

LACK OF METRICAL VARIETY  
IN VALERIUS FLACCUS' HEXAMETERS?

In Classical Latin hexameter poetry, the greater use of the dactyl than the spondee or vice-versa in the variable first four feet of the line reflects not only the feelings inspiring immediate subject-matter, but also the preference of the writer for one foot to another. With regard to the latter, according to G.E. Duckworth, while Vergil in his *Aeneid* has 20 spondees for every 12 dactyls and in his preference for the spondee he is followed by Silius Italicus (20 spondees for every 12 dactyls) and Lucan (18 spondees for every 14 dactyls), Ovid in his *Metamorphoses* has 12 spondees for every 20 dactyls, and in this respect he is followed by Valerius Flaccus and Statius in his *Thebaid* (15 spondees for every 17 dactyls in each poet)<sup>1</sup>. Indeed, according to R. W. Garson, Valerius Flaccus prefers the use of the dactyl to the use of the spondee not only in each book in general, but also consistently in the first and third feet of the verses of each book, and particularly in the first foot<sup>2</sup>. In his preference for dactyls, however, Valerius Flaccus is less Ovidian than Calpurnius Siculus, both in his *Eclogues* and in the *Laus Pisonis*<sup>3</sup>.

This preference for the dactyls to the spondees in Valerius Flaccus has its influence on the patterns used for the first four feet of the *Argonautica*. The first eight patterns in the order they are more commonly used by Valerius Flaccus and as given by R. W. Garson and G. E. Duckworth are the following: *dsds*, *ddss*, *dsss*, *dddd*, *dssd*, *ddsd*, *dsdd* and *dddd* or *sdss*<sup>4</sup>. The first of these patterns (*dsds*) occurs, according to Garson, in 22.75% of the lines of the whole epic, while according to Duckworth

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1. G. E. Duckworth, *Vergil and classical hexameter poetry. A study in metrical variety*, Michigan 1969, 101.

2. R. W. Garson, Metrical statistics of Valerius Flaccus' *Argonautica*, *CQ* 18 (1968) 378.

3. Duckworth, 103.

4. Pattern *dddd* according to Garson, 377, *sdss* according to Duckworth, 100f.

in 22.65% of the lines; in any case both figures show that *dsds* is used by Valerius Flaccus almost twice as often as *ddss*, which is his second pattern more commonly used. Furthermore, the percentage figure for the eight patterns just mentioned and used by Valerius Flaccus (83.55% according to Garson, 83.35% according to Duckworth) far exceeds those for Vergil's *Aeneid* (72.78%), Lucan (78.61%), (Stattius' *Thebaid* (74.26%), Silius Italicus (72.64%), and even that for Ovid's *Metamorphoses* (81.62%), the poet whom he imitates. Duckworth goes on to show and explain how Valerius Flaccus, by his frequent repetitions of the same patterns, has a «complete disregard of variety» in the same patterns<sup>1</sup>.

The object of this article is to try to prove and illustrate both the use Valerius Flaccus makes of variety and what artistic beauty he seeks in his frequent repetitions of these patterns. For this reason I shall first treat of metrical clusters resulting from repeated and symmetrical use of the different patterns in a definite group of successive lines. Next I shall examine various elements of variety within the verses themselves of the same repeated patterns, such as, the different sequences of lines with repeated patterns, the variations of penthemimeral and hephthemimeral caesuras within the repeats, and the variations of fourth-foot homodyne lines as against heterodyne lines in successive repeats. Finally I shall consider those continuous stretches of lines with a complete variety of patterns and which coincide with the beginning of episodes in the *Argonautica*.

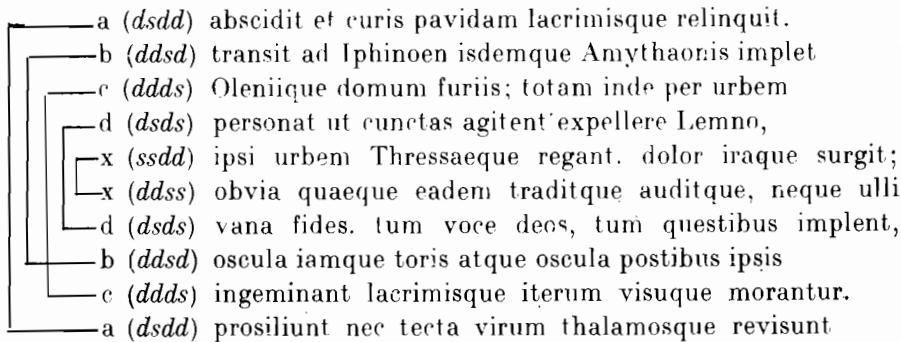
Symmetrical clusters of metrical patterns, basically distinguished from repeated patterns, involve any three or more lines each of which has a function within a perfect structure of metrically co-ordinated lines. A study of this aspect in prosody has been done for the first time by E. Coleiro with regard to the *Bucolics* of Vergil<sup>2</sup>. In Valerius Flaccus, such symmetrical clusters can be as long as ten lines, as in the following example<sup>3</sup>:

1. Duckworth, 101, and 104ff.

2. E. Coleiro, *An introduction to Vergil's Bucolics with a critical edition of the text*, Amsterdam 1978, 81f.

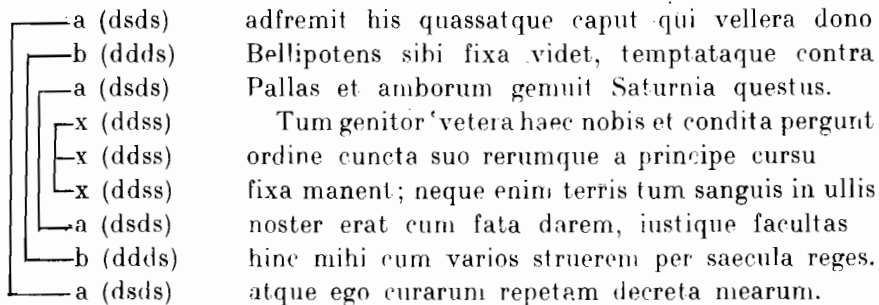
3. All my quotations are taken from E. Courtney's 1970 Teubner edition.

## 2. 161-170:

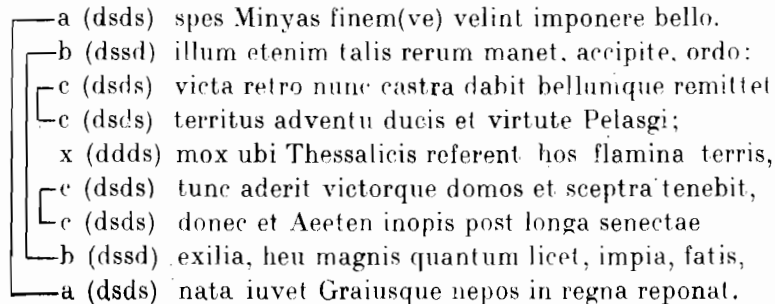


The example above is a complex of inner clusters (a and d) and of chained clusters (b and c). The focal point of this structure consists of two lines (x) which have their metrical patterns in reverse to each other. This exception to the rest adds rather than diminishes beauty to the symmetry of the structure. Other clusters include repeats of metrical patterns, covering two or three lines, sometimes at the centre, other times symmetrically balanced, as in the following examples:

## 1. 528-536:



## 5. 679-687:



In 1. 528-536, one observes also two identical and smaller symmetrical clusters (aba) which add to the embellishment of the whole structure. Some clusters are purely inner, others purely chained, as in the following two examples.

4. 141-147:

a	(ddss) dum datur. 'obstipuit visu Nonacria proles
b	(dssd) quid ferat admirans. postquam remeare monentem
c	(dsss) ocius et dictis perstantem cernit in isdem,
x	(ddsd) abripit et sociis quae sint ea promere cogit.
c	(dsss) ille manum tendens 'non haec' ait 'hospita vobis
b	(dssd) terra, viri, non hic ullos reverentia ritus
a	(ddss) pectora; mors habitat saevaeque hoc litore pugnae.

6. 492-498:

a	(dssd) lilia per vernos lucent velut alba colores
b	(dsds) praecipue quis vita brevis totusque parumper
a	(dssd) floret honor, fuscis et iam Notus imminet alis.
b	(dsds) hanc residens altis Hecate Perseia lucis
a	(dssd) flebat et has imo referebat pectore voces:
b	(dsds) 'deseris heu nostrum nemus aequalesque catervas,
a	(dssd) a misera, ut Graias haud sponte vageris ad urbes,

Valerius Flaccus occasionally chains one complete structure to another, or even three, four or five. We quote the longest passage which covers seventeen lines.

## 5. 319-335:

1	<pre> a (dssd) ├── b (ddds) │   ├── x (dsds) │   └── x (dsds) ├── b (ddds) └── a (dssd) </pre>	a	b	c	2	<p>urbis et ignoti mens experienda tyranni.  adnuet ipse, reor, neque inexorabile certe  quod petimus. sin vero preces et dicta superbus  respuerit, iam nunc animos firmate repulsae  quaque via patriis referamus vellera terris  stet potius: rebus semper pudor absit in artis'.  dixerat, et Scythicam qui se comitentur ad urbem  sorte petit, numeroque novem ducuntur ab omni.  inde viam, qua Circaeii plaga proxima campi,  corripiunt regemque petunt iam luce reducta.</p>
3	<pre> a (dssd) ├── b (dsds) │   └── x (ddss) └── a (dssd) </pre>	a	b	c	4	<p>Forte deum variis per noctem territa monstros  senserat ut pulsas tandem Medea tenebras  rapta toris primi iubar ad placabile Phoebi  ibat et horrendas lustrantia flumina noctes.  namque soporatos tacitis in sedibus artus  dum premit alta quies nullaeque in virgine curae,  visa pavens castis Hecates excedere lucis;</p>
5	<pre> a (dsds) ├── x (ddss) └── a (dsds) </pre>	a	b	c	4	<p>ibat et horrendas lustrantia flumina noctes.  namque soporatos tacitis in sedibus artus  dum premit alta quies nullaeque in virgine curae,  visa pavens castis Hecates excedere lucis;</p>

It is impossible to name all the incidences again in this paper, as they would cover far too much space<sup>1</sup>; it will suffice however to mention only the very large ones, excluding the chained clusters as in 5. 319-335 above. Of those covering seven to ten lines, we have the following.

ten lines	abcdxxdbca	2.	161-170 <sup>2</sup>
»	abcdxxcdba	1	728-737
nine lines	abcexceba	5	679-687
»	abaxxxaba	1.	528-536
eight lines	abcdedba	5.	328-335; 7. 295-301

1. One may consult all the incidences for the symmetrical clusters and for the chained symmetrical clusters in my doctoral thesis *Some aspects of Valerius Flaccus' art: enjambement and some metrical technicalities in the Argonautica*, which was presented to the University of Malta in 1979, pages 227-246, and 254-261 respectively. I have made an amendment in the first cluster, with the necessary alteration in the statistics as they appear in this article.

2. 165 and 166 (x) are in reverse to each other.

eight lines	abcxxbca	4. 225-232; 5. 270-277
»	abccddba	7. 3-10
»	abcxxcab	3. 243-250
seven lines	abexbca	3. 87-93; 5. 322-328, 488-494; 8. 314-320
»	abexcba	3. 687-693 <sup>1</sup> ; 4. 141-147, 444-450 <sup>2</sup>
»	abexcab	2. 118-124 <sup>3</sup> ; 8. 453-459
»	abababa	6. 492-498
»	aabxbaa	1. 242-248
»	abxxxba	1. 812-816

One must note here that Valerius Flaccus makes use of the longer clusters (seven to ten lines) very sparsely and of the shorter clusters (three to six lines) much more frequently. In fact only those clusters covering three (axa) or four lines (axxa) (abab), and abxab (five lines) appear in each book of the epic. The percentage figures (see Table I) against the number of lines covered by all the clusters in each book of the *Argonautica* show that there is an even increase in the use of these symmetrical clusters of metrical patterns from Book I to Book V inclusively, and an uneven decrease from Book V to Book VIII inclusively. This leaves Book V at the climax of this parabola; it also shows that very probably Valerius Flaccus improved on this technique of an artistic beauty as he progressed during the composition of the first five books and slackened a bit in the rest, leaving the unfinished eighth book rather unrevised with regard to this technique. The average figure of 36.21%, however, ranging from 28.05% in Book VIII and 46.48% in Book V, shows a relatively frequent use of a sophisticated embellishment of the metrical patterns which he uses.

When these symmetrical clusters of metrical patterns cover a considerable number of lines, as in the incidences above (seven to ten lines), Valerius Flaccus always has one of three definite subject-matters: the beginning of an action, the end of an action, or the emotions or worries of Medea. The first long passage of symmetrical clusters from our incidences which treats of a beginning of an action in the epic is 1. 242-248: Jason begins to encourage the Argonauts to accept the expedition as willed by the gods. Later on in the same book (728-737), after the departure of the Argonauts, Aeson and Alcimedea start paying their offerings

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1. 687 and 693(c) are opposite and in reverse to each other.
  2. 446 and 448 (c) are also opposite and in reverse to each other.
  3. 118-124 (c) are opposite to each other.

to Cretheus in the underworld (Aeson's father), praying for Jason their son in his hazardous wanderings. In the second book (118-124) we read how Rumour (*Fama*) starts her work at Lemnos, spreading news to the women there, and instilling jealousy and hatred in them for their unfaithful husbands in Thrace. In Book III (87-93) we have the beginning of the mistaken battle: the Argonauts and their hosts in Cyzicus mix in warfare by mistake through darkness and confusion. In Book IV (141-147) the events at Bebrycia start with Dymas, who advises the Argonauts to depart from that land because of the terrible giant Amycus. In the same book we read how Pollux accepts Amycus' challenge, and hence the encounter begins (225-232); further on we have the beginning of Phineus' address to the Argonauts, who call in at Thynia, where he was living (444-450). In Book V we read of the beginning of Aeetes' dispute with Perses his half-brother (270-277); also at Colchis in the same book Jason and some of the Argonauts start to go to Aeetes' palace, to ask for the golden fleece (322-328), where Jason, addressing Aeetes, starts with the background of his mission to Colchis (488-494).

Back at Book I we have the first long passage treating of an end of an action, with a symmetrical cluster of metrical patterns, in 528-536: Jupiter decides on the dispute among the gods with regard to the success and future of the voyage. Towards the end of the same book we read how Aeson pays his last rites to the underworld, before he commits suicide (812-816). In Book II (161-170), Rumour ends her mission in Lemnos. In Book III we have two passages. In 243-250, the Argonauts and the Cyzicians recognize their mistake at dawn, and the battle ends; in 687-693 Meleager ends his speech, encouraging Jason and the Argonauts to go on with the voyage, and forget about the lost Hercules. Finally in Book V we have another decision by Jupiter, who solves a dispute among the gods on the issue of the war at Colchis between Aeetes, Jason and Perses (679-687).

While all the episodes noted above occur in books one to five, all the other episodes in passages of symmetrical clusters of metrical patterns covering from seven to ten lines (treating of the emotions or worries of Medea) occur in books five to eight. Although Valerius Flaccus' *Argonautica* is action from beginning to end, the poet adapts only the subject-matter of action (beginning or end) in the first five books to his technique of metrical symmetry of lines, as his epic then concentrates on Medea from Book V onwards, when she comes into the scene. From

this one assumes that Medea in Valerius Flaccus, unlike in Apollonius<sup>1</sup>, is not the central figure throughout the epic; nevertheless, Medea, in Valerius Flaccus as in Apollonius, has to figure prominently in the second part of the epic, as it is through her that the Argonauts come in possession of the golden fleece. In the next paragraph I shall mention those passages which treat of the psychological problems of Medea in the last four books of the epic and which run into seven to ten lines of symmetrical clusters.

In Book V (328-335) we read how Medea is worried about strange portents or dreams which she experienced that night, and sets out to a stream, to allay her worries, as it was customary to do in such occasions. In Book VI Juno appears to Medea in the figure of Chalciope to persuade her more easily to help Jason and the Argonauts with her magics. In 492-498 Medea is left distracted, and goes up to the walls, pondering on Chalciope's (Juno's) message. In 7. 3-10 we see Medea worried and sleepless, while in 295-301 of the same book we have a similar scene as in 6. 492-498: Venus, collaborating with Juno and Athena, appears to Medea in the figure of Circe, Medea's aunt and also a witch, to persuade her to help Jason. Also in this passage, Medea is left distracted, as the speaker finishes what she has to say. In Book VIII we have two passages: 314-320 and 453-459. In the first passage Medea is struck with fear for her uncertain future, as she sees Absyrtus her brother and Styrys her ex-spouse approaching with the Colchian fleet to rescue her from the hands of the Argonauts; in the other passage Medea laments, as she feels already abandoned by Jason.

In our treatment of the three subject-matters which Valerius Flaccus adapts for long passages of symmetrical clusters, we cannot help noticing the similarity between 1. 528-536 and 5. 679-687, 6. 492-498 and 7. 295-301, 2. 118-124 and 2. 161-170, and 3. 87-93 and 3. 243-250.

In both 1. 528-536 and 5. 679-687 we see Jupiter solving some dispute among the gods. Furthermore, their symmetrical clusters have a common pattern (abcdxdcba); but in 1. 528-536 we have a repeat of three lines in the middle, and in 5. 679-687 we have repeats of identical metrical patterns. In 6. 492-498 and 7. 295-301 we have Medea pondering after a visit from a goddess in disguise, Juno as Chalciope, or Venus as Circe. In their symmetrical clusters (abababa) and (abcdcdba) we

1. See G. Zanker, The love theme in Apollonius Rhodius' *Argonautica*, *WS* 13 (1979) 52-75.



have also a common pattern ( $\underline{\underline{\underline{\quad}}}$ ), that is, a complex of a chained and an inner pattern. 2. 118-124 and 161-170 begin and end the same action (Rumour in Lemnos), and so do 3. 87-93 and 243-250 (the mistaken battle at Cyzicus). In the metrical patterns of the first parallel (abxcab) (abcdxxdbea) we have the following common pattern ( $\underline{\underline{\underline{\quad}}}$ ) a chained, an inner and a focal point; in those of the other parallel (abcxbca) (abcxxcab) we have ( $\underline{\underline{\underline{\quad}}}$ ), a chained pattern and a focal point. We quote 3. 87-93, and 243-250.

## 3. 87-93:

a (ddss)	adglomerant latera et densis thoracibus horrens
b (ddsd)	stat manus, aegisono quam nec fera pectore virgo
c (dsds)	dispulerit nec dextra Iovis Terrorque Pavorque,
x (dsss)	Martis equi. sic contextis umbonibus urgent
b (ddsd)	caeruleo veluti cum Iuppiter agmine nubem
c (dsds)	constituit; certant Zephyri frustaque rigentem
a (ddss)	pulsat utrimque Notus; pendent mortalia longo

## 3. 243-250:

a (dlss)	talia magnanimi diverso turbine fundunt
b (ddds)	tela viri sonitusque pedum suspectaque motu
c (ssds)	explorant; prensant socios vocemque repossunt.
x (sdss)	quod si tanta lues seros durasset in ortus,
x (sdss)	extinctum genus et solas per moenia matres
c (ssds)	vidisset stratamque dies in litore gentem.
a (ddss)	Tum pater omnipotens, tempus iam rege preempto
b (ddds)	flectere fata ratus miserasque abrumpere puggnas,

One notes here that the inner structure of this cluster (cxxx) consists of metrical patterns all starting with a spondee, unlike the others, to give an aspect of an enclosing structure.

My comments on the three subject-matters which Valerius Flaccus adapts to his symmetrical clusters apply also to his chained symmetrical clusters (series of symmetrical clusters). We note here those incidences covering only eleven lines or more: 1. 386-398 (13), 525-536 (12), 728-738 (11); 3. 240-250 (11); 4. 356-370 (15); 5. 319-335 (17). All these incidences, except for 1. 386-398 and 4. 356-370, incorporate other symmetrical clusters which we have treated above already, while

the other two treat of the beginning of an action. 1. 386-398 appears shortly after the Catalogue of the heroes is introduced, while 4. 356-370 is the beginning of the song of Orpheus, who sings of Io and her expedition. We quote 1. 386-398.

1		<p>cassis et in summo laurus Peneia cono.          quin etiam Herculeo consurgit ab ordine Tydeus          Nelidesque Periclymenus, quem parva Methone          felevis Elis equis et fluctibus obvius Aulon          caestibus adversos viderunt frangere vultus.          tu quoque Phrixeos remo, Poeantie, Colchos          bis Lemnon visure petis, nunc cuspide patris          inclitus, Herculeas olim torture sagittas.          proximus hinc Butes Actaeis dives ab oris;          innumeras nam claudit apes longaque superbus          fuscatur nube diem dum plenas nectare cellas          pandit et in dulcem reges dimittit Hymetton.          insequeris casusque tuos expressa, Phalere,</p>
2		<p>tu quoque Phrixeos remo, Poeantie, Colchos          bis Lemnon visure petis, nunc cuspide patris          inclitus, Herculeas olim torture sagittas.          proximus hinc Butes Actaeis dives ab oris;          innumeras nam claudit apes longaque superbus          fuscatur nube diem dum plenas nectare cellas          pandit et in dulcem reges dimittit Hymetton.          insequeris casusque tuos expressa, Phalere,</p>
3		<p>insequeris casusque tuos expressa, Phalere,</p>

One notes here that each of the three clusters has a focal point (x), starting with a spondee, while all the other metrical patterns start with a dactyl. None of the focal points are the same.

TABLE I  
*Clusters of Metrical Patterns*

		<i>Occ.</i>	<i>lines</i>	%
Book I	(850)	71	272	32%
Book II	(664)	61	228	34.34%
Book III	(740)	66	255	34.46%
Book IV	(762)	85	315	41.34%
Book V	(695)	85	323	46.48%
Book VI	(760)	75	265	34.87%
Book VII	(653)	72	249	38.14%
Book VIII	(467)	36	131	28.05%
Average	(698.88)	68.96	254-75	36.21%

While Valerius Flaccus has 36.21% of his lines covered by symmetrical clusters of metrical patterns, he has also 20.82% of his lines covered by repeats of metrical patterns in successive lines (see Table II). One may note that we have already treated of repeats within symmetrical clusters; but when we add the two together, taking into consideration those repeats in the symmetrical clusters, we will find only a negligible overlapping of 3%, which makes the total of 54.02% in symmetrical clusters and repeats. This high percentage confirms the comments of Duckworth on lack of variety in Valerius Flaccus' use of metrical patterns<sup>1</sup>.

Most of the repeats in Valerius Flaccus cover two lines (16.13% of average total). Other repeats run into three lines (3.88%), four lines (0.59%) and even into five lines (0.22%). This order is consistent in all the books of the epic except only in Books III and VIII, where percentage figures for repeats running into five verses exceed those for repeats running into four verses. Book VIII as against Book II, has the highest percentage figure not only for the total of repeats (23.98%), but also for the repeats running into two verses (18.84%) and for the one repeat running into five verses (1.07%). This is quite in contrast and, therefore, complementary to the same Book VIII of Table I, which has the lowest percentage figure for symmetrical clusters of the same metrical patterns. Similarly Book V, which has the highest percentage figure for symmetrical clusters, is second only to Book II with its lowest percentage figure for repeats. All this is explained by the fact that in his very frequent use of certain metrical patterns, Valerius Flaccus could not develop the technique of repeats compatibly with that of the symmetrical clusters, as the symmetrical clusters themselves tend to exclude the successive repeats in their very nature. This can be seen also from the fact that while the total percentage figures in each book of the epic for the symmetrical clusters follow each other in an even ascent till Book V and then descend unevenly (Table I), the same books show in their order that on the contrary there is an uneven decrease till Book V and then a rather even increase in the following books (Table II)<sup>2</sup>.

To confirm the results of the statistics of Garson and Duckworth

1. Duckworth, 105. Note that while he treats of the repeated patterns in «adjacent lines» «every x lines», Coleiro, 78f., treating of Vergil's *Bucolics*, distinguishes between those running into two and more verses.

2. All incidences for repeats of metrical patterns in Valerius Flaccus are given in my dissertation, 265-271.

TABLE II  
*Repeats and Clusters of Metrical Patterns*

		Percentage of books in repeats of				Total	Repeats in Clusters	Repeats and Clusters (excluding re- peats in clusters)		
		2	3	4	5					
Book I	(850)	16.94%	2.82%	0.47%	0	20.24%	21	2.47%	423	49.77%
Book II	(664)	12.35%	4.97%	0.6%	0	17.92%	14	2.11%	333	50.15%
Book III	(740)	16.22%	3.65%	0.54%	0.68%	21.08%	20	2.7%	394	52.84%
Book IV	(762)	15.75%	2.76%	1.05%	0	19.55%	27	3.54%	437	57.35%
Book V	(695)	14.1%	4.32%	0.58%	0	18.99%	18	2.59%	437	62.88%
Book VI	(760)	17.37%	5.13%	0	0	22.5%	23	3.03%	413	54.34%
Book VII	(653)	17.46%	4.14%	0.61%	0	22.21%	27	4.14%	367	56.21%
Book VIII	(467)	18.84%	3.21%	0.86%	1.07%	23.98%	16	3.43%	227	48.61%
Average	(698.88)	16.13%	3.88%	0.59%	0.22%	20.82%	20.75	3%	378.5	54.02%

on the very frequent use of *dsds* by Valerius Flaccus, it is interesting to observe the predominant use of this pattern also in these repeats. This particular metrical pattern is more commonly used than all the others especially and progressively when the same repeats run into greater numbers of successive verses. Thus there are 175 of 449 repeats running into two lines with *dsds* (38.98%), 43 of 72 running into three lines with *dsds* (59.72%), 6 of 8 running into four lines (75%), and the only two running into five lines both have *dsds* as their metrical pattern (100%). (Table III). As in the statistics of Garson and Duckworth, *dsds* is used here especially in Books III and VI. We quote the two passages where the same metrical pattern (*dsds*) is repeated five times.

### 3. 281-285

- (dsds) aggeribus, tristi sileant ceu cetera planctu,
- (dsds) sic famulum matrumque dolor, sic omnis ad unum
- (dsds) versa manus. circa lacrimis ac mentibus aegri
- (dsds) stant Minyae deflentque nefas et cuspidis ictus
- (dsds) Aesoniae sortemque ducis solantur acerbam.

## 8. 202-206

(dsds) Puppe procul summa vigilis post terga magistri  
 (dsds) haeserat auratae genibus Medea Minervae  
 (dsds) atque ibi deiecta residens in lumina palla  
 (dsds) flebat adhuc, quamquam Haemoniis cum regibus iret  
 (dsds) sola tamen nec coniugii secura futuri.

While admitting of lack of variety in Valerius Flaccus' selection of metrical patterns, one should note a certain amount of variety within his repeats. One can mention here two ways in which he shows this variety: one by a variation of the caesura in the following line, from a penthemimeral to a hephthemimeral caesura, or vice versa; the other by a variation of fourth-foot homodynes and heterodynes, one to another or vice versa, in the following line<sup>1</sup>. These variations occur not only in metrical patterns repeated in two lines, but also in others repeated in three and four lines. There are no variations in repeats of five lines. We give four examples, two for variation in caesuras, and two for variation in fourth-foot homodynes and heterodynes.

*Variation in caesuras:*

## 4. 538-541

(dsds) 'vota, senex, perfecta tibi; // nunc me quoque curis (hephthemimeral)  
 (dsds) eripe et ad nostros // animum converte labores. (penthemimeral)  
 (dsds) omnis adhuc sors laeta quidem, // nec numine vano, (hephthemimeral)  
 (dsds) siqua fides curae // superum, tantum aequor adorti (penthemimeral)

## 7. 112-114

(ddd) fertque refertque pedem, // tumido quam cogit Erinys (penthemimeral)  
 (ddd) ire mari Phariaeque vocant // trans aequora matres, (hephthemimeral)  
 (ddd) circuit haud aliter // foribusque impendet apertis (penthemimeral)

1. Duckworth, 104f., comments upon the very low percentage of fourth-foot homodyne in Valerius Flaccus. Coleiro, 82f., treats of the variations of the penthemimeral and the hephthemimeral caesuras and of the homodynes and heterodynes in the fourth foot in Vergil's *Bucolics*.

TABLE III  
*DSDS in the Repeats of Metrical Patterns*

	2 verses		3 verses		4 verses		5 verses	
	Rep.	DSDS %	Rep.	DSDS %	Rep.	DSDS %	Rep.	DSDS %
Book I	72	45.83%	8	3	1	37.5%	1	100%
Book II	41	29.27%	11	5	1	45.46%	1	100%
Book III	60	51.67%	9	6	1	66.67%	1	100%
Book IV	60	33.33%	7	4	2	57.14%	2	100%
Book V	49	32.65%	10	7	1	70%	1	100%
Book VI	66	31.82%	13	11		84.62%		
Book VII	57	40.35%	9	5	1	55.56%	1	0
Book VIII	44	43.18%	5	2	1	40%	1	100%
Total	449	38.98%	72	43	8	59.72%	6	75%
					2		2	100%

*Variation in fourth-foot homodynes and heterodynes:*

## 2. 640-642

(ddsd) Emathiae manus et//fárna mihi maior imagi, (heterodyne)

(ddsd) non tamen haec adeo//semóta neque ardua tellus (homodyne)

(ddsd) longaque iam populis//inter via lucis ecae (heterodyne)

## 4. 95-98

(dsds) balteus undantem//váriat mortálibus arcum. (heterodyne)

(dsds) inde super terras//et eói cernua montis (homodyne)

(dsds) emicuit traxitque diem//candéntibus undis, (heterodyne)

(dsds) et Minyas viso//liquérunt flamina Phoebo (homodyne)

There are slightly more occurrences of variations of caesuras than those of homodynes and heterodynes in the fourth foot. In fact, 5.85% of the verses (28.31% of the repeats) (see Table IV) consist of variations of the former, while 5.01% of the same (24.13% of the repeats) are variations of the latter. Variations through caesuras exceed in quantity those of the homodynes and the heterodynes in the fourth foot in all the books except for VI and VII generally and when repeats run into two lines, and except for II and V when repeats run into three lines. Books VIII and IV have the same amount of the two types of variations when repeats run into three and four lines respectively. Variation of caesuras is most commonly found in Book I (7.88% of total, 38.95% of repeats), as against 4.47% of Book VI (19.88% of repeats); on the contrary variation of homodynes and heterodynes in the fourth foot is least commonly found in the same Book I (3.77% of total, 18.61% of repeats), as against 6.89% of Book VII (31.04% of repeats), which book is not very representative of the former variation. This shows that in the use of variety within the repeats of metrical patterns Valerius Flaccus is led to use either one or the other of these variations since both the homodynes and the heterodynes in the fourth foot tend to exclude the penthemimeral caesura more than the hephthemimeral. In fact there are only 24 variations of the fourth-foot homodynes and heterodynes which appear also in the 154 variations of caesuras (15.58%). We give here only the incidences of such coincidences<sup>1</sup>:

1. For all the incidences see my dissertation, 272-276.

TABLE IV  
*Variety in Repeats of Metrical Patterns*

	<i>Number of Occurrences in Repeats of</i>					<i>Total Number of Lines in Repeats of</i>				
	2	3	4	5	T	2	3	4	5	T
	<i>(verses)</i>					<i>(verses)</i>				
Book I	29	3	0	0	32	58	9	0	0	67
(850)	13	2	0	0	15	26	6	0	0	32
Book II	15	1	0	0	16	30	3	0	0	33
(664)	12	2	0		14	24	6	0	0	30
Book III	16	1	0	0	17	32	3	0	0	35
(740)	15	0	0	0	15	30	0	0	0	30
Book IV	19	3	1	0	23	38	9	4	0	51
(762)	16	2	1	0	19	32	6	4	0	42
Book V	18	1	0	0	19	36	3	0	0	39
(695)	12	3	0	0	15	24	9	0	0	33
Book VI	11	4	0	0	15	22	12	0	0	34
(760)	23	0	0	0	23	46	0	0	0	46
Book VII	13	3	0	0	16	26	9	0	0	35
(653)	21	1	0	0	22	42	3	0	0	45
Book VIII	15	1	0	0	16	30	3	0	0	33
(467)	9	1	0	0	10	18	3	0	0	21
Average	17	2.13	0.13	0	19.26	34	6.38	0.5	0	40.88
(698.88)	15.13	1.38	0.13	0	16.64	30.25	4.13	0.5	0	34.88

1. Cf. Table II col. 2 (T)



<i>Percentages of Totals of Books in Repeats of</i>					<i>Percentages of Totals of Repeats<sup>1</sup></i>					
2	3	4	5	T	2	3	4	5	T	
<i>(verses)</i>					<i>(verses)</i>					
%	%	%	%	%	%	%	%	%	%	Through
6.82	1.06	0	0	7.88	33.72	5.23	0	0	38.95	Caesuras
3.06	0.71	0	0	3.77	15.12	3.49	0	0	18.61	Homodyne and Heterodyne
4.52	0.45	0	0	4.97	25.21	2.52	0	0	27.73	Caesuras
3.62	0.9	0	0	4.52	20.17	5.04	0	0	25.21	Homodyne and Heterodyne
4.32	0.41	0	0	4.73	20.51	1.92	0	0	22.44	Caesuras
4.05	0	0	0	4.05	19.23	0	0	0	19.23	Homodyne and Heterodyne
4.99	1.18	0.53	0	6.69	25.5	6.04	2.69	0	34.23	Caesuras
4.2	0.79	0.53	0	5.51	21.48	4.03	2.69	0	28.19	Homodyne and Heterodyne
5.18	0.43	0	0	5.61	27.27	2.27	0	0	29.55	Caesuras
3.45	1.3	0	0	4.75	18.18	6.82	0	0	25	Homodyne and Heterodyne
2.9	1.58	0	0	4.47	12.87	7.02	0	0	19.88	Caesuras
6.05	0	0	0	6.05	26.9	0	0	0	26.9	Homodyne and Heterodyne
3.98	1.38	0	0	5.36	17.93	6.21	0	0	24.14	Caesuras
6.43	0.46	0	0	6.89	28.97	2.07	0	0	31.04	Homodyne and Heterodyne
6.42	0.64	0	0	7.07	26.79	2.68	0	0	29.46	Caesuras
3.85	0.64	0	0	4.5	16.07	2.68	0	0	18.75	Homodyne and Heterodyne
4.89	0.89	0.07	0	5.85	23.73	4.24	0.34	0	28.31	Caesuras
4.34	0.6	0.07	0	5.01	20.77	3.02	0.34	0	24.13	Homodyne and Heterodyne

2 lines:

1. 38-39; 2. 25-26, 125-126, 258-259, 558-559; 3. 562-563, 612-613; 4. 72-73; 5. 90-91, 495-496, 681-682; 6. 135-136, 179-180, 470-471; 7. 87-88, 153-154, 321-322, 409-410, 475-476; 8. 444-445, 464-465.

3 lines:

1. 820-823; 5. 601-603; 8. 173-175.

We give two examples:

5. 90-91:

(ddss) cumque suis, comitem Alcides//út condidit, armis,  
(ddss) talis ab aequorei//consúrgens aggere busti

8. 173-175:

(dsdd) in vacuos dant verba Nótos//dominámque reclamant  
(dsdd) nomine; te venti//procul et túa fata ferebant.  
(dsdd) Inde diem noctemque vólant.//redeúntibus aura

Another characteristic of Valerius Flaccus in variety of metrical patterns is to begin some of the important sections of the books by a group of verses, four or more in number, all of which have different metrical patterns<sup>1</sup>. This is a metrical trait quite different from the two treated above, as it excludes both symmetrical clusters and repeats in these introductory strings of verses. Thus, for example, in Book I, Valerius Flaccus starts a new section with nine lines of complete variety of metrical patterns. This treats of the Argonauts when they build their ship Argo and finish their task with celebrations and sacrifices. We quote the passage:

1. 184-192

(dddd) At ducis imperiis Minyae monituque frequentes  
(ddss) puppem umeris subeunt et tento poplite proni  
(ssds) decurrunt intransque fretum; non clamor anhelis  
(dssd) nauticus aut blandus testudine defuit Orpheus.  
(sdsd) tum laeti statuunt aras. tibi, rector aquarum,  
(ddds) summus honor, tibi caeruleis in litore vittis  
(dsdd) et Zephyris Glaucoque bovem Thetidique iuvencam

1. Duckworth, 9ff. and 104, treats of this aspect of variety in various Latin hexameter poets, including Valerius Flaccus, but not as coinciding with the beginning of new sections. This same aspect, however, has been treated by Coleiro, 77f., with regard to the beginning of each *Bucolic* of Vergil.

- (dsss) deicit Ancaeus: non illo certior alter  
 (ddsd) pingua letifera perfringere colla bipenni.

In another passage of complete variety of metrical patterns, running on to eight lines (5.278-285), another new section is introduced. There we see Juno and Pallas Athena confirming their former agreement to help the Argonauts, now at Colchis.

5. 278-285:

- (ddsd) Nox hominum genus et duros miserata labores  
 (dssd) rettulerat fessis optata silentia terris.  
 (sssd) at Iuno et summi virgo Iovis intima secum  
 (ddds) consilia et varias sociabant pectore curas.  
 (dsds) virgo prior 'magna pariter quos mole petamus?  
 (ssds) cernis' ait 'Colchos habeant quae proelia, quique  
 (dsss) nunc status. hinc Perses, illinc non viribus aequis  
 (dsdd) apparat Aetes aciem. quibus addimur armis?'

Two other similarly long passages appear in Book VIII, which I need not quote here. Instead I shall give all the incidences for passages of complete variety which introduce new sections:

1. 1-7, 91-95, 184-192, 294-298, 574-580, 752-755, 827-831; 2. 107-112, 332-337, 393-397, 428-434, 579-583, 627-630; 3. 14-19, 249-253, 332-335, 481-485; 4. 58-63, 133-136, 174-177, 261-267, 344-349, 529-535, 637-640; 5. 278-285, 296-299, 363-369, 455-458, 558-564; 6. 42-45, 182-187; 7. 1-5, 32-36, 210-213, 539-545, 607-610; 8. 45-50, 134-140, 175-178, 217-223, 259-265, 318-321, 369-377, 408-411.

All these lines make an average percentage of 4.65 of the whole epic, ranging from Book VIII (10.28%) to Book VI (1.32%) (see Table V). Book VIII is also the least representative in the use of clusters and repeats of metrical patterns (Table II). This is expected, as the technique of using complete variety of metrical patterns is the opposite of the other two techniques, characterized by a lesser amount of variety of metrical patterns. It seems that in each of these three techniques Valerius Flaccus was seeking artistic beauty, if not variety of metrical patterns; that he consciously produced this in his poetry, judging from subject-matter to which he adapts his symmetrical clusters and the passages with complete variety; and, finally, that he improved on the technique of using clusters of metrical patterns, gradually until Book V, and regressed after that, as can be seen from Book VIII, with more passages of complete

TABLE V  
*Complete Variety of Patterns at the Beginning of Sections*

		<i>Occ.</i>	<i>lines</i>	%
Book I	(850)	7	42	4.94%
Book II	(664)	6	32	4.82%
Book III	(740)	4	20	2.7%
Book IV	(762)	7	38	4.99%
Book V	(695)	5	30	4.32%
Book VI	(760)	2	10	1.32%
Book VII	(653)	5	25	3.83%
Book VIII	(467)	8	48	10.28%
Average	(698.88)	5.5	30.63	4.65%

variety of metrical patterns. The lack of variety in metrical patterns in Valerius Flaccus, at which Duckworth hinted, is not the same as mere repetition of such patterns, rendering a monotonous reading.

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