, lux, Pollux*, are long.

## XVI.

*A, E, O*, are long; *I*, and *U*, are short, in plural nouns increasing.\*

## XVII.

*A, E, O*, are long, in the increase of a verb. †

*Exceptions.*

1. *A*, in the first increase of *do* is short.

2. *E*.

\* A noun is said to increase, in the plural number, when it has more syllables, in any case, than in the nominative; as *domini, hominorum; sermones, sermonibus*: And the penultima is the increasing syllable.

† A verb is said to increase, wherever it has more syllables than in the second person singular, of the Indicative mood, active voice. Whatever number of syllables any part of the verb has, above this standard, so many increasing syllables it has; which are always those preceding the last; for the last is never called an increasing syllable. Thus *amaui*, having one syllable more than *amas*, the second is the increasing syllable: In *amaverim*, the second and third; in *amaverimus*, the second, third, and fourth, are increasing syllables. If the verb be deponent, we must take for the standard what the second person would have been, if it had had the active form: Thus *loqueris* increases because it has one syllable more than *loquis*.

*Increase of Verbs.*

2. *E* is short before *R*, in the first two tenses of the third conjugation.—But *reris* and *rere* are long.

3. *Beris* and *bere*, in every verb, are short.

4. *E* is short before *ram*, *rim*, *ro*.

5. The poets sometimes shorten *dederunt* and *steterunt*.

## XVIII.

*I* and *U* are short, in the increase of a verb.

*Exceptions.*

1. *Velimus*, *simus*; and preterites in *ivi*, are long.

2. The first increase of the fourth conjugation, (except *imus*, of the preterite) is long.

3. *Rimus* and *ritis*, of the future tense subjunctive, in prose, are long, but are varied by the poets.

---

*Of Middle Syllables.*

The quantity of middle syllables, not already noticed, cannot be reduced to any convenient rules, and is to be learned by reading poets of approved authority, from whom, indeed, all rules must be collected: There are, however, respecting these syllables, very many analogies, of which it may be proper

## Middle Syllables.

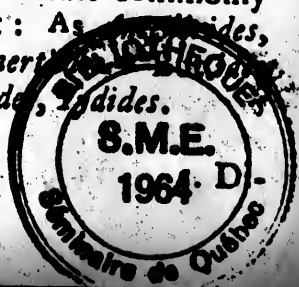
to set down a few, for the service of beginners.

1. Verbal substantives in *or*, *ix*, and *io* have the same quantity, in their corresponding syllables, as the supines of the verbs they are derived from: As *procreātor*, *monītor*, *derīsor*, *prodītor*, *audītor*; *procurātrix*, *prodītrix*, *molītrix*; *recordātio*, *replētio*, *traditio*, *auditio*, from *procreātum*, *monītum*, *derīsum*, *proditum*, *auditum*, *procurātum*, *molītum*; *recordātum*, *replētum*, *traditum*, *auditum*.

2. Verbal substantives in *en*, have the penultima long, if they come from verbs of the first or fourth conjugation, otherwise short. As *tutāmen*, *gestāmen*, *forāmen*, *tentāmen*; *molinmen*, *munimen*, *regimen*, *tegimen*; from *tutor*, *gesto*, *foro*, *tento*; *moliō*, *munio*, *rego*, *tego*.

3. Substantives in *udo*, *ugo*, and *ura*; and most of those in *umen*, *ela*, *edo*, *igo*, *ago*, have their penultima long: As *pulchritudo*, *lassitudo*; *ferrāgo*, *lanūgo*; *fissura*, *junctura*; *acumen*, *bitumen*, *loquēla*, *querela*, *dulcedo*, *torpedo*, *caligo*, *rubigo*, *farrago*, *imago*.

4. Patronymics in *ides* and *ades* commonly have their penultima short: As *Achilles*, *Priamides*, *Ancisiades*, *Laertes*; from *eus* is long: As *Pelides*, *Idades*.



## Middle Syllables.

5. Diminutives in *olus, ola, olum, ulus, ula, ulam*, and substantives in *itas* and *ietas*, have their penultima short: As *alveolus, filiola, borreolum, homunculus, animula, molculum, probitas, veritas, pietas, ebrietas*.

6. Almost all diminutives in *aculus, acula, aculum*, have the antepenultima long, and those in *iculus, icula, iculum*, short: As *for-nācula, umbrāculum, pediculus, avicula, rusticulum*.

7. All adjectives in *alis*, and most in *anus, arus, ivus, orus*, and *osus*, likewise adjectives in *inus*, derived from the names of animals or places, have their penultima long: As *aqualis, regalis, Romanus, montanus, amarus, avarus, furivus, astivus, decorus, canorus, aquosus, probrosus, equinus, Latinus*.

8. All adjectives of the superlative degree, (except *imus* and *primus*) all verbals in *ilis*, and most adjectives in *acus, icus, idus, imus*, also such in *inus* as are formed from things inanimate, have their penultima short: As *pulcherrimus, agilis, dæmoniācus, viaticus, avidus, maritimus, hyacinthinus*.

9. All verbals, from the first conjugation, all adjectives in *atilis*, of every sort, and most of those in *aceus, aneus, arius, aticus*, and *orius*, have the antepenultima long: As *amabilis, umbratilis, testaceus, subitaneus, horarius, aquaticus, uxorius*.

10. Ver-

*Final Syllables.*

10. Verbals in *ibilis* have the antepenultima short: As *horribilis, patibilis, possibilis, terribilis*.

11. Most verbs in *ero, ino, ito, uo* have their penultima short: As *libero, carmino, gito, ambulo*.

12. Desiderative verbs in *urio* have their antepenultima short: As *esurio, parturio*.

13. Adverbs in *sim* have their penultima long: As *paulatim, virgim, tributim*.—Except *statim, assatim, perpetim*.

14. All adverbs whatever in *iter* have their penultima short: As *fortiter, suaviter, ebiter, graviter*.

*Final Syllables.*

## XIX.

*A, I, U*, final are long.

*Exceptions.*

1. Nominatives, accusatives, and Latin vocatives, in *A*, are short.

2. *Ita, puta, aja, quia* are short.

3. Greek vocatives in *I* are short, and Greek datives, increasing in the third declension, as *Palladi*, are varied.

4. *stans, sicuti, and necubi*, are short.

## Final Syllables.

5. *Mihi, tibi, sibi, nisi, quasi, ibi, ubi,* are varied.\*

## XX.

*E* and *Y*, final, are short.

## Exceptions.

1. The first and fifth declensions, † and plural nouns in *E* † are long.

2. *Doce,* and the like, are long. §

3. Monosyllables (except enclitics and syllabic additions †) are long.

4. Adverbs, from the second declension, are long—But *bene, male, inferne, superne,* are short.

5. *Ferme, fere, ohe,* are long.

## XXI.

*O* final is varied.

## Exceptions.

1. Monosyllables, datives, ablatives, Greek feminines, and genitives in *O* are long.

\* But the last four are more frequently short.

† As *Achise, Penelope, Spe, fide*; also *fama*; because this was twenty of the fifth declension. Words of this declension, in composition, also, are long: As *quare, bodie, quotidie*.

‡ As *cete, melo*: All these are Greek nouns, and have their long in that language.

§ This rule extends only to the second person, singular, of the imperative mood, in the second conjugation.—*cede, velle,* are sometimes found short.

|| As the last syllable in *biceps, tute, suapte*.

¶ As *pulchre, placide, fortissime*, from *pulcher, placidus, fortissimus*.



## Final syllables.

2. Adverbs derived from nouns\* are long — But *modo* is short; and *sero*, *mutuo*, *postremo*, *vero*, *imo* and *cito* are doubtful.

3. *Idcirco*, *citra*, *intro*, *retro*,<sup>†</sup> *ultra*, and *ergo* (signifying the cause) are long.

## XXII.

C and N, final are long.

## Exceptions:

1. *Nec* and *donec* are short: *Fac*, and the pronoun *hic*, are varied.

2. *En inis*,<sup>†</sup> and the Greek *on*,<sup>‡</sup> of the second declension, are short.

3. Greek accusatives in N, from short nominatives, as *Maia*, *Maias*,<sup>§</sup> are short.

4. *Forſitan*, *in*, *forſan*, *tamen*, *an*; *viden*, and the like, are short.

## XXIII.

B, T, D, L, R, final are short.

## Exceptions.

1. *Sal*, *ſol*, *nil*, and moſt Hebrew words in B or L, are long.

## 2. Nouns

\* As *crebro*, *ſalſo*, *paulo*; from *creber*, *ſalſus*, *paulum*.

† As *carmen*, *carminis*; *omen*, *omnis*.

‡ As *Iliou*, and others, written with a ſhort O, in Greek.

§ Also ſuch accuſatives as *Orpheon*, *Alexin*, *Ityu*; and ſiſe Greek datives in *ſin*, as *Troaſin*.

## Final Syllables.

2. Nouns in *er*, increasing long by *eris*, are long.\*

3. *Aer, aether, Iber; par, lar, Nar, far, cur,* and *fur*, are long, and *Celtiber* is doubtful.

## XXIV.

*As, es, os*, final, are long.

## Exceptions.

1. Greek accusatives, increasing ;† and nouns in *as*, with *adis*, or *adds*, for the genitive,‡ are short.

2. Neuters,§ and increasing plurals,¶ from the Greek, in *es*, are short.

3. *Es*, from *sum*; *penes*; and Latin nouns in *es*, increasing short, are short.—But *aries*, *paries*, *abies*, *Ceres*, and *pes*, are long.

4. Compos, impos, *os ossis*; and Greek genitives in *os*,¶ are short.

## XXV.

*Is, us, ys*, final are short.

## Exceptions.

1. Plurals in *is* are long.

2. No-

\* As *Crater, crateris; ver, veris.*

† As *Cyclops, Cyclopis, accusative, Cyclopas.*

‡ As *Pallas, Palladis, or Pallades.* And also one Latin nominative, *angus.*

§ As *Hippomachus, Cactelhus.*

¶ As *Amazon, Alchrostris, phthal, Strontans.*

¶ In general, all Greek words *os*, written with their short *o*, are short also in Latin: As *Arceus, Teucus, laos, melos.*

## Final Syllables.

by *eris*, are  
*lar, far, cur,*  
 doubtful.

g.

ing † and  
 or the geni-

urals, † from

Latin nouns

—But *aries*,

long.

and Greek

2. Nominatives in *is* are long, when the genitive ends in *itis, inis, or entis*.\*

3. A verb in *is* of the singular is long, when it increases long by *itis*, in the plural †.

4. *Gratis, foris, glis, and vis*, are long.

5. *Us*, of the fourth declension, (except the nominative and vocative singular) is long.

6. Monosyllables, and Greek genitives in *us, †* are long.

7. Nominatives in *us*, increasing long by *uris, udis, and utis*, are long. §

8. Nouns in *ys*, which end likewise in *yn*, are long. †

\* As *Samnis, Samnitis; Salamis, Salaminis; Simeis, Simeontis*.

† As *audis, auditis; possis, possitis*.—See exceptions to rule XVII.

‡ As *Sapphus, Clius, Ius*.

§ As *tellus, telluris; palus, paludis; virtus, virtutis*. To which may be added *us*, from the Greek diphthong, as *YESUS, Pambus, tripus*; which must be long, by the third and fourth Rules.

|| As *Phorcys, or Phorcyn; Trachys, or Trachyn*.

## 2. No-

one Latin nomi-

with their short  
 , *laos, melos*

Note, That the last syllable of every verse is doubtful; or, rather, a short syllable, in that position, becomes long, on account of the following pause.

Of

*Of Feet.*

Speech proceeding by regular movements, and according to fixed laws, is called *Verse*. The movements, by which the verse proceeds, are called *Feet*: These are either simple, or compounded, and are in number twenty-eight. Simple feet consist either of two or three syllables; compounded ones of four, being formed by uniting two feet, of two syllables each.

*Feet of two Syllables.*

1. *Spondæus*, of two long Syllables, - - : As *semnunt*.
2. *Pyrrhicibus*, of two short, u u : As *pius*.
3. *Trochæus*, or *Choreus*, of one long and one short, - u : As *tristis*.
4. *Iambus*, of one short and one long, u - : As *meos*.

*Feet of three Syllables.*

5. *Molossus*, of three long syllables, - - - : As *comportant*.
6. *Tetraptychus*, of three short, u u u : As *recipi*.
7. *Dactylus*, of one long and two short, - u u : As *omnibus*.
8. *Anapæstus*, of two short and one long, u u - : As *tetigi*.
9. *Bacchius*, of one short and two long, u - - : As *relinqu*.
10. *Antibacchius*, of two long and one short, - - u : As *contem*.
11. *Amphimacer*, of one long, one short and one long, - u - : As *...*
12. *Amphibrachys*, of one short one long and one short, u - u : As *...*

*Feet of four Syllables.*

13. *Disiambus*, or double *Spondæus*, - - - - : As *ingressuros*.
14. *Proceleusmaticus*, or double *Pyrrhicibus*, u u u u : As *relegite*.
15. *Ditrochæus*, or double *Choreus*, - u - u : As *audientur*.
16. *Dijambus*, or double *Iambus*, u - u - : As *protervitas*.
17. *Choriambus*, or *Choreus* and *Iambus*, - u u - : As *decipient*.
18. *Antispæstus*, or *Iambus* and *Choreus*, u - - u : As *movebatis*.
19. *Ionicus a majore*, or *Spondæus* and *Pyrrhicibus*, - - u u : As *intercinat*.
20. *Ionicus a minore*, or *Pyrrhicibus* and *Spondæus*, u u - - : As *cecinerunt*.

Of Versification.

- 21. Epitritus primus, or Iambus and Spondeus, ◡ - - - : As mcherderunt.
- 22. Epitritus secundus, or Trocheus and Spondeus, - ◡ - - : As comprimentes.
- 23. Epitritus tertius, or Spondeus and Iambus, - - ◡ - : As converterent.
- 24. Epitritus quartus, or Spondeus and Trocheus, - - ◡ ◡ : As orators.
- 25. Pæon primus, or Trocheus and Pyrrhicibus, - ◡ ◡ ◡ : As confusite.
- 26. Pæon secundus, or Iambus and Pyrrhicibus, - ◡ ◡ : As dacebitis.
- 27. Pæon tertius, or Pyrrhicibus and Trocheus, ◡ ◡ - ◡ : As dcanotus.
- 28. Pæon quartus, or Pyrrhicibus and Iambus, ◡ ◡ ◡ ◡ : As temeritas.

Of Versification.

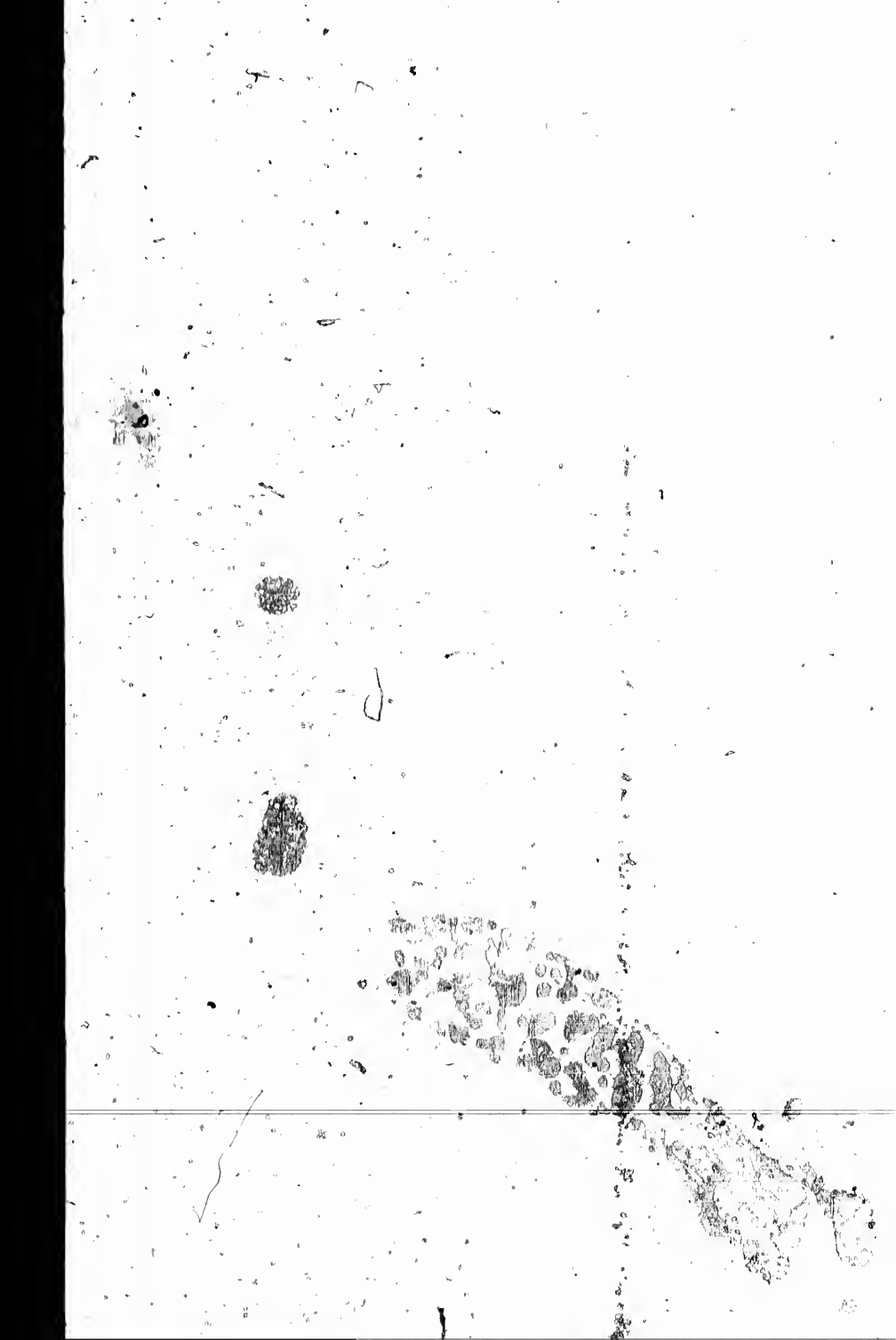
To divide a verse into the feet of which it consists is called *Scanning*. If, in this division, one syllable of a word remains, after completing any foot, such syllable is called a *Cæsura*; and sometimes stands single, sometimes is the first of the next foot. A syllable, short by nature, in this situation, often becomes long. The *Cæsura* is called *Triemimeris*, *Penthemimeris*, *Hepthemimeris*, or *Eunemimeris*, according as it is found after the first, second, third, or fourth foot, these names denoting, from their derivation, that it is the third, fifth, seventh, or ninth *half-foot*; which way of reckoning by half-feet was in use with the Antients.

With regard to the completeness or deficiency of their feet, verses are denominated *Acatalectic*, *Catalectic*, *Brachycatalectic*, or *Hypercatalectic*. A verse is called *Acatalectic*, when it has neither more nor less than the due number of syllables; *Catalectic*, when it wants

movements,  
called Verse.  
se proceeds,  
simple, or  
per twenty-  
of two or  
of four, be-  
f two sylla-

nnunt.  
- ◡ : As triffis.  
medi.  
important.  
ips.  
As omnibus.  
As tetigi.  
As relinquitur.  
As contemnit.  
◡ - : As  
◡ - ◡ : As

ressuros.  
◡ ◡ : As relegite.  
dientur.  
intermittas.  
As decipiant.  
As movebatis.  
◡ ◡ : As intercinat.  
◡ ◡ : As cecinerunt.



## Of Versification.

wants a syllable; *Brachycatalectic*, when it wants a whole foot; and *Hypercatalectic*, when it has one or more syllables too many.

Again, verses are divided, from the number of feet they contain, into *Monometer*, *Dimeter*, *Trimeter*, *Tetrameter*, *Pentameter*, *Hexameter*, and *Heptameter*. But in Iambic and Trochaic verses, because measured by double feet, a *Monometer* consists of two feet; a *Dimeter*, of four; a *Trimeter*, of six &c.

The general names of verses are usually taken from the prevailing foot: As *Anapestic*, *Dactylic*, *Iambic*, *Trochaic*; from the *Anapæstus*, *Dactylus*, *Iambus*, or *Trocheus*: The particular names are mostly derived from the persons who invented or chiefly used them: As *Alcaic*, *Anacreontic*, *Pherocrationian*, *Pindaric*, *Sapphic*, from *Alcaeus*, *Anacreon*, *Pherocrates*, *Pindar*, *Sappho*.

When a poem consists of one sort of verse only, it is called *Monocolos*; when of two, *Dicolos*; when of three, *Tricolos*. When the same sort of measure returns after every second verse, the poem is called *Distrophos*; when after every third, *Tristrophos*; when after every fourth, *Tetastrophos*; when after every fifth, *Pentastrophos*.

The particular species of verses are very numerous, but it may be sufficient here to explain

## Of Versification.

*æstic*, when it  
*talesic*, when  
many.

in the number  
*eter*, *Dimeter*,  
*Hexameter*,  
and Trochaic  
ouble feet, a  
; a *Dimeter*,

are usually  
As *Anapestic*,  
m the *Ana-*  
*Trocheus* :  
derived from  
chiefly used  
*Pheretratian*,  
; *Anacreon*,

sort of verse  
hen of two,  
When the  
ter every se-  
*Distrophos* ;  
s ; when af-  
when after

s are very  
ent here to  
explain

explain the Hexameter and Pentameter on-  
y, with the several measures employed in the  
Lyric compositions of Horace.

1. *Hexameter* verse consists (as the name  
denotes) of six feet ; whereof the first four may  
be indifferently Spondees or Dactyls ; the  
fifth must be a Dactyl ; and the sixth a Spon-  
dee : As

<sup>1</sup>Arma vi- | <sup>2</sup>rumque ca- | <sup>3</sup>no Tro- | <sup>4</sup>jæ qui | <sup>5</sup>primus ab | <sup>6</sup>oris.  
Virg.

Sometimes a Spondee is found in the fifth  
place, and then the verse is called *Spondaic*.  
This is used chiefly where the nature of the  
subject requires a grave and dignified motion  
in the verse : As

<sup>1</sup>Cara De- | <sup>2</sup>um sobo- | <sup>3</sup>les, mag- | <sup>4</sup>num Jovis | <sup>5</sup>incre- | <sup>6</sup>mentum.  
Virg.

Indeed wherever slow motion, or great ef-  
fort is to be described, poets of judgment use  
the Spondee more than the Dactyl, in other  
parts of the verse : As Virgil, concerning the  
labour of the Cyclops :

<sup>1</sup>Illi in- | <sup>2</sup>ter se- | <sup>3</sup>se mæg- | <sup>4</sup>na vi | <sup>5</sup>braccia | <sup>6</sup>collunt.

But, unless for reasons of this sort, it gives  
a grace and harmony to Hexameter verse, to  
use the Spondee and Dactyl alternately, and  
that the several feet should consist of the parts



## Of Versification.

of words, and not each of an intire word :  
As

<sup>1</sup> Semper bo- | <sup>2</sup> nos no- | <sup>3</sup> menque tu- | <sup>4</sup> an lax- | <sup>5</sup> desque ma- | <sup>6</sup> melius.  
Virg.

2. *Pentameter* verse consists of five feet ; the first two Dactyls or Spondees ; the third a Spondee ; the fourth and fifth Anapaests :  
As

<sup>1</sup> Non est | <sup>2</sup> conveni- | <sup>3</sup> ens luc- | <sup>4</sup> tibus il- | <sup>5</sup> le color.

But the verse is more frequently so divided as to consist of four feet and two cæsural syllables, or half-feet. In this way, the first two may be Spondees or Dactyls, followed by a cæsura, or long syllable ; the third and fourth must be Dactyls, followed likewise by a cæsura ; thus,

<sup>1</sup> Non est | <sup>2</sup> conveni- | <sup>3</sup> ens | <sup>4</sup> luctibus | <sup>5</sup> ille co- | <sup>6</sup> lor.

It renders the versification harsh, when the half-foot is not the last syllable of a word.

The Stanza, in *Elegiac* verse, consists of a Hexameter, followed by a Pentameter, and therefore is, according to the definitions given above, Dicolos Distrophos : As

*Nec te purpureo velent vaccinia fuco :  
Non est conveniens luctibus ille color.*

Ovid.

Of

Of  
T  
tion  
Stan  
Some  
imp

This

3.  
pon

M

Or i  
Da  
Dacty

Ma

J

G

L

Thi  
rts o  
he fi

## Of Versification.

Of the Measures employed in the Odes of Horace:

The poet Horace, in his Lyric compositions, has used nineteen different measures or Stanzas, some whereof contain one, some two, some three sorts of verse. Here follow examples of them all.

## I.

*Mæcenas atavis edite regibus.*

This is Monocolos, having only one sort of verse, viz.

3. *Asclepiad Choriambic*, of four feet; a Spondee, two Choriambuses, and a Pyrrhichius.

Mæce- | nas atavis | edite re- | gibus.

Or it may be made to consist of a Spondee, a Dactyl, a cæfura or long syllable, and two Dactyls:

Mæce- | nas ata- | vis | edite | regibus.

## II.

*Jam satis terris nivis, atque diræ  
Grandinis misit Pater, et rubente  
Dextera sacras jaculatus arces,  
Terruit urbem.*

This is Dicolos Tetrastrophos, having two sorts of verse, and a Stanza of four verses. The first three verses are.

intire word :

5 que ma- | melius.  
6 Virg.

of five feet;  
s; the third  
Anapæsts:

5  
le color.

ently so di-  
et and two  
in this way,  
Dactyls, fol-  
llable; the  
s, followed

1  
lor.

h, when the  
a word.

consists of a  
merer, and  
itions given

facu:  
olor.

Ovid.

Of

## Of Versification.

4. *Sapphics*, of five feet ; a Trochee, a Spondee, a Dactyl, and two Trochees :

<sup>1</sup> Jam sa-	<sup>2</sup> tis ter-	<sup>3</sup> ris nivis,	<sup>4</sup> atque	<sup>5</sup> diræ
Grandi-	nis mi-	sit Pater,	et ru-	bente
Dexte-	ra sa-	cras jacu-	latus	arees.

This verse is inharmonious unless the syllable, following the second foot, be a cæsura, or the last of a word. Every fourth verse is an

5. *Adonic*, consisting of a Dactyl, and Spondee.

<sup>1</sup>Terruit | <sup>2</sup>urbem.

## III.

*Sic te Diva potens Cypri,*  
*Sic fratres Helenæ, lucida sidera.*

This is Dicolos Distrophos. The first verse is

6. *Glyconian Choriambic*, of three feet ; a Spondee, a Choriambus, and Pyrrhichius.

<sup>1</sup>Sic te | <sup>2</sup>Divā potens | <sup>3</sup>Cypri,

The second is *Aclepiad*, the same as No. 3.

## IV.

*Solvitur acris byems grata vice veris et Favoni ;*  
*Trobuntque siccas machinæ carinas.*

This

## Of Versification.

This is Dicolos Distrophos. The first verse is

7. *Archilochian Dactylic-Trochaic*, a mixed verse of seven feet; the first four feet are part of a Hexameter verse; and may be Spondees or Dactyls; the last three are Trochees.

<sup>1</sup> Solvitur | <sup>2</sup> acris hy- | <sup>3</sup> ems gra- | <sup>4</sup> ta vice | <sup>5</sup> veris | <sup>6</sup> et Fa- | <sup>7</sup> voni.

The second is

*Archilochian Iambic*, of five feet, with a caesura after the second. The first foot may be Spodee or Iambus; the second, always an Iambus; the last three, Trochees:

<sup>1</sup> Trabunt | <sup>2</sup> que sic- | <sup>3</sup> cas | <sup>4</sup> machi- | <sup>5</sup> nae ca- | rinas

This Stanza is sometimes thus divided:

*Solvitur acris hyems grata vice  
Veris et Favoni;  
Trabuntque siccos machinae carinas.*

## V.

*Quis multa gracilis te puer in rosa  
Perfusus liquidis urget odoribus  
Grato, Pyrrha, sub antro?  
Cui flavam religas comam.*

This is Tricolos Tetrastrophos. The first two verses are Asclepiad. (No. 3.)

The

This

## Of Versification.

The Third is  
*Pheroecration Heroic*, of three feet; a Spon-  
 dee, a Dactyl, and a Spondee :

<sup>1</sup>Grato | <sup>2</sup>Pyrrha sub | <sup>3</sup>antro  
 The fourth is Glyconian (No. 6.)

## VI.

*Scriberis vario fortis, et hostium  
 Videri, Mizoni carminis alite,  
 Quam rem cumque ferox navibus aut equis  
 Males, te ante, gesserit.*

This is Dicolos Tetrastrophos. The first  
 three Verses, Aklepiad (No. 3.)  
 The fourth, Glyconian (No. 6.)

## VII.

*Laudabant alii clarum Rhodon, aut Mitylenen,  
 Aut Ephesum, bimarise Corinibi.*

This is Dicolos Distrophos. The first verse  
 a Hexameter (No. 1.) The second  
 10. *Alcmanian Dactylic*, being the last four  
 feet of a Hexameter :

<sup>1</sup>Aut Ephe- | <sup>2</sup>sum bima- | <sup>3</sup>rise Co- | <sup>4</sup>rinibi.

## VIII.

*Lydis, sic per omnes  
 Te Deosuro, Sybarin cur properes amando.*

This

## Of Versification.

This is Dicolos Distrophos. The first verse

11. *Aristophanian Choriambic*, of two feet ;  
Choriambus, and Bacchius.

*Lydia dic | per omnes*

The second verse is

12. *Alcaic Epichoriambic*, of four feet ; an  
Epitritus Secuadus, two Choriambuses, and  
Bacchius :

*Te Deosa- | ro Sybarin | cur properes | amando*

## IX.

*Vides, ut alta stet nive candidum  
Soracte ; nec jam sustineant omnes  
Sylvæ laborantes ; geluque  
Elumina consisterint acuto.*

This is Tricolos Tetrastrophos. The first  
two verses are

13. *Alcaic Dactylic Hyperalectic*, of four  
feet, with a cæsurâ ; the first, a Spondee or  
Choriambus ; the second, an Iambus, followed  
by a cæsurâ ; the third and fourth Dactyls :

*Vides | ut al- | ta | stes nive | candidum.*

The third verse is

14. *Archilochian Iambic Dimeter Hyperca-  
lectic*, of four feet, with a cæsurâ ; the first  
and

This

## Of Versification.

and third may be a Spondee or Iambus; the second and fourth, an Iambus only:

<sup>1</sup>*Sylvæ* | <sup>2</sup>*labo-* | <sup>3</sup>*rantes* | <sup>4</sup>*gelu-* | <sup>½</sup>*que.*

The fourth verse is

15. *Alcaic Dactylic Acatalectic*, of four feet; two Dactyls, and two Trochees:

<sup>1</sup>*Flumina* | <sup>2</sup>*constite-* | <sup>3</sup>*rint a-* | <sup>4</sup>*cuto*

This beautiful Stanza has been called the Horatian Measure, from the preference given it by the poet.

Let it here be noted, that Iambic verse, at first, admitted no foot besides the Iambus. Afterwards, to moderate the quickness of the measure, the Spondee was received into the odd places, that is, the first, third, and fifth. The Dactyl and Anapæst, being equivalent to the Spondee (as two short Syllables are equal to one long one) in progress of time, obtained admission into the same places; as likewise the Tribrachys, being of the same quantity as the Iambus, came into all its places except the last. But the Comic Poets, taking still greater licence, use all the feet, here mentioned, in any place, the last only excepted, which is still possessed by the Iambus.

## Of Versification.

## X.

*Tu ne quaesieris scire (nefas) quem mihi quem tibi.*

This is Monocolos. The verse is 16. *Alcaic Choriambic*, of five feet; a Spondee, three Choriambuses, and a Pyrrhichius or Iambus.

<sup>1</sup>Tu ne | <sup>2</sup>quaesieris | <sup>3</sup>scire nefas | <sup>4</sup>quem mihi quem | <sup>5</sup>tibi

## XI.

*Non ebur, neque aureum  
Mea renidet in domo lacunar.*

This is Dicolos Distrophos. The first verse is

17. *Euripidean Trochaic*, consisting of three Trochees, with a caesura.

<sup>1</sup>Non e- | <sup>2</sup>bur ne- | <sup>3</sup>que aure- | <sup>4</sup>um.

The second verse is

18. *Archilochian Iambic Trimeter Catalectic*, of five feet, followed by a caesura, the first, third, and fifth places to have a Spondee, or Iambus; the second and fourth, an Iambus only.

<sup>1</sup>Mea | <sup>2</sup>reni- | <sup>3</sup>det in | <sup>4</sup>domo | <sup>5</sup>lacu- | <sup>6</sup>na.

## XII.

<sup>1</sup>Miserarum est- | <sup>2</sup>neque amori | <sup>3</sup>dare ludum, | <sup>4</sup>  
<sup>5</sup>Neque dulci | mala vino | la vere aut ex- |  
<sup>6</sup>animari | motuentes | patriam ver- | hera lingue

E.

This



## Of Versification.

This is Dicolos Tristrophos. The first two verses are

19. *Ionic a minore*, of three feet; the third verse

20. *Ionic a minore*, of four feet; every foot, in each being an *Ionicus a minore*, of two short syllables, and two long ones.

## XIII.

*Diffugere nives, redeunt jam gramina campis,  
Arboribusque comæ.*

This is Dicolos Distrophos. The first verse is Hexameter (No 1.)

The second

21. *Archilochian Dactylic*, of two feet, each a Dactyl, with a cæsuræ.

<sup>1</sup>Arber- | <sup>2</sup>bus que co- | <sup>3</sup>mae.

## XIV.

*Ibis Liburnis inter alta navium,  
Amice, propugnacula.*

This is Dicolos Distrophos. The first verse is

22. *Archilochian Iambic Trimeter Acatalectic*; the second,

23. *Archilochian Iambic Dimeter Acatalectic* :

<sup>1</sup>Ibis | <sup>2</sup>Libur- | <sup>3</sup>nis in- | <sup>4</sup>ter. at. | <sup>5</sup>ta na- | <sup>6</sup>vium  
Ani | ce pro- | pugna- | cula | ta na- | vium

The

## Of Versification.

The laws of these verses have been given under Measure IX.

## XV.

*Petti, nihil me, sicut antea, juvat  
Scribere versiculos,  
Amore percussum gravi.*

This is Tricolos Tristrophos. The first verse an Iambic Trimeter (No. 22.) The second, a Dactylic Dimeter (No. 21.) The third, an Iambic Dimeter (No. 23.)

## XVI.

*Horrida tempestas cælum contraxit, et imbres  
Nivesque deducunt Jovem :  
Nunc mare nunc silvæ.*

This is Tricolos Tristrophos. The first verse a Hexameter (No. 1.) The second, an Iambic Dimeter (No. 23) The third, a Dactylic Dimeter (No. 21)

## XVII,

*Mollis inertia cur tantam diffuderit imis  
Oblivionem sensibus.*

This is Dicolos Distrophos, The first verse, Hexameter, (No. 1.) The second, Iambic Dimeter, (No. 23.)

## XVIII.

## Of Versification.

## XVIII.

*Alteram jam teritur bellis civilibus ætas :  
Suis et ipsa Roma viribus ruit.*

This is Dicolos Distrophos. The first verse Hexameter, (No. 1.) The second, Iambic Trimeter, (No. 22.) of which every foot is an Iambus. This is the only piece, in which Horace has written pure Iambic.

## XIX.

*Sanctam efficiat manus scientiæ.*

This is Monocolos. The verse is Iambic Trimeter, (No. 22)

**A TABLE of the Odes, Epodes, and Carmen Seculare of Horace, referring each to its proper Stanza and species of verse, according to the foregoing explanations.**

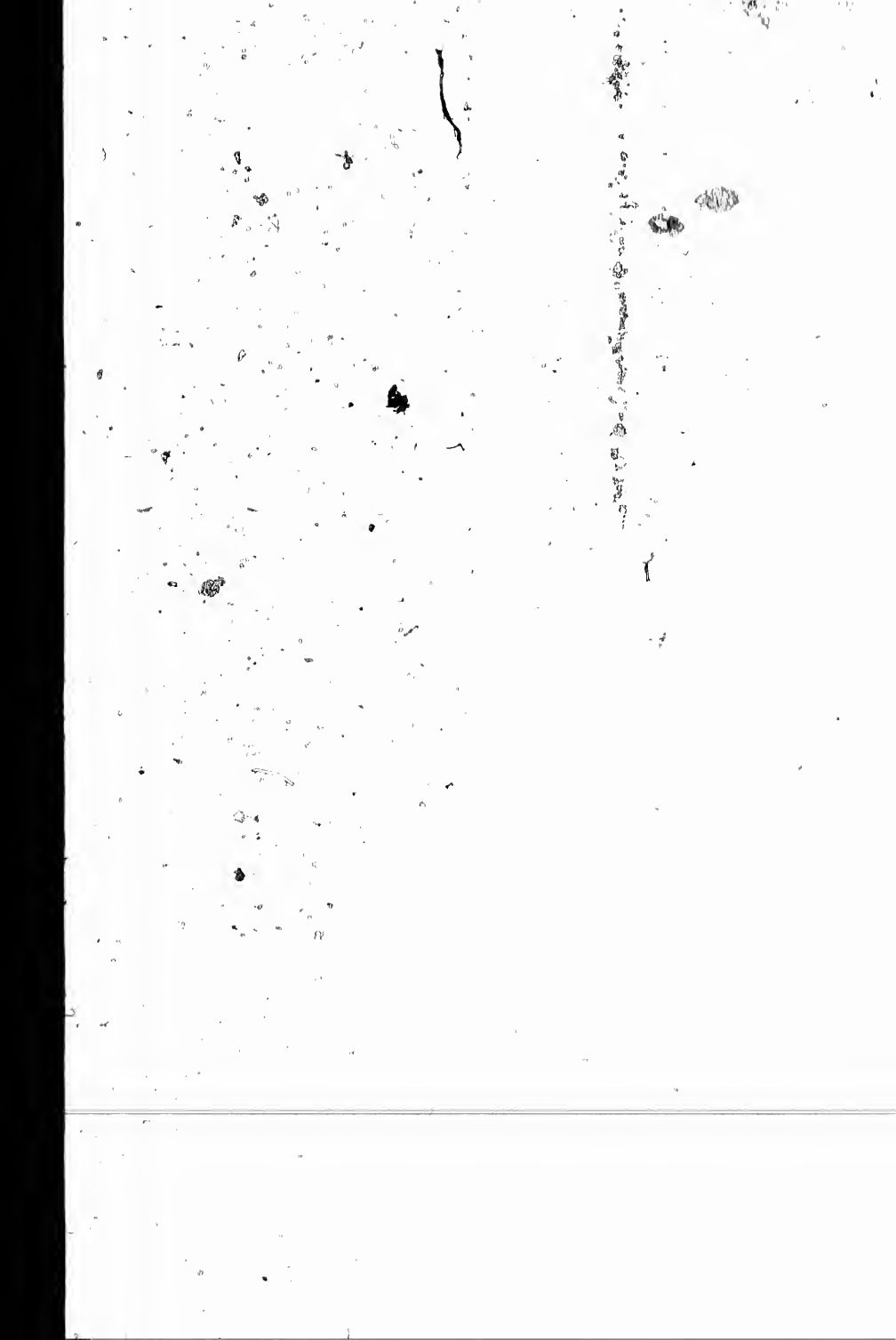
Book.	ODE.	Stanza	Verse.
1.	1,	I.	3.
	2, 10, 12, 20 22, 25, 30, 32, 38.	II.	4, 5.
	3, 13, 19 36.	III.	6, 7.
	4,	IV.	7, 8.
	5, 14, 21, 23.	V.	3, 9.
	6, 15, 24, 33.	VI.	3, 6.
	7, 28.	VII.	1, 10.
	8,	VIII.	11, 12.
	9, 16, 17, 26, 27, 29, 31, 34, 35, 37.	IX.	13, 14, 15.
	11, 18,	X.	16.
2.	1, 3, 5, 7, 9, 11, 13, 14, 15, 17, 19, 20.	XI.	13, 14, 15.
	2, 4, 6, 8, 10, 16,	II.	4, 5.
	12,	VI.	3, 6.
	18,	XI.	17, 18.
3.	1, 2, 3, 4, 5, 6, 17, 21, 23, 26, 29,	IX.	13, 14, 15.
	7, 13,	V.	3, 9.
	8, 11, 14, 18, 20, 22, 27.	II.	4, 5.
	9, 15, 19, 24, 25, 28.	III.	6, 7.
	10, 16.	VI.	3, 6.
	12,	XII.	19, 20.
4.	30:	I.	3.
	1, 3,	III.	6, 7.
	2, 6, 11,	II.	4, 5.
	4, 9, 14, 15.	IX.	13, 14, 15.
	5, 12,	VI.	3, 6.
	7,	XIII.	1, 21.
	8,	I.	3.
	10,	X.	16.
Epodes.	13,	V.	3, 9.
	1, 2, 3, 4, 5, 6, 7, 8, 9, 10,	XIV.	22, 23.
	11,	XV.	22, 21, 23.
	12,	VII.	1, 10.
	13,	XVI.	1, 27, 27.
	14, 14.	XVII.	1, 23.
	16,	XVIII.	1, 22.
17, 18,	XIX.	22.	
Carmen Seculare		II.	4, 5.

etias :

The first  
the second,  
which every  
only piece,  
e Iambic.

ntie.  
e is Iambic

A TABLE



## Of Figures.

There are certain figures which take place in the scanning and construction of verses, which it is therefore necessary to explain. These are

*Synalæpha, Etæblipsis, Synæresis, Diæresis, Prostheſis, Epentheſis, Paragoge, Apbæresis, Syncope, Apocope, Anastrophe, and Tmesis.*

*Synalæpha*, cuts off a vowel or diphthong, at the end of a word, when the next word begins with a vowel; and this prevents that disagreeable effect in pronunciation, which is in Latin called *Hiatus*. As

*Defeſſi aſpicimus ! quæ cauſa indigna ſerenos.*  
Virg.

In scanning thus,  
*Defeſſ' aſpicimus ! quæ cauſ' indigna ſerenos.*

The vowel sometimes keeps its place, at the end of a word, although the next begins with a vowel, especially at the end of an interjection. As

*O Pater, O hominum, Divûmque æterna po-  
teſtas.*

Virg.

Final vowels or diphthongs, in other words, when retained before a vowel become common. As

*Inſulæ Ionio in magno, quas dira Celæno.*

Virg.

*Etæblipsis*

## Of Figures.

*Eâblipsis* cuts off *M*, at the end of a word, with the preceding vowel, when a vowel follows : As

*Ignari scelerum tantorum artisque Pelasgæ.*  
Virg.

To be scanned thus,

*Ignari scelerum tantor' arti'que Pelasgæ.*

*Synæresis*, called also *Synecpnoneſis*, unites two Syllables of the same word into one; as *The-sei*, for *The-se-i*.

*Notus amor Phædræ, nota est injuria Theſei.*  
Ovid.

*Diæresis*, called also *Dialyſis*, divides one syllable into two; as *aulai*, for *aulæ*.

*Aulai in medio libabant pocula Bætchi.*  
Virg.

*Prosthæſis* adds a letter, or syllable, to the beginning of a word, as *eduram*, for *duram*.  
*Eduramque pirum, et spinos jam prunaferentes.*  
Virg.

*Epenthæſis* inserts a letter, or syllable, in the middle of a word, as *reliigio*, for *religio*.

*Tantum relligio potuit suadere malorum.*  
Lucret.

*Paragoge* adds a letter, or syllable to the end of a word; as *avellier*, for *avelli*.

*Insidias fieri, pretiumque avellier ante.*  
Hor.

h take place  
n of verses,  
to explain.

is, *Diæresis*,  
*Aphæresis*,  
ad *Træsis*.

diphthong,  
e next word.  
revents that  
tion, which

*igna serenos.*  
Virg.

*igna serenos.*

its place,  
he next be-  
the end of

*eterna po-*

Virg.  
in other  
vel become

*a Celano.*

Virg.  
*Eâblipsis*

*Ap-*

## Of Figures.

*Apdresis* takes a letter, or syllable, from the beginning of a word, as *tenderant*, for *tetenderant*.

*Et qua plena rates carbasa tenderant.*  
Seneca.

*Syncope* cuts out a letter or syllable, from the middle of a word; as *Deum*, for *Deorum*.

*Cara Deum soboles, magni Jovis incrementum.*

*Apoptoe* cuts off a letter, or syllable, from the end of a word, as *petull*, for *peculii*.

*Nec spes libertatis erat, nec cura petull.*  
Virg.

*Anastrophe* transposes words in a different order from the natural one, as *dare circum*, for *circum dare*.

*Tmesis* divides the parts of a word, inserting one or more words between; as *quo nos cumque*, for *quocumque nos*:

*Quo nos cumque feret melior fortuna parente.*  
Hor.

To these figures some add two others, *Systole* and *Diastole* whereby a syllable naturally long, is made arbitrarily short, or a short one long; but, as these seeming irregularities in the antient Poets, may not have been altogether without reason, although to us unknown; so should they not be imitated by any modern writer.

F I N I S.



ble; from  
erant, for

derant.

neca.

ble; from  
Deorum.

rementum.

able, from  
eculii.

peculi.

g.

a different  
re circum;

d, isert-  
as quo nos

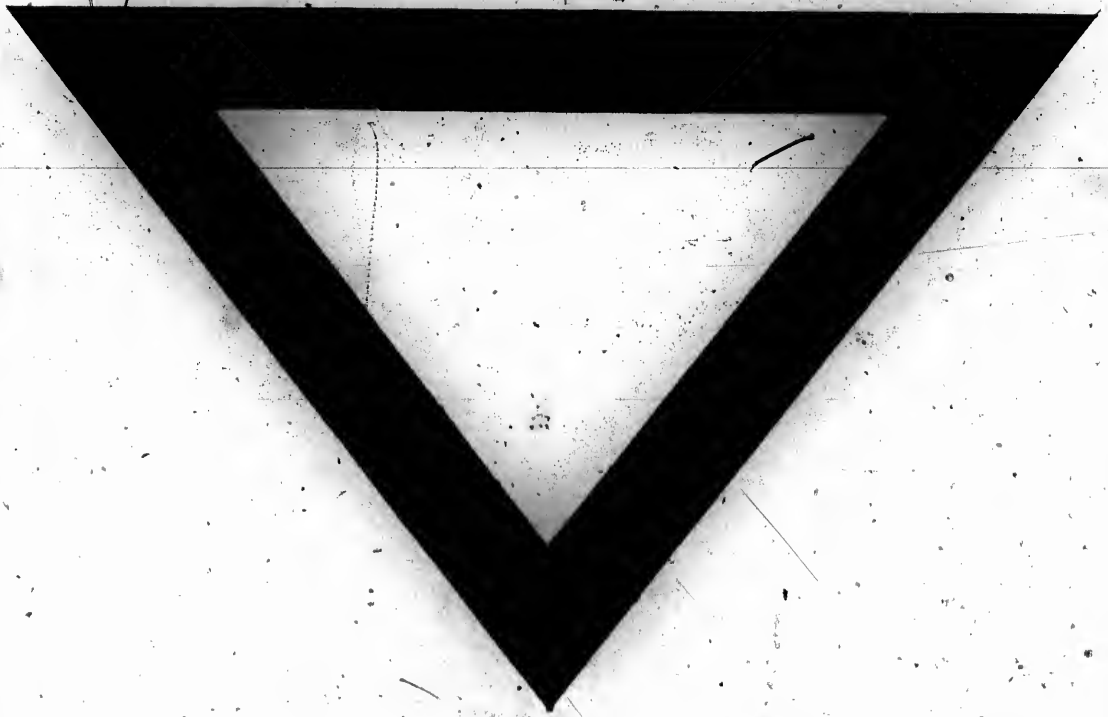
t parente.

Hor.

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they not











100

10