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A COMPUTER ANALYSIS OF THE LATIN POETRY OF THE FOURTH
CENTURY

University of Washington

PH.D. 1984

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A Computer Analysis of the Latin Poetry of the Fourth Century

by

WILLIAM HAMMOND CLOW JR.

A dissertation submitted in partial fulfillment
of the requirements for the degree of

DOCTOR OF PHILOSOPHY

University of Washington

1984

Approved by Paul Pascoe
(Chairperson of Supervisory Committee)

Program Authorized
to Offer Degree Comparative Literature

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Abstract

A COMPUTER ANALYSIS OF THE LATIN POETRY OF THE
FOURTH CENTURY

by William Hammond Clow Jr.

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The author of this dissertation has written a computer program which scans Latin poetry and which prints out three things: the pattern of stressed and unstressed syllables for each line; the number of syllables in each line; and, at the end of each poem entered, a chart showing how many and what percentage of stressed accents occur at each syllable position in the line. In chapter I the author shows how this program works with several stress accent poems of the twelfth and thirteenth centuries. The poems which are analyzed in this chapter are the "Confession of Golias" of the Archpoet, the "Phyllis and Flora," "The Council of Remiremont," the "*Dies Irae*," "*Lauda Sion Salvatorem*," "*Pange lingua gloriosi*," and the "*Stabat Mater*." The computer printouts show great regularity in the stress accent patterns and in the numbers of syllables in each line. In chapters II through VII the author analyzes all of the poetry of Commodian, the hymns of Hilary of Poitiers, the hymns of Ambrose, the "Hymn against the Donatists" of Augustine, all of the poetry of Prudentius, and the 164 lines of the poem of Auspicius of Toul. The computer printouts for these fourth-century Christian poets do not show much regularity in stress accent

patterns. Only Auspicius of Toul seems to have written stress accent poetry. Perhaps Hilary also was attempting to impose stress accent patterns on classical quantitative, but too little of his poetry remains to draw any definite conclusions from it. Augustine's poem seems to rely on stress accents only in the last few syllables of each line. In general, then, the author concludes that stress accents were only, at best, a poetic ornamentation. The poetry of this period is still largely based on classical, quantitative norms. There also seems to be a tendency during this period to reduce the quantitative lines to a fixed number of syllables. The author suggests that this syllabic period may represent an intermediate stage between quantitative and stress poetry.

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INTRODUCTION

In the transition from ancient, through medieval, to modern times, the forms of European poetry made some significant changes. Ancient Latin and Greek poetry, for example, were quantitative in nature, based upon patterns formed by long and short syllables. Medieval Latin eventually developed stress rhythms which were based upon patterns of stressed and unstressed syllables. English and some other modern languages have similar stress rhythm poetry.

How stress rhythm arose in the Middle Ages is a great puzzle. Scholars have examined the poetry of the Middle Ages in order to find some internal cause, involving linguistic developments within the Latin language, or to find some external cause, involving influences from other languages and cultures. No certain explanations for the origins of stress rhythms have been produced.

It is my intention to examine some significant early medieval Latin poetry in order to search for some clues to the development of stress rhythm. Since the scansion of Latin poetry, whether according to ancient quantities or to more modern stress rhythms, is a very mechanical process, it occurred to me that the computer might be a useful tool in scanning the poetry which I have selected. Accordingly, I have written a program which can accept Latin poetry and which will then automatically scan the poetry. Since the quantitative aspects of most of these poems have already been analyzed by others, I decided to write a program which would analyze the stress accents only. This

program, plus a detailed description and a flow chart, is given in Appendix A; for now, I would simply like to summarize what the program does so that the reader will be able to follow the rest of this discussion.

First of all, the program finds the first word in the first line of poetry and it counts the number of syllables in the word. If the word is only one syllable long it "remembers" this and goes on to count the syllables in the next word. As soon as it finds a word of two or more syllables, it begins to mark the scansion of the line according to the following rules:

1) Two-syllable words will always be scanned /u.

2) Words of three or more syllables will have stresses on the penult if the penult is long, and on the antepenult if the penult is short. Slash marks indicating secondary stress accents will also be placed on every other syllable before and after the accented penult or antepenult. Thus, for a five-syllable word, the program will print u/u/u if the penult is long, and /u/u/ if the penult is short.

3) One syllable words will be marked as unstressed if the following syllable is stressed, or as stressed if the following syllable is unstressed. Thus *est parvus* would be marked u/u, and *est Romanus* would be marked /u/u.

4) If there are two or more one-syllable words in a row, every other one is marked as stressed. Thus *et is est parvus* would come out as u/u/u, and *et is est Romanus* would be /u/u/u.

(Note that, when entering text, it is occasionally necessary to

mark the penultimate vowel long, when such lengthening is critical to the pronunciation of the word.)

This program also counts the syllables, and it records the percentages of stress accents which occur in each position in the line.

As an example, let us suppose that the following verse is entered into the computer:

*Exiit diluculo
rustica puella
cum grege, cum baculo,
cum lana novella.*

The following printout will result:

/u/u/u/ (7)
/u/u/u (6)
u/uu/u/ (7)
u/uu/u (6)

SYLLABLE	ACCENTS	TOTAL	PERCENT
1	2	4	50%
2	2	4	50%
3	2	4	50%
4	0	4	0%
5	4	4	100%
6	0	4	0%
7	2	2	100%

This printout shows the stress accent pattern of each line, with the number of syllables in each line indicated in parentheses immediately after it. The chart at the end of the printout shows the number and percentages of stress accents which fall at each syllable position for the entire verse. If one reads across the numbers listed for the first syllable, for example, one finds that in SYLLABLE position #1 there are 2 stress ACCENTS out of a TOTAL possible of four syllables in this position, which means that fifty PERCENT of the syllables in this position receive a stress accent.

Before I begin the detailed analysis of the various poets whom I will use for this study, let me say a word about how and why I have chosen the poetry which I have subjected to this computer analysis. As I began to explore the stress poetry of the Middle Ages, it seemed to me that possible examples of stress poetry can be found as early as the fourth century. It also became clear to me that stress accent poetry was a Christian phenomenon. Accordingly, I began to limit myself to the earliest Christian poets who wrote in Latin. Several of these emerge as possible important figures in the development of stress poetry. I have selected Commodian, first of all, for his strange failure to write dactylic hexameter correctly (only about six of two thousand or so lines are correct dactylic hexameters). Secondly, I have chosen Hilary of Poitiers for his experimentation with a new hymn style, and Saint Ambrose for his development of a new hymn form. Saint Augustine's curious "Hymn against the Donatists" is also of interest for its unusual poetic form, as are the verses of Auspicius of Toul.

Finally, I have also selected Prudentius, who may have been the most significant Latin poet of the early Middle Ages. Before I analyze the work of these poets, however, I would like to insert a preliminary chapter in which I show how the computer program works with some poems of the later Middle Ages which are undeniably stress accent poems.

CHAPTER I: THE POETRY OF THE LATER MIDDLE AGES

The purpose of this first chapter is to show that the computer program does indeed produce positive results for stress accent poetry. I have accordingly chosen several stress accent poems from the later Middle Ages (twelfth and thirteenth centuries) which I have subjected to the analysis of my program. The poems are the "Confession of Golias" of the Archpoet, the "Phyllis and Flora," "The Council of Remiremont," the "*Dies Irae*," "*Lauda Sion Salvatorem*," "*Pange lingua gloriosi*," and the "*Stabat Mater*." Let us consider each of these poems in turn.

The "Confession of Golias" is a mock "confession" in which Golias declares that he is guilty of lust, gambling and drunkenness.¹ He describes these sins with such interest that we are left in great doubt about the sincerity of his repentance. The poem is written in the Goliardic meter (thirteen syllables with the stress pattern /u/u/u//u/u/u). When I entered this poem into the computer, I considered the second syllable in *Papie* (lines 30 and 33) to be long; I also considered the penult in *poetrie* (line 73) to be long. With these adjustments the accent chart for this poem is as follows:

SYLLABLE	1	2	3	4	5	6	7
PERCENT	88%	12%	88%	0%	100%	0%	100%
SYLLABLE	8	9	10	11	12	13	
PERCENT	100%	0%	100%	0%	100%	0%	

It is clear from this chart that there are twelve exceptions to the

"regular" stress pattern of the first three syllables. These exceptions are as follows:

<i>que numquam</i>	line 16	<i>sit Deus</i>	line 48
<i>si ponas</i>	line 33	<i>Nasonem</i>	line 72
<i>non erit</i>	line 34	<i>secundum</i>	line 82
<i>secundo</i>	line 37	<i>et virus</i>	line 86
<i>tunc versus</i>	line 40	<i>electe</i>	line 93
<i>cantantes</i>	line 44	<i>quod caret</i>	line 100

These twelve exceptions in the first three syllables of the line are the only variations from a "perfect" stress accent pattern.

The second poem which we will consider is the "Phyllis and Flora."² In this poem two beautiful young girls debate whether a "cleric" or a soldier is a better lover. Naturally, since the clerics were the ones who wrote the poems, the final judgment is made in favor of the cleric. This poem has 316 Goliardic lines. We will treat the word *huic*, in line 16, as a one-syllable word. In line 25 the word *decoris* does not scan correctly; we will treat it as if the penult were short. The words *harmonia* and *symphonia* in lines 245 and 246 also do not scan; we will, however, treat these words as if the penult were long. The accent chart is as follows:

SYLLABLE	1	2	3	4	5	6	7
PERCENT	89%	11%	89%	0%	100%	0%	100%
SYLLABLE	8	9	10	11	12	13	
PERCENT	89%	11%	89%	0%	100%	0%	

There are 35 exceptions to the regular pattern in the first three syllables of the line:

<i>nec stirpe</i>	line 13	<i>non immo</i>	line 136
<i>et annos</i>	line 14	<i>nec veris</i>	line 138
<i>non eis</i>	line 17	<i>non dicas</i>	line 145
<i>et corde</i>	line 34	<i>ut sese</i>	line 148
<i>o vita</i>	line 47	<i>et signum</i>	line 150
<i>o sola</i>	line 56	<i>et sibi</i>	line 166
<i>nam ecce</i>	line 59	<i>quod totum</i>	line 190
<i>a castris</i>	line 65	<i>sed multum</i>	line 194
<i>qui somnum</i>	line 66	<i>nam equi</i>	line 196
<i>et tandem</i>	line 79	<i>nam mixtus</i>	line 200
<i>quod corde</i>	line 80	<i>acantho</i>	line 237
<i>dixisti</i>	line 85	<i>fert Phyllis</i>	line 236
<i>sic solet</i>	line 87	<i>et buxus</i>	line 248
<i>quod numquam</i>	line 90	<i>in tanto</i>	line 268
<i>cum orbem</i>	line 113	<i>et statim</i>	line 272
<i>cum tenet</i>	line 123	<i>quas Deus</i>	line 296
<i>est vita</i>	line 128	<i>secundum</i>	line 311
<i>que probas</i>	line 134		

There are also 35 exceptions to the regular pattern in the second half of the line (syllables 8, 9, and 10):

<i>et ambe</i>	line 9	<i>certamen</i>	line 169
<i>sed forme</i>	line 11	<i>ut eant</i>	line 172
<i>et parum</i>	line 15	<i>et pari</i>	line 173
<i>sunt intus</i>	line 18	<i>et pari</i>	line 174
<i>et vulnus</i>	line 40	<i>et probe</i>	line 181
<i>et ubi</i>	line 46	<i>etatis</i>	line 201
<i>cor habet</i>	line 65	<i>que spectans</i>	line 219
<i>et cibum</i>	line 66	<i>et frenum</i>	line 223
<i>non vivit</i>	line 70	<i>de sponse</i>	line 224
<i>in risu</i>	line 78	<i>et flore</i>	line 227
<i>et potus</i>	line 86	<i>et gene</i>	line 230
<i>et pulchre</i>	line 111	<i>sic rose</i>	line 231
<i>et pugna</i>	line 125	<i>sunt illic</i>	line 243
<i>et pectus</i>	line 129	<i>et choros</i>	line 278
<i>os ponens</i>	line 131	<i>nec psallit</i>	line 280
<i>et sitis</i>	line 139	<i>in tanta</i>	line 295
<i>ad summum</i>	line 147	<i>non fuit</i>	line 302
<i>et rerum</i>	line 156		

Thus it seems that, based on the evidence of the two poems which we have analyzed, the Goliardic line consists of two half-lines with the following regular pattern: /u/u/u/ /u/u/u. Words accented u/u could

be used in the first three syllables of each half line. The last syllables of each half-line are extremely regular.

The next poem which we will analyze is the "Council of Remiremont."³ This poem of 235 lines tells of a mock Church council conducted by some women in Remiremont in order to decide once and for all whether clerics or soldiers are better lovers. Once again, of course, the final judgment is made in favor of the clerics. The line of this poem is fourteen syllables long and it regularly has the following accent pattern: /u/u/u/ /u/u/u/. Several lines are problematical: lines 68 and 89 are only thirteen syllables long; line 133 seems to want the word *persolvere* to have a long penult; line 205 is fifteen syllables long; and line 235 scans very poorly in its entirety. I will omit these lines from the computer analysis since I believe that there is something wrong with all of them (except perhaps the last line, which is used for dramatic effect). Besides, they would change the percentages in the syllable chart by only a few points in two or three places. Let me also mention that line 204 is defective but that the part of the line which exists does scan correctly. With these exceptions, then, the percent chart is as follows:

SYLLABLE	1	2	3	4	5	6	7
PERCENT	75%	25%	75%	0%	100%	0%	100%
SYLLABLE	8	9	10	11	12	13	14
PERCENT	79%	21%	79%	0%	100%	0%	100%

As for the previous poem, several exceptions to the regular pattern occur in the first three syllables of each half-line. The exceptions

for the first half-line (the first three syllables) are as follows:

<i>in eo</i> 7	<i>experto</i> 80	<i>nam stulta</i> 149
<i>amoris</i> 8	<i>imprimis</i> 84	<i>vos quarum</i> 150
<i>puellis</i> 16	<i>puellis</i> 92	<i>nunc illud</i> 151
<i>praecepta</i> 26	<i>est quaedam</i> 93	<i>hoc ergo</i> 156
<i>de multis</i> 33	<i>si vobis</i> 100	<i>ut cunctis</i> 157
<i>has duas</i> 34	<i>quam istos</i> 104	<i>eorum</i> 165
<i>vestita</i> 39	<i>amoris</i> 106	<i>hos tantum</i> 166
<i>haec vestis</i> 40	<i>qui student</i> 108	<i>nunc ego</i> 168
<i>haec talis</i> 45	<i>audaces</i> 111	<i>non levis</i> 177
<i>vos quarum</i> 48	<i>ut sibi</i> 112	<i>nunc demum</i> 179
<i>me misit</i> 52	<i>eorum</i> 115	<i>si placent</i> 193
<i>sic majus</i> 53	<i>eorum</i> 116	<i>si cui</i> 195
<i>vos ergo</i> 54	<i>et semper</i> 118	<i>ut vestra</i> 197
<i>obtestor</i> 55	<i>servire</i> 119	<i>nostrisque</i> 201
<i>habendam</i> 63	<i>et fontem</i> 124	<i>non ullo</i> 204
<i>nos semper</i> 66	<i>et quia</i> 128	<i>sic sine</i> 219
<i>nos habet</i> 69	<i>nos parum</i> 129	<i>vivatis</i> 228
<i>quos scimus</i> 70	<i>sed flores</i> 130	<i>laboris</i> 230
<i>amandi</i> 73	<i>his tantum</i> 131	
<i>si votum</i> 79	<i>haec nostra</i> 132	

Several exceptions to the regular pattern also occur in the first three syllables of the second half-line (the eighth, ninth, and tenth syllables).

<i>a mundi</i> 5	<i>quam miser</i> 82	<i>secretum</i> 155
<i>sed neque</i> 6	<i>eorum</i> 83	<i>et mores</i> 159
<i>de solo</i> 7	<i>sed cito</i> 84	<i>et nobis</i> 160
<i>arcentur</i> 21	<i>in eis</i> 85	<i>sed neque</i> 161
<i>doctoris</i> 26	<i>a nostro</i> 90	<i>et jure</i> 163
<i>satisque</i> 32	<i>et nobis</i> 94	<i>et jure</i> 167
<i>indicto</i> 38	<i>videtur</i> 100	<i>et talis</i> 171
<i>hinc inde</i> 42	<i>si vultis</i> 101	<i>et ille</i> 175
<i>secundum</i> 46	<i>praefertis</i> 104	<i>nec umquam</i> 180
<i>aprilis</i> 49	<i>amandi</i> 107	<i>vel colli</i> 181
<i>et vitam</i> 52	<i>nec mortem</i> 113	<i>quae vobis</i> 193
<i>amori</i> 59	<i>est nostra</i> 115	<i>sit vestra</i> 194
<i>sed neque</i> 63	<i>gaudemus</i> 126	<i>per omnes</i> 200
<i>nil tardat</i> 67	<i>et sancte</i> 128	<i>puellis</i> 201
<i>et placet</i> 69	<i>et voto</i> 135	<i>sint sine</i> 226
<i>sed neque</i> 78	<i>et bene</i> 151	<i>in lacu</i> 228
<i>quod stulte</i> 79	<i>et stulta</i> 154	

Thus we can say that the line of this poem regularly follows the pattern /u/u/u/ /u/u/u/; the first three syllables of each half-line, however, can have the pattern u/u. Otherwise, except for the few lines which we have mentioned, the stress accent pattern of this poem is perfectly regular.

The next poem which we will analyze is the famous hymn about the horror and remorse of mankind at the end of the world, the "*Dies Irae*."⁴ This poem consists of 51 eight-syllable lines. The accent chart is as follows:

SYLLABLE	1	2	3	4	5	6	7	8
PERCENT	100%	0%	100%	0%	100%	0%	100%	0%

In other words, this poem has a perfect pattern according to the rules of stress accents as we have described them. A complete printout of the poem appears in Appendix B.

The next poem is a hymn of Saint Thomas Aquinas in honor of the Eucharist, the "*Lauda Sion Salvatore*."⁵

The structure of this eighty-line poem is rather complex. The first fifty-four lines are, for the most part, arranged in "verses" of three lines, the first two of which have eight syllables, and the third of which has seven syllables. Lines 16 and 17 are exceptions, since they contain ten syllables; so are lines 21 and 22, since they have seven syllables where one would expect eight. Lines 54 and 70 are made up of verses of four lines, the first three of which have eight syllables, and the last of which has seven syllables. The last ten

lines are arranged in two verses of five lines, the first four of which have eight syllables and the last of which has seven syllables. The accent chart for this poem is as follows:

SYLLABLE	1	2	3	4	5
PERCENT	90%	10%	90%	2.5%	97.5%
SYLLABLE	6	7	8	9	10
PERCENT	2.5%	96%	5.5%	0%	100%

The "problem lines" are listed below (The scansion irregularities are underlines; odd numbers of syllables are noted.):

in hymnis et canticis 3

dies enim sollemnis agitur (ten syllables) 16

in qua mensae prima recolitur (ten syllables) 17

vetustatem novitas (seven syllables) 22

umbram fugit veritas (seven syllables) 23

in sui memoriam 27

in vinum et sanguinem 33

a sumente non conscius 43

nec sumptus consumitur 48

signati minuitur 62

cum Isaac immolatur 68

in terra viventium 75

Over all, this poem has a definite stress accent rhythm with a "normal" tendency for variation in the first three syllables. There are, however, several odd variations from a consistent pattern in this poem. I will make no attempt to explain them.

The next poem is another hymn of Saint Thomas Aquinas in honor of the Eucharist, the "*Pange Lingua Gloriosi*."⁶ This poem is made up of thirty-six lines; the odd lines are eight syllables long, and the even lines are seven syllables long. The stress accent pattern is as follows:

/u/u/u/u
/u/u/u/

The word *recumbens* in line 14 is the only variation from absolute regularity in the entire poem.

The final poem is the "*Stabat Mater*" which pictures Mary standing beside the cross of Jesus.⁷ This poem is sixty lines long and consists of "verses" of three lines, two of eight syllables and a third of seven syllables. The accent chart is as follows:

SYLLABLE	1	2	3	4	5	6	7	8
PERCENT	90%	10%	90%	0%	100%	0%	100%	0%

There are six variations on the regular pattern in the first three syllables:

in tanto 15
dolentem 18
ut sibi 30
in planctu 42
et plagas 48
in die 54

In general, from these several examples of the poetry of the later Middle Ages, I think that we can draw the following conclusions:

1) Stress accents were of primary importance in constructing a poetic line. Variations from a regular pattern were tolerated in the

first few syllables of the line only.

2) Regularity in syllable length was a perhaps secondary concomitant of creating stress accent patterns.

3) Quantitative rules no longer apply in any way to stress accent poetry.

Now let us begin our analysis of the poetry of the fourth century.

Notes

¹Eugenio Massa, *Carmina Burana* (Rome: Edizione Giolitine, 1979), p. 17.

²H. Alfons and O. Schumann, *Carmina Burana* (Heidelberg: Karl Winter's Universitätsbuchhandlung, 1930), I, p. 94.

³Wilhelm Meyer, "Das Liebesconcil in Remiremont," in *Nachrichten von der Gesellschaft den Wissenschaften zu Göttingen* (1914), p. 1.

⁴cf. F.J.E. Raby, *The Oxford Book of Medieval Latin Verse* (Oxford: Clarendon Press, 1979), p. 392.

⁵*ibid.*, p. 398.

⁶*ibid.*, p. 401.

⁷*ibid.*, p. 435.

CHAPTER II: COMMODIAN

Commodian is a rather vaguely identified early Christian poet who has been dated somewhere between the third and fifth centuries. He is said to have lived either in Syria, or in Illyria, or in Gaul, or in North Africa; and some would even interpret his adjective "*gazeus*" as meaning that he was bishop of Gaza in Palestine. He seems to have been a convert from paganism to Judaism and then to Christianity.

We have two of his works. One is a collection of relatively short poems entitled "*Instructiones per litteras versuum primas.*" It consists of two books. The first contains forty-four acrostic poems and one alphabetical poem. These poems are, generally speaking, fulminations concerning the wrath of God for pagans, Jews, and antichristians who will be destroyed on the coming judgment day. The second book consists of a collection of thirty-three acrostics, one alphabetical poem, and one "reverse acrostic" in which the first letters of each line spell out "*Commodianus mendicus Christi*" in reverse. This book contains instructions to all categories of faithful Christians.

The other work of Commodian is entitled "*Carmen de duobus populis.*" It consists of some 1060 lines of apologetics arguing from scripture that the Jews have been rejected as the chosen people in favor of the new chosen people, the Christians.

The versification of Commodian is a great mystery. It seems, at first glance, to be classical dactylic hexameter, but in fact only a

handful of lines are true dactylic hexameter. The rest seem to ignore the key principles of this classical meter.

I have subjected all of Comodian's poetry to the analysis of my stress accent computer program, and I have determined the following things:¹

1) First of all, just as for ancient dactylic hexameter, all of Comodian's lines have between thirteen and seventeen syllables, except for the following lines which contain eighteen (or, in one case, nineteen syllables):

Vix ipse modo similiter amaret si viveret ille
(Instr. I, VI, 18)

Aurea post fata veniet tibi saecula si credis recte
(Instr. I, XXXIV, 18)

Et prius quam fugerent et parvulos occupavit inertes
(Instr. II, VI, 2)

Sic feminae quoque coeunt qua se iniciunt balneo
(Instr. II, XXXI, 11)

Non illos justitia humilis non caro nata refregit
(Carmen 231)

Et verbum Samaria(m) caperet (et) priusquam loqueretur
(Carmen 410)

Uno volo titulo tangere librum deuteronomium
(Carmen 429)

Circumveniamus justum si (qui) nobis gravis esse videtur
(Carmen 483)

Surge inquit juvenis et (re)surrexit ille de ferculo
(Carmen 644)

2) Most of the lines of Comodian end (as does classical dactylic hexameter) in the stress rhythm /uu/u. There are, however, several

exceptions. Let me list them in six separate categories:

A) First of all, let us consider lines in which the fifth syllable from the end is a monosyllabic word. Even though the program which I have written will usually scan the last five syllables in these lines as u/u/u, I think that most of them should receive the stress on the monosyllabic word with the following two syllables unstressed. Such a readjustment of the rules of the computer program does not seem, in most cases, to be a distortion when the line is actually read. Consider the following examples which are all of the cases in *Commodian* where the fifth syllable from the end is a monosyllabic word:

et mare fecit (Instr. I, V, 5)
non Jovis ille (Instr. I, V, 8)
non capit (usus) (Instr. I, VI, 4)
quos modo culpo (Instr. I, VII, 21)
quo volat ille (Instr. I, IX, 4)
et Dei nomen (Instr. I, XXVIII, 11)
non ego pulex (Instr. I, XXXI, 9)
quae te oportet (Instr. I, XXXII, 14)
sed homo natus (Instr. I, XXXIV, 7)
si credis recte (Instr. I, XXXIV, 18)
non ibi paret (Instr. I, XLIV, 15)
si qua gerebas (Instr. II, I, 3)
sed bona mente (Instr. II, XIV, 14)
in fine nobis (Instr. II, XVIII, 2)
vis te piare (Instr. II, XX, 14)
non habet unde (Instr. II, XXVI, 5)
sed benefactus (Instr. II, XXVI, 12)
sit Deus absens (Instr. II, XXXI, 20)
non bibo dicis (Instr. II, XXXII, 4)
te non repascit (Instr. II, XXXIII, 3)
cum Deo Christo (Instr. II, XXXV, 1)
vox mea tantum (Carmen 9)
de illo clamant (Carmen 52)
quis Deo dignus (Carmen 88)
et sine fine (Carmen 103)
ex se Rebecca (Carmen 189)
in monte Sina (Carmen 193)

non erat ante (Carmen 250)
et pedes ipsi (Carmen 270)
in nova lege (Carmen 287)
quo tibi vita (Carmen 308)
in novo saeclo (Carmen 312)
et quis in ipso (Carmen 381)
qui me negarent (Carmen 426)
et sine freno (Carmen 437)
non derelinques (Carmen 447)
quid sit in ullum (Carmen 492)
pax vobis inquit (Carmen 554)
non ego credo (Carmen 558)
pax vobis inquit (Carmen 560)
plus dolet intus (Carmen 597)
sit Deo summo (Carmen 614)
quid fuit ante (Carmen 794)
sub jugo mittunt (Carmen 820)
ab oriente (Carmen 837)
ne pluat inde (Carmen 842)
tot mala fervunt (Carmen 1025)

B) Secondly, let us consider the lines which end in words of five or more syllables. In these lines also I think that the stress can be considered as better placed on the fifth syllable from the end with the following two syllables unstressed. This is again a readjustment of the rules of the computer program, but I think it is warranted by an actual reading of the lines. The list below indicates all such lines in *Commodian*:

vinivoraces (Instr. I, XVII, 16)
pseudopropheta (Instr. I, XLI, 16)
debilitatis (Instr. II, XXVI, 15)
magnificatur (Carmen 349)
nesciebamus (Carmen 373)
deuteronomium (Carmen 429)
inposuisti (Carmen 444)
vituperatur (Carmen 592)
pseudopropheta (Carmen 985)

C) The next lines to be considered are somewhat more problematical. Even though I don't want to force every line of *Commodian* to end in /uu/u, I don't believe that it is too far-fetched to regularize the following line endings by simply making a syneresis involving two of the vowels of the last several syllables or by dropping one vowel from the pronunciation of the line. The following is a list of all such line endings from *Commodian*; the vowels in question are underlined.

ipsa deprehensus (Instr. I, VII, 7)
dominetur aduliscens (Instr. I, VII, 8)
saepe bifarius (Instr. I, XXIV, 11)
est deus adorare (Instr. I, XXXVII, 10)
martyrii habere (Instr. II, III, 15)
inmiserat Dominus (Instr. II, X, 3)
Dominum adoras (Instr. II, XVIII, 6)
iniciunt balneo (Instr. II, XXXI, 2)
plaudent divitiis (Carmen 20)
veste fastidiis (Carmen 21)
perungii designat (Carmen 267)
nihil mali passus (Carmen 446)
saeculo venirent (Carmen 572)
ille de ferculo (Carmen 644)
corda potentium (Carmen 919)
judicantur pie flentes (Carmen 1060)

D) The following are the lines from *Commodian* which cannot be regularized into /uu/u in any way:

semper eritis (Instr. I, VI, 3)
solisque sator (Instr. I, VII, 5)
sua sponte currunt (Instr. I, VII, 3)
vobis hic ab alto (Instr. I, IX, 6)
cruore sanent (Instr. I, XVII, 9)
fatale credis (Instr. I, XXVII, 6)
immortales erimus (Instr. I, XXXV, 6)
unde licet ille (Instr. I, XXXV, 15)
exheredes eritis (Instr. I, XXXVIII, 2)
illi credidistis (Instr. I, XI, 9)

commovit orbem (Instr. I, XLI, 16)
malus ille sausit (Instr. I, XLII, 45)
partiturque servans (Instr. I, XLIII, 16)
peccatum prisce sectans (Instr. II, II, 8)
derogat ea quae sunt (Instr. II, III, 7)
ad martyres i (Instr. II, XIII, 19)
praecedere Dei sancta (Instr. II, XV, 8)
in agone coronari (Instr. II, XVI, 3)
feceritis edicta (Instr. II, XXII, 8)
vobis inerarem (Instr. II, XXV, 14)
requirit ille (Instr. II, XXVI, 12)
melius invenisse (Instr. II, XXVI, 5)
quam gentes eritis (Instr. II, XXVIII, 11)
feceritis ab illo (Instr. II, XXXV, 5)
fundamenta Sion (Carmen 265)
priusquam loqueretur (Carmen 410)
prophetam Amos (Carmen 423)
cervicosi setis rectis (Carmen 543)
ille felices (Carmen 569)
augere quaerunt (Carmen 607)
gentes adorabunt (Carmen 744)
macerabat omnes (Carmen 890)
inmutentur ei cito. (Amen.) (Carmen 1060)

3) A final aspect of Commodian's poetry is the general stress pattern of the line. The program was designed to print out the percentages of stressed syllables which occur in each position in the line. I would like to present these statistics here as they were produced for the first eight syllables of the line.²

SYLLABLE	1	2	3	4	5	6	7	8
PERCENT	42%	58%	39%	35%	80%	19%	64%	46%

I don't find any of these figures particularly significant, except for the curious fact that the fifth syllable of the line is stressed 80% of the time and that the sixth syllable is unstressed 81% of the time. I suspect that this tendency to stress the fifth foot stemmed from an attempt by Commodian to imitate the stress accents of classical

dactylic hexameter. A quick sampling of Vergil's verse gave me the following statistics for the first eight syllables of the *Aeneid*, Book I, lines 1 to 100:

SYLLABLE	1	2	3	4	5	6	7	8
PERCENT	50%	50%	41%	53%	80%	19%	64%	46%

Can we say that Commodian was trying to imitate his classical masters by trying to place stress accents at the same places where they themselves tended to place stress accents?

This question, in fact, leads to my conclusions in this discussion of Commodian's verse. I suspect that Commodian was ignorant of the quantitative aspects of classical dactylic hexameter, but that he was aware of its stress accent patterns and of its syllable length. These patterns appear in the following ways:

- 1) The line can contain no less than thirteen and no more than eighteen syllables.
- 2) The final accentual cadence of the line should be /uu/u.
- 3) There is an optional cadence of /u at the fifth and sixth syllables.

Although Commodian is very faithful in observing these rules, we cannot say that he was producing anything but a most redimentary kind of stress accent poetry. It seems more plausible that he is simply an aberration in the history of poetry--an aberration caused by ignorance of the rules of the quantitative verse which he was trying to imitate.

Notes

¹All references are to the following edition: J. Martin, *Commodiani Carmina, Corpus Christianorum, Series Latina, CXXV* (Turnholti: Typographi Brepols, 1960).

²I have done this only for the first eight syllables because, in the shortest possible dactylic hexameter line of thirteen syllables, the final cadence of /uu/u begins at the ninth syllable. This final cadence imposes a special pattern at the end of the line which would interfere with the more random (or so I assume) stresses of longer lines.

CHAPTER III: HILARY OF POITIERS

Hilary was born in Poitiers early in the fourth century. In about 350 he was made bishop but ran into some problems with the local authorities and was banished to Phrygia. He returned in 360 and sought to write a *Liber Hymnorum* in imitation of Eastern hymns. We have only a few poems ascribed to Hilary. The CSEL contains three of these under the title "*Ex libro hymnorum Sancti Hilarii quae restant.*"¹ One other hymn is listed as "*hymnus dubius*" and two others are listed as "*hymni spurii.*" The CSEL also has two other poems of Hilary's (some 600 lines) written primarily in classical dactylic hexameter.

The first of the hymns ("*Ante saecula qui manes*") is made up of nineteen alphabetical verses of four lines each (the last few verses are missing). The theme of the hymn is praise to the Trinity. The verses consist, for the most part, of a line of eight syllables followed by a line of twelve syllables, followed by another line of eight syllables and another line of twelve syllables. There are, however, two lines of nine syllables, seven lines of eleven syllables and four lines of thirteen syllables. Basically the poem seems to be written in a classical meter, the second *Asclepiadean*. There are, however, numerous variations from the classical norms, and only twenty-three lines appear to be "correct." Interestingly, twenty-three of the lines also have a perfect alternation of stressed and unstressed syllables, and only thirteen lines contain two stressed syllables in a row.

The second poem ("*Fefellit saevam verbum factum te caro*") consists of thirty-six lines (the first ten lines of this alphabetical poem are missing) concerning the resurrection of Christ. All but two lines of the poem consist of twelve syllables. The meter again seems to be basically a classical meter, since it is generally written in *iambic senarii*, but this poem, too, contains numerous variations from the classical norms, and there are only sixteen correct lines. Only eight lines have a perfect alternation of stressed and unstressed syllables, but there are no cases of two accented syllables coming together.

The third poem ("*Adae carnis gloriosa et caduci corporis*") consists of twenty-eight and one-half lines (the end of the poem is missing) concerning the baptism of Jesus. Most of the lines contain fifteen syllables, but nine lines have sixteen syllables and two lines have seventeen syllables. Again, the meter of the poem seems to be primarily classical, since it generally follows the pattern of the *trochaic septenarius*. In fact, twenty lines follow perfectly the classical pattern. Interestingly, the poem is also the most perfect insofar as the alternation of stressed and unstressed syllables is concerned; sixteen lines are "perfect" in this regard. (With some "adjustments" the stress accent regularity can be improved--see Appendix B.)

The hymn listed in the CSEL as "*Hymnus dubius*" ("*Hymnum dicat turba fratrum, hymnum cantus personet*") is a hymn of praise to Christ. It consists of seventy-four lines, virtually all of which are fifteen syllables long (two lines contain sixteen syllables). The last two lines are a doxology to the Trinity and seem unmetrical in their

construction. The poem is written in almost perfect classical *trochaic septenarii* (there are only twelve short syllables where longs should normally appear); every line of this poem also has a perfect stress rhythm (/u/u/u/u/u/u/u/). The poem is a metrical tour de force quite unlike the first three. Personally, I am not surprised that it is listed as a "*hymnus dubius*" (assuming that the first three poems are correctly ascribed to Hilary), and I suspect that it represents a much later experimentation with classical and "modern" meters.

The first of the "*hymni spurii*" ("*Lucis largitor splendide* ") is a hymn of praise at sunrise consisting of nine stanzas of four lines each. All of the lines are eight syllables long. Once again, the last stanza is a doxology which seems metrically unrelated to the rest of the poem, which is written mostly in *iambic quaternii* (there are four short syllables where longs should appear, and one long syllable where a short should be). The percentages of stressed and unstressed syllables are as follows:

SYLLABLE	1	2	3	4	5	6	7	8
PERCENT	42%	58%	28%	81%	14%	94%	6%	94%

It can be seen from this chart that the stress meter seems more important at the end of the line than at the beginning. This poem also seems to be an attempt to write both stress poetry and quantitative poetry at the same time.

The second of the "*hymni spurii*" ("*Ad caeli clara non sum dignus sidera*") is a prayer for God's forgiveness. It consists of twenty-four verses of four lines apiece, the first three lines of each verse are

all twelve syllables long, and the fourth lines are five syllables long. The verses are arranged alphabetically according to the first letter of the verse. The lines could be considered to be written in *iambic senarii*, but there are several variations from the norm in every verse. The table of stress accents for the twelve-syllable lines is as follows:

SYLLABLE	1	2	3	4	5	6
PERCENT	59%	96%	28%	98%	2%	81%
SYLLABLE	7	8	9	10	11	12
PERCENT	19%	81%	8%	89%	11%	88%

It will be noted that there is a very strong tendency to follow an *iambic* stress pattern. The five-syllable lines (all but one) follow the familiar /uu/u cadence of classical dactylic hexameter.

In conclusion, it seems that the first three poems of Hilary are written primarily according to classical models, in quantitative meters. One wonders, however, what Hilary's "new" hymnology was. What does it mean when it is said that Hilary was writing in imitation of Eastern hymns? Does it mean that he was trying to imitate a syllabism in Eastern hymns which required a symmetry in the number of syllables per line? There is a strong tendency to such syllabism in all of the poems of this chapter, even though the ancient classical lines admit of variable numbers of syllables.

Can we also say that Hilary was trying to impose a stress accent rhythm on the classical line? Here, the evidence is much weaker. The one "doubtful" and the two "spurious" hymns of this chapter seem clearly to be following three poetic rules:

- 1) Use a classical, quantitative meter.
- 2) Use symmetry in the number of syllables.
- 3) Use an *iambic* stress rhythm.

Were these "doubtful" and "spurious" poems ascribed to Hilary because Hilary was a pioneer in trying to follow the same three rules? I don't believe, unfortunately, that the answer to these concluding questions can be found in the fragment of Hilary's poetry which we have. Perhaps our next poet, Ambrose, can shed some light on the problem.

Notes

¹A. Feder, *Hilarii Episcopi Pictaviensis Opera, Corpus Scriptorum Ecclesiasticorum Latinorum*, Vol. XLV (Leipzig: F. Tempsky - G. Freytag, 1916).

CHAPTER IV: AMBROSE

Ambrose was born about 340, probably in Trier. After having been the governor of Emilia and of Liguria, he came to Milan in about 370, where he was baptised, and in 374 was elected bishop. He wrote a great amount of theological work and created a hymn style which is named for him. Only four Ambrosian hymns can be attributed to him with any certainty:¹

1) "*Deus creator omnium*" is an evening prayer for physical rest and for spiritual vigilance.

2) "*Aeterne rerum conditor*," a song for Sunday Lauds, speaks of hope.

3) "*Jam surgit hora tertia*" is a hymn for Terce in honor of the crucified Christ.

4) "*Intende qui regis Israel*" is a Christmas hymn which speaks of the incarnation of Jesus.

Another ten hymns have been ascribed to Ambrose with less certainty:

1) "*Splendor paternae gloriae*" is a morning prayer for God's help throughout the day.

2) "*Amore Christi nobilis*" is a hymn in honor of St. John the Evangelist.

3) "*Illuminans altissimus*" is a hymn for the Epiphany which speaks of the Magi, of the wedding at Cana, and of the feeding of the crowd of 5000 people.

4) "*Agnes beatae virginis*" is a hymn in honor of St. Agnes.

5) "*Hic est dies verus Dei*" is an Easter hymn celebrating Christ's victory over death.

6) "*Victor, Nabor, Felix pii*" is a hymn in honor of the Milanese martyrs Victor, Nabor, and Felix.

7) "*Grates tibi Jesu novas*" is a hymn in honor of the finding of the bodies of the Milanese martyrs Protasius and Gervasius.

8) "*Apostolorum passio*" is a hymn for the feast of Sts. Peter and Paul.

9) "*Apostolorum supparem*" is a hymn commemorating the burning of St. Lawrence.

10) "*Aeterne Christi munera*" is a hymn in honor of martyrs in general.

There are also several partial hymns which have been ascribed to Ambrose, perhaps erroneously:

1) "*Nunc sancte nobis spiritus*" is a two or three verse hymn (depending on the manuscript) for Terce.

2) "*Rector potens, verax Deus*" is a two verse hymn for Sext.

3) "*Rerum Deus tenax vigor*" is a two verse hymn for None.

4) "*Jesus corona virginum*" is a four verse hymn in honor of virgins in general.

I have subjected all of the above hymns to the analysis of my computer program. They are written according to very strict standards of quantitative verse in a pattern called *iambic dimeter*. The line of *iambic dimeter* can be schematized as follows: --u- --u- (the first and the fifth syllables can also be short). Each hymn (except for the

last four described above) is made up of eight verses of four lines each. Of the lines which do not conform to the pattern, several can be regularized through elision:

petra ecclesiae (Aeterne rerum conditor 15)
apostole en (Jam surgit hora tertia 20)
appare Ephrem...coram excita (Intende qui regis Israel 3)
tuam et (Intende qui regis Israel 4)
factum est (Intende qui regis Israel 3)
micantium astrorum (Amore Christi nobilis 2)
pie est (Amore Christi nobilis 13)
verbum erat (Amore Christi nobilis 18)
calente olivo (Amore Christi nobilis 30)
saporem infuderis (Illuminans altissimus 14)
transire in (Illuminans altissimus 14)
solo hospites (Victor, Nabor, Felix pii 3)
sua est (Victor, Nabor, Felix pii 25)
quem invidens (Victor, Nabor, Felix pii 26)
revecti in (Victor, Nabor, Felix pii 31)
factum est (Grates tibi Jesu novas 14)
vestem attigit (Grates tibi Jesus novas 21)
tactuque et (Grates tibi Jesu novas 31)
dictum est (Apostolorum passio 17)
Laurentium archidiaconum (Apostolorum supparem 2)
coctum est (Apostolorum supparem 32)

The following lines contain nine syllables. Some of them can easily be resolved into eight syllables; others require more or less unorthodox treatment in order to be reduced to eight syllables. I have underlined the syllables which should be "condensed" into one syllable in order for the line to scan properly:

fidei replevit veritas (Iam surgit hora tertia 25)
intende qui regis Israel (Intende qui regis Israel 1)
procedat e thalamo suo (Intende qui regis Israel 17)
geminæ gigas substantiæ (Intende qui regis Israel 19)
et Deus erat verb' hoc erat (Amore Christi nobilis 19)
in principio apud Deum (Amore Christi nobilis 20)
omnia per ipsum facta sunt (Amore Christi nobilis 21)
matura martyrio fuit (Agnes beatae virginis 5)
adolere taedis cogitur (Agnes beatae virginis 18)
Jesum brevi quaesiit fide (Hic est dies verus Dei 10)
carnis vitia mundans caro (Hic est dies verus Dei 20)
nobis tyrannus ad oppidum (Victor, Nabor, Felix pii 27)
martyribus inventis cano (Grates tibi Jesu novas 4)
mortis sacrae meritum probat (Grates tibi Jesu novas 18)
Laurentium archidiaconum (Apostolorum supparem 2)

The following lines simply have incorrect quantities:

cui fidem caelestibus (Iam surgit hora tertia 25)
super Cherubim qui sedes (Intende qui regis Israel 2)
ebrietatem spiritus (Splendor paternae gloriae 24)

in principio erat verbum (Amore Christi nobilis 17)
elementa mutata stupet (Illuminans altissimus 19)
moriatur vita omnium (Hic est dies verus Dei 27)
sed repperimus martyres (Grates tibi Jesu novas 12)
elevatus ab altero (Apostolorum passio 18)
concurrere plebem poli (Apostolorum passio 30)
inopesque monstrans praedicat (Apostolorum supparem 23)
inopesque profecto sunt opes (Apostolorum supparem 26)

An analysis of the stress rhythms of these hymns produces the following results:

SYLLABLE	1	2	3	4	5	6	7	8
PERCENT	42%	58%	20%	69%	27%	64%	29%	70%

There is a tendency towards an *iambic* stress meter after the second syllable, but this tendency is not strong and it may arise from the quantitative nature of the verse.

Overall, I cannot say that there is any strong evidence that stress accents are an important element of these Ambrosian hymns. Even final cadences are not stressed in any regular way. Ambrosian hymns do seem, however, to be strictly written in an eight-syllable line according to quantitative *iambic dimeter* patterns. No attempt seems to have been made to impose any patterns of stress rhythms on their structure.

Notes

¹cf. G.M. Dreves, *Analectica Hymnica*, Vol. I (Leipzig: O.R. Reisland, 1907), pp. 10-21.

CHAPTER V: AUGUSTINE

Saint Augustine, ordained a priest in 391, promptly joined in the fight against Donatist heresy, and near the end of 393 he composed a propaganda poem called the "*Psalmus contra partem Donati*."¹ He himself describes the form and purpose of this poem in the following way:

I wanted to bring the problem of the Donatists to the attention of even the most humble people, even the illiterate and the uneducated. As much as I could, I wanted to impress the case against them into the people's minds. I therefore composed, to be sung, a psalm in the order of the Latin alphabet, of the type called "*abecedarian*." I didn't go beyond the letter "V" however. I omitted the last three letters, and in their place at the end of the poem I added an epilog in which Mother Church addresses the people. Likewise the refrain and the prolog (which are also intended to be sung) are not a part of the alphabetical arrangement; this arrangement begins after the prolog. I didn't want to write this poem in the manner of a lyrical ode so that I wouldn't be forced by metrical necessity to use words which are unfamiliar to the people. (Augustine, *Retractationes*, I, 20)²

The poem speaks of the fishing net of the Church which is being torn by the Donatists who have created rival bishops in many places and who will not accept the judgment of the Church in regard to the lack of jurisdiction of these bishops. The faithful must be wary of the attempts of the Donatists to convert them; they must hear the voice of the Church which pleads for peace and unity.

The poem is made up of an introduction of five lines, followed by twenty strophes of twelve lines each, and by a conclusion of thirty

lines. In addition, a one-line refrain occurs before the introduction, before each verse, and before the conclusion. Each of the twelve-line verses begins with a letter of the alphabet, in order, from "a" to "v." Every line ends with the simple rhyme "-e."

The normal line seems to consist of two hemistiches of eight syllables each. In actual fact, however, the lines range in length from sixteen to twenty syllables, if no account is made of elision. Every line can be more or less forced to have a sixteen syllable regularity by the rigorous application of the following rules:

1) Whenever a final vowel and an initial vowel come together, they must be elided into one syllable, as in *Ind' alios infamarunt ut s' ipso possent celare* (68). There are the following exceptions: *foeda est* (2) (or, in the same line, *causam audire* by rule #4), *toto urbe* (287).

2) Always treat "i," "e" and "u" as semivowels forming a single syllable with the vowels which immediately follow them, as in *ecclesiam* (15), *postea* (117) and *suum* (286). There are the following exceptions:

<i>voluit</i> (9)	<i>imp̄ii</i> (174)	<i>noluistis</i> (282)
<i>imp̄ii</i> (55)	<i>area</i> (181)	<i>gentium</i> (284)
<i>quaestione</i> (76)	<i>areas</i> (190)	<i>respuistis</i> (285)
<i>gaudium</i> (86)	<i>paleas</i> (260)	<i>tamquam aream</i>
<i>communione</i> (89)	<i>deseruistis</i> (272)	(or <i>tamqu' aream</i>
<i>Ezechiel</i> (171)	<i>deseruerunt</i> (275)	by rule #3) (179)

3) Always elide "-um," "-am" and "-em" endings before a vowel, as in *nam et* (134), *ordinatorem ejus* (57) and *bonum et* (60). There are the following exceptions:

vestem alienum (3)

episcopum ordinare (51)

causam audire (or perhaps *foeda est* in the same line, by rule #1) (2)

tamquam aream (or perhaps *tamquam aream* by rule #2) (179)

4) Always treat "h" as silent and make elisions of vowels or of "-um," "-am" and "-em" endings before words beginning with "h," as in *unum habitare* (60), *ibi habes* (194) and *forman habet* (234). There are no exceptions to this rule.

5) Treat "i" as a semi-vowel and also make the following vowel elide with the initial vowel of the following word (in other words, simply apply rules #1 and #2 with rigorous consistency). Examples are *quia et* (42) and *petitio illa* (109). There are no exceptions to this rule.

If these rules are applied, every line can be forced to fit the regularity of the eight-syllable hemistich (providing, of course, that the above "exceptions" are taken into account). Thus, for example, the verse for the letter "h" can be reduced to the following regularity:

*Honores vanos qui quaerit
 non vult cum Christo regnare,
 sicut princeps hujus mali
 de cujus vocantur parte.
 Nam Donatus tunc volebat
 Africam totam obtinere;
 tunc iudices transmarinos
 petiit ab imperatore.
 Sed haec tam justa petitio
 non erat de caritate.
 Hoc ipsa veritas clamat
 quam volo modo referre.
 Nam consensit imperator,
 misit qui sederent Romae*

*sacerdotes qui tunc possent
 Caecilianum ~~cum~~ ~~ill~~ audire.
 Dicta causa, nil probatur est:
 ausus est et appellare
 et post collegarum sedem
 audire ab imperatore.
 Hinc petitio illa probatur
 non esse de caritate.
 Deinde ubique victus coepit
 christianos rebaptizare.*

The Psalm against the Donatists follows no known patterns of classical quantitative meters. When it is reduced to lines of sixteen syllables, as I have suggested, and when it is analyzed for the regularity of its stress patterns, it produces the following results:

SYLLABLE	1	2	3	4	5	6	7	8
PERCENT	50%	43%	43%	45%	58%	0%	100%	0%
SYLLABLE	9	10	11	12	13	14	15	16
PERCENT	64%	35%	59%	27%	74%	1%	99%	1%

(The exceptions in syllables 14, 15, and 16 are *accipere* in line 1 and *homine* in line 31.)

In other words, the first hemistich has no regularity in its stress accent pattern, except for the last three syllables which always follow the pattern u/u. The second hemistich vaguely tends to follow the pattern /u/u/, in the first five syllables, and definitely concludes with the cadence u/u. (The only two exceptions have been noted above.)

In conclusion, it is clear that Augustine intended the final cadence of each hemistich to be u/u. There are only two exceptions to this pattern out of about six hundred possibilities.

Can we say that stress accent patterns were at this time an

ornament or poetry which was used at the final cadence of lines or of half lines? Can we also say that the rule of symmetry in the number of syllables was important for Augustine? Did he really want to construct lines of two eight-syllable hemistichs? Are the strange elisions and synereses which I have suggested really as far-fetched as they seem?

In the next chapter we will see how Prudentius deals with these problems of poetic structure.

Notes

¹cf. -----, *Oeuvres de Saint Augustin*, Vol 1 (n.p., Desclée de Brouwer, 1963), pp. 139-191.

²ibid., Vol. 12, p. 398. (Author's note: The translation is my own.)

CHAPTER VI: PRUDENTIUS

Aurelius Prudentius Clemens was born, probably in Spain, in 348 A.D. He received an education in rhetoric and became a lawyer and later a civil administrator. We do not know when or where he died.

He was a prolific poet, and we have the following of his works:¹

- 1) The "*Preface*" is a brief summary of Prudentius' life.
- 2) The "*Liber Cathemerinon*" consists of twelve poems concerning the monastic hours of prayer and certain feast days:

- A) "*Hymnus ad galli cantum*"
- B) "*Hymnus matutinus*"
- C) "*Hymnus ante cibum*"
- D) "*Hymnus post cibum*"
- E) "*Hymnus ad incensum lucernae*"
- F) "*Hymnus ante somnum*"
- G) "*Hymnus jejunantium*"
- H) "*Hymnus post jejunium*"
- I) "*Hymnus omnis horae*"
- J) "*Hymnus circa exequias defuncti*"
- K) "*Hymnus VIII Kalendas Januarias*"
- L) "*Hymnus Epiphaniae*"

- 3) The "*Apotheosis*" is a poem about the divinity of Christ.
- 4) The "*Hamartigenia*" explains the origins of sin.
- 5) The "*Psychomachia*" deals with the struggle between good and evil to win the soul of man.

6) The "*Contra orationem Symmachi*" consists of two books presenting the Christian arguments against Symmachus who wanted the state support of the ancient Roman religion to continue.

7) The "*Peristephanon Liber*" is a series of fourteen hymns in honor of certain martyrs.

A) "*Hymnus in honorem sanctorum martyrum Emeterii et Cheledonii Caligurritanorum*"

B) "*Hymnus in honorem passionis Laurentii beatissimi martyris*"

C) "*Hymnus in honorem passionis Eulaliae beatissimae martyris*"

D) "*Hymnus in honorem sanctorum decem et octo martyrum Caesaraugustanorum*"

E) "*Passio sancti Vincenti martyris*"

F) "*Hymnus in honorem beatissimorum martyrum Fructuosi episcopi ecclesiae Tarraconensis et Augurii et Eulogii diaconorum*"

G) "*Hymnus in honorem Quirini martyris episcopi ecclesiae Siscaniae*"

H) "*De loco in quo martyres passi sunt; nunc baptisterium est Calagurri*"

I) "*Passio sancti Cassiani Forocorneliensis*"

J) "*Sancti Romani martyris contra gentiles dicta*"

K) "*Ad Valerianum episcopum de passione Hippolyti beatissimi martyris*"

L) "*Passio apostolorum Petri et Pauli*"

M) "*Passio Cypriani*"

N) "*Passio Agnetis*"

8) The "*Tituli historiarum*" are 49 hexameter tetrastics describing scenes from the Old and New Testaments which are depicted on the walls of a church.

9) The "*Epilog*" is a poem dedicating all of Prudentius' works to God.

In order to discuss the various poetic structures of Prudentius we will deal with them according to the number of syllables per line, since most of them have a fixed number of syllables. We will begin with his shortest line of seven syllables.

The "*Hymnus ante somnum*" from the "*Liber Cathemerinon*" is made up of 152 lines of *iambic dimeter catalectic*, which may be described in the following way: --u-u-- (the first "--" may be replaced by one or two short syllables). In other words, the lines consist of seven or eight syllables, depending on whether or not the first element of the line has one or two syllables. Thirty-three lines begin with two short syllables and therefore contain eight syllables. In some cases it is very easy to "regularize" the line into seven syllables by pronouncing the first two syllables as one; in other cases it is much more difficult to reduce the line to seven syllables. I would like to suggest, however, that the following rules can be applied to the thirty-three eight-syllable lines in order to reduce them to seven syllables:

- 1) In certain words "e" can be treated as a semi-vowel.
- 2) In certain words "e" can be unpronounced.
- 3) In certain words "i" can be treated as a semi-vowel.
- 4) In certain words "i" can be unpronounced.

- 5) In certain words "u" can be treated as a semi-vowel.
- 6) In certain words "u" can be unpronounced.
- 7) A few words contain other vowels which can be treated as semi-vowels or which can be unpronounced.

We can chart these words in the following manner (Note that the vowels in question are underlined.):

"E" SEMI-VOWEL	"E" UNPRONOUNCED	"I" SEMI-VOWEL	"I" UNPRONOUNCED
<i>de<u>u</u>s 7, 8</i>	<i>ap<u>e</u>rit 75</i>	<i>fac<u>i</u>es 38</i>	<i>ag<u>i</u>tas 144</i>
<i>j<u>a</u>ceat 150</i>	<i>mis<u>c</u>eris 19</i>	<i>fug<u>i</u>unt 134</i>	<i>an<u>i</u>mae 90</i>
		<i>gl<u>a</u>d<u>i</u>us 86</i>	<i>an<u>i</u>mas 47</i>
		<i>qu<u>i</u>a 33</i>	<i>dom<u>i</u>nae 72</i>
		<i>soc<u>i</u>am 71</i>	<i>dup<u>l</u>icem 88</i>
		<i>sp<u>e</u>c<u>i</u>es 56</i>	<i>g<u>e</u>minis 59</i>
		<i>var<u>i</u>as 31</i>	<i>im<u>i</u>tata 37</i>
		<i>vit<u>i</u>at 120</i>	<i>med<u>i</u>cabilis 24</i>
		<i>Vit<u>i</u>is 54</i>	<i>med<u>i</u>tabitur 152</i>
			<i>pap<u>i</u>tur 20, 96</i>
			<i>rap<u>i</u>do 30</i>
			<i>red<u>i</u>t 10</i>
"U" SEMI-VOWEL	"U" UNPRONOUNCED	OTHER PROBLEMS	
<i>hu<u>u</u>ic 97</i>	<i>neb<u>u</u>lis 80</i>	(none)	
<i>mon<u>u</u>it 67</i>	<i>pop<u>u</u>los 106</i>		
<i>tenu<u>u</u>i 40</i>	<i>proc<u>u</u>l 139</i>		
<i>trib<u>u</u>it 98</i>	<i>proc<u>u</u>lo 137</i>		

The patterns of stress accents show no great regularity except that the final three syllables of the line almost always end in u/u (the only exceptions are the following *volucres*, line 64; *tenebrae*, line 134).

The only other occurrence of a seven-syllable line is in the *Epilog* of 34 lines where the 17 odd lines have the following pattern: -u-u-u-. All of these lines end in the cadence u/u; in fact, eight of them have a regular stress rhythm of /u/u/u/.

Prudentius uses two types of eight-syllable lines. The first is a *glyconic* with the following form: ---uu-u-. The main "Preface" uses this line 15 times; otherwise, it is used for the 66 lines of the preface to Book II of the "*Contra orationem Symmachi*" and for the 90 lines of the "*Hymnus in honorem Quirini martyris episcopi ecclesiae Siscianae*." Prudentius structures this line with a perfect regularity every time that he uses it. It has no particular stress rhythm pattern either within the line or at the final cadence.

The other eight-syllable line of Prudentius is *iambic dimeter* (u-u-u-u-; the first and fifth elements can be long). This line is used for the Ambrosian stanza of the "*Hymnus ad galli cantum*" (100 lines) and for the "*Hymnus matutinus*" (112 lines), both from the "*Liber Cathemerinon*." It is also used for the "*Hymnus VIII Kalendas Januariarum*" (116 lines), the "*Hymnus Epiphaniae*" (208 lines), the "*Hymnus in honorem passionis Laurentii beatissimi martyris*" (584 lines), and the "*Passio sancti Vincenti martyris*" (576 lines). Sometimes a long element in the line is replaced by two short syllables, especially at the beginning of the line. Such lines are actually nine syllables long, unless one regards the two short vowels as one, or unless one drops one of the vowels from the pronunciation. In the "*Hymnus ad galli cantum*," for example, there are two nine-syllable lines which can be "resolved" into eight syllables by pronouncing *vigilate* (line 8) and *vigilemus* (line 92) as *vig'late* and *vig'lemus*. There are five nine-syllable lines in the "*Hymnus matutinus*" which can likewise be "regularized" in the following way:

<i>opifex</i> (40)	op'fex
<i>ebenoque</i> (71)	eb'noque
<i>hominem</i> (86)	hom'nem
<i>oculive</i> (103)	oc'live
<i>speculator</i> (105)	spec'lator

In a similar way, there is one nine-syllable line in the preface to the "Apotheosis" in which *patitur* (line 48) might be treated as pat'tur in order to reduce the line to the normal eight-syllable length.

The nine-syllable variation occurs more often in the four other poems mentioned above. These lines, too, can be reduced to eight syllables by applying the rules which we used for the seven-syllable line.

In the following chart, "J" stands for the "*Hymnus VIII Kalendas Januarias*"; "E" stands for the "*Hymnus Epiphaniae*"; "L" stands for the "*Hymnus in honorem passionis Laurentii beatissimi martyris*"; "V" stands for the "*Passio sancti Vincenti martyris*." Again the vowels under consideration are underlined.

"E" SEMI-VOWEL	"E" UNPRONOUNCED
<i>ade<u>o</u>n</i> L 327	<i>cele<u>br</u>abo</i> L 34
<i>de<u>i</u>nde</i> V 205, V 542	<i>mi<u>s</u>eratus</i> L 412
<i>re<u>cr</u>eetur</i> V 331	<i>mi<u>s</u>erere</i> V 557
<i>te<u>n</u>eat</i> E 96	<i>re<u>s</u>eratur</i> V 370
<i>vi<u>d</u>eo</i> L 473	<i>ve<u>n</u>eramur</i> V 562
<i>vi<u>d</u>eor</i> L 557	<i>ve<u>n</u>erans</i> J 34
	<i>ve<u>n</u>eratus</i> L 447

"I" SEMI-VOWEL

acies V 319
brevior L 151
Datiane V 44, V 422
Datianus V 130
faciem L 367
furiis J 92
gradiente V 476
imperio E 162, L 8
ingeni'et L 423
inpatiens L 368
laniatur V 174
mediator J 16
pietas L 83
proprii L 18
pretiosa L 124
probiae V 299
rapias V 453
sapiat J 88
scabiem L 256
simpuvium L 514
sophia J 19
suspiciunt E 191
variatus L 390
violare V 44, V 158
violatur L 198

"U" SEMI-VOWEL

pueri E 57
puerile E 148
refluans E 178
tenuis V 307
vacuis V 428

"I" UNPRONOUNCED

animabis L 289
animaret V 240
animas E 112
animus L 210
avibus V 536
canibus V 388
cohibete V 139
dispositas L 170
dominae E 187
feritate L 11
hominem J 48
meditatus V 266
meritis J 110
minitaris J 186, V 187
pepigere L 137

"U" UNPRONOUNCED

baculo L 147
cumulo L 52
incolumes L 268
inexsuperabilem V 170
jugulo E 116
locupletis L 122
oculis L 184
oculos E 2, E 120, V 412
populi E 42
populis J 79
populos L 6
scopulis J 73
titulum V 392
tumulo V 511
vitulum V 18

OTHER

pharaonis E 141
redolente V 280
stephanos L 371
sodomita V 195

Oddly, the problem of an extra syllable occurs only in *iambic dimeter*, *iambic senarius*, and in the *anapestic dimeter* lines.

The *iambic dimeter* line has no strong stress accent pattern, except perhaps at the final cadence. This tendency to a /u/ beat at the end of this short line gives it an interesting regularity. The percentages of stress accents are as follows:

SYLLABLE	1	2	3	4	5	6	7	8
PERCENT	40%	60%	20%	60%	40%	75%	25%	75%

The "*Hymnus circa exequias defuncti*" is a poem of 172 *anapestic dimeter* lines of nine or ten syllables in length. Sixteen lines have the pattern uu---uu--; ninety-three lines have the pattern --uu-uu--; and sixty-three lines have the pattern uu-uu-uu--. The first words of these last mentioned lines can be considered abbreviated as we did in the previous section concerning *iambic dimeter*. Thus we can make the following table:

"E" SEMI-VOWEL

deus 1. 80
luteum 26
redeunt 94

"E" UNPRONOUNCED

fore 59
labefacta 4
licet 163
miserans 62
patet 161
sacer 70
toleraverit 80
veteres 124

"I" SEMI-VOWEL

gremio 153
macies 103
pietas 58
pretium 78
quia 13, 65
sapientia 132
spatium 35
socium 160
socius 38
veniant 137
venient 37
via 91, 162

"I" UNPRONOUNCED

animae 12, 129
animam 152
animas 44
animata 29
animus 27
gemitum 66
habitacula 40
hominem 4, 148
homini 164
hominis 127
pariter 32
sequimur 157
sequitur 28
vehit 31

"U" SEMI-VOWEL

docuit 85
duo 2
fuert 143
sua 135
tua 5
vacuum 34, 146

"U" UNPRONOUNCED

famulam 166
famulus 18
humus 11
opus 63
recubabit 154
tumulis 42
volucres 43

OTHER

color 98
et ad 92
honor 47
iter 19
tibi 6, 7
revocas 150

There are no particular stress accent patterns in these lines except for the last three syllables which are always accented as follows: u/u.

Two poems of Prudentius have a ten-syllable line: "*Hymnus anticibum*" (205 lines) and "*Hymnus in honorem passionis Eulaliae beatissimae martyris*" (215) lines). These lines are all *dactylic trimeter* and have the pattern -uu-uu-uu-. There is no regular accent pattern even at the final cadence.

An eleven-syllable line occurs in the seventeen even lines of the *Epilog*. This line has the pattern u-u-u-u-u--, and it has the stress pattern u/u/u/u/u/u in almost every line (the only variation is /uu/u/u/u/u in lines 1 and 2). The seventeen odd lines of this poem

(seven syllables in length) are also, as we have mentioned, quite regular in their quantitative and stress accent patterns. Unfortunately, the authenticity of this epilog is doubtful because it does not appear in the oldest manuscripts. We cannot use it therefore as an unquestionable example of fourth-century stress-accent poetry.

The eleven-syllable Sapphic line (-u---uu-u--) occurs in two poems of Prudentius: "*Hymnus post jejuniam*" (80 lines) and "*Hymnus in honorem sanctorum decem et octo martyrum Caesaraugustanorum*" (200 lines). The Sapphic verse actually consists of four eleven-syllable lines plus one line of -uu--. The five-syllable fourth line of each verse is always regular in syllable length, quantity, and stress. The eleven-syllable lines are regular in syllable length and quantity and their accent patterns are the following:

SYLLABLE	1	2	3	4	5	6
PERCENT	82%	21%	56%	54%	9%	94%
SYLLABLE	7	8	9	10	11	
PERCENT	7%	90%	0%	100%	0%	

Another eleven-syllable line (the *hendecasyllabic*) occurs in the "*Hymnus post cibum*" (102 lines) and the "*Hymnus in honorem beatissimorum martyrum Fructuosi episcopi ecclesiae Tarraconensis et Augurii et Eulogii diaconorum*" (162 lines). This line has the following pattern: ---uu-u-u--, which occurs with strict regularity. The final stress cadence is regularly u/u for both poems.

Another eleven-syllable line occurs in the "*Passio Agnetis*" (133 lines); the pattern in this case is --u---uu-u-. Here, however, no

particular stress pattern occurs, even at the final cadence.

The final eleven-syllable line of Prudentius has the pattern --u---u-u--. This line is used in the 33 odd lines of the "*Passio apostolorum Petri et Pauli*" (66 lines). It is regular in its quantitative structure and it invariably ends with the stress pattern u/u.

Twelve-syllable lines occur in the first and second *Asclepiadean* lines of the "*Hymnus ad incensum lucernae*" (164 lines), the preface to Book I of the "*Contra orationem Symmachi*" (89 lines), and the main *Preface* (line 2 and every third line thereafter, for a total of 15 lines). The pattern of this line is ---uu--uu-u-. It is regular in its quantitative structure and it has a tendency to have a final stress cadence of /u/ (67%, 33%, 67%, respectively).

Another twelve-syllable line is the *iambic senarius*:
u (or-)-u-u(or-)-u-u(or-)-u-. This line occurs in the odd lines of the preface to the "*Apotheosis*" (28 out of 56 lines) and in the even lines of the "*Passio sancti Cassiani Forocorneliensis*" (53 out of 106 lines). It also occurs as the only line used for the following poems:

"*Hymnus jejunantium*" (220 lines)
The Preface to the "*Hamartigenia*" (63 lines)
The Preface to the "*Psychomachia*" (68 lines)
"*Sancti Romani martyris contra gentiles dicta*" (1140 lines)

Once again there is a strong tendency for a long syllable to "degenerate" into two short syllables, especially at the beginning of the line. We can chart these variations, as we have before, in the following manner:

In the following chart "J" refers to "*Hymnus jejunantium*," "H" refers to the preface to the "*Hamartigenia*," "P" refers to the preface to the "*Psychomachia*," "R" refers to the "*Sancti Romani martyris contra gentiles dicta*," "A" refers to the preface to the "*Apotheosis*," and "C" refers to the "*Passio Sancti Cassiani*."

"I" SEMI-VOWEL

abiens R 816
alienus R 193
alienum R 193
auxilio R 693
capiant R 430
citius R 806
cruciatus R 717
diademate R 765
dubia R 634
exitium R 94
faciem R 558
faciet P 66
fieri R 442
filioli R 667
Galerius R 31
genium J 13
gladius R 823
gremium R 784
harmoniam R 976
hiulco R 452
laniena R 498
medio R 398
medium R 1072
moriens R 642
muliebris R 157
mulier R 837
muliercula R 691
pietas R 713
pretiosa R 839
quia R 598, R 638, R 651
quotiens R 758, R 703
ratione R 652, R 175
religiosas R 259
sapiat R 660
sciat R 999
sci' inquit R 853
seriem R 1113

"I" UNPRONOUNCED

aliter R 428, R 1104
incipit R 754
anima R 1109
animae H 55, R 471
animalia R 650, R 1052
animam R 64, R 449
animator R 788
animi R 771
animo R 732
animos R 54
animus J 20
apicem R 765
aquila R 148
carnificum R 496
colitur R 952
digito R 899
dubitas R 941
equidem R 1101
fastis R 614
genitalia R 1066
gemitu R 927
homines R 384, R 672
hominis R 346, R 587
igitur R 876
lacrimis J 41
liquidis R 438
medicus R 896, R 981
medicum R 968
meritis R 113
minacis R 203
moritur R 643
nihilum R 787
nisi R 106
patitur A 48
penitus R 804
positas R 944
praepetibus C 24

solium R 639
talīa R 791, R 841
variāe J 14, R 1053
venies R 731
vitium R 658, R 989

sequitur J 18, R 856
solidum R 948
tegitur R 1085
trepidare R 861
totidem C 58
usitatum R 951
vigilandum P 52
vigilet R 963

"E" SEMI-VOWEL

fidei A 39
foveam A 13
jaceatis R 152
lateat R 985
mea R 22, R 39, R 780
meus R 444, R 1107
mereare R 107
pateat R 1020
pereat R 880
subeas R 814
videamus R 532

"E" UNPRONOUNCED

coler'et R 669
docet R 1089
elementa R 379
exciperet R 844
furer'ac R 1063
genera R 675
generosa R 125, R 742
jubet R 114
laterum R 1125
libet R 881
meretrix R 228
miseret R 166
miserum R 491
operire J 212
proceres R 155, R 710
relegendos R 1133
tenerum R 699
tolerare R 81
umeris R 875
venerare R 260
venerem R 256
veteres J 98
veterum J 73

"U" SEMI-VOWEL

denu' exarabant R 797
fatuis R 301
fruitur R 910
licuit R 1098
pecua R 333
perluit R 1038
potuit J 38
pueri R 753
puerum R 656, R 822, R 831
rapuit R 237
stupuit R 676
tenui R 705, R 987

"U" UNPRONOUNCED

adus R 560
fidiculae R 481
fidiculas R 555
jugulos R 64
ligula R 978
monumenta R 1132
oculi R 694
oculos R 592
papulas R 489
patibulum R 641
populare R 81
populos R 462

tenuis R 815
tuus R 840
vacuis J 170
vacuo R 979

quibus R 304
stimulis R 776
tabulis R 1016
titubante R 988

OTHER

atavis R 416
crocodillus R 258
illa patere R 764
Isaac R 748
memorabile R 751
removete R 593
Sodomae P 17
stomachatus R 393

The stress patterns of this twelve-syllable verse are as follows:

SYLLABLE	1	2	3	4	5	6
PERCENT	43%	57%	18%	81%	19%	71%
SYLLABLE	7	8	9	10	11	12
PERCENT	28%	59%	43%	68%	32%	68%

In other words, the stress cadences within the line seem to be more important than those at the end of the line; the third, fourth, fifth, and sixth syllables tend to the rhythm u/u/ more strongly than the end of the line tends to have the rhythm /u/.

The next variety of poetic lines is a fifteen-syllable line with the pattern -u-u-u-u-u-u-u- (longs may replace any of the shorts except the last one). Two poems use this line: the "*Hymnus omnis horae*" (114 lines) and the "*Hymnus in honorem sanctorum martyrum Emeterii et Chelidonii Calagurritanorum*" (120 lines). These two poems are regular in their quantitative structure. Occasionally two short syllables occur where there normally is only one short syllable. In the "*Hymnus* .

omnis horae," for example, we find *mulier* (line 40), *suetus* (line 52), and *hominem* (line 103). In the hymn in honor of saints Emeterius and Chelidonium we find *proprium* (line 63) and *gravibus* (line 72).

The stress accent pattern of these two poems is as follows:

SYLLABLE	1	2	3	4	5	6	7	8
PERCENT	82%	19%	68%	41%	58%	13%	84%	16%
SYLLABLE	9	10	11	12	13	14	15	
PERCENT	85%	13%	77%	26%	80%	20%	80%	

It can be seen that there is a tendency for the line to have an *iambic* stress accent.

A sixteen-syllable line occurs only fifteen times, in the main preface to the poems. It has the pattern ---uu--uu--uu-u-, and it is absolutely regular in its structure, and it has no particular stress accent pattern.

Next, there is a line of seventeen syllables with the pattern -uu-uu---uu-u-u--. This line occurs in the 33 odd lines of the "*Passio apostolorum Petri et Pauli*" (66 lines) and in the "*Passio Cypriani*" (106 lines). The line is absolutely regular in its quantities and it has the following stress pattern.

SYLLABLE	1	2	3	4	5	6	7	8	9
PERCENT	62%	39%	51%	50%	64%	40%	59%	58%	48%
SYLLABLE	10	11	12	13	14	15	16	17	
PERCENT	51%	48%	74%	29%	68%	0%	100%	0%	

The end of the line has an absolutely regular stress accent of u/u.

Finally, there are two poems written in elegiacs (one line of

dactylic hexameter: "Apotheosis" (1096 lines), "Hamartigenia" (966 lines), "Psychomachia" (915 lines), "Contra orationem Symmachi: Liber I (657 lines) and Liber II (1132 lines)," the 53 odd lines of the "Passio sancti Cassiani Forocorneliensis" (106 lines), and the "Dittochaeon" (196 lines). These lines are regular in their quantitative structure and they show no special stress pattern except for the /uu/u which normally occurs at the end of the hexameter line.

In summary, there are three big questions concerning the poetry of Prudentius: How regular is it in its stress patterns? How regular is it in its quantitative patterns? How regular is it in its number of syllables? Let us consider all of these problems in turn.

First of all, it is obvious that Prudentius is writing quantitative poetry. His verses follow traditional patterns with unfailing regularity.

Secondly, Prudentius seems to have less variation in the number of syllables per line than the ancients. That is to say, there is a strong tendency to construct every line in a poem with the same number of syllables. (We are omitting from our consideration here the dactylic hexameter and dactylic pentameter which do, of course, vary in syllable length.) Four kinds of lines vary in length by a difference of only one syllable: *iambic dimeter catalectic*, *iambic dimeter acatalectic*, *anapestic dimeter*, and *iambic senarius*. These lines account for about two-thirds of Prudentius' non-dactylic lines. The other one-third of these lines have a strict regularity of syllable length. Is it possible that the strongest rule of medieval poetry became the number of syllables per line, and that this

"syllabic period" represents the intermediate stage between qualitative poetry and stress accent poetry? Is Prudentius one of the leaders in the tendency to fix the number of syllables per line?

Thirdly, as for the questions of stress accent regularity, there are times when it seems to have some importance. The *Epilog*, for example, is remarkable in its stress accent pattern; unfortunately, its authenticity is questionable. Other poems also show a tendency to stress rhythm. The eleven-syllable Sapphic line tends to be /uXXu/u/u/u; the *iambic senarius* tends to be XXu/u/uXXXXXX; the fifteen-syllable line tends to be /u/XXu/u/u/u/u/; the seventeen-syllable line tends to be XXXXXXXXXXXX/u/u/u.

Final cadences seem to be important in the following lines: *iambic dimeter catalectic*, the nine- (or ten-) syllable line, most of the eleven syllable lines, and the seventeen syllable line. It is to be noted, however, that these lines all have a long penultima which forces the stress to fall there, unless the line ends in a monosyllable--a thing which rarely happens.

I might add that it also seems to me that the shorter lines tend to have a rhythm of their own by the very fact that they are short. The constant repetition of short lines has the effect of a repeated cadence and seems like a kind of rhythm.

Over all, I would say that Prudentius may have been aware of stress accent, and that he may have used it as an ornamentation, but that stress accents are not really an important element of his poetry.

In fact, I would venture to conclude that Prudentius worked

primarily according to a very strict observance of quantitative rules. Secondly, he tended to reduce some meters to syllabic regularity as well. Of least importance is the stress accent meter of his poems, which can at best be described as an ornamentation. In fact, the stress accent patterns may only be an accidental result of quantitative patterns: certain syllables are stressed because the quantitative meter forces them to be; certain syllables are unstressed because the quantitative meter lets them be so.

Notes

¹cf. H.J. Thompson, *Prudentius*, Vols. I and II (Boston: Harvard University Press [Loeb Library], 1969).

CHAPTER VII: AUSPICIOUS OF TOUL

Auspicious was the bishop of Toul, in France. In about 460 A.D. he sent a poem of 164 lines to Argobastes, count of Trier. This poem praises Argobastes as a great ruler from a great family; it advises him to be a good Christian and to lead a life of virtue, avoiding vices.¹

All of the lines of this poem are eight syllables long (if one treats *alienis* in verse 37 as a three-syllable word), and are organized into strophes of four lines. There are apparently no elisions to be made, since doing so would reduce some of the lines to fewer than eight syllables.

There is no quantitative pattern to these verses. Instead, 108 lines have the *iambic* stress rhythm u/u/u/u/. Forty-seven lines have the following variation on this *iambic* line: /uu/u/u/. Nine lines are "irregular" in other ways:

<i>major etenim solito</i>	(/u/u//u/)	(verse 4)
<i>plus est enim laudabile</i>	(/u/uu/u/)	(verse 6)
<i>erit credo velocius</i>	(/u/uu/u/)	(verse 7)
<i>clarus etenim genere</i>	(/u/u//u/)	(verse 8)
<i>fuit tibi Arigius</i>	(/u/uu/u/)	(verse 9)
<i>quae in alumnos desaevit</i>	(u/u/uu/u)	(verse 22)
<i>quam si forte improvidus</i>	(/u/uu/u/)	(verse 25)
<i>cupiditatis ut simul</i>	(u/u/uu/u)	(verse 34)
<i>cui quidquid tribueris</i>	(/u/uu/u/)	(verse 41)

Overall, the percentage of stress accents are as follows:

SYLLABLE	1	2	3	4	5	6	7	8
PATTERN	33%	67%	4%	96%	1%	99%	1%	99%

Several things can be said about this poem. First of all, it seems clear that Auspicius was not following any particular quantitative pattern. Secondly, if, as we said, we ignore elisions and make one syneresis, we find that every line is exactly eight syllables long. Finally, there is a regularity to the pattern of stress accents as we have defined them. It seems safe to assume that Auspicius intended such stress accent patterns and that he was indeed writing stress accent poetry.

Notes

¹cf. G. Strecker, *Poetae Latini Aevi Carolini, Monumenta Germaniae Historica*, Vol. 4 (Berlin: Weidmann, 1906).

CONCLUSION

The basic questions concerning the six fourth-century writers whom I have analyzed seem to reduce themselves to three: what role does quantity play in their poetry? What role does symmetry in the number of syllables per line play? And what role does stress play? Let us consider each of these things in turn.

First of all, I think that the strongest tendency is for these authors to follow classical quantitative patterns in writing their poetry. One feels that even Commodian would have written flawless dactylic hexameter if he had only known how to do it. Instead he seems to have imitated some of the secondary features of dactylic hexameter; line length and final stress cadences seem to be the rules of his poetry. Hilary, Ambrose, and Prudentius, on the other hand, knew and followed strict quantitative rules above all else. (Perhaps, as we have seen, Hilary was trying as well to impose stress rhythm on quantitative verse.) We are left with only two short examples of non-quantitative poetry: Augustine and Auspicius. Augustine excuses himself from the rules of quantity "so that he won't use words which are unfamiliar to the people." It seems clear that he would have written his poem in quantitative meter, if he had felt that it would have been an effective method of getting his message across to the people. Only Auspicius seems to write his short poem according to stress rhythm instead of according to quantitative meter. Can we be

sure that these verses are properly dated? If so, why do they appear out of nowhere as the first example of stress rhythm poetry?

The second question is one of syllable length as a rule of poetic construction. This seems to be the second most important element of poetry of this period. Even Commodian usually keeps his lines between the thirteen- to eighteen-syllable length which is characteristic of classical dactylic hexameter. Ambrosian hymns have an absolutely fixed line of eight syllables. Hilary and Auspicius also usually have a fixed number of syllables per line. Prudentius admits to some variation in the length of his line, but tends--as we have seen--to have lines which are symmetrical in their syllable length. Augustine is the most free in his syllabic structure, but even he seems to have an eight-syllable hemistich as the basic element of his poem.

The least important aspect of the poetry of this period seems to be stress rhythm. Only Auspicius (and Hilary?), as we have said, seems to be writing true stress-rhythm poetry. Commodian seems to observe final cadences (and perhaps an internal cadence as well), as does Augustine. Hilary seems to lean toward an iambic stress rhythm in much of his poetry. For Ambrose and Prudentius, however, stress rhythms don't seem very important.

Over all, then, I would say that this period is dominated by the classical quantitative tradition in poetry. There seems to be also a tendency to reduce the classical meters to lines with a fixed number of syllables. Perhaps this fixed-syllable line represents an intermediate stage between quantitative poetry and stress poetry.

Only a continued analysis of the poetry of the Middle Ages may tell the answer. It does seem to me, however, that stress poetry is, at best, only emerging in its simplest forms at this point in history.

The application of my computer program to the poetry of this early period, then, has produced largely negative results. Although such negative results may not be dramatic, they are often important in showing that certain lines of speculation are futile. It seems that stress accent poetry *was not* important in the fourth century. It is obvious that stress accent poetry was important in the later Middle Ages. When and how did the change in poetic structure occur? I have not answered that question, but I suggest that the methods which I have proposed here may be a valid approach to answering the question of the origins of stress accent poetry in Latin. Perhaps a continuing study, forward in time from the fourth century, and/or backward in time from the later Middle Ages, will produce some clues to this puzzle.

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APPENDIX A: THE COMPUTER PROGRAM

The computer program which I have written is designed to scan lines of poetry according to the following rules of accentuation:

1) Two-syllable words will always be scanned /u.

2) Words of three or more syllables will have stresses on the penult if the penult is long, and on the antepenult if the penult is short. Slash marks indicating secondary accents will also be placed on every other syllable before and after the accented penult or antepenult. Thus, for a five-syllable word, the program will print u/u/u if the penult is long, and /u/u/ if the penult is short.

3) One-syllable words will be marked as unstressed if the following syllable is stressed, or as stressed if the following syllable is unstressed. Thus *est parvus* would be marked u/u, and *est Romanus* would be marked /u/u.

4) If there are two or more one-syllable words in a row, every other one is marked as stressed. Thus, *et is est parvus* would come out as u/u/u, and *et is est Romanus* would be /u/u/u.

In addition, the program indicates the number of syllables in each line in parentheses at the end of the line. And finally, at the end of the poem, it prints out an "accent chart" with the following format:

SYLLABLE	ACCENTS	TOTAL	PERCENT
1	4	4	100%
2	0	4	0%

If one reads across each line of the chart, one finds the following information: In the first syllable of each line, stress accents occur four times out of a total of four lines for a percentage of 100%; in the second syllable of each line, there are no stress accents out of a total of four lines for a percentage of 0%.

Let us give a short example of what the program does by using a short medieval Latin poem and by showing the kind of printout which the program produces (Please note that the computer which I am using does not print macrons and that I am therefore using "+" to indicate long vowels.):

*EXIIT DI+LU+CULO+
RUSTICA PUELLA
CUM GREGE, CUM BACULO+
CUM LA+NA NOVELLA+.*

*SUNT IN GREGE PARVULO+
OVIS ET ASELLA,
VITULA CUM VITULO+
CAPER ET CAPELLA.*

/u/u/u/ (7)
/u/u/u (6)
u/uu/u/ (7)
u/uu/u (6)
/u/u/u/ (7)
/u/u/u (6)
/u/u/u/ (7)
/u/u/u (6)

SYLLABLE	ACCENT	TOTAL	PERCENT
1	6	8	75%
2	2	8	25%
3	6	8	75%
4	0	8	0%
5	8	8	100%
6	0	8	0%
7	4	4	100%

Now let me explain the program in a general way. The first thing which the program does is to look for the first vowel in the first word. It then checks to see if the vowel is marked long (i.e. if it is followed by a "+") or if it is a diphthong or if it is followed by two consonants (not a mute followed by "l" or "r"). If any of these conditions are true, the program takes note of a long syllable and it adds one to the syllable count; then it moves on to find the next vowel. If none of the above conditions is true, the program takes note of a short syllable and it adds one to the syllable count; then it moves on to find the next vowel.

When the program comes to a space after a word, it "looks" back at the word which it has just finished analyzing and it takes note of the syllable length of that word. If the word is three or more syllables long, it then asks if the penult is long. If it is, then it prints u/...u/u for words with an odd number of syllables and /u.../u for words with an even number of syllables. (One "u" or "/" is printed for every syllable.) If the penult is short, then the program prints /u.../u/ for words with an odd number of syllables and u/...u/ for words with an even number of syllables.

If the word before the space is two syllables in length, then the program automatically prints /u.

If the word before the space is one syllable in length, the program does not immediately print anything, it simply adds 1 to the one-syllable word count and moves on to the next word. Before the program prints accents for the next word of two or more syllables, it refers to the one-syllable word count and prints /...u/ if the number of one-syllable

words is odd and if the first syllable which follows the one-syllable words is unaccented. It prints u.../u if the number of one-syllable words is odd and if the first syllable which follows the one-syllable words is accented. It prints u/...u/ if the number of one-syllable words is even and if the first syllable which follows the one-syllable words is unaccented. Finally it prints /u.../u if the number of one-syllable words is even and if the first syllable which follows the one-syllable words is accented.

When the program comes to a carriage return, it prints the number of syllables in the line and it moves on to analyze the next line.

When the program comes to the end of the poem, it prints the percentage chart which we have already described.

The program does have two special features which I would like to discuss briefly.

First of all, when the program looks at a vowel, it must see if that vowel is followed by two consonants. If the two consonants are a mute followed by "l" or "r," then the syllable is short; otherwise the syllable is long. In the program "X" counts the consonants which follow the vowel and "K" counts the l's or the r's which follow the vowel. Thus, if there are two consonants after the vowel, after the program has looked at both consonants, there will be the following possible results for X and for K and the program will jump to the appropriate routines in order to note a long or a short syllable:

X=0 K=0 Neither consonant is "l" or "r"; count one long syllable and continue.

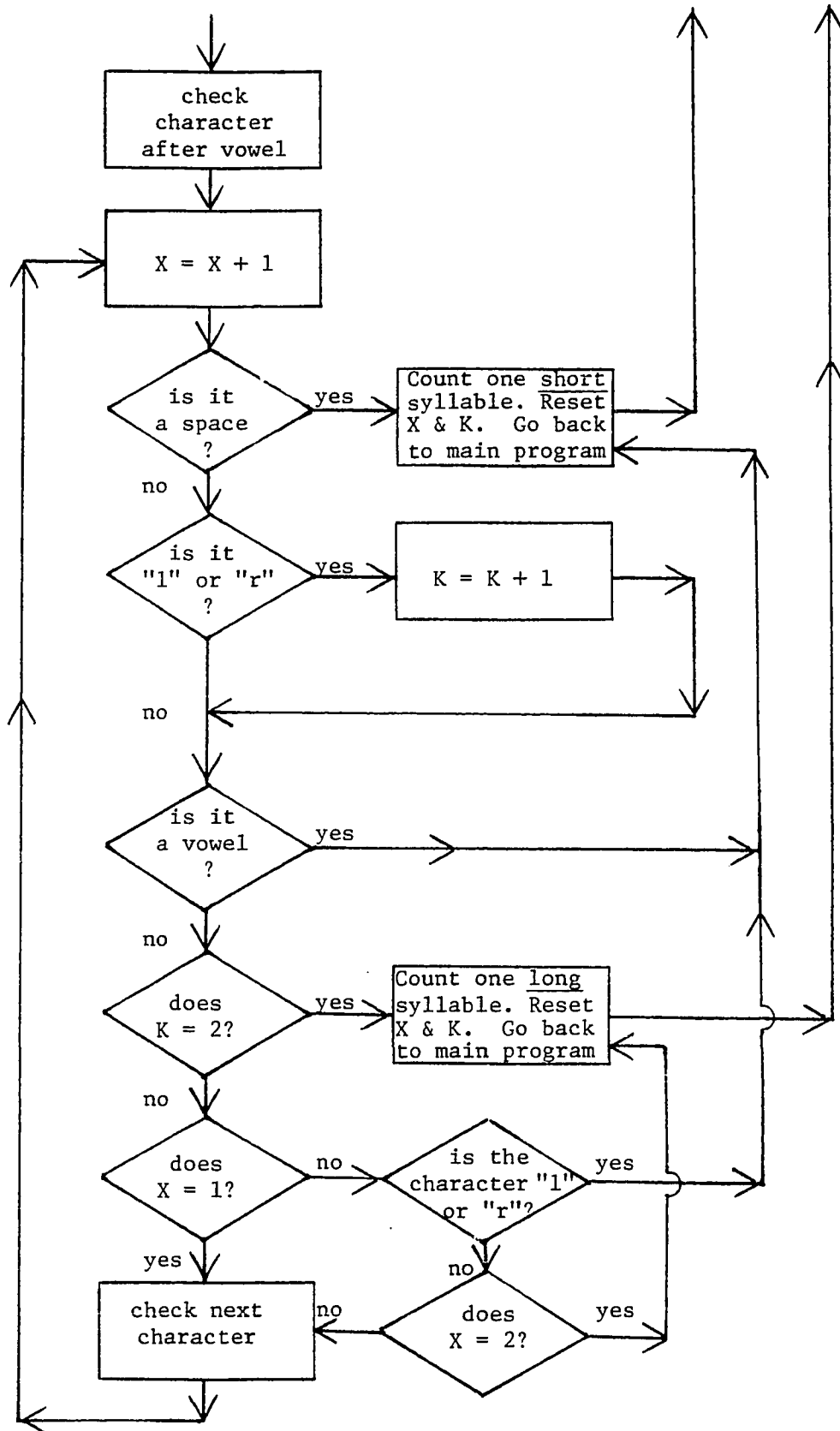
X=2 K=2 Both consonants are "l" or "r"; count one long syllable and continue.

X=2 K=1 If the second consonant is not "l" or "r," count one long syllable and continue.

X=2 K=1 If the second consonant is "l" or "r," count one short syllable and continue.

The following flow chart will show in detail how this works:

Chart A.1: Flow Chart for Mutes Followed by "l" or "r"



Another feature of this program is the "flags" which keep track of the length of the previous syllable, so that a word of three or more syllables will be properly accented according to whether its penult is long or short. In order to remember whether the penult is long or short, the program records the following information:

1) If the syllable under question is long, then IF R=1 THEN V=1 and IF R=0 THEN V=0 and R=1.

2) If the syllable under question is short, then IF R=1 THEN V=1 and R=0.

Let us consider two examples. First of all, if the program is analyzing the word *puella*, it will do the following things:

SYLLABLE	LONG OR SHORT?	STATUS OF FLAGS
"pu-"	short	R=0, therefore V=0; R=0
"-ell-"	long	R=0, therefore V=0; R=1
"-a"	short	R=1, therefore V=1; R=0

In other words, if V=1 when the end of the word is reached, then the penult is long. Now let us consider the word *audio*.

SYLLABLE	LONG OR SHORT?	STATUS OF FLAGS
"au-"	long	R=0, therefore V=0; R=1
"-di-"	short	R=1, therefore V=1; R=0
"-o+"	long	R=0, therefore V=0; R=1

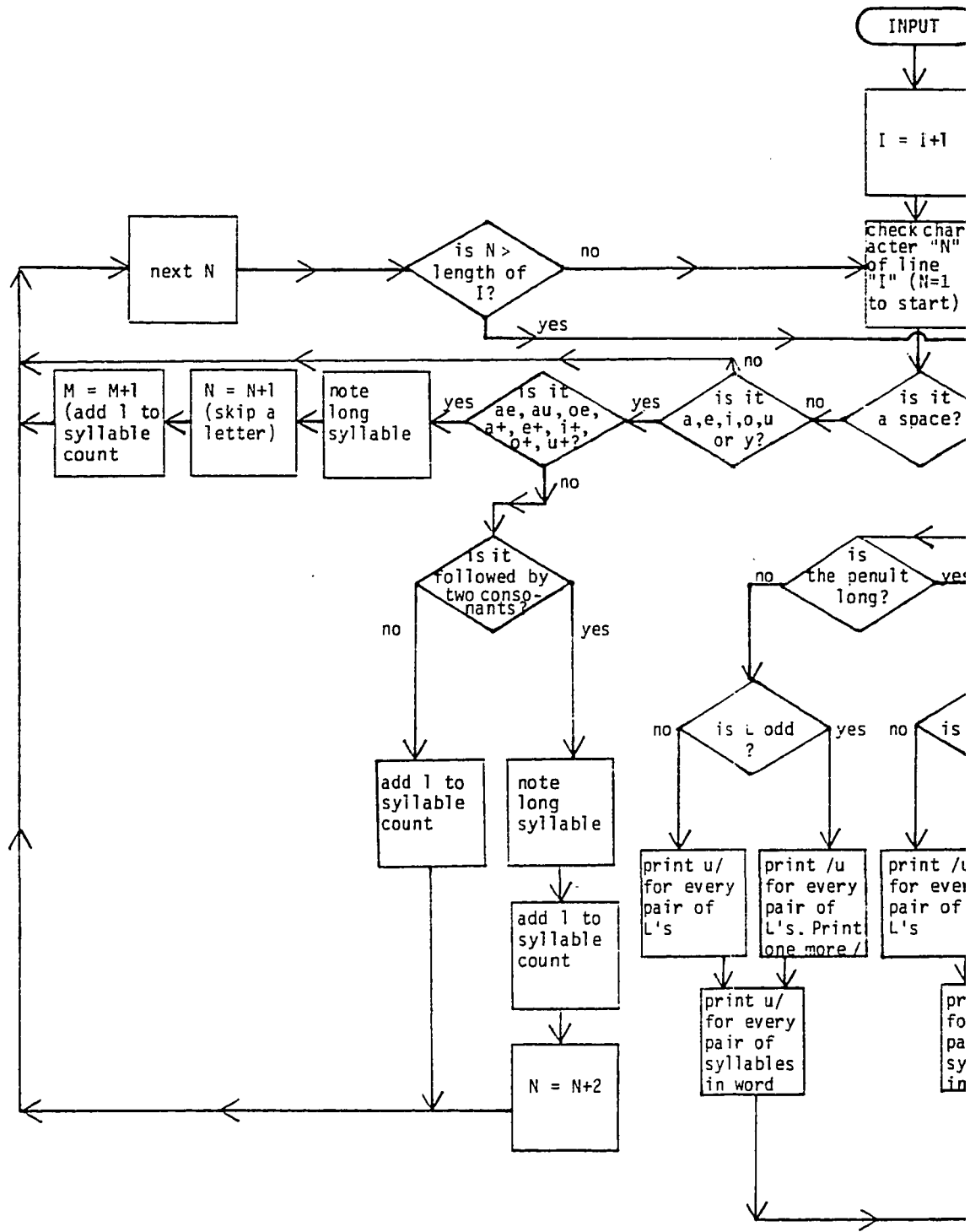
Since at the end of the word V=0, the program will consider the penult of this word to be short (as indeed it is).

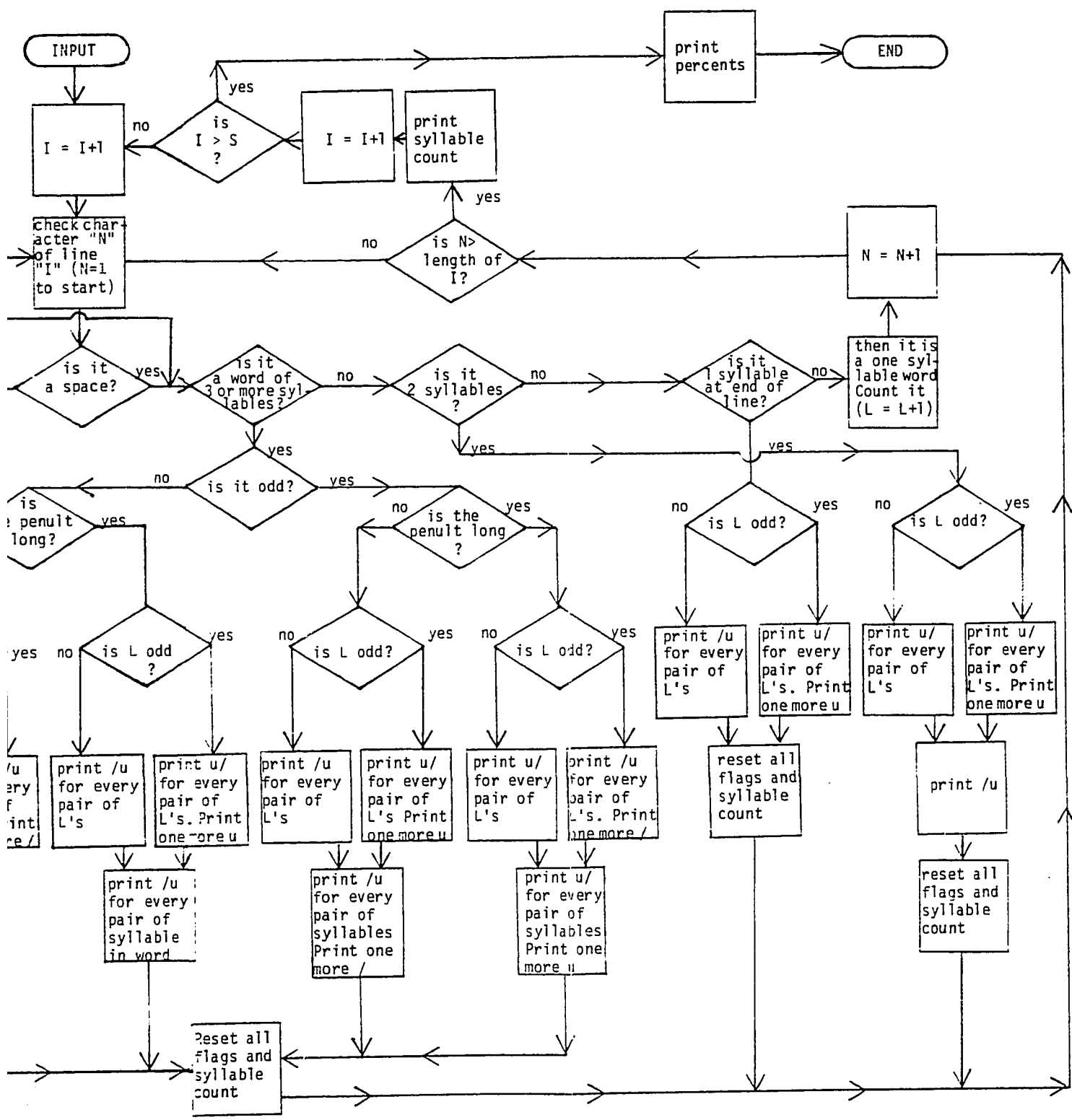
Finally I would like to include three things in this appendix: first of all there will be a chart showing the definitions of all the variables used in the program; secondly there will be a flow chart for the entire program; and finally there will be the program itself.

Chart of Variables

- AA = the number of the syllables which is being analyzed (see also G and QQ)
- A\$ = the letter being analyzed
- B\$ = the letters being analyzed
- C\$ = the letter being analyzed
- F = the number of the letter which is being analyzed (see also N)
- G = the number of the syllable which is being analyzed (see also AA and QQ)
- I = the number of the line which is being analyzed
- J = flag indicating words which have an uneven number of syllables (causes an extra / or u to be printed)
- K = flag indicating "l" or "r"
- L = count of one-syllable words
- L\$ = a line of the poem
- M = syllable count of word under consideration (see also T)
- N = the number of the letter which is being analyzed (see also F)
- P = count of pairs of syllables (causing /u or u/ to be printed - see also Q)
- Q = count of pairs of syllables (causing /u or u/ to be printed - see also P)
- QQ = the number of the syllable which is being analyzed (see also AA and G)
- R = flag indicating length of syllable under consideration (if R=0, the syllable is short; if R=1, the syllable is long - see also V)
- S = the number of lines in the poem
- T = syllable count of word under consideration (see also M)
- V = flag indicating length of previous syllable (if V=0, the previous syllable is short; if V=1, the previous syllable is long)
- X = count of consecutive consonants
- XX = number of accented syllables at syllable G in all the lines of the poem
- YY = number of all syllables at syllable G in all the lines of the poem

Chart A.2: Flow Chart for Entire Program






```

10  REM  INPUT
20  PRINT "THIS PROGRAM IS DESIGNED TO SCAN LATIN POETRY
    ACCORDING TO STRESS ACCENTS."
30  PRINT
40  PRINT "PLEASE TYPE YOUR POEM WITHOUT PUNCTU-   ATION."
50  PRINT
60  PRINT "WHEN IT IS NECESSARY TO MARK THE VOWEL OF THE
    PENULT LONG IN ORDER TO PRODUCE THE CORRECT ACCENTUATION
    FOR A WORD OF THREE OR MORE SYLLABLES, PLEASE TYPE A ";
    CHR$(34);"+"; CHR$(34);" AFTER THE VOWEL."
70  PRINT
80  PRINT "FOR EXAMPLE, IF YOU WISH TO ENTER           "; CHR$(
    34);"ROMANUS,"; CHR$(34);" YOU MUST TYPE "; CHR$(
    34);"ROMA+NUS"; CHR$(34);" OR THE PENULT WILL BE
    CONSIDERED SHORT."
90  PRINT
100 INPUT "HOW MANY LINES DO YOU WISH TO ENTER NOW?";S
110 PRINT
120 PRINT "GO AHEAD AND TYPE THESE LINES."
130 PRINT
140 DIM L$(S): DIM G(20): DIM XX(20): DIM YY(20): DIM
    AA(20)
150 FOR I = 1 TO S
160 INPUT L$(I)
170 NEXT I
200 REM FIND FIRST VOWEL
210 PR# 1
215 FOR I = 1 TO S: PRINT L$(I): NEXT I: PRINT
220 I = 1
230 IF I > S THEN GOTO 800
240 FOR N = 1 TO LEN (L$(I))
250 A$ = MID$(L$(I),N,1)
260 IF A$ = " " THEN GOTO 900
270 IF A$ = "Q" THEN N = N + 1: GOTO 350
280 IF A$ = "A" THEN GOTO 400
290 IF A$ = "E" THEN GOTO 400
300 IF A$ = "I" THEN GOTO 400
310 IF A$ = "O" THEN GOTO 400
320 IF A$ = "U" THEN GOTO 400
330 IF A$ = "Y" THEN GOTO 400
340 X = 0
350 IF N > = LEN (L$(I)) THEN GOTO 900
360 NEXT N
400 REM CHECK FOR DIPHTHONG OR LONG MARK
410 B$ = MID$(L$(I),N,2)
420 IF N = LEN (L$(I)) THEN GOTO 1000
430 IF B$ = "AE" THEN GOTO 1200
440 IF B$ = "AU" THEN GOTO 1200
450 IF B$ = "OE" THEN GOTO 1200

```

```

460 IF B$ = "A+" THEN GOTO 1200
470 IF B$ = "E+" THEN GOTO 1200
480 IF B$ = "I+" THEN GOTO 1200
490 IF B$ = "O+" THEN GOTO 1200
500 IF B$ = "U+" THEN GOTO 1200
510 F = N + 1
520 IF F = LEN (L$(I)) THEN GOTO 1000
530 IF F > LEN (L$(I)) THEN GOTO 900
600 REM CHECK FOR DOUBLE CONSONANT
610 X = X + 1
620 C$ = MID$ (L$(I),F,1)
630 IF C$ = " " THEN GOTO 1000
635 IF C$ = "X" THEN X = 2
640 IF C$ = "L" THEN K = K + 1
650 IF C$ = "R" THEN K = K + 1
660 IF C$ = "A" THEN GOTO 1000
670 IF C$ = "E" THEN GOTO 1000
680 IF C$ = "I" THEN GOTO 1000
690 IF C$ = "O" THEN GOTO 1000
700 IF C$ = "U" THEN GOTO 1000
710 IF C$ = "Y" THEN GOTO 1000
720 IF K = 2 THEN GOTO 1200
730 IF X = 1 THEN GOTO 770
740 IF C$ = "L" THEN GOTO 1000
750 IF C$ = "R" THEN GOTO 1000
760 IF X = 2 THEN GOTO 1200
770 F = F + 1
780 GOTO 600
800 REM PRINT PERCENT CHART
810 PRINT : PRINT "SYLLABLE ACCENTS TOTAL
PERCENT": PRINT
820 FOR AA = 1 TO QQ
830 PRINT " ";AA;: PRINT TAB( 16)XX(AA);: PRINT TAB(
26)YY(AA);: PRINT TAB( 35)XX(AA) / YY(AA) * 100;"%"
840 NEXT AA
850 END
900 REM DETERMINE THE SYLLABLE COUNT
910 IF M > 2 THEN GOTO 1800
920 IF M = 2 THEN GOTO 1600
930 IF M = 0 THEN GOTO 1300
940 GOTO 1500
1000 REM SET SYLLABLE COUNT AND RESET FLAGS
1010 M = M + 1
1020 K = 0
1030 IF R = 1 THEN V = 1
1040 IF R = 0 THEN V = 0
1050 R = 0
1060 GOTO 340

```

```

1100 REM PRINT SYLLABLE COUNT FOR LINE
1110 I = I + 1
1120 M = 0
1130 L = 0
1140 PRINT " (;G;)"
1150 IF G < QQ THEN GOTO 1170
1160 QQ = G
1170 G = 0
1180 GOTO 230
1200 REM SET SYLLABLE COUNT AND RESET FLAGS
1210 M = M + 1
1220 K = 0
1230 V = 0
1240 IF R = 1 THEN V = 1
1250 R = 1
1260 N = N + 1
1270 GOTO 340
1300 REM IF THE LINE ENDS IN A ONE-SYLLABLE WORD
1310 P = L
1320 P = P - 2
1330 IF P = - 2 THEN GOTO 1100
1340 IF P = - 1 THEN PRINT "/";:G = G + 1:XX(G) = XX(G) +
1:YY(G) = YY(G) + 1: GOTO 1100
1350 IF P = 0 THEN GOTO 1380
1360 IF P = 1 THEN GOTO 1440
1370 GOTO 1320
1380 FOR Q = 1 TO L
1390 PRINT "/U";:G = G + 2
1400 XX(G - 1) = XX(G - 1) + 1:YY(G - 1) = YY(G - 1) +
1:YY(G) = YY(G) + 1
1410 Q = Q + 1
1420 IF Q = L THEN GOTO 1100
1430 NEXT Q
1440 FOR Q = 1 TO L
1450 PRINT "U";:G = G + 2
1460 XX(G) = XX(G) + 1:YY(G - 1) = YY(G - 1) + 1:YY(G) =
YY(G) + 1
1470 Q = Q + 1
1480 IF Q = L - 1 THEN PRINT "U";:G = G + 1:YY(G) = YY(G)
+ 1: GOTO 1100
1490 NEXT Q
1500 REM ONE SYLLABLE WORDS
1510 L = L + 1
1520 M = 0
1530 GOTO 340
1600 REM TWO-SYLLABLE WORDS
1610 IF L = 0 THEN PRINT "/U";:G = G + 2
1620 IF L = 0 THEN XX(G - 1) = XX(G - 1) + 1:YY(G - 1) =
YY(G - 1) + 1:YY(G) = YY(G) + 1
1630 IF L = 0 THEN M = 0: GOTO 340

```

```

1640 IF L = 1 THEN PRINT "U/U";:G = G + 3
1650 IF L = 1 THEN XX(G - 1) = XX(G - 1) + 1:YY(G - 2) =
YY(G - 2) + 1:YY(G - 1) = YY(G - 1) + 1:YY(G) = YY(G) + 1
1660 IF L = 1 THEN GOTO 2100
1670 P = L
1680 P = P - 2
1690 IF P = - 2 THEN GOTO 2200
1700 IF P = - 1 THEN GOTO 2300
1710 IF P = 0 THEN GOTO 2400
1720 IF P = 1 THEN GOTO 2500
1730 GOTO 1680
1800 REM WORDS OF THREE OR MORE SYLLABLES
1810 T = M
1820 T = T - 2
1830 IF T = 0 THEN GOTO 1860
1840 IF T = 1 THEN GOTO 2600
1850 GOTO 1820
1860 IF V = 1 THEN GOTO 2700
1870 P = L
1880 P = P - 2
1890 IF P = - 1 THEN PRINT "/";:G = G + 1:XX(G) = XX(G) +
1:YY(G) = YY(G) + 1: GOTO 2000
1900 IF P = - 2 THEN GOTO 2000
1910 IF P = 0 THEN GOTO 1940
1920 IF P = 1 THEN GOTO 1960
1930 GOTO 1880
1940 FOR Q = 1 TO L: PRINT "U/";:G = G + 2:XX(G) = XX(G) +
1:YY(G - 1) = YY(G - 1) + 1:YY(G) = YY(G) + 1:Q = Q + 1:
NEXT Q
1950 GOTO 2000
1960 FOR Q = 1 TO L
1970 PRINT "U/";:G = G + 2:XX(G - 1) = XX(G - 1) + 1:YY(G -
1) = YY(G - 1) + 1:YY(G) = YY(G) + 1:Q = Q + 1
1980 IF Q = L - 1 THEN PRINT "/";:G = G + 1:XX(G) = XX(G)
+ 1:YY(G) = YY(G) + 1: GOTO 2000
1990 NEXT Q
2000 FOR Q = 1 TO M
2010 PRINT "U/";:G = G + 2
2020 XX(G) = XX(G) + 1:YY(G - 1) = YY(G - 1) + 1:YY(G) =
YY(G) + 1
2030 Q = Q + 1
2040 IF J = 1 THEN Q = Q + 1
2050 NEXT Q
2060 IF J = 1 THEN PRINT "U";:G = G + 1:YY(G) = YY(G) + 1
2070 J = 0
2100 REM RESET SYLLABLE COUNT AND FLAGS
2110 M = 0
2120 R = 0
2130 V = 0
2140 L = 0

```

```

2150 GOTO 340
2200 REM IF THERE ARE NO PRECEDING ONE-SYLLABLE WORDS
2210 PRINT "/U";:G = G + 2
2220 XX(G - 1) = XX(G - 1) + 1:YY(G - 1) = YY(G - 1) +
1:YY(G) = YY(G) + 1
2230 GOTO 2100
2300 REM IF THERE IS ONE PRECEDING ONE-SYLLABLE WORD
2310 PRINT "U/U";:G = G + 3
2320 XX(G - 1) = XX(G - 1) + 1:YY(G - 2) = YY(G - 2) +
1:YY(G - 1) = YY(G - 1) + 1:YY(G) = YY(G) + 1
2330 GOTO 2100
2400 REM IF THE NUMBER OF PRECEDING ONE-SYLLABLE WORDS IS
EVEN
2410 FOR Q = 1 TO L
2420 PRINT "/U";:G = G + 2
2430 XX(G - 1) = XX(G - 1) + 1:YY(G - 1) = YY(G - 1) +
1:YY(G) = YY(G) + 1
2440 Q = Q + 1
2450 NEXT Q
2460 GOTO 2200
2500 REM IF THE NUMBER OF PRECEDING ONE-SYLLABLE WORDS IS
ODD
2510 FOR Q = 1 TO L
2520 PRINT "U/";:G = G + 2
2530 XX(G) = XX(G) + 1:YY(G - 1) = YY(G - 1) + 1:YY(G) =
YY(G) + 1
2540 Q = Q + 1
2550 IF Q = L - 1 THEN GOTO 2300
2560 NEXT Q
2600 REM SET FLAGS FOR PENULT
2610 J = 1
2620 IF V = 1 THEN GOTO 1870
2630 GOTO 2700
2700 REM DETERMINE NUMBER OF PRECEDING ONE-SYLLABLE WORDS
2710 P = L
2720 P = P - 2
2730 IF P = - 1 THEN PRINT "U";:G = G + 1:YY(G) = YY(G) +
1
2740 IF P < = - 2 THEN GOTO 2860
2750 IF P = 0 THEN GOTO 3000
2760 IF P = 1 THEN GOTO 2800
2770 GOTO 2720
2800 REM IF THE NUMBER OF PRECEDING ONE SYLLABLE WORDS IS
ODD
2810 FOR Q = 1 TO L
2820 PRINT "U/";:G = G + 2:XX(G) = XX(G) + 1:YY(G - 1) =
YY(G - 1) + 1:YY(G) = YY(G) + 1
2830 Q = Q + 1
2840 IF Q = L - 1 THEN PRINT "U";:G = G + 1:YY(G) = YY(G)
+ 1: GOTO 2860

```

```
2850 NEXT Q
2860 FOR Q = 1 TO M
2870 PRINT "/U";:G = G + 2:XX(G - 1) = XX(G - 1) + 1:YY(G -
1) = YY(G - 1) + 1:YY(G) = YY(G) + 1
2880 Q = Q + 1
2890 IF J = 1 THEN Q = Q + 1
2900 NEXT Q
2910 IF J = 1 THEN PRINT "/";:G = G + 1:XX(G) = XX(G) +
1:YY(G) = YY(G) + 1
2920 J = 0
2930 GOTO 2100
3000 REM IF THE NUMBER OF PRECEDING ONE-SYLLABLE WORDS IS
EVEN
3010 FOR Q = 1 TO L
3020 PRINT "/U";:G = G + 2:XX(G - 1) = XX(G - 1) + 1:YY(G -
1) = YY(G - 1) + 1:YY(G) = YY(G) + 1
3030 Q = Q + 1
3040 NEXT Q
3050 GOTO 2860
```

APPENDIX B: SAMPLE PRINTOUTS

The purpose of this appendix is to show exactly what I fed into the computer, what the computer readout was, and how I analyzed it. I have chosen to show a short example from each of the chapters from the main text: one poem of Commodian, one hymn of Hilary, one hymn of Ambrose, one verse from Augustine's poem, one poem of Prudentius, the entire poem of Auspicius, and one of the twelfth-century works. Let us begin, then, with the "reverse acrostic" poem of Commodian in which the first letter of each line spells out "Commodianus mendicus Christi" in reverse. I made a slight modification in the program so that it would print out the Latin text before it printed the usual charts which I have already described. The following printout is the result:

```
INCOLAE CAELO+RUM FUTU+RI CUM DEO CHRISTO
TENENTE PRINCIPIUM VIDENTE CUNCTA DE CAELO
SIMPLICITAS BONITAS HABITET IN CORPORE VESTRO
IRASCI NOLI+TE SINE CAUSA FRATRI DEVO+TO
5 RECIPIE+TIS ENIM QUICQUID FECERITIS AB ILLO
HOC PLACUIT CHRISTO RESURGERE MORTUOS IMO
CUM SUIS CORPORIBUS ET QUOD IGNIS USSIT IN AEVO
SEX MILIBUS ANNIS CONPLE+TIS MUNDO FINI+TO
VERTITUR INTEREA CAELUM TENO+RE MUTA+TO
10 CONBU+RUNT ENIM IMPII TUNC IGNE DIVI+NO
IRA DEI SUMMI ARDET CREATU+RA GEMENDO
DIGNITO+SI TAMEN ET GENERA+TI PRAECLA+RO
```

NOBILESQUE VIRI SUB ANTICHRISTO DEVICTO
 EX PRAECEPTO DEI RURSUM VIVENTES IN AEO
 15 MILLE QUIDEM ANNIS UT SERVIANT SANCTIS ET ALTO
 SUB JUGO SERVILI UT PORTENT VICTUALIA COLLO
 UT ITERUM AUTEM JUDICENTUR REGNO FINI+TO
 NULLIFICANTES DEUM CONPLE+TO MILLESIMO ANNO
 AB IGNE PERI+BUNT CUM MONTIBUS IPSI LIQUESCUNT
 20 IN BUSTIS ET TUMULIS OMNIS CARO REDDITUR ACTO
 DEMERGUNT IN INFERNO TRADUNTUR POENAE IN AEO
 OSTENDUNTUR ILLIS ET LEGUNTUR GESTA DE CAELO
 MEMORIA PRISCA DEBITO ET MERITA DIGNO
 MERCIS IN PERPETUO SECUNDUM FACTA TYRANNO
 25 OMNIA NON POSSUM CONPREHENDERE PARVO LIBELLO
 CURIOSITAS DOCTI INVENIET NOMEN IN ISTO

/U/U/UU/UU/U/U (14)
 U/UU/U/U/U/UU/U (15)
 U/U//U//U/U/U//U (16)
 U/UU/U/U/U/UU/U (15)
 5 U/U/U/U/UU/U/U/U (16)
 U/U//UU/U//U//U (15)
 U/UU/U//U/U/UU/U (16)
 U/U//UU/U/UU/U (14)
 /U/U/U//UU/UU/U (15)
 10 U/U/U/U/U/UU/U (14)
 /U/U/U/U/U/UU/U (15)
 /U/U/UU/U/UU/U (14)
 /U/U/UU/U/UU/U (14)
 /U/U/U/UU/UU/U (14)
 15 /U/U/UU/U//UU/U (15)
 U/U/U/U/U/U/U//U (16)
 U/U//U/U/U/UU/U (15)
 U/U/U/UU/UU/U//U (16)
 U/UU/UU/U//UU/U (15)
 20 U/UU/U//U/U/U//U (16)
 U/U/U/UU/U/UU/U (15)
 /U/U/U/U/U/UU/U (15)
 U/U//U/U/U/U//U (15)
 /U/U/U/U/U/UU/U (15)
 25 /U/U/U/U/U//UU/U (16)
 /U/U//UU/U//UU/U (16)

SYLLABLE	ACCENTS	TOTAL	PERCENT
1	11	26	42.3076923%
2	15	26	57.6923077%
3	11	26	42.3076923%
4	10	26	38.4615385%

5	21	26	80.7692308%
6	6	26	23.0769231%
7	13	26	50%
8	14	26	53.8461539%
9	11	26	42.3076923%
10	12	26	46.1538462%
11	16	26	61.5384615%
12	7	26	26.9230769%
13	9	26	34.6153846%
14	16	26	61.5384615%
15	8	20	40%
16	0	8	0%

First of all, I checked the syllable lengths of the lines, and I saw that all of the lines of this poem fit into the thirteen-to-seventeen syllable length of dactylic hexameter. Secondly, I checked all of the line endings. Most of the lines end in the regular dactylic hexameter cadence of /uu/u or /u//u (the third syllable from the end is a secondary stress). There are, however, two lines which end with other cadences: Line 1 ends in "cum Deo Christo" (I have mentioned this line in the chapter on Commodian in the list of lines in which the fifth syllable from the end is a monosyllable); line 5 ends in "feceritis ab illo" (I have mentioned this line in the list of lines which cannot be regularized). Finally, I checked the accent chart to see if there were any unusual patterns. Here I don't see any particular stress patterns except for the odd tendency, which I have already noted, for the fifth syllable in every line to be stressed and for the sixth syllable to be unstressed. Thus I would have concluded my analysis of this

particular poem and I would have proceeded to the next one.

Now let's consider the "Adae carnis gloriosa et caduci corporis" of Hilary. (Notice that in line 8 I had to enter "sangine" instead of "sanguine"; the program does not distinguish between "u" as a vowel and "u" as a semi-vowel.)

ADAE CARNIS GLORIO+SA ET CADU+CI CORPORIS
 IN CAELESTI RURSUM ADAM CONCINA+MUS PROELIA
 PER QUAE PRIMUM SATANAS EST ADAM VICTUS IN NOVO
 HOSTIS FALLAX SAECULO+RUM ET DIRAE MORTIS ARTIFEX
 5 JAM CONSILIIS TOTO IN ORBE VIPERI+NIS CONSITIS
 AD SALU+TEM NIL RESTA+RE SPEI HUMA+NAE EXISTIMAT
 GAUDET ARIS GAUDET TEMPLIS GAUDET SANIE VICTIMAE
 GAUDET FALSIS GAUDET STUPRIS GAUDET BELLI SANGINE
 GAUDET CAELI CONDITO+REM IGNORA+RI GENTIBUS
 10 INTER TANTA DUM EXULTAT NOSTRAE CLADIS FUNERA
 DEO AUDIT IN EXCELSIS NUNTIA+RI GLORIAM
 ET IN TERRA PACEM HOMINUM VOLUNTA+TIS OPTIMAE
 TERRET COETUS ANGELO+RUM LAETUS ISTA PRAEDICANS
 TERRET CHRISTUM TERRIS NATUM NUNTIANS PASTORIBUS
 15 MAGNUM POPULIS HINC FUTU+RUM DESPERA+TIS GAUDIUM
 ERRAT PARTES IN DIVERSAS TANTIS REBUS ANXIUS
 QUAERIT AUDAX EXQUIS HIS SIT TALI DIGNUS NUNTIO
 NIHIL ULTRA QUAM COMMU+NE EST TERRIS ORTUM CONTUENS
 CERNIT TAMEN IS QUOD JOHANNES IN DESERTIS PRAEDICET
 20 AQUIS MERSANS IN JORDA+NIS CUNCTIS POENITENTIAM
 QUAM SEQUA+TUR CONFESSO+RUM CRIMINUM REMISSIO
 INTER TURBAS QUAE FREQUENTES MERGEBANTUR ACCIPIT
 VOCEM E CAELO PRAEDICANTEM MEUS EST HIC FILIUS
 HUNC AUDI+TE HIC DILECTUS IN QUO MIHI COMPLACET
 25 CERNIT HOMINEM CERNIT CORPUS QUOD ADAE PERLEXERAT
 NIHIL ULTRA VOX HONO+RIS AFFERE+BAT DESUPER
 SCIT TERRE+NAM SUBJACE+RE MORTIS LEGI ORIGINEM
 AD TEMPTANDUM MULTAS ARTES PRISCAE FRAUDIS COMMOVET
 QUAERIT AUDAX TEMPUS QUOD SIT

/U/U/U/U/U/U/U/ (15)

/U/U/U/U/U/U/U/ (15)

/U/U/U/U/U/UU/U (15)

/U/U/U/UU/U/U/U/ (16)

5 /U/U//UU/U/U/U/U/ (17)
 /U/U/U/U/UU/UU/U/ (17)
 /U/U/U/U/U/U//U/ (16)
 /U/U/U/U/U/U/U/ (15)
 /U/U/U/U/U/U/U/ (15)
 10 /U/U/U/U/U/U/U/ (15)
 /U/U/U/U/U/U/U/ (15)
 /U/U/U/U//U/U/U/ (16)
 /U/U/U/U/U/U/U/ (15)
 /U/U/U/U/U/U/U/ (15)
 15 /U/U//U/U/U/U/U/ (16)
 /U/U/U/U/U/U/U/ (15)
 /U/U/U/U/U/U/U/ (15)
 /U/U/U/UU/U/U/U/ (16)
 /U/UU/U/U/U/U/U/ (16)
 20 /U/U/U/U/U/U/U/ (15)
 /U/U/U/U/U/U/U/ (15)
 /U/U/U/U/U/U/U/ (15)
 /UU/U/U/U/U/U/U/ (16)
 /U/U/U/U/U/U/U/ (15)
 25 /U/U//U/UU/UU/U/ (16)
 /U/U/U/U/U/U/U/ (15)
 /U/U/U/U/U/UU/U/ (16)
 /U/U/U/U/U/U/U/ (15)
 /U/U/U/U (8)

SYLLABLE	ACCENTS	TOTAL	PERCENT
1	29	29	100%
2	0	29	0%
3	28	29	96.5517242%
4	1	29	3.44827586%
5	27	29	93.1034483%
6	5	29	17.2413793%
7	24	29	82.7586207%
8	4	29	13.7931034%
9	22	28	78.5714286%
10	6	28	21.4285714%
11	21	28	75%
12	7	28	25%
13	18	28	64.2857143%
14	10	28	35.7142857%
15	18	28	64.2857143%
16	9	11	81.8181818%
17	2	2	100%

Here several things seem clear: the lines are basically fifteen syllables long, the final cadence is very regular, there is a tendency to a regular stress accent. I next look at the lines which are more than fifteen syllables long. In some of these lines simple elision is in order; others need more extraordinary treatment in order to reduce them to fifteen syllables. I suggest that the following adjustments are possible:

LINE	ORIGINAL WORDS	ADJUSTMENT
4	saeculorum et	saeculor'et
5	consiliis toto in	"consilyis" (semi-vowel) tot'in
6	spei humanae existimat	"spay" (semi-vowel) human'existimat
7	sanie	"sanye" (semi-vowel)
12	hominum	hom'num
15	populis	pop'lis
18	commune est	commun'est
19	tamen is	tamen's
23	vocem e	voc'e
25	hominem	hom'nem
27	legi originem	leg'originem

After I made these adjustments, I entered the poem again and I got the following printout:

ADAE CARNIS GLORIO+SA ET CADU+CI CORPORIS
 IN CAELESTI RURSUM ADAM CONCINA+MUS PROELIA
 PER QUAE PRIMUM SATANAS EST ADAM VICTUS IN NOVO
 HOSTIS FALLAX SAECULOR ET DIRAE MORTIS ARTIFEX
 5 JAM CONSILIS TOT IN ORBE VIPERI+NIS CONSITIS
 AD SALU+TEM NIL RESTA+RE SPE HUMANEXISTIMAT
 GAUDET ARIS GAUDET TEMPLIS GAUDET SANE VICTIMAE
 GAUDET FALSIS GAUDET STUPRIS GAUDET BELLIS SANGINE
 GAUDET CAELI CONDITO+REM IGNORA+RI GENTIBUS
 10 INTER TANTA DUM EXULTAT NOSTRAE CLADIS FUNERA
 DEO AUDIT IN EXCELSIS NUNTIARI GLORIAM
 ET IN TERRA PACEM HOMNUM VOLUNTA+TIS OPTIMAE

TERRET COETUS ANGELO+RUM LAETUS ISTA PRAEDICANS
 TERRET CHRISTUM TERRIS NATUM NUNTIANS PASTORIBUS
 15 MAGNUM POPLIS HINC FUTU+RUM DESPERA+TIS GAUDIUM
 ERRAT PARTES IN DIVERSAS TANTIS REBUS ANXIUS
 QUAERIT AUDAX EXQUIS HIC SIT TALI DIGNUS NUNTIO
 NIHIL ULTRA QUAM COMMU+NEST TERRIS ORTU CONTUENS
 CERNIT TAMENS QUOD JOHANNES IN DESERTIS PRAEDICET
 20 AQUIS MERSANS IN JORDA+NIS CUNCTIS POENITENTIAM
 QUAM SEQUA+TUR CONFESSO+RUM CRIMINUM REMISSIO
 INTER TURBAS QUAE FREQUENTES MERGEBANTUR ACCIPIT
 VOCE CAELO PRAEDICANTEM MEUS EST HIC FILIUS
 HUNC AUDI+TE HIC DILECTUS IN QUO MIHI COMPLACET
 25 CERNIT HOMNEM CERNIT CORPUS QUOD ADAE PERLEXERAT
 NIHIL ULTRA VOX HONO+RIS AFFERE+BAT DESUPER
 SCIT TERRE+NAM SUBJACE+RE MORTIS LEGORIGINEM
 AD TEMPTANDUM MULTAS ARTES PRISCAE FRAUDIS COMMOVET
 QUAERIT AUDAX TEMPUS QUOD SIT

/U/U/U/U/U/U/U/ (15)
 /U/U/U/U/U/U/U/ (15)
 /U/U/U/U/U/UU/U (15)
 /U/U/U/U/U/U/U/ (15)
 5 U/U//U/U/U/U/U/ (15)
 /U/U/U/U/U/U/U/ (15)
 /U/U/U/U/U/U/U/ (15)
 /U/U/U/U/U/U/U/ (15)
 /U/U/U/U/U/U/U/ (15)
 10 /U/U/U/U/U/U/U/ (15)
 /U/U/U/U/U/U/U/ (15)
 /U/U/U/U/U/U/U/ (15)
 /U/U/U/U/U/U/U/ (15)
 /U/U/U/U/U/U/U/ (15)
 15 /U/U/U/U/U/U/U/ (15)
 /U/U/U/U/U/U/U/ (15)
 /U/U/U/U/U/U/U/ (15)
 /U/U/U/U/U/U/U/ (15)
 /U/U/U/U/U/U/U/ (15)
 20 /U/U/U/U/U/U/U/ (15)
 /U/U/U/U/U/U/U/ (15)
 /U/U/U/U/U/U/U/ (15)
 /U/U/U/U/U/U/U/ (15)
 /U/U/U/U/U/U/U/ (15)
 25 /U/U/U/UU/UU/U/ (15)
 /U/U/U/U/U/U/U/ (15)
 /U/U/U/U/U/U/U/ (15)
 /U/U/U/U/U/U/U/ (15)
 /U/U/U/U (8)

SYLLABLE	ACCENTS	TOTAL	PERCENT
1	28	29	96.5517242%
2	1	29	3.44827586%
3	28	29	96.5517242%
4	1	29	3.44827586%
5	29	29	100%
6	0	29	0%
7	29	29	100%
8	0	29	0%
9	27	28	96.4285714%
10	1	28	3.57142857%
11	27	28	96.4285714%
12	0	28	0%
13	27	28	96.4285714%
14	1	28	3.57142857%
15	27	28	96.4285714%

It can be seen from the accent chart that the poem has been made to fit into a very regular stress accent pattern. Interestingly, the indicated adjustments don't seem to have any adverse effect on the quantitative scansion of the poem. Perhaps Hilary intended them.

Now let us consider the "Aeterne rerum conditor" of Ambrose. (In the following printout notice that I have already made an elision in line 15; "petra ecclesiae" has been reduced to "petr' ecclesiae".)

AETERNE RERUM CONDITOR
 NOCTEM DIEMQUE QUI REGIS
 ET TEMPORUM DAS TEMPORA
 UT ALLEVES FASTIDIUM
 5 PRAECO DIE+I JAM SONAT
 NOCTIS PROFUNDAE PERVIGIL

NOCTURNA LUX VIANTIBUS
 A NOCTE NOCTEM SEGREGANS
 HOC EXCITA+TUS LUCIFER
 10 SOLVIT POLUM CALIGINE
 HOC OMNIS ERRO+NUM CHOROS
 VIAS NOCENDI DESERIT
 HOC NAUTA VIRES COLLIGIT
 PONTI+QUE MITESCUNT FRETA
 15 HOC IPSE PETR ECCLESIAE
 CANENTE CULPAM DILUIT
 SURGA+MUS ERGO STRENUE
 GALLUS JACENTES EXCITAT
 ET SOMNOLENTOS INCREPAT
 20 GALLUS NEGANTES ARGUIT
 GALLO CANENTE SPES REDIT
 AEGRIS SALUS REFUNDITUR
 MUCRO LATRO+NIS CONDITOR
 LAPSIS FIDES REVERTITUR
 25 JESU LABENTES RESPICE
 ET NOS VIDENDO CORRIGE
 SI RESPICIS LAPSUS CADUNT
 FLETU+QUE CULPA SOLVITUR
 TU LUX REFULGE SENSIBUS
 30 MENTISQUE SOMNUM DISCUTE
 TE NOSTRA VOX PRIMUM SONET
 ET ORA SOLVA+MUS TIBI

U/U/U/U/ (8)
 /UU/UU/U (8)
 U/U/U/U/ (8)
 U/U/U/U/ (8)
 5 /UU/UU/U (8)
 /UU/U/U/ (8)
 U/U/U/U/ (8)
 U/U/U/U/ (8)
 U/U/U/U/ (8)
 10 /U/UU/U/ (8)
 U/UU/U/U (8)
 /UU/U/U/ (8)
 U/U/U/U/ (8)
 U/UU/U/U (8)
 15 U/U/U/U/ (8)
 U/U/U/U/ (8)
 U/U/U/U/ (8)
 /UU/U/U/ (8)
 U/U/U/U/ (8)
 20 /UU/U/U/ (8)
 /UU/UU/U (8)
 /U/UU/U/ (8)

```

      /UU/U/U/ (8)
      /U/UU/U/ (8)
25  /UU/U/U/ (8)
      U/U/U/U/ (8)
      U/U//U/U (8)
      U/U/U/U/ (8)
      U/U/U/U/ (8)
30  U/U/U/U/ (8)
      U/UU/U/U (8)
      U/UU/U/U (8)

```

SYLLABLE	ACCENTS	TOTAL	PERCENT
1	12	32	37.5%
2	20	32	62.5%
3	3	32	9.375%
4	25	32	78.125%
5	5	32	15.625%
6	24	32	75%
7	8	32	25%
8	24	32	75%

Here there is very little to analyze: the syllable length is absolutely regular; there is no regular final cadence; and the accent patterns show no special tendency (In this particular poem the number of unstressed accents at the third syllable of the line is below normal, but I don't attach any special significance to this fact; after all, the quantitative meter forces this syllable to be short, and it will therefore tend to be unstressed.)

Next let's look at the verse of Augustine which was discussed in the chapter on Augustine. If this verse is entered into the computer without any adjustments, the following printout is produced.

HONO+RES VANOS QUI QUAERIT
 NON VULT CUM CHRISTO REGNA+RE
 SICUT PRINCEPS HUIUS MALI
 DE CUJUS VOCANTUR PARTE
 5 NAM DONA+TUS TUNC VOLE+BAT
 AFRICAM TOTAM OBTINE+RE
 TUNC JUDICES TRANSMARI+NOS
 PETIIT AB IMPERATO+RE
 SED HAEC TAM JUSTA PETITIO
 10 NON ERAT DE CARITA+TE
 HOC IPSA VERITAS CLAMAT
 QUAM VOLO MODO REFERRE
 NAM CONSENSIT IMPERA+TOR
 MISIT QUI SEDE+RENT ROMAE
 15 SACERDO+TES QUI TUNC POSSENT
 CAECILIA+NUM CUM ILLO AUDI+RE
 DICTA CAUSA NIL PROBA+TUM EST
 AUSUS EST ET APPELLA+RE
 ET POST COLLEGA+RUM SEDEM
 20 AUDI+RI AB IMPERATO+RE
 HINC PETITIO ILLA PROBA+TUR
 NON ESSE DE CARITA+TE
 DEINDE UBI+QUE VICTUS COEPIT
 CHRISTIA+NOS REBAPTIZA+RE

U/U/UU/U (8)
 U/U/UU/U (8)
 /U/U/U/U (8)
 U/UU/U/U (8)
 5 /U/U/U/U (8)
 /U//U/U/U (9)
 U/U//U/U (8)
 /U//U/U/U (9)
 U/U/UU/U/ (9)
 10 U/UU/U/U (8)
 U/U/U//U (8)
 U/U/UU/U (8)
 /U/U/U/U (8)
 /U/U/U/U (8)
 15 /U/U/U/U (8)
 U/U/UU/UU/U (11)
 /U/U/U/U/ (9)
 /U/U/U/U (8)
 /U/U/U/U (8)
 20 U/U/U/U/U (9)
 /U/U//UU/U (10)
 U/UU/U/U (8)
 U/UU/U/U/U (10)
 /U/UU/U/U (9)

SYLLABLE	ACCENTS	TOTAL	PERCENT
1	12	24	50%
2	12	24	50%
3	12	24	50%
4	10	24	41.6666667%
5	14	24	58.3333333%
6	6	24	25%
7	19	24	79.1666667%
8	4	24	16.6666667%
9	4	9	44.4444445%
10	1	3	33.3333334%
11	0	1	0%

We can see that most of the lines (actually these are half-lines) are eight syllables long. We can also see that all but two lines end in the cadence u/u. The accent chart shows no other particular tendencies to a stress pattern. Now let's make the following adjustments:

LINE	ORIGINAL WORDS	ADJUSTMENTS
6	totam obtinere	tot'obtinere
8	petiit	"petyit" (semi-vowel)
9	petitio	"petityo" (semi-vowel)
16	Caecilianum	"Caecilyanum" (semi-vowel)
	cum illo audire	c'ill'audire
17	probatum est	probat' est
20	audiri ab	audir'ab
21	petitio illa	petity'illa
23	deinde ubique	dyind'ubique

Now we get the following results:

HONO+RES VANOS QUI QUAERIT
 NON VULT CUM CHRISTO REGNA+RE
 SICUT PRINCEPS HUIUS MALI
 DE CUJUS VOCANTUR PARTE
 5 NAM DONA+TUS TUNC VOLE+BAT

AFRICAM TOT OBTINE+RE
 TUNC JUDICES TRANSMARI+NOS
 PETIT AB IMPERATO+RE
 SED HAEC TAM JUSTA PETI+TO
 10 NON ERAT DE CARITA+TE
 HOC IPSA VERITAS CLAMAT
 QUAM VOLO MODO REFERRE
 NAM CONSENSIT IMPERA+TOR
 MISIT QUI SEDE+RENT ROMAE
 15 SACERDO+TES QUI TUNC POSSENT
 CAECILA+NUM CILL AUDI+RE
 DICTA CAUSA NIL PROBA+TEST
 AUSUS EST ET APPELLA+RE
 ET POST COLLEGA+RUM SEDEM
 20 AUDI+RAB IMPERATO+RE
 HINC PETITILLA PROBA+TUR
 NON ESSE DE CARITA+TE
 DINDUBI+QUE VICTUS COEPIT
 CHRISTA+NOS REBAPTIZA+RE

U/U/UU/U (8)
 U/U/UU/U (8)
 /U/U/U/U (8)
 U/UU/U/U (8)
 5 /U/U/U/U (8)
 /U/U/U/U (8)
 U/U//U/U (8)
 /U/U/U/U (8)
 U/U/UU/U (8)
 10 U/UU/U/U (8)
 U/U/U//U (8)
 U/U/UU/U (8)
 /U/U/U/U (8)
 /U/U/U/U (8)
 15 /U/U/U/U (8)
 /U/U/U/U (8)
 /U/U/U/U (8)
 /U/U/U/U (8)
 /U/U/U/U (8)
 20 U/UU/U/U (8)
 U/U/UU/U (8)
 U/UU/U/U (8)
 /U/U/U/U (8)
 U/UU/U/U (8)

SYLLABLE	ACCENTS	TOTAL	PERCENT
1	12	24	50%
2	12	24	50%
3	12	24	50%
4	7	24	29.1666667%
5	18	24	75%
6	1	24	4.16666667%
7	24	24	100%
8	0	24	0%

Now we have reduced all of the lines to eight syllables. The final cadence is made more obvious in this way. In fact a glance at the accent chart shows that the last five syllables now tend to follow the pattern u/u/u.

Next we will take a look at the "Hymnus post jejunium" of Prudentius. (Notice that I typed "co erces" in line 4 so that the computer would not read "oe" as a diphthong. In line 27 I typed "tingat" instead of "tinguat" so that the computer would not read "ua" as two syllables. In line 33 I elided "ille ovem.")

CHRISTE SERVO+RUM REGIMEN TUO+RUM
MOLLIBUS QUI NOS MODERANS HABE+NIS
LENITER FRENAS FACILI+QUE SAEPTOS
LEGE CO ERCES
5 IPSE CUM PORTANS ONUS INPEDI+TUM
CORPORIS DUROS TULERIS LABO+RES
MAJOR EXEMPLIS FAMULOS REMISSO
DOGMATE PALPAS
NONA SUMMISSUM ROTAT HORA SOLEM
10 PARTIBUS VIXDUM TRIBUS EVOLU+TIS
QUARTA DEVE XO SUPEREST IN AXE
PORTIO LUCIS
NOS BREVIS VOTI DAPE VINDICA+TA
SOLVIMUS FESTUM FRUIMURQUE MENSIS

- 15 ADFATIM PLENIS QUIBUS INBUA+TUR
 PRONA VOLUPTAS
 TANTUS AETERNI FAVOR EST MAGISTRI
 DOCTOR INDULGENS ITA NOS AMI+CO
 LACTAT HORTA+TU LEVIS OBSEQUELLUT
- 20 MULCEAT ARTUS
 ADDIT ET NE QUIS VELIT INVENUSTO
 SORDIDUS CULTU LACERA+RE FRONTEM
 SED DECUS VULTUS CAPITISQUE PEXUM
 COMAT HONO+REM
- 25 TERGE JEJU+NANS AIT OMNE CORPUS
 NEVE SUBDUCTO FACIEM RUBO+RE
 LUTEUS TINGAT COLOR AUT NOTE+TUR
 PALLOR IN ORE
 RECTIUS LAETO TEGIMUS PUDG+RE
- 30 QUIDQUID AD CULTUM PATRIS EXHIBE+MUS
 CERNIT OCCULTUM DEUS ET LATENTEM
 MUNERE DONAT
 ILLOVEM MORBO RESIDEM GREGI+QUE
 PERDITAM SANO MALE DISSIPANTEM
- 35 VELLUS ADFIXIS VEPRIBUS PER HIRTAE
 DEVIA SILVAE
 INPIGER PASTOR REVOCAT LUPISQUE
 GESTAT EXCLU+SIG UMEROS GRAVA+TAS
 INDE PURGA+TAM REVEHENS APRI+CO
- 40 REDDIT OVI+LI
 REDDIT ET PRATIS VIRIDI+QUE CAMPO
 VIBRAT INPEXIS UBI NULLA LAPPIS
 SPINA NEC GERMIN SUDIBUS PERARMAT
 CARDUUS HORRENS
- 45 SED FREQUENS PALMIS NEMUS ET REFLEXA
 VERNAT HERBA+RUM COMA TUM PERENNIS
 GURGITEM VIVIS VITREUM FLUENTIS
 LAURUS OBUMBRAT
 HISCE PRO DONIS TIBI FIDE PASTOR
- 50 SERVITUS QUAENAM POTERIT REPENDI
 NULLA COMPENSANT PRETIUM SALU+TIS
 VOTA PRECANTUM
 QUAMLIBET SPRETO SINE MORE PASTU
 SPONTE CONFECTOS TENUE+MUS ARTUS
- 55 TEQUE CONTEMPTIS EPULIS ROGE+MUS
 NOCTE DIEMQUE
 VINCITUR SEMPER MINOR OBSEQUENTUM
 CURA NEC MUNUS GENITO+RIS AEQUAT
 FRANGIT ET CRATEM LUTEAM LABO+RIS
- 60 GRANDIOR USUS
 ERGO NE LIMUM FRAGILEM SOLU+TAE
 DESERANT VIRES ET AQUO+SUS ALBIS
 UMOR IN VENIS DOMINE+TUR AEGRUM

CORPUS ENERVANS
 65 LAXUS AC LIBER MODUS ABSTINENDI
 PONITUR CUNCTIS NEQUE NOS SEVE+RUS
 TERROR INPELLIT SUA QUEMQUE COGIT
 VELLE POTESTAS
 SUFFICIT QUIDQUID FACIAS VOCA+TO
 70 NUMINIS NUTU PRIUS INCHOA+RE
 SIVE TU MENSAM RENUAS CIBUMVE
 SUMERE TEMPTES
 ADNUIT DEXTER DEUS ET SECUNDO
 PROSPERAT VULTU VELUT HOC SALU+BRE
 75 FIDIMUS NOBIS FORE QUOD DICA+TAS
 CARPIMUS ESCAS
 SIT BONUM SUPPLEX PRECOR ET MEDELLAM
 CONFERAT MEMBRIS ANIMUMQUE PASCAT
 SPARSUS IN VENAS CIBUS OBSECRANTUM
 80 CHRISTICOLA+RUM

/UU/U/U/U/U (11)
 /U//U/U/U/U (11)
 /U//U/U/U/U (11)
 /UU/U (5)
 5 /UU/U/U/U/U (11)
 /U//U/U/U/U (11)
 /UU/U/U/U/U (11)
 /U//U (5)
 /UU/U/U/U/U (11)
 10 /U//U/U/U/U (11)
 /UU/U/U/U/U (11)
 /U//U (5)
 U/U/U/U/U/U (11)
 /U//U/U/U/U (11)
 15 /U//U/U/U/U (11)
 /UU/U (5)
 /UU/U/U/U/U (11)
 /UU/U/U/U/U (11)
 /UU/U/U/U/U (11)
 20 /U//U (5)
 /UU/U/U/U/U (11)
 /U//U/U/U/U (11)
 U/U/U/U/U/U (11)
 /UU/U (5)
 25 /UU/U/U/U/U (11)
 /UU/U/U/U/U (11)
 /U//U/U/U/U (11)
 /UU/U (5)
 /U//U/U/U/U (11)
 30 /UU/U/U/U/U (11)
 /UU/U/U/U/U (11)

/U//U (5)
 /U//U/U/U/U (11)
 /U//U/U/U/U (11)
 35 /UU/U/U/U/U (11)
 /U//U (5)
 /U//U/U/U/U (11)
 /UU/U/U/U/U (11)
 /UU/U/U/U/U (11)
 40 /UU/U (5)
 /UU/U/U/U/U (11)
 /UU/U/U/U/U (11)
 /UU/U/U/U/U (11)
 /U//U (5)
 45 U/U/U/U/U/U (11)
 /UU/U/U/U/U (11)
 /U//U/U/U/U (11)
 /UU/U (5)
 /UU/U/U/U/U (11)
 50 /U//U/U/U/U (11)
 /UU/U/U/U/U (11)
 /UU/U (5)
 /U//U/U/U/U (11)
 /UU/U/U/U/U (11)
 55 /UU/U/U/U/U (11)
 /UU/U (5)
 /U//U/U/U/U (11)
 /UU/U/U/U/U (11)
 /UU/U/U/U/U (11)
 60 /U//U (5)
 /UU/U/U/U/U (11)
 /U//U/U/U/U (11)
 /UU/U/U/U/U (11)
 /UU/U (5)
 65 /UU/U/U/U/U (11)
 /U//U/U/U/U (11)
 /UU/U/U/U/U (11)
 /UU/U (5)
 /U//U/U/U/U (11)
 70 /U//U/U/U/U (11)
 /UU/U/U/U/U (11)
 /U//U (5)
 /U//U/U/U/U (11)
 /U//U/U/U/U (11)
 75 /U//U/U/U/U (11)
 /U//U (5)
 U/U/U/U/U/U (11)
 /U//U/U/U/U (11)
 /UU/U/U/U/U (11)
 80 U/U/U (5)

SYLLABLE	ACCENTS	TOTAL	PERCENT
1	75	80	93.75%
2	5	80	6.25%
3	33	80	41.25%
4	80	80	100%
5	0	80	0%
6	60	60	100%
7	0	60	0%
8	60	60	100%
9	0	60	0%
10	60	60	100%
11	0	60	0%

I can see at a glance that every verse has three eleven-syllable lines and one five-syllable line. I can also see that the last eight syllables of every line have the same /u/u/u/u pattern. If I remove the five-syllable lines from the statistics which are totaled up in the accent chart, the percentages for the first three syllables remain practically unchanged.

Next, let us look at the 164 lines of Auspicius. (I entered the lines exactly as they appear in the text; no elisions or other adjustments seemed necessary.)

PRAECELISO ET SPECTABILI
 HIS ARBOGASTI COMITI
 AUSPICIUS QUI DILIGO
 SALU+TEM DICO PLURIMAM
 5 MAGNAS CAELESTI DOMINO
 REPENDO CORDE GRATIAS
 QUOD TE TULLENSI PROXIME
 MAGNUM IN URBE VIDIMUS
 MULTIS ME TUIS ACTIBUS
 10 LAETIFICA+BAS ANTEA
 SED NUNC FECISTI MAXIMO
 ME EXULTA+RE GAUDIO
 MAJOR ETENIM SOLITUS
 APPARUISTI OMNIBUS
 15 UT POTESTA+TIS ORDINEM
 INLUSTRI MENTE VINCERES
 CUI HIC HONOR DEBITUS
 MAJO+RE NOBIS GAUDIO
 NONDUM DELA+TUS NOMINE
 20 JAM EST CONLA+TUS MERITIS
 PLUS EST ENIM LAUDABILE
 VIRUM FULGE+RE ACTIBUS
 QUAE PRAETENTA+RE LAMPADDEM
 SINE SCINTILLE LUMINE
 25 SED TU QUI TOTIS GRADIBUS
 PLUS ES QUAM ESSE DICERIS
 ERIT CREDO VELOCIUS
 UT NOMEN REDDANT MERITA
 CLARUS ETENIM GENERE
 30 CLARUS ET VITAE MORIBUS
 JUSTUS PUDI+CUS SOBRIUS
 TOTUS INLUSTRIS REDDERIS
 PATER IN CUNCTIS NOBILIS
 FUIT TIBI ARIGIUS
 35 CUJUS TE FAMAM NOBILEM
 AUT RENOVAS AUT SUPERAS
 SED TUUS HONOR NOVUS EST
 EJUSQUE TIBI PERMANET
 ET GEMINA+TO LUMINE
 40 SIC TU PRAELU+CES OMNIBUS
 CUJUSQUE NEMO DUBITET
 FELICITA+TI PRAESTITUM
 UT SUPERESSET GENETRIX
 TIBI LAUDANDA OMNIBUS
 45 QUAE TE SIC CUNCTIS COPIIS
 REPLET ET ORNAT PARITER

UT SIS HABUNDANS USIBUS
 ET SIS DECO+RUS ACTIBUS
 CONGRATULANDUM TIBI EST
 50 O TREVIRO+RUM CIVITAS
 QUAE TALI VIRO REGERIS
 ANTI+QUIS CONPARABILI
 DE MAGNO CREDO SEMINE
 DESCENDIT SUI NOMINIS
 55 CERTE VIRTU+TIS EJUS EST
 UT ARBOGASTES LEGITUR
 SCRIBANTUR IN ANNALIBUS
 HUIUS TRIUMPHI PARITER
 SICUT ET EJUS SCRIPTI SUNT
 60 QUEM SUPRA MEMORAVIMUS
 SED HOC ADDA+MUS MERITUM
 HUIC QUO VERE MAJOR EST
 QUOD CHRISTI NOMEN INVOCAT
 RELIGIO+NI DEDITUS
 65 FUIT IN ARMIS ALACER
 ILLE ANTI+QUUS VERUM EST
 SED INFIDE+LIS MORITUR
 ET MORTE CUNCTA PERDIDIT
 HIC AUTEM NOSTER STRENUUS
 70 BELLIGERO+SUS INCLITUS
 ET QUOD HIS CUNCTIS MAJUS EST
 CULTOR DIVI+NI NOMINIS
 NUNC AUTEM FILI SAPIENS
 QUAESO DIGNANTER ACCIPE
 75 TUI CULTO+RIS PAGINAM
 QUAM EX AMO+RE PORRIGO
 PRIMUM DEPOSCO COPIAS
 CONLA+TAS TANTA GRATIA
 IN TE CONSERVES INTEGRAS
 80 ET BONIS MULTIS AFFLUES
 UNUM REPELLE VITIUM
 NE CORDA PURA INQUINET
 QUOD ESSE SACRIS SCRIBITUR
 RADIX MALO+RUM OMNIUM
 85 CUPIDITA+TEM SCILICET
 QUAE IN ALUMNOS DESAEVIT
 NEC SAEVA PARCIT RABIE
 QUORUM AMO+RE PASCITUR
 HOS INQUAM SEMPER DEVORAT
 90 FAMEM EDENDO PROFERENS
 ET VELUT IGNIS ADDITO
 SUCCENSA CRESCIT PABULO
 SED HAEC NON ITA DIXERIM
 QUOD TE HOC DAMNEM CRIMINE
 95 TAMEN DEPOSCO DILIGENS
 UT NEC SCINTILLA VULNERET

QUAM SI FORTE INPROVIDUS
 QUANDO+QUE INESCAVERIS
 SCITO FLAGRA+BIT NIMIUM
 100 AUGENDO IN INCENDIUM
 TENDE PER MUNDUM OCULOS
 CERNE PRIMA+TES SAECULI
 AUT INTERI+RE CUPIDOS
 AUT IN PERI+CLIS VIVERE
 105 CONRA+DUNT QUAERUNT INHIANT
 VELUT SAGA+CES AVIDI
 ET HAEC NEC IPSI POSSIDENT
 SED NEC RELINQUUNT POSTERIS
 TAMEN NON GENERALITER
 110 ISTA DE CUNCTIS DIXERIM
 SED UT PAUCO+RUM DEDECUS
 SIT MULTIS EMENDATIO
 TU AUTEM VIR EXIMIE
 JUDEX MULTO+RUM PROVIDUS
 115 TUI REPENTE PECTORIS
 SECRE+TA JUDEX PERSPICE
 HUIUS SI ULLAM SENSERIS
 PARVAM VENE+NI GUTTULAM
 DULCI PERFUNDE OLEO
 120 NE SERPAT IN VISCERIBUS
 NEC HOC IGNO+RAS OLEUM
 PRO TUI SAPIENTIA
 QUOD EST CUNCTO+RUM PAUPERUM
 MERCA+TUM ELEMOSINIS
 125 HIS TE EXERCE STUDIIS
 HAEC CUNCTA BONA PERAGE
 UT MERA TIBI MANEANT
 ET PERSEVE+RENT GAUDIA
 NAM PARUM ESSE NOVERIS
 130 SI QUISQUAM NULLA RAPIAT
 ET OBDURA+TO PECTORE
 SUA PRAECLU+DAT MISERIS
 NON MULTUM SIBI CONSULIT
 QUI SIC EVI+TAT RABIEM
 135 CUPIDITA+TIS UT SIMUL
 INCURRAT AVARITIAE
 NAM ISTA DUO CRIMINA
 VELUT COGNA+TA GENERE
 ET GEMINA+TA SPECIE
 140 NIMIS CONJUNCTA PERMANENT
 HAEC QUI SECTANTUR MISERI
 HOC UNO DISTANT VITIO
 QUOD UNUS HORUM MALUS EST
 ET ILLE ALTER PESSIMUS
 145 UNDE MI CARA DIGNITAS
 TU QUAESO FILI UNICE

SIC AB ALIE+NIS ABSTINE
 UT TUA SANCTIS TRIBUAS
 ILLUDQUE SUPER OMNIA
 150 MEMOR IN CORDE RETINE
 QUOD TE JAM SACERDOTIO
 PRAEFIGURA+TUM TENEO
 HANC QUAESO SERVA GRATIAM
 ET ILLIS CRESCE MERITIS
 155 UT PRAELOCU+TA POPULI
 VOX CAELO SACRA VENIAT
 SANCTUM ET PRIMUM OMNIBUS
 NOSTRUMQUE PAPAM JAMBlichum
 HONO+RA CORDA DILIGE
 160 UT DILIGA+RIS POSTMODUM
 CUI QUIDQUID TRIBUERIS
 TIBI IN CHRISTO PREPARAS
 HAEC RECEPTU+RUS POSTMODUM
 QUAE IPSE SEMINAVERIS

U/U/U/U/ (8)
 U/U/U/U/ (8)
 U/U/U/U/ (8)
 U/U/U/U/ (8)
 5 /UU/U/U/ (8)
 U/U/U/U/ (8)
 U/U/U/U/ (8)
 /UU/U/U/ (8)
 /UU/U/U/ (8)
 10 U/U/U/U/ (8)
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 25 U/U/U/U/ (8)
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 30 /UU/U/U/ (8)
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/UU/U/U/ (8)
 /UU/U/U/ (8)
 /U/UU/U/ (8)
 35 /UU/U/U/ (8)
 U/U/U/U/ (8)
 U/U/U/U/ (8)
 U/U/U/U/ (8)
 U/U/U/U/ (8)
 40 U/U/U/U/ (8)
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 /UU/U/U/ (8)
 45 U/U/U/U/ (8)
 /UU/U/U/ (8)
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 U/U/U/U/ (8)
 50 U/U/U/U/ (8)
 U/U/U/U/ (8)
 U/U/U/U/ (8)
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 U/U/U/U/ (8)
 55 /UU/U/U/ (8)
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 60 U/U/U/U/ (8)
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 U/U/U/U/ (8)
 65 /UU/U/U/ (8)
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 70 U/U/U/U/ (8)
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 75 /UU/U/U/ (8)
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 U/U/U/U/ (8)
 U/U/U/U/ (8)
 80 U/U/U/U/ (8)
 /UU/U/U/ (8)

U/U/U/U/ (8)
U/U/U/U/ (8)
/UU/U/U/ (8)
85 U/U/U/U/ (8)
U/U/UU/U (8)
U/U/U/U/ (8)
/UU/U/U/ (8)
U/U/U/U/ (8)
90 /UU/U/U/ (8)
U/U/U/U/ (8)
U/U/U/U/ (8)
U/U/U/U/ (8)
U/U/U/U/ (8)
95 /UU/U/U/ (8)
U/U/U/U/ (8)
/U/UU/U/ (8)
U/U/U/U/ (8)
/UU/U/U/ (8)
100 U/U/U/U/ (8)
/UU/U/U/ (8)
/UU/U/U/ (8)
U/U/U/U/ (8)
U/U/U/U/ (8)
105 U/U/U/U/ (8)
/UU/U/U/ (8)
U/U/U/U/ (8)
U/U/U/U/ (8)
/UU/U/U/ (8)
110 /UU/U/U/ (8)
U/U/U/U/ (8)
U/U/U/U/ (8)
U/U/U/U/ (8)
/UU/U/U/ (8)
115 /UU/U/U/ (8)
U/U/U/U/ (8)
/UU/U/U/ (8)
/UU/U/U/ (8)
/UU/U/U/ (8)
120 U/U/U/U/ (8)
U/U/U/U/ (8)
U/U/U/U/ (8)
U/U/U/U/ (8)
U/U/U/U/ (8)
125 U/U/U/U/ (8)
U/U/U/U/ (8)
U/U/U/U/ (8)
U/U/U/U/ (8)
U/U/U/U/ (8)
130 U/U/U/U/ (8)
U/U/U/U/ (8)

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      /UU/U/U/ (8)
      U/U/U/U/ (8)
      U/U/U/U/ (8)
135  U/U/UU/U (8)
      U/U/U/U/ (8)
      U/U/U/U/ (8)
      /UU/U/U/ (8)
      U/U/U/U/ (8)
140  /UU/U/U/ (8)
      U/U/U/U/ (8)
      U/U/U/U/ (8)
      U/U/U/U/ (8)
      U/U/U/U/ (8)
145  /UU/U/U/ (8)
      U/U/U/U/ (8)
      /U/U/U/U/ (9)
      U/U/U/U/ (8)
      U/U/U/U/ (8)
150  /UU/U/U/ (8)
      U/U/U/U/ (8)
      U/U/U/U/ (8)
      U/U/U/U/ (8)
      U/U/U/U/ (8)
155  U/U/U/U/ (8)
      U/U/U/U/ (8)
      /UU/U/U/ (8)
      U/U/UU/U (8)
      U/U/U/U/ (8)
160  U/U/U/U/ (8)
      /U/UU/U/ (8)
      /UU/U/U/ (8)
      U/U/U/U/ (8)
      U/U/U/U/ (8)

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SYLLABLE	ACCENTS	TOTAL	PERCENT
1	55	164	33.5365854%
2	109	164	66.4634147%
3	8	164	4.87804878%
4	156	164	95.1219513%
5	3	164	2.43902439%
6	160	164	97.5609756%
7	4	164	2.43902439%
8	160	164	97.5609756%
9	1	1	100%

A glance at the chart shows that all of the lines are eight syllables long except line 147 which has nine

syllables. I will choose to consider the word "alienis" in that line to be pronounced in three syllables ("al-ye-nis") so that the line is reduced to eight syllables. A glance at the final cadences again shows a few lines which don't follow the /u/ pattern. Please note that the computer accented "Jamblichum," in line 158, as u/u; I think it obviously should be /u/. If I adjusted the accent chart to reflect these changes, the percentages would change by slightly more than one percentage point at the most.

Finally, I will include a printout of the "Dies Irae" from the thirteenth century. Since this poem is a "perfect" example of the stress accent poetry of the later Middle Ages, it needs no commentary.

DIES IRAE DIES ILLA
 SOLVET SAECLUM IN FAVILLA
 TESTE DAVID CUM SIBYLLA
 QUANTUS TREMOR EST FUTU+RUS
 5 QUANDO JUDEX EST VENTU+RUS
 CUNCTA STRICTE DISCUSSU+RUS
 TUBA MIRUM SPARGET SONUM
 PER SEPULCHRA REGIO+NUM
 COGET OMNES ANTE THRONUM
 10 MORS STUPE+BIT ET NATU+RA
 CUM RESURGET CREATU+RA
 JUDICANTI RESPONU+RA
 LIBER SCRIPTUS PROFERE+TUR
 IN QUO TOTUM CONTINE+TUR
 15 UNDE MUNDUS JUDICE+TUR
 JUDEX ERGO CUM CENSE+BIT
 QUIDQUID LATET APPARE+BIT
 NIL INULTUM REMANE+BIT
 QUID SUM MISER TUNC DICTU+RUS
 20 QUEM PATRO+NUM ROGATU+RUS
 DUM VIX JUSTUS SIT SECU+RUS
 REX TREMENDAE MAJESTA+TIS

QUI SALVANDOS SALVAS GRATIS
 SALVA ME FONDS PIETA+TIS
 25 RECORDA+RE JESU PIE
 QUOD SUM CAUSA TUAE VIAE
 NE ME PERDAS ILLA DIE
 QUAEERENS ME SEDISTI LASSUS
 REDEMISTI CRUCEM PASSUS
 30 TANTUS LABOR NON SIT CASSUS
 JUSTE JUDEX ULTIO+NIS
 DONUM FAC REMISSIO+NIS
 ANTE DIEM RATIO+NIS
 INGEMISCO TANQUAM REUS
 35 CULPA RUBET VULTUS MEUS
 SUPPLICANTI PARCE DEUS
 QUI MARI+AM ABSOLVISTI
 ET LATRO+NEM EXAUDISTI
 MIHI QUOQUE SPEM DEDISTI
 40 PRECES MEAE NON SUNT DIGNAE
 SED TU BONUS FAC BENIGNE
 NE PERENNI CREMER IGNE
 INTER OVES LOCUM PRAESTA
 ET AB HAEDIS ME SEQUESTRA
 45 STATUENS IN PARTE DEXTRA
 CONFUTA+TIS MALEDICTIS
 FLAMMIS ACRIBUS ADDICTIS
 VOCA ME CUM BENEDICTIS
 ORO SUPPLEX ET ACCLI+NIS
 50 COR CONTRI+TUM QUASI CINIS
 GERE CURAM MEI FINIS

/U/U/U/U (8)
 /U/U/U/U (8)
 /U/U/U/U (8)
 /U/U/U/U (8)
 5 /U/U/U/U (8)
 /U/U/U/U (8)
 /U/U/U/U (8)
 /U/U/U/U (8)
 /U/U/U/U (8)
 /U/U/U/U (8)
 10 /U/U/U/U (8)
 /U/U/U/U (8)
 /U/U/U/U (8)
 /U/U/U/U (8)
 /U/U/U/U (8)
 15 /U/U/U/U (8)
 /U/U/U/U (8)
 /U/U/U/U (8)
 /U/U/U/U (8)
 /U/U/U/U (8)
 20 /U/U/U/U (8)

/U/U/U/U (8)
 /U/U/U/U (8)
 /U/U/U/U (8)
 /U/U/U/U (8)
 25 /U/U/U/U (8)
 /U/U/U/U (8)
 /U/U/U/U (8)
 /U/U/U/U (8)
 /U/U/U/U (8)
 30 /U/U/U/U (8)
 /U/U/U/U (8)
 /U/U/U/U (8)
 /U/U/U/U (8)
 /U/U/U/U (8)
 35 /U/U/U/U (8)
 /U/U/U/U (8)
 /U/U/U/U (8)
 /U/U/U/U (8)
 /U/U/U/U (8)
 40 /U/U/U/U (8)
 /U/U/U/U (8)
 /U/U/U/U (8)
 /U/U/U/U (8)
 /U/U/U/U (8)
 45 /U/U/U/U (8)
 /U/U/U/U (8)
 /U/U/U/U (8)
 /U/U/U/U (8)
 /U/U/U/U (8)
 50 /U/U/U/U (8)
 /U/U/U/U (8)

SYLLABLE	ACCENTS	TOTAL	PERCENT
1	51	51	100%
2	0	51	0%
3	51	51	100%
4	0	51	0%
5	51	51	100%
6	0	51	0%
7	51	51	100%
8	0	51	0%

VITA

William Hammond Clow Jr. was born on November 24, 1939, in Portland, Oregon. He attended high school and college at Saint Edward's and Saint Thomas Seminaries in Kenmore, Washington. In 1962 he transferred to the University of Portland in Portland, Oregon, where he received his B.A. degree in 1963. In 1968 he received an M.A. degree in Latin from the University of Washington. In 1972 he attended the University of Paris and received an M.A. degree in French awarded by Middlebury College in Middlebury, Vermont.