



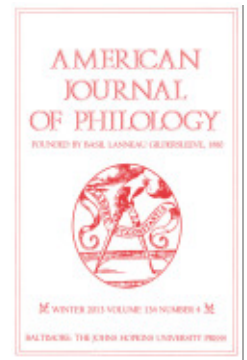
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RHYTHM IN A SINUOUS STANZA: THE ANATOMY AND ACOUSTIC CONTOUR OF THE LATIN ALCAIC

ANDREW S. BECKER



Abstract. This essay explores the metrical as well as rhythmical aspects of the acoustic contour of the Latin Alcaic, focusing on patterns of natural, audible, performed word accents in coincidence and syncopation with the fixed pattern of the meter, in both the ancient and modern scansion of the stanza. The meter was measured in antiquity with a learned, latent expectation or undercurrent of regular verse beats to scan aloud, to measure for the ear, the pattern of long and short syllables. Within the fixed framework of the meter, variable patterns of accent provide a rhythm, and that rhythm is the focus of this essay. Very little attention falls on sound and sense: the coda argues that sound need not be subordinate to meaning, need not be sound effect, nor explicitly rhetorical, to be worth our attention.

By accentuating weight and pause, Horace points up a principal beauty of the Alcaic, its shifts in rhythm in midcourse, its calculated imbalance as the iambic and choriambic first two lines yield to iambs in the third and resolve in racy dactyls in the fourth. —Rosanna Warren 2008, 29

THIS ESSAY EXPLORES THE METRICAL AND RHYTHMICAL ASPECTS of the acoustic contour of the Latin Alcaic stanza. The particular focus is on the patterns of natural, audible, performed word accents in coincidence and syncopation with the fixed pattern of the meter, in both the ancient and modern understanding of the stanza. The meter was measured in antiquity with a learned, latent expectation or undercurrent of regular verse-beats, used to scan aloud—to measure for the ear—the pattern of long and short syllables. Within the framework of the meter, patterns of accent provide a rhythm, and that rhythm is the focus here.¹ Very little

¹Cf. Longenbach 2008, 18: “The poems depend, as all poems do, on the interplay of what changes with what stays the same—the simultaneous creation and disruption of pattern.” On rhythm vs. meter in the ancient *grammatici*, see, e.g., Mallius Theodorus 1.3 (Romanini 7/Keil 6.586); Charisius 377 (Barwick-Kühnert). There is unnecessary controversy over verse beat (*ictus*), discussed below. On “syncopation” instead of “counterpoint” see

attention falls on other features of the acoustic contour or sense in the traditional sense: sound need not be subordinate to sense, need not be sound effect, nor explicitly rhetorical to be worth our attention (see Coda, below).

I. THE LATIN ALCAIC STANZA

in lyricis autem Flaccum secutus nunc . . . in alcaico flexuosus
—Sidonius Apollinaris *Epistle* 8.11.7

The “sinuous” (*flexuosus*) Latin Alcaic first appears in Horace and only once again in classical Latin literature.² It is the most common meter of the *Odes*, used in over one-third of the poems (37 of 103) in the four books, including the Soracte ode (1.9), the Cleopatra ode (1.37), the tree falling at his villa (2.13), and the six Roman Odes that open the third book.³

The Alcaic is a difficult stanza, “which packs three different and complex metrical patterns into its four lines.”⁴ It opens with a pair of eleven-syllable (hendecasyllabic) lines, then a shorter nine-syllable (enneasyllabic) third line leads into a closing ten-syllable (decasyllabic) fourth

Hollander 1985, 6, 21–22. For bold and convincing discussions of meter and meaning, see Talbot 2007 and Morgan 2010a, 214–18, 274–83.

² Statius *Silvae* 4.5, which closely follows Horatian models. See Coleman 1998, 158–73; Nagel 2009. On Horace claiming territory unclaimed by Catullus and earlier generations, see Putnam 2006, 3, 83, and esp. 2 (on meter); Hollis 2007, 6; McNeill 2007, 359–63 (on meter) and 357–76 (on the broader relation of Horace to Catullan poetics). Later poets, avoiding the difficult Alcaic, may be avoiding the shadow of *numerosus Horatius*. Fourteen stichic Alcaic lines, but no stanzas, appear in Seneca *Oedipus* and *Agamemnon*. These two plays also use either the first or second hemistich of an Alcaic hendecasyllable in a variety of combinations; see the *conspectus metrorum* in Zwierlein 1986, 464–69; on Seneca and Horace, see Strzelecki 1951 and Carande Herrero 1998. A few later Latin texts also have stichic Alcaic hendecasyllables: Claudian 11 (*Fescennina dicta Honorio Augusto et Mariae*); Prudentius *Peristephanon* 14; Ennodius *Carmina* 1.17. On stichic Alcaic hendecasyllables (and a few stanzas) in Medieval Latin verse, see Norberg 2004, 76–77.

³ The thirty-seven Alcaic poems (317 stanzas) vary in length from three stanzas (1.26, 3.26) to twenty (3.4). Book 1 has ten poems, totaling sixty stanzas (9, 16, 17, 26, 27, 29, 31, 34, 35, 37). Book 2 has twelve poems, eighty-six stanzas (1, 3, 5, 7, 9, 11, 13, 14, 15, 17, 19, 20). Book 3 has eleven poems, one hundred eighteen stanzas (1, 2, 3, 4, 5, 6, 17, 21, 23, 26, 29). Book 4 has four poems, fifty-three stanzas (4, 9, 14, 15). Griffiths 2002 argues for combining adjacent Alcaics, thereby reducing the number of poems (though not the number of stanzas). For good brief accounts of the Latin Alcaic, see the still very useful Hardie 1920, 242–49; Nisbet and Hubbard 1970, xl–xliii.

⁴ Talbot 2004, 200; see also Califf 2002, 127.

line.⁵ The basic pattern of the Horatian (and hence the Latin) version is set out below—with syllables numbered and marked short (U) or long (—) and the most common caesura indicated (||).⁶

—	—	U	—	—		—	U	U	—	U	—	
1	2	3	4	5		6	7	8	9	10	11	
—	—	U	—	—		—	U	U	—	U	—	
1	2	3	4	5		6	7	8	9	10	11	
	—	—	U	—	—	—		U	—	—		
	1	2	3	4	5	6		7	8	9		
		—	U	U	—		U	U	—	U	—	—
		1	2	3	4		5	6	7	8	9	10

⁵For ancient scansions of the Latin Alcaic, see appendix 2. Nearly all common modern scansions build the hendecasyllabic first two lines around a choriamb (— U U —), although a few suggest an ionic (— — U U), while the first hemistich is (nearly) unanimously iambic. All scansions treat the enneasyllabic third line as iambic. The decasyllabic final line opens with choriambic or dactylic and the scansion of the rest of the line depends on this choice. See L. Richardson 1907, 182–84, 189, 193; Bo 1960, 37, 43, 44; Koster 1966, 347, §21 B3; Halporn, Ostwald, and Rosenmeyer 1980, 101, 106, 132; Salvatore 1983, 84–85; Nougaret 1986, 104–5, §293, 295–96, cf. 99, §274; Boldrini 1998, 171–73, cf. 159, and 2004, 68; Raven 1998, 72 §45A, 134 §128, 137 §132a, 145–46 §141 (cf. 136 §131r); Magno 2003, 43; Crusius-Rubenbauer 2006, 107–11 §13.140–§14.143.

Elision between lines (in *synapheia*) would suggest unity: this occurs only twice, each time from the enneasyllabic third to the decasyllabic fourth line (lines that are treated as one in early Greek): 2.3.27–28 (*in aeternum / exilium*) and 3.29.35–36 (*Etruscum / in mare*). Hiatus between lines, suggesting separation, occurs twenty-four times: 11 of 240 lines (4.6%) in Book 1; 8 of 344 (2.3%) in Book 2 (four of which are in 2.13); 4 of 472 (>1%) in Book 3; 1 of 212 (>0.5%) in Book 4. Of these twenty-four, seven are between the hendecasyllabic first and second lines (1.17.13, 1.17.25, 1.31.5, 1.35.9, 2.5.9, 2.13.21, 3.2.17). Eight are between the hendecasyllabic second and the enneasyllabic third lines (1.9.14, 1.17.6, 1.31.14, 1.35.38, 2.13.26, 3.5.10, 3.5.46, 4.15.10). Nine are between the enneasyllabic third and the decasyllabic fourth lines (1.9.7, 1.16.27, 1.37.11, 2.9.3, 2.13.7, 2.13.11, 2.14.3, 2.19.31, 3.5.11).

⁶I use the “short” and “long” to describe both vowels and syllables: these terms are in common use, do not carry an implicit intimation of stress, and correspond to the usage of the *grammatici*. See Allen 1973, 61–62, on using “heavy/light” for syllables, reserving “long/short” for vowels. Cf. the clear account in Mahoney 2006. I also use the term “caesura”: one could also use “diæresis,” dividing the line differently. See M. West 1982b on the use of caesura for a word-break either within or between feet. “Elision,” used below, has the advantage of being common currency to describe a feature of scansion (the loss of the syllable), rather than a feature of performance (varied ways of blending syllables); on the performance of elision, see Soubiran 1966, 55–56 (setting out the issues), 56–91 (exploring the evidence).

The metrical pattern in Greek is more variable than in Latin, with more frequent short syllables and without the regularity of Horace's caesurae. In Greek, short syllables commonly occur at the beginning and the middle of the first three lines (syllables 1 and 5), making them flow with more regular alternation between long and short syllables, giving the lines a clearer iambic movement, and reducing the contrast between the two hemistichs.⁷ Although in Horace's Alcaics the opening syllable of the first three lines can be short, it is nearly always long and the fifth syllable is always long.⁸ The last syllable of each line, even if short in performance (*brevis in longo*), would be lengthened for scansion and is marked as such.⁹

⁷The Greek stanza appears in a few extant fragments of Alcaeus and one of Sappho (though other isolated phrases from each poet may have come from Alcaic stanzas). For a *conspicuous metrorum*, see Voigt 1971, 16, 20. Alcaeus was considered the inventor; see, e.g., Diomedes (Keil 1.509/Morelli 45); on the predilection for naming an inventor, see Itsumi 2007, 325. On the use of stichic Alcaic lines, see Gentili-Lomiento 2003, 98–99, 136, 160–61, 177; translated in Kopff 2008, 115–16, 146, 166–67, 180. There are three common modern scansions of the Greek Alcaic hendecasyllable. The first and most common divides the lines into iambs and aeolics: Koster 1966, 242 and 249; Halporn, Ostwald, and Rosenmeyer 1980, 101 (in the section on Latin verse, cf. 31); Snell 1982, 44; M. West 1982a, 33; Raven 1988, 80–81, §138 (cf. 75, §123c, 40, §49, 74, §130d in the foldout, and 51, §69e). A second scansion divides the lines into cretics and choriamb: Dale 1950, 1951a, and esp. 1951b, 126, 128; Page 1955, 32; Sicking 1993, 138. A third scansion divides the lines into iambs, ionics, and trochees: Gentili-Lomiento 2003, 173–74; translated in Kopff 2008, 178. This last scansion reflects the ancient handbook of Hephaestion (xiv.3 [84–85]; Consbruch pp. 44–45). On Hephaestion's scansion, see van Ophuijsen 1987, 80–82, 134–35 (with reference to Aristides Quintilianus 1.28); see Itsumi 2007 on Hephaestion treating it as a four-line stanza. A clear account of the Greek stanza is Martin 1972, 129–58. On Horace and Greek lyric, see Feeney 1993; Rossi 1998; Barchiesi 2000; Woodman 2002; Lyne 2005.

⁸Only 18 of 634 of Horace's Alcaic hendecasyllables and 11 of 317 enneasyllables open with a short syllable (none in the fourth book). A short syllable is apparently lengthened before the caesura in the hendecasyllabic 3.5.17 and in the decasyllabic 2.13.16, on which see Nisbet and Hubbard 1978, 212. Cf. Nisbet and Rudd 2004, 276. On lengthening before a pause, see Winbolt 1903, 132, 191, 202–4; Allen 1973, 130–31; Hollis 2007, 308.

⁹On the final syllable of a line lengthened *metrically*, see, e.g., Terentianus Maurus 1640–41 (Cignolo 117; Keil 6.374); Marius Victorinus (Keil 6.86). Quintilian 9.4.93–94 affirms that this is an issue of meter (measurement, scansion) not performance, noting an audible difference between a final long syllable and a *brevis in longo*. On scansion not being equal to reading, see Pighi 1966. Features we treat as binary are acoustically more variable in the rhythm of a given poem: e.g., on some long syllables being longer than others and some short syllables shorter, see Quintilian 9.4.78 and in Greek Dionysius of Halicarnassus *Peri synth.* 22. Marius Victorinus (Keil 6.71) implies that an accented long syllable is more acoustically prominent than an unaccented long syllable; see also Raven 1998, 37, §26(e), 47, §31B, 55, §38B(a), 57, §38B(b). On complex linguistic and metrical phenomena being reduced to binary distinctions, see Devine and Stephens 1975, 425–26, and n. 31. Cf.

In the opening pair of hendecasyllables a nearly requisite caesura after the fifth syllable (603 of 634 lines, 95.1%) breaks the hendecasyllables into two hemistichs and divides the run of three long syllables that lead into the aeolic pattern of the second half of the line.¹⁰ A salient feature of the hendecasyllables is the dominance of long syllables in the first half of the line (4 of 5), then the lift and speed in the second half, with three of six syllables being short.¹¹

Discussions of the stanza have focused on the marked changes in the third and fourth lines: “In hearing the Alcaic stanza we should be on the alert for ‘the Alcaic effect’ . . . the drag of the third line and the acceleration of the fourth.”¹² While this effect accumulates through the stanza, the change hinges upon the enneasyllable—the central syllable of which Wilkinson called “the pivot of the stanza.”¹³ Through seven of its nine syllables, however, the metrical pattern of this shorter line matches the hendecasyllabic opening lines. The marked acoustic change comes not just from the metrical change in the sequence of long and short syllables at the end but from a discernible difference in rhythm earlier in the line, i.e., the distribution of words and their accents, explored below.

Bernstein 1998, 16: “our technical vocabulary strains at accounting for more than a small portion of the acoustic activity of a sounded poem.”

¹⁰Of the thirty-one lines (4.9%) that lack a metrical caesura after the fifth syllable, two would not allow any pause in performance (1.37.14, 4.14.17); three hint at the caesura with a prefix at the fifth syllable (1.16.21, 1.37.5, 2.17.21)—two of which (1.16.21, 2.17.21) also elide the preceding fourth and fifth syllables, thus enhancing the momentum through the center of the line. The remaining twenty-six efface the caesura by elision or prodelision between the fifth and sixth syllables: 1.16.6, 1.31.6, 1.34.10, 1.34.13, 1.35.10, 1.35.25, 1.35.33, 2.3.13, 2.5.21, 2.9.18, 2.11.21, 2.13.6, 2.17.10, 3.1.5, 3.2.5, 3.2.30, 3.3.33, 3.3.41, 3.4.6, 3.4.41, 3.4.49, 3.6.1, 3.6.6, 3.6.18, 3.21.13, 3.29.17. On the caesura in the hendecasyllabic lines, see Luque Moreno 1978, 304; Zinn 1997, II.33–34. In the enneasyllabic third line, the most common caesura falls after the sixth syllable (251 of 317, 79%). In the decasyllabic fourth line, the most common caesura comes after the fourth syllable (249 of 317, 78.5%). On the aeolic pair of short syllables, see Nougaret 1986, 105, §295; Boldrini 1998, 159, 171.

¹¹Or, rarely, four of six, if the final syllable is a short open vowel (27 of 634, 4%). Three lines end with the variable syllable of *mihi* or *tibi* (1.31.17, 3.29.1, 4.9.34).

¹²D. West 1998, xx (see also 25–26). Cf. Salvatore 1983, 85, who hears agitation or speed in the third line (“concitazione dell’enneasillabo”).

¹³Cf. Wilkinson 1985, 111. See also Morgan 2010a, 9: “the heart and focus of every alcaic stanza tends to be in its third line.”

II. SCANNING ALOUD: VERSE BEAT IN THE LATIN ALCAIC STANZA

I remember that always somewhere under the live and speaking idiom
of the Voice in poetry there is the count, the beats you can count on
your fingers. Yes always under the shout and whimper and the quick and
the slow of poetry there is the formal construction of time made abstract
in the mind's ear. —W. S. Graham (1999) 162¹⁴

. . . hearing as much difference as possible, and also hearing the
underlying pattern of the lines. —Robert Pinsky 1998, 36

Controversies, often nasty,¹⁵ have dogged discussion of verse beat (ictus, pulse)—controversies born of a misleading zero-sum game: that one must choose between a thumping, audible *ictus vocalis* and a latent, unperformed, purely metrical verse beat. The ancient evidence suggests, however, that the former (audible ictus) was a way to learn to the latter (unperformed yet latent ictus). While quantitative meters in classical Latin consist of a patterned sequence of long and short syllables, a verse beat was used, even in the classical period, to scan (i.e., measure, divide) the lines aloud. This thumping, audible beat was used as a pedagogical step and often took the form of an artificial vocal prominence on the strong positions of the foot or measure—treated in antiquity as a *temporary metrical accent* for pedagogical purposes in scansion.¹⁶ This verse beat was unlikely to be part of an actual recitation of the lines: we have sufficient evidence, direct and indirect, that Latin poetry was commonly performed with the natural word accent, not with an emphasis on verse beat.¹⁷

¹⁴See the discussion of this passage in Leighton 2007, 210. Analogy with English versification, even *mutatis mutandis*, is both dangerous and valuable, but, when used with a weather-eye on the differences, the latter can outweigh the former.

¹⁵On the pervasive crankiness of metrical scholarship, see Hollander 1985, viii. See also Westlake 1996, viii: “The commentator who dares to write on all the technical and contentious subjects of meter, grammar, and reading must risk omissions, overstatements; must act on partial knowledge or not at all. Then of course the writer waits to be corrected. Within literary studies, the history of metrical theory offers perhaps the boldest instance of the process of conjecture and refutation. Traditionally the conjectures have been sometimes loony and the refutations nearly always savage. It would be foolish to hope to escape.”

¹⁶For some of the ancient evidence, see A. S. Becker 2004, 315, nn. 8, 9, 10, 11, 316, n. 12. See, in addition, Iuba of Mauretania (second century C.E.) in Priscian (Keil 3.420); Terentianus Maurus 2253–55 (Keil 6.393), on which see Cignolo 2002, II.530; and Marius Victorinus (Keil 6.148). See also Luque Moreno 1994; Morgan 2010a, 23, 30–33, 380–81.

¹⁷Stroh 1990 argues cogently and convincingly against the tradition of strong vocal emphasis on the ictus in reading Latin, as does Zeleny 2008, 60–82. See also A. S. Becker 2004, 316, n. 13.

Although words and phrases in verse would usually have been pronounced and accented as in prose, nevertheless their presence in the acoustic context of a verse-pattern can affect the way they are perceived or felt, even if not actually sounded. A learned and recognized meter can raise expectations, shape reactions, or influence response.¹⁸ Latin hexameter poetry provides abundant evidence that Latin versification took note of the interaction between learned, latent verse beat and the natural, performed word-accent; there is also compelling evidence for popular trochaic meters and for Sapphics.¹⁹ When scanning a line aloud, a verse beat (ictus) dividing and marking each metrical piece, be it a foot or a measure, most commonly falls on some or all of the strong positions, usually fixed long syllables. Generously allowing for the various scansion in ancient and modern sources (see, above, n. 5 and, below, appendix 2), we could have a potential ictus on as many as five syllables in the Alcaic hendecasyllabic lines (2, 4, 6, 9, 11):²⁰

—		U		—		U	U		U	
1	2	3	4	5	6	7	8	9	10	11

¹⁸See Morgan 2010a, 9: “Indeed, Roman metrical practice . . . is guided to an unusual degree by academic theory, and . . . the tendency of the Romans to apprehend metrical forms in the light of a technical understanding of the subject may point us to some deeper conclusions about the nature of the Roman encounter with metre.” Cf. Küper 2002, 13: “to an experienced reader of verse, *meter* is a kind of mental impulse which, once it has been set going, controls the expectation and to a certain extent even the perception of the reader (hearer).” While I do not share their fondness for generative abstraction, cf. similarly Fabb and Halle 2008, 11. For a philological account focusing on memory (rather than the abstract patterns of generative metrics) as the shaping force in such artistic language, see A. L. Becker 1995, 185–210 and *passim*.

¹⁹See Sihler 1995, 241, §248a: “a clear relationship between verse ictus and tonic accent in L[atin] verse has been demonstrated”; Nussbaum 1986, 85: “the evidence here reviewed does suggest that Horace was, at least to some extent, responding to, and making use of the interaction of ictus and accent in his lyrics . . . it seems particularly probable that Latin word-accent was influencing him, as it certainly was Ennius and the later Romans who adapted Homer’s metre to Latin.” On the interaction of Latin dactylic and lyric verse, see Halporn, Ostwald, and Rosenmeyer 1980, 98. On the use of a pedagogical ictus to scan dactylic hexameters, see A. S. Becker 2004; on Sapphics, see A. S. Becker 2010. On accent and verse beat in aeolic verse more generally, see Luque Moreno 1978, 20–21; Sonkowsky 2005. For the interaction of accent and strong position in Statius’ Phalaecian hendecasyllables, see Morgan 2010b, 167: “the Latin stress accent seems to highlight the metrical character of the line.” On verse beat in trochaic verse, see Wilkinson 1985, 98–99.

²⁰A verse beat at the end of the line would play a minimal role in relation to accent: even with a fulsome accentuation, an accent could fall there only twice (2.11.13 and 4.9.1).

In the enneasyllable an ictus would most likely fall on some or all of the even syllables (2, 4, 6, 8):

—		∪		—		∪		—
1	2	3	4	5	6	7	8	9

And on four of the ten syllables in the closing decasyllabic lines (1, 4, 7, 9):

	∪	∪		∪	∪		∪		—
1	2	3	4	5	6	7	8	9	10

This distribution of ictus is an hypothesis, derived from and consistent with the available ancient evidence on scansion, and, although verse beat is a feature of the description, teaching, and oral/aural scansion of Latin metrical patterns, it can still influence the way lines of verse are composed, read, and heard. The dominant acoustic feature, on the other hand, will be the rhythms within this abstract pattern created by the arrangement of the words themselves and their accents, to which we now turn.²¹

III. PATTERN AND RHYTHM: ACCENT IN THE LATIN ALCAIC STANZA

Rhythm is the ligament of poetry, connecting the outward tap of the metre with a pulse which follows the two imponderables of sense and voice. “That wavering ecstatic song” catches the pace of something which cuts across metrical regularity, metrical control.

—Angela Leighton 2007, 153²²

Horace did not merely adopt Greek quantitative patterns but adapted them to the syllables and sounds of Latin. A pointed manifestation of that adaptation is the interaction between the fixed, latent metrical pattern of verse beats/ictus/strong positions and the changing, audible rhythms of accent in Horatian Alcaics. The linguists Clackson and Horrocks (2007, 174–75) note the prominent place of the Latin accent in Roman transformations of Greek forms:

²¹Koch 1998, 28: “Each word has a little music of its own, which poetry arranges so it can be heard.”

²²For the phrase “that wavering ecstatic song,” see Masefield 1940, 13.

The metres used are also Greek, albeit with skillful adaptations dictated by the prosodic properties of a language with a strong stress accent. Indeed, the skill with which these typologically alien metres were appropriated and the creative confidence with which they were already deployed in a range of styles represent a remarkable achievement.

This “remarkable achievement” finds expression in Horace’s avowed pride in making the Latin language sing in these intricate meters, made from and for a different language.²³

The distribution of accent in the Latin Alcaic stanza is outlined below—both the bare frequency of accents at a given syllable and also the most common accentual patterns. In debates about the position of the accent, the vexed instances, while hotly argued, are usually either rare or predictable (and so can be made explicit).²⁴ Patterns of accentual distribution, though artificial in their appearance of objectivity, can be a useful heuristic tool, both for broad comparisons and for specific poems, stanzas, lines, and phrases. In an actual performance, local conditions—rhetorical, syntactical, or rhythmical—could countermand each one.²⁵ Furthermore, while our classification is binary (accented/unaccented), gradations of stress and pitch are manifold: syllables will differ locally, in relation to those around them.²⁶ The designation “accented” or “unaccented” obscures what to the ear would be a flexible and varying continuum. Appropriate is a warning from Robert Frost (1973, 61):

The living part of a poem is the intonation entangled somehow in the syntax idiom and meaning of a sentence. It is only there for those who have heard it previously in conversation. It is not for us in any Greek or Latin poem because our ears have not been filled with the tones of Greek and Roman talk. It is the most volatile and at the same time important part of poetry. It goes and the language becomes a dead language and the poetry

²³ Cf., e.g., Nisbet and Rudd 2004, vi: “virtuosity in adapting Greek metres to the heavier Latin language.”

²⁴ Appendix 1 outlines the rough principles of the generous accentuation I use in this article. There are few intractable situations, in the face of which we can nod in recognition at Sihler 1995, 240: “Modern authorities have endorsed no fewer than six different interpretations of the accentuation of a form like *generaque*. . . .” Cf. the salutary diffidence of Norberg 2004, 18. For accentual distribution in Horatian lyric, see Zinn 1997 and Luque Moreno 1978; their accentual choices and hence their statistics will differ a bit from those offered here.

²⁵ Cf. Martindale 2005, 177: “although all distinctions can be blurred, that does not remove their utility for particular purposes.”

²⁶ Cf. Pinsky 1998, 12, 11–24 *passim*; also above, n. 9.

dead poetry. With it go the accents the stresses the delays that are not the property of vowels and syllables but that are shifted at will with the sense.

So, what follows is only a rough guide to expectations that a learned audience would have as Horatian Alcaics are heard or read. The numbers and statistics may in a small way help to counteract the absence of a more active acoustic memory of these poems, a memory that would serve as the ground in relation to which the figure of Horatian poetic technique takes shape in specific lines and stanzas.

THE PLEDGE:
ACCENT IN LATIN ALCAIC HENDECASYLLABLES

... the gathering wave of the first two lines ...

—L. P. Wilkinson 1951, 152

The hendecasyllables open without a marked preference for either an accent at the first syllable (363 of 634 lines, 57.3%) or the second syllable (411 of 634, 64.8%)—included here are 140 of 634 lines (22%) that may have accents on both. Nary a line has an accent at the third syllable (7 of 634, 1.1%). An accent in coincidence with the verse beat at the long fourth syllable is almost requisite (590 of 634, 93%), and the fifth syllable, before the common caesura, will seldom have an accent (56 of 634, 8.8%):²⁷

(| = possible verse beat, / = expected accent)

(/)	/ /	∪	/ /	—	
1	2	3	4	5	

The second hemistich has two common, distinct accentual patterns, one predominant and the other a common rhythmical alternative. After the

²⁷ Of the 45 of 634 (7.1%) hendecasyllables that do not have an accent at the fourth syllable, twenty-six also lack the normal caesura after the subsequent fifth syllable: 1.16.6, 1.31.6, 1.34.10, 1.34.13, 1.35.10, 1.35.25, 1.35.33, 2.3.13, 2.5.21, 2.9.18, 2.11.21, 2.13.6, 2.17.10, 3.1.5, 3.2.5, 3.2.30, 3.3.33, 3.3.41, 3.4.6, 3.4.41, 3.4.49, 3.6.1, 3.6.6, 3.6.18, 3.21.13, 3.29.17, 1.37.14. Sixteen have a monosyllabic word at the fifth: 2.3.22, 2.17.5, 2.17.6, 2.20.17, 3.1.9, 3.5.13, 3.5.33, 3.21.10, 3.21.21, 3.29.57, 4.4.37, 4.4.69, 4.4.73, 4.14.33, 4.14.41, 4.14.45. Two have prodelision of *et* at the fifth syllable and are unlikely to have an accent there: 3.3.49, 3.5.10. Interesting is 3.29.5: *iamdūd(un) apūd me (e)st ||*, or perhaps *apud mē (e)st ||*.

caesura, nearly two-thirds of the lines (379 of 634, 60%) have accents in coincidence at the long strong positions, i.e., the sixth and ninth syllables; e.g., 3.26.1:

(| = possible verse beat, / = expected accent)

<i>Vixi</i>		<i>puéllis</i>				<i>núper</i>		<i>idóneus</i>			
/		u	/	—		/	u	u	/	u	—
1	2	3	4	5		6	7	8	9	10	11

The common alternative (146 of 634, 23%) has staccato accents in syncopation on the short seventh and tenth syllables;²⁸ e.g., 3.26.10:

<i>Mémphin</i>		<i>caréntem</i>				<i>Sithónia</i>			<i>níve</i>		
/	—	u	/	—			/	u		/	—
1	2	3	4	5		6	7	8	9	10	11

The remaining lines (109 of 634, 17%) have variously mixed patterns of coincidence and syncopation.

The hendecasyllables come to a close with either two unstressed syllables or a staccato accent at the penult.²⁹ Since accent and verse beat coincide more regularly in the center (the fourth and sixth syllables) than at the end, the hendecasyllables prepare us for an acoustic contrast to come. Although the enneasyllable will unfold with the same metrical pattern until its penultimate syllable, it differs markedly in rhythm, favoring syncopation at the middle while nearly requiring coincidence at the end.

²⁸Cornish 1882, 3, a handbook of Latin lyric verse composition, gives these two types (accents at 6/9, or 7/10) as models for proper Alcaic hendecasyllables. See Bernays 2000, 129–38, on the distribution of accent in the Alcaic hendecasyllables of the Roman Odes.

²⁹The metrical close of the hendecasyllables is similar to iambic measures, some Asclepiadeans, and the elegiac pentameter, on which see Platnauer 1951, 13–17. Zinn 1997, II.45, compares this second hemistich of the Alcaic hendecasyllable to the second half of the Lesser Asclepiadean (syllables 7–12: . . . — u u — u —) and also the third colon of the Greater Asclepiadean (syllables 11–16: . . . — u u — u —).

THE TURN:
ACCENT IN LATIN ALCAIC ENNEASYLLABLES

... the thundering fall of the third ... —L. P. Wilkinson 1951, 152

... the prior pattern continues on underneath as a sort of sonic afterimage, creating a densely layered, or braided, or chordal texture.
—Charles Bernstein 1998, 15

Several intimately interrelated rhythmical features make the flow of this pivotal enneasyllabic third line differ from the preceding hendecasyllables. As the enneasyllable unfolds, the difference cannot be a matter of the metrical pattern of syllabic quantities: the enneasyllable matches the preceding hendecasyllabic lines through its seventh syllable (— — U — — — U . . .). While the preceding hendecasyllables then end with four alternating syllables (. . . U — U —), the enneasyllable has a more abrupt spondaic close (. . . — —). Although this enneasyllabic third line does not diverge metrically from the hendecasyllables until late in the line, its acoustic contour commonly differs much earlier, due to a concatenation of accentual variations.³⁰

Most enneasyllables have coincidence at the second syllable (248 of 317, 78.2%), although an accent on the first syllable is common (123 of 317, 38.8%)—this includes 54 of 317 lines (17%) that may have accents on both syllables. Only five lines have a staccato accent at the short third syllable (1.6%) and only four lines (1.3%) have an accent at the short seventh syllable. At the end of the enneasyllable, nearly all (314 of 317, 99.1%) have coincidence at the penultimate eighth syllable.³¹ The two common and distinct accentual patterns for this third line arise from significant variation through the center.

Two-thirds of the enneasyllables (212 of 317, 66.9%) have an accent at the pivotal fifth syllable, in addition to the expected accent at the first and/or second and the eighth. This gives syncopation through the center of the line; e.g., 3.26.9:

³⁰ Cf., from a century ago, Arnold 1911, 112: “On one point only do we stand clearly on higher ground than our grandfathers: they thought that quantity was all; we know that it is not all.” (The humility of “on one point only” is noteworthy.) Compare the accentual patterns in Luque Moreno 1978, 394; Zinn 1997, II.55–57.

³¹ Of the three exceptions, two elide with the subsequent line in synapheia (2.3.27, 3.29.35); the other has a final monosyllable (2.7.19).

<i>regína</i>			<i>sublími</i>				<i>flagélló</i>		
—	/	U		/			U	/	—
1	2	3	4	5	6		7	8	9

The preceding hendecasyllables, hitherto metrically identical, have a nearly necessary accent at the fourth syllable; hence, in the most common pattern of enneasyllables, with no accent at the fourth syllable, the acoustic change and the onset of the “Alcaic effect” can begin with this lack of an accent—it is a marked acoustic absence, a Sherlock Holmesian bark in the night. This sonic difference is then reinforced by a common accent at the fifth syllable, further marking the rhythmic change from the preceding hendecasyllabic lines, few of which (56 of 634, 8.8%) have such an accent.

The accentual difference is, as often, related to the caesura. One can treat the arrangement of words that creates a caesura as either cause or consequence of a patterned relationship between heard accent and latent verse beat.³² The hendecasyllables break up their three central long syllables with a nearly requisite caesura after the fifth syllable (603 of 634, 95.1%), while in this enneasyllable it is relatively rare (51 of 317, 16%). This enneasyllabic third line has its common caesura after the sixth syllable (251 of 317, 79.2%), setting in higher relief the three long syllables in the middle. More than half of the Horatian enneasyllables still further enhance the drag through the middle of the line with a single trisyllabic word (a molossus) spanning the long syllables at the fourth through sixth syllables (164 of 317, 51.7%), creating a “swell” with an accent falling between the verse beats.³³ In 3.26.9 (*regína sublími* || *flagélló*), the single word *sublími*, a molossus spanning the center of the line, shows these interrelated rhythmical changes: no accent at either the fourth or sixth syllables, an accent at the fifth in syncopation with the surrounding verse beats, and caesura not after the fifth but after the sixth. Such is the sonic emphasis on this adjective at the pivotal position for the Alcaic effect.

One-third of the lines (105 of 317, 33.1%), in contrast, still have the

³²See Raven 1998, 37, §27, noting that the “rules” for caesura in hexameter, elegy, and Horace’s Alcaics are related to the distribution of accent, “whether regarded as the source or the consequence of such principles.” See Fortson 2008, 4, on what we call “laws” often being merely default patterns, given the characteristic shapes of Latin words.

³³Nussbaum 1986, 41, uses the term “swell” for a molossic word (— — —) with an accent on its middle syllable and verse beats falling on its first and last syllables. Cf. the similar effect of a four-syllable word (a first epitrite/hippius, U — — —) spanning syllables 3-4-5-6 (in 30 of 317 lines, 9.5%).

expected accents at the beginning and the end but have coincidence at mid-line, with accents at both the fourth and sixth syllables; e.g., 3.26.3:

<i>núnc</i>	<i>árma</i>		<i>dèfunctúmque</i>			<i>béllō</i>		
/	/	U	\	—	/	/	—	—
—	—	—	—	—	—	—	—	—
1	2	3	4	5	6	7	8	9

This common alternative pattern unfolds like the hendecasyllables, with an accents at the first and/or the second syllables and now also the fourth.³⁴ But then the line, with yet another bark in the night, belies the rhythmical expectation established in the hendecasyllables: the lack of a caesura after the fifth syllable in this third line marks the rhythmical change. The few enneasyllables that do have such a caesura echo the preceding hendecasyllables even more strongly. On these rare occasions the third line of the stanza provides a bit of rhythmic misdirection—e.g., from the Postumus ode (2.14.11):

<i>enàvigánda</i>					<i>síve</i>		<i>réges</i>	
\	/	U	/	—	/	U	/	—
—	—	—	—	—	—	—	—	—
1	2	3	4	5	6	7	8	9

We know that we are in the third line of the stanza, where the rhythm is expected to turn. Hence the misdirection effected by this echo of the hendecasyllables is merely a subtle resistance to our expectation of the rhythmical flow. Such lines postpone the “Alcaic effect” until the eighth syllable.³⁵

³⁴An enclitic *-que* attached to a molossus spanning syllables 4-5-6-7, as in 3.26.3, creates a fourth epitrite (— — — U), shifting the accent from the fifth syllable and bringing coincidence at both the fourth (secondary accent) and the sixth (primary accent). This occurs in 23 of 317 (7%) enneasyllables: 1.37.11, 2.1.31, 2.14.19, 2.20.11, 3.1.23, 3.3.19, 3.4.19, 3.4.47, 3.4.55, 3.4.63, 3.5.7, 3.5.11, 3.26.3, 3.29.39, 3.29.47, 4.4.55, 4.9.15, 4.9.27, 4.14.15, 4.14.27, 4.15.11, 4.15.23, 4.15.27. In another four (1%), a first epitrite at syllables 3-4-5-6 has an enclitic *-que* at 7, similarly bringing coincidence at 4 and 6: 1.27.3, 1.34.11, 3.3.43, 3.4.11. Nearly one-fifth (5 of 27) of these instances of *-que* following either a molossus or an epitrite in the enneasyllable occur in the brief compass of the twenty stanzas of 3.4. Nagel 2009, 144, n. 4, faults Statius for an overuse of a molossus or a first epitrite + *-que* in five of the fifteen enneasyllables of *Silvae* 4.5.

³⁵The unusual pentasyllabic word *enaviganda* may heighten the effect, if only slightly. Only two other enneasyllables open so (1.9.11, 3.17.3), but twenty-two hendecasyllables (3.5%) open with such a word: 1.17.26, 1.34.2, 1.35.13, 1.37.9, 1.37.29, 2.1.6, 2.5.9, 2.7.21, 2.17.18, 3.1.25, 3.1.26, 3.1.37, 3.2.18, 3.4.30, 3.4.70, 3.4.77, 3.5.14, 3.5.54, 3.6.10 (if one reads

With this penultimate eighth syllable, the Alcaic effect is, at last, metrical as well as rhythmical. Where we expect the second of the characteristic aeolic pair of short syllables, as in the hendecasyllables, there falls instead a long, accented syllable (. . . *flagé*llo, . . . *bé*llo, . . . *ré*ges). The acoustic contrast between its disyllabic ending (. . . — —) and the quadrisyllabic ending of the hendecasyllable (. . . ∪ — ∪ —) is not merely the difference of two syllables: the loss of the consecutive short syllables changes the rhythm, replacing lift and speed with a weighty close.³⁶

To sum up, the enneasyllabic line matches the opening hendecasyllabic lines in its metrical pattern up to its eighth syllable. The metrical component of the Alcaic effect comes only from the abrupt and heavy closing cadence, a rhythmical implication of which is the nearly required accent at the long penult. The rhythmical changes begin earlier, in the relation between word accent and verse beat through the center of the line (concomitant with the common caesura after the sixth syllable, not the fifth). This aspect of the Alcaic effect includes a common accent at the fifth syllable, in syncopation with the strong positions at the fourth and sixth, and hence more common syncopation at mid line.

inauspicios), 3.29.9, 3.29.30, 4.9.34. The trochaic *sive* at the sixth and seventh syllables may also echo the rhythms of the hendecasyllables: a trochaic word falls there in just over one-fifth of the hendecasyllables (139 of 634, 22%); here in the enneasyllable, with the rarity of a caesura after the fifth syllable, a trochaic word occurs there in only one of forty lines (8 of 317, 2.5%): 1.16.3, 1.26.7, 1.29.11, 2.1.11, 2.13.27, 2.14.11, 2.19.7, 2.19.11. Note also a consequent accent at the sixth syllable in these lines: an accent falls there in 492 of 634 (77.6%) of the hendecasyllables and 90 of 317 (28.4%) of the enneasyllabic lines.

³⁶The Alcaic enneasyllable is the only aeolic line that does not have a choriambic sequence (— ∪ ∪ —). See Boldrini 1998, 159, 171; Nougaret 1986, 105, §295. The *grammatici* treat it separately from the hendecasyllable and the decasyllable. Even acknowledging that the hendecasyllables have twice the opportunity for quick, emphatic staccato accents on short syllables, their absence in the enneasyllabic third line enhances the more ponderous rhythm as the line unfolds. Hardly an enneasyllable has an accent on the short third (5 of 317, 1.6%) and seventh syllables (4 of 317, 1.3%). In the hendecasyllabic lines, although staccato accents rarely fall at the short third (7 of 634, 1.1%) or eighth syllable (31 of 634, 4.9%), they are relatively common in the second hemistich at the short seventh (246 of 634, 38.8%), and tenth syllable (230 of 634, 36.3%).

THE PRESTIGE:
ACCENT IN LATIN ALCAIC DECASYLLABLES

... and the rapid backwash of the fourth. —L. P. Wilkinson 1951, 152

... the quatrain that bears Alcaeus's name is a marvel of metrical disruptions delicately resolved ... the stanza loses its balance twice to recover it only in the final breath. —Rosanna Warren 2002, 87³⁷

The last line returns to the metrical patterns of the opening hendecasyllables, but now in mirror image, moving from a choriambic/dactylic opening to a trochaic close.³⁸ Whether treated as dactylic or choriambic, the crucial change is the return of consecutive short syllables, here redoubled.

An accent on the opening syllable is common (190 of 317, 59.9%), as is a staccato accent on the short second syllable (155 of 317, 48.9%)—consecutive accents could fall on both in 28 of 317 (8.8%). Just over one-fourth of the lines have a staccato accent at the short third syllable (81 of 317, 25.6%), but rarely will an accent fall in coincidence at the fourth syllable, the next strong position (52 of 317, 16.4%), since it precedes the most common caesura. An accent is common in syncopation at the short fifth syllable (139 of 317, 43.8%), very rare at the short sixth (8 of 317, 2.5%), and expected in coincidence at the long seventh syllable (209 of 317, 65.9%).³⁹ Finally, every decasyllable has an accent in coincidence on the long penultimate ninth syllable, emphasizing the trochaic close; it is not surprising, then, that accents never fall at the eighth or tenth syllables.

The prevalent accentual distribution, occurring in over half of the decasyllables (175 of 317, 55.2%), has coincidence or syncopation to open (the first and/or second syllables), syncopation at mid-line (no accent at

³⁷ Cf. Murray 1957, 100–101: “The last verse of an alcaic is extraordinarily delightful in rhythm; but it would be nothing in particular if it were not reached by a struggle—and just the right kind of struggle.” This passage is quoted and discussed in Talbot 2004, 202.

³⁸ M. West 1982a, 33: “but it [the third and fourth lines as one unit] is really an amplification of the first and second, with their rhythmic figures x — ∪ —, — ∪ ∪ —, ∪ — expanded in turn.” On Horace's awareness of this original unity of the third and fourth line, see Itsumi 2007, 325; twice Horace allows synaephea between these lines (2.3.27–28, 3.29.35–36).

³⁹ 127 of 317 decasyllabic lines (40%) have a four-syllable word (a third paeon ∪ ∪ — ∪) spanning syllables 5-6-7-8; 42 of these are formed from an enclitic *-que* and an anapestic word (or a tribrach closed by a consonant), which shifts the accent and creates coincidence at the seventh syllable.

the fourth), and coincidence to close (accents at both the seventh and ninth);⁴⁰ e.g., the final line of the Postumus ode (2.14.28):

<i>pontificum</i>			<i>potióre</i>				<i>cénis</i>		
	/					//		//	
—	U	U	—	U	U	—	U	—	—
1	2	3	4	5	6	7	8	9	10

The common alternative, occurring in over one-fourth of the decasyllabic lines (90 of 317, 28.4%), extends the preference for mid-line syncopation. These lines have the expected accents to open (first and/or second syllable), the necessary accent to close (ninth syllable), but an accent falls at neither of the strong positions in between (fourth or seventh syllable)—instead a staccato accent at the fifth syllable gives syncopation; e.g., 3.26.8:

<i>oppósisit</i>			<i>fóribus</i>				<i>minácis</i>		
	/			/				//	
—	U	U	—	U	U	—	U	—	—
1	2	3	4	5	6	7	8	9	10

Finally, a few rare lines have coincidence prevalent, i.e., accents at the fourth, seventh, and ninth syllables (35 of 317, 11%), and fewer lines have coincidence at both the fourth and ninth but not the seventh (17 of 317, 5.4%).⁴¹

While these numbers and statistics may seem tedious, at a tangent from an appreciation of the poems, and falsely objective (given the variability in accentual choices), I hope that such anatomizing is useful and can limn some of the rhythmical expectation in a given Alcaic. They will perhaps be more congenial and useful now as part of a toolkit to look at the accentual patterns in a particular Latin Alcaic poem.

⁴⁰See Zinn 1997, II.70: “Inkongruenz in der 3. Silbe. Männliche Caesur im 2. Fuß, davor iambische Iktierung im Gegensatz zum Versausgang (. . .)—Bevorzugte Form.”

⁴¹Decasyllables with coincidence prevalent become less frequent from book to book: 12 of 60 (20%) in Book 1 (1.16.16, 1.16.20, 1.17.12, 1.17.16, 1.17.28, 1.27.16, 1.29.4, 1.31.16, 1.34.4, 1.34.16, 1.35.16, 1.35.32); 13 of 86 (15%) in Book 2 (2.1.36, 2.3.24, 2.3.28, 2.5.24, 2.11.16, 2.11.20, 2.13.4, 2.13.8, 2.14.4, 2.15.16, 2.19.24, 2.20.4, 2.20.16); 8 of 118 (7%) in Book 3 (3.1.12, 3.1.28, 3.1.44, 3.4.36, 3.4.52, 3.6.36, 3.21.8, 3.29.16); and 2 of 53 (4%) in Book 4 (4.4.4, 4.4.64). The seventeen lines with accents at both the fourth and ninth syllables, but not the seventh, are: 1.9.8, 1.16.12, 1.26.12, 1.27.12, 1.35.36, 2.1.24, 2.3.8, 2.7.24, 2.9.16, 2.17.8, 3.1.32, 3.3.32, 3.3.64, 3.26.4, 3.29.36, 3.29.52, 4.9.8.

IV. A POEM BY WAY OF ILLUSTRATION

exemplis manifesta magis reddenda videntur

—Terentianus Maurus 1023 (Keil 6.355)⁴²

Rhythm creates a pattern into which our mental faculties fall; this cycle of expectancy calls for surprises. The poet, at least the good poet, provides them.
—Theodore Roethke 2001, 78

With only three stanzas, *Odes* 3.26 has the virtue of brevity; the poem also feints sufficiently toward the norm to make it illustrative, while still showing variety and peculiar rhythms.⁴³ While its subject matter may be uncongenial—the aging man seeking a figurative touch of divine violence against one who has scorned him—Horace treats the too common theme with irony and humor.⁴⁴

The poem begins:

<i>Víxi</i>		<i>puéllis</i>			<i>núper</i>		<i>idóneus</i>				
/		U	/	—	/	U	U	/	U		
1	2	3	4	5	6	7	8	9	10	11	
<i>et</i>	<i>militávi</i>				<i>nón sine</i>			<i>glória;</i>			
—	/	U	/	—	/	U	U	/	U		
1	2	3	4	5	6	7	8	9	10	11	

⁴²Too good not to quote is Geer 1933, 33: “Keil’s edition of the *Grammatici Latini* is not a work to which one would ordinarily go for light reading, but to anyone who wishes to waste an afternoon pleasantly I can heartily recommend the metrical textbook of Terentianus Maurus.”

⁴³Morgan 2010a, 22: “The metrical artist, like the exploiter of genre, thrives especially on creative disruption of established conventions.” On the usefulness of anomaly for illustration, cf. J. Becker 2004, 132: “Seeing a phenomenon in its extreme form may be necessary in order to see it at all.” The other short three-stanza Alcaic (1.26) has too much of this “extreme form,” too much surprise, and hence is not quite as useful as a model. On its metrical anomaly, esp. in line 11, see Wilkinson 1951, 13, n. 1, and Feeney 1993, 46.

⁴⁴There is a fine recent translation by Kaimowitz 2008, 134: “I recently lived suitable to ladies, / and I played the soldier not without glory: / now my weapons and my lyre / discharged from service will be hung on / this wall, which guards the left side of the shrine / of sea-born Venus: here, here put the glowing / torches, crowbars, and the axes, / that are threats to doors opposing. / O goddess, you who dwell in blessed Cyprus / and in Memphis lacking Thracian snows, / O queen, with lash raised high, flick just / once the arrogant Chloë!”

<i>núnc</i>	<i>árma</i>		<i>dēfunctúmque</i>				<i>béllō</i>			
/	/	U	∥	—	/	U	/	—		
—	—		—	—	—		—	—		
1	2	3	4	5	6	7	8	9		
	<i>bárbiton</i>			<i>híc</i>	<i>páries</i>			<i>habébit,</i>		
	/	U	U	/	/	U	U	U	/	—
	—			—	—	—	—	—	—	—
	1	2	3	4	5	6	7	8	9	10

The opening two lines have the most common rhythmical pattern for hendecasyllables. The standard start (an accent common at the first and/or second syllables, necessary at the fourth) precedes a second hemistich that has coincidence at the sixth and ninth.⁴⁵ The enneasyllabic third line, with coincidence through mid-line at the fourth and sixth syllables, does not have the most common pattern of accents but the less frequent, though not uncommon alternative. The Alcaic effect comes about more subtly here: the absence of a caesura after the fifth syllable makes the rhythm differ from the preceding hendecasyllables well before the metrical change, the expected spondaic close. The last line of this opening stanza, with accents at the first, the fifth and the ninth syllables, almost has the relatively common alternative pattern for decasyllables.⁴⁶ Unusual here would be an additional accent in coincidence at the fourth syllable (*híc*), which anticipates the repeated adverbial *híc* two lines below.⁴⁷

Then the middle stanza:

<i>laévum</i>		<i>marínae</i>			<i>quí</i>	<i>Véneris</i>			<i>látus</i>	
/	—	/	U	—	/	/	U	—	/	—
—	—	—	—	—	—	—	—	—	—	—
1	2	3	4	5	6	7	8	9	10	11

⁴⁵In the second line, the reader will choose whether to accent the long monosyllabic adverb *non*, and the first syllable of the preposition *sine* (which would be a secondary accent, taking the prepositional phrase as a word group with *gloria*). As outlined in appendix 1, the long monosyllable is here accented, while the pyrrhic preposition does not have a secondary accent.

⁴⁶90 of 317 (28.4%) have such accents at 1/2, 5, and 9, including fifteen lines with an additional staccato accent at 3 and one with a staccato accent at 6 (3.29.32).

⁴⁷While an accent at 4 occurs in 52 of 317 (16.4%), only 10 of 317 (3.1%) have the accentual distribution of this line, with accents at 1, 4, 5, and 9: 1.27.12, 2.1.24, 2.7.24, 2.9.16, 3.1.32, 3.3.32, 3.3.64, 3.26.4, 3.29.36, 3.29.52.

<i>custódit.</i>			<i>Híc, híc</i>			<i>pónite</i>			<i>lúcida</i>		
—	∕	U	—	/	—	U	U	—	U	—	
1	2	3	4	5	6	7	8	9	10	11	
<i>funália</i>			<i>(e)t véctis</i>			<i>et</i>		<i>árcus</i> ⁴⁸			
—	∕	U	—	/	—	U	U	—	—	—	
1	2	3	4	5	6	7	8	9			
<i>oppóstitis</i>			<i>fóribus</i>			<i>minácis.</i>					
—	∕	U	—	/	U	U	—	U	∕	—	
1	2	3	4	5	6	7	8	9	10	11	

The opening line has the relatively common alternative accentual pattern for the hendecasyllables: syncopation after the caesura, with staccato accents the seventh and tenth syllables (*Véneris látus*). One could accent the pronoun *quí* at the sixth syllable, which would provide an interesting bit of rhythmical variation.⁴⁹ The second hendecasyllable is almost the most common type (accents on the first/second, fourth, sixth, and ninth syllables), but for another unexpected accent—here the second *híc* at the fifth syllable.⁵⁰ The acoustic prominence of the emphatically repeated second *híc* further stands out due to the “misplaced accent’s call to attention” (Longenbach 2008, 101). The enneasyllabic third line has the prevalent, expected pattern of accents, showing the characteristic syncopation in the middle and coincidence at the end. The closing decasyllable has the alternative rhythmical pattern for the closing lines, highly syncopated with staccato accents at the second and fifth syllables; unlike the first decasyllable, here there is no anomalous extra accent at the fourth syllable.

Then the closing stanza:

⁴⁸ For the reading *arcus*, and others, see Nisbet and Rudd 2004, 315.

⁴⁹ 52 of 634 (8.2%) hendecasyllables have accents at 7 and 10, and also this extra accent at 6.

⁵⁰ 56 of 634 (8.8%) of the hendecasyllables have this accent at 5; only 12 of 634 (1.9%) have this accent in addition to the regular accents at 6 and 9: 1.26.6, 1.27.21, 1.31.6, 1.35.34, 2.1.33, 2.17.17, 3.4.5, 3.26.6, 3.29.5, 4.4.25, 4.14.5, 4.15.18. All have an accented monosyllable at 5, with the exception of 1.31.6, which has a disyllable elided with a monosyllable at 6: *aúr(um) aút*.

<i>ó</i>	<i>quáé</i>	<i>beátam</i>			<i>díva</i>	<i>ténes</i>		<i>Cýprum (e)t</i>		
/	/	U	/	—	/	U	/	/	/	/
—	—	U	—	—	—	U	U	—	U	—
1	2	3	4	5	6	7	8	9	10	11
<i>Mémphin</i>		<i>caréntem</i>			<i>Sithónia</i>			<i>níve</i>		
/	/	U	/	—	/	/	U	/	/	/
—	—	U	—	—	—	U	U	—	U	—
1	2	3	4	5	6	7	8	9	10	11
<i>regína</i>			<i>sublími</i>			<i>flagélló</i>				
—	/	U	/	/	/	U	/	/	—	
1	2	3	4	5	6	7	8	9		
<i>tángo</i>		<i>Chlóen</i>		<i>sémel</i>		<i>àrrogántem.</i>				
/	/	/	/	/	/	/	/	/	/	/
—	U	/	/	/	U	U	/	U	/	—
1	2	3	4	5	6	7	8	9	10	11

The first line of this final stanza opens in not unexpected fashion, although the consecutive accents on the first two syllables may be acoustically prominent. The second hemistich has neither the prevalent pattern (coincidence at the sixth and ninth syllables), nor the common alternative (syncopation at the seventh and tenth), but a rare mixed pattern of coincidence and syncopation, with accents at the sixth and the tenth.⁵¹ The line also has an unusual and perhaps emphatic staccato accent on *ténes* at the eighth syllable.⁵² The second hendecasyllable returns to a more regular pattern of syncopation, now in the normal fashion (with accents at the seventh and tenth syllables). The enneasyllable, discussed above, has the expected pattern of accents (second, fifth, and ninth), with its rhythmical shift concentrated in *sublími*. Then the poem closes with the accents of a common decasyllable, found in over half of the lines: syncopation at the fourth syllable, coincidence at the seventh and ninth. However, it also adds more accents, one at each odd numbered syllable; though each of them is not unusual in its placement, the accumulation is rare (13 of 317, 4.1%).

If we were inclined to push for rhetorical effects in the rhythms,

⁵¹ 44 of 634 (6.9%) have this pattern. The other mixed pattern (syncopation at 7, coincidence at 9) occurs in 19 of 634 (3%).

⁵² Accent falls at the eighth syllable in 31 of 634 (4.9%), only one of which (4.4.25) does not have this same pattern of accents.

perhaps we could make some hay out of the syncopated contour of the three hendecasyllables that bring Venus into the poem (lines 5, 9, and 10), in contrast to the more coincidental rhythms of the other three hendecasyllables. It would be hard to argue that syncopation is more Venereal, but the acoustic contrast, while not mimetic itself, does make those three lines rhythmically distinct. We could note again the sonic prominence of the repeated *híc*. Not only is the repetition itself rhetorically effective, but the effect is enhanced by the unusual accent at the fourth syllable on the adjectival *híc* in the decasyllabic line 4 and on the second adverbial *híc* at the fifth syllable in the hendecasyllabic line 6. While this may seem to over-read, Horace is writing for a highly learned audience, one that was steeped in the most minute details from the *grammaticus* and the *rhetor*, trained to and expected to mark and remark on the subtlest metrical, linguistic, and poetic feature or deviation.⁵³ More than we can perhaps imagine, the audience would be trained and encouraged to notice such rhythmical variation.

The “swell” in the middle of the penultimate line of the poem could bring the action of the hoped-for whipping vividly to mind: *sublími*, with its verse-beats on the first and last syllable and its accent in the middle, gives us a sustained intensity to the word, setting it off before the common caesura and giving us a moment to dwell on the whip raised high. That this is the most common rhythm for an enneasyllable need not preclude emphasis in a given context.

A surprising accent could also have a rhetorical effect in the final line. The line begins and ends with the most common accentual pattern, with accents at the first, seventh, and ninth syllables; in between, it is highly unusual to have accents on both the third and fifth—staccato accents on short syllables in syncopation with the intervening verse-beat. This brings some added acoustic emphasis to the name and the adverb: the former (*Chlóen*) perhaps merely emphatic and the latter (*sémel*) perhaps even humorous.

While I would like to propose such acoustic significance, wariness may be in order, not because such speculation is not provable—speculation is often our lifeblood and should not be discouraged—but because of the way it subordinates sound to sense, giving it importance only when our imagination can manage to correlate it with meaning. The sounds of

⁵³ See, e.g., Dozier 2010; Morgan 2010b, 161–66, on the refined expectations of “seasoned readers,” esp. 164: “The Roman literary public that I am proposing has an advanced, theoretical grasp of metrical form. . . .” Cf. Morgan 2010a, 380–81: “The technical sophistication displayed by Roman poets, and required of their readers. . . .”

the lines can have a sonic life not necessarily expressible in relation to sense; sound patterns of a poem need not be sound effects, as suggested below in the final few paragraphs of this essay.

V. CODA: SOUNDS, NOT SOUND EFFECTS

Critics reassuringly show how sound echoes sense, but it does so only occasionally. —Robert Von Hallberg 2008, 11⁵⁴

I have made no attempt to establish any correlation between musicality and content. The extra burdens I should take on, if I attempted to deal with this controversial realm, would be enormous. . . . But I have here been offering coordinates for the analysis of musicality pure and simple, without concern for the possible expressionistic relation between certain types of tonal gesturing and certain types of attitude.

—Kenneth Burke 1973, 377–78

While poetic sound need not be representational or iconic, one could take the flowing movement of the following line, with its coincidence of accent and verse beat, as mimetic of the languid flow of the river it describes, without the brooking of rocks, eddies, syncopation, or staccato accents (2.14.17):

<i>viséndus</i>	<i>áter</i>		<i>flúmine</i>	<i>lánguido</i>
—	/		/	/
—	—	U	—	—
1	2	3	4	5
			/	/
			—	—
			U	U
			6	7
			8	9
				U
				10
				11

Compare, though, a hendecasyllable just earlier, 2.14.14 with its winds whipping up waves:

<i>fractísque</i>	<i>raúci</i>		<i>flúctibus</i>	<i>Hádríae</i>
—	/		/	/
—	—	U	—	—
1	2	3	4	5
			/	/
			—	—
			U	U
			6	7
			8	9
				U
				10
				11

The recurrence of the same rhythmical pattern in such different lines encourages diffidence in claiming specific rhythmical sound effects. For each example of a pattern creating a mood, one is likely to find an

⁵⁴ Cf. 179: “The music of the stanza is not instrumentalized by its thematic sense. . . . The music has consequences, but not purposes.” And 185: “the pleasures of sonority that are not instrumentalized in any particular way by thematic discourse.”

example with a different mood in a different line.⁵⁵ This does not vitiate the enterprise but should make us attend to sound and sense primarily in local, circumscribed passages and lines, and then to affirm any connection with considerable circumspection. (There is also much more going on in the sounds of the poems—here perhaps the patterns of consonants.) The significance of rhythm need not be limited to those few situations in which it is clearly rhetorical.⁵⁶

Searching for rhetorical or mimetic effect in this way can also encourage the subordination of sound to a supporting role, significant only when it patently supports or reflects meaning.⁵⁷ While the relegation of sound to a secondary role has a long history, consistent and persuasive voices have challenged this assumption; e.g., Aviram 1994, 5: “the challenge . . . will then be to find a way to bring rhythm into consideration without demoting it to the position of rhetorical aid to the communication of meaning.” Or Koch 1998, 20: “If we take the idea of poetic language seriously, it can be defined first as a language in which the sound of the words is raised to an importance equal to that of their meaning, and also equal to the importance of grammar and syntax.”⁵⁸

⁵⁵ Cf. Longenbach 2008, 11: “no particular kind of line has any inevitable relationship to sound or sense.”

⁵⁶ For an extended affirmation of the correlations between sense and rhythm in Virgil, see Knight 1950.

⁵⁷ Cf. Alexander Pope 1963, 155 (*Essay on Criticism* 364–65): “Tis not enough no Harshness gives Offence, / The *Sound* must seem an *Echo* to the *Sense*.”

⁵⁸ See also Fussell 1979, 88; Hollander 1985, 135–64, esp. 149–58; Bernstein 1998, 21; Carper and Attridge 2003, 6, 84; Motion 2005; Longenbach 2008, 101, 104, 111. More quotable is Dane 2010, 7: “It is basic to the way literature was taught to most of us: form is meaning. . . . But the collapsing of these various levels of poetic phenomena obscures all of them.” Or Gerard Manley Hopkins 1937, 249 (ca. 1873): “Poetry is speech framed for contemplation of the mind by the way of hearing or speech framed to be heard for its own sake and interest even over and above its interest of meaning.” Or Payne, in Swinburne 1905, xxxvi–vii: “appreciating poetical effects apart from their investiture in thought.” Or Crawford in S. J. Harrison 2009, 70: “Hugh MacDiarmid once wrote [in “Gairmscoile” section I], ‘It’s soun, no sense, faddoms the herts o’ men’. Deep down, every poet has to believe that. Poetry seeks the sounds that will fathom the heart—not just ideas that excite the brain.” Compare the more active disjunction of sound and sense in R. P. Harrison 2011, 36, on Leopardi: “A conventional misconception has it that, unlike prose, where sound and sense diverge, poetry fuses the two into an inseparable unity. In truth poetry does quite the opposite: through a variety of prosodic techniques, it introduces calibrated disjunctions between them.” Specifically on Latin verse, see D. West 1994, 13: “The relationship between sound and sense is so multiple, so complex, so swift and subtle, that discussion can never catch it and would kill it if it did.” See also Winbolt 1903, 117: “Virgil undoubtedly in the main writes the rhythm that is pleasing to his ear, apart from considerations of meaning.” Cf. Blank in J. Warren 2009, 226, on Philodemus on the *kritikoi* judging a poem solely on sound. For comparanda on music and meaning, see Kivy 2009, 20–24.

There are storied cases of rhetorical or mimetic rhythm, such as Sisyphus' tumbling stone at *Odyssey* 11.598 or the great wave at *Aeneid* 1.105, but their very rarity and obviousness mark them as unusual, even in poets most concerned with the sounds of their poems.⁵⁹ Such sound effects could become cloying and distracting—they could “ruin a fine tenor voice / For effects that bring down the house” (W. H. Auden, “In Praise of Limestone”).⁶⁰ If the importance of rhythm is reduced to the patent affect, then what of all the other lines? Those thousands of poetic lines, shaped and crafted with care by Latin poets—though not sonically instrumental in making “sense”—can still delight, arrest, and impel the reader's ear. We do injustice in assuming that only lines that are demonstrably rhetorical are rhythmically or metrically important. We can take comfort in the knowledge that poets ancient and modern have put their creative energy into the acoustic contour of their lines, and our attention, whether enhanced or not by cognitive gratification, gives due heed to that energy.⁶¹

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APPENDIX 1: PROVISIONAL PRINCIPLES OF ACCENTUATION

I would not presume to decide where (or whether) a given word must be accented in performance; what follows below is not a guide for recitation, but a series of decisions for crude comparative purposes, for the most part following Allen (1973 and 1978). I allow the possibility of as many accented syllables as I can comfortably accept.⁶² For each decision below there will be exceptions in specific lines,

⁵⁹Virgil is often given the sonic palm over Horace, even in the *Enciclopedia Oraziana*: Tosi 1997, II.841, writes that Horace “non ha la *imagination auditive* di Virgilio.”

⁶⁰For local effects of metrical choices in Horace, see Talbot 2007 and D. West 1995. On metrical sound effects in several Latin poems, see Morgan 2000, 2010a, and 2010b.

⁶¹I would like to acknowledge the help and advice of my student Alexandria DeSio, whose undergraduate research project on Alcaics taught me a great deal and much of this essay bears the stamp of both our discussions and her work on the stanza. Dr. Trudy Harrington Becker's acumen and attention helped sharpen and focus this essay. I have also benefitted from responses at the Annual Meeting of the American Philological Association, the Classical Association of Virginia, and the Works in Progress group in the Department of Foreign Languages and Literatures at Virginia Tech. Finally, the readers for *AJP* provided criticism that was welcome and cogent, trenchant and congenial.

⁶²That the nature of the accent was primarily stress in early Latin and late Latin is uncontroversial, but, in the literary language of the first few centuries B.C.E. and C.E., there may have been an artificial enhancement of pitch under the influence of Greek. I assume

specific performances, and specific rhetorical situations while reading particular words or phrases in particular lines or poems.⁶³

Monosyllabic words will regularly have an accent, including connectors and adverbs with long vowels or diphthongs (e.g., *aút, cúr, seú, né, neú, sí, nón, iám, heú, híc, síc*). Unaccented are connectors with short vowels, even when closed (e.g., *et, ac, an, at, vel, sed, nec, ut, cum, dum, and tum*).⁶⁴ Unless existential (or otherwise noted), *est* is not assumed to have an accent.

Pyrrhic words (U U) are normally accented, with the exception of *neque, quoque* (with a short *o*), *ubi* (with a short *i*), and *nisi*.

Pronouns (personal, demonstrative, relative, and interrogative) are regularly accented, even if they are pyrrhic (e.g., *tíbi* and *míhi*, when the final *-i* is short).

Prepositional phrases will regularly be accented as a word-group, if the noun follows its preposition;⁶⁵ e.g., *in mare* (1.26.2) becomes dactylic: *ÍNmare*.

Enclitic -que or -ve create a new word-shape: the accent will fall on the syllable before the enclitic only if the resulting new penult is long; e.g., *urbesque* (1.35.10, a palimbacchiac: — — U) is accented *urBÉSque*, but *albaque* (2.3.9, a dactyl) is accented *ÁLbaque*.⁶⁶

Secondary accents are assumed according to Allen (1973, 190), except when the syllables before the primary accent are pyrrhic (U U) or iambic (U —); e.g., *laborantes* (1.9.3, a first epitrite: U — — —) will not necessarily have a secondary accent on the iambic *labo-* preceding the primary accent: *laboRÁNtes*, rather than *LÁboRÁNtes*. (Compare, in the phrase *senatus populusque Romanus: popuLÚSque*, rather than *PÓpuLÚSque*.)

Greek words will usually follow the Latin expectation for the position of the accent; e.g., in 2.14.7, *Plutona* would have an accent on the long penultimate syllable: *PluTÓna*. In Greek, this accusative form would have an accent on the antepenult (*Plóútona*). However, given the retention of the Greek ending and

stress as the predominant feature, acknowledging that there is no “pure” stress or “pure” pitch, but rather characteristics treated by language users as more marked (or remarked on). See Sihler 1995, 241, §248; Clackson and Horrocks 2007, 47, 174, 177, 242; Weiss 2009, 109–13. For pitch, see Lepscky 1962; Perini 1986, 13; Baldi 1998, 268–70 (perhaps affected pitch from c.100 B.C.E.–300 C.E.); Boldrini 1998, 17–18.

Cf. Marius Servius Honoratus (Keil 4.427); Terentianus Maurus 1432–35 (Cignolo I.103/Keil 6.368).

⁶³ Cf. Leighton 2007, 156–57, on accenting pronouns in Yeats’ “He Bids His Beloved Be at Peace.”

⁶⁴ See Nussbaum 1986, 175, also Allen 1973, 177–78 (implying no accent on open short vowels in monosyllabic words, but leaving the possibility of an accent on closed monosyllables). Allen 1978, 88, following the *grammatici*, does not regularly accent *at, et, sed, and igitur*. See Schoell 1876, 108–10, for ancient sources on the accenting of monosyllables.

⁶⁵ Cf. Allen 1973, 25 and 158; Probert 2002, 192–93; Zeleny 2008, 36. Also Quintilian 1.5.27.

⁶⁶ Some sources indicate that enclitics like *-que* will always pull the accent to the new penult. For the ancient evidence, see Schoell 1876, 109; see also Probert 2002. Soubiran 1966, 466, suggests that an elided *-que* leaves the accent unaffected in the closing cadence of a dactylic hexameter.

since the word may have come to Latin in the literary language, not in popular speech, a learned Roman audience may have accented it as the Greek.⁶⁷

APPENDIX 2: ANCIENT SCANSION OF THE STANZA

The seven volumes of Keil's *Grammatici Latini* are for most of us an ἄβατος ἐρημία, a Sahara Desert which offers neither pleasure nor profit to the explorer. This article tries to shew that he can find oases there and may, with knowledge of the local conditions, "come again with rejoicing, bringing his sheaves with him."
—W. M. Lindsay (1916), 31

For a glimpse into the ways verse might have been scanned (measured, divided) by some ancient Romans, we have bits of evidence from the classical period (e.g., Cicero, Horace, Quintilian, Caesius Bassus) but also the more abundant evidence from the later Latin *grammatici*, mostly from the third through fifth centuries C.E., although some are earlier. We need to note that in these centuries Latin versification was beginning to return to its roots in accentual or accentual syllabic meter.⁶⁸ Also, the interests and methods of the *grammatici* are not always consonant with our own: at times the *grammatici* describe meters in ways that seem inapposite, over-elaborate, or nonsensical to us, and sometimes we find mistakes. We cannot use the handbooks of the *grammatici* uncritically, but neither can we dismiss these teachers, steeped in a very conservative pedagogical tradition, in closer consort with the language of Latin poetry, who were teaching generations of Romans to respond to language shaped into verse.⁶⁹ The *grammatici* were describing a way of understanding these meters. As we imagine the scanning and sounding of verses in antiquity, we can use their assertions, examples, and hints to adjust some of our exuberances and deficiencies.⁷⁰

⁶⁷See Weiss 2009, 112, on retaining the position of the Greek accent but not the pitch, although Quintilian 12.10.33 suggests that Latin poets can use Greek words to get an accent on a final syllable, implying that accents could retain their original position. Note Horsfall 2006, 184: "Typical accumulation of metrical anomalies and extravagances . . . in the presence of Greek names and themes." On Greek words in Latin, see Pulgram 1965. On Greek names in Horace, see Bo 1967.

⁶⁸On the accentual roots of Latin versification, see Raven 1998, 31; Clackson and Horrocks 2007, 138; cf. Adkins 1977, 158, n. 31. See Parsons 1999 on accent the early Latin Saturnian.

⁶⁹For such a dismissal in Greek metrics, see Maas 1961, 2, §6, translated by Lloyd-Jones in Maas 1966, 5, §6; also Leonhardt 1989a, 11. (On Maas' aversion to treating the sounds of Greek, see Stanford 1967, 5, and 48, n. 76.) Snell 1982, 65, shows a measured skepticism. Contrast Kopff 2008, 13: "anyone who wants to understand Greek lyric poetry must begin by taking seriously the ancient Greeks' own thinking about meter, rhythm and music." For an appreciative use of metrical criticism in the Iliadic scholia, see N. Richardson 2006, 176, 204.

⁷⁰On exuberance and deficiency, see Ortega y Gasset 1957, 242, and 1959, 2. On the similar appropriation and divestiture, see Ricoeur 1981, 182–93. Useful is George Miller,

The *grammatici* usually scan (divide) the lines in terms of the Horatian versions of the stanza: a requisite lengthening of the fifth syllable, a nearly requisite lengthening of the first, an almost universal caesura after the fifth syllable, and a division of the stanza into four lines. Below is an outline of the three common ways the *grammatici* scan the Alcaic hendecasyllables, then the one common division of the enneasyllabic third line, and finally the two common options for the decasyllabic closing line.⁷¹ These scansiones we have from the *grammatici* are the written record of an oral and aural teaching of the meters: scanning aloud entailed measuring the line, marking the divisions, for pedagogical purposes, with a verse beat, as discussed above.

The Alcaic Hendecasyllables: The most common scansion in ancient sources assumes a central dactyl. Caesius Bassus describes the line as two iambic feet (or an iambic *metron*) + a connecting syllable + two dactyls: $\underline{\cup} \text{ — } \cup \text{ — } | \text{ — } | \text{ — } \cup \cup | \text{ — } \cup \underline{\cup}$.⁷² Caesius Bassus also calls the second *comma* (syllables 6–11) half of an heroic (dactylic) pentameter, with a syllable excised ($\text{— } \cup \cup | \text{ — } \cup \cup | \text{ — } ||$).⁷³ In describing the second half as a dactylic pentameter, Bassus begins an excursus on the interchangeability of this second half of the Alcaic hendecasyllable with other metrical pieces: he likens it to the last six syllables of an Asclepiadean (1.1.1, . . . *edite regibus*), and the opening syllables of the third Archilochean with a syllable missing (1.4.1, *solvitur acris hiems . . .*). The *grammatici* often scan a given line in a variety of ways and are much exercised with the convertibility of metrical units.⁷⁴

quoted in A. L. Becker and Yengoyan 1979, viii: “In order to understand what another person is saying, we must assume it is true and try to imagine what it could be true of.”

⁷¹ On the individual line as the defining feature of the poetic arrangement of language, see Fabb and Halle 2008, 1 (a generative perspective), and Longenbach 2008, xi, and 120 (a more experiential perspective). On dividing the line into feet or measures, see, e.g., Quintilian 9.4.112; Persius 1.13; Ovid *Tristia* 4.10.24; Horace *Ars Poetica* 251–52 (on which, see the critical comments of Gratwick 1993, 41); Terentianus Maurus 2612 (Keil 6.403).

⁷² Keil 6.306/Morelli 44 and Keil 6.268/Morelli 41–42. The earlier part of the treatise is attributed to Caesius Bassus, but the portion in which this scansion occurs may be by another: see Mazzarino 1955, 124–55; Courtney 1993, 351. For the same scansion, see Diomedes (Keil 1.521/Morelli 43); Servius (Keil 4.466/Morelli 45, and Keil 4.470—not in Morelli); Fragmenta Bobiensia (Keil 4.629/Morelli 44); cf. similarly Marius Victorinus (Keil 6.166/Morelli 42). The same division with a different description appears in Diomedes (Keil 1.521/Morelli 43) and Marius Victorinus (Keil 6.172/Morelli 42). Morelli attributes this portion of Victorinus’ treatise to Aphthonius, as does Leonhardt 1989a, 196; see the discussion in Keil 6.xiv–xviii.

⁷³ Keil 6.268. See also Mallius Theodorus (Keil 6.591/Morelli 45/Romanini 23.14–20): *metrum dactylicum alcaicum*, divided into an iambic foot + a bacchius + two dactyls. On Theodorus, see Romanini 2007, xlix–lv. For this scansion, see also Iulianus of Toledo XX §47.179–84 (Maestre Yenes 229/Morelli 45).

⁷⁴ See Leonhardt 1989b for a discussion of the derivation theory of *adiectio*, *detractio*, *concinatio*, and *permutatio*; he outlines the Alexandrian view of iambic and dactylic

An alternative ancient scansion posits a central ionic. Marius Plotius Sacerdos describes the line as a third hippius/epitrite + an ionic *a maiore* + a dactyl or cretic/amphimacer (Keil 6.541/Morelli 45): — — U — | — — U U | — U U. He uses the remarkable name Greater Ionic Alcaic Trimeter Catalectic (*ionicum maius trimetrum catalecticum alcaicum*), deriving it from the Alcaic dodecasyllable, as in Hephaestion. Diomedes also notes this ionic division (Keil 1.520/Morelli 43).

A third scansion posits a central choriamb. Diomedes describes the line as a third hippius/epitrite + a syllable + a choriamb + an iamb (Keil 1.521/Morelli 43): — — U — | — || — U U — | U —. Diomedes (Keil 1.509–10/Morelli 45) compares the first five syllables to the iambic *Epodes* 1.1 (*ibis Liburnis . . .*) and the final six to the Asclepiadean *Odes* 1.1.1 (. . . *edite regibus*).

The Enneasyllabic Third Line: The *grammatici* describe it as iambic measures with an extra syllable (hypercatalectic). Caesius Bassus (Keil 6.306/Morelli 44) divides it into individual feet, while allowing for variable syllables as in iambic measures: U — | U — | U — | U — | —.⁷⁵

The Decasyllabic Final Line: The most common division in the ancient sources assumes the line opens with dactyls. Diomedes describes it as a dactylic dimeter and a trochaic measure (Keil 1.521–22/Morelli 43): — U U — U U | — U — U.⁷⁶ The other option, with a choriambic opening, common in modern scholarship, is rare in ancient sources: the same Diomedes (Keil 1.520) also calls it a choriamb + a third paeon + a spondee: — U U — | U U — U | — —.

prototypes and the Pergamene view that all come from the dactylic hexameter. Tarrant 1976, 372–81, appendix 2.B, and Cignolo 2002, IL.463–64, on 1580, give Caesius Bassus as the source; cf. Cignolo 2002, I.xliv.

⁷⁵It is similarly a hypercatalectic iambic dimeter in Victorinus (Keil 6.172/Morelli 42), Servius (Keil 4.458/Morelli 45 and Keil 4.470—not in Morelli); *Fragmenta Bobiensia* (Keil 6.629/Morelli 44). For the same division described as an iambic trimeter missing its last three syllables, see Caesius Bassus (Keil 6.268–69/Morelli 41–42); Victorinus (Keil 6.166/Morelli 42); Diomedes (Keil 1.510/Morelli 45, cf. Keil 1.520–21/Morelli 43). Marius Plotius Sacerdos (Keil 6.541/Morelli 45) divides it into third epitrites/hippii + a syllable.

⁷⁶Also earlier in Diomedes (Keil 1.521) and in Servius (Keil 4.466/Morelli 46, and Keil 4.470). Caesius Bassus calls it three dactyls (with a syllable excised) + a trochee (Keil 6.306/Morelli 44, Keil 6.268–69/Morelli 42). A more severe surgery removes four syllables, likening it to an Archeboulean: Victorinus (Keil 6.126/Morelli 45, cf. Keil 6.111/Morelli 45); Caesius Bassus (Keil 6.269–70/Morelli 42). Some even drop six syllables, likening it to an Archilochean: Diomedes (Keil 1.510/Morelli 45); Victorinus (Keil 6.166/Morelli 42); Caesius Bassus (Keil 6.269/Morelli 42). Victorinus also scans it as fully dactylic, a *trimetrum epicum hypercatalecticum* (Keil 6.172/Morelli 42; Keil 6.178/Morelli 43).

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