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CLAUSULAE IN CONTEXT:
USES OF PROSE METER IN CICERO'S SPEECHES

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University
Volume I

By
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ABSTRACT

While most studies of Ciceronian prose meter have focused on classifying meters according to their closure strength, this dissertation studies the rhetorical, structural, and thematic contexts where two paradigmatic meters occur: the resolved cretic + trochee, or "esse videatur", and the dactyl + trochee, or adoneus, which are diametrically opposed in inherent closure strength. Esse videatur appears most frequently in strong closures, and the adoneus in weak closures, but in a considerable number of "exceptional" cases Cicero uses these meters in closure types that do not correspond to their inherent closure strength. Here context is a crucial factor.

The esse videatur is used both in strong and weak closures as a thematic marker, as seen in Cicero's early attempts at narrationes ornatae where he "prematurely" imputes guilt or injects his interpretation of the facts of the case. This same function appears in other contexts, as the conclusion of the first of two parallel cola to emphasize contrast or the comparison of contemporary issues with the practices of the maiores.

The adoneus is used in seemingly strong closures to mark thematic continuity, but also in strong closures in passages
of great emotional force such as perorationes or indignationes. In the Third-Period speeches this usage often appears in the context of delicate subjects such as Cicero’s exile. These uses of the adoneus in strong closure do not differ from those of other weak meters. When the adoneus possesses a typology characteristic of hexameter verse, however, an heroic ethos emerges. Unlike other weak meters, the dochmiac in strong closure nearly always displays a pathetic ethos.

Although Cicero is far more reserved with his use of the esse videatur in the two earliest speeches, the pro Quinctio and pro Roscio Amerino, he is surprisingly consistent in his use of the adoneus throughout his career. It is true that the two speeches contain a greater number of adonei in strong closure than later ones, yet the contexts in which they appear are the same, with many of the same markers of strong emotion, such as anaphora, epizeuxis, parataxis and short energetic statements.
ACKNOWLEDGEMENTS

I wish to thank my adviser, William Batstone, and my readers, June Allison, Charles Babcock, and James Morganstern, without whose kindness, diligence, and patience this dissertation could not have been completed.
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KEY OF ABBREVIATIONS

C = cretic
T = trochee
M = molossus
a = anceps
c = resolved cretic
t = resolved trochee
m = resolved molossus
adoneus = ——a
esse V = (the esse videatur meter)
ESSE V = eponymous esse videatur (consisting of a form of the present passive subjunctive of the verb video)
D = double, thus DT- double trochee
PS = (what Fraenkel calls the Pseudolum tuom meter) ——a
ps = a resolved Pseudolum tuom: ——a, ——a, etc.
F5 = ——a
f5 = ——a, ——a, etc.
nC = no identifiable meter

1 of 2 = The first of two parallel or contrasting cola
2 of 2 = The second of two parallel or contrasting cola

The lower case letters a b g d e z within parentheses indicate the position of word division, i.e. the typology of the meter. The letter a indicates that the word division comes at the beginning of the meter. Thus CT (a) = administratur (cretic + trochee). The letter b indicates that the division comes after the first syllable of the meter, e.g. CT (b) = futurum videretur (cretic + trochee, with the meter starting at the last syllable of futurum). The letter g indicates that the division comes after the second syllable of the meter, e.g. CT (g) = esse constaret (cretic + trochee). Following Primmer, Zielinski et al. I denote the word division of any double trochee as if it were a cretic + double trochee. Thus the clausula deprecabat is designated as DT (d) and not DT (a), i.e. as if it were civium deprecabat (— — |— — a) (with word division after the third syllable of the meter).

Again in keeping with the practice of Primmer, Zielinski, et al., I use Arabic numerals to indicate which long syllable of a meter is resolved into two shorts. For example, since the unresolved cretic + trochee, ——a, possesses three long syllables (not counting the anceps), the resolved version of this meter found in conspicere constaret (where the meter begins at the second syllable of conspicere), ——/—a, is
designated with the label ct (g) 1; the meter in *perniciosa consilia* (where the meter starts at the penult of *perniciosa*), \( \sim \sim \sim / \sim \sim \sim a \), is designated with ct (g) 3.

The following is a list of meters presented in descending order of weakness (roughly speaking, since scholars differ as to their exact closure strength).

**STRONG METERS**

\( \sim \sim / \sim \sim a \)  
*esse videatur*  
(abbreviated esse v)  
= resolution of cretic + trochee

\( \sim \sim / \sim \sim a \)  
cretic + double trochee  
(abbreviated C DT)

\( \sim \sim / \sim a \)  
cretic + trochee  
(abbreviated CT)

**FAIRLY STRONG METERS**

\( \sim \sim / \sim \sim a \)  
double cretic  
(abbreviated DC)

\( \sim \sim / \sim \sim a \)  
cretic + double spondee  
(abbreviated C DS)

**WEAK METERS**

\( \sim \sim / \sim \sim a \)  
resolved cretic + trochee

\( \sim \sim \sim a \)  
molossus + trochee  
(abbreviated MT)

\( \sim \sim / \sim \sim a \)  
triple trochee  
(abbreviated T DT)

\( \sim \sim \sim a \)  
adoneus
CHAPTER 1

INTRODUCTION

Most scholars who have devoted their energies to the study of prose meter have focused on the topic of closure.¹ A good example of this is seen in Zielinski's first work where, by examining the conclusions of each period in the speeches of Cicero and taking note of how often certain meters were employed, he was able to devise a formula, more or less valid for all of the speeches, that, in effect, states the average number of times certain meters occur in strong closure.²

¹ A. Primmer's *Cicero Numerosus* (Wien, 1968) and J. Aumont's *Métrique et Stylistique des Clausules dans la Prose Latin* (Paris: Champion, 1996), are, to a certain extent, exceptions. I shall discuss their contributions during the course of this dissertation as the occasion arises.


I must explain the terminology strong and weak as it is used in this dissertation. The strongest of sense closures in a period is the conclusion of the thought, often corresponding to a full stop in modern punctuation. Another type of sense closure, not as strong as that found at the end of a sentence would be, for example, the end of a long clause. A weak closure would be the slight break or pause that exists between a clause containing a verb introducing an indirect statement and the indirect statement itself.

A meter is inherently strong if it occurs at a full stop statistically more often than other meters. Thus the cretic + trochee meter of the typology *esse constaret* is usually considered stronger than a cretic + trochee of the typology *ingredi vellet* since the speeches contain many more instances of the former than the latter in strong closures.
Subsequently scholars such as Broadhead, Novotny, and Primmer attempted to confirm or confute Zielinski's work and to discover what meters are most apt to occur in closures other than at the end of the period, thus to create a more accurate scale of closure strength for each meter.\(^3\)

The scholars I mentioned above made valuable contributions to our further understanding of the workings of Ciceronian prose meter. In the present work I cannot but help to "reinvent the wheel" to a certain extent; the chief purpose of this dissertation, however, is to concentrate not so much on the inherent closure strength of individual meters, but to examine the rhetorical and thematic contexts in which strong and weak meters are found. For this reason my dissertation discusses those rhetorical and stylistic contexts that feature one of two paradigmatic meters: the resolved cretic + trochee or "esse videatur" meter and the dactylic + trochee or adoneus\(^4\). These two meters are particular paradigmatic in that the esse videatur meter is, according to the general consensus of scholars, a strong meter, and the adoneus a weak


\(^4\) For the sake of tradition we choose to follow Aristotle in denoting the sequence long + anceps as trochee instead of spondee, although there is no logical reason for favoring the one designation over the other.
The investigation of closure per se can take us only so far, inasmuch as there is always to be found a plethora of instances where meters that have been statistically shown to occur more likely in strong closures, occur in what appear to be weak closures, and those that are inherently weak appear in strong closures. Part of the present work, then, is the investigation of those instances which constitute the exceptions rather than the rule.

Cicero himself provides good reason for our present study. In the Orator 228 he informs us that the utilitas of prose meter is twofold:

\[\textit{hanc igitur, sive compositionem, sive perfectionem, sive numerum vocari placet, [et] adhibere necesse est, si ornate velis dicere, non solum, quod ait Aristoteles et Theophrastus, ne infinite feratur ut flumen oratio, quae non aut spiritu pronuntiantis aut interductu librarii, sed numero coacta debet insistere, verum etiam quod multo maiores habent apta vim quam soluta. ut enim athletas nec multo secus gladiatores videmus nihil nec vitando facere caute nec petendo vehementer, in quo non motus hic habeat palaestram quandam, ut quicquid in his rebus fiat utiliter ad pugnam idem ad aspectum etiam sit venustum, sic orator nec plagam gravem facit, nisi petitio fuit apta, nec satis tecte declinat impetum, nisi etiam in cedendo quid deceat intellegit.}\]

\textit{Orator 228}

The first facet of this utilitas is that which we find in Aristotle, and to which scholars have devoted the greater part of their energies, i.e., that prose meter defines the form of
the period, marking its conclusion. Cicero is quite explicit, however, in stating that this is not the only reason for the employment of prose meter. The second facet of the utilitas of prose meter is that of creating a refinement that contributes to vis. This second facet is, admittedly, related to the first since Cicero states that speech gains in vis, gravitas, or auctoritas when meter is used to accentuate or illuminate a well constructed sentence, yet vis, gravitas and auctoritas also imply certain contexts or subject matters in accordance with Cicero's sense of what was aptum.

As we shall see, it is precisely the thematic content of the period which is often the determining factor in the choice of meter, often quite apart from structural considerations. Emotion, that of pity, indignatio, irony or humor, as well as themes that almost universally in the corpus of Cicero's speeches evoke gravitas such as the mos maiorum, the gods or matters relating to them, for example, that which is sacrum, and matters pertaining to the res publica often provoke the use of the esse videatur meter both in positions where we might otherwise expect this meter (at the end of a period or contrast) but also in weak closures.

An analogous process is clearly operating in Cicero for the adoneus meter, i.e. the quantitative sequence - - - - a,

5 Other passages in the Orator where the verb insistere is used to denote the period coming to and end are found in paragraphs 170 (in conjunction with claudere), 187, 207, 212, 221, and 222 (on the pauses made after each colon in the membra et incisa style).
although in a less extensive set of circumstances. In the second part of our investigation we shall see that the adoneus tends to occur in strong closures in emotionally charged passages. The emotion involved here is often that of indignatio but can also be pathos.

Although our investigation will be devoted chiefly to the thematic and rhetorical context in which the esse videatur and adoneus meters are employed, such considerations clearly cannot be entirely divorced from considerations of sentence structure. Indeed considerations of structure are often quite helpful in the type of study which we propose, for two reasons: 1) because sentence structure provides a concrete foundation on which to formulate objective conclusions and 2) because often content or context cannot be separated from structure.

Before proceeding with our investigation a note concerning colometry is necessary. In order to fully investigate Cicero’s use of the esse videatur and adoneus, which entails the examination of not only the sentence conclusions but weaker closures as well, I have divided into cola 25 of Cicero’s speeches and identified the meters concluding each colon. The methodology I have used in my colometry is based

6 The speeches I have examined in full are the pro Quinctio, pro Roscio Amerino, pro Roscio Comoedo, in Caecilium, in Verrem I (actio prima), pro Caecina, pro Lege Manilia, de Lege Agraria I, in Catilinam I, II, III, and IV, pro Murena, pro Archia, pro Flacco, post Reditum in Senatu, post Reditum ad Quirites, de Domo, pro Sestio, pro Caelio, pro Plancio, pro Milone, pro Marcello, Philippica II, and
on that of Fraenkel.

Fraenkel's study of colometry began with his observations of the structure of the elegiac distich in Roman poetry where enjambment is not permitted between the pentameter and the following hexameter line. He discovered that cases that seemed to be exceptions to this rule were actually not, since, when structural or conceptual factors were taken into consideration, there was a definite colon break at the end of the pentameter. From there Fraenkel, utilizing the work of Wackernaegel on the colon-creating force of enclitic particles in Greek, formulated criteria for establishing colon boundaries. In Latin personal pronouns often serve the same enclitic function as particles in Greek. An example of this is found in Fraenkel's colometric division of *pro Marcello 9*:

\[
\begin{align*}
\text{Itaque, Gai Caesar,} \\
\text{bellicae tuae laudes} \\
\text{celebrabuntur illae quidem non solum nostris} \\
\text{sed paene omnium gentium litteris atque linguis} \\
\text{neque ulla umquam aetas de tuis laudibus conticescet.} \\
\end{align*}
\]

*pro Marcello 9*

Here the pronoun *illae* acts as an enclitic creating a colon boundary after *laudes* and thus making *bellicae tuae laudes* into a kind of rubric. Other factors that determine

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*Philippica IX.*

7 For a brief discussion of how Fraenkel developed his methodology, see E. Fraenkel, *Leseproben* (Muenchen, 1966), 13-14.

8 Fraenkel, *Leseproben*, 97 and 100. See Chapter 5 for a discussion of the concept of rubric and basis.
Fraenkel’s colon division are antithesis, anaphora, the presence of long participial phrases, to name only a few.\(^9\)

Fraenkel’s great achievement was to establish a system for determining colon boundaries that was totally divorced from considerations of prose meter. He thus avoided the circular reasoning of his predecessors who relied too heavily on their preconceptions of what meters typically concluded cola or sentences.

Grammarians such as (pseudo) Probus and Diomedes designate the esse videatur meter as a trochee + third paean. Of all the meters that Cicero speaks of in the Orator, he devotes the most attention to the paean. One may assume that this is a rather pedantic bow to Aristotle. This is perhaps true in respect to nomenclature, but both the emphasis Cicero gives to the importance of the paean and the virtues he ascribes to it strongly suggest that, when speaking of the paean, he is in effect speaking of the esse videatur meter. Indeed the first paean followed by a trochee or spondee is the quantitative equivalent of the esse videatur meter.

When describing the paean, Cicero employs the adjective mollissimus. Here mollis means moderate. The adjective

\footnote{For the so-called Probus, see H. Keil, Grammatici Latini (Hildesheim: Georg Olms Verlagsbuchhandlung, 1961) 4:43; for Diomedes, see ibid., 1:470.}

\footnote{Orator 192, where it is also described as amplissimus, 'most stately'.
with this meaning can be found elsewhere in the Orator. In Orator 85 Cicero says that it is permissible for the summissus orator to use metaphors, as long as they are mollissimis. The use of the superlative seems to imply that Cicero felt the paean complied best with the general requirement of prose meter that it be numerosus but not excessively so. The paean, in other words, is a middle ground between versus and arrhythmical prose; and for any meter to be a good clausulae, moderation is the key (cf. Orator 195-196). Many scholars of prose meter, particularly Laurand, have pointed out that the esse videatur meter is especially suitable for the genus temperatum/ moderatum. This nicely corresponds to the designation mollis which Cicero applies to the third paean.

Although the late-antique grammarians, and perhaps Cicero also, equate the esse videatur meter with the paean, the many passages in which the esse videatur meter and the cretic + trochee both occur in strong closure in the same sentence suggest that perhaps in praxis Cicero considers the esse videatur a resolved form of or somehow closely akin to the

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12 In Orator 64 mollis describes the calm style of the philosophers. Earlier, in Orator 40, Cicero says Isocrates was the first to use mollioribus numeris (cf. genus moderatum).

13 See Laurand on the pro lege Manilia in his Études sur le style des discours de Cicéron (Amsterdam: Adolf M. Hakkert Editeur, 1965), 292-297.

14 I shall show in the course of this dissertation, however, that the esse videatur meter is also closely connected with the pathos of the genus grande.
cretic + trochee. These combinations of esse videatur and cretic + trochees become more frequent in the speeches postdating the first three youthful speeches of Cicero, the pro Quinctio, pro Roscio Amerino,\(^1\) and pro Roscio Comoedo, and are often found in amplificatio. It will becomes apparent in the course of this investigation that Cicero is very fond of employing the esse videatur meter in his amplificationes.

Nolo irridere rotam Fortunae et ius Verrinum et istud tertio quoque sensu in omnibus orationibus pro sententia positum 'esse videatur'.

*Dialogus de Oratoribus* 23

Noveram quosdam, qui se pulchre expressisse genus illud caelestis huius in dicendo viri sibi viderentur, si in clausula posuissent 'esse videatur'.

*Inst. Or.* X.2.18

These quotations from Tacitus' *Dialogus* and Quintilian's *Institutio Oratoria* testify to the notoriety that Cicero's use of the esse videatur meter had among the ancients. It would seem from these two passages that not only was the meter a hallmark of Ciceronian style, but the eponymous phrase itself, which not only Aper in the *Dialogus* but, in modern times, Laurand designates in certain passages as otiose (pro sententia).\(^2\)

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\(^1\) Even in the pro Roscio Amerino, however, we find two examples, one of which occurs within an amplificatio.

\(^2\) Laurand (Études, 183) singles out three passages in particular where he believes the subjunctive form sit would be more fitting, metrical considerations aside. These are found in pro Lege Manilia 27 and 59 and in post reditum ad Senatum 15.
Vittorio Brugnola points out that although the (eponymous) phrase which Aper refers to is found only 86 times in all of Cicero's speeches, the number increases significantly if we take the phrase *esse videatur* as "shorthand" for all those instances where the verb videatur is paired with other infinitives such as *posse* or the perfect infinitives in -asse and -isse, and that therefore it is probable that Tacitus and Quintilian consider the phrase *esse videatur* as representative of the otiose metrical device wherein the present subjunctive passive of the verb *video* is preceded by any word ending in a trochee.\(^{17}\) Be that as it may, it is clear from Tacitus and Quintilian that the phrase was well-known and considered typical of Cicero.

In light of the passages from the *Dialogus* and *Institutio Oratoria* one cannot help but wonder whether the eponymous phrase *esse videatur* or phrases where the *esse* is replaced with another trochaic word followed by the present passive subjunctive of the verb *video* play a special role in Ciceronian prose metrics that distinguishes them from other manifestations of the same metrical pattern. The two passages would seem to support this, and, as we shall see from the tables of data which I shall presently provide, they reflect Ciceronian praxis. Our conjecture is therefore corroborated

\(^{17}\) Brugnola, V. "Sulla Clausola Ciceroniana Esse Videatur". Rivista di Filologia, 35 (1911): 560.

\(^{18}\) This assumption is confirmed, as we shall soon see, by the charts that follow.

11
that Tacitus and Quintilian indeed have in mind the phrase *esse videatur*, or at least a phrase with the present passive subjunctive of the verb *video* when speaking of the meter.

The tables below contain all instances of the *esse videatur* meter that occur in nineteen of Cicero's speeches. I have attempted, under the restraints of both time and space, to select a group of speeches which I deemed most representative of each stage of Cicero's career, keeping in mind the division of four periods which Ralph Johnson employs. Of the First Period, I chose the *pro Quinctio* and *pro Roscio Amerino* since the first is representative of a *genus humile*, being a *causa privata*, whereas the second, although strictly a *causa privata*, concerns a more sensational topic and therefore is more prone towards the *genus grande*. Johnson sees no appreciable change in style in the speeches until the *pro Cluentio*. I have therefore chosen to examine several speeches that predate that speech and at the same time date to after the return from Rhodes. I do this since it is well-known that the pre-Rhodian speeches contain far fewer than the average amount of *esse videatur* meters and therefore, as far as prose meter is concerned, reveal a considerable difference in style. Of the speeches from the Second and Third Periods I feel the number examined is sufficient to

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19 Johnson, in his *Luxuriance and Economy: Cicero and the Alien Style* (1971), 31 ff., does not see a considerable change in style after Cicero’s return from Rhodes and thus does not put the Verrines into a separate category.
cover Cicero's various stylistic levels. I would admittedly have wished to examine more than two speeches of the Fourth Period, yet the ones I have chosen are those which I feel represent two extremes for that period. The Second Philippic is representative of the invective oratory of Cicero's last two years of activity. The Ninth Philippic is an epideictic speech, one which Laurand intimates is metrically similar to earlier speeches when he states that, unlike the other Philippics, it contains grand themes and verbiage and is devoid of the colloquialisms of the other Forth-Period speeches. With this statement Laurand implies that for prose meter genre is more important than time period. In my discussion of the implications of the data it becomes clear that Laurand's contention is valid only in respect to the frequency of the meter.

The esse videatur meters are categorized vertically according to the type of closure with which they are found. Generally speaking, the stronger the closure, the higher it is positioned on the vertical axis. Thus the first closure category on the vertical column for the esse videatur meters of the pro Quinctio is "full stop." The numerals not in parentheses found along the horizontal axis for each closure category represent the number of instances of the meter in the closure in question. The numerals in parentheses indicate the paragraph number where the example/s is/are found.

20 Laurand, Études, 340.
Running along the top of each table horizontally, one finds four categories. These represent four types of esse videatur meters differentiated according to the elements that comprise the meter. In the first column "eponymous esse v" stands for those esse videatur meters formed by the present passive subjunctive of the verb video. For convenience sake I designate as eponymous all those esse videatur meters that feature this form of video regardless of whether esse is used to form the first two syllables. As will becomes apparent, this inexact application of the adjective "eponymous" is justified by Ciceronian praxis.

"Atque or -que + verb" stands for those meters where the first long and short syllables are formed by the conjunction atque or where the first short syllable is formed by the enclitic conjunction -que. Under this column I have affixed que to the numeral representing the number of occurrences in order to designate those instances where the meter is formed with -que. The numerals under this column which are not so marked represent meters formed by atque.

The third vertical column, marked "verb", represents all those instances where the last four syllables of esse videatur are formed by a verb, any verb of any form except for the present passive subjunctive of video. Under the fourth column, labelled "non-verb", fall all those instances where the last four syllables of esse videatur are formed by a word that is not a verb.
After each table there is a shorter table with data that fill two vertical columns and four horizontal rows. This table represents how often each of the four types of esse videatur is used at sensus closure, i.e. at a closure coinciding with a full stop, question mark, or exclamation point. Each of the four horizontal rows represents one of the four types of esse videatur meter (those I have just described in my explanation of the larger tables).

Under the first vertical column the total number of occurrences of the esse videatur type in question is divided by the total number of esse videatur meters of all four types. The result is the percentage of the particular esse videatur type out of all esse videatur meters found in the speech. Thus 20% in the smaller table for the pro Quinctio signifies that of all the esse videatur meters in this speech, 20% of them are eponymous. Under the second vertical column the number of the specific esse videatur type occurring in sensus closure is divided by its total number of occurrences regardless to closure. The figure 50% at the top right of the table for the pro Quinctio signifies that of all the eponymous esse videatur meters (two in all) 50% of them (one) coincide with a sensus closure.

The reader should not expend a great deal of energy in trying to extrapolate significant data from the tables, as I have already done so and will discuss the data in the remaining section of this chapter.
<table>
<thead>
<tr>
<th></th>
<th>eponymous esse v</th>
<th>atque or que + verb</th>
<th>verb</th>
<th>non verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>full stop</td>
<td></td>
<td>1que (33)</td>
<td>1 (26)</td>
<td></td>
</tr>
<tr>
<td>question</td>
<td>1 (68)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 of 3 sentences</td>
<td></td>
<td></td>
<td>1 (36)</td>
<td></td>
</tr>
<tr>
<td>1 of 2 synt. complete cola</td>
<td></td>
<td></td>
<td>1 (53)</td>
<td></td>
</tr>
<tr>
<td>end of short protasis</td>
<td>1 (54)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 of 2 cola, correl.</td>
<td></td>
<td></td>
<td>1 (62)</td>
<td></td>
</tr>
<tr>
<td>before paired cola</td>
<td></td>
<td></td>
<td></td>
<td>1 (66)</td>
</tr>
<tr>
<td>basis</td>
<td></td>
<td></td>
<td></td>
<td>1 (97)</td>
</tr>
</tbody>
</table>

Table 1.1.: *Esse Videatur* Meters in the pro Quinctio (First Period)
<table>
<thead>
<tr>
<th>type of esse v meter</th>
<th>total of type divided by total of all esse v meters</th>
<th># of type at sensus closure divided by total for type</th>
</tr>
</thead>
<tbody>
<tr>
<td>esse v meters formed w/ pres. pass. subj. of video (eponymous)</td>
<td>2/10 = 20%</td>
<td>1/2 = 50%</td>
</tr>
<tr>
<td>esse v meters formed w/ atque or -que + verb</td>
<td>1/10 = 10%</td>
<td>1/1 = 100%</td>
</tr>
<tr>
<td>esse v meters formed w/ verb</td>
<td>5/10 = 50%</td>
<td>4/5 = 80%</td>
</tr>
<tr>
<td>esse v meters formed by non-verb</td>
<td>2/10 = 20%</td>
<td>0/2 = 0%</td>
</tr>
</tbody>
</table>

Table 1.2: Number of Times Each *Esse Videatur* Type Occurs at Sensus Closure in the *pro Quinctio*. 


<table>
<thead>
<tr>
<th>eponymous esse v</th>
<th>atque or que + verb</th>
<th>verb</th>
<th>non-verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>full stop 2 of 2 cola correl.</td>
<td>1 (90)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>full stop 2</td>
<td>2 (64,84)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>question 2 of 2 cola</td>
<td>2 (98,125)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>question</td>
<td>1 (66)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>exclamation</td>
<td>1 (37)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>change in structure</td>
<td>1 (88)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 of 2 stanzas and 1 of 2 correl. cola</td>
<td>1que (69)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>semicolon or 1 of 3 stanzas</td>
<td>1 (19)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 of 3 two-word sentences</td>
<td>1 (60)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 of 4 sentences</td>
<td>1 (110)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 of 2 synt. complete cola</td>
<td>1 (128)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 of 2 cola joined by et</td>
<td>1 (39)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 of 2 cola correl.</td>
<td>1 (17)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>before rel, colometry?</td>
<td>1</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 1.3: Esse Videatur Meters in the pro Roscio Amerino (First Period)
<table>
<thead>
<tr>
<th>type of esse v meter</th>
<th>total of type divided by total of all esse v meters</th>
<th># of type at sensus closure divided by total for type</th>
</tr>
</thead>
<tbody>
<tr>
<td>esse v meters formed w/ pres. pass. subj. of video</td>
<td>3/18 = 16.7%</td>
<td>3/3 = 100%</td>
</tr>
<tr>
<td>(eponymous)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>esse v meters formed w/ atque or -que + verb</td>
<td>1/18 = 5.6 %</td>
<td>0/1 = 0%</td>
</tr>
<tr>
<td>esse v meters formed w/ verb</td>
<td>12/18 = 66.7%</td>
<td>5/12 = 41.7%</td>
</tr>
<tr>
<td>esse v meters formed w/ non-verb</td>
<td>2/18 = 11.1%</td>
<td>0/2 = 0%</td>
</tr>
</tbody>
</table>

Table 1.4: Number of Times Each Esse Videatur Type Occurs at Sensus Closure in the pro Roscio Amerino.
<table>
<thead>
<tr>
<th></th>
<th>eponymous esse v</th>
<th>atque or que + verb</th>
<th>verb</th>
<th>non-verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>full stop 4 of 4 cola</td>
<td></td>
<td></td>
<td>1 (11)</td>
<td></td>
</tr>
<tr>
<td>full stop 2 of 2 cola</td>
<td></td>
<td></td>
<td>1 (18)</td>
<td></td>
</tr>
<tr>
<td>full stop, eum qui</td>
<td></td>
<td></td>
<td>1 (62)</td>
<td></td>
</tr>
<tr>
<td>full stop</td>
<td>1 (13, 48)</td>
<td></td>
<td>1 (10)</td>
<td></td>
</tr>
<tr>
<td>before 2 long cum clauses</td>
<td></td>
<td></td>
<td>1 (49)</td>
<td></td>
</tr>
<tr>
<td>2 of 2 cola</td>
<td></td>
<td></td>
<td>1 (61)</td>
<td></td>
</tr>
<tr>
<td>short protasis</td>
<td></td>
<td></td>
<td>1 (19)</td>
<td></td>
</tr>
<tr>
<td>basis</td>
<td></td>
<td></td>
<td>1 (17)</td>
<td></td>
</tr>
</tbody>
</table>

Table 1.5: *Esse Videatur Meters in the in Caecilium* (First Period).
<table>
<thead>
<tr>
<th>type of esse v meter</th>
<th>total of type divided by total of all esse v meters</th>
<th># of type at sensus closure divided by total for type</th>
</tr>
</thead>
<tbody>
<tr>
<td>esse v meters formed w/ pres. pass. subj. of video (eponymous)</td>
<td>2/10 = 20%</td>
<td>2/2 = 100%</td>
</tr>
<tr>
<td>esse v meters formed w/ atque or -que + verb</td>
<td>0/10 = 0%</td>
<td>0/0 = 0%</td>
</tr>
<tr>
<td>esse v meters formed w/ verb</td>
<td>8/10 = 80%</td>
<td>4/8 = 50%</td>
</tr>
<tr>
<td>esse v meters formed w/ non-verb</td>
<td>0/10 = 0%</td>
<td>0/0 = 0%</td>
</tr>
</tbody>
</table>

Table 1.6: Number of Times Each Esse Videatur Type Occurs at Sensus Closure in the in Caecilium.

21
<table>
<thead>
<tr>
<th></th>
<th>eponymous esse v</th>
<th>atque or que + verb</th>
<th>verb</th>
<th>non-verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>full stop 2 of 2 stanzas</td>
<td></td>
<td>1que (75)</td>
<td>1 (1)</td>
<td></td>
</tr>
<tr>
<td>full stop 2 of 2 cola correl.</td>
<td>1 (38)</td>
<td></td>
<td>2 (9,70)</td>
<td></td>
</tr>
<tr>
<td>full stop 2 of 2 cola</td>
<td>1 (10)</td>
<td></td>
<td>4 (31, 63, 63, 98)</td>
<td></td>
</tr>
<tr>
<td>full stop</td>
<td>1 (77)</td>
<td></td>
<td>4 (12, 22, 63, 104)</td>
<td></td>
</tr>
<tr>
<td>question 2 of 2 correl. stanzas</td>
<td></td>
<td></td>
<td>1 (9)</td>
<td></td>
</tr>
<tr>
<td>end of long cum stanza, end of non...sed</td>
<td>1 (5)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 of 2 long stanzas</td>
<td>1 (71)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>end of stanza</td>
<td></td>
<td></td>
<td>1 (70)</td>
<td></td>
</tr>
<tr>
<td>3 of 4 cola, before change</td>
<td></td>
<td></td>
<td>1 (66)</td>
<td></td>
</tr>
<tr>
<td>2 of 2 si clauses</td>
<td>1 (38)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 of 2 correl. cola: ita...ut, non...sed</td>
<td></td>
<td></td>
<td>2 (78,78)</td>
<td></td>
</tr>
<tr>
<td>end of 1 of 2 si clauses</td>
<td></td>
<td></td>
<td>1 (74)</td>
<td></td>
</tr>
</tbody>
</table>

Table 1.7: *Esse Videatur* Meters in the *pro Caecina* (First Period).
<table>
<thead>
<tr>
<th></th>
<th>eponymous esse v</th>
<th>atque or que + verb</th>
<th>verb</th>
<th>non-verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>end of cum and result clause</td>
<td>1 (33)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 of 2 cola, before utrum...an</td>
<td>1 (39)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 of 2 short sentences</td>
<td></td>
<td>1 (88)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>before long ind dis</td>
<td>1 (104)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>end of long monocolon protasis</td>
<td></td>
<td>2 (99)</td>
<td>1 (102)</td>
<td></td>
</tr>
<tr>
<td>end of short protasis</td>
<td></td>
<td></td>
<td>1 (46)</td>
<td></td>
</tr>
<tr>
<td>1 of 2 long cola?</td>
<td></td>
<td></td>
<td>1 (104)</td>
<td></td>
</tr>
<tr>
<td>end of quomaius colon</td>
<td>1 que</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(72)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 of 2 cola joined by et</td>
<td></td>
<td>1 (12)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 of 2 cola, contrast?</td>
<td></td>
<td>1 (29)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 of 2 isocola</td>
<td></td>
<td>1 (98)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 of 2 cola joined by - que</td>
<td></td>
<td>1 (80)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>basis</td>
<td></td>
<td>1que (6)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 1.7 (continued): *Esse Videatur Meters in the pro Caecina* (First Period).
<table>
<thead>
<tr>
<th>type of esse v meter</th>
<th>total of type divided by total of all esse v meters</th>
<th># of type at sensus closure divided by total for type</th>
</tr>
</thead>
<tbody>
<tr>
<td>esse v meters formed w/ pres. pass. subj. of video (eponymous)</td>
<td>12/39 = 30.8%</td>
<td>3/12 = 25%</td>
</tr>
<tr>
<td>esse v meters formed w/ atque or -que + verb</td>
<td>3/39 = 7.4%</td>
<td>1/3 = 33.3%</td>
</tr>
<tr>
<td>esse v meters formed w/ verb</td>
<td>27/39 = 69.2%</td>
<td>12/27 = 44.4%</td>
</tr>
<tr>
<td>esse v meters formed w/ non-verb</td>
<td>4/39 = 10.3%</td>
<td>1/4 = 25%</td>
</tr>
</tbody>
</table>

Table 1.8: Number of Times Each Esse Videatur Type Occurs at Sensus Closure in the pro Caecina.
<table>
<thead>
<tr>
<th><strong>Full Stop</strong></th>
<th><strong>Eponymous Esse</strong></th>
<th><strong>Atque or Que + Verb</strong></th>
<th><strong>Verb</strong></th>
<th><strong>Non-Verb</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1 (10)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 (64)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 (23)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 (67)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 (10)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 (47)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 (20,24,27,59,68)</td>
<td></td>
<td></td>
<td>1 (39)</td>
<td></td>
</tr>
<tr>
<td>1 (69)</td>
<td>1 (32)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 (42)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 (55,58)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 (11)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 1.9: *Esse Videatur* Meters in the pro *Lege Manilia* (Second Period).
<table>
<thead>
<tr>
<th>eponymous esse v</th>
<th>atque or que + verb</th>
<th>verb</th>
<th>non-verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 of 2 stanzas: et</td>
<td></td>
<td>1 (1)</td>
<td></td>
</tr>
<tr>
<td>et</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 of 2 stanzas, end of cum clause</td>
<td></td>
<td>2 (9, 58)</td>
<td></td>
</tr>
<tr>
<td>long cum clause, 2 of 2 clauses</td>
<td></td>
<td>1 que (9)</td>
<td></td>
</tr>
<tr>
<td>1 of 2 clauses</td>
<td></td>
<td>1 (18)</td>
<td></td>
</tr>
<tr>
<td>end of four-colon rel.</td>
<td></td>
<td>1 (55)</td>
<td></td>
</tr>
<tr>
<td>end of tricolon cum clause, 2 of 2 cola, non sed</td>
<td></td>
<td>1 (27)</td>
<td></td>
</tr>
<tr>
<td>end of tricolon protasis</td>
<td></td>
<td>1 (66)</td>
<td></td>
</tr>
<tr>
<td>end of 4 of 6 clauses</td>
<td></td>
<td>1 (30)</td>
<td></td>
</tr>
<tr>
<td>end of two-colon protasis, 2 of 2 cola</td>
<td></td>
<td>1 (53)</td>
<td></td>
</tr>
<tr>
<td>2 of 2 corre. cola</td>
<td></td>
<td></td>
<td>1 (71)</td>
</tr>
<tr>
<td>end of two-colon rel</td>
<td></td>
<td>1 (20)</td>
<td></td>
</tr>
</tbody>
</table>

Table 1.9 (continued): Esse Videatur Meters in the pro Lege Manilia (Second Period).
<table>
<thead>
<tr>
<th></th>
<th>eponymous esse v</th>
<th>atque or que + verb</th>
<th>verb</th>
<th>non-verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>end of two-colon rel</td>
<td></td>
<td></td>
<td>1 (26)</td>
<td></td>
</tr>
<tr>
<td>2 of 2 cola, 1 of 2 clauses</td>
<td>1 (69)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 of 2 cola rel...dem</td>
<td>1 (13)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 of 2 cola dem...rel</td>
<td></td>
<td></td>
<td></td>
<td>1 (67)</td>
</tr>
<tr>
<td>before ind question</td>
<td></td>
<td></td>
<td>1 (68)</td>
<td></td>
</tr>
<tr>
<td>end of rel</td>
<td>1 (30)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>basis</td>
<td>1 (55)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>membrum</td>
<td></td>
<td></td>
<td>1 (19)</td>
<td></td>
</tr>
</tbody>
</table>

Table 1.9 (continued): Esse Videatur Meters in the pro Lege Manilia (Second Period).
<table>
<thead>
<tr>
<th>type of esse v meter</th>
<th>total of type divided by total of all esse v meters</th>
<th># of type at sensus closure divided by total for type</th>
</tr>
</thead>
<tbody>
<tr>
<td>esse v meters formed w/ pres. pass. subj. of video (eponymous)</td>
<td>15/41 = 36.6%</td>
<td>12/15 = 80%</td>
</tr>
<tr>
<td>esse v meters formed w/ atque or -que + verb</td>
<td>3/41 = 7.3%</td>
<td>0/3 = 0%</td>
</tr>
<tr>
<td>esse v meters formed w/ verb</td>
<td>19/41 = 46.3%</td>
<td>5/19 = 26.3%</td>
</tr>
<tr>
<td>esse v meters formed w/ non-verb</td>
<td>4/41 = 9.8%</td>
<td>1/4 = 25%</td>
</tr>
</tbody>
</table>

Table 1.10: Number of Times Each Esse Videatur Type Occurs at Sensus Closure in the pro Lege Manilia
<table>
<thead>
<tr>
<th>full stop after anaphora</th>
<th>eponymous esse v</th>
<th>atque or que + verb</th>
<th>verb</th>
<th>non-verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>full stop 3 of 3 cola correl.</td>
<td>1 (14)</td>
<td>1 que (18)</td>
<td>2 (20, 22)</td>
<td></td>
</tr>
<tr>
<td>full stop 2 of 2 correl. cola</td>
<td>1 (32)</td>
<td></td>
<td>2 (23, 27)</td>
<td></td>
</tr>
<tr>
<td>full stop end of enumeratio</td>
<td>1 (28)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>full stop</td>
<td>1 (4)</td>
<td></td>
<td>1 (20)</td>
<td></td>
</tr>
<tr>
<td>question 2 of 2 stanzas</td>
<td>1 (13)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>question</td>
<td>1 (25)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>semicolon</td>
<td>1 (31)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 of 2 stanzas</td>
<td>1 (27)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 of 3 short synt complete statements</td>
<td>1 (2)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>before ut</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>basis</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 1.11: *Esse Videatur* Meters in the *in Catilinam* I (Second Period).
<table>
<thead>
<tr>
<th>type of esse v meter</th>
<th>total of type divided by total of all esse v meters</th>
<th># of type at sensus closure divided by total for type</th>
</tr>
</thead>
<tbody>
<tr>
<td>esse v meters formed w/ pres. pass. subj. of video (eponymous)</td>
<td>4/16 = 25%</td>
<td>4/4 = 100%</td>
</tr>
<tr>
<td>esse v meters formed w/ atque or -que + verb</td>
<td>1/16 = 6.3%</td>
<td>1/1 = 100%</td>
</tr>
<tr>
<td>esse v meters formed w/ verb</td>
<td>11/16 = 68.8%</td>
<td>6/11 = 54.5%</td>
</tr>
<tr>
<td>esse v meters formed w/ non-verb</td>
<td>1/16 = 7.7%</td>
<td>0/1 = 0%</td>
</tr>
</tbody>
</table>

Table 1.12: Number of Times Each Esse Videatur Type Occurs at Sensus Closure in the in Catilinam I
<table>
<thead>
<tr>
<th>eponymous esse v</th>
<th>atque or que + verb</th>
<th>verb</th>
<th>non-verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>full stop 2 of 2 correl. cola</td>
<td></td>
<td>2 (26, 27)</td>
<td></td>
</tr>
<tr>
<td>full stop 2 of 2 correl. cola: non sed</td>
<td>1 (20)</td>
<td>1(23)</td>
<td></td>
</tr>
<tr>
<td>full stop 4 of 4 cola</td>
<td></td>
<td>1(27)</td>
<td></td>
</tr>
<tr>
<td>full stop</td>
<td></td>
<td>2(8,23)</td>
<td></td>
</tr>
<tr>
<td>full stop, (2 cola)</td>
<td></td>
<td>1(12)</td>
<td></td>
</tr>
<tr>
<td>4 of 4 cola</td>
<td></td>
<td>1que (1)</td>
<td></td>
</tr>
<tr>
<td>part. clause, 3 cola long</td>
<td></td>
<td></td>
<td>1 (26)</td>
</tr>
<tr>
<td>long abl. abs.</td>
<td></td>
<td>1 (29)</td>
<td></td>
</tr>
<tr>
<td>1 of 2 clauses</td>
<td></td>
<td>1 (9)</td>
<td></td>
</tr>
<tr>
<td>1 of 2 long cola, rel..dem</td>
<td></td>
<td>1 (29)</td>
<td></td>
</tr>
</tbody>
</table>

Table 1.13: Esse Videatur Meters in the in Catilinam II (Second Period).
<table>
<thead>
<tr>
<th>type of esse v meter</th>
<th>total of type divided by total of all esse v meters</th>
<th># of type at sensus closure divided by total for type</th>
</tr>
</thead>
<tbody>
<tr>
<td>esse v meters formed w/ pres. pass. subj. of video (eponymous)</td>
<td>$\frac{1}{13} = 7.7%$</td>
<td>$\frac{1}{1} = 100%$</td>
</tr>
<tr>
<td>esse v meters formed w/ atque or -que + verb</td>
<td>$\frac{1}{13} = 7.7%$</td>
<td>$0/1 = 0%$</td>
</tr>
<tr>
<td>esse v meters formed w/ verb</td>
<td>$9/13 = 69.2%$</td>
<td>$7/9 = 77.8%$</td>
</tr>
<tr>
<td>esse v meters formed w/ non-verb</td>
<td>$\frac{1}{13} = 7.7%$</td>
<td>$0/1 = 0%$</td>
</tr>
</tbody>
</table>

Table 1.14: Number of Times Each Esse Videatur Type Occurs at Sensus Closure in the in Catilinam II.
<table>
<thead>
<tr>
<th>eponymous esse v</th>
<th>atque or que + verb</th>
<th>verb</th>
<th>non-verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>full stop 2 of 2 correl. cola, non...sed</td>
<td></td>
<td>2 (22, 25)</td>
<td></td>
</tr>
<tr>
<td>full stop 2 of 2 cola</td>
<td>1 (29)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>full stop</td>
<td>1 (18)</td>
<td>2(6,19)</td>
<td></td>
</tr>
<tr>
<td>1 of 2 stanzas, cum...tum</td>
<td></td>
<td>1 (18)</td>
<td></td>
</tr>
<tr>
<td>full stop, (2 cola)</td>
<td></td>
<td>1(12)</td>
<td></td>
</tr>
<tr>
<td>3 of 4 cola, change in structure</td>
<td>1 (21)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>end of tricolon rel clause</td>
<td>1 (22)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>before ut</td>
<td></td>
<td>1 (21)</td>
<td></td>
</tr>
<tr>
<td>end of monocolon cum clause</td>
<td></td>
<td>1 (8)</td>
<td></td>
</tr>
</tbody>
</table>

Table 1.15: *Esse Videatur* Meters in the *in Catilinam* III (Second Period).
<table>
<thead>
<tr>
<th>type of esse v meter</th>
<th>total of type divided by total of all esse v meters</th>
<th># of type at sensus closure divided by total for type</th>
</tr>
</thead>
<tbody>
<tr>
<td>esse v meters formed w/ pres. pass. subj. of video (eponymous)</td>
<td>4/11 = 36.4%</td>
<td>2/4 = 50%</td>
</tr>
<tr>
<td>esse v meters formed w/ atque or -que + verb</td>
<td>0/11 = 0%</td>
<td>0/0 = 0%</td>
</tr>
<tr>
<td>esse v meters formed w/ verb</td>
<td>7/11 = 63.6%</td>
<td>4/7 = 57.1%</td>
</tr>
<tr>
<td>esse v meters formed w/ non-verb</td>
<td>0/11 = 0%</td>
<td>0/0 = 0%</td>
</tr>
</tbody>
</table>

Table 1.16: Number of Times Each *Esse Videatur* Type Occurs at Sensus Closure in the *in Catilinam III*.  

34
<table>
<thead>
<tr>
<th></th>
<th>eponymous esse v</th>
<th>atque or que + verb</th>
<th>verb</th>
<th>non-verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>full stop, 2 of 2 stanzas</td>
<td>1 (13)</td>
<td></td>
<td>1 (12)</td>
<td></td>
</tr>
<tr>
<td>full stop 3 of 3 cola</td>
<td></td>
<td></td>
<td></td>
<td>1 que (13)</td>
</tr>
<tr>
<td>full stop 2 of 2 correl. cola</td>
<td>1 (12)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>full stop</td>
<td>1 (5)</td>
<td>1 que (1)</td>
<td>3 (2,4,14)</td>
<td>1 (10)</td>
</tr>
<tr>
<td>1 of 2 clauses</td>
<td></td>
<td></td>
<td>1 (8)</td>
<td></td>
</tr>
<tr>
<td>3 of 4 cola, change in structure</td>
<td></td>
<td></td>
<td>1 (12) - also ends in esse v</td>
<td></td>
</tr>
<tr>
<td>end of clause</td>
<td></td>
<td></td>
<td>1 (12)</td>
<td></td>
</tr>
<tr>
<td>before long ut clause</td>
<td></td>
<td></td>
<td>1 (2)</td>
<td></td>
</tr>
<tr>
<td>end of long monocolon quia clause</td>
<td></td>
<td></td>
<td>1 (12)</td>
<td></td>
</tr>
<tr>
<td>end of monocolon cum clause</td>
<td></td>
<td></td>
<td>1 (14)</td>
<td></td>
</tr>
<tr>
<td>membrum</td>
<td>1 que (15), 1 (12)</td>
<td></td>
<td>1 (20)</td>
<td></td>
</tr>
</tbody>
</table>

Table 1.17: Esse Videatur Meters in the in Catilinam IV (Second Period).
<table>
<thead>
<tr>
<th>type of esse v meter</th>
<th>total of type divided by total of all esse v meters</th>
<th># of type at sensus closure divided by total for type</th>
</tr>
</thead>
<tbody>
<tr>
<td>esse v meters formed w/ pres. pass. subj. of video (eponymous)</td>
<td>3/19 = 15.8%</td>
<td>3/3 = 100%</td>
</tr>
<tr>
<td>esse v meters formed w/ atque or -que + verb</td>
<td>4/19 = 21.1%</td>
<td>1/4 = 25%</td>
</tr>
<tr>
<td>esse v meters formed w/ verb</td>
<td>9/19 = 47.4%</td>
<td>4/9 = 44.5%</td>
</tr>
<tr>
<td>esse v meters formed w/ non-verb</td>
<td>2/19 = 10.5%</td>
<td>2/2 = 100%</td>
</tr>
</tbody>
</table>

Table 1.18: Number of Times Each Esse Videatur Type Occurs at Sensus Closure in the in Catilinam IV.
<table>
<thead>
<tr>
<th>eponymous esse v</th>
<th>atque or que + verb</th>
<th>verb</th>
<th>non-verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>full stop 2 of 2 stanzas</td>
<td></td>
<td></td>
<td>1(2)</td>
</tr>
<tr>
<td>full stop 2 of 2 clauses</td>
<td></td>
<td></td>
<td>1(28)</td>
</tr>
<tr>
<td>full stop 2 of 2 cola</td>
<td></td>
<td></td>
<td>2(8,10)</td>
</tr>
<tr>
<td>full stop 2 of 2 parallel cola</td>
<td>1(44)</td>
<td></td>
<td>2(16,32)</td>
</tr>
<tr>
<td>full stop 2 of 2 correl.</td>
<td></td>
<td></td>
<td>2(11,15)</td>
</tr>
<tr>
<td>full stop 4 of 4 cola</td>
<td>1(36)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>full stop 2 of 2 clauses</td>
<td></td>
<td></td>
<td>1(38)</td>
</tr>
<tr>
<td>full stop 2 of 2 clauses</td>
<td>2(15,43)</td>
<td>1(33)</td>
<td>4(4,16,28, 63)</td>
</tr>
<tr>
<td>semicolon</td>
<td></td>
<td></td>
<td>1(79)</td>
</tr>
<tr>
<td>2 of 2 stanzas and 2 of 2 correl. cola</td>
<td></td>
<td></td>
<td>1(55)</td>
</tr>
<tr>
<td>1 of 2 stanzas</td>
<td></td>
<td></td>
<td>1(69)</td>
</tr>
</tbody>
</table>

Table 1.19: Esse Videatur Meters in the pro Murena (Second Period).
Table 1.19 (continued): *Esse Videatur* Meters in the *pro Murena* (Second Period).
<table>
<thead>
<tr>
<th>type of esse v meter</th>
<th>total of type divided by total of all esse v meters</th>
<th># of type at sensus closure divided by total for type</th>
</tr>
</thead>
<tbody>
<tr>
<td>esse v meters formed w/ pres. pass. subj. of video (eponymous)</td>
<td>4/39 = 10.2%</td>
<td>4/4 = 100%</td>
</tr>
<tr>
<td>esse v meters formed w/ atque or -que + verb</td>
<td>4/39 = 10.2%</td>
<td>1/4 = 25%</td>
</tr>
<tr>
<td>esse v meters formed w/ verb</td>
<td>28/39 = 71.8%</td>
<td>13/39 = 46.4%</td>
</tr>
<tr>
<td>esse v meters formed w/ non-verb</td>
<td>3/39 = 7.7%</td>
<td>0/3 = 0%</td>
</tr>
</tbody>
</table>

Table 1.20: Number of Times Each Esse Videatur Type Occurs at Sensus Closure in the pro Murena.
<table>
<thead>
<tr>
<th></th>
<th>eponymous esse v</th>
<th>atque or que + verb</th>
<th>verb</th>
<th>non-verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>full stop 2 of 2 stanzas</td>
<td></td>
<td>lque (49)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>full stop 2 of 2 clauses</td>
<td></td>
<td>lque (84) 1 (38)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>full stop 2 of 2 correl. cola</td>
<td></td>
<td>1 (62)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>full stop 4 of 4 cola</td>
<td></td>
<td>1 (3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>full stop 2 of 2 cola</td>
<td></td>
<td>1 (34)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>full stop</td>
<td>1 (23)</td>
<td>4 (13, 24, 46, 76)</td>
<td>1 (22)</td>
<td></td>
</tr>
<tr>
<td>full stop monocolon</td>
<td></td>
<td>1 (78)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>question, end of anaphoric series</td>
<td>1 (70)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>last question of a series</td>
<td></td>
<td>1 (45)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>question, 2 of 2 corel stanzas</td>
<td>1 (83)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>question</td>
<td></td>
<td>2 (44, 90) lque (25)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>end of long stanza 1 of 2</td>
<td></td>
<td>1 (83)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 1.21: *Esse Videatur* Meters in the *pro Sulla* (Second Period).
<table>
<thead>
<tr>
<th></th>
<th>esse v</th>
<th>atque or que + verb</th>
<th>verb</th>
<th>non-verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>end of stanza 1 of 2</td>
<td>1 (57)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>end of stanza 1 of 3</td>
<td>1 (60)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>monocolon protasis</td>
<td>1 (2)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 of 2 cola/ clauses</td>
<td>1 (35)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 of 2 long cola</td>
<td>1 (9)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 of 2 cola joined by et</td>
<td></td>
<td>1 (44)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 of 2 correl. cola</td>
<td></td>
<td>1 (25)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 of 4 cola and end of cum clause</td>
<td></td>
<td>1 (23)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 of 4 cola</td>
<td></td>
<td>1 (71)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>long monocolon basis, abl. abs.</td>
<td></td>
<td>1 (15)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 1.21 (continued): Esse Videatur Meters in the pro Sulla (Second Period).

41
<table>
<thead>
<tr>
<th>type of esse v meter</th>
<th>total of type divided by total of all esse v meters</th>
<th># of type at sensus closure divided by total for type</th>
</tr>
</thead>
<tbody>
<tr>
<td>esse v meters formed w/ pres. pass. subj. of video (eponymous)</td>
<td>5/30 = 16.7%</td>
<td>5/5 = 100%</td>
</tr>
<tr>
<td>esse v meters formed w/ atque or -que + verb</td>
<td>3/30 = 10%</td>
<td>2/3 = 66.7%</td>
</tr>
<tr>
<td>esse v meters formed w/ verb</td>
<td>15/30 = 50%</td>
<td>10/30 = 66.7%</td>
</tr>
<tr>
<td>esse v meters formed w/ non-verb</td>
<td>7/30 = 23%</td>
<td>2/7 = 28.6%</td>
</tr>
</tbody>
</table>

Table 1.22: Number of Times Each Esse Videatur Type Occurs at Sensus Closure in the pro Sulla.
<table>
<thead>
<tr>
<th></th>
<th>eponymous esse v</th>
<th>atque or que + verb</th>
<th>verb</th>
<th>non-verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>full stop 2 of 2 stanza</td>
<td>1 (31)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>full stop 2 of 2 correl. cola</td>
<td></td>
<td>1 (7) preceded by adoneus</td>
<td></td>
<td></td>
</tr>
<tr>
<td>full stop 2 of 2 cola</td>
<td></td>
<td>1 (21)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>full stop question</td>
<td>1 (18)</td>
<td>1 (19)</td>
<td>1 (20)</td>
<td></td>
</tr>
<tr>
<td>5 of 5 cola</td>
<td>1 (31)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 of 2 stanzas</td>
<td>1 (23)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 of 3 stanzas</td>
<td>1 (31)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 of 2 cola, 1 of 2 clauses</td>
<td>1 (12)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 of 2 clauses</td>
<td>1 (27)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>synt. complete colon before cum</td>
<td>1 (10)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>before long ind. dis.</td>
<td>1 (3)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 of 3 cola</td>
<td></td>
<td>1 (21)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>before rel</td>
<td></td>
<td>1 (24)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>membrum</td>
<td></td>
<td>1 (7) preceded by adoneus</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 1.23: *Esse Videatur* Meters in the pro Archia (Second Period).
<table>
<thead>
<tr>
<th>type of esse v meter</th>
<th>total of type divided by total of all esse v meters</th>
<th># of type at sensus closure divided by total for type</th>
</tr>
</thead>
<tbody>
<tr>
<td>esse v meters formed w/ pres. pass. subj. of video</td>
<td>4/16 = 25%</td>
<td>2/4 = 50%</td>
</tr>
<tr>
<td>(eponymous)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>esse v meters formed w/ atque or -que + verb</td>
<td>3/30 = 10%</td>
<td>1/3 = 33.3%</td>
</tr>
<tr>
<td>esse v meters formed w/ verb</td>
<td>7/16 = 45%</td>
<td>3/7 = 42.9%</td>
</tr>
<tr>
<td>esse v meters formed w/ non-verb</td>
<td>3/16 = 18.8%</td>
<td>0/3 = 0%</td>
</tr>
</tbody>
</table>

Table 1.24: Number of Times Each Esse Videatur Type Occurs at Sensus Closure in the pro Archia.
<table>
<thead>
<tr>
<th></th>
<th>eponymous esse v</th>
<th>atque or que + verb</th>
<th>verb</th>
<th>non-verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>full stop 3 of 3 cola</td>
<td></td>
<td></td>
<td>1 (22)</td>
<td></td>
</tr>
<tr>
<td>full stop 2 of 2 clauses</td>
<td></td>
<td></td>
<td>1 (34)</td>
<td></td>
</tr>
<tr>
<td>full stop non...sed cola</td>
<td>1 (36)</td>
<td></td>
<td>1 (10,10)</td>
<td></td>
</tr>
<tr>
<td>full stop question</td>
<td>1que (9)</td>
<td>1 (30)</td>
<td>4 (6,9,11,32)</td>
<td></td>
</tr>
<tr>
<td>end of long cum clause and 2 of 2 correl. cola</td>
<td></td>
<td></td>
<td>1 (32)</td>
<td></td>
</tr>
<tr>
<td>2 of 2 conditions</td>
<td></td>
<td></td>
<td>1 (33)</td>
<td></td>
</tr>
<tr>
<td>end of long cum clause</td>
<td></td>
<td></td>
<td>1 (19)</td>
<td></td>
</tr>
<tr>
<td>3 of 5 clauses/stanzas</td>
<td></td>
<td></td>
<td>1 (33)</td>
<td></td>
</tr>
<tr>
<td>end of 4 long cola, synt complete before ut</td>
<td></td>
<td>1que (25)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>end of 3 synt. complete cola before long cum clause</td>
<td></td>
<td></td>
<td>1 (22)</td>
<td></td>
</tr>
</tbody>
</table>

Table 1.25: Esse Videatur Meters in the *post Reditum in Senatu* (Third Period).
<table>
<thead>
<tr>
<th></th>
<th>eponymous esse v</th>
<th>atque or que + verb</th>
<th>verb</th>
<th>non-verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 of 2 synt. complete cola</td>
<td></td>
<td></td>
<td>1 (34)</td>
<td></td>
</tr>
<tr>
<td>1 of 2 cola or basis</td>
<td></td>
<td>1que (4)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>end of rel</td>
<td></td>
<td>1que (27)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 of 6 cola</td>
<td></td>
<td></td>
<td>1 (7)</td>
<td></td>
</tr>
<tr>
<td>epithet</td>
<td></td>
<td></td>
<td></td>
<td>1 (25)</td>
</tr>
<tr>
<td>membrum</td>
<td></td>
<td></td>
<td>1 (7)</td>
<td></td>
</tr>
</tbody>
</table>

Table 1.25 (continued): Esse Videatur Meters in the post Reditum in Senatu (Third Period).
<table>
<thead>
<tr>
<th>type of esse V meter</th>
<th>total of type divided by total of all esse V meters</th>
<th># of type at sensus closure divided by total for type</th>
</tr>
</thead>
<tbody>
<tr>
<td>esse V meters formed w/ pres. pass. subj. of video (eponymous)</td>
<td>$3/26 = 11.5%$</td>
<td>$3/3 = 100%$</td>
</tr>
<tr>
<td>esse V meters formed w/ atque or -que + verb</td>
<td>$5/26 = 19.2%$</td>
<td>$3/5 = 60%$</td>
</tr>
<tr>
<td>esse V meters formed w/ verb</td>
<td>$17/26 = 65.4%$</td>
<td>$9/17 = 54%$</td>
</tr>
<tr>
<td>esse V meters formed w/ non-verb</td>
<td>$1/26 = 3.8%$</td>
<td>$0/1 = 0%$</td>
</tr>
</tbody>
</table>

Table 1.26: Number of Times Each Esse Videatur Type Occurs at Sensus Closure in the post Reditum in Senatu.
<table>
<thead>
<tr>
<th>Eponymous esse v</th>
<th>Atque or que + verb</th>
<th>Verb</th>
<th>Non-verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full stop, end of series of nouns</td>
<td>2 (1,36)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Full stop, 3 of 3 stanzas</td>
<td></td>
<td></td>
<td>1 (48)</td>
</tr>
<tr>
<td>Full stop, 2 of 2 correl. cola</td>
<td>1 (76) (maiores)</td>
<td></td>
<td>3 (14,72,79)</td>
</tr>
<tr>
<td>Full stop, 2 of 2 cola</td>
<td></td>
<td></td>
<td>1 (35)</td>
</tr>
<tr>
<td>Full stop</td>
<td>3que (104,141,143)</td>
<td>5 (22,74,78,116,141)</td>
<td></td>
</tr>
<tr>
<td>Question, end of series of nouns</td>
<td></td>
<td></td>
<td>2 (118,125)</td>
</tr>
<tr>
<td>Question, 2 of 2 questions</td>
<td></td>
<td></td>
<td>1 (80)</td>
</tr>
<tr>
<td>Question, 2 of 2 correl. cola</td>
<td>1 (101)</td>
<td></td>
<td>2 (33,85)</td>
</tr>
<tr>
<td>Question, 2 of 2 cola</td>
<td>1 (102)</td>
<td></td>
<td>1 (64)</td>
</tr>
<tr>
<td>Question, 1 of 3 questions</td>
<td>1que (53)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exclamation</td>
<td>1 (26) 1que (123)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 1.27: Esse Videatur Meters in the de Domo (Third Period).
<table>
<thead>
<tr>
<th></th>
<th>eponymous esse v</th>
<th>atque oder que + verb</th>
<th>verb</th>
<th>non-verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>colon, 2 of 2 correl. cola</td>
<td></td>
<td></td>
<td>1 (36)</td>
<td></td>
</tr>
<tr>
<td>colon, 1 of 2 long stanzas</td>
<td></td>
<td></td>
<td>1 (137) (maiores)</td>
<td></td>
</tr>
<tr>
<td>2 of 2 correl. stanzas</td>
<td>1 (17)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 of 2 long stanzas with tag</td>
<td></td>
<td></td>
<td>1 (55)</td>
<td></td>
</tr>
<tr>
<td>end of stanza and 2 of 2 correl. cola before ut</td>
<td></td>
<td></td>
<td>1 (1)</td>
<td></td>
</tr>
<tr>
<td>1 of 2 stanzas</td>
<td>1 (107)</td>
<td>2que (86, 94)</td>
<td>2 (84, 111)</td>
<td></td>
</tr>
<tr>
<td>end of stanza</td>
<td></td>
<td></td>
<td>1 (87)</td>
<td></td>
</tr>
<tr>
<td>end of long protasis, 2 of 2 cola</td>
<td></td>
<td></td>
<td>1 (24)</td>
<td></td>
</tr>
<tr>
<td>end of long cum clause</td>
<td></td>
<td></td>
<td>1 (107)</td>
<td></td>
</tr>
<tr>
<td>end of long parenthetic statement</td>
<td></td>
<td></td>
<td>1 (86)</td>
<td></td>
</tr>
<tr>
<td>end of protasis</td>
<td></td>
<td></td>
<td>1 (63)</td>
<td></td>
</tr>
<tr>
<td>semicolon</td>
<td></td>
<td></td>
<td>1 (78) (maiores)</td>
<td></td>
</tr>
</tbody>
</table>

Table 1.27 (continued): Esse Videatur Meters in the de Domus (Third Period).
<table>
<thead>
<tr>
<th>End of tricolon cum clause</th>
<th>Eponymous esse v</th>
<th>Atque or que + verb</th>
<th>Verb</th>
<th>Non-verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>End of two-colon <em>ut</em> clause</td>
<td>1 (49)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>End of 1 of 2 protases</td>
<td>1 (103)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 of 2 cola (rel...dem.)</td>
<td>1 (129)</td>
<td>1 (109) (maiores)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Before relative</td>
<td>1 (50)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>End of tricolon relative</td>
<td>1 (131) (maiores)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>End of two-colon <em>cum</em> clause</td>
<td>1 (146)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>End of two-colon relative</td>
<td>1 (103)</td>
<td>1 (104)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Before ut</td>
<td>1 (114)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Before epithets</td>
<td>1 (139)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 1.27 (continued): *Esse Videatur* Meters in the *de Domo* (Third Period).

50
<table>
<thead>
<tr>
<th></th>
<th>eponymous esse v</th>
<th>atque or que + verb</th>
<th>verb</th>
<th>non-verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>end of epithet</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 of 2 cola</td>
<td></td>
<td>1que (126)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>2   (46, 105)</td>
<td></td>
</tr>
<tr>
<td>1 of 2 correl. cola</td>
<td></td>
<td></td>
<td>2 (105, 107)</td>
<td></td>
</tr>
<tr>
<td>before relative</td>
<td></td>
<td>1que (15)</td>
<td>2 (22, 74 maiores)</td>
<td>1 (12)</td>
</tr>
<tr>
<td>before long ind. discourse</td>
<td></td>
<td></td>
<td>1 (140)</td>
<td></td>
</tr>
<tr>
<td>before correl. relative</td>
<td></td>
<td></td>
<td>1 (82)</td>
<td></td>
</tr>
<tr>
<td>end of monocolon cum clause</td>
<td></td>
<td></td>
<td>1 (140)</td>
<td></td>
</tr>
<tr>
<td>basis</td>
<td></td>
<td>1que (70)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>basis for 3 cola</td>
<td></td>
<td></td>
<td>1 (100)</td>
<td></td>
</tr>
<tr>
<td>membrum</td>
<td></td>
<td>1que (61) Catilina</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 1.27 (continued): Esse Videatur Meters in the de Domus (Third Period).
<table>
<thead>
<tr>
<th>type of esse v meter</th>
<th>total of type divided by total of all esse v meters</th>
<th># of type at sensus closure divided by total for type</th>
</tr>
</thead>
<tbody>
<tr>
<td>esse v meters formed w/ pres. pass. subj. of video (eponymous)</td>
<td>9/73 = 12.3%</td>
<td>5/9 = 55.6%</td>
</tr>
<tr>
<td>esse v meters formed w/ atque or -que + verb</td>
<td>13/73 = 17.8%</td>
<td>5/13 = 38.5%</td>
</tr>
<tr>
<td>esse v meters formed w/ verb</td>
<td>46/73 = 63%</td>
<td>18/46 = 39.1%</td>
</tr>
<tr>
<td>esse v meters formed w/ non-verb</td>
<td>7/73 = 9.1%</td>
<td>1/7 = 14.3%</td>
</tr>
</tbody>
</table>

Table 1.28: Number of Times Each Esse Videatur Type Occurs at Sensus Closure in the de Domo.
<table>
<thead>
<tr>
<th></th>
<th>eponymous esse v</th>
<th>atque or que + verb</th>
<th>verb</th>
<th>non-verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>full stop, 3 of 3 cola</td>
<td></td>
<td></td>
<td>1 (44)</td>
<td></td>
</tr>
<tr>
<td>full stop, 3 of 3 sentences</td>
<td></td>
<td></td>
<td>1 (52)</td>
<td></td>
</tr>
<tr>
<td>full stop, 2 of 3 sentences</td>
<td></td>
<td></td>
<td>1 (52)</td>
<td></td>
</tr>
<tr>
<td>full stop, 2 of 2 stanzas: neque...sed</td>
<td></td>
<td></td>
<td>1 (104)</td>
<td></td>
</tr>
<tr>
<td>full stop, 2 of 2 connected clauses</td>
<td></td>
<td></td>
<td>1 (127)</td>
<td></td>
</tr>
<tr>
<td>full stop, 2 of 2 correl. cola</td>
<td></td>
<td></td>
<td>1 (14)</td>
<td>2 (8, 69)</td>
</tr>
<tr>
<td>full stop, 2 of 2 cola</td>
<td></td>
<td></td>
<td>1 (108)</td>
<td>2 (96, 143)</td>
</tr>
<tr>
<td>full stop</td>
<td>3 (5,10, 106)</td>
<td>1 (13)</td>
<td>2 (74,137)</td>
<td>1 (15)</td>
</tr>
<tr>
<td>3 of 3 questions</td>
<td></td>
<td></td>
<td>1 (43)</td>
<td></td>
</tr>
<tr>
<td>question, 3 of 3 cola then 2 of 2 cola</td>
<td></td>
<td></td>
<td>1 (47)</td>
<td></td>
</tr>
<tr>
<td>question, 2 of 2 cola</td>
<td></td>
<td>2que (12,125)</td>
<td>1 (127)</td>
<td></td>
</tr>
<tr>
<td>question</td>
<td></td>
<td></td>
<td>2 (47,91)</td>
<td></td>
</tr>
</tbody>
</table>

Table 1.29: *Esse Videatur* Meters in the *pro Sestio* (Third Period).
<table>
<thead>
<tr>
<th></th>
<th>eponymous esse v</th>
<th>atque or que + verb</th>
<th>verb</th>
<th>non-verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>semicolon</td>
<td></td>
<td></td>
<td>1 (137)</td>
<td></td>
</tr>
<tr>
<td>7 of 8 cola before change</td>
<td></td>
<td>1que (67)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>colon, end of long protasis</td>
<td></td>
<td></td>
<td>1 (42)</td>
<td></td>
</tr>
<tr>
<td>colon, 2 of 2 cola</td>
<td></td>
<td></td>
<td>1 (28)</td>
<td></td>
</tr>
<tr>
<td>1 of 2 stanzas</td>
<td></td>
<td></td>
<td>1 (140)</td>
<td></td>
</tr>
<tr>
<td>1 of 3 stanzas</td>
<td></td>
<td></td>
<td>1 (51)</td>
<td></td>
</tr>
<tr>
<td>2 of 3 stanzas</td>
<td></td>
<td></td>
<td>1 (51)</td>
<td></td>
</tr>
<tr>
<td>four-colon protasis</td>
<td></td>
<td></td>
<td>1 (39)</td>
<td></td>
</tr>
<tr>
<td>2 of 2 cola</td>
<td></td>
<td></td>
<td>1 (9)</td>
<td></td>
</tr>
<tr>
<td>end of four-colon cum clause</td>
<td></td>
<td></td>
<td>1 (110)</td>
<td></td>
</tr>
<tr>
<td>end of two-colon relative</td>
<td></td>
<td></td>
<td>1 (11)</td>
<td></td>
</tr>
<tr>
<td>end of synt. complete clause</td>
<td></td>
<td></td>
<td></td>
<td>1 (114)</td>
</tr>
<tr>
<td>1 of 2 and 2 of 2 correl. cola</td>
<td></td>
<td></td>
<td>1 (140)</td>
<td></td>
</tr>
<tr>
<td>1 of 2 cola, rel...dem</td>
<td></td>
<td></td>
<td>1 (3)</td>
<td></td>
</tr>
</tbody>
</table>

Table 1.29 (continued): *Esse Videatur* Meters in the *pro Sestio* (Third Period).

54
<table>
<thead>
<tr>
<th></th>
<th>eponymous esse v</th>
<th>atque or que + verb</th>
<th>verb</th>
<th>non-verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>monocolon protasis</td>
<td></td>
<td></td>
<td>1 (50)</td>
<td></td>
</tr>
<tr>
<td>1 of 2 cola</td>
<td></td>
<td>1que (80) contrast</td>
<td>1 (100)</td>
<td>1 (104)</td>
</tr>
<tr>
<td>1 of 2 parallel cola</td>
<td></td>
<td></td>
<td>1 (129)</td>
<td></td>
</tr>
<tr>
<td>1 of 2 correl. cola</td>
<td></td>
<td></td>
<td>1 (1)</td>
<td></td>
</tr>
<tr>
<td>monocolon parenthetic colon</td>
<td></td>
<td></td>
<td>1 (6)</td>
<td></td>
</tr>
<tr>
<td>long synt. complete colon</td>
<td></td>
<td></td>
<td>1 (60)</td>
<td></td>
</tr>
<tr>
<td>end of long relative</td>
<td></td>
<td></td>
<td>1 (130)</td>
<td></td>
</tr>
<tr>
<td>end of relative</td>
<td></td>
<td></td>
<td>1 (126)</td>
<td></td>
</tr>
<tr>
<td>end of short relative</td>
<td></td>
<td></td>
<td>1 (133)</td>
<td></td>
</tr>
<tr>
<td>monocolon parenthetic</td>
<td></td>
<td></td>
<td>1 (82)</td>
<td></td>
</tr>
<tr>
<td>before long ind. discourse</td>
<td></td>
<td></td>
<td>1 (48)</td>
<td></td>
</tr>
<tr>
<td>before ind. discourse</td>
<td></td>
<td></td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>before long relative</td>
<td></td>
<td></td>
<td>1 (64)</td>
<td></td>
</tr>
<tr>
<td>1 of 4 cola</td>
<td></td>
<td></td>
<td>1 (87)</td>
<td></td>
</tr>
</tbody>
</table>

Table 1.29 (continued): *Esse Videatur* Meters in the *pro Sestio* (Third Period).
<table>
<thead>
<tr>
<th></th>
<th>eponymous esse v</th>
<th>atque or que + verb</th>
<th>verb</th>
<th>non-verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 of 3 cola, anaphora, change in structure</td>
<td></td>
<td>1que (145)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>end of monocolon protasis</td>
<td></td>
<td></td>
<td>2 (114, 154)</td>
<td></td>
</tr>
<tr>
<td>end of monocolon ne clause</td>
<td></td>
<td></td>
<td></td>
<td>1 (48)</td>
</tr>
<tr>
<td>end of epithet</td>
<td></td>
<td></td>
<td></td>
<td>1 (117)</td>
</tr>
<tr>
<td>long basis</td>
<td></td>
<td></td>
<td></td>
<td>1que (141)</td>
</tr>
<tr>
<td>basis</td>
<td>2 (8, 58)</td>
<td>2 (16, 101)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 1.29 (continued): *Esse Videatur* Meters in the *pro Sestio* (Third Period).
<table>
<thead>
<tr>
<th>type of esse v meter</th>
<th>total of type divided by total of all esse v meters</th>
<th># of type at sensus closure divided by total for type</th>
</tr>
</thead>
<tbody>
<tr>
<td>esse v meters formed w/ pres. pass. subj. of video (eponymous)</td>
<td>7/64 = 10.9%</td>
<td>6/7 = 85.6%</td>
</tr>
<tr>
<td>esse v meters formed w/ atque or -que + verb</td>
<td>11/64 = 17.1%</td>
<td>4/11 = 36.3%</td>
</tr>
<tr>
<td>esse v meters formed w/ verb</td>
<td>37/64 = 57.8%</td>
<td>13/37 = 35.1%</td>
</tr>
<tr>
<td>esse v meters formed w/ non-verb</td>
<td>9/64 = 14.1%</td>
<td>1/9 = 11.1%</td>
</tr>
</tbody>
</table>

Table 1.30: Number of Times Each Esse Videatur Type Occurs at Sensus Closure in the pro Sestio.
<table>
<thead>
<tr>
<th></th>
<th>Eponymous esse v</th>
<th>Atque or que + verb</th>
<th>Verb</th>
<th>Non-verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>full stop, 3 of 3 stanzas, 2 of 2 correl. cola</td>
<td></td>
<td></td>
<td>1 (41)</td>
<td></td>
</tr>
<tr>
<td>full stop, 2 of 2 correl. clauses</td>
<td></td>
<td></td>
<td>1 (15)</td>
<td></td>
</tr>
<tr>
<td>full stop, 2 of 2 cola/clause</td>
<td></td>
<td></td>
<td>1 (36)</td>
<td></td>
</tr>
<tr>
<td>full stop, 2 of 2 cola</td>
<td>2 (16, 55)</td>
<td></td>
<td>1 (5)</td>
<td>1 (46)</td>
</tr>
<tr>
<td>full stop</td>
<td>1 (42)</td>
<td>1 (42), Ique (80)</td>
<td>3 (12, 17, 44)</td>
<td>1 (10)</td>
</tr>
<tr>
<td>long question, utrum..an</td>
<td>1 (49)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>question, 3 of 3 clauses</td>
<td></td>
<td></td>
<td>1 (34)</td>
<td></td>
</tr>
<tr>
<td>question, 2 of 2 clauses</td>
<td></td>
<td></td>
<td>1 (71)</td>
<td></td>
</tr>
<tr>
<td>question</td>
<td>2 (50, 56)</td>
<td>1 (71)</td>
<td>1 (33)</td>
<td></td>
</tr>
<tr>
<td>exclamation, 2 of 2 correl. cola/clause</td>
<td></td>
<td></td>
<td>1 (26)</td>
<td></td>
</tr>
<tr>
<td>semicolon, 2 of 4 cola</td>
<td></td>
<td></td>
<td>1 (36)</td>
<td></td>
</tr>
<tr>
<td>semicolon, 3 of 4 cola</td>
<td></td>
<td></td>
<td>1 (36)</td>
<td></td>
</tr>
<tr>
<td>stanza</td>
<td>1 (49)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 1.31: Esse Videatur Meters in the pro Caelio (Third Period).
Table 1.31 (continued): *Esse Videatur* Meters in the *pro Caelio* (Third Period).

<table>
<thead>
<tr>
<th>eponymous esse v</th>
<th>atque or que + verb</th>
<th>verb</th>
<th>non-verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 of 3 cola</td>
<td></td>
<td>1 (41)</td>
<td>1que (42)</td>
</tr>
<tr>
<td>1 of 2 clauses and 2 of 2 correl. cola</td>
<td>1que (6)</td>
<td></td>
<td>1que (49)</td>
</tr>
<tr>
<td>end of tricolon cum clause</td>
<td></td>
<td>1 (54)</td>
<td></td>
</tr>
<tr>
<td>end of two-colon relative before paired cola</td>
<td>1que (35)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>end of ut colon</td>
<td>1que (76)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 of 2 cola</td>
<td>1 (20)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 of 3 cola</td>
<td></td>
<td>1 (30)</td>
<td></td>
</tr>
<tr>
<td>2 of 3 cola</td>
<td>1 (43)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 of 4 cola</td>
<td></td>
<td>1 (38)</td>
<td></td>
</tr>
<tr>
<td>basis</td>
<td></td>
<td>1 (50)</td>
<td></td>
</tr>
<tr>
<td>type of esse v meter</td>
<td>total of type divided by total of all esse v meters</td>
<td># of type at sensus closure divided by total for type</td>
<td></td>
</tr>
<tr>
<td>----------------------</td>
<td>--------------------------------------------------</td>
<td>--------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>esse v meters formed w/ pres. pass. subj. of video (eponymous)</td>
<td>8/37 = 21.6%</td>
<td>7/8 = 87.5%</td>
<td></td>
</tr>
<tr>
<td>esse v meters formed w/ atque or -que + verb</td>
<td>9/37 = 23%</td>
<td>3/9 = 33.3%</td>
<td></td>
</tr>
<tr>
<td>esse v meters formed w/ verb</td>
<td>14/37 = 37.8%</td>
<td>10/14 = 71.4%</td>
<td></td>
</tr>
<tr>
<td>esse v meters formed w/ non-verb</td>
<td>8/37 = 21.6%</td>
<td>2/8 = 25%</td>
<td></td>
</tr>
</tbody>
</table>

Table 1.32: Number of Times Each Esse Videatur Type Occurs at Sensus Closure in the pro Caelio.
<table>
<thead>
<tr>
<th></th>
<th>eponymous esse v</th>
<th>atque or que + verb</th>
<th>verb</th>
<th>non-verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>full stop, at end of 8</td>
<td></td>
<td></td>
<td>1 (51)</td>
<td></td>
</tr>
<tr>
<td>of 8 clauses</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>full stop, 1 of 2</td>
<td></td>
<td></td>
<td>1que (4)</td>
<td></td>
</tr>
<tr>
<td>stanzas</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>full stop, 2 of 2 cola</td>
<td>1 (100)</td>
<td>5</td>
<td></td>
<td>1que (28)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(11,28,30,  46,98)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>full stop</td>
<td></td>
<td>4</td>
<td></td>
<td>1 (47)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(7,47,66,  87)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>full stop, monocolon</td>
<td></td>
<td></td>
<td>1 (62)</td>
<td></td>
</tr>
<tr>
<td>question, 2 of 2 clauses</td>
<td></td>
<td></td>
<td>1 (89)</td>
<td></td>
</tr>
<tr>
<td>question</td>
<td></td>
<td></td>
<td>1 (78)</td>
<td></td>
</tr>
<tr>
<td>question, monocolon</td>
<td></td>
<td></td>
<td>1 (103)</td>
<td></td>
</tr>
<tr>
<td>1 of 2 stanzas</td>
<td></td>
<td></td>
<td>1 (8)</td>
<td></td>
</tr>
<tr>
<td>2 of 3 clauses</td>
<td></td>
<td></td>
<td>1 (90)</td>
<td></td>
</tr>
<tr>
<td>protasis</td>
<td></td>
<td></td>
<td>1 (63)</td>
<td>1 (63)</td>
</tr>
<tr>
<td>semicolon, 2 of 2 cola</td>
<td></td>
<td></td>
<td>1 (26)</td>
<td></td>
</tr>
<tr>
<td>2 of 2 cola, end of</td>
<td></td>
<td></td>
<td>1 (52)</td>
<td></td>
</tr>
<tr>
<td>clause</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 of 2 cola</td>
<td></td>
<td></td>
<td>1 (77)</td>
<td></td>
</tr>
</tbody>
</table>

Table 1.33: Esse Videatur Meters in the pro Milone (Third Period).
Table 1.33 (continued): *Esse Videatur* Meters in the *pro Milone* (Third Period).

<table>
<thead>
<tr>
<th></th>
<th>eponymous esse v</th>
<th>atque or que + verb</th>
<th>verb</th>
<th>non-verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 of 2 cola? short protasis</td>
<td></td>
<td></td>
<td>1 (81)</td>
<td></td>
</tr>
<tr>
<td>5 of 10 qui clauses</td>
<td></td>
<td></td>
<td>1 (74)</td>
<td></td>
</tr>
<tr>
<td>2 of 2 synt. complete cola</td>
<td></td>
<td></td>
<td>1 (35)</td>
<td></td>
</tr>
<tr>
<td>before quia</td>
<td></td>
<td></td>
<td>1 (5)</td>
<td></td>
</tr>
<tr>
<td>synt. complete colon before paired cola</td>
<td></td>
<td></td>
<td>1que (23)</td>
<td></td>
</tr>
<tr>
<td>before paired cola</td>
<td></td>
<td></td>
<td>1 (5)</td>
<td></td>
</tr>
<tr>
<td>1 of 2 cola</td>
<td></td>
<td>1que (27)</td>
<td>1 (55)</td>
<td></td>
</tr>
<tr>
<td>2 of 4 cola</td>
<td></td>
<td></td>
<td>1 (61)</td>
<td></td>
</tr>
<tr>
<td>before ut</td>
<td></td>
<td></td>
<td>1 (41)</td>
<td></td>
</tr>
<tr>
<td>membrum</td>
<td></td>
<td></td>
<td>1 (85)</td>
<td></td>
</tr>
<tr>
<td>type of esse v meter</td>
<td>total of type divided by total of all esse v meters</td>
<td># of type at sensus closure divided by total for type</td>
<td></td>
<td></td>
</tr>
<tr>
<td>----------------------------------------------------------</td>
<td>------------------------------------------------------</td>
<td>------------------------------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>esse v meters formed w/ pres. pass. subj. of video (eponymous)</td>
<td>1/37 = 2.7%</td>
<td>1/1 = 100%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>esse v meters formed w/ atque or -que + verb</td>
<td>5/37 = 13.5%</td>
<td>2/5 = 40%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>esse v meters formed w/ verb</td>
<td>27/37 = 73%</td>
<td>14/27 = 51.9%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>esse v meters formed w/ non-verb</td>
<td>4/37 = 10.8%</td>
<td>2/4 = 50%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 1.34: Number of Times Each Esse Videatur Type Occurs at Sensus Closure in the *pro Milone*. 
<table>
<thead>
<tr>
<th>eponymous esse v</th>
<th>atque or que + verb</th>
<th>verb</th>
<th>non-verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>full stop 3 of 3 cola</td>
<td></td>
<td>1 (67)</td>
<td></td>
</tr>
<tr>
<td>full stop 2 of 2 correl. cola</td>
<td></td>
<td>5 (37, 68, 78, 114, 118)</td>
<td>3 (2, 39, 42)</td>
</tr>
<tr>
<td>full stop 2 of 2 cola</td>
<td></td>
<td>2 (46, 67)</td>
<td></td>
</tr>
<tr>
<td>full stop 20 lque (101)</td>
<td></td>
<td>6 (18, 20, 39, 47, 53, 60)</td>
<td></td>
</tr>
<tr>
<td>exclamation</td>
<td></td>
<td>2 (6, 90)</td>
<td></td>
</tr>
<tr>
<td>question, 2 of 2 clauses</td>
<td></td>
<td>1 (4)</td>
<td></td>
</tr>
<tr>
<td>question, 2 of 2 cola</td>
<td></td>
<td>1 (39)</td>
<td></td>
</tr>
<tr>
<td>question 1 (35) lque (7)</td>
<td></td>
<td>3 (26, 35, 56)</td>
<td>1 (78)</td>
</tr>
<tr>
<td>stanza?, change in structure</td>
<td></td>
<td>lque (54)</td>
<td></td>
</tr>
<tr>
<td>1 of 3? stanzas, 3 of 3 cola</td>
<td></td>
<td>1 (52)</td>
<td></td>
</tr>
<tr>
<td>1 of 2 stanzas/ clauses</td>
<td></td>
<td>1 (51)</td>
<td></td>
</tr>
<tr>
<td>1 of 2 clauses/ cola</td>
<td></td>
<td>1 (7)</td>
<td></td>
</tr>
<tr>
<td>3 of 3 cola</td>
<td></td>
<td>1 (16)</td>
<td></td>
</tr>
<tr>
<td>2 of 2 cola</td>
<td></td>
<td>1 (88)</td>
<td></td>
</tr>
</tbody>
</table>

Table 1.35: Esse Videatur Meters in the Phil. II (Fourth Period).
<table>
<thead>
<tr>
<th></th>
<th>eponymous esse v</th>
<th>atque or que + verb</th>
<th>verb</th>
<th>non-verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>monocolon protasis</td>
<td></td>
<td>1que (37)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>monocolon <em>cum</em> clause</td>
<td></td>
<td></td>
<td>1 (46)</td>
<td></td>
</tr>
<tr>
<td>1 of 4 short questions</td>
<td></td>
<td></td>
<td>1 (31)</td>
<td></td>
</tr>
<tr>
<td>1 of 2 synt. complete cola</td>
<td></td>
<td>1 (78)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 of 2 cola</td>
<td></td>
<td>1 (5)</td>
<td>1que (27)</td>
<td>1 (52)</td>
</tr>
<tr>
<td>2 of 3 <em>articuli</em></td>
<td></td>
<td></td>
<td>1 (50)</td>
<td></td>
</tr>
<tr>
<td>before ind. question</td>
<td></td>
<td></td>
<td>1 (30)</td>
<td></td>
</tr>
<tr>
<td>basis</td>
<td></td>
<td></td>
<td>2 (53, 116)</td>
<td></td>
</tr>
</tbody>
</table>

Table 1.35 (continued): *Esse Videatur* Meters in the Phil. II (Fourth Period).
<table>
<thead>
<tr>
<th>type of esse v meter</th>
<th>total of type divided by total of all esse v meters</th>
<th># of type at sensus closure divided by total for type</th>
</tr>
</thead>
<tbody>
<tr>
<td>esse v meters formed w/ pres. pass. subj. of video (eponymous)</td>
<td>3/46 = 6.5%</td>
<td>2/3 = 66.7%</td>
</tr>
<tr>
<td>esse v meters formed w/ atque or -que + verb</td>
<td>4/46 = 8.7%</td>
<td>2/4 = 50%</td>
</tr>
<tr>
<td>esse v meters formed w/ verb</td>
<td>35/46 = 76.1%</td>
<td>21/35 = 60%</td>
</tr>
<tr>
<td>esse v meters formed w/ non-verb</td>
<td>8/46 = 17.4%</td>
<td>2/4 = 50%</td>
</tr>
</tbody>
</table>

Table 1.36: Number of Times Each Esse Videatur Type Occurs at Sensus Closure in the Phil. II.
<table>
<thead>
<tr>
<th></th>
<th>eponymous esse v</th>
<th>atque or que + verb</th>
<th>verb</th>
<th>non-verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>full stop</td>
<td></td>
<td></td>
<td>1 (10)</td>
<td></td>
</tr>
<tr>
<td>end of cum clause, at the most two colon long</td>
<td></td>
<td></td>
<td>1 (4)</td>
<td></td>
</tr>
<tr>
<td>1 of 2 clauses/2 of 2 cola</td>
<td></td>
<td></td>
<td>1que (11)</td>
<td></td>
</tr>
<tr>
<td>long colon before cum clause</td>
<td></td>
<td></td>
<td>1que (9)</td>
<td></td>
</tr>
<tr>
<td>1 of 2 cola</td>
<td></td>
<td></td>
<td>1 (15)</td>
<td></td>
</tr>
<tr>
<td>1 of 2 cola connected by et</td>
<td></td>
<td></td>
<td>1que (16)</td>
<td></td>
</tr>
<tr>
<td>end of monocolon protasis</td>
<td></td>
<td></td>
<td>2 (1, 10)</td>
<td></td>
</tr>
<tr>
<td>before ut</td>
<td></td>
<td></td>
<td>1 (3)</td>
<td></td>
</tr>
<tr>
<td>membrum</td>
<td></td>
<td></td>
<td>1 (9)</td>
<td>1 (10)</td>
</tr>
</tbody>
</table>

Table 1.37: *Esse Videatur* Meters in the Phil. IX (Fourth Period).
<table>
<thead>
<tr>
<th>type of esse v meter</th>
<th>total of type divided by total of all esse v meters</th>
<th># of type at sensus closure divided by total for type</th>
</tr>
</thead>
<tbody>
<tr>
<td>esse v meters formed w/ pres. pass. subj. of video (eponymous)</td>
<td>0/0 = 0%</td>
<td>0/0 = 0%</td>
</tr>
<tr>
<td>esse v meters formed w/ atque or -que + verb</td>
<td>2/11 = 18.2%</td>
<td>0/2 = 0%</td>
</tr>
<tr>
<td>esse v meters formed w/ verb</td>
<td>7/11 = 63.6%</td>
<td>1/7 = 14.3%</td>
</tr>
<tr>
<td>esse v meters formed w/ non-verb</td>
<td>2/11 = 18.2%</td>
<td>0/2 = 0%</td>
</tr>
</tbody>
</table>

Table 1.38: Number of Times Each *Esse Videatur* Type Occurs at Sensus Closure in the Phil. IX.
It is immediately apparent, and perhaps not all too surprising, given the semantics of the phrase, that the eponymous *esse videatur* meters occur at *sensus* closure (the end of a sentence) far more often than any other manifestations of the meter. From each of the smaller tables I extrapolate the figures pertaining to this *esse videatur* type and list them below. In this list, as in the smaller tables, the number of occurrences of this type of *esse videatur* meter is divided by the number of total *esse videatur* meters of all types occurring in each of the speeches surveyed. This tells us the ratio of eponymous *esse videatur* meters to *esse videatur* meters of all types. In the second line the number of eponymous *esse videatur* meters that occur at the end of a sentence, or *sensus*, are divided by the total instances of eponymous *esse videatur* meter in each speech.
<table>
<thead>
<tr>
<th>Eponymous esse v</th>
<th>Eponymous esse v at sensus</th>
</tr>
</thead>
<tbody>
<tr>
<td>pro Roscio Amerino</td>
<td>$3, 3/18 = 16%$&lt;br&gt;$3/3 = 100%$</td>
</tr>
<tr>
<td>pro Caecina</td>
<td>$2, 2/11 = 18%$&lt;br&gt;$2/2 = 100%$</td>
</tr>
<tr>
<td>pro Lege Manilia</td>
<td>$12, 12/37 = 32%$&lt;br&gt;$3/12 = 25%$</td>
</tr>
<tr>
<td>In Cat. 1</td>
<td>$4, 4/16 = 25%$&lt;br&gt;$4/4 = 100%$</td>
</tr>
<tr>
<td>in Cat. 2</td>
<td>$1, 1/13 = 7.7%$&lt;br&gt;$1/1 = 100%$</td>
</tr>
<tr>
<td>in Cat. 3</td>
<td>$4, 4/11 = 36.4%$&lt;br&gt;$2/4 = 50%$</td>
</tr>
<tr>
<td>in Cat. 4</td>
<td>$3, 3/19 = 15.8%$&lt;br&gt;$3/3 = 100%$</td>
</tr>
<tr>
<td>pro Murena</td>
<td>$4, 4/39 = 10.2%$&lt;br&gt;$4/4 = 100%$</td>
</tr>
<tr>
<td>pro Sulla</td>
<td>$5, 5/30 = 16.7%$&lt;br&gt;$5/5 = 100%$</td>
</tr>
<tr>
<td>pro Archia</td>
<td>$4, 4/16 = 25%$&lt;br&gt;$2/4 = 50%$</td>
</tr>
</tbody>
</table>

Table 1.39: Extrapolation of Data from Tables 1.1-38.
Table 1.39 (continued): Extrapolation of Data from Tables 1.1-38.
In nearly all of the speeches the eponymous esse videatur meter occurs at least half the time at the end of a sensus. In three of the speeches surveyed, where the number of eponymous esse videatur meters is small, this type occurs only at the end of a sentence. In the pro Lege Manilia, a speech which Cicero tells us is characteristic of the genus temperatum, there are quite a few instances of the eponymous meter, but only once does it occur in a position other than the end of a sentence. In the pro Sestio, a speech that, as we shall see, in many ways epitomizes Ciceronian eurhythmia, the phrase is found seven times, and all instances occur at the end of a sentence except for one. The only glaring exception to this general rule is found in the pro Caecina where only three of the total twelve eponymous esse videatur meters occur at the end of a sentence and the in Catilinam III where only two of the four examples end a sentence. I shall discuss these two speeches presently, but first I shall remark on the significance of the charts in light of Aper’s remark in the Dialogus. In short, the data justify the ancients’ opinion that the eponymous phrase esse videatur was

21 The pro Balbo may also be considered an exception, although the figures are too low to be reliable. In any event, one of these exceptional passages is a rather heated one (to judge from the use of anaphora) where Cicero stresses that the law concerning which populi are populi fundi does not interfere with a Roman’s right to grant citizenship. In the ad Herennium II.30.48 one of the topics that belongs to the first of the ten loci communes that are used to form amplificatio is quo modo ... (aliquid) legibus sanctum sit. As we shall see, amplificatio is one of the most typical of circumstances where metrical embellishment occurs.
typically Ciceronian when it occurred at the end of a sentence. It is also true, however, that Brugnola's conjecture is correct that the use of the phrase *esse videatur* in the *Dialogus* was shorthand for any meter consisting of a word ending in a trochee followed by the present subjunctive passive of the verb *video*. This is confirmed inasmuch as the eponymous phrase *esse videatur* is not appreciably more frequent at the end of a sentence than meters formed by any other trochaic word followed by the present subjunctive passive of *video*. Our use of the adjective 'eponymous' in reference to all *esse videatur* meters that are formed by the present passive subjunctive of the verb *video* is therefore legitimized, even though, strictly speaking, such a designation is a misnomer in the case of those meters that do not feature the infinitive *esse*.

We now turn to the pro Caecina. The explanation for the exceptional usage in this speech of the eponymous *esse videatur* is to be found in the *Orator*:

~~Tota mihi causa pro Caecina de verbis interdicti fuit: res involutas definiendo explicavimus, ius civile laudavimus, verba ambigua distinximus.~~

*Orator* 102

Whereas the majority of the pro Caecina is dedicated to

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22 For this reason I did not create a separate category for the strictly eponymous *esse videatur* meter (i.e. formed not only by the present passive subjunctive of the verb *video* but also by the infinitive *esse*).
docendum and therefore characterized by the genus humile, Cicero also says ius civile laudavimus. In Orator 210 Cicero connects the use of prose meter to epideictic passages. It so happens that in all but three of the passages in the pro Caecina where the esse videatur meter formed by the present subjunctive of the verb video is found the theme of ius civile, or the law as established by the maiores, is present, i.e., the esse videatur meter with this phraseology is employed in the passages which Cicero, in the Orator 102, describes, more or less directly, as epideictic. The generic continuity of these passages is reflected in a similarity between them that is sometimes striking:

Sed cum de eo mihi iure dicendum sit quod pertineat ad omnes quod constitutum sit a maioribus, conservatum usque ad hoc tempus, quo sublato non solum pars aliqua iuris deminuta, sed etiam vis ea quae iuri maxime est adversaria iudicio confirmata esse videatur, pro Caecina 5

Etenim cui non perspicuum est ad incertum revocari bona, fortunas, possessiones omnium, si ulla ex parte sententia huius interdicti deminuta aut infirmata sit? si auctoritate virorum talium vis armatorum hominum iudicio
Not only do these passages share a common theme, that of the possibility of *ius* being trampled upon and *vis* being approved by the jurymen, but the vocabulary is also very similar. We would not consider all of these passages as epideictic, but they nevertheless deal with a theme which was both pivotal for the speech and dear to Cicero's heart. Enos, in fact, notes that in the *de Officiis* (2.65-2.68) Cicero portrays forensic orators as guardians of *ius civile* and that this service maintains the tranquillity of the state.\(^{23}\)

We see in the *pro Caecina* that considerations of theme and *genus dicendi* influence the usage of the *esse videatur* meter formed by the present subjunctive of *video*, making this phrase, which normally concludes the end of a *sensus*, suitable also for marking lesser closures. *Ius civile* is a main theme in the *pro Caecina*. We shall soon see that main themes typically have this same effect in Cicero's orations. Theme also has this effect in the *argumentatio* of the *in Catilinam III* where the immortal gods and particularly *Juppiter Optimus Maximus* have a predominant role and where the majority of the *esse videatur* meters occurs. As we have already mentioned and

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will demonstrate with examples later in our discussion, the theme of the gods is often accompanied by strong meters.

The propensity for the esse videatur meter to occur more frequently in weaker sense closures in the circumstances we have described is not limited to those meters which contain a present subjunctive passive of the verb video but exists also in the case of any meter of the form ـ/ـ/ـ/ـ. This is exemplified in the pro Caecina where Cicero uses the very phrase "ius civile" which he quotes in the Orator:

Nam qui ius civile contemnendum putat,

is vincula revellit

non modo iudiciorum sed etiam utilitatis vitaeque communis;

qui autem interpretes iuris vituperat,

si imperitos iuris esse dicit,

de hominibus,

non de iure civili detrahit; sin peritis non putat esse obtemperandum,

non homines laedit,

sed leges ac iura labefactat;

quod vobis venire in mentem

profecto necesse est,

nihil esse in civitate tam diligenter

quam ius civile retinendum.

It should be noted that in this period the esse videatur meter occurs at the point where modern editions place a semicolon. This, as we have seen, would be somewhat atypical.
for the eponymous *esse videatur* meter. In the case of other *esse videatur* meters, however, it is typical inasmuch as there is a certain closure created at the point where *iura labefecit* occurs due to both the general sense of the sentence and to the fact that the meter occurs at the end of the second of two cola connected by the correlative series *non...sed*. What is consequentially more remarkable about this passage, then, is not the types of closures where the meter occurs but that it occurs twice in close succession in a speech which most scholars consider an example of the *genus humile*.

We have established that the *esse videatur* meter was renowned among the ancients as a meter of closure, closure of a *sensus*, and that this role as defined in Tacitus' *Dialogus* is, for the most part, but with some important exceptions, played out in Ciceronian praxis, particularly in the case of those *esse videatur* meters that consist of the present subjunctive third person passive of the verb *video*. This is the first of the four types of *esse videatur* meter included in the charts. The second type consists of those *esse videatur* meters that are formed by *atque* or the enclitic *-que*.

Shipley, in a small yet provocative monograph\(^{25}\), made the

\(^{24}\) It should be noted that the first of the two *non...sed* constructions found in this period ends with a cretic + trochee. Later we shall see how prevalent the combined use of this meter and the *esse videatur* is in Cicero's speeches.


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important observation that very rarely in the speeches of Cicero do we see the enclitic -que appended onto an open syllable that is short by nature. Shipley speculates that there are two reasons for this: 1) that these combinations would form weak meters such as the adoneus and 2) that the word accent in such combinations would not be well defined. We ask ourselves, then, whether the opposite is true, i.e., does Cicero show a penchant for combinations with the enclitic -que that result in strong meters? The same may be asked concerning the conjunction atque, inasmuch as Lindholm\textsuperscript{26} informs us that atque is predominant in the speeches of the pathetic or epideictic style, e.g., the pro Rab perd., in Catilinam I, pro Lege Manilia, pro Archia, and pro Caelio but not in the speeches of causas privatas and those of the genus tenue: e.g. pro Quinctio, pro Tullio, pro Caecina, pro Murena. Lindholm notes that its use in these last speeches tends to occur in the more elevated section of the speech. He observes that it is almost totally avoided in the pro Rosc. Com. (a speech notable for its stylistic peculiarities also in other respects) and appears only in standard formulas.\textsuperscript{27} As we shall see, the circumstances in which Lindholm finds atque most frequently employed are those where metrical

\textsuperscript{26} Lindholm. E., \textit{Stilistisch Studien zur Satzglieder in Lateinischen} (Lund: Ohlsson, 1931) 123.

\textsuperscript{27} Ibid., 123. There are six of these formulaic expressions: oro atque obsecro, etiam atque etiam, fraudis ac furti, huc atque illuc, planius atque apertius and opera <ac> labore (the last reading is unsure).
embellishment most often occurs.

From what the charts tell us about the types of closures within which the esse videatur meters formed by atque and -que are found, there seems to be little indication of any specific pattern. This might dissuade us from concluding that -que and atque were especially used in combinations that resulted in strong meters, but upon more detailed investigation we find that indeed they were. In the pro Murena fifty-four cola conclude with a meter formed by a -que or atque. Four of these conclude with an esse videatur meter. In the first 414 cola of the speech we find ten esse videatur meters. In other words, in 7.4% of the cola whose meters are formed by atque or -que the meter formed is an esse videatur, whereas, when in the first 414 cola, considered without regard as to whether a -que or atque is present, only 2.4% of the meters are esse videatur. The same tendency is evident in another speech of the Second Period, the pro Sulla, where of the first 420 cola four end with an esse videatur meter, and of the 74 cola whose clausula is formed by -que or atque, four of the resulting meters are esse videatur. Only 1.2% of the first 420 cola conclude with an esse videatur compared with 5.4% of cola whose clausulae are formed by -que or atque. In light of these figures, it seems indeed the case that the enclitic que and atque are employed as stylistic devices in the formation of strong meters and that strong meters formed by these two words play an especially vital role in the passages in which
they appear. A brief look at two passages, one from the pro Lege Manilia 9 and another from the pro Caecina shows that this is true:

Mithridates autem omne reliquum tempus — a non ad oblivionem veteris belli, sed ad comparationem novi contulit; a dochmiac

qui postea, cum maximas aedificasset ornassetque classes S DT (z)

exercitusque permagnos CT (g)
quibuscumque ex gentibus potuisset,

et se Bosporanis, finitimis suis, — a

bellum inferre simularet, esse v

usque in Hispaniam legatos ac litteras misit ad eos duces nC

quibuscum tum bellum gerebamus, CT (b)

ut, cum duobus in locis disiunctissimis F5

maximeque diversis CT (g)

uno consilio a binis hostium copiis DC (d)

bellum terra marique gereretur a esse v

pro Lege Manilia 9

Caecina rem non amittet, MT 1 of 2

quam ipsam animo forti, a

si tempus ita ferret, amitteret, DC (g)
in possessionem in praesentia non restituetur; a adoneus a-

nihil amplius; a

populi Romani causa, DS
civitatis ius, bona, fortunae possessionesque omnium a
in dubium incertumque revocantur.

In the passage from the pro Lege Manilia the responsion linking the two cretic + trochees and esse videatur meters (indicated by the arrows) adds concinnitas which in turn lends cohesion to the expounded argument. The cretic + trochees link cola that, although they are not are totally analogous in their respective positions within the period, both contain superlatives or superlative suggesting adjectives: permagnos...maxime. The meters and the concinnitas seem so conspicuously contrived in this passage that we have the impression that we are face to face with Cicero's historical style.  

In the pro Caecina, the use of the enclitic is not nearly as conspicuous, yet it would appear that it is employed to create a type of responsion that we first see in the pro Roscio Amerino and shall discuss in chapter four. Briefly stated, the weak adoneus meter created by restituetur and the strong esse videatur meter in incertumque revocatur form a quasi-responsion which, in this passage, is corroborated by the presence of the prefix -re in both verbs. This responsion is not perfect, in fact it brings out the difference in the two meters rather than the similarity and could be dubbed a

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29 A. D. Leeman, in his Orationis Ratio (Amsterdam: Adolf M. Hakkert, 1963), 172, on the topic of Ciceronian theory of historiographical style cites de Oratore II.64: Verborum autem ratio et genus fusum atque tractum et cum lenitate quadem aequabiliter profluens.
"failed" responson. Here this failed responson is used chiefly to bring out the difference in the ethos of the respective meters. The ethos of a meter is what defines the typical context in which the meter is employed. Note that the more important of the two results of the jury's hypothetical conviction of Caecina is marked by the stronger of the two meters.

A particularly interesting observation that can be made with a cursory examination of the charts is that the esse videatur meters that are formed by anything other than a verb (at the end of the meter) generally occur in weak closures. The obvious explanation would be that, more often than not, a verb concludes a period. But there also seem to be aesthetic considerations involved. Quintilian in Inst. Or. IX.4.27-28 speaks of the dangers of changing the natural order of the sentence (i.e. with verb last) in order to create or avoid meters, and in Inst. Or. IX.4.64 he observes that Cicero was criticized for such clausulae as archipiratae and balneatorii.

Chaprin⁹, commenting on this passage (i.e. where Quintilian tells of the censure provoked by the clausulae archipiratae and balneatorii) observes that, while in classical Latin there is a general tendency for words of more than three syllables to appear at the ends of sentences than at the beginning, less colloquial language (i.e. the language of

Cicero as opposed to that of Plautus) tends to avoid words of more than four syllables at the end. Chaprin's observation is intriguing, yet I believe my charts provide an equally viable, and simpler, explanation, i.e., that strong clausulae tend to be avoided at the end of sentences and other strong closures when they are formed by words other than verbs, at least in Cicero's speeches. Indeed, in Inst. Or. IX.4.27, the same passage where Quintilian warns of the pitfalls involved in transposing the verb from its usual position, he states that although there are times when the transposition of usual word order for effect is permissible, the best kind of compositio is one that uses rectus ordo.

To confirm our explanation, a quick look at the cretic + trochee meters of the same typology as balneatori used in the pro Sestio shows that the number of true "clausulae" of this typology (examples found at the end of sentences) is not small. There is a total of thirty. All of these instances are formed by verbs. There is also a considerable number of instances of this same meter and typology formed by a verb that are used in rather weak and considerably weak closures. Only four examples, however, of this meter are formed by a noun or adjective. Of these four, one comes at the end of a

31 Typology refers to word division and traditionally (from Zielinski to Primmer) has been designated by Greek letters (cf. Primmer, 155). I use Roman letters in order to avoid difficulties with fonts. I put the Roman letters within brackets in order to denote that these should be considered as Greek letters. In effect I employ the same denotation for typology as that of Zielinski and Primmer.
semicolon: *parricidarum* (111). Three of the examples, however, are found where the closure is particularly weak (interestingly enough, out of these three in the two instances where nouns are used they are verbal nouns of agency like *balneatori*). The adjective *imperitus* concludes the second of three parallel cola, the last two of which are connected by the correlatives aut (139). Of the two examples where a noun is used, one comes before an indirect question and the other forms a basis, respectively: *neque erit iusta causa ad portas sedenti imperatori / quare suum terrem falso iactari opposique patiatur* (52) and *illi interea deliberatori / merces longa interposita nocte duplicata est* (74).\(^{32}\)

\(^{32}\) The passage is as follows:

*Neque eos in laude positos videmus,*

qui incitarunt aliquando populi animos ad

seditio

neque erit iusta causa ad

seditio

aut qui largitione caecarunt mentes imperitorum,

---a CT (a)

aut qui fortis et claros viros

et bene de re publica meritos

in invidiam aliquam vocaverunt.

*pro Sestio* 139

Admittedly one could argue that the closure strength of this colon is not as weak as it would first appear since it occurs before a change in structure, a position where the esse *videatur* meter is often employed to give form to the sentence.

\(^{33}\) In the *de Domi*, another Third-Period speech (delivered only a few months before the *pro Sestio*) and of comparable length, there are twelve sentences that end with the cretic + trochee of this typology. All of these instances are formed by verbs. There is only one example of the meter formed by something other than a verb: *imperitorum* in paragraph 134, which end a colon with little closure value.

It is noteworthy that in both examples in the *pro Sestio* where a verbal noun of agency forming the cretic + trochee is employed, the period ends with an esse *videatur* meter. This suggests that perhaps a particular effect is created by the use of these nouns in these two sentences. We shall see a few
Before I conclude this digression on the *balneatorī* meter let me state that, although the closure strength of one of the four examples of the cretic + trochee meter of the typology *balneatorī* is fairly strong, and the same argument could be made for the example with the adjective *inperitus*, the fact that no examples of this meter and typology formed by a noun or adjective occur at the end of a sentence in the pro *Sestio* is in itself sufficient at least to lend credence to our hypothesis that the particular examples which Quintilian tells us were criticized were considered worthy of criticism because the clausula is formed by a non-verbal word. Cicero's retractors were much more likely to latch on to such exceptional cases as *balneatorī* than to the rather commonplace meter of the same typology formed by a verb.

While in most speeches Cicero tends to avoid using at strong closure the *esse videatur* meter formed by something other than a verb, this is not the case in the *Phil.* II. Laurand cites this and the other *Philippics* as atypical in employment of prose meter chiefly because of the large number of weak meters in strong closure. Many scholars (cf. Ralph Johnson\(^3\)) have noted that the sentence structure of this lines below that in the *Phil.* II the *esse videatur* meters formed by non-verbs tend to occur in a certain type of structure.

\(^3\) See Laurand (*Études*, chapter 5, passim) on the style of the *Philippics*.

speech is not as periodic as most of the speeches of the Ciceronian corpus. This partly explains the high percentage of both adonei and of esse videatur meters formed by non-verbs in strong closure. Instead of periodic sentences with fairly long cola the Phil. II contains many sentences composed of short, highly-contrasting or parallel cola. We can see from table 1.35 that three of the four examples of an esse videatur concluding a sentence and formed by a noun or adjective occur in such contrasting-cola pairs:

Illud profecto: 
non existimavit sui similibus probari posse
se esse hostem patriae,
nisi mihi esset inimicus.

Numquam ab eo mentio de me nisi honorifica,
nisi plena amicissimi desiderii,
cum me vidisse plus fateretur,
se speravisse meliora.

(\textit{se} = \textit{Pompey})

Et eius viri nomine me insectari audes,
cuius me amicum,
te sectorem esse fateare?

Ille sensim dicebat,
quod causae prodesset;
tu cursim dicis aliena.

Note that in all three citations the noun or adjective is part of the parallel or contrast (less crucially so in the case of the first passage). The contrasts, as one can see by observing the words in bold print, are mostly semantical (e.g.
me and se, plus and meliora); assonance, however, is also important (as is testified by homoioteleuta such as vidisse and speravisse). Tables 1.1-38 show that for an esse videatur meter to occur at the end of such colon pairs is not rare; indeed, it is a general tendency. The difference between the earlier speeches and the Phil. II is that in the latter there is the indication that Cicero felt the esse videatur clausula formed by a non-verb was particularly suited to this type of sentence structure.

In paragraph 78 of the Phil. II, the other instance where an esse videatur meter formed by a non-verb concludes a sentence, the meter ends a question:

Escendis, accedis ad sellam.
(ita eras Lupercus,
ut te consulem esse meminisse deberes)
diadema ostendis.
Gemitus toto foro.
Unde diadema?
Non enim abiectum sustuleras,
sed adtuleras domo meditatum et cogitatum scelus.
Phil. II.78

We shall discuss the significance of this passage presently. For now, let us show that the tendency to avoid strong meters formed by a non-verb at the conclusion of a sensus pervades all of Cicero's speeches that we have surveyed, and is not limited to the esse videatur meter and the cretic + trochee of the typology archipirata. The following charts demonstrate this in the case of both the archpirata meter (labelled CT (a)) and the cretic + trochee of the typology causa constaret (labelled CT (g)) (both
inherently strong meters):
<table>
<thead>
<tr>
<th></th>
<th><strong>pro Quinctio CT (a)</strong></th>
<th></th>
<th><strong>pro Quinctio CT (g)</strong></th>
<th></th>
<th><strong>pro Roscio Amerino CT (a)</strong></th>
<th></th>
<th><strong>pro Roscio Amerino CT (g)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>finite verb</strong></td>
<td><strong>verb</strong></td>
<td><strong>non - verb</strong></td>
<td><strong>finite verb</strong></td>
<td><strong>verb</strong></td>
<td><strong>non - verb</strong></td>
<td><strong>finite verb</strong></td>
</tr>
<tr>
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<td>3</td>
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<td>0</td>
<td>17</td>
<td>2</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
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<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>question</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>semicolon</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 1.40: Number of Occurrences at Strong Closures of CT (a) and CT (g) Formed by Finite Verbs, Verbs, and Non-Verbs.
<table>
<thead>
<tr>
<th></th>
<th>pro Caecina CT (a)</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
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<td>verb</td>
<td>non-verb</td>
</tr>
<tr>
<td>full stop</td>
<td>5</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>exclamation</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>question</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>semicolon</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>pro Caecina CT (g)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>finite verb</td>
<td>verb</td>
<td>non-verb</td>
</tr>
<tr>
<td>full stop</td>
<td>9</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>question</td>
<td>4</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>semicolon</td>
<td>3</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>pro Murena CT (a)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>finite verb</td>
<td>verb</td>
<td>non-verb</td>
</tr>
<tr>
<td>full stop</td>
<td>4</td>
<td>0</td>
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<td>exclamation</td>
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</tr>
<tr>
<td>question</td>
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<td>0</td>
<td>0</td>
</tr>
<tr>
<td>semicolon</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>pro Murena CT (g)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>finite verb</td>
<td>verb</td>
<td>non-verb</td>
</tr>
<tr>
<td>full stop</td>
<td>14</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>question</td>
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<td>exclamation</td>
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</tr>
<tr>
<td>semicolon</td>
<td>7</td>
<td></td>
<td>0</td>
</tr>
</tbody>
</table>

Table 1.40 (continued): Number of Occurrences at Strong Closures of CT (a) and CT (g) Formed by Finite Verbs, Verbs, and Non-Verbs.
Concerning the *in Phil. IX*, as we said, Laurand intimates that it is metrically similar to earlier speeches\(^{36}\), and is therefore a proof that genre, more than the particular period in Cicero's career, was determinative in establishing metrical practice. It would seem that Laurand based this merely on the number of *esse videatur* meters that occur in the speech and did not take into consideration in what type of closure they occur.\(^{37}\) Indeed, if we take type of closure into consideration, it becomes evident that the *Phil. IX* is not like earlier speeches, be they epideictic or no. Of the eleven *esse videatur* meters found in this speech, only one concludes a *sensus*. While it is true that the *Phil. IX* does not exhibit the same type of metrical peculiarity as the *Phil. II*, it would seem from the tables that Cicero, as Ralph Johnson suggests, changes his stylistic practices considerably in the Forth Period.\(^{38}\) This change manifests itself in different ways in the two Fourth Period speeches we have surveyed: the *Phil. II*, a speech of the *genus grande*, one that Wooden defines as a "speech of crisis", and the *Phil IX*, an epideictic speech for Cicero's long-time friend and schoolmate at Rhodes, Sulpicius.

Another important observation to be made from the charts concerns closure. We have mentioned *obiter dictum* that the

\(^{36}\) See above, note 20.

\(^{37}\) See above, note 20.

\(^{38}\) See above, note 35.
esse videatur meter tends to occur at the conclusion of two parallel or contrasting cola. This occurs even when such combinations are not at the end of the sentence. This phenomenon can be explained by the fact that the esse videatur marks the inherent closure found at the conclusion of the second of such pairs. Less often do we find the esse videatur meter marking the first of such colon pairs. (We shall discuss these instances later). Even more rare are the instances where the esse videatur meter appears at the conclusion of the first of three parallel cola. In fact, in the speeches we have surveyed, we find only two instances, one of which is in the pro Roscio Amerino, the other in the pro Murena\textsuperscript{39}. The first of these two passages is particularly important for our study of the esse videatur, for it illustrates that not in all places where the meter occurs is it used intentionally to create a metrical effect.

peroravit aliquando, ---\textsuperscript{a} esse v
assedit; ---\textsuperscript{a}
surrexi ego. ---\textsuperscript{a}

\textit{pro Roscio Amerino} 60

\textsuperscript{39}Some may object that the second vowel in celebratur could be long by position. This is obviously not true, since the number of combinations found in strong closure with the verb celebro forming two shorts, a long, and an anceps, and preceded by a trochee, is very numerous. If the second vowel in the verb celebro were long, these instances would form a meter which is very rarely found in strong closure in Cicero’s speeches, particularly from the consular speeches on (cf. Bornecque, \textit{Les Clausules Métriques Latines}, 214). There is always the possibility that at times Cicero scanned the vowel as long, and sometimes as short I feel, however, that there is no sufficient evidence to support this.
a quibus si domus nostra celebratur,
   si interdum ad forum deducimur,
   si uno basilicae spatio honestamur,
   diligentem observari videmur et coli;
   pro Murena 70

Due to the inherent lack of closure strength at the conclusion of the first of three cola, one would not expect the esse videatur to occur in these two passages, and indeed, as we have just said, of all the speeches surveyed, we find them in only these two passages. In the case of the pro Roscio Amerino, despite the oddity of the normally strong esse videatur meter occurring in a position of very weak closure, we see a word other than a verb used to form the last part of the esse videatur. This passage, then, conforms to the general tendency we observed above by which esse videatur meters ending in a word other than a verb tend to occur in weaker than usual closures.

Another feature of the meter in pro Roscio Amerino 60, the most important for our present discussion, is the brevity of the colon in which it occurs. We are tempted to label this colon an incisum rather than a membrum. Compare this passage with another one where the esse videatur meter occurs in a very short colon (from pro Roscio Comoedo 11):
Quid est in iudicio? 
Derectum, asperum, simplex: ----a CT (d)
SI PARET HS i))) DARI.
Hic nisi planum facit 
HS I))) ad libellam sibi deberi, 
causam perdit.
Quid est in arbitrio? 
Mite, moderatum: ----a esse v-
QUANTUM AEQUIUS ET MELIUS SIT DARI. 
Ille tamen confitetur 
plus se petere quam debeatur, 
sed satis superque habere dicit 
quod sibi ab arbitro tribuat.

---a adoneus bw-
pro Roscio Comoedo 11

The esse videatur meter in this passage (mite, moderatum) occurs in a colon even shorter than that of the passage from the pro Roscio Amerino. Here, in fact, the entire colon is taken up by the meter.

Jerzy Axer notes that the use of prose meter in the pro Roscio Comoedo is quite atypical when compared to other Ciceronian speeches.\textsuperscript{40} He illustrates this quite nicely by showing that the slight discrepancies that the three most early speeches exhibit in comparison to the rest of the Ciceronian corpus (as demonstrated by Zielinski\textsuperscript{41}) become either slighter if one excludes the pro Roscio Comoedo from consideration. Axer remarks that the meters of the pro Roscio Comoedo are much more similar to pseudo-Ciceronian speeches such as the Invective against Sallust or other non-metrical

\textsuperscript{40} Axer, J., The Style and the Composition of Cicero's Speech pro Q. Roscio Comoedo, Studia Antiqua (Warsaw, 1980), 21-24.

\textsuperscript{41} Zielinski, 778-780.
prose. Indeed in the cited passage note the use of the adoneus at the full stop: arbitro tribuatur. Such clausulae are quite atypical and the topic of the second half of our investigation. They are often found in passages where Cicero neglects the creation of or even avoids traditional metrical effects. Axer states that the reason for atypical use of prose meter in this speech is to conform to a comic tone and avoid all hint of pathos or elevation of style. Although in the pro Roscio Comoedo Cicero does not employ traditional metrical practice, it is well known that the speech exhibits several striking examples of highly stanzaic, or strophic construction. The arrows illustrate the pairs of cola that correspond to one another in the strophic structure (a type of structure typical for this speech). What a difference from the passage we saw earlier from the pro Lege Manilia where, in another higher strophic period, Cicero employed metrical responsion. In pro Roscio Comoedo 11 the colon that corresponds strophically to mite moderatum does not create metrical responsion with it.

In the next passage, from the pro Flacco, we again see the esse videatur meter employed at the end of a very short colon and at a point of very weak closure. Along with it I cite again pro Roscio Amerino 60, this time at greater length in order to point out an important stylistic similarity:

---

42 Axer, 32, n. 5.

43 Axer, 13, 17, and 19-20.
Peroravit aliquando, adsedit; surrexi ego. Respirare visus est, quod non alius potius diceret. Coepi dicere. Usque eo animadverti, iudices, eum iocari atque alias res agere, antequam Chrysogonus nominavi; quem simul atque attigi, statim homo se erexit, mirari visus est. Intellexi, quid eum pupugisset.

Iterum ac tertio nominavi. — adoneus bw

Caesus est virgis Cymaeus ille Athenagoras qui in fame frumentum exportare erat ausus. — adoneus bs d

Data Laelio contio est. Processit ille et Graecus apud Graecos non de culpa sua dixit, sed de poena questus est. Porrexerunt manus; psaeplisma natum est. Hoc testimonium est?

Nuper epulati, paulo ante omni largitione saturati Pergameni, quod Mithridates qui multitudinem illam non auctoritate sua, sed sagina tenebat se velle dixit, id suptores et zonarii conclamarunt.

Hoc testimonium est civitatis?

Both of these passages, like the one we cited from the pro Roscio Comoedo, feature the adoneus in strong closure. This we have said is a sign of metrical neglect. Landgraf considers the passage from the pro Roscio Amerino an example of what Quintilian calls a ficta narratio. The same could

be said of the passage from the pro Flacco. At any rate both passages contain many short sentences consisting of one colon and both also feature an adoneus in strong closure. The example of the esse videatur in the pro Flacco belongs to a colon of the same length as in the example from the pro Roscio Comoedo where the meter occupies the whole colon.\textsuperscript{45}

We shall see in the second half of this dissertation that passages such as the one cited from the pro Roscio Amerino and pro Flacco, where the persons associated with the prosecution are portrayed as ridiculous, often employ weak meters in strong closures.\textsuperscript{46} The humor contained in these passage belongs to the genus humile and not to the genus medium or grande, where, as Laurand shows, Cicero takes more care as far as meter is concerned. These two passages, then, like the pro Roscio Comoedo are not the realm of the esse videatur.

The last three passages we have examined are important for the understanding of the esse videatur meter, since, belonging to a context which tends to demonstrate less care in the use of meter, they show that not all cases of the esse videatur meter should be considered intentional. To state it more conservatively, not all examples of the esse videatur meter should be considered as occurring in the sentence with the

\textsuperscript{45} Note that both passages end with the strong cretic + double trochee meter. Other passages that feature weak meters in strong closures (for purposes I shall discuss) and conclude with a strong double trochee are found below in Part Two (see in particular de Domo 93 below, pp. 468-469).

\textsuperscript{46} Laurand offers several such cases for the adoneus.
express purpose of producing an effect in the ears of the audience.

The question I cited earlier from Phil. II.78 (unde diadema?) has a great deal in common with the passages we have just observed. It occurs in what maybe described as a *ficta narratio* and the length of the colon in which it occurs is so short as to be completely included in the meter. If we are to conceive of the *esse videatur* meter as a clausula, something that in general is expected at strong or at least fairly strong closure, i.e. at the end of a sentence or stanza, or pair of cola, then such short cola as the ones in *pro Roscio* 60 and *pro Flacco* 17 where we have seen the *esse videatur* meter occur can hardly constitute an end and are therefore not a suitable milieu for a clausula. Indeed in these cases the *esse videatur* meter does not even mark the end of a colon, inasmuch as the meter begins at or near the beginning of the colon itself. Not only, then, do we have thematic grounds for not seeing any intentional stylistic effect in the *fictae narrationes*, but colometric grounds as well.

Another passage where the *esse videatur* constitutes the whole of the colon comes from the *pro Caelio*. Here there is no change in structure in the progression of cola, or anything else that would justify the use of the meter:

\[
\text{tantum peto} \\
\text{ut, si qua est invidia communis hoc tempore} \\
\text{aeris alieni, esse v} \\
\text{petulantiae, libidinum iuventutis,}
\]
My colometry of this passage is somewhat arbitrary, in that the *congeries* could also be considered as a single colon. Nevertheless, semantic considerations aside, it is noteworthy that Cicero did not end the *congeries* with the *esse videatur* meter formed by aeris alieni. A possible reason for this is to have a longer colon as the last of the three. Semantics, nevertheless, were probably Cicero's chief concern, since the theme of the lusts of youth is prominent in the speech.

In another passage from the same speech, the *esse videatur* does not constitute quite the whole colon, but comes close. Here again we have a *congeries* with no apparent reason for a strong meter:

\[
\begin{align*}
\text{si vidua libere,} & \quad \sim\sim\sim\sim\text{-a CT (g)} \\
\text{proterva petulanter,} & \quad \sim\sim\text{-a esse v} \\
\text{dives effuse,} & \quad \sim\sim\text{-a CT (g)} \\
\text{libidinosa meretricio more viveret,} & \quad \sim\sim\text{-a PS} \\
\text{adulterum ego putarem} \\
\text{si quid hanc paulo liberius salutasset?}
\end{align*}
\]

pro Caelio 38

We began our survey of the *esse videatur* meter by examining the use of the most well-known and in some respects notorious of its manifestations, the eponymous *esse videatur* meter. We now, in a sense, move to the opposite extreme and pose the question whether other meters of the same quantitative
sequence but of different typology also could be considered esse videatur meters.

Zielinski proved that, on the basis of accent, we can exclude such forms as sanguine paterno and calamitate pressus (where the secondary accent in calamitate is placed on the initial syllable) as possible esse videatur meters.\footnote{Zielinski, 634-647.} We can only guess what Zielinski would have said about such meters as obsessa ab inimicis and decerne modo recte since he excluded from his discussion those (possible) esse videatur meters that result from elision or which have a main accent on the second of the three short feet but not on one of the long feet. In order to determine whether these so-called "anomalous" esse videatur meters not taken into consideration by Zielinski should be considered as equivalent of the canonical esse videatur, I have collected all the instances where such meters occur in ten of Cicero’s speeches. The tables below represent the result.

The first table (Table 1.41) shows how many anomalous esse videatur meters of each of the accentual varieties not taken into consideration by Zielinski occur in the same speeches surveyed for the previous chart of regular esse videatur meters. The meters in this chart are categorized according to accentual pattern alone, without consideration of typology
The second table (Table 1.42) shows in what closures there occur meters that are of the same accentual type as the canonical esse videatur meter but of different typology (i.e. word division). Here the letter x stands for elision and implies the elimination of the syllable immediately preceding it. Table 1.42 is, in effect, a further analysis of the meters labelled as "#1" in Table 1.41. In the third table (Table 1.43) I have further divided the meters included in #2-#6 of Table 1.41 according to typology. Since the data in Table 1.43 is too meager to be useful, I shall not refer to it in my discussion.

The labels on the vertical axes of each table break down the types of closure into three categories. "Strong" refers to those closures ranging from period, question, exclamation mark, semicolon, to end of stanza. "Middle" refers to closures such as conclusion of a colon with grammatical closure and the conclusion of the second of two parallel cola with no punctuation except for a colon. "Weak" refers to colon endings with no punctuation except for a colon, to the conclusion of the first of two parallel cola, etc.

The reader may at first be perplexed by the absence of an accent mark at the long penult of the meter in #3 of Table 1.41. Here the penult is not accented due to typology.
<table>
<thead>
<tr>
<th></th>
<th>#1 (\tilde{\tau}\tilde{\tau}<em>{\text{a}}) or (\tilde{\tau}\tilde{\tau}</em>{\text{a}})</th>
<th>#2 (\tilde{\tau}\tilde{\tau}_{\text{a}})</th>
<th>#3 (\tilde{\tau}\tilde{\tau}_{\text{a}})</th>
<th>#4 (\tilde{\tau}\tilde{\tau}_{\text{a}})</th>
<th>#5 (\tilde{\tau}\tilde{\tau}_{\text{a}})</th>
<th>#6 (\tilde{\tau}\tilde{\tau}_{\text{a}})</th>
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</thead>
<tbody>
<tr>
<td>strong</td>
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</table>

Table 1.41: Anomalous *Esse Videatur*: Total Occurrences of Each Accentual Variation.

<table>
<thead>
<tr>
<th></th>
<th>type 1 (\tilde{\tau}\tilde{\tau}_{\text{a}})</th>
<th>type 2 (\tilde{\tau}\tilde{\tau}_{\text{a}})</th>
<th>type 3 (\tilde{\tau} \tilde{\tau}<em>{\text{a}}/\tilde{\tau}/\tilde{\tau}</em>{\text{a}})</th>
<th>type 4 (\tilde{\tau}<em>{\text{a}} \tilde{\tau} /\tilde{\tau}{\tilde{\tau}}/\tilde{\tau}</em>{\text{a}})</th>
<th>type 5 (\tilde{\tau}\tilde{\tau}<em>{\text{a}}/\tilde{\tau}\tilde{\tau}</em>{\text{a}})</th>
<th>type 6 (\tilde{\tau} \tilde{\tau}<em>{\text{a}}/\tilde{\tau}\tilde{\tau}</em>{\text{a}})</th>
<th>type 7 (\tilde{\tau}<em>{\text{a}}/\tilde{\tau}\tilde{\tau}</em>{\text{a}}/\tilde{\tau}\tilde{\tau}_{\text{a}})</th>
<th>type 8 (\tilde{\tau} \tilde{\tau}<em>{\text{a}}/\tilde{\tau}\tilde{\tau}</em>{\text{a}})</th>
<th>type 9 (\tilde{\tau}<em>{\text{a}}/\tilde{\tau}\tilde{\tau}</em>{\text{a}}/\tilde{\tau} \tilde{\tau}_{\text{a}})</th>
<th>type 10 (\tilde{\tau}<em>{\text{a}}/\tilde{\tau}\tilde{\tau}</em>{\text{a}}/\tilde{\tau}\tilde{\tau}_{\text{a}})</th>
<th>type 11 (\tilde{\tau}<em>{\text{a}}/\tilde{\tau}\tilde{\tau}</em>{\text{a}}/\tilde{\tau}\tilde{\tau}_{\text{a}})</th>
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Table 1.42: Anomalous *Esse Videtur*: Total Occurrences of the Typological Variations of \(\tilde{\tau}\tilde{\tau}_{\text{a}}\) or \(\tilde{\tau}\tilde{\tau}_{\text{a}}\) (#1 in Table 1.41).
<table>
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<tr>
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<th>$\varepsilon_1/\varepsilon_2$</th>
<th>$\varepsilon_2/\varepsilon_3/\varepsilon_4$</th>
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<tr>
<td><strong>weak</strong></td>
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<td>1</td>
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<tr>
<td>$\varepsilon_2/\varepsilon_3/\varepsilon_4$</td>
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<tr>
<td><strong>strong</strong></td>
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<td><strong>weak</strong></td>
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Table 1.43: Anomalous Esse Videatur: Total Occurrences of the Typological Variations of Remaining Accentual Types.
In Table 1.42 there are not sufficient data to determine whether word accent or typology is more important in determining whether a meter behaves more like the traditional esse videatur meter. Since there is no preponderance of meters possessing the same accentual structure of the canonical esse videatur meter in the "strong closure" category, it cannot be claimed that accent was more important than typology in determining the meter. In any event, the rarity with which any of these "anomalous" esse videatur meters occurs suggest that they do not play a significant role in the Ciceronian system and do not possess inherent closure strength. In addition, the figures even for the \(-a\) the most frequent of the anomalous types, are wholly unlike those for the traditional esse videatur meter since the majority of the instances of the \(-a\) meter occur in weak closures, which is untrue of the traditional esse videatur meters in all of the speeches surveyed with the single exception of Phil. IX.

The only typology which includes elision and whose figures are comparable to those of traditional esse videatur meter is formed by protelision: \textit{fama celebrata est} (labelled as "type 3" in Table 1.42). This is explained by the orthography \textit{celebratæst} which suggests that, probably unlike regular elision, the syllable elided in protelision lost all its value as a syllable in prose. As a consequence we can say that the meters formed by protelision were accentually the exact
equivalent of the canonical *esse videatur* meter. Does this mean that these meters behave like the canonical *esse videatur* meter because of the accentual equivalency, or is it also because they are the typological equivalent of the canonical *esse videatur* meter? Probably the latter. We can say this based on the behavior of other meters, such as the cretic + trochee, since, even though the typologies *commodi causa* and *causa constaret* consist of the same sequence of long and short syllables and possess the same accentual pattern, scholars have long known that the latter is inherently stronger than the former.\(^9\)

In conclusion not only accent, but also typology is important in determining whether a meter is to be considered a canonical *esse videatur* meter.

\(^9\) Aumont (226) makes much of the fact that in the case of these two meters, and of other pairs of meter that differ only typologically, typology and not accent is the determining factor of closure strength. Aumont shows other instances where typological factors override accentual factors to such an extent that in some case meters that are not accentually sustained but of a certain typology are stronger than their quantitative equivalents that are accentually sustained. These cases have long been recognized by Aumont's predecessors. Aumont's original contribution is the formulation of "laws" to which a meter must conform in order to be strong.
It becomes apparent after a modicum of observation that the 
esse videatur meter, if not occurring at the end of a 
sentence, usually occurs at the conclusion of the final 
section of a correlative construction or of two or more cola 
or clauses that are in other ways parallel to or contrast with 
each other. I offer some passages that could be considered as 
epitomizing this trend:

Non in ea re publica versor ——a CT (d)
non iis temporibus meum caput obtuli pro 
patria periculis omnibus, ——a DC (d)
non aut ita sunt extincti (——a)
quos vici ——a MT
aut ita grati quos servavi, ——a S DS
ut ego mihi plus appetere coner
———a

quam quantum omnes inimici invidique 
patientur. ———a esse v
pro Sulla 84

primum quod eae vestrae sunt aetates ———a
ut is qui te adoptavit ———a
vel fili tibi loco
per aetatem esse potuerit, ———a
vel eo quo fuit:  

dteininde quod causa quaeri solet adoptandi,  

ut et is adoptet  qui  

quod natura iam adsequi non potest  

et ita adoptet  

ut ne quid aut de dignitate generum  

aut de sacrorum religione minuatur:  

---a esse v  
de Domo 36

The items that are highlighted are those structural words that are crucial to establishing expectation for the audience as to where the period is leading. 50 These periods are reminiscent of those passages which Cicero cites in the Orator as examples of concinnitas in that contrasting or complementary cola play a great role.

Collocabuntur igitur verba, aut ut inter se quam aptissime cohaereant extrema cum primis eaque sint quam suavissimis vocibus, aut ut forma ipsa concinnitasque verborum conficiat orbem suam, aut comprehensio numerose et apte cadat.

Et finiuntur aut compositione ipsa  
et quasi sua sponte  

aut quodam genere verborum  
in quibus ipsis concinnitas inest;  

quae sive casus habent in exitu similis  
sive paribus paria redduntur  
sive opponuntur contraria,  
suapte natura numerosa sunt...  

Orator 164

One may object that the examples from the pro Sulla and de

50 We shall return to this passage in Part Two of this dissertation and examine the roll the adoneus plays in it.
Domo cited above prove nothing except that an *esse videatur* meter occurs at the end of a period. There are a great many examples, however, where this meter is employed not at the end of the period, but at the conclusion of the second of two parallel *cola*.

At *valuit odium,*  
*fecit iratus,*  
*fecit inimicus,*  
*fuit ultor iniuriae,*  
*punitior doloris sui.*

*pro Milone 35*

---

P. Clodium interfeci,  
eius furores, quos *nullis iam legibus,*  
*nallis iudiciis frenare poteramus,*  
hoc ferro et hac dextera  
a cervicibus vestris repuli,  
per me ut unum ius aequitas,  
leges libertas,  
pudor pudicitia  
maneret in civitate,`

*pro Milone 77*

---

These and the many other examples of passages employing the *esse videatur* meter that we shall examine in this half of our investigation, as well as the examples of the *adoneus* meter found in the second half, point to a trend which is so all-encompassing that it may be designated as a general principle of Ciceronian prose meter. These two meters represent opposite poles as far as the inherent closure strength of meter is concerned, and therefore many examples of periods can be found that end in an *esse videatur* meter and many examples found of very weak closures where the *adoneus* concludes.
There also exists, however, a certain grey area, where the syntactical or rhetorical closure strength is neither very strong nor very weak, and where both these meters occur. Why they occur here will be one of the main objects of our study.

Despite the existence of the "grey areas" where the closure strength of a colon is neither strong nor weak to the extent that a strong or weak meter, respectively, is required, there are certain types of construction where the closure strength of the immediate context does indeed tend to require a strong meter or weak meter. Although these constructions come in many guises, they can be generally characterized as pairs of elements that are parallel, contrasted, or complementary, whether joined by correlative or else. This two-part construction can be either a pair of contiguous cola or can assume an expanded form and consist of two "strophes" or its compass can lie somewhere in between. It is in this milieu that we often find either an adoneus concluding the first element and some stronger meter concluding the second element, or, as in the two examples from the pro Milone, the esse videatur meter concluding the second of the two elements, while some weaker meter concludes the first element. There are also those cases where both meters are employed in the same passage, with the adoneus concluding the first and the esse videatur meter concluding the second element. This trend may be attributed to the persistence of the well-recognized "inherent-closure strength" of these two meters, since, the
conclusion of the second of two cola or clauses, etc., even when not coinciding with the end of a sensus, is, nevertheless, of greater inherent closure strength than the end of the first colon or clause.

There exist a considerable number of passages that constitute exceptions to this generally rule. This is seen especially in passages where the esse videatur concludes the first of the two cola or clauses (the words in bold print either constitute the esse videatur or are integral elements of the two cola or clauses):

Legati quod erant appellati superbius, —~a PS

Corinthum
patres vestri, —~a
	totius Graeciae lumen, —~a CT (d) |
	extstinctum esse voluerunt; —~a esse v |

tos eum regem —~a

inultum esse patiemini —~a dc
qui legatum populi Romani consularem —~a S DT (d)

vinculis ac verberibus
atque omni supplicio excruciatum necavit?

—~a Chor. DT (e)

pro Lege Manilia 10

hunc audiebant antea, —~a F5
nunc praesentem vident —~a MC
tanta temperantia, —~a PS
tanta mansuetudine, —~a DC
tanta humanitate, —~a S DT (g)

ut ii beatissimi esse videantur —~a ESSE V

apud quos ille diutissime commoratur.

—~a C DT (d)

pro Lege Manilia 13

Erit igitur humanitatis vestrae—~a DS
magnum numerum eorum civium calamitatem prohibere,

—~a esse v

sapientiae videre —~a DT
multorum civium calamitatem —~a C dt (d)

a re publica seuinctum esse non posse.

110
In passages such as these the esse videatur meter provides extra closure where we would otherwise not expect it. This serves to transform the colon into something similar to what Fraenkel called basis.\(^1\) A basis serves as a rubric for what follows it and thus taints the way we perceive what follows more markedly than would any other type of colon. We shall see that often such bases are used in comparisons between two elements.\(^2\)

By maintaining that the presence of what are traditionally considered "strong meters" or meters that mark "strong closure" in parts of the period other than the end constitutes a phenomenon that roughly corresponds to what Fraenkel called "basis", we run the risk of circular argument, since one could object that we are merely using the term "basis" as a label in order to explain conveniently the presence of the "strong closure" meters wherever they occur in the period.\(^3\) Such an objection exposes the inherent weakness of a study of prose meter that is based merely on the criterion of closure strength. In order to respond to this objection and also to begin to explain why strong meters are found at some strong

\(^1\) E. Fraenkel, Leseproben, 28 and passim.

\(^2\) See appendix A for examples.

\(^3\) We shall return to the issue of 'basis' at the conclusion of our survey of the use of the esse videatur meter in Cicero's narrationes.
closures and not at others, we shall devote our energies in the subsequent chapters to the examination of the thematic and rhetorical contexts where the *esse videatur* meter occurs. Once we have collected our data we shall again examine the concept of closure and *basis* and see what legitimate role this concept may have.

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54 For the sake of convenience the label "*esse videatur*" meter will henceforth be used to denote any cretic + trochee which has the same resolution and typology as *esse videatur*. 
CHAPTER 4

THE USE OF THE ESSE VIDEATUR METER
IN NARRATIONES

It is generally assumed that the esse videatur meter is a metrical ornament typical of the "higher" style of prose, an ornament we find in those passages where Cicero gives free reign to stylistic adornments in general. To a certain extent this assumption is true. This meter is in fact rare in tracts of Ciceronian prose that are plain in style. One such piece of plain-style Ciceronian prose is the narratio of the pro Quinctio. Ralph Johnson, in fact, describes its style as "flat and matter-of-fact". In our attempt to classify the types of contexts in which the esse videatur meter is typically used, we shall begin by briefly examining a passage from the narratio of this speech, as well as passages from the narrationes of other early speeches where the esse videatur meter occurs. The advantage to such an approach is that due to the relative paucity of the esse videatur meters in these narrationes we can more easily get a grasp of the material and

hopefully form a clearer idea of the principal characteristics of the contexts in which the meter is employed.

The esse videatur meter occurs only once in the main body of the narratio of the pro Quinctio:

Qua ex re intellegi facile potui
nullum esse officium tam sanctum atque sollemne
quod non avaritia comminuere ac violare solet
etenim si veritate amicitia
fide societas
pietate propinquitas colonit,
nee esse est qui amicvm, socium, affinem
fama ac fortunis spoliare conatus est
vanum se et perfidiosum et impium esse fateatur.

The esse videatur meter is only one of the conspicuous ornaments employed in this passage. The corresponding triplets amicitia ... societas ... propinquitas / amicum, socium, affinem and the contrasted triplets veritate ... fide ... pietate / vanum ... perfidiosum ... impium provide the most extensive example of parallelism in all the narratio.

There is also (perhaps intentional) metrical responsion between the two resolved cretic + trochees, which, along with

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56 We also find an esse videatur meter in 33, a paragraph which, strictly speaking belongs to the narratio, and yet, according to T. E. Kinsey, in his commentary M. Tulli Ciceronis Pro P. Quinctio Oratio (University of Sydney: Sydney University Press, 1971), 102, is part of the emotional appeal to the judge which Cicero makes after the judge has been given the facts of the case.

57 For a brief discussion of these triplets, see Kinsey, 86-87.
the resolved trochee of *fide societas* forms a metrical series that adds coherence to this tricola. The *esse videatur* meter forms the conclusion for the last colon. This colon contains Cicero's assessment of the character of one who would have contempt for the close bonds of friendship and kinship and provides a dramatic conclusion to the passage.

This passage is not a simple exposé of the facts but an example of *amplificatio*, a rhetorical device by which the matters of a case are embellished or enlarged. We could also consider the passage as an example of a *locus communis* when the orator takes the particulars of a case and applies them to a universal theme. Both devices admit of stylistic ornament, as Cicero tells us in *Orator* 125:

> tum sunt maxime *luminosae* et quasi *actuosae* partes duae: quarum alteram in universi generis quaestione pono, quam, ut supra dixi.

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58 In the course of our investigation it will become apparent that Cicero is quite fond of responis and with not only the cretic and resolved trochee, but also of any meter ending with a resolved trochee. Q.v. In Caecilium 3: luxuries in flagitiis, crudelitas in suppliciis...

59 In Orator 102 Cicero, in reference to the pro Rabirio, speaks of *amplificatio* in the broader sense of *amplum genus* (see W. Kroll, *M. Tullii Ciceronis Orator* <Zurich/Berlin: Weidmannsche Verlagsbuchhandlung, 1964>, 98): *ergo omni genere amplificationis exarsimus*. Cicero thus indicates to us that *amplificatio* is associated with the *genus grande*. Therefore, when an *amplificatio* occurs in a speech like the pro Quinctio or other speeches that are (otherwise) characteristic of the *genus humile*, the *amplificatio* is, in effect, in a higher register than the rest of the speech and may be metrically distinct from it, as is indeed the case in the pro Quinctio. Other passages of the rhetorical treatises of Cicero where he states that *amplificatio* is achieved by and is an occasion for stylistic embellishment are de Oratore III.105, 120 and Orator 126, 210.
Graeci appellant thesis, alteram in augendis amplificandisque rebus, quae ab eisdem auxesis est nominata.

Notice that both the amplificatio and the locus communis or thesis are called luminosae and actuosae. This, in effect, indicates that, as far as concerns the use of prose meter and other stylistic lumina, the practical distinction between the amplificatio and locus communis is not important.\(^6\) The first adjective in the Orator 125, luminosae, denotes the uses of rhetorical figures, such as the Gorgianic figures of parallelism and antithesis that we find in the pro Quinctio chapter 26. The second refers to the form of delivery to be used with these types of passages, one which is histrionic in its dramatic gesticulation. We have then, in this chapter of the speech, an example of narratio ornata as opposed to narratio simplex.

Although the pro Quinctio 26 does not have any direct bearing on the exposition of the facts of the case, we see later on in the speech that it serves an important thematic purpose. Throughout this speech Cicero greatly exaggerates what would be the outcome of the case if Quinctius should lose. According to Cicero, the infamia that Quinctius would suffer would be tantamount not only to the loss of citizenship, but also to the loss of life. Cicero even goes

\(^6\) The connection between the two is, in fact, quite close. See, for example, the ad Herennium II.30.48 where the author lists the loci communes that are employed in forming amplificatio.
so far as to employ verbs such as iugulare and interficere in describing what Naevius' ultimate goal is in regard to Quinctius. Naevius wishes to have meted out this severest of all punishments, this (metaphorical) death, not on a stranger but on his own kinsman. The theme of Naevius wishing to "kill" his own kinsman for the sake of satisfying his greed surfaces many times in the speech subsequent to the narratio. It becomes one of the principal tools for Cicero

61 For iugulare see 44, 51, and 95; for interficere see 39. The implications of this imagery are made apparent when we consider the verbs in connection with the passage in 14 where Cicero intimates that Naevius may have even had something to do with the death of Quinctius' brother, Naevius' former partner: ...cum saepe suspectus Quinctio Naevius fuisset...moritur in Gallia Quinctius cum adesset Naevius, et moritur repentino. By using iugulare and interficere and other similar expressions throughout the speech, Cicero suggests that just as Naevius was capable of murdering his former partner to cover his shady dealings, he is now willing to "kill" Quinctius over money that (as Cicero maintains) was never actually owed him.

62 The words propinquus or propinquitas in reference to Quinctius occur 19 times in the speech subsequent to the amplificatio contained in the narration. Some of the most notable passage are as follows: ...qui suos propinquos ac necessarios caros et honestos esse atque haberi volunt...ne quam partem huic propiquo suo ullius ornamenti relinquet... (38); ... verum etiam hominis propinquius sanguinem vitamque eripere conatur? (39) Publium Quinctium, propinquum tuum, iugulare non potes. (44); ... possimus ita rem nostram persequi ut hominis propinquius caput incolume esse patiamur... (ending with an esse videatur meter) (45); ... hominis propinquius fortunas funditus evertere. (53); ...ut per se afflicatum atque eversum propinquum suum... (74); Ostendi quam multa ante fieri convenerit quam hominis propinquius bona possideri postularentur... (86); ...acerbum est ab aliquo circumveniri, acerbius a propinquuo... (Here propinquuo refers to Naevius.) (95)...ipsius Sexti Naevi lacrimans manumprehendit in propinquirum bonis proscribendis exercitatam... (97)

It should be also noted that a form of propinquus or propinquitas occurs three times in close succession in
in his character assassination of Naevius. It is evident, then, that in order to establish the character of Naevius early on in the speech, Cicero inserts this amplificatio into the narratio.

Apart from chapter 26, the narratio of the pro Quinctio is basically a seemingly straight-forward recounting of the facts crucial to the case, i.e. simplex. Cicero does pepper the narratio with other references to Naevius' dubious character, but these references are mostly in the form of ironic epithets where we find no conspicuous ornamentation. Nowhere else in the narratio does Cicero resort to such ornate Gorgianic figures as he does in section 26.

As we have stated earlier, the esse videatur meter occurs eleven times in this speech, a figure well below the average for later speeches. It is particularly striking, therefore, that in the argumentatio of the speech, the esse videatur meter occurs in a thematic context very similar to that of section 26 (again Cicero objects to Naevius’ taking possession paragraph 97 where Cicero appeals to Aquilius.

63 Cicero resorts to this theme to such a degree that at times his reasoning becomes circular. Cicero’s argument from 38 to the end of 41 is as follows: Naevius is so greedy and unscrupulous that he would practice deceit against his own kinsman in order to claim and appropriate money which was not actually owed to him. If Quinctius actually had owed him money, Naevius would have brought up the matter as soon as Quinctius came to Gaul. Based on what we know about Naevius’ character, it would be ridiculous to suggest that Naevius, out of bashfulness, would not have immediately demanded the money from Quinctius.
of Publius’ goods when Publius did not show up at court):

Si dupondius tuus ageretur, Sexte Naevi
si in parvula re captionis aliquid vererere,
non statim ad C. Aquilium
aut ad eorum aliquem,
qui consuluntur, concurrisses?
cum ius amicitiae, societatis, affinitatis
ageretur

Cum officii ratione atque existimationis
ducit conveniret

eo tempore tu non modo non ad Caium Aquilium
aut Lucium Lucilium retulisti
sed ne ipse quidem te consuluisti,

ne hoc quidem tecum locutus es:
"Horae duae fuerunt;
Quinctius ad vadimonium non venit.

...qua tibi vadimonium non sit obitum,
eadem te hora consilium cepisse
hominis propinqui fortunas funditus evertere.

pro Quinctio 53

In the colon concluding with the esse videatur meter there occur the same three nouns we encountered in the third to last colon of the passage cited from chapter 26 of the narratio. The only difference is that here the nouns are abstract. That these two passages are similar both metrically and thematically is important for our understanding of Cicero’s use of the esse videatur meter. It is especially noteworthy that in the second of the two passages cited wherein we find the noun triplet and the esse videatur meter the meter occurs in a position of weak closure atypical for this meter. Here, in fact, it occurs in the first of two parallel cola, i.e., the first of the two consecutive cum clauses. This is especially curious, since at the conclusion of two other cola
that constitute the first of a pair, viz., at Lucilium retulisti and consuluisti, we find a weak meter, the adoneus, which, as we have suggested in chapter two and shall discuss in more depth in the second part of this dissertation, is in keeping with what we would expect since both of these cola have weak sense closure. Since the presence of the esse videatur meter in this passage cannot be explained as due to strong closure, it is evident that it is employed here for purely thematic reasons, i.e., to mark the colon it concludes as thematically important, and indeed we have seen the same theme marked with the same meter in chapter 26. We shall see many analogous examples in speeches from all periods of Cicero's rhetorical activity.

If we look at the other uses of the esse videatur meter throughout the pro Quinctio it becomes evident that this meter is reserved for those passages which illustrate key issues of the speech. For example, many of the passages in which the esse videatur meter is employed in the pro Quinctio have to do directly or indirectly with the civil rights, existimatio, and dignitas of Quinctius or refer to the bond of kinship in the

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64 I have marked in bold letters those words that set up the pairing of cola, for example, the two instances of ne...quidem.

65 This constitutes the principal use of the meter in the pro Quinctio, a speech which, like the other earliest Ciceronian speech in our possession, the pro Roscio Amerino, employs this meter with surprising reserve (see table 2.1).
context which we have mentioned above. In 33, for example, Cicero states that the maiores established that a man speaking for his civil rights should not speak first in the proceedings, which is what Quinctius has been obliged to do in the sponsio. The opponents of Quinctius even wished to limit the time allotted for Cicero to speak. Cicero reminds Aquilius, the judge in the sponsio, that he himself has been sympathetic to Quinctius’ predicament, for it was he himself who, when summoned before the praetor on this matter and pressured to set the time limit, refused to give in:

\[
\begin{align*}
&\text{ut te in ius educerent,} \quad F5 \\
&\text{ut nobis tempus,} \quad DS \\
&\text{quam diu diceremus, praestitueres} \quad DT \\
&\text{quam rem facile a praetore impetrassent,} \quad DT \\
&\text{nisi tu,} \\
&\text{quod esset tuum ius et officium potestasque,} \\
&\text{docuisses.} \quad ^{a}v
\end{align*}
\]

The question of civil rights is the crux of this speech. It is the reason why Cicero complains that he is obliged to speak first, the reason why he objects to the whole trial in general.

The subject matter of the pro Roscio Amerino is more sensational than that of the pro Quinctio, and the narratio of

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66 Cf. pro Quinctio 53: cum ius amicitiae, societatis, affinitatis ageretur (...= esse videatur).

67 Cicero often employs the esse videatur meter in close conjunction with the theme of the maiores, as we shall see in many examples to come.

121
this speech contains passages which are characterized by a tone that for its level of drama and indignatio, cannot, by any stretch of the imagination, be defined as "matter-of-fact", the epithet that Ralph Johnson applies to the narratio of the pro Quinctio. This difference in tone between the narratio of the pro Roscio Amerino and that of the pro Quinctio is also reflected in the use of the esse videatur meter, since the length of the two narrationes is roughly the same, yet the narratio of the pro Roscio Amerino contains not one but three examples of the esse videatur meter in fairly close proximity:

Erant ei veteres inimicitiae
 cum duobus Rosciis Amerinis,--a adoneus bw
 quorum alterum sede in accusatorum subselliiis
    video,
 alterum tris huiusce praedia possidere
    audio;
 quas inimicitias si tam cavere potuisset,
    --a esse v
 quam metuere solebat, viveret.
 pro Roscio Amerino 17

hominis eius modi:
alter plurimarum palmarum
 vetus ac nobilis gladiator habetur
--a adoneus g

hic autem nuper se ad eum lanistam contulit,
 quique ante hanc pugnam tiro esset,
 quod sciam,
 facile ipsum magistrum scelere audaciaque
    superavit.
    --a esse v
 pro Roscio Amerino 17


68 Johnson (Varieties of Narration in Cicero's Speeches, 46), commenting on the third of the three passages cited here states that it casts suspicion upon the opponents of Roscius and that it is interspersed with invective.
Occiso Sexto Roscio primus Ameriam nuntiat Mallius Glauclia quidam, homo tenuis, libertinus, cliens et familiaris istius Titi Rosci, et nuntiat domum non filii, sed Titi Capitonis inimici; esse videatur pro Roscio Amerino

These three passages display in their semantics a certain circular pattern which we may identify as a kind of kyklos or orbis, where a word or topic is present both at the beginning and end of the period. What is more, these three passages display a certain amount of metrical responsion linking the beginning and end of the orbis. This is particularly true in the first two of these passages where each of the adoneus rhythms occurring near or at the beginning of the orbis is very similar both metrically and accentually to the esse videatur meter that occurs at the end of the orbis: compare — — a to — — a and — — a to — — a. Not only

69 Responsion aside, it is interesting that the orbis of all three of these passages begins with a hexameter as well as ends with an esse videatur. Cicero seems to be fond of using responsion, both accentual (rhythmical) and metrical (quantitative), with esse videatur meters in this speech. In two passages (98 and 125) the esse videatur ends a question consisting of two parallel cola. The first colon of 98 responds accentually with the esse videatur and also forms a homoioteleuton: argumentatio quaerenda (— — a) aut coniectura capienda est? (— — a); the same occurs in 125 where the responsion and homoioteleuta occur between the triple trochee and the esse videatur meter (note also the presence of the adoneus): Primum hoc videamus: (— — a adoneus) eius hominis bona qua ratione venierunt (— — a T DT) aut quo modo venire potuerunt? (— — a esse v) Such lumina suggest that Cicero employs the esse videatur meter in these two passages for intentional effect. Note the similarity in subject matter between paragraph 125 of the speech and paragraph 36 of the pro Quinctio: Nego fuisse causam cur postularet, negro ex edicto possidere potuisse, (— — a esse v)
rhythmically but metrically these pairs are very similar, the difference being one (unaccented) long syllable. In another passage, which Landgraf and May cite as an example of kyklos, metrical and rhythmical responsion is quite pronounced:

nemo possevissse.

70 Compare pro Lege Manilia 8, where both a similar orbis and responsion is present:

Verum tamen illis imperatoribus
laus est tribuenda,
quod egerunt,
venia danda,
quod reliquerunt,
propterea quod ab eo bello
Sullam in Italian res publica,
Murenam Sulla revocavit.

The long syllable in the est of laus est tribuenda does not receive a strong accent since it acts as an enclitic to the noun laus.

The post Reditum ad Quirites offers an example where the orbis consists in the repetition of the same syllables:

adiutores, auctores, hortatoresque
ad me restituendum
ita multi fuerunt
ut longe superiores omnes
hac dignitate copiaque superarem.

71 Landgraf, 123; J. May Rhythmische Analyse der Rede Ciceros pro S. Roscio Amerino (Leipzig, 1905), 64. A few lines above, we find another passage which displays a conspicuous responsion, which in the form of the orbis is more similar to the passages from paragraphs 17 and 19:

Nemo nostrum est, Eruci,
quin sciat tibi inimicitias
cum Sexto Roscio nullas esse;
vident omnes,
qua de causa huic inimicus venias;
sciant huiusce pecunia te adductum esse.
Accusatores multos esse in civitate utile est,

ut metu contineatur audacia;— — —— '-'â

verum tamen hoc ita est utile,— — — — a DC/

dochmiac

ut ne plane illudamur ab accusatoribus.

---a MC

pro Roscio Amerino 55

The kyklos passage cited by Landgraf and May does not deal with matters strictly ad causam but instead constitutes an amplificatio which only indirectly pertains to the case. The same may be said to a certain degree of the other three passages from the pro Roscio Amerino in that they are not simple exposition of the facts of the case. The second passage from paragraph 17 is a characterization of one of Roscius' opponents, a characterization which is perhaps fanciful at that. The other two passages manipulate the facts in such a way as to intimate that Sextus Roscius' opponents are guilty of the murder of his father.72

In none of the other speeches of the Ciceronian corpus we have examined is there another example of such conspicuous

---a CT (g) (d)

videto ne nimium familiariter

inimicitias exercere videare.

---a esse v

in Caecilium 13

72 Landgraf (45) notes that paragraph 17 is not typical of the narratio of a defense speech, but that of a speech of accusation, which can be peppered with insinuations of guilt.
responsion of the weak adoneus meter with the esse videatur meter; a conspicuousness which is due in part to the strong closures at which the adonei occur and in part to the fact that the responsion is repeated three times in fairly close succession. This suggests that pro Roscio Amerino 17-19 is another of the many examples in this speech of Cicero's redundantia iuvenilis. Examples comparable to pro Roscio Amerino 17-19 can be found in other passages from speeches dating to all periods of Cicero's career, but none of them exhibit more than one set of this type of responsion, and rarely is the adoneus in such strong position.

From what we have seen in the narrationes of the pro Quinctio and pro Roscio Amerino it would seem that the esse videatur meter tends to be employed in passages that contain other stylistic lumina, such as parallel cola, orbis, and metrical responsion, and that they are not typical of simplex narratio, but are extra causam, and tend to be dramatic or invective in tone.

The in Verrem I and pro Caecina offer two particularly

73 On the number of rhetorical figures in this speech, see Paola Militerni della Morte, Studi su Cicerone oratore: struttura della Pro Quinctio e della Pro Sexto Roscio Amerino (Napoli: Società editrice napoletana, 1977), 44.

74 Three examples from later speeches are found in Part Two of this dissertation, see below, pp. 307-311, and 432-434. One of them, from pro Murena 4, is found in a highly crafted and embellished passage of amplificatio, as is also true for pro Roscio Amerino 17-19. Other examples are in Catilinam I.14 and Phil. II.3. In these two passages the adoneus is found in strong closure and, like pro Roscio Amerino 17-19, are invective.
striking examples of the dramatic or invective tone which is often found in conjunction with the esse videatur. In both passages the esse videatur meter occurs more than once in close proximity.

In in Verrem I.1.12-13 Cicero describes the ravages Sicily has suffered under Verres:75

Iam vero omnium vitiorum suorum plurima et maxima constituit monumenta et indicia in provincia Sicilia; quam ipse per triennium ita vexavit ac perdidit ut ea restitui in antiquum statum nullo modo possit; vix autem per multos annos innocentesque praetores aliqua ex parte recreari aliquando posse videatur. Hoc praetore Siculi neque suas leges neque nostra senatus consulta neque communia iura tenuerunt; 77

75 This section of the in Verrem I does not belong to the narratio as defined by Johnson, yet it provides examples of several typical uses of the esse videatur meter.

76 Note the verbal doublet (vexavit ac perdidit) as well as the responsion of the two cretic + trochees.

77 Here the esse videatur meter concludes a tricolon crescendo. The frequency with which this occurs is not as great as one might expect. I have so far found only five other clear-cut examples of a tricolon crescendo ending in esse videatur. These are in in Cat. IV 12, de Domo 118, pro Sestio 140, pro Plancio 6, (none in the pro Milone), Phil. II.52. Six other examples are not as well defined: in Cat. I.21, (the in Cat. II has no tricolon, although a tetracolon crescendo), in Sen. 22, pro Sestio 5, pro Sestio 14 (a crescendo of stanzas rather than of cola), pro Sestio 43, pro Sestio 44, and Phil. II.52.

It may well be significant that in the pro Murena we find
Innumerabiles pecuniae ex aratorum bonis
tovo nefarioque instituto coactae;
socii fidelissimi in hostium numero existimati;
cives Romani servilem in modum cruciati et necati;
homines nocentissimi propter pecunias iudicio
liberati,
honestissimi atque integrissimi
abentes rei facti
indicta causa
damnati et ejecti;
portus munitissimi,
maximae tutissimaeque urbes,
piratis praedonibusque patefactae;
nautae militesque Siculorum,
socii nostri atque amici,
fame necati;
classes optima etque opportunissimae
cum magna ignominia populi Romani
amissae et perditae.

_in Verrem I.1.12-13_

Besides confirming what we have stated so far concerning
the tone of the passages in which the _esse videatur_ meter, in
combination with other _lumina_, is most likely to appear, this
passage exemplifies tendencies which are observable throughout
Cicero’s career, i.e., the strict metrical responsions between
isocola and the use of the _esse videatur_ meter at the end

_videatur_ meter, but instead many examples of the _esse videatur_
 meter ending the first or the second of two parallel or
contrasting cola, inasmuch as the speech is very much
concerned with comparison between Murena and Sulpicius.

78 Note the conspicuous responsion and the parisocola
(number of syllables 18, 17, and 23). Indignation is
expressed here (the adjective _innocens_ occurs in more than one
of Cicero’s _prooemia_ in speeches of defense). Note the verbal
doublet.

79 By "strict" responsion I mean exact responsion of at
least the last two metrical feet

128
of a crescendo, parallel cola introduced with neque or other correlative conjunctions.\textsuperscript{80} The same level of emotion that is contained in the \textit{in Verrem} passage is also present in the \textit{pro Caecina} 12, where Cicero describes the effects that the death of the younger Marcus Fulcinius have on the widowed Caesennia:

\begin{verbatim}
Magnus honos viri iucundus mulieri fuisset, si diuturnum esse licuisset. Frueretur enim bonis cum eo quem suis bonis heredem esse cupiebat, et ex quo maximum fructum ipsa capiebat. Sed hunc fructum mature fortuna ademit.
Nam brevi tempore M. Fulcinius adolescens mortuus est.
\end{verbatim}

In this passage we again see strict metrical responsion between isocola. The two verbs that conclude the isocola also create \textit{paranomasia}. With these two cola Cicero establishes an emotional base for his argument as to whom the estate in question should go before he tackles the legal technicalities for which this speech is so renowned. The cola of this passage which contain the various \textit{lumina} state in a pathetic way the situation of Caesennia.\textsuperscript{81} The last two cola are more

\textsuperscript{80} As we can see from this same passage, however, this is only a tendency: nautae militesque Siculorum.

\textsuperscript{81} Compare the passages in \textit{ad Quirites} 8 and \textit{de Domo} 59 where Cicero tells of the suffering of family members during his exile:

Quid enim vos uxor mea misera violarat,
factually specific restatement of what has gone before.\(^{82}\)

The words in bold print indicate just how much meter and theme are closely linked in this passage. The section marked

\[
\text{\textit{resolved esse v}}
\]

\[
\text{quam vexavistis, raptavistis}
\]

\[
\text{omni crudelitate lacerastis}
\]

\[
\text{Frater erat unus \textit{esse v}}
\]

\[
\text{qui suo squalore}
\]

\[
\text{vestros oculos inflecteret,}
\]

\[
\text{qui suo fletu}
\]

\[
\text{desiderium mei memoriamque renovaret;}
\]

\[
\text{de Domo 59}
\]

\[
\text{nam coniugis miserae squalor et luctus}
\]

\[
\text{atque optimae filiae maeror assiduus}
\]

\[
\text{filique parvi desiderium mei}
\]

\[
\text{lacrimaque pueriles}
\]

\[
\text{aut itineribus necessariis}
\]

\[
\text{aut magnam partem tectis ac tenebris continebatur.}
\]

\[
\text{ad Quirites 8}
\]

Cf. also \textit{pro Sestio} 10 where the youthful voice of Sestius' son evokes compassion. The \textit{videatur} here seems quite otiose: Recita, quaeso, Luci Sesti, quid decrerint Capuae decuriones, ut iam puerilis tua vox possit aliquid significare inimicis vestris, quidnam, cum se corroborarit, effectura esse videatur. \(^{82}\)

\[^{82}\text{The tragic depiction of Caessennia's state of affairs is followed by a sketch of the character of Aebutius, which exhibits many comic features. Johnson notes the invective tone of this passage, stating "this monotone is expertly dusted with invective..." (Varieties of Narration in Cicero's Speeches, 48) He ignores the touch of pathos in the depiction of Caessennia. His remark, however, is reminiscent of that of Landgraf's concerning paragraph 17 of the \textit{pro Roscio Amerino} (see above, note 72). Such comments, coming from different scholars of different eras concerning passages in which the tone rises above that of mere exposition of facts and in which we have seen the employment of the \textit{esse videatur} meter, confirm the traditional sentiment that this meter is a stylistic lumen.}
\]
by the esse videatur meters falls under the "rubric" of diuturnum. The theme changes somewhat abruptly with mature and brevi tempore. Corresponding to this change in theme there is a change in meter, since the final meter of the sentence is, unlike esse videatur, a totally nondescript meter, indeed not a meter at all. As Cicero goes from totally metrical to totally non-metrical, he passes from the woman’s hopes to the harsh reality of death.

We now return to the in Verrem I. According to Ralph Johnson, the purpose of the narratio of this speech is to portray Cicero as a brave young advocate who, with toil and determination, manages to overcome the difficulties that are created for him by Verres and his cronies and who now has the situation under his control.\(^\text{83}\) The narratio contains several passages which employ the esse videatur meter. These passages portray key developments in the story of the brave young Cicero in his struggle against Verres. We shall cite four of these passages. These four passages contain the five instances of the esse videatur meter used in paragraphs 17-32. The four passages deal directly or indirectly with the theme of two opposing consilia: the consilia and insidia of the party of Verres and the consilium of Cicero:

\[
\text{Ecce autem repente his diebus paucis, comitiis consularibus factis, eadem illa vetera consilia pecunia maiore repetuntur, esse videatur.}
\]

\(^{83}\) See Johnson (Varieties of Narration in Cicero’s Speeches, 65).
Here the *esse videatur* meters serve to mark the two elements that are important for the set-up of the story, inasmuch as that which follows is the account how Cicero discovered Verres' consilia. *Pertenui indicio* refers to a remark made in public by Caius Curio to Verres that his acquittal was ensured because of the election to the consulship of Hortensius and Quintus Metellus. The *pecunia* becomes especially important for the story when Cicero tells us that money was distributed to bribery agents to be used in corrupting the election in which Cicero was running for aedile. Verres had hoped to distract Cicero from attending to the business of the trial, but the people of Rome, when they realized what was happening, did not allow themselves to be bribed.

It is to be noted that here as in the previous passages, the *esse videatur* meter occurs in conjunction with other stylistic *lumina*. The first concludes a series of four isocola. The passage as a whole is permeated with meters ending in a long followed by a resolved trochee. This metrical schema is replaced with more traditional meters at points of sense closure. The next passage in which the *esse*
videatur meter occurs is at the point in the story where Cicero discovers the ultimate purpose of Verres' consilium or insidiae, that of prolonging the trial past the first of January when Verres' cronies would be in power. One of these is Marcus Metellus, who would be the praetor in charge of the trial. This passage is important for the structure and thematics of the speech and, in addition to containing an esse videatur meter, is rife with metrical responsion:

Posteaquam illa petitionis magna cura liberatus sum, animo coepi multo magis vacuo ac soluto nihil aliud nisi de iudicio agere et cogitare. Reperio, iudices, haec ab istis consilia inita et constituta ut, quacumque opus esset ratione, res ita duceretur ut apud Marcum Metellum praetorem causa

\[84 \] Cicero alludes to this plot in two earlier passages. The first allusion is early in the speech:

Neque tantum me exspectatio accusationis ... commovet quantum istius insidiae nefariae quas uno tempore mihi, vobis, Marco Glabrioni praetori ... facere conatur. \[in Verrem I.1.4\]

The second is at the beginning of the narratio:

Quam spem nunc habeat in manibus et quid moliatur breviter iam, iudices, vobis exponam: sed prius ut ab initio res ab eo constituta sit quaeso cognoscite. \[in Verrem I.1.16\]

\[85 \] Note the exact responsion, created by verbal doublets, also quasi responsion with another doublet (vacuo et soluto). The last colon of this sentence is a spondee + double trochee which ends the series created by the two double trochees.
In eo esse haec commoda:

primum M. Metellum amicissimum;

deinde Hortensium consulem non solum sed etiam Q. Metellum, qui quam isti sit amicus attendite:

responsion, isocola
dedit enim praerogativam suae voluntatis eius modi ut isti pro praerogativis iam reddiddisse videatur.

An me taciturum tantis de rebus existimavistis?
et me, in tanto rei publicae existimationisque meae periculo cuiquam consulturum
potius quam officio et dignitati meae?

in Verrem I.1.26-27

The phrase "tantis de rebus" provides first hand evidence that the matters that are dealt with in this passage are of the utmost gravity and are "worthy" of the genus grande. The cola which contain the play on the different meaning of praerogativam and praerogativis form a climax to the description of the skullduggeries of a "good ol' boy" fraternity whose members are joined not for the benefit of the republic, but for personal gain. The sense of climax is enhanced by the weak triple trochee meter at causa dicerentur which signals to the audience a continuity of theme that ends only at the esse videatur meter. ⁸⁷

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⁸⁶ The word praerogativa is used here in two different senses. In the first colon it refers to a token of good faith; in the second it refers to preliminary votes.

⁸⁷ For the use of weak meters in strong closure to enhance continuuit, see the second part of this dissertation.
Cicero contrasts his own upright motives with those of the corrupt consul designatus Quintus Metellus. Cicero is true to his sense of duty and honor (officio et dignitati), whereas Quintus Metellus has sold out by becoming a participant in the consilium of Verres. The contrast between the two men comes to the fore a few lines later when Cicero uses the phrase officio ac dignitate in the context of Quintus Metellus. (Cicero has just described Metellus' attempt to intimidate the Sicilians):

Quid faceres pro homine innocente et propinquuo, cum propter hominem perditissimum atque alienissimum
de officio ac dignitate decedis, et committis ut quod ille dictat alicui qui te ignorat verum esse videatur?

Nam hoc Verrem dicere aiebant, te non fato, ut ceteros ex vestra familia sed opera sua consulem factum.

in Verrem I.1.28-29

The set of cola that end with the esse videatur meter suggestively intimates the degree of infamy which Metellus now suffers.

The last of the four passages from the in Verrem I that we shall examine is as follows:

Nunc ego, iudices, iam vos consul
quid mihi faciendum putetis;
id enim consili mihi profecto taciti dabitis
quod egomet mihi necessario capiendum intellego.
Si utar ad dicendum meo legitimo tempore, mei laboris industriæ diligentiaeque capiam
et hac accusacione perficiam ut nemo umquam post hominum memoriam paratior vigilantior

135
In this passage we see Cicero in a heroic struggle with himself. He would so much like to pursue the case as he had originally planned (Cicero has already shown us earlier in the speech how much pride he has invested in this case when he almost boasts of the efficiency with which he performed his background investigation in Sicily\textsuperscript{88}). Here, however, Cicero announces with admirable resignation that he will forego his original preparations, despite their brilliance and despite the fame they would have brought him (a prize that would have been legitimately his) and do whatever was necessary in order for the trial to be over before the first of January. This resignation to necessity, however, is a painful process. We see that pain in the sentence that ends in venisse videatur, which both gives us a glimpse of the greatness that might have been and reveals the inner struggle of Cicero. The sentence, in effect, provides a peak of dramatic tension and forms a denouement in the drama. From here on Cicero knows what he must do and proceeds to do it.

We have seen that the employment of the esse videatur meter in the early narrationes of the speeches of Cicero is confined to sections which are not typical of the classic narratio type or are used in such a way as to mark important, often dramatic

\textsuperscript{88} in Verrem I.6.
turns in the story that is told. At this point let us return to the narratio of the pro Caecina.

Cicero describes this speech as one most typical of genus humile. The section of the narratio which leads up to the dramatic encounter of Caecina and Aebutius at the row of trees on the outskirts of the fundus is Attic in its straightforwardness. We have before us a pure exposition of fact, the bare facts narrated in such a way as to produce an effect of vividness, or enargeia. The meter of this passage is worthy of note for its lack of what would be called by Primmer strong meters. The passage does contain meters belonging to the traditional canon, yet none of them found here rank high on Primmer's list of percentages for closure strength. The only exception to this lack of notable meters comes

89 Orator, 102.
90 See Ralph Johnson on this passage (Varieties of Narration in Cicero's Speeches, 49) and cf. ad Herennium IV.68:

Demonstratio est cum ita verbis res exprimitur ut geri negotium et res ante oculos esse videatur. id fieri poterit si quae ante et post et in ipsa re facta erunt comprehendemus, aut a rebus consequentibus aut circum instantibus non recedemus...

On enargeia see Quintilian VIII.3.61, and IX.2.40 where we read evidentia, repraesentatio, sub oculos subiectio. Quintilian sometimes uses huptyposis. Cf. descriptio, 4. XXXIX. 51 above; Kroll "Rhetorik," coll. 111 f. In the ad Herennium it comes just after the exposé on brevitas. In Orator 139 it comes just after brevitas in a list of dicendi...virtutes: rem dicendo subiciet oculis.

91 I.e. many of the meters here have a short syllable as penult. See Primmer (171) where he states that meters with a short penult are generally weak.
towards the end of that part of the exposition which in effect prepares the ground work for what Johnson calls the "dramatic hypotyposis" (i.e. the actual encounter between Caecina and Aebutius). Here a resolved esse videatur concludes a colon which tells of Caecina's decision to proceed into the fundus, a decision which both has dramatic consequences and which is commented on a few lines later by Cicero:

Denuntiat Caecinae se armatos habere abiturum eum non esse, si accessisset. Caecinae placuit et amicis. resolved esse v pro Caecina 20

Soon after this passage, in the midst of paragraph 21, Cicero interrupts the expository style with personal comments on what is about to take place:

De castello descendunt, in fundum proficiscuntur. Videtur temere commissum; verum, ut opinor, hoc fuit causae: tam temere istum re commissurum quam verbi minitabatur nemo putavit. Atque iste ad omnes introitus, qua adiri poterat non modo in eum fundum, sed etiam in illum proximum de quo nihil ambigebatur, armatos homines opponit. Itaque primo cum in antiquum fundum ingredi vellet, quod ea proxime accedi poterat frequentes armati obstiterunt. Quo loco depulsus Caecina, tamen qua potuit ad eum fundum profectus est, in quo ex conventu vim fieri oportebat; eius autem fundi extremam partem oleae directo ordine definiunt. Ad eas cum accederetur,
iste cum omnibus copiis praesto fuit, servumque suum nomine Antiochum ad se vocavit, et clara voce imperavit
ut eum qui illum olearum ordinem intrasset occideret.

Homo mea sententia prudentissimus Caecina,
tamen in hac re
plus mihi animi quam consilii videtur habuisse.

basis for that which follows: Nam cum et armatorum multitudinem videret,
et eam vocem Aebutii quam commemoravi audisset,
tamen accessit propius,
et iam ingrediens intra finem eius loci,
impetum armati Antiochi pro Caecina 21

With the word opinor the quality of the meter changes quite abruptly. In what had gone before there was not a hint of responsion. Now, however, Cicero is telling us his thoughts concerning what transpired. This latter type of discourse is much more likely to include correlative expressions (the mind draws comparisons), and therefore there is a greater chance that responsion will result.\textsuperscript{92} With the esse videatur meter Cicero comments on the atypical lack of wisdom displayed by Caecina as he attempts to enter the fundus even though he has seen Aebutius' armed henchmen. This passage refers back to the earlier passages ending with the resolved esse videatur because of the similarity both in meter and in content. In

\textsuperscript{92} Cf. the post Reditum in Senatu and the pro Sestio where the esse videatur is conspicuously used in conjunction with Cicero's exposé of his thought process. These passages will be discussed below, pp. 253-258.
the passage containing the unresolved *esse videatur* meter Cicero is careful to point out that the lack of good judgment displayed by Caecina upon entering the *fundus* is atypical. Caecina's general sound judgment is thus contrasted with Aebutius' foolishness. This contrast in character is an important theme in the speech and is established at the very beginning of the *exordium*. In the *pro Caecina* then, as in the *pro Quinctio*, Cicero employs the *esse videatur* meter when referring to important themes of a speech.

The appearance of the *esse videatur* in passages which stand out within the context of an otherwise *simplex narratio* is not restricted to the earlier speeches. One speech which Ralph Johnson describes as containing what is most representative of *simplex narratio* is the *in Catilinam III*. This speech lent itself, more than any other, to the use of *simplex narratio* since it is the only instance where Cicero recounts to his audience a series of events in which he himself had more or less direct participation: the detection and capturing of the conspirators. When we examine the *narratio* of this speech, or at least one part of it (I will make this distinction clear presently), we discover that Cicero's metrical praxis coincides to a surprising degree with his precepts concerning the *simplex narratio* at least as far as prose meter is concerned. If we compare the sections which contain the

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93 See Johnson, *Varieties of Narration in Cicero's Speeches*, 51.
simplex narratio with the rest of the speech (which I call the post simplicem narrationem), we discover that the simplex narratio sections contain far fewer instances of the esse videatur meter and other strong meters. As we shall see, this has important implications for defining the ethos of the strong or traditional meters, but before we compare the simplex narratio with the rest of the speech (the post simplicem narrationem), let us continue as we have done for the earlier speeches, and examine the contexts in which the esse videatur meter is employed in simplex narratio.

In the nine paragraphs which constitute the simplex narratio of this speech, the esse videatur meter occurs only twice. The passages in which it occurs are as follows:

Atque horum omnium scelerum improbissimum machinatorem,
Cimbrum Gabinium,
statim ad me nihildum suspicantem vocavi;
deinde item accersitus est Lucius Statilius
et post eum C. Cethegus;
tardissime autem Lentulus venit, — a CT (d)
credo quod in litteris dandis — a CT (d)
praeter consuetudinem proxima nocte vigilariat.
— a esse videatur
in Cat. III.7

Introduxi Volturcium sine Gallis; — a adoneus
fidem publicam iussu senatus dedi; — a dochmiac
hortatus sum,
ut ea quae sciret,
sine timore indicaret. — a DT (d)"
Tum ille dixit,
cum vix se ex magno timore recreasset,
— a esse videatur
a P. Lentulo se habere ad Catilinam mandata et litteras,
ut servorum praesidio uteretur,
ut ad urbem quam primum cum exercitu accederet;
In the first of the two passages Cicero takes an ironic stab at Lentulus. Cabe suggests that Cicero is making a pun here on Lentulus' name owing to its phonetic similarity with the adjective lentus, and Johnston notes that the length of the letter, as we see later in the speech, would hardly warrant the burning of much night oil. In any event, the presence of the parenthetical verb credo attests to the ironic tone of the passage. This passage, like those we have seen in the pro Quinctio and pro Roscio Amerino, is conspicuous for its departure from the prevailing tone of the narratio. Like the confrontation scene in the pro Caecina, the meter becomes more conspicuous the moment Cicero interjects his own thoughts on the character of the person in question. In the pro Caecina Cicero reaffirms Caecina's general level-headedness,

94 Cape, R. W., On Reading Cicero's Orations (University of California, Los Angeles), 116 n. 2.


96 Another passage in which the ironic credo appears with responson is pro Quinctio 39 (where we find three double spondees). The ironic credo is found in close proximity with an adoneus in Agr. I.4 (where there is also an esse videatur), 18, 19; Cat I.4; de Dom. 11 (but, strictly speaking, the colon precedes the one that concludes in an adoneus); with esse videatur: Agr. I.24.

Other ironic or humorous passages where the esse videatur meter is employed are the pro Roscio Amerino 90, pro Murena 15 and 26, pro Sulla 22, and de Dom 107.
here he alludes to Lentulus' sloth.  

Paragraph seven contains metrical responson which is quite conspicuous. A cretic + trochee meter with division after the second long (CT<dT>) is found in each of its final three cola. In the first two of these cola the cretic + trochee meter forms the conclusion; in the third colon, with *proxima nocte*, this meter is again repeated but then is transformed into an *esse videatur* by means of the concluding verb *vigilarat*.  

Both the responsion of the cretic + trochee and the final *esse videatur* meter separate Lentulus from the other two conspirators, inasmuch as the cola from *Cimbrum Gabinium* to *Statilius* all end in a variation of the double trochee. The changeover from double trochees to cretic trochees coincides

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97 This use of the *esse videatur* meter appears early in Cicero's career. In the *pro Roscio Amerino*, a speech in which this meter is sparingly employed, it comes at a point where Cicero pokes fun at a certain Antistius. See Landgraf (181-182) for an explanation of the pun):

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Qui ibi non est vulneratus ferro Phrygio?
Non necesse est
omnes commemorare Curtios, Marios, denique Memmios,
quos iam aetas a proelis avocabat,
\[\text{---a C DT (d)}\]
postremo Priamum ipsum senem,
Antistium,
quem non modo aetas
sed etiam leges pugnare prohibebant.
\[\text{---a esse v}\]
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Notable also is the use of the strong cretic + double trochee at a point of division (before *postremo*).

98 Joseph May notes other such instances of metrical responsion in this speech where the last colon responds with what has gone previously and then is transformed into an *esse videatur*. He failed to note this instance, however.
with the change in tone.\textsuperscript{99}

The second passage contains several elements which combine to depict a scene filled with drama and tension, a tension which reaches its climax with the \textit{esse videatur} when Volturcius finally breaks his silence and confirms that Lentulus was indeed involved in the conspiracy. In the first colon, which ends with \textit{sine Gallis}, the isolation of Volturcius is made apparent.\textsuperscript{100} The phrase \textit{hortatus sum} suggests the reluctance of Volturcius to speak. The phrase \textit{sine timore indicaret} suggests somewhat indirectly the emotional state of Volturcius and in conjunction with the earlier phrase \textit{sine Gallis} evokes the picture of Volturcius in a desperate state of anxiety as he alone amongst the many senators there at this inquisition is urged to say something.

The terror of Volturcius is still present even as he begins to speak. This is most economically and most expressively denoted by the correlatives \textit{tum ...cum} which are both made emphatic by means of enclitic pronoun and by the adverb \textit{vix} which receives emphasis along with \textit{cum}. The fear then is

\textsuperscript{99} This phenomenon is similar to the many instances which Primmer cites, where the switch in meter corresponds to the change from protasis to apodosis. Primmer uses the terms "protasis" and "apodosis" rather loosely to designate not only the two constituent parts of a conditional sentence but also the two halves of other types of periods (see, for example, Primmer, 120). The Lentulus passage may be considered a variant of the phenomenon which Primmer observes.

\textsuperscript{100} The importance of the metrics of this colon will be explained shortly.
reiterated by the initial position of the adjective *magno* which comes before its noun *timore*.  

The progressive build-up of tension in this passage is accompanied and enhanced by a phenomenon which Primmer and Aumont call the hierarchical progression of clausulae.  

This occurs when, as in this passage, each successive colon of a passage ends with a clausula that is inherently stronger than the one that precedes it. In fact, in this passage each meter that ends a syntactically complete unit is stronger than the meter at the end of the previous syntactical unit. The progression in this passage is especially conspicuous since the first colon ends with an adoneus meter, one of the weakest in Ciceronian metrics. The adoneus is by no means the only one in the speech, but it is one of the most conspicuous due to the fact that in this passage, unlike any other in the speech, it concludes a strong sense closure. The dochmiac that follows is slightly stronger than the adoneus. The double trochee at *indicaret* is a very common clausula in Cicero.  

Although this passage contains dramatic tension it would be difficult to assert that it is any more dramatic than many other moments in the *narratio*. One immediately thinks, for example, of paragraph 13: the furtive stares the conspirators

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101 The phrase *magno timore* explicitly indicates the gravity of the situation, much as the phrase *tantis de rebus*, which we saw in the *in Verrem*.  

102 See Primmer (120) and Aumont (339 ff.).
exchange as they sit mute, unable to respond to the barrage of evidence that has been levied against them. I do not maintain, therefore, that the esse videatur meter is used whenever a dramatic situation is depicted, but that it often appears in scenes of dramatic tension.

Despite the above proviso, one is tempted to search for something particular about the Volturcius episode which would warrant the use of the esse videatur meter. In answer to this query we observe that the episode is the first depiction in the speech of a conspirator reacting to Cicero's inquisition. The passage therefore functions as a prelude to the reaction of the "real" conspirators.

If we compare Volturcius' reaction to the inquest to that of the major conspirators, a contrast begins to become apparent: Volturcius, upon being interrogated, eventually overcomes his apprehension and speaks out, whereas the opposite is true in the case of Cethegus, Statilius, Lentulus, and Gabinius, who initially are glib to the point of impudence but later are shamed into silence. This is true of Cethegus and especially Lentulus even before the "furtive glance" passage. In paragraph 11 Cicero emphasizes Lentulus' silence by stating that his powers of eloquence are muted by

103 The change in Volturcius' state of mind is most apparent when, suddenly and without solicitation, he reminds Cicero and the senate of the letters:

\[\text{Volturcius vero subito litteras proferri atque aperiri iubet quas sibi a Lentulo ad Catilinam datas esse dicebat.}\]

\textit{in Catilinam III.12}
the *vim sceleris manifesti atque deprehensi*. Lentulus falls silent even before his letter is read to the senate. At this point, none other than Volturcius speaks up:

> Volturcius vero subito litteras proferri atque aperiri iubet quas sibi a Lentulo ad Catilinam datas esse dicebat

> *in Cat. III.12*

Cicero is careful to depict the initial *impudentia* of each of the major conspirators: he tells the audience of Cethegus’ quip concerning his hobby of collecting fine weapons in answer to the charge that a cache of weapons was found in his house. This glib *impudentia* is shortly followed by silence upon the production of Cethegus’ letter. The noun *impudentia* is explicitly employed both in the case of Lentulus and Gabinius before they too confess and then fall silent.

The contrast of silence and speech that is created between Volturcius and the "major" conspirators is by no means of primary importance for the speech, but in combination with other themes it contributes to a depiction of Volturcius which is rather favorable. For example, Volturcius came from Croton¹⁰⁴, and was therefore, like the Allobroges, a foreigner. Cicero does not explicitly mention this fact, yet Volturcius is mentioned three times in conjunction with the Allobroges.¹⁰⁵

The connection between Volturcius and the Allobroges is

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¹⁰⁴ Qv. *RE*, 858.

¹⁰⁵ Qv. paragraphs 4, 7, and 11.
important for the way it participates in one of the major themes of the speech: that of divine intervention. In paragraph 22 Cicero states that it was miraculous that Lentulus entrusted the letters of the conspirators to *barbari*, and that the Allobroges, who would have had much to gain by cooperating with the conspirators, cooperated with Cicero and the senate to the resulting weal of the republic and that this was no doubt due to the protection granted Rome by Jupiter Optimus Maximus. Volturcius is therefore implicitly included among the *barbari* and is also a positive tool of divine intervention.

Our assumption that Cicero purposely portrays Volturcius in a favorable light as a positive tool of the gods finds further support when we compare Cicero's depiction of Volturcius with that of Sallust. In Sallust Volturcius is said to have been one of the most active in the fray at the Mulvian bridge and to have surrendered only when he saw that the situation was hopeless and that he asked for protection from the praetor Pomptinus, whom he knew personally. Perhaps Cicero felt that some of these details would have detracted from the miraculousness of Volturcius' eventual cooperation with Cicero and the senate, or that his resistance against Cicero and his men would have been somewhat embarrassing to the senate, whose members, as we know from *in Catilinam* IV.5, conferred *praemia*
...amplissima to both the Allobroges and to Volturcius.  

We have seen that the esse videatur meter is used only twice in the narratio of the in Catilinam III, a narratio which scholars call simplex.  

When we proceed from the simplex narratio to the rest of the speech, Cicero's use of meter changes noticeably. We shall now compare the use of meter in the simplex narratio with that of the rest of the speech. Before we do that, however, we must first address the issue of the division of the speech. The speech, in effect, contains two narrationes. Cicero makes this evident by using the traditional formula for the introduction of a narratio twice, once in section 3, and again in section 14:

Quae quoniam in senatu
inlustrata, patefacta, comperta sunt per me
vobis iam exponam breviter, Quirites
in Cat. III.3

Et quoniam nondum est perscriptum senatus
consultum
ex memoria vobis, Quirites,
quid senatus censuerit exponam.
in Cat. III.14

106 Bornecque, Les Catilinaires de Cicéron, Étude et Analyse (Mellottee, Paris, 1936), 233, observes that Cicero omits the fact that the Allobroges were on the brink of accepting the offer made by the conspirators and that their decision was made out of self-interest. Cf. also Sallust Cat. 41: in altera parte erat aes alienum, studium bellum, magna merces in spe victoriae, at in altera maiores opes, tuta consilia, pro incerta spe certa praemia.

107 This designation is applied not only by Johnson but by Bornecque (Les Catilinaires de Cicéron, Étude et Analyse, 215).
If we compare the two openings, we notice that the first contains the word *breviter*. This is typical for the *simplex narratio*. We saw earlier that *brevitas* is one of the prerequisites for the *simplex narratio*.

Almost immediately after the announcement of the second *narratio* (12 cola later) we encounter two cretic + double trochee meters in fairly close juxtaposition as well as a series of cretic + trochees:

| Atque ita censuerunt ut Publius Lentulus, |  
| cum se praetura abdicasset, |  
| *in custodiam traderetur;* |  
| itemque uti Caius Cethegus, Lucius Statilius, Publius Gabinius qui omnes praeentes erant *in custodiam traderentur;* |  
| atque idem hoc decretum et in Lucium Cassium qui sibi procuratorem incendendae urbis depoposcerat, |  
| in Marium Caeparium cui ad sollicitandos pastores Apuliam attributam esse erat indicatum, in Publius Furium qui est ex eis colonis quos Faesulas Lucius Sulla deduxit, |  
| in Quinctium Annium Chilonem qui una cum hoc Furio semper erat in hac Allobrogum sollicitatione versatus, |  
| in Publius Umbrenum, libertinum homine, a quo primum Gallos ad Gabinium perductos *esse constabat.* |  

108 That the first *narratio* is a truly *simplex narratio*, one where Cicero expounds upon facts he has first-hand knowledge of, is made evident in the second colon of the citation where the phrase *per me* has a special emphasis due to its unusual position at the end of the colon instead of at the beginning.
The cretic + double trochee appears not even once in the simplex narratio, and although the cretic + trochee does occur there, it does not occur with the frequency and close succession that we see in this passage. This difference in meter, corresponding as it does with the change from the simplex narratio to the second narratio, coincides with the change in the protagonist. In the simplex narratio Cicero's actions against the conspirators are foremost; in the second narratio, it is the action of the senate that takes to the fore.

In the argumentatio of the speech, the use of the esse videatur meter increases dramatically. This fact has important implications for our analysis of the use of this meter, especially when we see the context in which the first instances of the esse videatur meter occur in the argumentatio. In the third paragraph of the argumentatio we find:

Quamquam haec omnia, Quirites, ut deorum immortalium nutu atque consilio et gesta et provisa esse videantur. 

Idque cum coniectura consequi possumus, quod vix videtur humani consili tantarum rerum gubernatio esse potuisse, tum vero ita praesentes his temporibus opem et auxilium nobis tulerunt ut eos paene oculis videre possimus.

In this passage we are confronted with not one but two instances of the esse videatur meter which conclude two
thoughts that are so parallel that we may well be permitted to speak of intentional metrical responsion. Notice too that the first of the two esse videatur meters is formed by esse and the present passive subjunctive of the verb video (an eponymous esse videatur in the strictest sense). It is as if Cicero, by using the especially conspicuous stylistic device of the eponymous esse videatur, wishes to impress upon the audience that he is now speaking of lofty things.

Indeed, this passage represents the first explicit mention in the speech since the exordium of the gods as agents in the salvation of Rome and with this a return to a similar theme touched upon in the closing of the in Catilinam II. The involvement of the gods is referred to at the beginning of the speech where isocola are employed in such a way as to suggest the partnership of the gods and Cicero in the exposure of the conspiracy:

hodierno die
deorum immortalium summo erga vos amore,
laboribus, consiliis, periculis meis
e flamma atque ferro
ac paene ex faucibus fati ereptam
et vobis conservatam ac restitutam videtis.
in Cat. III.1

109 This responsion was noted by J. May.

110 The last in the sentence is a cretic + trochee. As we have seen, this meter is often used in concert with the esse videatur meter to mark stanzas or clauses when themes that admit of embellishment are present. The gods and the maiores are two of the themes most typically accompanied by metrical embellishment in Cicero.
It is with the use of the *esse videatur* meter, then, that Cicero returns to this theme. Unlike the isocola in the *exordium* of the speech, where Cicero and the gods work almost on an equal footing, the passage located in section 18, with its responsion of the two *esse videatur* meters stresses the action of the gods over the action of men. This is important considering the fact that before this passage the role of Cicero and the senate is stressed.

In *Catilinam* III.18 looks back, not only to the beginning of the speech, but also to the closing of the *in Catilinam* II. Near the conclusion of that speech Cicero tells the people what he will do to protect the republic. He then declares that success will not be possible without the help of the gods. The speech ends with two *esse videatur* meters when Cicero urges the people to pray to the gods for the salvation of the city. (The *esse videatur* meter is often used in the context of the gods):

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Quae quidem ego
neque mea prudentia
neque humanis consiliis fretus
pollicor vobis, Quirites,
sed multis et non dubiis deorum immortali

significationibus

quibus ego ducibus
in hanc spem sententiamque sum ingressus;
qui iam non procul,
ut quondam solemant,
ab externo hoste atque longinquo,

sed hic praesentis suo numine atque auxilio
sua templa atque urbis tecta defendunt.

Quos vos, Quirites,
precari, venerari, implorari debetis,

ut, quam urbem pulcherrimam florentissimamque

esse voluerunt,

esse videatur
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hanc omnibus hostium copiis
terra marique superatis
a perditissimorum civium nefario scelere
defendant.
in Cat. II.29

Not only, then, do the esse videatur meters in in Catilinam III.18 serve as harbingers of loftiness, but, also mark and connect an important thematic line, much as we have seen in the pro Quinctio and pro Roscio Amerino.

A few lines after paragraph 18, Cicero goes on to prove the role of divine intervention in the defeat of the conspiracy. He describes the signs and portents (of 65 B.C.E.) which foretold of the destruction of the city unless the statue of the Jupiter was enlarged and turned to face both the rising sun and the forum and senate house (the statue was put in place on the day of the delivery of the third Catilinarian):111:

Nam profecto memoria tenetis
Cotta et Torquato consulibus
compluris in Capitolio res de caelo esse
percussas,

cum et simulacra deorum depulsa sunt
et statuae veterum hominum deiectae
et legum aera liquefacta
et tactus etiam ille qui hanc urbem condidit Romulus,
quem inauratum in Capitolio,
parvum atque lactantem,
uberibus lupinis inhiantem fuisset meministis.

111 For a discussion of how Cicero effectively exploits the physical surroundings of his delivery into the thematics of the speech, see A. Vasaly, Representations: Images of the World in Ciceronian Oratory (Berkeley: University of California Press, 1993), 137-140.
This passage displays a use of the *esse videatur* which is quite typical. Since the *esse videatur* meter is strong it is no surprise that it occurs at the conclusion of the period. But notice its use at *aera liquefacta*, a phrase which by no means constitutes a strong sense closure since the anaphorical series continues with a fourth *et*. It does coincide, however, with a change in structure. The first three anaphorical clauses all contain a perfect passive, in the fourth, however, not only is there a switch to the active (*condidit*) but there is an expansion in length effected by means of the relative clause starting at *quem*. Cicero tells us that one of the two uses of prose meter is to aid in comprehension of the discourse (a precept that can be ultimately traced back to Aristotle's *Rhetorica*). The first *esse videatur* meter does this by complementing or defining the form of the period. But more importantly it adds grace and dignity to the sentence. This conforms to the other use that Cicero assigns to prose meter, a purely aesthetic use that adds *vis* or an effect that would be lacking if prose meter were absent, an effect that even the unlearned audience could appreciate.

While there are significant metrical *lumina* employed in the second half of the *narratio*, there is no *esse videatur* meter. Evidently Cicero did not wish that part of the speech stylistically, at least as far as metrics are concerned, to overshadow the *argumentatio* where he attributes accomplishments to the gods. Indeed that section of the
argumentatio, where Cicero proves that the gods were active in the salvation of Rome, begins the barrage of esse videatur meters and contains the greatest number of them of any section of the speech.

One is tempted to see a certain rhetorical strategy in the use of meter in this speech. In the first narratio of the speech, the simplex narratio, Cicero speaks of his role in the capturing of the conspirators. The meter is not conspicuous. The two instances of the esse videatur meter used there are, as we have seen in the earlier speeches, used for character portrayal, that of Lentulus and Volturcius. In the second narratio Cicero tells of the senate’s decision to put the conspirators under custody as well as the reasons why. Here the meter, with the use of the cretic + double trochee and the responson of the cretic + trochee adds dignity to the pronouncements. Finally with the introduction of the gods he begins to use esse videatur meters. In this section of the speech he makes it clear that without the gods’ backing, he could not have brought the conspiracy to light. Towards the end of the argumentatio Cicero addresses the fact that he will incur some hatred because of what he has done. By having made it clear that he has had the backing of the senate and, more importantly, the gods, Cicero provides an excuse for his actions. The meters enhance the dignitas of the senate and the holiness of the gods and thus make their portrayal all the
more vivid to the ears of his audience.\footnote{112}

The table below compares the meters employed at the end of sentences in the simplex narratio and in the subsequent sections of the in Catilinam III (which I call the post simplicem narrationem). As we stated above, starting with the end of the simplex narratio, there is a change in the types of meters employed. The general tendency in the rest of the speech (the post simplicem narrationem) is for more traditional clausulae at the end of sentences.

The simplex narratio is comprised of 134 lines in the Oxford text, while the post simplicem narrationem is made up of 225 lines. By dividing the number of instances of each meter in the simplex narratio and post simplicem narrationem by the number of lines of these two parts of the speech, we can compare the average "density" of each meter and see whether the meter occurs on the average more often in the simplex narratio or post simplicem narrationem. It becomes immediately evident that there is on the average a greater number of both esse videatur and cretic + trochee meters in the post simplicem narrationem that conclude sentences:

\footnote{112}{Also, by stylistically enhancing the argumentatio where the role of the gods is emphasized Cicero escapes the charge of egotism by claiming that he could have done nothing without the aid of the gods. Cf. paragraph 22, where Cicero explicitly states that to ascribe the defeat of the conspiracy to himself alone would be odious: Quibus ego si me restitisse dicam, nimium mihi sumam et non sim ferendus...}
From Table 4.1 we can conclude that the traditional meters are more characteristic of those passages which contain a lofty or dignified tone. The figures for the cretic + trochee with word division after the first syllable (CT <b>) are very important, for they indicate the importance of typology for this particular meter. The cretic + trochee of this typology is used at the end of a sentence, on the average, less
frequently in the loftier *post simplicem narrationem* section. Indeed, its density in the *simplicem narratio* is threefold compared to what we find in the *post simplicem narrationem*. If we consider the total number of times this meter is used (not just the instances at the ends of sentences), we find the same general trend, although not as pronounced. The chart below, where the total numbers for the meters included in the second chart is shown, demonstrates this. The meter occurs seven times in each half of the speech, which means that its average density is nearly twice in the *simplicem narratio* what it is in the *post simplicem narrationem* (with average occurrence per line .052 and .031 respectively).

From what we have seen concerning the use of the *esse videatur* meter in Cicero’s *narrationes*, we may conclude that its use is stylistically conspicuous.\(^\text{113}\) This conclusion is confirmed when we compare the frequency of the *esse videatur* meter in various speeches of Cicero, inasmuch as there is a general tendency for this meter to be employed with more frequency in the speeches that are stylistically more elevated:

\(^\text{113}\) "Stylistically" conspicuous if we consider meter as a stylistic attribute.
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Table 4.2 (continued): Average Number Of Esse Videatur Meters Per Oxford Page.
The table shows that those speeches or sections which we can broadly classify as epideictic contain the largest percentage of esse videatur meters. Cicero himself, who was the first to identify the genus medium with the epideictic mode, tells us that the pro Lege Manilia belongs to the genus medium. Indeed in this speech, which is traditionally described as deliberative, Cicero bases much of his argument on the exposition of the virtues of Pompey. Cicero himself, near the beginning of the oration, announces that he must speak of Pompey's virtus: "dicendum est enim de Cn. Pompei singulari eximiae virtute." The section cited from the in Verrem is one of the three which Cicero in the Orator refers to in his discussion of meter and the epideictic mode. The two other sections that he cites from the in Verrem do not employ the esse videatur meter. Of the three, however, in Verrem II.4.106-108 contains the most constantly sustained epideixis, where Cicero both describes the landscape around Henna and how it inspires the observer with the conviction that indeed a divine occurrence had taken place there. The passage, in fact, of the three, is the most heavily permeated

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114 Cf. Laurand's observations of the frequency of the esse videatur meter in the pro Lege Manilia in his fine exposé on prose meter and the three genera dicendi (Études, 292-297).


116 pro lege Manilia 3.
with the sense of divine manifestation. Even the other two passages, which do not contain examples of the esse videatur (in Verrem II.4.119 ff. contains two, but the syllable quantity of one of the meters is unclear, and the other meter occurs at a place where the colometry does not conspire to place the meter in evidence), nevertheless exhibit a high percentage of what Primmer would call "strong" meters. Nevertheless the short expanse of these passages leaves us with little to work with statistically. What is more, it would seem that Cicero, when speaking of numerus in connection with these passages, was referring to the overall rhythm of the sentences and not specifically to prose meter. The pro Archia, in Sen., and Phil. IX are epideictic speeches. This explains their high percentages of esse videatur meters.

It is interesting to note that almost all of those speeches that we have mentioned as containing the greatest number of

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117 On Primmer, see above, note 91. Cf. A. Traglia's comment on the meters of the de Natura Deorum 38 in his La Lingua di Cicerone Poeta (Bari: Adriatica Editrice, 1950), 114.

118 See my comments on anaphora in the second half of this dissertation.

119 We have seen, however, that, although the number of esse videatur meters employed in the Phil. IX indicates that the speech is typical for Ciceronian epideixis, the type of closures in which these meters occurs it not typical of the other epideictic speeches of the Ciceronian corpus. Laurand neglects to mention this fact, and bases his statements only on the number of esse videatur meters in the speech.
esse videatur meter contain either a direct or indirect reference to style. The first lines of the pro Lege Manilia read: Quamquam mihi semper frequens conspectus vester multo iucundissimus hic autem locus ad agendum amplissimus ad dicendum ornatissimus est visus, Quirites... and in the post Reditum in Senatu Cicero refers directly to style: satis ornate agere nullo modo possum. Laurand cites several passages of the de Oratore and Orator to show that Cicero associated ornate dicere with the genus medium. Indeed the use of derivatives from orno in the two passages just quoted provides another reason for associating the pro Lege Manilia and post Reditum in Senatu with the genus medium/epideictic style. In the pro Archia the statement hoc uti genere dicendi, quod non modo a consuetudine iudiciorum verum etiam a forensi sermone abhorreat... is reminiscent of Orator 38: non enim ad iudiciorum certamen, sed voluptatem aurium scripserat (38) and Orator 209-120: genus autem hoc orationis neque totum adsumendum est ad causas forensis neque omnino repudiandum...adhibenda est igitur numerosa oratio, si aut laudandum est aliquid ornatus, passages which not only associate ornatus with the epideictic style, but, to a certain extent, disassociate it from the style used in the courts.

Of the three speeches that contain the smallest percentage

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120 Études, 297. Laurand (Études, 306-307) indirectly connects the passage from the post Reditum in Senatu with this topic but says nothing of the use of the phrase ad dicendum ornatissimus found in the pro Lege Manilia.
of the esse videatur, the pro Caecina and pro Balbo are both technical in character, one of which, the pro Caecina, Cicero classifies as belonging to the genus humile. We should therefore not be surprised at the percentages for these two speeches. As for the in Catilinam III, we must remember that of all the extant speeches of Cicero, this speech contains a lengthy narratio which is simplex, one that, as Ralph Johnson points out, afforded the most fertile ground for the simplex style since Cicero was telling of events in which he himself had participated.\textsuperscript{121}

More than the differences in genre, however, what is striking is how little variation in percentage there is between these speeches with the exception of the pro Quinctio, pro Roscio Amerino, and pro Lege Manilia. As for the first two speeches, scholars have long noted that the great difference of percentage in respect to the other speeches is due to the fact that they are early works and that Cicero was still developing his metrical praxis. This difference is also reflected in these two earlier speeches in the greater use of weak meters, particularly the adoneus, in strong closures; but as we shall see in the second half of our investigation, in the case of the adoneus this difference was not so much due to a lack of development of praxis, but to a praxis that was different from what we find in subsequent speeches and one which was tightly connected with the Asiatic school.

\textsuperscript{121} See above, note 93.
CHAPTER 5

BASIS

I have taken the liberty of borrowing the term "basis" from Fraenkel and at the same time using it to denote slightly different structural circumstances than those to which Fraenkel himself applies the term. Fraenkel, in his Leseproben, denotes as a basis those cola, often short, which precede and serve as a heading or rubric for a pair of antithetical cola or series of parallel cola.\(^{122}\) In nearly every instance of basis cited from Cicero's speeches in the Leseproben, the meter with which the basis concludes is one or another of those meters which most scholars of prose meter would characterize as inherently weak.\(^{123}\) In the following passages I apply the designation "basis" cola that serve as

\(^{122}\) See above, note 51.

\(^{123}\) Fraenkel (Leseproben), p. 27: Lucium Catilinam, in Cat. 2.1 (adoneus); p. 27 ex urbe (cretic), in Cat. 2.1; p. 33 PS (a); pp. 47, 49, adoneus; pp. 50, 53, dt (e) (z) 3; pp. 57, 59 cretic; pp. 65 68 DS (d); pp 73 PS (g); pp. 82 85, DS (d); pp. 83 86, dt 3; pp. 87 89, CT (b) (g); p. 92 n. 12, DC (d); p. 92 n. 12 CT (d); p. 92 n. 12 CM (Phil. 10.17); pp. 97 99 CT (d) (bellicae laudes); p. 179 DT (z) omnia arma; p 201 MT, Quinct. 49: turpi convictus; p. 202 tam convictus. The only examples with somewhat strong meters are p. 70, DT (d) and p. 191, imperator.
rubrics not for parallel or antithetical cola but for larger units of the period, sometimes the whole period. These "bases" often conclude with strong meters, such as the esse videatur meter, as I shall now demonstrate.

Sometimes Cicero uses the esse videatur meter as a colometric device, in other words, due to the strong closure often associated with the esse videatur meter, Cicero uses it, if not to create, at least to emphasize a colon division so that whatever follows the enhanced colon division achieves a conspicuously initial position in the next colon. This is what happens to the noun socii thanks to the meter in iure repetendo in the following passage from the in Caecilium:

Reliquum est iam ut illud quaeramus,
cum hoc constet,
Siculcos a me petisse,
ecquid hanc rem apud vos animoque vestros
valere oporteat,

124 There is a certain amount of metrical continuity in the Verrines. In in Verrem II.2.15 Cicero uses the same device to emphasis the third of the three instances of this same word (note that here Cicero resorts to using the enclitic -que to create the meter, an expediency which he often applies when creating conspicuous metrical embellishment):

Primum, si ita esset,
tamen vos in hac quaestione de pecuniis
repetundis,
\[\text{-}\text{-}\text{-}\text{-}\text{a adoneus bw}\]
quae sociorum causa constituta est
\[\text{-}\text{-}\text{-}\text{-}\text{a S DT (d)}\]
lege iudicioque sociali,
\[\text{-}\text{-}\text{-}\text{-}\text{a esse v}\]
sociorum querimonias audire oporteret.
In Verrem II.2.15

Note here the progression of clausulae of ever increasing strength, a phenomenon spoken of by Primmer and Aumont. See above, note 102.
ecquid auctoritatis apud vos
in suo iure repetendo
socii populi Romani, supplices vestri,
habere debeant.
De quo quid ego plura commemorem?
Quasi vero dubium sit
quintota lex de pecuniis repetundis
sociorum causa constituta sit.
Nam civibus cum sunt ereptae pecuniae,
civili fere actione et privato iure repetuntur.

The first esse videatur meter in this passage occurs at the conclusion of the second of two highly parallel cola, where one can expect a certain amount of closure. Not only the meter, then, but also the structure of these two cola help to isolate socii. That the conspicuity or emphasis of the noun socii is important for this sentence becomes apparent upon realization that it is compared and contrasted with the noun civibus located a few cola below. The noun civibus, like socii, is also rendered emphatic, although through different means. In the case of civibus the post-positioned conjunction cum causes the noun to obtain a kurzkolon status.

Since it is so conspicuous, we cannot end our discussion of this passage without examining the metrical responsibility that is employed. The meter —a (which I designate Pseudolum tuom,

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125 One may object that the second element beginning with ecquid does not end with iure repetendo, yet the second repetition, that of apud vos and the contrast between apud vos (emphatic due to the repetition) and suo justify the use of the meter.
or PS, following Fraenkel\textsuperscript{126} occurs, with variations in typology, four times in the passage. The responson between the first two instances of this meter is particularly apparent. This is due to two reasons: both are accentually sustained in the same way and the anaphora of \textit{ecquid} (despite the isolating effect of the \textit{esse videatur} meter) is combined with the metrical responson. Once Cicero has established this pattern, he continues it. At \textit{constituta sit} we have another \textit{Psuedolum tuom}. The effect of the responson is to unite the Sicilians' plea with Cicero's espousal of its validity. Resposion of the \textit{Pseudolum tuom} (\textit{ereptae pecuniae}) is still in effect when Cicero goes on to explain that in the case of citizens there is recourse to private action. Finally, by ending the period with another \textit{esse videatur}, formed by the same vocabulary as the first one, Cicero again shows that the Sicilians' plea is totally justified, given the Roman legal system.

In the following passage from the \textit{pro Flacco} Cicero praises the city Massilia. To see the \textit{esse videatur} meter as a device for creation of basis is justified particularly since the same function is performed by the cretic + trochee ending \textit{linguaque divisa}, a clause which, as is evident by the repetition of the noun \textit{disciplina}, is semantically parallel to the one ending in

\textsuperscript{126} Fraenkel, \textit{Leseproben}, 33.
esse videatur\textsuperscript{127}:

Neque vero te, Massilia, praetereo quae L. Flaccum \textit{<tribunum>} militum quaestoremque cognosti; cuius ego civitatis \textit{disciplinam} atque gravitatem non solum Graeciae, sed haud scio an cunctis gentibus anteponendam iure dicam; quae tam procul a Graecorum omnium regionibus disciplinis linguaque divisa cum in ultimis terris cincta Gallorum gentibus barbariae fluctibus adluatur, sic optimatum consilio gubernatur ut omnes eius instituta laudare facilius possint quam aemulari. pro Flacco 63

In the following period from the pro Sestio 101 the esse videatur meter at qui esse voluerunt serves as a rubric for the thematic content of the rest of the period:

Propugnatores autem rei publice qui esse voluerunt, \textit{esse v} si leviiores sunt, desciscunt, si timidiores, \textit{a DS-}

\textbf{PERMANENT} illi soli atque omnia rei publicae causa perferunt qui sunt \textit{tales}, quales pater tuus, M. Scaure, fuit, qui a C. Graccho usque ad Q. Varium seditiosis omnibus restitit, quem numquam ulla vis,

\textsuperscript{127} Note that the meters are formed by \textit{-que} and \textit{atque} respectively. Both are notorious Ciceronian devices for creating meter (see Lindholm above, note 20).
ullae minae,
ulla invidia labefecit,

resolved esse v

AUT qualis Q. Metellus,
patrueus matris tuae,
qui cum florentem hominem
in populari ratione,
L. Saturninum,
censor notasset
cumque insitivum Gracchum
contra vim multitudinis incitatae censu
prohibuisset,

cumque in eam legem,
quam non iure rogatam iudicarat,
iurare unus noluisset,
de civitate maluit
quam de sententia demoveri,

AUT, ut vetera exempla,
quorum est copia digna huius imperii gloria,
relinquam neve eorum aliquem,
qui vivunt, nominem,

qualis nuper Quintus Catulus fuit,
quem neque periculi tempestas
neque honoris aura potuit umquam
de suo cursu aut spe aut metu demovere.

This particular period is exemplary for its use of meter to produce effects of crescendo and decrescendo. Note that immediately after the "high point" of the esse voluerunt a decrescendo occurs\(^{128}\), ending at the weak meter contained in timidiores desunt (a notoriously weak double spondee\(^{129}\)), or if we choose to put a colon boundary at timidiores, a single spondee. This is immediately followed by the somewhat dramatic permanent, emphatic because of its initial position

\(^{128}\) See Primmer (241 ff.) for examples of decrescendo.

in the colon and directly opposite in meaning to what precedes. From here, corresponding to the praise of various *propugnatores* of old we have a steady crescendo with each of the relative clauses\(^{130}\). From the weak meter in *M. Scaure fuit* we progress to the stronger double cretic in *omnibus restitit*\(^{131}\) and finally, after a self-contained mini crescendo formed by the anaphora of *ulla* in the third relative clause, we encounter significantly strong meter, a resolved *esse videatur in invidia labefecit*. The crescendo movement is resumed in the next stanza where each of the *cum* clauses following *aut qualis Q. Metellus* ends with a progressively stronger meter. We begin with a double trochee the typology of which renders it not especially strong, this is followed by a spondee + resolved double trochee; next the spondee double trochee; and finally, at the end of the stanza, a favorite of Cicero’s the cretic + double trochee. In the final stanza the crescendo is not as marked, the period ends, however, with a iamb + double trochee, a meter comparable to if not as strong as the cretic + double trochee.

We have devoted space to the analysis of this period in order to show that the *esse videatur* in this instance occurs within a period where Cicero has taken considerable care in

\(^{130}\) See above (note 102) for similar examples in Primmer and Aumont.

\(^{131}\) The double cretic, precisely for the purpose of creating crescendo, is often found after a series of very weak meters. Examples may be found in the earliest speeches:
his use of meter, a fact which discredits the notion that what we define as a rubric is a mere chimera.

Examples from earlier speeches of the rubric created by the esse videatur meter are not lacking.
CHAPTER 6

CONTRAST

At the end of the first chapter we saw in examples taken from pro Roscio Amerino 60, pro Roscio Comoedo 11, and pro Flacco 17 that in cases of weak closure position and weak colometrical boundaries, the esse videatur meter can lose its conspicuousness and therefore becomes a negligible factor in the metrics of the passage in which it occurs. In this chapter we shall examine passages where this is not the case. In such passages the reason for the presence of the esse videatur meter is often elusive at first glance, since the closure in which it occurs is quite weak. The inherently strong esse videatur is often used in such circumstances to establish or enhance a contrast, and operates similarly to the instances of basis which we saw in the previous chapter. In the pro Sestio 1, for example, the purpose of the esse videatur at the conclusion of the first of two correlative cola is not immediately evident and is explicable only when we consider it within the context of the whole period and of the thematics of the speech in general:
Nam ut omittatis de unius cuiusque casu
cogitando recordari
uno aspectu intueri potestis eos
qui cum senatu
cum bonis omnibus
rem publicam adflictam excitarint
et latroncinio domestico
liberarint,
maestos sordidatos reos
de capite,
de fama,
de civitate,
de fortunis,
de liberis dimicantis;
eos autem
qui omnia divina et humana
violarint vexarint,
perturbarint everterint
non solum alacris laetosque volitare
sed etiam fortissimis atque optimis civibus
periculum moliri,
de se nihil timere.

Here the esse videatur meter is employed in a part of the
discourse where we would otherwise expect it the least, i.e.,
at the conclusion of the first of two cola that form part of
a non solum...sed etiam contrast, a point of very weak
closure. The use of the meter here becomes clear only when we
realize that the constituent parts of the contrast are not
just individual cola, but whole clauses. The first of the two
clauses, in fact, begins with eos autem and ends with
volitare. In other words, the boundary that separates the two
constituent parts is not provided by sentence structure (in
which case we would expect it to coincide with the end of the
relative clause) but by thematics. The esse videatur meter,
because of its inherently strong closure value, creates a
pause. The effect is that of splitting the Roman citizens
into two respective camps: the *eos...non solum alacris
laetosque* and the *fortissimis atque optimis civibus*. This is
in fitting with the thematics of much of the speech. Cerutti
and Hornsby, in fact, note that the verb *volitare* introduces
a set of imagery that is used throughout the speech in
reference to the first of the two types of citizens.\(^{132}\)

The separating or basis producing effect of the *esse
videatur* meter is all the more conspicuous since its
particular location within the period jars with the location
of the other two strong meters, i.e., the cretic + double
trochees at *domestico liberarint* and *liberis dimicantis*. The
period basically consists of two sets of *eos qui* correlative
stanzas wherein the relative clause precedes the rest of the
stanza. In each of these two stanzas is present the contrast
between action (listed in the relative clause) and results
(described in the remaining portion of the stanza after the
relative clause). The two cretic + double trochee meters
correspond with structural and thematic closure since they
mark the end of the relative clause of the first stanza and
the end of the first stanza itself (respectively); *laetosque

\(^{132}\) Cf. Cerutti, S. and Hronsby, R., *Pro P. Sestio Oratio*,
Commentary (the second of two unpublished binders), 4.
See also Cerutti, S., *Cicero's Accretive Style* (Lanham Md.:
University Press of America, 1996), 1-13, where he discusses
how in the exordium of a speech Cicero foreshadows important
themes that will occur later.
volitare does not have an analogous function in the second stanza. In the second stanza the end of the relative clause is marked with a rather weak meter, the molossus + cretic. The only strong meter in the second stanza is the esse videatur meter which occurs at a point of weakest structure closure. In the second stanza the contrast that receives metrical marking is not that of action and consequence (although this contrast is present in the second stanza). Instead, esse videatur marks the contrast between good and bad citizens, a contrast, which, in effect, is what the entire sentence is about. The change in the use of metrical marking between the first and second stanza was, no doubt, audible and probably quite dramatic to Cicero’s audience.

In the remaining passages that we shall examine in this chapter the esse videatur meter is used, as above, to enhance a contrast, doing so by emphasizing the first of the two contrasted elements as (what I call) a basis by virtue of its strong inherent closure force.

In the following passage from the pro Murena the esse videatur meter concludes a position that is usually occupied by a weak meter:

\[
\begin{align*}
&\text{Etenim mihi ipsi accidit} \\
&\text{ut cum duobus patriciis,} \\
&\text{altero improbissimo atque audacissimo,} \\
&\text{altero modestissimo atque optimo viro, peterem;} \\
&\text{superavi tamen dignitate Catilinam,} \\
&\text{esse v grata Galbam.}
\end{align*}
\]

This passage exemplifies a very common use of the esse
videatur meter whereby the closure strength of the meter, by concluding the first of two parallel cola, separates the cola and thus results in the emphasis of both cola. Adamietz, in his commentary on this speech, stresses the rhetorical and strategic importance inherent in the fact that Cicero emphasizes that he beat not one but two patrician candidates: Catiline in dignitas and Galba in gratia. One of the contentions of the prosecution in the pro Murena was that a novus homo, such as Murena, could not have beaten in the consular elections a man of such ancient lineage as that of Sulpicius, without resorting to bribery. By using himself as an example and reminding his audience how he, a novus homo himself, beat two patrician candidates, Cicero proves that his election was not decided on the basis of nobilitas, but on that of the personal qualities of the candidates: Catiline was rejected as an indignus, and Galba, in spite of his excellent human qualities, lost to Cicero as a result of his inferior political efficacy. If one had to reproach a homo novus for this kind of victory over patricians (as was now occurring in the case of Murena), then in Cicero’s case enemies and invidi would have doubtlessly protested Cicero’s election; but this reaction did not occur. Therefore, for Murena too, the debate de genere should be put to an end.\textsuperscript{133}

\textsuperscript{133} See Adamietz, J., Pro Murena, Texte zur Forschung Bd. 55 (Darmstadt: Wissenschaftliche Buchgesellschaft, 1989), 118-199.
In pro Murena 30 we have a case that exemplifies the tendency of pre-closure esse videatur meters to occur in the context of strongly contrasting cola:

Duae sint artes <igitur> quae possint locare homines in amplissimo gradu dignitatis, una imperatoris, altera oratoris boni. Ab hoc enim pacis ornamenta retinentur, ab illo belli pericula repelluntur.

This is a fairly atypical passage in that many of the examples which we have encountered where the esse videatur meter concludes the first of the two cola do not display such symmetry as this one. On the contrary, the second of the two cola is often shorter than the first. What is typical in this passage is that the meter concluding the second of the two cola is usually quite weak. This (at least seeming) negligence in the choice of meter in the second colon demonstrates, I believe, a desire on the part of Cicero to create an effect in the second colon that defies all the embellishments of metrical nicety. This lack of embellishment is particularly conspicuous inasmuch as it contrasts directly with the esse videatur meter of the first colon.

The pro Marcello 29 provides an illuminating example of

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134 Note that in both the pro Murena and in this passage the contrasting cola where the esse videatur is utilized are preceded by another pair of contrasting cola. This also occurs in pro Murena 21.
this use of the separating function of the *esse videatur* meter which is then followed by a weak meter at the end of the period:

Erit inter eos etiam,
qui nascentur,
sicut inter nos fuit,
magna dissensio,
cum alii
laudibus ad caelum res tuas gestas efferent,
alius fortasse aliquid requirent,
idque vel maximum,
nisi belli civilis incendium
salutem patriae restinxeris,
ut illud fati fuisset videatur,

hoc consilii.

That the *esse videatur* meter is truly employed to separate the two cola between which it intervenes is confirmed both by the fact that the contrast between *virtus* and *fortuna* is an important one for the speech, and by the use of the *esse videatur* meter earlier in the speech to mark this theme:

*Cetera* cum tua recordabere,
etsi persaepe virtuti,
tamen plerumque felicitati tuae gratulabere:
de nobis,
quos in re publica tecum simul esse voluisti,
quotiens cogitabis,
totiens de maximis tuis beneficiis,
totiens de incredibili liberalitate,
totiens de singulari *sapientia* tuae cogitabitis:
quae non modo summa bona,
sed nimium audebo vel sola dicere
tantus est enim splendor in laude vera,
tanta in magnitudine animi et consilii dignitas,

ut haec a virtute donata,
cetera a fortuna commodata esse videantur.

In this period the contrast between *virtus* and *fortuna* is
emphasized by means of the general structure of the period. The period begins with the contrast and ends with it. Here too meter is used to enhance the contrast, only in a different way from what we see in paragraph 29. Here the cretic + trochee and the esse videatur meter are used both times in conjunction with the contrast, at the beginning and end of the period. We may detect a difference in tone between the two periods. Paragraph 19 is, in effect, a summary (note qua re) of what Cicero has said up till now concerning the contrasts between the bellicaes laudes and the laus he receives from his clementia. The period contained in this paragraph concludes this contrast which has been expounded on by Cicero under many different aspects. After paragraph 19 Cicero no longer concentrates on the contrast between virtus and fortuna, but will eventually return to it in paragraph 25. First he asks Caesar to continue in his clemency and then to lay aside his suspicion that someone wishes to assassinate him. Cicero then stresses how important the well-being of Caesar is to the republic, for only Caesar can restore the republic to what it was before the civil war. Even though Caesar thinks he has lived long enough and has won enough

135 The esse videatur meter is used to form a contrast in one of these earlier passages also. In paragraph 11 the esse videatur meter separates ceterae gestae from huius rei:
ceterae duce te gestae
magnae illae quidem,
sed tamen molto magnoque comitatu: -+esse~v
huius autem rei
tu idem es et dux et comes...

pro Marcello 11

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gloria, his gloria is actually that which will be immortal, that which redounds to him when he reestablishes the republic on a firm footing. By doing this, his glory will be eternal, and the judges of future generations will accredit the war to fate, but the republic’s well-being to his consilium.

The pro Caelio offers another good example of the separating function of the esse videatur meter used to enhance contrast. In paragraph 20 Cicero alludes to Clodia as the driving force behind the accusations against Caelius:

Sed totum genus oppugnationis huius, iudices, et iam prospicitis animis et, cum inferetur, propulsare debebitis. Non enim ab isdem accusatur Marcus Caelius a quibus oppugnatur; palam in eum tela iaciuntur, -a esse v clam subministrantur. — a CT (a)

Edwin S. Ramage\(^{136}\) in speaking about the motif concealment and visibility in the pro Caelio remarks that while Clodia had and will become more visible to the audience than she is in this passage, nevertheless it is here thus far in the speech that she is most explicitly referred to in connection with the prosecution. One may choose to disagree with the last part of Ramage’s statement, since it could be argued that in the following passage from the opening of the speech the connection is just as if not more explicit:

sed adulescentem inlustri ingenio, industria,
Here also, as in the passage from paragraph 20, there is contrast between those who bring to trial the accusations and those (or the one) who are/is ultimately behind the accusations. We must admit, however, that in paragraph 20 the contrast is more marked. This is true for two reasons. One, because of the simple fact that the contrast is stated twice: the palam...clam cola are preceded by non... ab eisdem accusatur...a quibus oppugnatur, which, in effect, recalls the similar phrase at the beginning of the speech. The other reason has to do with the motif of concealment discussed by Ramage. There are no names here, no adjectives like meretriciis denoting the persons involved. Clodia is suggested only by the strength of the contrast, a contrast which is further strengthened both by its repetition and by the separating force of the esse videatur meter coming between palam and clam. The contrast is especially poignant since, as Ramage remarks, the adverbs palam and clam very explicitly express the motif of the eminence grise, i.e. Clodia, lurking behind the scene and pulling the strings.

In the post Reditum in Senatu 34 the separating function of the esse videatur meter is quite evident because of the sentence that follows it:

Sed cum viderem
me non diutius quam ipsam rem publicam
ex hac urbe afuturum
neque ego illa exterminata
mihi remanendum putavi
et illa simul atque revocata est a esse v
me secum pariter reportavit.

Mecum leges,
mecum quaestiones,
mecum iura magistratum,
mecum senatus auctoritas,
mecum libertas,
mecum etiam frugum ubertas,
mecum deorum et hominum sanctitates omnes
et religiones afuerunt.

in Sen. 34

The anaphorical series that begins with *mecum leges* proves that the parity between the return of the republic and the return of Cicero is important at this moment in the speech. Notice the pronouns in both of the cola: *illa* and *me* are emphatic due to their position in their respective cola. *illa* gains kurzkolon status since it is placed before *simul atque* and *me* is emphasized by means of the enclitic *secum*.

The section that follows with the anaphora of *mecum* shows that the colon immediately following the *esse videatur* meter opens a new theme that then receives further development by the orator.\(^{137}\) This same phenomenon is found in the *pro*

\(^{137}\) The same phenomenon may be seen in the following passage from the *peroratio* of the *in Cat. IV*:

\begin{quote}
Etenim mors,
quam illi fortasse minitantur, a esse v
omnia est parata;
vitae tantam laudem,
quanta vos me vestris decretis honestastis
\end{quote}

\begin{center}nemo est adsecutus.\end{center}

*in Cat. IV.20*

The *esse videatur* meter strengthens the separation of the two cola beginning with *quam illi* and *omnia*, respectively, and thus makes *omnia* stand out all the more in emphatic initial
Flacco:

Quid?
si testium studium cum accusatore sociatum est,
tamenne isti testes habebuntur?
Ubi est igitur illa expectatio
quae versari in iudiciis solet?

Nam antea,
cum dixerat accusator acriter et vehementer,
cumque defensor suppliciter demisseque
responderat,
tertius ille erat exspectatus locus testium,
qui aut sine ullo studio dicebant
aut cum dissimulatione aliqua cupiditatis.

pro Flacco 21

In another passage from the in Senatu Cicero uses the
separating function of the esse videatur meter to stress the
irony in the adjective modesti, 'law-abiding', describing the
consuls Piso and Gabinius: 138

position in its colon. This, in turn, renders the contrast
between omnibus and nemo all the more striking.

138 In de Domo 70 Cicero uses this same verb in
participial form in a similar manner, i.e. as a type of basis
or rubric (although the topic of the law has already been
established in paragraph 69). Note how the esse videatur in
iudiciorumque flagitaret and the cretic + trochee improbare
dicebant, both strong meters in weak closure, "clash" with the
weak meters in strong closures found in istius impediri
(triple trochee) and Syriaque tulerat (resolved double
trochee). Weak meters thus used are typical of invective:
atque hanc rem par illud simile,
Piso et Gabinius, vidit:
homines legum iudiciorumque metuentes

cum frequentissimus senatus
eos ut de me referrent cotidie flagitaret,
non se rem improbare dicebant,
sed lege istius impediri.
erat hoc verum;
nam impediebantur,
Nam consules modesti legumque metuentes
impediebantur lege, non quae de me sed ea quae de ipsis lata erat, quam meus inimicus promulgavit, ut, si revixissent ii qui haec paene delerunt, ego redirem...
in Sen. 4

In the de Domo the same theme is present, but the meter is quite different since an adoneus is used in the position analogous to that of the post Reditum in Senatu. This meter, due to its weak closure strength, has no possible separating function:139

sed vero isti qui Clodi leges timuerunt, quem ad modum ceteras observarunt?

senatus quidem, cuius est gravissimum iudicium de iure legum, quotienscumque de me consultus est, totiens eam nullam esse iudicavit.

quod idem tu, Lentule, vidisti in ea lege quam de me tulisti, nam non est ita latum ut mihi Romam venire liceret, sed ut venirem;

de Domo 71

In both passages there is contrast between two sets of

verum ea lege quam idem iste de Macedonia Syriaque tulerat.

The esse videatur at iudiciarumque metuentes could be characterized as "mock epideictic".

139 See the second half of this dissertation for the properties of the adoneus meter.
laws. The passage from the *de Dom*o displays a more conventional use of meter in that theweak closure at *leges timuerunt* contains a weak meter. In the passage from the *post Reditum in Senatu* a strong meter, the *esse videatur*, is employed at what should be considered weak closure. It is notable, however, that in the passage from the *post Reditum in Senatu* the contrast between the two types of law is more explicit, due to the repetition of a form of the noun *lex*. This same explicitness of contrast is also present in the cola that follow, where we have internal metrical responsion as well as isocola in *non ea quae de me, sed ea quae ipsis*. We have, then, in the *post Reditum* another example of strong meter in weak closure used to enhance a contrast.

The same metrical behavior continues in both passages. Note that in the passage from the *de Dom*o another *adoneus* is used at the end of the first of two parallel/ contrasting cola: *venire liceret*. In the passage from the *post Reditum in Senatu* the rather strong cretic + trochee meter (of which the *esse videatur* meter is a resolution) concludes the first of two parallel/ contrasting cola: *paene delerunt*.

In the following passage the *esse videatur* meter is the first in a pair of contrasting cola. Note the repetition of the verb *deesse*:

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140 This continuity of metrics, where the *adoneus* is used twice at the first of two paired cola, is emphasized by the use of the very weak triple trochee at *esse iudicavit*. The triple trochee marks continuity, i.e. an absence of closure.
Et quamquam a Q. Hortensio, clarissimo viro atque eloquentissimo, causa est P. Sesti perorata, NIHilque ab eo praetermissum est quod aut pro re publica conquerendum fuit aut pro reo disputandum, tamen adgrediar ad dicendum ne mea propugnatio ei potissimum defuisse videatur per quem est perfectum ne civibus deesset.

The contrast here is between Cicero and Sestius: Cicero is indicated by the possessive pronoun mea and Sestius by the relative pronoun quem. This contrast is further indicated by the repetition of the verb deesse.

The in Pisonem offers an obvious example of a contrast set up by an esse videatur meter:

Omitto nihil istum versum pertinuisse ad illum; non fuisses meum, quem quantum potuissem, multis saepe orationibus scriptisque decorassem, hunc uno violare versu.

The hyperbaton present in the last colon hunc uno violare versu proves the important of the contrast between multis and uno.

In the pro Sestio 100 we have an esse videatur meter used to emphasize a contrast. It comes at the conclusion of the second to last colon of the period:

boni nescio quo modo tardiores sunt et principis rerum neglectis ad extremum ipsa denique necessitate excitantur, ita ut non numquam cunctatione ac tarditate, dum otium volunt etiam sine dignitate retinere,
Here Cicero describes how the *audaces* are always quick to act, the *boni* always slow, with the results that it often happens that, while they are willing to have *otium* without *dignitas*: *otium sine dignitate retinere* (*esse v*), they lose both. The phrase *otium sine dignitate* is a new twist of phrase *cum dignitate otium*. It aptly describes that which the *boni* resign themselves to in their slowness to react against the plots of the *audaces*. The first phrase of the contrast is therefore obviously important descriptively and therefore is concluded by the strong meter. The contrast is therefore quite real. This passage is immediately followed by another *esse videatur* meter which is used to establish a rubric: *propugantores autem rei publicae qui esse voluerunt* (101). These two fairly closely juxtaposed *esse videatur* meters create a responsion which heightens the contrast between the *ignavi* *boni* and the *propugnatores*.

The passage we have just examined is important in that it exemplifies a general tendency in Cicero, i.e. when the *esse videatur* (or other strong meter) is employed at the conclusion of the first of two cola to set up a contrast, the meter that concludes the second of the two cola is inherently weak.\(^{141}\) This is particularly true in four of the passages cited above.

\(^{141}\) This occurs not only where a contrast is established; see *pro Sestio* 42 where the sentence ends in a f5 (\textit{— — — a}).
(pro Murena 18, de Domino 12, pro Sestio 3,\textsuperscript{142} and in Pisonem 75). In all four of these passages the second of the two cola corresponds with the end of the sentence. This would suggest that passages where the \textit{esse videatur} meter is used to enhance a contrast are not the typical type of passage where stylistic embellishment would be most suspected (unless we consider the use of the \textit{esse videatur} which we are discussing as metrical embellishment). At the same time we must admit that many of these passages could be considered \textit{amplificationes}. To be perfectly honest our argument at this point greatly runs the risk of becoming circular, and we should perhaps pursue it no further. Nevertheless, I venture to state that these passages give the impression of a tension foreign to the \textit{genus temperatum} of the epideictic middle style. The presence of tension in and of itself does not preclude stylistic embellishment (one could say that there is often a great amount of tension in the \textit{perorationes} of Cicero's speeches), nevertheless, as we shall see in the second half of this dissertation, tension can open the door for the use of weak meters in strong closure.

Having identified the general tendency for this type of passage to end in weak meters, I now cite another example, where this is poignantly true. In the \textit{pro Sestio} 80, where

\textsuperscript{142} The cretic + molossus meter, as Broadhead (87) shows, is stronger than several other meters ending with three longs + anceps, yet in no way does it approach the closure strength of the more canonical Ciceronian clausulae.
the *esse videatur* meter sets up a contrast, we find the first example in the speech of the very weak DS (z) meter ending a sentence. Note that besides three questions in anaphora, an *esse videatur* meter precedes:

> An haec ipsa vis est, non posse emori?
> an illa, quod tribunus plebis templum cruentavit?
> an, quod, *cum* esset ablatus primumque resipisset, non se referri iussit?
>
> *pro Sestio 80*

The fact that this meter is so rare as a clausula and occurs here would suggest that Cicero’s use of this meter here, after the *esse videatur*, where, as we have just established above, weak meters often occur, is intentional.
The esse videatur meter is often used to mark a change in the general structure of the period.\textsuperscript{143} Often the meter precedes the change in a way that provides a certain order or cohesion to the sentence. The meter, if it does not impose order, at least emphasizes it, and thus helps add form to the period and prevents it from becoming too dissoluta or diffluens, which, according to the Orator 198 et alibi, is one of the purposes of prose meter. An example of this phenomenon\textsuperscript{144} is provided by the following passage from the pro Roscio Amerino, where, until the esse videatur meter,

\textsuperscript{143} A possible reference to this phenomenon can be seen in Quintilian IX.4.50: \textit{rhythmi quo modo coeperunt, currunt usque ad metabolen}.

The esse videatur meter is not the only one used to mark a change in structure in a period. Other strong meters are also used this way, as is metrical responson between two cola. A good example of the cretic + double trochee meter used in this way is found in the pro Balbo 47 (\textit{bellicis eruditum}) where the meter concludes the second of three cola of an anaphoric series. The first two cola are short, the third is expanded by two \textit{si} clauses. The passage is an epideixis of Marius.

\textsuperscript{144} Another example of this phenomenon, besides those shown here, include pro Caecina 66: \textit{fateor tibi mortem esse minitatum} (where the Bude places a semicolon),
Cicero alternates between an *is* referring to his opponent and
*is* referring to his client:

Restât, iudices,
ut hoc dubitaremus,
uter potius Sextum Roscium occiderit,
*is*, ad quem morte eius divitiae venerint,
an *is*, ad quem mendicitas,
*is*, qui antea tenuis fuerit
an *is*, qui postea factus sit egentissimus,
is qui ardens avaritia feratur infestus in suos,
an *is*, qui semper ita vixerit,
*is*, quem labore peperisset. *esse videatur*
fructum autem eum solum
*is*, qui propter fori iudiciorumque
insolentiam
non modo subsellia,
verum etiam urbem ipsam reformidet,
postremo, iudices, id quod ad rem
mea sententia maxime pertinet,
utrum inimicus potius an filius.

*pro Roscio Amerino 88*

After the *esse videatur* the pattern of the construction
changes: the "*is*" that comes after the *esse videatur* is no
longer part of an "*is*...an *is*" construction but is a second
reference to the defendant. In the case of this particular
passage the *esse videatur*, besides marking a change of
structure, also marks an expansion. The expansion comes in
the form of paired cola: *quaestum nosset nullum* and *fructum
autem eum solum quem labore peperisset*\(^{145}\) where a parallel is
created between *quaestum ... nullum* and *fructum ... eum solum*.

We shall now survey a number of passages where this
phenomenon occurs. It will become obvious from these passages
that the *esse videatur* used at a change in structure occurs in

\(^{145}\) See DuMesnil on the weakness of the colon boundary
before relative clauses similar to this one.

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a number of different contexts, most of which, however, are from those parts of the discourse that are typically associated with stylistic embellishment, such as loci cummunes, amplificationes, historical exempla, etc. There are some exceptions to this general rule, the implications of which I shall attempt to explain after surveying the passages.

In the following passage from the pro Murena the esse videatur marks a change in structure somewhat similar to the one we have just seen in the pro Roscio Amerino:

```
te gallorum,
ilium bucinarum cantus exsuscitat;
tu actionem instituis,
ille aciem instruit;
tu caves ne tui consultores,
ille ne urbes aut castra capiantur;
ille tenet et scit ut hostium copiae,
tu ut aquae pluviae arceantur;
ille exercitatus est in propagandis finibus,
tuque in regendis.                  \_---\a MT
pro Murena 22
```

Here the change in structure is that of the order in which the tu and ille are presented: before the esse videatur the second person pronoun precedes, afterwards it follows. As for the reason behind the change, we can only speculate that it is due to Cicero’s wish to create the somewhat humorous comparison between Murena who knows how to hold off enemy troops and Sulpicius who knows how to keep off rain water. The humor would not be possible if the order of the cola were
the reverse of what it is.\textsuperscript{146}

In the following passage from \textit{in Verrem II.1.55} the \textit{esse videatur} meter signals a change of structure in an historical \textit{exemplum}:

\begin{verbatim}
Quid ego de Marco Marcello loquar, 
quid de Lucio Scipione, 
qui bellum in Asia gessit
  Antiochumque regem potentissimum vicit?
quid de Flaminino,
  qui regem Philippum et Macedoniam subegit?
quid de Lucio Paulo,
  qui regem Persen vi ac virtute superavit?

Quid De Lucio Mummio,
  qui urbem pulcherrimam atque ornamentissimam
  Corinthum
  plenissimam rerum omnium, sustulit,
  urbesque Achaiae Boeotiaeque
  multas sub imperium populi Romani
  dictionemque subiunxit?
\end{verbatim}

\textit{in Verrem II.1.55}

Strictly speaking, the \textit{esse videatur} meter does not precede a change in structure but in length of \textit{cola}. The difference in length, however, is considerable. Besides this difference, there is also a difference in subject matter. Whereas the second, third, and fourth \textit{exempla} concern a general defeating a king, in the fifth \textit{exemplum}, Mummius is depicted as a conqueror of cities. This is important since in this section Cicero compares Verres' looting of allied cities and his

\textsuperscript{146} That this period ends with the molossus + trochee (a meter that is generally recognized as one of the weakest) may be indicative of a slight amount of scorn. This is important since it suggests that the separating function of the \textit{esse videatur} meter seen in these passages is not restricted to high style (see Part Two of this dissertation on this use of weak meters in strong closures).
transporting of the spoils to his private house with generals of old who plundered cities at war with Rome and adorned public places in Italy with the spoils.

This passage contains a number of esse videatur meters in a speech which, until now, was quite devoid of them. In paragraph 53, shortly before the passage we have cited, Cicero uses an esse videatur in a pun where a famous statue of a Harper, who was proverbially said to have made his music inside (for his own pleasure), is compared with Verres who plundered the statue and hid it away inside his house. A few lines after the cited passage Cicero employs two esse videatur's in what constitutes a rather caustic finale to this section, which also introduces us to the present time:

\[\begin{align*}
\text{Vereor ne haec forte cuiquam} \\
\text{nimis antiqua et iam obsoleta videantur;} \\
\text{ita enim tum aequaliter omnes erant eius modi} \\
\text{ut haec laus eximiae virtutis et innocentiae} \\
\text{non solum hominum} \\
\text{verum etiam temporum illorum esse videatur.}
\end{align*}\]

In the following passage from the pro Milone the esse videatur meter has both a structural and a "semantic" role:

\[\begin{align*}
\text{Age nunc iter expediti latronis} \\
\text{cum Milonis impedimentis comparate.} \\
\text{Semper ille antea cum uxore, tum sine ea;} \\
\text{numquam nisi in raeda, tum in equo;} \\
\text{comites Graeculi,} \\
\text{quocumque ibat,} \\
\text{etiam cum in castra Etrusca properabat,} \\
\text{tum nugarum in comitatu nihil.}
\end{align*}\]

\textit{pro Milone 55}
The *esse videatur* meter signals the first and only expansion of the established pattern, a pattern that begins with "*semper ille...*" or its equivalent in the first colon and *tum* in the second colon. In addition the *esse videatur* may be considered as coming at the second of two paired cola, the first of which is the *quocumque ibat*. This way of viewing the two cola is justified since the indefiniteness of the *quocumque* is answered by the broad inclusiveness of the *etiam cum*. This pairing of *quocumque* and *cum* constitutes an expansion of the pattern initiated by *semper* and *numquam*. More important, however, is the fact that we have a *tum* clause corresponding to the *cum* clause, a fact which, in effect, renders the *esse videatur* clause the first of two contrasting clauses or cola. Thus, while the *esse videatur* meter singles the expansion of the pattern established by the two preceding adverbs *semper* and *numquam* and thus corresponds to a change in structure, its ulterior and perhaps ultimate purpose is to enhance the contrast between the *cum* and *tum* clause. (This passage, like the one from the *pro Flacco* <below> is an example of the *esse videatur* meter used in isolation, i.e., isolated from other strong meters. This occurs in passages which are not those typically associated with metrical or stylistic embellishment. This would seem to imply that the *esse videatur* used at a change in structure is linked to the general morphology of the period to such an extent that it overrides thematic considerations. Compare the opposite
phenomenon manifested in epideictic passages, or the prooemia of speeches, i.e. passages typical of stylistic embellishment, where the esse videatur meter occurs irrespective of such structural considerations, often at points of little or no closure.

Our next example is from the pro Sestio 145:

Atque hic tot et talium civium squalor, 
hic luctus, 
hae sordes susceptae sunt propter unum me, 
quia me defenderunt, 
quia meum casum luctumque doluerunt, 
quia me lugenti patriae, 
flagitanti senatui, 
poscenti Italiae, 
vobis omnibus orantibus reddiderunt.

In the three sentences that precede this one Cicero dramatically describes the wretched state in which Sestius, Milo and Lentulus, heroes of the republic, find themselves. All three of these previous sentences end in weak meters, especially the one that immediately precedes the one I cite, which concludes with the words cive deprecantem and which thus forms a triple trochaic meter (-----a). These weak clausulae would suggest a certain amount of volubilitas or else indignitas which open the way for the use of less traditional meters. This last sentence, then, with its esse videatur meter is a type of coronis which forms an ending to the section which we may call the "squalor optimatum" section. Note that it contains not only the esse videatur meter, but also the concluding cretic + double trochee. These two strong
meters are used to mark the conclusion of the section. Note the similarity between this *peroratio* and that of the *de Domo* which also employs the *esse videatur* meter to divide the sentence where Cicero, as here, reminds the audience of the gratitude which they should feel for him or his client. The use of the *esse videatur* meter in the *peroratio* at a change in structure is also seen in the *pro Murena* 87. There too, as in the *pro Sestio* and *de Domo* an enclitic is used to form the meter.

In the following passage from the *Phil. XIII* the *esse videatur* meter corresponds to a change in subject matter:

```
Magnis et multis pignoribus
Marcum Lepidum res publica illigatum tenet:
summa nobilitas est,
omnes honores,
amplissimum sacerdotium,
plurima urbis ornamenta,
ipsius, fratris maiorumque monumenta,
probatissima uxor,
optatissimi liber,
res familiares cum ampla tum casta a cruore civili,
nemo ab eo civis violatus,
multi eius beneficio et misercordia liberati.
```

Note that in both this passage and the one from the *pro Sestio* the *esse videatur* is paired with the cretic + double trochee. In both passages these two meters are used in conjunction as ornamentation. This is true also for in *Catilinam* III.19, which is found in the marked ornamented part of the speech:

```
Nam profecto memoria tenetis
Cotta et Torquato consulibus
compluris in Capitolio res de caelo esse percussas,
```

199
cum et simulacra deorum depulsa sunt
et statuae veterum hominum deiectae
et legum aera liquefacta
et tactus etiam ille qui hanc urbem condidit Romulus,
quem inauratum in Capitolio,
parvum atque lactantem,
uberibus lupinis inhiantem fuisse meministis.
in Cat. III.19

Sic nos in his hominibus
qui nos,
qui coniuges,
qui liberos nostros trucidare voluerunt,
qu singulas unius cuiusque nostrum domos
et hoc universum rei publicae domicilium delere conati sunt,
qui id egerunt ut gentem Allobrogum in vestigiis huius urbis
atque in cinere deflagrati imperi conlocarent, si vehementissimi fuerimus,
misericordes habebimur;
sin remissiores esse voluerimus,
summae nobis crudelitatis in patriae civiumque pernicie fama subeunda est.
in Cat. IV.12

In the pro Plancio the first half of the period, before the esse videatur, deals with the rescue of Marius by the Minturnians. The second half concerns the preparation for and eventual launch after the rescue:

an Minturnenses coloni,
quod C. Marium e civili ferro atque ex impiis manibus eripuerunt,
quod tecto receperunt,
quod fessum inedia fluctibusque recrearunt,
quod viaticum congesserunt,
quod navigium dederunt
quod eum linquentem terram eam,
votis ominibus lacrimisque prosecuti sunt,
aeterna in laude versantur:   \textsuperscript{a} CT (g)
pro Plancio 26

Note the use of the contracted form of the first
conjugation verb \textit{recrearunt} used to form assonance with the
preceding verb \textit{receperunt}. This, along with the use of the
verb \textit{linquentem},\textsuperscript{147} which is poetic, and the symmetrical
division of the \textit{quod} clauses to form two triads\textsuperscript{148},
demonstrates a rather high decree of care for composition on
the part of Cicero, a care that is rather conspicuous,
something typical of epideixis.

If one compares the examples I have supplied of the \textit{esse videatur} meter used to mark change in structure, one will note
that where not only this device but other metrical devices are
present, the theme tends to be lofty in nature. Often these
other metrical devices consist of strong meters marking the
ends of stanzas or clauses, or the end of the period itself.
Those passages, however, where the only strong meter employed
is the \textit{esse videatur} at the change in structure are often of
a less lofty, sometimes invective, sometimes slightly humorous
tone. Compare the last three examples we have examined with
the following from the \textit{pro Flacco}, a speech cited by Laurand

\textsuperscript{147} This is \textit{hapax legomenon} in the speeches of Cicero.

\textsuperscript{148} See Karl Polheim in \textit{Die Lateinische Reimprosa}
(Berlin: Weidmannsche Buchhandlung, 1925), 185, who cites this
passage under triads from similarly ordered predicates.
for its use of weak meters "quand le sujet demande plus d'abandon."\(^{149}\)

Vos autem in privatis minitarum rerum iudiciis testem diligenter expenditis; etiam si formam hominis, si nomen, si tribum nostis, mores tamen exquiringos putatis. Qui autem dicit testimonium ex nostris hominibus, ut se ipse sustentat, ut omnia verba moderatur, ut timet ne quid cupide, ne quid iracunde, ne quid plus minusve quam sit necesse dicat!

**Num illos** item putatis, quibus ius iurandum iocus est, testimonium ludus, existimatio vestra tenebrae, laus, merces, gratia, gratulatio propsecta est omnis in impudenti mendacio?

---

The tone in this passage is indignant, as we see in the section beginning *num illos*. This section ends with the weak molossus + cretic meter, and is thus unlike the other passages I have just alluded too where the *esse videatur* meter at a change in structure occurs in a period where other strong meters are employed. The prevailing tone of the *pro Flacco* is one of indignation, where Cicero disparages the customs of foreigners such as the Greeks and Gauls. As we shall see in the second half of this dissertation, weak meters, such as the *adoneus* et al., often occur in strong closure when the tone of indignation is present.

---

\(^{149}\) Laurand (Études, 318). Here he implies the use of the *adoneus*.  

202
Typical of epideixis is the sentence type where either the 
esse videatur meter is employed a number of times or where an 
esse videatur with other strong meters mark the end of 
successive stanzas in a period or change in structure. We 
thus find sentences of this type when Cicero speaks of Pompey 
(passim) or Caesar (in the pro Marcello), but also when he 
speaks of other notable personalities such as Mithridates in 
the pro Lege Manilia and Marius\. The following passage 
from the pro Sestio is notable since Cicero has just been 
lamenting the state of the republic in the year 58. Pompey 
then finally returns to his wont of rei publicae bene 
gerendae\. What follows is a kind of epiphany where the 
great hero emerges. At this point Cicero runs through a list 
of his accomplishments in highly epideictic style:

\begin{verbatim}
Non est passus ille vir,
qui sceleratissimos civis,
qui acerrimos hostis,
qui maximas nationes,
\end{verbatim}

\footnote{150} Cf. Cicero's excursus on Marius in pro Sestio 48 and 
pro Plancio 26.

\footnote{151} It is interesting to note that in de Domo 25, where 
Cicero also refers to Pompey's reemergence, no esse videatur 
meter is used. In that speech Cicero wishes, in part, to 
refute the argument made by Clodius that Cicero should not 
vote for Pompey's appointment to manage the annona since the 
former had been abandoned by the later. Cicero counters the 
argument by producing at length evidence of Pompey's continued 
coniunctio with Cicero (by speaking of Pompey's effort in 
working for Cicero's recall), but at the same time he wishes 
to portray himself as aware of the touchiness of the topic: 
dicam ipso (Pompeio) audiente quod sensi et sentio, quoquo 
animo auditurus est (de Domo 25). In the pro Sestio, however, 
the reemergence passage serves primarily to portray Pompey as 
one of the propugnatores rei publicae.

203
qui reges,
qui gentes feras atque inauditas,
qui praedonum infinitam manum,
qui etiam servitia virtute victoriaque
 domuisset,
qui omnibus bellis terra marique compressis
imperium populi Romani orbi terrarum
 terminis definisset,
rem publicam everti scelere paucorum,
quam ipse non solum consiliis,
 sed etiam sanguine suo saepe servasset;
— — a CT (g)
pro Sestio 67

The structure is characterized by groups of three cola, ending with a strong-closure meter. The strong meters mark changes, as, for example the cretic + double trochee marking the conclusion of the series of three cola which all contain a superlative. By marking changes, these meters add structure to the enumeration of Pompey's accomplishments. The use of the cretic + trochee at the end is noteworthy, insofar as the combination of this meter and the esse videatur are typical of the apte cadens, "metrical / rhythmical", style that Cicero provides an example of in Orator 232:

neque me divitiae movent,
quibus omnis Africanos et Laelios
multi venalicii mercatoresque superarunt
— — a esse v

neque vestis aut caelatum aurum et argentum,
quo nostros veteres Marcellos Maxumosque
multi eunuchi e Syria Aegyptoque vicerunt
— — a CT (g)

neque vero ornamenta ista villarum
quibus L. Paulum et L. Mummium,
qui rebus his urbem Italiarnque omnem
referserunt,
ab aliquo video perfacile Deliaco aut Syro
potuisse superari
— — a esse v
Orator 232
CHAPTER 8

STANZAS MARKED BY ESSE VIDEATUR AND OTHER STRONG METERS

At the conclusion of the last chapter we had just seen an example from the Orator 232 of the esse videatur used in combination with the cretic + trochee to mark the conclusion of successive stanzas in a period. We may speculate that this combination came naturally to Cicero, if indeed the esse videatur meter is considered a resolution of the cretic + trochee.

In the pro Caelio we have an example of the same type of "stanzaic" arrangement of clauses as that just seen in Orator 232:

\[
\text{Multa enim nobis blandamenta} \\
\text{natura ipsa genuit} \\
\text{quibus sopita virtus coniveret interdum;}
\]
\[
\text{multas vias adulescentiae lubricas ostendit} \\
\text{quibus illa insistere aut ingredi} \\
\text{sine casu aliquo ac prolapsione vix posset;}
\]
\[
\text{multarum rerum iucundissimarum varietatem dedit} \\
\text{qua non modo haec aetas} \\
\text{sed etiam iam conroborata caperetur.}
\]

Like the passage from the Orator 232 this one employs cretic + trochees used in conjunction with the esse videatur
meter. The similarity, however, does not stop there, since both passages contain anaphora formed by the first word of each stanza and both feature a relative clause that follows the initial colon or clause of each stanza. In the pro Caelio this stanzaic arrangement is followed by a sentence that begins with the formula quam ob rem, which, in effect, produces a clean break and gives us the impression that this sentence stands on its own as an independent purple passage, like a finely crafted emblema in a mosaic floor.

Not only are the two passages similar in form, but also in content. Both are examples of amplificatio and both deal with a vice: the passage from the Orator concerns excessive wealth while in the pro Caelio Cicero expounds on the pitfalls of youth. That both the amplificatio from the Orator and the one from the pro Caelio employ such highly conspicuous prose meter is not surprising, since in Orator 210 Cicero stresses that concessu omnium such embellishment is just as suitable in amplificationes as it is in epideictic passages as well as passages of narratio that require dignitas.

In in Catilinam II.26, within a section set off by the phrase quae cum ita sint, we find another passage with three stanzas that conclude in a cretic + trochee or esse videatur. Here each stanza begins with a noun in the nominative denoting a person. The first two stanzas end with cretic + trochees, and the final one with an esse videatur:

Quae cum ita sint, Quirites,
vos, quem ad modum antea dixi,
vestra tecta vigiliis custodiisque defendite; mihi, ut urbi sine vestro motu ac sine ullo tumultu satis esset praesidii, consultum atque provisum est. — a CT (g)

Coloni omnes municipesque vestri certiores a me facti de hac nocturna excursione Catilinae facile urbes suas finesque defendent; gladiatores, quam sibi ille manum certissimam fore putavit, quamquam animo meliore sunt quam pars patriciorum, potestate tamen nostra continebuntur.

Q. Metellus, quem ego hoc prospiciens in agrum Gallicum Picenumque praemisi aut opprimet hominem aut eius omnis motus conatusque prohibebit.

Reliquis autem de rebus constituendis, (a) maturandis, agendis, iam ad senatum referemus, quem vocari videtis. — a hexa bw

As in the other two passages, in Catilinam II.26 features anaphora linking the three stanzas (although here the anaphora is not anaphora in the strict sense, inasmuch as we do not have the repetition of the same word but the three nouns denoting people: coloni, gladiatores, Quintus Metellus). Similar to the Orator 232 is the use of the enclitic -que to form the meters that conclude the stanzas. In Chapter One we saw examples from the pro Lege Manilia and the pro Caecina of the enclitic que used in passages where metrics play an
important role.

I have yet to encounter any other passages in the speeches of Cicero so similar to what we find in the Orator 232. Perhaps this type of structure was more suited to declamation and therefore rarely used in judicial or deliberative speeches.\(^{152}\) There are, however, a great number of periods in the speeches we have surveyed that at least metrically are similar enough to this "model" to suggest that perhaps this sentence type was often in the back of Cicero's mind and that he adapted it to forensic speeches by means of variation.

Perhaps a related phenomenon is to be seen in the following passage from the pro Plancio where an esse videatur is paired with a cretic + trochee. The sentence concerns a member of the Metelli. Passages dealing with this family often feature a great amount of metrical embellishment:\(^{153}\):

\[
\text{Quo loco quaero ex te} \\
\text{num id in iudicio Calidi putes} \\
\text{(quod ego in Planci facio,)}
\]

\(^{152}\) It should be noted that the passage from the pro Caelio comes from a section in the speech in which the esse videatur occurs the most thickly. There are five in the course of a few lines. Commentators have noted that Cicero's audience have already been won over to his cause (long before this particular passage). If we may assume that this is correct, it would mean that Cicero is following his own advice of using conspicuous prose meter only when the audience is already favorably inclined to the speaker.

\(^{153}\) In post Reditum in Senatu 9 Q. Caecilius Metellus Nepos is mentioned in a passage with two esse videatur meters in very close juxtaposition, and the esse videatur marking Metellus specifically is one of the few eponymous esse videatur meters in the speech (there are three). See also the discussion of the epideictic portion of pro Caelio 33-34, which features Clodia's husband, Q. Metellus Celer.
In *Catilinam* III.18, the two stanzas are marked by the correlatives *cum...tum*:

Idque *cum* coniectura consequi possimus,
quod vix videtur humani consili
tantarum rerum gubernatio esse potuisse,
---a *esse v*

*tum* vero ita praesentes his temporibus
opem et auxilium nobis tulerunt
ut eos paene oculis videre possimus.
---a *esse v*

---a CT (g)
in Cat. III 18

Quid est enim
*aut tam* adrogans quam de religione,
de rebus divinis, caerimoniiis, sacris
pontificum collegium docere conari,
---a CT (g)

*aut tam* stultum quam,
si quis quid in vestris libris invenerit,
id narrare vobis,
*aut tam* curiosum quam ea scire velle
de quibus maiores nostri vos solos
et consuli
et scire voluerunt?
---a *esse v*
de Dom 33

In the following passage from *Catilina* II.29, we see the general tendency to end two parallel stanzas with similar or at least strong meters. Note that both stanzas feature a contrast marked by *non/neque...sed*:

Quae quid ego neque mea prudentia
*neque* humanis consiliis fretus
polliceor vobis, Quirites,
*sed* multis et non dubiis deorum immortalium
significationibus
quibus ego ducibus
in hanc spem sententiamque sum ingressus;
---a CT (g)
The stanzas are not nearly as parallel as in the example that Cicero furnishes us in the *Orator* or as what we saw in *pro Caelio* 47. These two passages, however, may be described as epitomizing the trend, whereas passages like in *Catilinam* II.27, although not as clear-cut, follow the general precept. *In Catilinam* II.29 is also notable for its theme, which is very similar to that of the *argumentatio* of the *in Catilinam III* (the aid of the gods), where many *esse videatur* meters are employed.

In another passage from the *Catilinarians* where Cicero refers to Pompey and himself the parallelism of structure is combined with the use of strong meters: the cretic + double trochee and cretic + trochee, respectively:

```
eandemque diem intellego,  
quam spero aeternam fore,  
propagatam esse  
et ad salutem urbis  
et ad memoriam consulatus mei,  
unoque tempore in hac re publica  
duos civis exstitisset  
quorum alter finis vestri imperi  
non terrae  
sed caeli regionibus terminaret,  
alter huius imperi  
domicilium sedisque servaret.  
```

The number of passages in which an *esse videatur* meter
appears in strong closure along with a cretic + trochee is too numerous to display in this chapter, where I have limited our survey to a number of representative examples. Although the frequency of the combination of esse videatur and cretic + trochee would seem to indicate that Cicero perceived a connection between the two, there are also a great many examples where the esse videatur meter occurs in combination with other strong meters, such as the cretic + double trochee. This raises the question whether the combinations of esse videatur meters and cretic + trochees are due to a certain perception on the part of Cicero of similarity or to the fact that both these meters are of inherently strong closure value.
The *esse videatur* meter, a meter of strong closure, is often employed at the end of a section. It would seem logical that if we examined the meters concluding sentences at Stephanus numbers, i.e. the larger of the two sets of Arabic numerals in our modern editions, we could prove that Cicero was especially fond of using strong meters, particularly the *esse videatur*, to conclude sections of speeches. In a speech from the Second Period, the *pro Sulla* there are six *esse videatur* meters at the end of these sections, which number 34 in all. In other words, the *esse videatur* occurs at 17.6% of these sectional conclusions. Of the other meters found here, the cretic + trochee of the typology *causa constaret* also occurs 17.6% of the time. Such relatively high figures would seem to confirm our initial impression, but when we examine other speeches, such as the *pro Caelio*, we find that the figures are considerably lower for these two meters. In fact the *esse videatur* meter occurs at the end of a Stephanus number only twice in this speech. This criterion for
measuring the esse videatur meter, a meter that most scholars characterize a very strong in closure value, is too mechanical. It does not take into consideration the possible ethos of the esse videatur meter. In other words, the particular ethos of this meter makes it unsuitable for all strong closures, even those closures of exceptional strength. Another consideration we must keep in mind is Cicero’s own stricture against using any one meter too frequently. Such monotonous repetition reveals an artificiality and destroys the rapport of fides between the orator and his audience. By repetition we should understand repetition in the same textual contexts. Indeed, there are 36 instances of the esse videatur meter in the pro Caelio, more than the number of Stephanus sections. Observation of the speeches reveals that those Stephanus number closures where the esse videatur meter occurs correspond with passages that contain particular rhetorical effects or sentence structures. In this chapter we shall examine some of the contexts in which the esse videatur meter typically ends a section.\textsuperscript{154}

In pro Sulla 62, in one of six instances where the esse videatur meter is used at the conclusion of a Stephanus section, the passage is highly epideictic:

\begin{quote}
Ac ne haec quidem Publii Sullae mihi videntur silentio praetereunda esse virtus, quod, cum ab hoc illa colonia deducta sit,
\end{quote}

\textsuperscript{154} In our survey these "sections" often do not correspond to the Stephanus numbers in modern editions.

213
et cum comoda colonorum
a fortunis Pompeianorum
rei publicae fortuna diiunxerit,
ita carus utrisque est atque iucundus

ut non alteros demovisse
sed utrosque constituisse videatur.

The passage, with its hyperbolic statements regarding Sulla’s
virtus, is highly reminiscent of the type we encounter in a
very epideictic speech, the pro Lege Manilia:

hunc (i.e. Pompeium) audiebant antea,
nunc praesentem vident
tanta temperantia,
tanta mansuetudine,
tanta humanitate,
ut ii beatissimi esse videantur

apud quos ille diutissime commoratur.

Returning to the pro Caelio, we have said that the esse
videatur meter concludes a Stephanus section in two instances.
One of these, from paragraph 34 of the speech, is a
prosopopoeia, a device that Cicero tells us is typical of the
genus grande. The cited portion includes the "grande finale"
of Claudius Caecus’ prosopopoeia:

Ideone ego pacem Pyrrhi diremi
ut tu amorum turpissimorum
cotidie foedera ferires, mala esse v
ideo aquam adduxi
ut ea tu inceste uterere, DT (d)
ideo viam munivi
ut eam tu alienis viris comitata celebrares?

The sentence structure of this passage is typical for an
esse videatur meter in that this meter often occurs at the
conclusion of two or more clauses or stanzas. The anaphora of ideo serves to strengthen this progression of clauses. As we shall see in the second half of our investigation, anaphora is often associated with rhetorical pathos, and can often produce instances where weak meters are found in strong closures. Here, however, Cicero produces a finale, and wishes to enhance the effect of finale with a strong meter.

In the prosopopoeia the orator became an actor and an impersonator\textsuperscript{155}, indeed the prosopopoeia was what we could call a virtuoso piece, where the orator would muster all his talent for the actio. This virtuosity is reflected both in the variety of emotional tone and in the metrics of Appius Claudius Caecus’ prosopopoeia. Caecus waxes with indignation when chastising Clodia but also enters into the epideictic praise mode when speaking of her late husband, Quintus Metellus. We shall see in the second half of our investigation that indignatio is often accompanied by weak meters in strong closures. We see this occurring in the first sentence of the prosopopoeia:

\begin{verbatim}
Mulier, quid tibi cum Caelio, quid cum homine adulescentulo, quid cum alieno? \textsuperscript{a adoneus bs pro Caelio 33}
\end{verbatim}

In this sentence the emotional and indignant outburst is of such vigor as to preclude the niceties of traditional metrical

practice, as the weak adoneus at the end testifies.
When we examine the epideictic section, where Caecus praises Metellus, we find an esse videatur meter in strong closure:

```
non denique modo te Quinti Metelli matrimonium
tenuisse sciebas,
clarissimi ac fortissimi viri
patriaeque amantissimi
qui simul ac pedem limine extulerat,
omnis prope civis
virtute, gloria, dignitate superabat?
```

This passage conforms to the Orator 210 where Cicero tells us that laudationes are one of the circumstances in which numerose et apte cadens prose can be used.

In this proposopoeia Cicero goes from one extreme to the other in his metrical practice, from that of foregoing traditional metrics in emotional or pathetic circumstances to following them in circumstances which traditionally permit them: epideixis and the end of a period consisting of two or more parallel clauses or stanzas. We shall see in the

---

156 The traditional metrics of the epideictic section are noted by Geffcken (44).

157 That in this sentence Cicero expresses just as much, if not more indignation than the opening sentence of the proposopoeia, but at the same time preserve his traditional metrical practice, is an indication of the multifarious nuances of his art. Paradoxically pathos opens the door for the use of weak meters in strong closures, but also is one of the milieux where the greatest number of canonical meters are found, such as the esse videatur. This is seen in the perorations as well as in other passages where pathos is present, such as pro Caecina 12 (see Chapter Three) and in passages such as in Catilinam IV.12:

```
Cum vero mihi proposui regnantem Lentulum,
```
second half of our investigation that the same gamut of metrical practice we find in Appius Claudius Caecus' *prosopopoeia* is present in another portion of Cicero's speeches which is typically connected with pathetic virtuosity: the *peroratio*.

We shall now look at some examples from the *perorationes* of the speeches. I have said that these can contain great metrical variation. This facet of the *peroratio* I shall examine in the Part Two of our investigation; for now I shall concentrate on those closures where the *esse videatur* meter occurs.

The following passage is from the *peroratio* of the *de Domo*:

Quapropter si dis immortalibus,
si senatui,
si populo Romano,

sicut ipse se ex fatis sperasse confessus est,
purpuratum esse huic Gabinium,
cum exercitu venisse Catilinam,
 cüm lamentationem matrum familias,
tum fugam virginum atque puerorum
et,
quia mihi vehementer
haec videntur *miser* *atque* *miser* *an*,
resolvam in eos
qui ea perficere voluerunt
me severum vehementemque praebam.

*esse videatur* meter occurs in weak closure.

Particularly in the *pro Sulla* (a speech renowned for its emotional *peroratio*), the *de Domo* and the *pro Sestio*. For the use of the weak triple trochee in strong closure in these three *perorationes*, see the last chapter of Part Two of this investigation.
si cunctae Italiae,
si provinciis,
si exterris nationibus,
si vobismet ipsis,
qui in mea salute
principem semper locum
auctoritate temque tenuistis
esse

gratum et iucundum
meum reditum intellegitis esse,
quaeso obtestorque vos, pontifices,
ut me,
quem auctoritate studio sententiis restituistis
nunc, quoniam senatus ita vult,
manibus quoque vestris
in sedibus meis collocetis.

The *esse videatur* meter is one of strong closure but of a
specific type of closure. Often the closure in which it
occurs is a "dramatic cap". When used as a dramatic cap the
*esse videatur* comes at the apex of a crescendo (not
necessarily a canonical crescendo) and thus possesses a
dramatic tone. This explains why it is often found at the end
of an anaphoric series or at the final clause of a *non...sed*
or series of *non...sed* constructions. In the passage above
from the *de Domo* the colon that follows the *esse videatur*
meter functions both as grammatical closure and as the first
step in the "winding down" process following the crescendo, a
process that carries through to the end of the speech.

An interesting confirmation of this definition of the
employment of the *esse videatur* meter is that this meter is
rarely found at the very end of a speech. The exceptions are
the *pro Fonteio, de Lege Agraria I* and *II, pro Caelio,* and
*Phil XIII*. Speaking on these six orations, Zielinski notes
that the de Lege Agraria I and Phil XIII contain an "imposing percentage" of esse videatur meters.° The de Lege Agraria, as we have it, contain seven esse videatur meters out of the 22 of its surviving paragraphs. When we take into consideration that the in Senatu contains 28 examples out of 39 paragraphs, it seems an exaggeration to say seven out of 22 is an imposing figure.° Zielinski, by his statement, seems to be suggesting a causal relationship between the high number of esse videatur meters in an oration and the fact that the esse videatur occurs at the end of the oration. We would be inclined to believe that Zielinski had perhaps indeed hit upon something important, if it were not for the fact that the figures do not confirm his assertion, as we see in the case of the pro Lege Manilia, a speech which contains a resounding number of esse videatur meter but which does not conclude with one.

The following example from the pro Plancio 104 is similar to the one just seen from de Domo 145, in that here too we are at the end of the speech and the esse videatur meter is employed at the end of a crescendo:

Teque, C. Flave, oro atque obtestor, 
qui meorum consiliorum in consulatu socius, 
periculorum particeps, 
rerum quas gessi adiutor fuisti, 
meque non modo salvum semper 
sed etiam ornatum florentemque esse voluisti,

° Zielinski, 632.

° Aumont (182) points out this same inconsistency by quoting, for example, the final clausula of Phil. III.
ut mihi per hos conserves eum
per quem me tibi et his conservatum vides.

Like de Domo 145, this passage comes from the *peroratio* of the speech and employs the *esse videatur* at a point of greatest tension. This increase is created by the crescendo which in turn is formed by the repetition of the verbal nouns in the first three cola: *socius...particeps...adiutor*, and the *non...sed* correlative construction in the fourth and fifth cola. The *ut* clause that follows forms a neat and symmetrical *coronis* with its contrasts and parallels, but does not participate in the increasing tension of the previous lines. That the *ut* clause, the "coronis" ends in a weak meter is typical Ciceronian practice.\(^{161}\)

The two passages we have just examined are enlightening in that they demonstrate that the *esse videatur* meter, one of inherently strong closure strength, is often used not at the point of grammatical closure, but at the point of rhetorical closure. We see another example of this usage in the *peroratio* of the *pro Archia*:

\[
\begin{align*}
\text{quae cum ita sint,} \\
\text{petimus a vobis, iudices,} \\
\text{si qua non modo humana,} \\
\text{verum etiam divina} \\
\text{in tantis ingeniis commendatio debet esse,} \\
\text{ut eum,} \\
\text{qui vos} \\
\text{qui vestros imperatores,} \\
\text{qui populi Romani res gestas semper} \\
\text{ornavit,}
\end{align*}
\]

\(^{161}\) A good example of this is found in *pro Sestio* 42.

220
Here again, as in the passage from the pro Plancio, a weak meter (itaque dicti, ǐ) comes after the crescendo capped by the esse videatür meter. The weak meter in pro Archia 31 is not as weak as the meter in analogous position in the pro Plancio, but is nevertheless an unspectacular one: a resolved double trochee. The clause, beginning at estque, syntactically speaking is, of course, the second half of the fourth qui clause, but rhetorically and also semantically it is quite removed both from the first half of the fourth qui clause and from the first three qui clauses.

Unlike the analogous clause in the example from the pro Plancio, it is not a coronis, nor does it recapitulate what has preceded; instead it validates what precedes: the initial position of the verb est stresses the truth of what is said: indeed it is true that Archias belongs to that class of poets who have always been regarded at venerable.

We have seen that in the emotionally charged peroratio, an esse videatür meter is often used to mark a rhetorical high-
point which usually coincides with the structure of the period. We shall now return to our broader investigation of the end of a section and see how pathos in other contexts gives rise to the use of the *esse videatur* to end a section. An example of this occurs in the *pro Sulla* 38 in the *reprehensio* section of the speech:

> Iam vero illud minime probari potest, Gallos Autronio nominato putasse propter calamitatis similitudinem sibi aliquid de Sulla esse quaerendum, ——a CT (g) Cassio, si hic esset in eodem scelere, ne cum appellasset quidem Autronium, huius in mentem venire potuisse. ——a esse v

> *pro Sulla* 38

With this period Cicero ends the section of the *reprehensio* where he argues that since Cassius had mentioned Sulla only upon being asked about him by the Gauls, the prosecution could not use the fact that Cassius had mentioned him as proof that Sulla had been a participant in the conspiracy. This line of argumentation starts at the beginning of paragraph 37. Berry states that the *reprehensio* from paragraph 37 to 46 is devoid of emotion. This is belied by the use of anaphora in the period immediately preceding the quoted section of the text.162 The *esse videatur* is often, as above, used to end an argument. In such cases the meter is, in effect, the "cap" of section the length of which is usually one or two Stephanus

---

162 Paragraph 40 is also emotional in tone. Here Cicero calls on the gods as his helpers and instigators in suppressing the Catilinarian conspiracy.
paragraphs.

In the pro Caelio 16 an eponymous esse videatur meter concludes the section that starts at the beginning of 16, where Cicero has dealt with the charge of ambitus against Caelius. Cicero then proceeds to address the charge of aes alienum:

Quod quamquam nec sapienter et me invito facit, tamen est eius modi cupiditas ut magis insectari alterius innocentiam quam de se timide cogitare videatur.

Frequently when the meter is used to end a section it occurs more than once in close succession. In pro Caelio 16 and pro Sulla 37, pathos dictates the use of the esse videatur; the following passages too contain circumstances that typically require strong meters:

in qua civitate ipse meminissem patrem huius M. Crassi, fortissimum virum, ne videret victorem vivus inimicum, eadem sibi manu vitam exhausisse, qua mortem saepe hostibus optulisset.

This passage concludes a thought that begins several periods above: An mihi ipsi, ut quidam putant, fuit mors aequo animo oppetenda? Quid tum? Mortemne fugiebam? (pro Sestio 47). The theme of the maiores, as we shall see, is often embellished by the esse videatur meter. The esse videatur meters in conjunction with this theme are often used not to
provide closure in their immediate context but to provide ornamentation. Here, in fact, it is not the esse videatur, but the cretic + double trochee meter that provides closure. As we saw earlier in the in Verrem (and in pro Roscio Amerino 18, for that matter), Cicero tends to use the esse videatur in weak closures in so-called "purple" passages such as amplificatio and in portions of a narratio that are extra causam. The passage under discussion from pro Sestio 48, besides ending a section, is also a historical exemplum (and thus deals with the maiores). The exemplum too falls under the category of amplificatio and, based on what we observe in pro Sestio 48, shares the same metrical tendencies. Another striking example is found in pro Cluentio 95 where a historical exemplum/amplificatio occurs:

Optimus hercule temporibus
tum cum homines se
   non iactatione populari
   sed dignitate atque innocentia tuebantur,
tamen nec Publius Popilius neque Quintus Metellus,
clarissimi viri atque amplissimi,
vim tribuniciam sustinere potuerunt,
medum his temporibus
his moribus
his magistratibus
sine vestra sapientia ac sine iudiciorum
remediis
salvi esse possimus.

In the pro Cluentio there are a total of 77 passages that

Note that it comes at the conclusion of the second of two parallel cola; the first colon ends with a weak meter, the molossus + trochee. This is typical of traditional prose metrics.
feature a non...sed construction. Of these the passage quoted here is the only one that has an esse videatur meter at the conclusion of a non-colon (where we might otherwise least expect it due to the inherent weakness of the closure). As we see from the other meters used here, the passage is highly ornamented metrically.\textsuperscript{164}

We conclude our survey of section closures with a passage from the pro Caecina. I end with this particular passage since it most aptly demonstrates how thematics are important in establishing the use of the esse videatur meter to end a section.

In the pro Caecina paragraph 63 contains the greatest density of esse videatur meters of any passage in the speech (with the exception of paragraph 12). It begins as follows:

Verum in his causis
non verba veniunt in iudicium,
sed ea res
cuius causa verba haec in interdictum coniecta sunt.
Vim quae ad caput ac vitam pertinet
restitui sine utla exceptione voluerunt.

\textsuperscript{164} Also in the pro Sestio 52 which contains the end of the section where Cicero explains his decision not to use force and to go into voluntary exile, we find two esse videatur meters in fairly close proximity. Here, however, the esse videatur’s are used for both closure of the section and for immediate syntactical closure since they both conclude the period in which they are found. Another usage of more than one esse videatur meter in fairly close proximity is found in the pro Murena where the first two esse videatur meters conclude their respective passages. The first concludes the prayer section (pro Murena 2) and the second concludes the last of three similes (pro Murena 4).
Inasmuch as this is the first esse videatur meter since paragraph 46, no doubt the meter was especially audible to the ears of Cicero's audience. This paragraph contains two more esse videatur meters for a total of three. In this paragraph the esse videatur meters are essentially used to mark and add dignitas to a passage that is important for the speech since in it Cicero both summarizes the contents of the preceding twenty or so paragraphs and relates it to the mos maiorum. We now hear of the true intention of the maiores. This is after Cicero has shown his audience how foolish and misleading it is to interpret the law in strict accordance with the letter both in general and in this particular case. The chief purpose of the second two esse videatur meters particularly seems to be that of embellishment:

Ea fit plerumque per homines coactos
armatosque:
   si alio consilio,
   eodem periculo facta sit,
   eodem iure esse voluerunt.  2 2 6

Non enim maiore est iniuria,
   si tua familia
      quam si tuus vilicus;
   non si tui servi
      quam si alieni ac mercenarii;
non si tuus procurator
      quam si vicinus aut libertus tuus;
non si coactis hominibus
      quam si voluntariis
         aut etiam assiduis ac domesticis;
non si armatis
      quam si inermibus,
         qui vim haberent armatorum ad nocendum;
non si pluribus
      quam si uno armato.
quibus enim rebus
   plerumque vis fit eius modi,
ea res appellantur in interdicto.

Si per alias res
eadem facta vis est,
ea tametsi verbis interdicti non concluditur,
sententia tamen iuris atque auctoritate retinetur.

In each of the second two instances the meter comes at the end of the second of two highly contrasted cola. The purpose of the verbosity here is to create effect as much as to communicate a message. In fact these two sentences say essentially the same thing. In the first sentence Cicero says that the way the laws were written (indeed the way they must be written due to the limited expressive force of any language) they explicitly denote the most common sets of circumstances and intentions in and by which an action liable to an interdictum occurs, but that if the action should occur alio consilio, but with same danger resulting, "eodem periculo", the laws still apply. Cicero then proceeds, in effect, to repeat this thought by quickly summarizing his earlier discussion of each of the stipulations of the interdictum e via armata and thus reminding the audience of the scope of the intended meaning of the words, and that the intended meaning or scope of the words necessarily lies beyond a strictly literal interpretation. For example, procurator stands for anyone who is a non-slave and who acts as vicarius for someone. On this note Cicero ends the discussion. Cicero now turns to a different (yet equally hair-splitting) argument propounded by the adversary’s advocate: (64) Venio nunc ad
illud tuum: "Non diecei; non enim sii accedere." The set of three esse videatur meters in 63 therefore serves not only as embellishment but also as markers of the conclusion or finale to one section of the speech.
CHAPTER 10

TRANSITIO

When reading the speeches of Cicero, one is struck by the distinct impression that the transitional passages, i.e., those passages where Cicero tells his audience what he will speak of, are often distinguished by conspicuous metrical ornamentation. In the pro Tullio, a speech dealing with a causa privata, and therefore not prone to ornamentation, we find the following passage:

\[
\text{nunc in eo consumenda est oratio}
\]
\[
\text{ut ne adversarii,}
\]
\[
\text{quod infitiari nullo modo potuerunt,}\quad \text{adoneus bw 1 of 2}
\]
\[
\text{cum maxime cuperent,}
\]
\[
\text{id cum confessed sunt}
\]
\[
\text{meliore loco esse videantur.}
\]
\[
\text{Itaque tum vestrum difficilius judicium,}
\]
\[
\text{mea facilis defensio fore videbatur.}
\]
\[
\text{pro Tullio 2}
\]

On closer investigation, however, one soon realizes that there are just as many, if not many more such transitional passages that do not feature conspicuous metrical ornamentation. We must qualify our initial impression and conclude that when these transitional passages are made into more than just a simple statement of topic matter, they can be highly
ornamented. A very good example of this comes from the pro Roscio Amerino, where the sentiment expressed almost obiter dictum is more important than the simple statement of transition:

Permulta sunt, quae dici possunt
quare intellegatur
sumمام tibi facultatem fiisse maleficii
susciplendi

quae non modo idcirco praetereo,
quod te ipsum non libenter accuso,

verum eo magis etiam,

quod, si de illis caedibus velim commemorare,

quaet tum factae sunt ista eadem ratione,

qua Sextus Roscius occisus est,

vereor ne ad plures oratio mea pertinere

videatur.

pro Roscio Amerino 94

Not only is an esse videatur meter employed in the passage, but it is eponymous and also preceded by a cretic + trochee. This is the one of only two passages in the speech where Cicero employs the combination of cretic + trochee and the esse videatur meter\(^{165}\). The two meters enjoy especial prominence due to the presence of very weak meters, particularly the adonei, in the other cola and because they form the conclusion of each of the two quod clauses. Although the combination of the cretic + trochee and esse videatur meter is rare in the two earliest speeches, it becomes quite common late on.

\(^{165}\) The other instance is found in paragraph 74, an amplificatio.
To return to pro Tullio 2, we can see that the passage is similar to pro Roscio Amerino 94 in that the statement of transition itself is not the main purpose. As for the use of the esse videatur meter formed by the present subjunctive of the verb video, David Daub tells us that the passive of this verb is frequent in legal texts, to the point that it could be construed as otiose. Daub states that it would not seem so to the Romans since this use of the verb video keeps present in the mind of the reader or listener the idea of formation of judgment. This is precisely what is occurring in the pro Tullio 2. This is not to deny that videantur in this passage constitutes ornamentation, but to state that the ornamentation is not otiose but well integrated into the sense.

In the pro Sestio 108, the transitional statement is actually a piece of epideixis:

Quo silentio sunt auditi de me ceteri principes civitatis!

quos idcirco non appello hoc loco,
ne mea oratio,
si minus de aliquo dixero, ingrata
si satis de omnibus infinita esse videatur.

In pro Lege Manilia 47 there occurs one of the few eponymous esse videatur meters of the speech that does not coincide with sensus closure\(^{166}\). Here it is found in a transition (note the presence of the other strong meters and

\(^{166}\) Only three of the 15 eponymous esse videatur meters in this speech do not coincide with the end of a sensus.
that both of the eponymous esse videatur meters occur at the conclusion of the second of two parallel cola):

\[
\begin{align*}
\text{hac utar moderatione dicendi,} & \quad \text{CT (g)} \\
\text{non ut in illius potestate} & \\
\text{fortunam positam esse dicam,} & \\
\text{sed ut praeterita meminisse,} & \quad \text{resolved esse v}
\end{align*}
\]

\[
\begin{align*}
\text{reliqua sperare videamur,} & \quad \text{ESSE V} \\
\text{ne aut invisa dis immortalibus oratio nostra} & \\
\text{aut ingrata esse videatur.} & \quad \text{ESSE V}
\end{align*}
\]

\textit{pro Lege Manilia 47}

When such metrical ornamentation in transitional passages is present, it may be due to the general tenor of the speech, for example in the \textit{pro lege Manilia}, a speech which typifies the \textit{genus moderatum}, there are several transitional passages where the \textit{esse videatur} meter is employed. This passage is one of those. As a transitional passage it is quite lengthy. It begins (before the portion cited above) with no particular metrical ornamentation except for the cretic + trochee at the end:

\[
\begin{align*}
\text{Reliquum est, ut de felicitate,} & \quad \text{DT} \\
\text{quam praestare de se ipso nemo potest,} & \quad \text{MC}
\end{align*}
\]

\[
\begin{align*}
\text{meminisse et commemorare de altero possimus,} & \quad \text{DC (d)} \\
\text{sicut aequum est homines de potestate deorum,} & \quad \text{adoneus g}
\end{align*}
\]

\[
\begin{align*}
\text{timide et pauc a dicamus.} & \quad \text{CT (g)}
\end{align*}
\]

\textit{pro lege Manilia 47}

Soon, however, as the passage continues, Cicero employs contrasting cola and clauses marked by the \textit{esse videatur} meter. This is the passage we first cited.

The "transitional" passage continues, not to conclude until paragraph 48:

232
hoc brevissime dicam,
neminem umquam tam impudentem fuisse,
qui ab dis immortalibus
tot et tantas res
tacitus auderet optare,
quot et quantas di immortales
ad Cn. Pompeium detulerunt.

The reader soon discovers that although this "transitional" passage states that Cicero will say something about Pompey's *felicitas*, the transitional passage itself constitutes most of what Cicero has to say on this topic. What "professes" to be passage of transition is thus a more substantial statement than what the audience might otherwise have suspected upon hearing the introductory words of this passage inasmuch as they are characteristic of a more typical transitional passage: *reliquum est... paucam dicamus* (*pro Lege Manilia* 47).

In the *pro Sestio* 5 Cicero gives us a general introduction to the speech, in which he tells us that he will speak of the life of Publius Sestius. This introduction ends with an *esse videatur* (formed from the verb *video*). It is important for the speech inasmuch as it foreshadows a theme that will become quite prominent: that of the education of the young politicians, a theme that is touched upon in paragraph 51, and which occupies much of the speech from paragraph 96 to the *peroratio*. After this general introduction another transitional passage occurs which does not contain any
conspicuous metrical ornamentation. In it Cicero tells his audience that he will speak of Sestius' tribunate, but first will briefly tell of previous events in his life, events which, in effect, shaped Sestius into the kind of man that he was as tribune:

Et quoniam in gravissimis temporibus civitatis atque in ruinis eversae atque adflictae rei publicae
P. Sesti tribunatus est a Fortuna ipsa conlocatus,
non adgrediar ad illa maxima atque amplissima prius quam docuero quibus initiis ac fundamentis haec tantae summis in rebus laudes excitatae sint. pro Sestio 5

After having aroused in the audience the expectation of an account of Sestius' tribunate by prefacing with an account of his earlier life, Cicero makes another transitional statement. This time he tells his audience that he will arrive at his proposed topic with all due haste:

Hunc igitur animum adtulit ad tribunatum P. Sestius,
ut quaesturam Macedonieae relinquam et aliquando ad haec propriora veniam; quamquam non est omittenda

The cretic + trochee meter of the typology excitatae sint (labelled CT (a) (e)) is used nowhere else in the speech at the end of a sentence. Its occurrence at sensus closure is rare, particularly in the Third-Period speeches, where I have found only a few instances: CT (b) (e) (which could be considered a dochmiac) in de Domo 35, CT (e) in de Domo 119, CT (e) in pro Plancio 60, CT (e) in pro Milone 43 (first in a series of consecutive questions), CT (b) (e) in pro Milone 85, CT (e) in pro Milone 103 (a question in the peroratio).

The only hint of metrical embellishment in the cited portion of pro Sestio 5 is the use of the spondee + double trochee meter at the end of the quoniam clause.
singularis illa integritas provincialis, 
cuius ego nuper in Macedonia vidi 
vestigia non pressa leviter 
ad exigui praedicationem temporis 
sed fixa ad memoriam illius 
provinciae sempiternam;

verum haec ita praetereamus, hexa a 
ut tamen intuentes et respectantes relinquamus; 
ad tribunatum, 
qui ipse ad sese iam dudum vocat 
et quodam modo absorbet orationem meam, 
contento studio cursuque veniamus.

Here the transition contains a certain amount of pathos, as Cicero expresses his great desire to speak of Sestius' tribunate. This pathos is the reason for the employment of the meters that produce a volubilitas, or a certain swiftness of flow. The volubilitas is even hinted at in the words contento studio cursuque at the end of the period. This volubilitas is reflected in the metrics of the passage where the meters used in the key closures become progressively stronger. We first have a resolved double trochee in propriora veniam. This particular meter is employed in a passage cited in the ad Herennium as an example of the creation of a desired meter by means of artful compositio. In that citation the meter concludes the first of two parallel cola: a typical position of weak closure where one would desire to have a weak meter. The second important closure

168 This phenomenon is noted by Primmer and designated as progression des clausules by Aumont. See above (note 102).
169
features a cretic + double trochee. Although this meter is strong, it is not as strong as the esse videatur and is weakened by the fact that it is not formed by a verb. We saw in Chapter One that even the esse videatur and the cretic + trochee meters, when formed by words other than verbs, tend to occur more often then not in weak closure. The passage ends with the esse videatur meter. The strength of this meter is emphasized all the more because both it and the resolved double trochee end with a first person form of venio. It strikes us at first as somewhat strange that Cicero, despite this last introduction, does not proceed to speak of Sestius's tribunate but instead speaks of his own struggle during the fateful year 58 B.C. Cicero does not arrive at Sestius tribunate until paragraph 72. Perhaps the purpose of the lengthy transitional passage in paragraph 13 is to let the audience know that just how much Cicero would like to speak

170 The cretic + trochee found in respectantes relinquamus is of a typology which, according to Aumont (226), is sought by Cicero as a preferred clausula. As I show from my examination of the in Cat. III, however, the meter does not partake of the "typical" dignitas of canonical Ciceronian prose metrics. Here in pro Sestio 11, in fact, it occurs in a context which is quite weak, since haec is contrasted with tribunatum, and thus the meter concludes the end of the first of two parallel elements. That it is not a canonical clausula would preclude our considering that it is used here to create enhanced basis (cf. chapter 6 on contrast). It is, admittedly, used in the enthymeme of pro Archia 20 in a position which demands a fairly strong meter. In enthymemes, however, it is not the "objective" strength of the meter but the relative strength that matters (see the enthymeme in the pro Rab. Post 39 with the use of the molossus + cretic as the "strong" meter). Cicero emphasizes this contrast by placing tribunatum in its own kurzkolon and by separating it, in the manner of a hyperbaton, from its verb.
right away of Sestius' tribunate but cannot. It is, in
effect, an excuse for the amount of time Cicero spends
speaking of himself.

In one of the very few instances in the pro Balbo where an
adoneus is used in fairly strong closure, it is found at the
conclusion of a protasis of a long period that can be
described as a synezeugmene lexis and is as good an example as
any other of Ciceronian periodic virtuosity:

Ac, priusquam adgrediar ad ius causamque Corneli,
quiddam de communi condicione omnium nostrum
deprecandae malevolentiae causa
breviter commemorandum videtur.
Si, quo quisque loco nostrum est, iudices, natus
aut si,
in qua fortuna est nascendi initio constitutus,
hunc vitae statum
usque ad senectutem obtinere deberet,
et si omnes,
quos aut fortuna extulit
aut ipsorum illustravit labor et industria,
poena essent adficiendi, ——a adoneus a
non gravior Lucio Cornelio
quam multis viris bonis atque fortibus
constitui lex vitae et condicio videretur.

——a CT (b)

Sin autem multorum virtus, ingenium, humanitas,
ex infimo genere et fortunae gradu
non modo amicitiae et rei familiaris
copias consecuta est,
——|——a C DT (d)

sed summam laudem, honores, gloriām, dignitatem,
——|——a C DT (d)

non intellego,
cur potius invidia violatura virtutem Luci Corneli
quam aequitas vestra
pudorem eius adiutura videatur. ——a esse v
pro Balbo 18

This period comes at an important point of transition at
the very beginning of the defense of Balbus proper and just
after the section of the speech where Cicero defends Pompey's
decision in having granted citizenship to Balbus by stating that if anyone had knowledge of what the laws sanction on such matters, surely Pompey would know. In this long period Cicero appeals to the jury's convictions by means of two enthymemes ex consequentibus, which, due to their far-reaching implications, constitute an amplificatio. In the first enthymeme the protasis ends with the weak adoneus meter, which is especially conspicuous since the protasis consists of three si clauses, and the apodosis concludes with a cretic + trochee with word division after the first long. A cretic + trochee of this typology is fairly strong, although not as strong as one where the word division comes after the short syllable.\(^1\) In the second enthymeme the protasis concludes with a strong cretic + double trochee and the apodosis with the esse videatur meter. The first enthymeme is based on a false premise, the second on a true premise, Cicero employs the adoneus meter here in such a way as to produce volubilitas. The adoneus serves as a signpost indicating to the audience that there is more to come, much as it does in pro Roscio Amerino 17-19. One of the differences between pro Roscio Amerino 17-19 and this passage is that the adoneus is not immediately answered by an esse videatur meter. Instead

\(^{1}\) See my discussion of the cretic + trochee of this typology in the discussion of meters in the Third Catilinarian. Aumont characterizes the \(-/-\)\(^{-}\)\^-a meter as researched by Cicero (see above, note 170). I am of the conviction that this meter is strong only in contrast to weak meters.
we have the rather nondescript cretic + trochee with word division after the first long syllable. This cretic + trochee, due to its marginal inherent closure value, is quite the suitable meter for its position as the second enthymeme is yet to come. In the second enthymeme the protasis is enhanced by the strong cretic + double trochee meter and the esse videatur signals the end of the entire synezeugmene lexis. The volubilitas created by the series of meters in conspicuous locations, each meter stronger than the one preceding, is what is known as the "progression of clausulae".

A similarly structured, although shorter, period is found in the pro Sulla 35:

Sed iam redeo ad causam atque hos vos, iudices, testor:
mihi de memet ipso
tam multa dicendi necessitas quaedam
imposita est ab illo.
Nam
si Torquatus Sullam solum accusasset,
---a MT
ego quoque hoc tempore
nihil aliud agerem
nisi eum qui accusatus esset defenderem;
---a MC (g)
sed
cum ille tota illa oratione
in me esset infectus,
---a CT (g)
et cum,
  ut initio dixi,
defensionem meam
spoliare auctoritate voluisset,
---a esse v
etiam si me meus dolor respondere non cogeret,
tamen ipsa causa
hanc a me orationem flagitavisset.
---a CT (a)
  pro Sulla 35

Here too we are facing important transition in the speech: the end of the digressio where Cicero has defended the
measures he took in suppressing the Catilinarian conspiracy and the beginning of the *reprehensio*. 

Like the period just discussed from the *pro Balbo* this one consists of two enthymemes *ex consequentibus* in the form of conditions, the first enthymeme based on a false premise and the second based on a true premise. Here too the protasis of the false premise concludes with a very weak meter, the molossus + trochee, and the apodosis ends with a nondescript meter, the molossus + cretic. Here too the important structure junctures of the second enthymeme are marked by strong meters: the *esse videatur* meter and the cretic + trochee.
MAIORES

Quid enim est aetas hominis, nisi ea memoria rerum veterum cum superiorum aetate contextur? Commemoratio autem antiquitatis exemplorumque prolatio summa cum delectatione et auctoritatem orationi affert et fidem.

Orator 120

Certain themes in Cicero tend to be accompanied by strong meters such as the cretic + double trochee or the esse videatur. Often in such circumstances these meters appear even at very weak sense closures. This would suggest that the use of these strong meters is, to a great degree, ornamental in the sense that they lend an exalted feeling or dignitas to the passage much more than they signal strong closure.172 One of the themes in which this phenomenon is the most notable is that of the maiores, a theme so effectively defined in the above quotation from the Orator. The recognition of this phenomenon is important not only for the study of the strong meters, but also for the 'weak' meters, such as the adoneus or the molossus + trochee, etc, since, although theme of maiores tends to be accompanied by strong meters in strong and also

172 Cf. Primmer (243) for observations on the use of strong meters at the opening of the pro Lege Manilia.
weak sense closures, it is not usually accompanied by weak meters in strong closures. By a slow process of elimination, then, we begin to understand the ethos of weak meters in strong closures even in our present treatment of strong meters.\textsuperscript{173}

In Orator 120 Cicero informs us that the mention of the maiores contributes a certain auctoritas and fides to what the orator is saying and also produces a great amount of delectatio among the audience. This statement indirectly connects the theme of maiores to the use of numerus insomuch as in the Orator 203 Cicero tells us that the purpose of numerus is delectatio: si (quaeritur) ad quam rem adhibeatur: ad delectionem. In light of this, that passages concerning the maiores tend to contain a more than usual amount of metrical ornamentation should not be surprising. Orator 120 is important for our study of prose meter not only because it indirectly connects the theme of maiores to the use of prose meter but also for another reason which we will discuss very shortly. First it must be stated that the meaning of numerus in Orator 120 could indeed refer to prose meter as well as to concinnitas. Aucupium delectationis does refer to concinnitas in Orator 84 but also to prose meter in Orator 197 where we are told that meter creates delectatio among the audience but

\textsuperscript{173} Weak meters in strong closures tend not to be employed in passages where the theme is exalted, dignified, and somber-i.e., the moderatum genus which Laurand speaks about in his discussion of the genus medium.

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that one must be careful in its use lest the audience suspect an intentional striving for delectatio. The truth be told, the distinction between the two possible interpretations of numerus in Orator 120 is not as important as one might think. This is because in practice those periods that feature a great deal of concinnitas in general also contain conspicuous employment of prose meter. That prose meter is referred to in this passage is indirectly confirmed by the ad Herennium II.30.48, where the maiores are one of the possible themes of the first category of loci that are found in amplificatio:

Primus locus sumitur ab auctoritate, cum consideramus quantae curae ea res fuerit diis immortalibus aut maioribus nostris, regibus, civitatibus, nationibus, hominibus sapientissimis, senatui...

ad Herennium II.30.48

We have seen that the amplificatio is one of the parts of a speech where metrical embellishment is most appropriate.

In Orator 120 Cicero (perhaps echoing ad Herennium II.30.48) tells us that the theme of the maiores contributes auctoritas and fides. Elsewhere Cicero says that this delectationis aucupium minimizes one’s fides with the audience. The second important implication of Orator 120, then, is that the theme of maiores bequeaths to the orator those very assets (auctoritas and fides) of which the abuse of prose meter can deprive him. From this one can conclude that, since the theme of the maiores in itself contributes auctoritas and fides, it can also allow for the conspicuous use of prose meter, whereas in other circumstances the use of
prose meter would indeed detract from auctoritas and fides.\textsuperscript{174}

In pro Caecina 63, the passage we examined in the preceding chapter, the esse videatur meter that occurs in the context of the maiores and is formed by the verb voluerunt. This is by far the most common verb that Cicero employs with maiores to form an esse videatur meter.\textsuperscript{175}

Verum in his causis
non verba veniunt in iudicium,
sed ea res
cuius causa verba haec in interdictum coniecta sunt.
Vim quae ad caput ac vitam pertinet
restitui sine ulla exceptione voluerunt.

\textsuperscript{174} An analogous "excuse" for the use of embellishment is found in Longinus where he says that strong metaphors can be employed in those passages which are emotional, since the audience in such passages tends to synethiosein to legonti.

\textsuperscript{175} This is the first esse videatur meter since paragraph 46. As we saw in the last chapter, this fact is significant since in paragraph 63 the meter is used as a marker indicating the end of a discussion that has began long before.

The reader will note in the subsequent examples how often the verb voluerunt is used to form the esse videatur meter in conjunction with the theme of the maiores. Other such passages which we do not cite are in Cat. IV.8, de Domō 110 and 113, pro Sestio 137 and pro Balbo 39 (in these last two passage the esse videatur meter is in strong closure).
We have pointed out that relatively few Ciceronian speeches end the final sentence with the *esse videatur* meter. This is the only instance of the *esse videatur* meter formed with the verb *videatur* that occurs at the end of a speech. It would seem that the presence of the theme of the *maiores* is the reason for the use of this meter.

The following passage from the *pro Roscio Amerino* demonstrates just how closely the ornamental use of strong meters is connected with the theme of the *maiores*:

> Itaque *cum* multis ex rebus intellegi potest *maiores nostros* non modo armis plus quam ceteras nationes *verum etiam* consilio sapientiae potuisse *esse* TUM ex hac re vel maxime quod in impios singulare supplicium invenerunt qua in re quantum prudentiae praestiterunt iis qui apud ceteros sapientissimi fuisse dicuntur considerate.

The use of the cretic + double trochee in the *pro Roscio Amerino* is considerably less frequent than in most other (later) Ciceronian speeches and nowhere else in the speech.

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176 In the speeches we have surveyed, only the *in Catilinam IV* approaches the *pro Roscio Amerino* in its low average number of occurrences per Oxford page of the cretic + double trochee meter of the typology $\text{-}^a\text{-}-\text{-}\text{-}\text{-}^a$. In the *pro Roscio Amerino* there is an average of about half an occurrence per page: .55; in the *in Catilinam IV*: 56. The
does it occur at such weak closure. We may therefore conclude that the subject matter warrants metrical ornamentation most typical of epideixis. This being said, it must be noted that the cretic + double trochee is followed by a stronger meter, the *esse videatur*, and therefore does not constitute a deviation from what Primmer and Aumont observe as "progression of clausulæ". Here, as in several other passage in the Ciceronian corpus, the use of the *esse videatur* and other strong meters (often in weak closures) appears where Cicero speaks of the wisdom of the *maiores* in instituting certain laws or procedures.

In the *pro Flacco* we find a passage that is quite similar to the one just cited from the *pro Roscio Amerino* inasmuch as the theme of wisdom of the *maiores* is accompanied by strong meters:

```latex
Haec enim ratio ac magnitudo animorum
in maioribus nostris fuit ut,
cum in *privatis* rebus suisque sumptibus
*minimo* contenti tenuissimo cultu viverent,
in imperio atque in *publica* dignitate
— — — — a C DT (d)
*omnia* ad gloriam splendoremque revocarent.
— — — — a *esse v*
pro Flacco 28
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Here, as in the passage from the *pro Roscio Amerino*, a

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177 See appendix B for examples of the cretic + double trochee and *esse videatur* used in combination.
cretic + double trochee is found in weak position. The position is weak because we expect not only a verb but also a colon contrasting with minimo contenti...viverent to follow publica dignitate. These two examples from the pro Roscio Amerino and pro Flacco contain a considerable use of both strong meters and concinnitas.

As we said at the beginning of this chapter in many of the instances in which the esse videatur meter occurs in conjunction with the theme of the maiores it is found in weak closure in order to provide dignitas. We have just seen this same phenomenon with another inherently strong meter, the cretic + double trochee. In two other passages there are poignant examples of the esse videatur in weak closure, one from the pro Sestio and another from the in Caecilium. In the first example the esse videatur appears at the end of an participial phrase:

Antiochum Magnum illum
maiores nostri
magna belli contentione terra marique superatum,
— a esse v
intra montem Taurum regnare iusserunt:
— a CT (g)
Asiam, qua illum multarunt,
— a MT
Attalo, ut is regnaret in ea, condonaverunt.
IllLa DS
pro Sestio 58

In the following passage, from the pro Flacco, the position of the esse videatur meter might at first appear fairly weak. The colon that it concludes, however, adds closure to the hyperbaton created by the separation of nullam and vim. The
effect is somewhat analogous to the examples we have seen from the perorationes. The first esse voluerunt can therefore be considered as corresponding to the end of a clause in this highly ornamented sentence:

Nullam enim
illi nostri sapientissimi et sanctissimi viri
vim contionis esse voluerunt; — esse v
quae scisceret plebes aut quae populus iuberet,
submota contione,
distributis partibus,
tributim et centuriatim discriptis ordinibus,
classibus,
aetatibus,
auditis auctoribus,
re multos dies promulgata et cognita
iuberi vetarique voluerunt. — esse v
pro Flacco 15

The second example of the esse videatur meter in very weak closure is from in Caecilium 61. Here the esse videatur meter occurs in the middle of a comparative construction at the end of a colon containing a comparative adjective and before the quam:

Sic enim a maioribus nostris accepimus,
praetorem quaestori suo parentis loco esse
opportere;
nullam neque iustiorem
neque graviorem causam necessitudinis posse
reperiri
esse v

An esse videatur meter concluding the first half of a comparative construction is quite rare. I have found only two other instances. One is in pro Marcello 5, a highly epideictic passages where the gesta of Caesar are celebrated. Another occurrence is in Phil. II.27:

depulsorque dominatus — esse v
quam particeps esse maluit. Phil. II.27

Here the esse videatur meter is formed without a verb and thus conforms to the general tendency noted in Chapter One.
quam coniunctionem sortis,
quam provinciae,
quam officii,
quam publici munera societatem.

In this passage not only does the theme of *maiores* justify
the weak closure in which the *esse videatur* is found, but
another does so as well. It should be noted that besides the
theme of the *maiores*, that expressed here by *praetorem
quaestori suo parentis loco esse oportere* and *coniunctionem
sortis* occurs elsewhere in the orations concerning Verres.
Cicero apparently here uses the *esse videatur* in this passage
to mark a theme that will later prove to be important. That
Cicero intertwines the theme of the *mos maiores* with issues
that are important for the case and which occur later on is
not surprising. We see the same phenomenon occurring in the
pro Murena.

In the pro Murena a passage with the *maiores* theme
introduces an argument that reoccurs later on in the speech:

Etenim si me
tua familiaritas ab hac causa removisset,
et si hoc idem Q. Hortensio, M. Crasso,
clarissimis viris,
si item ceteris
a quibus intellego
tuam gratiam magni
aestimari accidisset,
in ea civitate
consul designatus defensorem non haberet
in qua nemini umquam infimo
maiores nostri patronum
deesse voluerunt.

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As Adamietz summarizes, the argument present in the citation is derived from the principles of state life (principles established by the maiores).\textsuperscript{179} If Cicero had to keep himself away from the trial on account of his friendly relations with Sulpicius, this would also have applied to the other two pleaders and the many others who are sympathetic to Sulpicius. This would leave the designated consul without an advocate, whereas the maiores were not willing to see even the most insignificant person without an advocate. Cicero returns to the this last point later in the speech where he again uses the \textit{esse videatur} meter in a period which exhibits a great amount of concinnitas.

In another passage, from the \textit{de Domo}, we again see the \textit{esse videatur} meter used in weak closure in conjunction with the theme of the maiores. The \textit{esse videatur} occurs in the first of two paired cola, but the second colon ends in a meter which is almost as inherently strong, if not equally strong: the cretic + double trochee. We have already seen several examples where these two meters are used in close conjunction with this theme.

\begin{quote}
\begin{align*}
quem umquam audisti maorum tuorum, \quad & \sim \sim \sim a \ \textit{esse v} \\
qui et sacra privata coluerunt \quad & \sim \sim \sim a C \ DT \ (d) \\
et publicis sacerdotiis praefuerunt, \quad & \sim \sim \sim \sim a C \ DT \ (d) \\
cum sacrifici\textit{um} Bonae Deae f\textit{ieret} interfui\textit{isse}? \\
\textit{de Domo} 105
\end{align*}
\end{quote}

In the next example the \textit{esse videatur} meter comes at the

\textsuperscript{179} Adamietz, 102.
end of a dramatic "cap" much like the examples from the
perorationes that we saw in the chapter on ends of sections.
In the following passage from the pro Sestio the maiores are
not the subject, but are part a clear of the theme. Note the
weak meter (the double spondee) after the esse videatur. This
comes from a section that is rife with such metrical lumina as
anaphora and crescendo:

At vero ii,
qui senatus consilium,
qui auctoritatem bonorum,
qui instituta maiorum neglexerunt
et imperitae aut concitatae multitudini iucundi
esse voluerunt,

omnes fere rei publicae poenas
aut praesenti morte
aut turpi exilio dependerunt.         pro Sestio 140

Often when Cicero compares the maiores or mos maiorum with
a contemporary, to the disadvantage of the latter, we find the
theme of maiores accompanied by an esse videatur meter in the
first half of a sentence, whereas the second half of the
sentence will end in a relatively weak meter. It is as if the
contemporary is not worthy of an exalted meter:

Nunc vero in communi omnium gentium religione,
inque iis sacris
quae maiores nostri
ab exteras nationibus adscita atque arcessita
coluerunt

--- quae sacra,
un erant re vera,
sic appellari Graeca voluerunt,

neglegentes ac dissoluti si cupiamus esse,
qui possumus?
in Verrem II.4.115

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As is the case with this example from in Verrem II.4.115, sentences with this metrical pattern are often in the form of an enthymeme ex pugnantibus ending with an indignant question.\textsuperscript{180} In a passage from the Phil II, we see a period with the same form as an enthymeme ex pugnantibus which, as in the last example, employs an esse videatur in the first half, the half that contains reference to the maiores\textsuperscript{181}:

Cum te neque principes civitatis rogando neque maiores natu monendo neque frequens senatus agendo
\begin{flushright}
\textsuperscript{a} adoneus g
\end{flushright}
de vendita atque addicita sententia movere potuisset,  
\begin{flushright}
\textsuperscript{a} esse v
\end{flushright}
tum illud multis rebus ante temptatis necessario tibi vulnus inflictum est, quod paucis ante te, quorum incolumis fuit nemo;

Phil. II.52

\textsuperscript{180} Other examples include pro Lege Manilia 10, and with a cretic + trochee instead of the esse videatur: pro Lege Manilia 14 and pro Archia 22.

\textsuperscript{181} The cretic + trochee meter of the topology incolu\textsuperscript{m}is fuit nemo is one of the weakest meters in Ciceronian prose meter, approaching the inherent weakness of the adoneus. We shall see elsewhere that periods of the same structure as the Phil 2.52 often end in weak meters, including the adoneus.
CHAPTER 12

CONTEXT:

SUBJECT MATTER COMMON TO
MORE THAN ONE SPEECH

We have gained some understanding of the esse videatur meter by observing its use in narrationes and have discovered that it is often used to mark items that, strictly speaking, do not contribute to the telling of the story in question but which add a nuance of emotion, drama, color of some kind. Another approach to studying the esse videatur meter that proves profitable is comparison of speeches that concern similar or the same subject matter, an approach which we have taken throughout this dissertation. This type of comparison is particularly apropos to the post Reditum speeches since they contain a great many shared themes. If we compare the in Senatu with the pro Sestio we find that in both the esse videatur meter is used less in the invective sections where Cicero gives a physical description of Piso and Gabinius and tells of their actions as consuls,\(^2\) whereas the meter is

\(^2\) The invective portion of the post Reditum in Senatu, which is found in sections 11-18, has the sparsest distribution of esse videatur meters of all the speech.
used with more than average frequency in the sections where Cicero justifies his going into exile instead of taking up arms against Clodius. It is this latter type of passage that we shall now examine, which I call for reasons that will become clear, "exposé of decision". In the process of our examination we shall compare pro Sestio 42 with post reditum in Senatu 19, 29, and 33, but before doing this, let us consider pro Sestio 39, where the exposé which continues into paragraph 42 begins and which epitomizes the amount of care that Cicero invested in the stylistic embellishment of "exposé of decision" passages.

In paragraphs 39-42 of the pro Sestio we find an example of what is a veritable topos for Cicero: the 'exposé of decision'. In this particular passage Cicero provides the reasons for going into exile instead of resorting to vis when threatened by Clodius and his cronies. In expounding upon this, Cicero gives to his audience what amounts to a step-by-step representation of the thought process he traversed in the course of coming to this decision. In paragraph 39 there appears the first of two esse videatur meters that Cicero employs in this exposé. This first instance is particularly conspicuous as it comes at the point of highest tension in the sentence after a long build-up occasioned by gradually longer

Fifty-four lines of Oxford text intervene between the esse videatur at the end of section 11 and the one in section 15 and fifty-six lines between the esse videatur in section 15 and the one in section 19.
non...sed correlative pairs. The last of the three non...sed pairs is included in the citation:

nec mihi erat res cum Saturnino
qui quod a se quœstore Ostiensì
per ignominiam ad principem
et senatus
et civitatis,
Marcum Scaurum,
rem frumentariam tralatam sciebat
dolorem suum magna contentione animi
persequebatur,
sed cum scurrarum locupletium scorto,
cum sororis adultero,
cum stuprorum sacerdote,
cum venefico,
cum testamentario,
cum sicario,
cum latrone;

quos homines
si, id quod facile factu fuit
et quod fieri debuit,
quodque a me optimi et fortissimi cives
flagitabant,

vi armisque superassem,
non verebar,
ne quis aut vim vi depulsam reprehenderet,
aut perditorum civium
vel potius domesticorum hostium
mortem maereret.

sed me illa moverunt:
Omnibus in contionibus illa furia clamabat se,
quaæ faceret contra salutem meam,
facere auctore Cneo Pompeio,
clarissimo viro
mihique et nunc
et, quoad licuit, amicissimo.

The tension that is produced by the non...sed pairs comes to a climax when we arrive at armisque superassem since the connective relative quos homines refers to everything that has been mentioned in the non...sed pairs up to now and thus provides continuity. The relative phrase, in effect, makes everything in the non...sed pairs the direct object of
superassem. After this climax we arrive at non verebar. This phrase constitutes the beginning of two contrasted stanzas, the second beginning with sed me illa moverunt. Primmer, concerning the weak molossus + trochee meter at mortem maereret, states that the meter is justified because of the continuation of the theme in the second of the two stanzas, stanzas which, although belonging to different sentences, are joined by the correlative force of non...sed in non verebar...sed illa me movebant. Although Primmer’s reasoning for the use of the weak molossus + trochee meter is no doubt correct, nevertheless, the use of this ‘bete noire’ in the midst of so many inherently strong and very ‘traditional’ meters, such as the cretic + double trochee in cum sicario, cum latrone, the spondee + double trochee in cives flagitabant and the esse videatur in armisque superassem, strikes us as quite odd, as does the correlative connection formed by non...sed that spans two sentences. One cannot help but feel that the explanation for the use of the molossus + trochee lies in the content of the second of the two stanzas. Here Cicero intimates that Pompey was always a loyal friend but that this loyalty came to be doubted only because of the insinuations of Clodius. The topic of Pompey’s absence in the hour of Cicero’s need is, of course, a very delicate one. It would seem that here at least Cicero indignantly shifts the blame onto Clodius. The lack of closure in the molossus + trochee in effect fuses the two sentences together, providing
no pause or "paragraphe" for the audience in this point-by-point exposé of Cicero's thought process. We now move suddenly from one thought to another. This suddenness suggests a certain indignation, frustration or lack of patience on Cicero's part. In the second half of this dissertation we shall see that a tone of indignation is often accompanied by weak meters in strong closures and therefore what might at first seem like negligence for the traditional canon of prose meter on Cicero's part is only seeming negligent, or negligent for the sake of effect, a negligence which is, in truth, part of a very careful stylistic strategy.

Both the esse videatur at the climax of built-up tension and the weak molossus + trochee meter at a point of weak (though at first seemingly strong) closure are indicative of the considerable amount of care that Cicero invested in this passage. We shall now compare pro Sestio 42, the latter half of the "exposé of decision" that began with paragraph 39 to an exposé of decision from the post Reditum in Senatu (paragraph 29). We shall see that, not only did Cicero invest an equally great amount of care on the metrics of the respective passages, but that it is with great consistency that passages containing this theme of decision receive such attention.

Let us now examine the passages:

Qua re cum viderem
SENATUM ducibus orbatum,
ME a magistratibus partim oppugnatum,
partim proditum,
partim derelictum,

---#--- a S DT (d)
SERVOS simulatione collegiorum nominatim esse conscriptos
COPIAS OMNIS Catilinae adoneus bw
paene isdem ducibus ad spem caedis et
incendiorum esse revocatos,
EQUITES Romanos proscriptionis,
MUNICIPIA vastitatis,
OMNIS caedis metu esse permotos,
potui, potui, patres conscripti,
multis auctoribus fortissimis viris
me vi armisque defendere,
nec mihi ipsi ille animus idem meus
vobis non incognitas defectui.

Haec ego cum viderem
(neque enim erant occulta),
SENATUM,
sine quo civitas stare non posset,
omnino de civitate esse sublatum,
CONSULES,
qui duces publici consilii esse degerent,
perfecisse
ut per ipsos
publicum consilium funditus tolleretur,
EOS, qui plurimum possent,
opponi omnibus contionibus,
falso, sed formidolose tamen
auctores ad perniciem meam,
contiones haberi cotidie contra me,
vocem pro me ac pro re publica neminem mittere,
intenta signa legionum existimari
cervicibus ac bonis vestris
falso, sed putari tamen
coniuratorum copias veteres
et effusum illam ac dissipatam Catilinae manum
novo duce et insperata commutatione rerum esse
renovatam:

haec cum viderem,
quid agerem, iudices?

In comparing the two passages, the first from post Reditum

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in Senatu 29 and the second from pro Sestio 42, we can see that the structure of the first is simpler than that of the second. This is in part reflected by the fact that in the passage from the pro Sestio, Cicero repeats the phrase haec...cum viderem which introduced the indirect discourse at its end. This does not occur in the passage from the post Reditum in Senatu. In the post Reditum in Senatu the indirect discourse consist of a series of nouns in emphatic position, one following in fair order after the other with like change in structure, i.e., each is connected with one or more perfect passive infinitives. The esse videatur meter in the first passage separates the servos and copias omnis from the equites, municipia, and omnis, i.e. separates the bad from the good. This contrast is brought out not only by the esse videatur meter separating the two groups but by subtle similarities or contrasts in vocabulary: conscriptos and proscriptionis, spem caedis and caedis metu. In addition to the contrast of the bad and good, the slaves and armies of Catilinae versus the good citizens and allies, there is also a slight contrast between Cicero and the senate, here actually more of a parallelism than contrast. It is worthy of note that both these groups end with triple anaphora: the section of senatum and me ending in partim...partim...partim and the section beginning with servos ending with the three nouns each followed by a genitive which in turn each modify metu.

I admit that the separating effect of the esse videatur in
this passage is softened by the homoioteleuton created by the three perfect passive infinitives and the effect here is more one of accumulation, in mimesis of Cicero’s thought process. It is notable that in this same section of the speech we find another clear example of the cretic + trochee and the esse videatur meter used in concert (post Reditum in Senatu 33) and that the same pattern is found in paragraph 19 where Cicero portrays the considerations Milo took before using vis:

Qui
  cum videret sceleratum civem
domesticum potius hostem,
si legibus uti liceret,
  iudicio esse frangendum, \( \overset{\sim}{\sim} \) \( a \) CT (g)
  sin ipsa iudicia vis impediret ac tolleret,

audaciam virtute,
  furorem fortitudine,
temeritatem consilio,
manum copiis,
  vim vi esse superandum, \( \overset{\sim}{\sim} \) \( \overset{o}{\sim} \) \( a \) esse v
primo de vi postulavit;
posteaquam ab eodem iudicia sublata esse vidit,
ne ille omnia vi posset efficere, curavit;
  \( \overset{\sim}{\sim} \) \( a \) CT

post Reditum in Senatu 19

Sed videbam,
  si vicissim prae sentem adversarium,
nimium multos mihi alios esse vincendos;
  \( \overset{o}{\sim} \) \( a \) CT (g)

si victus essem,
multis bonis
et pro me et mecum
  etiam post me esse perundum, \( \overset{\sim}{\sim} \) \( a \) esse v
tribuniciique sanguinis ul tores esse praeentes,
  \( \overset{\sim}{\sim} \) \( a \) CT (g)

meae mortis poenas
  iudicio et posteritati reservari.

post Reditum in Senatu 33

In both passages a certain amount of homoioteleuton is created: esse frangendum...esse superandum; esse

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vincendos...pereundum. In paragraph 19 there seems to be progression of closure strength from the cretic + trochee to the esse videatur. All three passages show how Cicero can manipulate the similarity of the two meters in order to mimic thought in a form that suggests accumulation or progression.

The esse videatur meter in the passage from pro Sestio 42 is reserved for the end of the indirect discourse which is somewhat rambling in its structure, despite the parallels in structure and vocabulary. Indeed one has the impression that Cicero was obliged to insert these parallelisms for the cohesion of the sentence. There are two instances where an introductory colon begins falsa, sed, and this is then followed by a verbal noun in -tor. One is reminded of the "shrillness" of the Third-Period speeches that Ralph Johnson discusses.\(^\text{183}\)

Both the post Reditum in Senatu 29 with the phrase qua re and the pro Sestio 42 with haec begin by referring to what has been said in the lines that precede. Indeed both passages form the pinnacle of the argument. In both speeches Cicero has spoken of Caesar’s threatening presence outside the gates of Rome, where, in both speeches, Cicero employs nondescript meters.

In in Catilinam IV.12 Cicero contemplates what should be done with the conspirators. The passage contains conspicuous metrical embellishment:

\(^{183}\) See Johnson (Luxuriance and Economy, passim).

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Cum vero mihi proposui regnantem Lentulum, sicut ipse se ex fatis sperasse confessus est, purpuratum esse huic Gabinium, cum exercitu venisse Catilinam, tum lamentationem matrum familias, tum fugam virginum atque puerorum vexationem virginum Vestalium perhorresco, et, quia mihi vehementer haec videntur misera atque miseranda, idcirco in eos qui ea perficere voluerunt resolved esse videatur me severum vehementemque praebeo.

This passage begins with the same type of phraseology whereby Cicero announces to his audience that he is portraying the thoughts that he contemplated before taking action. Here, however, the action has not been taken as of yet, in fact it is purely hypothetical. This is the most metrical embellished of the "contemplation" passages we have found thus far. The passage, because of its inherently emotional content, is more similar to the pro Caecina 12 than to the other "contemplation" passages, and is metrically more similar to it also. In the other contemplation passages the cretic + trochees or esse videatur meters where structurally located in such a way s to contribute to the progression of the presentation of Cicero’s thought. Here the two esse videatur meters formed by atque appear to have little structural reason for their presence, as is the case for the pro Caecina 12.
CHAPTER 13

RESPONSION

We have already seen several cases of metrical responsion in chapter one which were used along with the esse videatur meter to produce an effect which distinguished the passage in which it was found from the immediately surrounding text. Responsion, of course, occurs in Cicero’s speeches without the esse videatur meter, and in this chapter, although we discuss passages which do contain this meter, our chief goal will be to survey the types of passages in which metrical responsion occurs.

Metrical responsion is a somewhat controversial topic. Wilkinson’s remark in his appendix on prose rhythm epitomizes a general attitude which has been responsible for the relative neglect of this topic:

"There have been elaborate analyses of whole texts from the rhythmic point of view based on a theory called responsio, that rhythm was pervasive and depended on repetition. But in the first place some accidental repetition is inevitable; moreover the applications of the theory were forced; and in any case what Cicero insisted on was variety, not recurrence.... No one seems now to believe in this theory, so we may disregard it." 184

Although I do not hold to the theory that responsion is the defining factor in what constitutes prose rhythm, the work of Adolf Primmer has shown that responsion indeed has its place in Cicero’s rhythmic system. Some of what Wilkinson says, however, is well taken. One would be hard pressed to disagree that some cases, indeed many cases, of responsion are purely accidental. This very point, in fact, becomes a thorn in the side of anyone who embarks on the study of responsion, to the extent that one can be tempted to follow Wilkinson and reject the idea of responsion altogether.

In *Orator* 195 Cicero warns against using too many instances of the same meter in close iuxtaposition:

Ego autem sentio omnis in oratione esse quasi permixtos et confusos pedes. Nec enim effugere possemus animadversionem, si semper isdem uteremur, quia nec numerosa esse ut poema neque extra numerum ut sermo vulgi esse debet oratio - alterum nimis est vincum, ut de industria factum appareat, alterum nimis dissolutum, ut pervagatum ac vulgare videatur; ut ab altero non delectere, alterum oderis.

*Orator* 195

That Cicero is speaking about the same meters at the end of successive cola and not about the same feet at the end of one particular colon is clear both from the words *si semper isdem uteremur*, where *semper* would preclude the second of the two interpretations, and from Aristotle. Kroll on this passage notes that Cicero, when writing, had before him *de Rhetorica*...
III.8.1, and indeed the sentiments are sufficiently parallel to warrant this assumption. Cicero is somewhat more succinct than Aristotle in one point, for Aristotle not only states that repetition of the same meter will be noticed (and distracting) but that it also will cause the audience to try to anticipate when the same foot will come again:

-as when children anticipate the call of heralds (in the law courts): "Whom does the freedman choose as his sponsor?" [The children call out] "Cleon!"

This concern for avoiding cola ending with the same meter in juxtaposition is in Cicero not so much because of possible distraction on the part of the audience, but lest they notice the meter. This is apparent from the sentence nec enim effugere possumus animadversionem and from what he says a few sections below when commenting that the numerosa comprehensio should be sparingly used in judicial cases lest the audience should detect a striving for effect on the part of the orator:

si enim semper utare, cum satietatem affert tum quale sit etiam ab imperitis agnoscitur; detrabit praeterea actionis dolorem, auferat humanum sensum auditoris, tollit funditus veritatem et fidem.

Orator 209

We might well expect to see conspicuous responsum only in epideictic oratory or in the peroratio of the speeches in those situations where you have the audience's sympathy and they are not on the look-out for rhetorical tricks (cf. Orator

186 Kroll, M Tulli Ciceronis Orator, 168-169.

Indeed responsion in these parts of the oration is quite frequent, yet we find conspicuous responsion in other sections also: most notable in amplificationes and in emotionally charged sections. Longinus, on metaphors, tells us that their use is permissible in emotional passages for much the same reason that Cicero tells us that oratio numerose et apte cadens can be used in epideixis and perorationes. Longinus states that in such passages the audience tends to synenthousian to legonti. It would seem that in practice, Cicero subscribed to this broader possibility of applications for responsion, much as did Longinus for metaphors. At any rate conspicuous metrical responsion can appear in places where we might not expect it. It occurs in the prooemium of a judicial speech like the pro Flacco, as we see from the following:

Si umquam res publica consilium, gravitatem, sapientiam, providentiam iudicum imploravit, hoc, hoc inquam, tempore implorat. Non estis de Lydorum aut Mysorum aut Phirygum, qui huc compulsi concitatique venerunt, sed de vestra re publica iudicaturi, de civitatis statu, de communi salute, de spe bonorum omnium, si qua reliqua est etiam nunc quae fortium civium mentis cogitatio nesque sustentet; pro Flacco 3

188 (Pseudo) Longinus I.32.4.
The two cretic + trochee meters enhance the semantic contrast of the two cola they respectively conclude. This contrast between the foreign irrational mob and the level-headed rational Romans, incidently, forms the backbone to Cicero's defense. There is also an example in the prooemium of the pro Cluentio:

\[\text{Sed cum considero} \]
\[\text{quo modo mihi in utraque re sit} \]
\[\text{elaborandum,} \]
\[\text{altera pars} \]
\[\text{et ea quae propria est iudici vestri} \]
\[\text{et legitimae venefici quaestionis} \]
\[\text{per mihi brevis} \]
\[\text{et non magnae in dicendo contentionis fore videtur} \]
\[\text{altera autem} \]
\[\text{quae procul ab iudicio remota est} \]
\[\text{quae contionibus seditiose concitatis} \]
\[\text{accommodatior est} \]
\[\text{quam tranquillis moderatisque iudiciis} \]
\[\text{perspicio quantum in agendo difficultatis} \]
\[\text{et quantum laboris sit habitura.} \]
\[\text{pro Cluentio 1} \]

In this prooemium, as for the prooemium of the pro Flacco, the responsion enhances an antithesis vital for Cicero’s argument.

The instances of responsion found in the peroratio of speeches are often quite noteworthy for a number of different reasons. In the peroratio of the pro Milone responsion is formed by two meters that are somewhat rare, double cretics with resolution of the second long syllable:

\[\text{Hicine vir patriae natus usquam} \]
\[\text{nisi in patria morietur,} \]
\[\text{aut, si forte, pro patria?} \]
\[\text{huius vos animi monumenta retinebitis,} \]
\[\text{pro Cluentio 1} \]

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Both the rarity of the meters and the strict contrast that exists between the two cola would suggest that this responsion is indeed intentional.

In the pro Murena accentual responsion occurs within a sentiment that was possibly a commonplace, for, as Adamietz has shown, it is very similar to a passage that we have from the fragments of C. Gracchus. If not a commonplace, then the passage so inspired Cicero with its pathetic effect, that he took the liberty of borrowing it:

\[\text{quo se miser vertet? domumne?}
\text{ut eam imaginem clarissimi viri,}
\text{parentis sui,}
\text{quam paucis ante diebus}
\text{laureatam in sua gratulatione conspexit,}
\text{eandem deformatam ignominia lugentemque videat?}\]

An ad matrem
\[\text{quaes misera modo consulem osculata filium suum}
\text{nunc cruciatur et sollicita est}
\text{ne eundem paulo post}
\text{spoliatum omni dignitate conspiciat?}\]

There are very few instances in Cicero's speeches where responsion as conspicuous as what Aristotle probably referred to, i.e. where the same meter is repeated, not twice, but several times in fairly close succession. Two examples are

\[^{189}\text{Adamietz, 245.}\]
found the post Reditum in Senatu, a largely epideictic speech:¹⁹⁰

Quorum alter tamen neque me neque quemquam fefellit.

Quis enim ullam ullius boni spem haberet in eo,

 cuius primum tempus aetatis palam fuisset ad omnium libidines divulgatum, qui ne a sanctissima quidem parte corporis potuisset hominum impuram intemperantiam propulsare? qui cum suam rem non minus strenue quam postea publicam confecisset, egestatem et luxuriem domestico lenocinio sustentavit, in Sen. 11

Another passage, which is not epideictic, but where Cicero uses what we may call an amplificatio, employs conspicuous responson of the cretic + double trochee meter:

Omnes optimates sunt, qui neque nocentes sunt nec natura improbi nec furiosi nec malis domesticis impediti.

Sequitur igitur, ut ii sint, quam tu "nationem" appellasti, qui et integri sunt et sani et bene de rebus domesticis constituti.

¹⁹⁰ Primmer (249 and 252) remarks that responson is most typical of epideixis.

¹⁹¹ On the responson created by this series of qui clauses, Primmer (249) in his chapter on symmetry) notes this passage and also in Sen. 6, which displays anaphora with a repetition of the double spondee. Primmer says that the double spondee gains closure value through repetition.
Horum qui voluntati, commodis, opinionibus
in gubernanda re publica serviant,
defensores optimatum ipsique optimates
gravissimi et clarissimi cives numerantur
et principes civitatis.

It is worthy of note that in this particular passage of the
pro Sestio Cicero is not so much trying to convince the jury
as he is flattering them by including them all among the ranks
of the optimates. Here we may speculate that the responsion
of the strong cretic + double trochees adds dignitas to the
statement and may also have the effect of accumulation. Here
the accumulation is dignified and flattering; in the preceding
passage it works in concert with invective.

Cicero often uses responsion to enhance contrast or
similarity. In a passage from de Domo 130 Cicero seems almost
explicitly to state the reason for the conspicuous responsion
of the cretic + double trochee meters in that passage: for
emphasizing a comparison:

At videte
quanta sit vis huius Papiriae legis in re tali,
non qualem tu adfers sceleris plenam et furoris.
Quintus Marcius censor signum Concordiae fecerat
idque in publico collocarat. Hoc signum Caius Cassius censor cum in curiam
transtulisset, collegium vestrum consuluit
num quid esse causae videretur
quin id signum curiamque Concordiae
dedicaret.

Quaesum, pontifices,
et hominem cum homine
et tempus cum tempore
et rem cum re comparate.
Ille erat summa modestia et gravitate censor: hic tribunus plebis scelere et audacia singulari.

With the words *et hominem cum homine et tempus cum tempore* et *rem cum re comparate* the audience is asked to compare Caius Cassius with Clodius. The cretic + double trochee, pervasive throughout the passage, links the two (and the other *maior* Quintus Marcius) with Clodius and thus makes the contrast between them all the more telling.

The passages that follow offer further examples of responson used in conjunction with the semantics of the period in order to heighten expressiveness by emphasizing contrasts or similarities. The reader will find the responson so conspicuous as to remove all doubts that the phenomenon of prose responson exists as an intentional stylistic device:

**Maiores nostri** saepe mercatoribus
aut naviculariis nostris iniuriosius tractatis
bella gesserunt;
**Vos** tot milibus civium Romanorum
uno muntio atque uno tempore necatis\(^{192}\)
quo tandem animo esse debetis?

\(^{192}\) Note the accentual responson between *iniuriosius tractatis* and *tempore necatis* - and homoioteleuton. Here the rhythmical responson works in concert with the metrical responson of the two cretic + trochee. There is also a symmetry produced by the fact that the two halves of the sentence contain 35 and 34 syllables respectively.
Legati quod erant appellati superbius, 

Corinthum 

patres vestri, 

totius Graeciae lumen, 

extinctum esse voluerunt; 

vos eum regem 

inultum esse patiemini 

qui legatum populi Romani consularem 

vinculis ac verberibus atque omni supplicio 

excruciatum necavit? 

Illi libertatem imminutam civium Romanorum 

non tulerunt; 

Vos ereptam vitam neglegetis? 

Ius legationis verbo violatum 

illii persecuti sunt; 

vos legatum omni supplicio interfectum 

relinquetis? 

pro Lege Manilia 11

No one could doubt that the instances of responsion contained in this passage, which occur consistently and in the same semantic context, are intentional. Each of the three instances of responsion corresponds with the contrast between the maiores and the members of Cicero’s audience.\(^{193}\) The responsion is obviously employed in order to unite metrically the two semantically contrasting cola of each pair. Because the responsion makes each colon of the respective pairs metrically similar to one another, the difference in semantics becomes all the more isolated and thus more evident.\(^{194}\)

\(^{193}\) It is indeed noteworthy that these obviously intentional responsions occur in connection with the maiores, since we have seen in the previous chapter that the esse videatur meter is frequently employed in the same context.

\(^{194}\) The use of contrast and lists in the forming of the structure of the period is a characteristic feature of Ciceronian "popular" speeches. This particular passage, however displays an amount of metrical responsion that is
In the following passage from the peroratio of the pro Milone (104) responson is used in a way similar to that of the passage we have just seen:

Hicine vir patriae natus usquam
nisi in patria morietur,
aut, si forte, pro patria?.
huius vos animi monumenta retinebitis,
corporis in Italia nullum sepulcrum esse
patiemini?
hunc sua quisquam sententia ex hac urbe expellet
quem omnes urbes expulsum a vobis ad se vocabunt?

Here too the responson cements together two highly contrasting cola and thus emphasizes the contrast. As we remarked earlier, the meter used in this responson is rare. The effect of the responson, regardless of the closure strength of the meter, is sufficient to have its effect on the ear.

Although responson in the pro Milone passage is exact, such is not the case in the passage from the pro Lege Manilia. This is very informative as to the nature of Ciceronian metrical responson. Most importantly it shows that exact typological similarity is not necessary to create unparalleled. If we compare, for example, an analogous passage from the ad Quirites, where Cicero contrasts himself with heroes of the past, we find the same predominance of contrast, yet a metrical responson that is much less pervasive.

195 See p. 225.
responsion. In fact the only case of such exact responsion is found in the first contrasting pair which both conclude with the cretic + trochee meters. Secondly, responsion does not have to occur between the last two or three feet of the cola in question, but can also be constituted by the last feet of one colon and the penultimate feet of another, as we see in extinctum esse voluerunt and inultum esse patiemini. The effect of this responsion, where the esse videatur meter is answered by the resolved double cretic, is particularly dramatic, since the relative clause that follows, coming after the metrical bounds created by the responsion, gains a certain independence. The result is that the neglect practiced by Cicero's contemporaries is more emphasized than it would have been otherwise.

In the following passage from the de Domo the normally rather weak ~-~-~/~-~-a, what I refer to with the name "mala esse videatur", occurs in responsion with a regular esse videatur meter and demonstrates that exact typological similarity is not necessary for responsion. The words printed in bold reveal that thematic contrast and structural distinctness is

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196 The same can be seen, for example, in pro Cluentio 2, where both of the sections of the period that begin with altera end in the same series of long and short syllables, ~-~-~-~-a. Yet, if we are to agree that there is a secondary accent on the first syllable of the participle habitura (to say nothing of the enclitic function of sit which precedes it), the typology of the two endings is not an exact match: altera pars ... non magnae in dicendo contentionis fore videtur; ... altera ... perspicio ... quantum laboris sit habitura.
marked by the responsion:

Itaque *sive* hunc *di immortales* fructum mei reditus
*populo Romano* tribuunt
*ut, quem ad modum discessu meo*
frugum inopia, fames,
vastitas, caedes, incendia,
rapinae, scelerum impunitas,
fuga, formido, discordia fuisse,

*sic reditu*
ubertas agrorum,
frugum copia, spes oti,
tranquillitas animorum,
judicia, leges,
concordia populi,
senatus auctoritas
mecum simul redacta videantur,

*sive egomet* aliquid adventu meo,
consilio, auctoritate, diligentia
pro tanto beneficio populi Romani praestare debui:
praesto, promitto, spondeo,
nihil dico amplius,
hoc quod satis est huic tempori dico,
rem publicam annonae nomine
in id discrimen quo vocabatur
non esse venturam.

The responsion between the "*mala" esse videatur" and
regular *esse videatur* meter, as in the other examples above,
joins two contrasting clauses, which here, because of their
length, could be labelled stanzas. The contrast is made
obvious by the initial position of *discessu* and *reditu*
respectively.\(^{198}\) Because of the length of the clauses or

\(^{197}\) This nomenclature is adopted from Zielinski, who
divided various meters according to classes. The best being
*optima*, the worst *pessima*.

\(^{198}\) There is perhaps responsion between a "*mala" esse
videatur" meter and a canonical one in the *pro Quinctio*:
cui tu et rem et famam tuam commendare profisciscens

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stanzas connected by the responding meters it would perhaps be more correct to say that the two meters not only enhance contrast but also the shape of the period, preventing it from becoming *diffluens*. The effect of the "mala" *esse videatur* meter, then, is much like what we have seen with long periods that feature one or more than one *esse videatur* meter, sometimes in combination with another canonical meter such as the cretic + trochee or cretic + double trochee. Here, even though the "mala" *esse videatur* meter is not inherently strong, its closure strength is enhanced through responsion with the *esse videatur* meter. The following passage from the *pro Murena* is particularly illuminating in that it provides us with an idea of the dynamics of this mechanism of strengthening an otherwise weak meter:

Quid?

si etiam illud addam
quod a consuetudine non abhorret,
rogatos esse multos,
um aut criminosum sit aut mirandum, quia in civitate rogati inea non esse gravatos homines
quiprope de nocte
ex ultima saepe urbe deductum venire soleamus,

in ea non esse gravatos homines
prodire hora tertia in campum Martium,
praesertim talis viri nomine rogatos?

et concredere solebas,

The colometry here is somewhat doubtful, yet the fact that there are only three instances of a "mala" *esse videatur* in the speech suggest that there is intentional responsion here.
Both the correlatives *qua...ea* and the fact that the two respective stanzas are of approximately the same length (35 and 37 syllables) indicate that the responsion is intentional. We may then take this as another example where the anomalous *esse videatur* meter gains in strength because of its analogous position to a traditional *esse videatur*. We must be careful, however, when we say that the closure strength of the *mala esse videatur* meter is enhanced. The last example is an enthymeme *ex pugnantibus*. We have seen that there are several examples of this type of enthymeme in Cicero where the first part concludes with a strong meter and the second with a weak meter, with no responsion to strengthen the second meter.\(^{199}\) In this type of enthymeme Cicero compares (unfavorably) a proposal or action of his adversary to the *mos maiorum*. The first half of the enthymeme contains the *mos maiorum* and concludes with a strong meter, as in our example from the *pro Murena* 69; the second half of the enthymeme contains the proposal or action of the adversary and ends in a weak meter. It is as if the adversarial position does not deserve a strong meter.\(^{200}\) The anomalous meter in the *pro Murena* 69 gains

\(^{199}\) See appendix A.

\(^{200}\) Cf. Primmer (181) on themes and personages that are unworthy of strong meters even in strong closures. A effect similar to the one we have alluded to can be seen in the *de Domo* 36 where a period consists of two stanzas. The first begins with *primum* where Cicero makes intimations concerning Clodius' reasons for being adopted and which ends in a weak meter; in the second Cicero states a legitimate reason for adoption and concludes with an *esse videatur*.  

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strength by begging comparison with the canonical esse videatur meter, yet never gains the effect of strength equal to venire soleamus. We could say that the anomalous meter in this example gains strength in that it gains the ability to signal closure, yet it does not have the same effect as a canonical esse videatur.

In pro Roscio Amerino 26 the responsion is obviously intentional for two reasons:

Usque adeo autem ille pertimuerat,
ut mori mallet quam de his rebus Sullam doceri.
Homines antiqui,
qui ex sua natura ceteros fingerent,
cum ille confirmaret
sese nomen Sexti Rosci de tabulis exempturum,
praedia vacua filio traditurum,
cumque id ita futurum
Titus Roscius Capito
qui in decem legatis erat,
appromitteret, crediderunt;

First we can definitely speak of responsion since both cum clauses end with the same meter and the cretic + double trochee meter (especially of this typology) is fairly rare in this speech. And second, like the previous passages where responsion emphasizes contrast and thus produces an effect by metrically joining two elements in the period, here the responsion, by joining Capito’s promise to the embassy’s inclination to believe it, emphasizes Capito’s perfidia.

The isolating effect of responsion which we have seen in
several examples above\textsuperscript{201} is often employed by Cicero and with a variety of resulting effects. One which I have observed in a number of passages is the use of metrical responsion in series of parallel cola with anaphora, with the responsion occurring at a change in sentence structure. This phenomenon is analogous to what we have observed with the use of the \textit{esse videatur} meter:

\begin{center}
\begin{tabular}{l}
Ego haec omnia Chrysogonum fecisse dico  \\
\hspace{2cm} ut ementiretur  \\
\hspace{2cm} ut malum civem Sextum Roscium fuisses fingeret  \\
\hspace{2cm} \textit{a PS}  \\
\hspace{2cm} ut eum apud adversarios occisum esse diceret  \\
\hspace{2cm} \textit{a PS (g)}  \\
\hspace{2cm} isocola, homoioteleuton  \\
\hspace{2cm} ut his de rebus  \\
\hspace{4cm} a legatis Amerinorum  \\
\hspace{4cm} doceri Sullam passus non sit.  \\
\hspace{4cm} \textit{pro Roscio Amerino 127}
\end{tabular}
\end{center}

Here the change in meter after the two \textit{PS} meters (cretic + iamb\textsuperscript{202}) comes at the point where there is a change in subject matter: the cola before \textit{ut his rebus}... refer to what Chrysogonus has done regarding Roscius' father, whereas the last colon tells how Chrysogonus has defied Sulla's sense of justice.

In the \textit{pro Caecina} we find responsion occurring simultaneously before a change in structure and at the end of

\begin{itemize}
\item \textsuperscript{201} See above (pp. 272-273) at \textit{pro Lege Manilia 11}.
\item \textsuperscript{202} One could also call this a meter a trochee + cretic; the \textit{a PS} meter, however, is traditionally regarded as a cretic + trochee. What is more, Primmer (153 ff.) shows that, in conformity with Zielinski's assessment of the cretic as the basis for much of Ciceronian prose meter, almost all single feet at the end of a colon gain closure strength when they are preceded by a cretic.
\end{itemize}
a tricolon crescendo and which thus operates in the same way as a strong meter such as an esse videatur:

ubi arma fuerunt
ubi coacta hominum multitudo
ubi instructi et certis locis cum ferro homines collocati
ubi minae, pericula, terrorque mortis
ibī vim non fuisse?

Here the last colon of the tricola crescendo responds exactly with the preceding colon. The structure of the final ubi colon, with its enumeration, is different from the preceding three. The final ubi clause, which constitutes the end of the protasis, also responds with the preceding colon, but to a lesser degree since it is typologically different. Despite the typological difference, the effect of the responsion is clearly that of the accumulation of facts in support of the final statement. The difference between the meter found in the last three cola beginning with ubi and the colon beginning with ibi (with the strong accent on vim) produces a metabole, the effect of which is to make the last colon stand out from those that precede.

Another case of responsion similar to that found in the pro Caecina occurs in pro Archia 13:

si, quantum ceteris ad suas res obeundas
quantum ad festos dies ludorum celebrandos
quantum ad alias voluptates
et ad ipsam requiem et corporis conceditur temporum

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quantum alii tribuunt tempestivis conviviis,
---a MC
quantum denique alveolo,---a ct 3
quantum pilae,
---a DS
tantum mihi egomet ad haec studia recolenda
sumpsero?
---a
pro Archia 13

Here the responsion of the *adonei* at the beginning sets in
motion the effect of accumulation. The meter then changes in
correspondence to the change in sentence structure and the
introduction of a new idea.

Accumulation occurs with responsion of strong meters in the
following passage from the *de Domo*:

His atque eius modi ducibus
cum tu in annonae caritate
in consules,
in senatum,
in bona fortunasque locupletium
per causam inopum atque imperitorum

repentinos *impetus comparares*, ---a C DT (d)
cum tibi salus esse in *otio nulla posset*,
---a C DT (dz)
cum desperatis ducibus
decuriatos ac descriptos haberest *exercitus*
perditorum,
---a C DT (d)
nonne providendum senatui fuit
ne in hanc tantam materiam seditionis
funesta fax adhaeresceret? 
*de Domo* 13

Here in *de Domo* 13 the responsion of the strong cretic +
double trochee meters, in combination will the anaphora of
*cum*, contributes to the accumulation effect which enhances the
sense of indignation.

An example of accumulation with 'internal" responsion is
found in the *in Verrem* III:
Here we would be justified to detect a slight pause before *principem* and thus assign to *principem adhibebat* a separate colon status. The metrical effect of accumulation therefore continues even after the second colon since with *conviviis* we have a third meter ending with a cletic.

We see from these two examples that the effect of responsion (which in both cases isolates the last of the anaphorical cola from the rest) does not have to be created by an especially strong meter.\(^{203}\)

Early in the narratio of the *pro Lege Manilia* we find an instance of a tripartite responsion formed by the three cletic + trochee of strong typology (with word division after the short syllable):

\[
\begin{align*}
&\text{Atque illud in primis mihi laetandum} \\
&\text{iure esse video,} \\
&\text{quod in hac insolita mihi ex hoc loco ratione} \\
&\text{dicendi causa} \text{ talis oblata est,} \\
&\text{in qua oratio deesse nemini possit.} \\
&\text{Dicendum est enim de Cnaei Pompei} \\
&\text{singulares eximiaeque virtute;} \\
&\text{huius autem orationis difficilium est exitum} \\
&\text{quam modus in dicendo quaerendum est.}
\end{align*}
\]

\(^{203}\) That is, if we take Primmer’s statistics to be a true reflection of "strong" and "weak" closure force.
That the narratio of this speech contains a conspicuous example of metrical embellishment should be of no surprise, given Cicero's statement in Orator 210 that such embellishment is permitted in narrationes that require more dignitas than dolor. The third cretic + trochee with word division after the short syllable comes at what may be described as the peak of a crescendo that transgresses the boundary of immediate sensus closure in nemini possit (closure marked with a cretic + trochee of weaker typology). Classen notes that Cicero at this moment is speaking in comparatively vague terms and that this lack of exactness is unlike what we would expect in a traditional narratio. Indeed, in this passage Cicero not only informs the audience of the topic of his speech, but also praises Pompey. The responsion formed by the four instances of the cretic + trochee meter is an example of the kind of conspicuous stylistic device which Cicero, in his rhetorical treatises, prescribes for epideictic speeches. The strict responsion accompanies what amounts to a tricolon crescendo in the last three cola. Pompey's name occurs at the climax of this crescendo and at the end of the series of responding meters in a dramatic epiphany.


205 Note however that the closure strength of the three cola is not even. See Broadhead's discussion on closure strength (12 ff.).
The unequal length of the four cola which form the responson may cast some doubt as to whether or not the responson is an intentional device. Later in the speech, however, we meet the same type of responson in a similar context:

Ita tantum bellum,
    tam diuturnum,
    tam longe lateque dispersum,
    quo bello omnes gentes ac nationes premebantur,
Cn. Pompeius
    extrema hieme apparavit,
    ineunte vere suscepit,
    media aestate confecit.

In this passage the metrical responson is accompanied by an obvious crescendo which forms a dramatic preparation for the explicit mention of Pompey and prepares for the decisive verbs that define his actions. Here, unlike the previous passage, the responson is resumed in the last two cola of the sentence, which express the speed with which Pompey fought and put an end to the war.

The use of responson coming before a dramatic statement is also found in the following passages:

cuius procurator non omnia iudicia acceperit,
    quae quisque in verba postularit,
    cuius procurator a praetore tribunos appellare ausus sit,
eum non defendi,
eius bona recte possideri posse,
ei misero, absenti, ignaro,
fortunarum suarum omnia vitae ornamenta
    per summum dedecus et ignominiam deripi convenire.

pro Lege Manilia 35

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The responsion enhances the impression of enumeration. This enumeration is created also by the repetition of the third person demonstrative pronoun. As in the example from in Verr. III.2.23 where anaphora is also present, the responsion ends and is replaced by a strong meter.

In some of the preceding examples we have seen responsion used to create an effect of enumeration, often for the sake of a dramatic build-up that leads to a change in the structure of the period. In the following example from the excursus in pro Sestio 97 we see that metrical responsion can create a type of enumeration that produces a sense of closure or limitation and at the same dignitas. The responsion is created by a series of three cretic + double trochees. I quote not only the portion of the passage that contains the responsion, but also that which precedes it:

"Quis ergo iste optimus quisque?" with CT (d)
Numéro, si quaeris, innumerabiles with CT (g)
(nequ enim alter stare possemus); with CT (g)
sunt principes consilií publici, with
sunt qui eorum sectam sequuntur, with M DT (e)
sunt maximorum ordinum homines, with C dt
quibus patet curia, with dochmiac
sunt municipes rusticique Romani, with CT (g)
sunt negotii gerentes, with DT (e)
sunt etiam libertini optimates. with M DT (d)

Numerus, ut dixi, huius generis with
late et varie diffusus est; with
sed genus universum, with
ut tollatur error, with S DT (z)
brevi circumscribi et definiri potest.

Omnes optimates sunt,
qui neque nocentes sunt
nec natura improbi
nec furiosi

285
nec malis domesticis impediti.

Sequitur igitur, ut ii sint, quam tu "nationem" appellasti, qui et integri sunt et sani et bene de rebus domesticis constitutis.

Horum qui voluntati, commodis, opinionibus in gubernanda re publica serviunt, defensores optimum ipsique optimates gravissimi et clarissimi cives numerantur et principes civitatis.

In the section preceding the response, Cicero, by using the extended anaphora, first creates an effect opposite of that which is created by the response, i.e., that of lack of form. The section with the anaphora is composed of a series of monocolon statements one following the other with no kind of structural cohesion; nor is there metrical cohesion, since there is not a hint of response. The contrast between the two sections is striking. The passage is particularly valuable for the study of prose meter since in it we find conspicuous connection between theme and meter, a connection made all but explicit by the contrasting phrases innumerabiles and brevi circumscribi et definiri potest.  

Response can increase the closure strength of an

---

206 Cicero is fond of using multiple double trochees in response to produce a sense of structure or form. Q.v. what I call the "second narratio" of the in Catilinam III, the prayer at the beginning of the pro Murena, and Aumont (374-375) on pro Roscio Amerino 96.

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otherwise weak meter. The choriamb + trochee occurs four out of twelve times (4/12) in the pro Quinctio at the conclusion of a sentence\textsuperscript{207}, five out of thirteen times (4/13) at the conclusion of a sentence in the pro Roscio Amerino (one instance of which is a question)\textsuperscript{208}. Apart from these two early speeches, the meter is rare, and even rarer at the end of a sensus, as the chart below will show:

\textsuperscript{207} Of these four instance where the meter concludes a sentence, none is of the typology that ends in the longest word possible for this meter, i.e. a four-syllable word, but instead two are of the \textasciitilde | \textendash | \textasciitilde | \textendash typology (cognoscere possitis, omnia nascuntur), one is of the typology \textasciitilde | \textasciitilde | \textasciitilde | \textasciitilde (spem reliquae vitae: which means we should probably not include it as a choriamb - trochee), and another \textasciitilde | \textasciitilde | \textendash | \textendash (redeamus ad edictum). This goes against Aumont’s fourth law (Aumont, 183), although admittedly we would need more data to make any definite claims. There are only two examples of the \textasciitilde | \textasciitilde | \textasciitilde | \textasciitilde typology: fuisse videbere and sponte videretur. In the rest of the speeches Aumont’s law is obeyed, since the majority of the cases of this meter at a full stop is of the typology \textasciitilde | \textasciitilde | \textasciitilde | \textasciitilde.

\textsuperscript{208} The typologies are as follows: \textasciitilde | \textasciitilde | \textasciitilde (tempore purgavit) and \textasciitilde | \textasciitilde | \textasciitilde (admonere videretur, iniqua videbatur, cuique resistetur, crudelitate laborare).
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<thead>
<tr>
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<th>( \sim )</th>
<th>( \sim \sim )</th>
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Table 13.1: Occurrences of the \( \sim \) \( \sim \sim \sim \) Meter
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</table>

Table 13.1 (continued): Occurrences of the -a Meter
pro Marcello
 concluding
 a sensus 1 0 0 1
 other 0 0 0 0
 total occurrences: 1

Phil. II
 concluding
 a sensus 1 0 0 1
 other 1 5 1 7
 total occurrences: 8

Phil. IX
 concluding
 a sensus 0 0 0 0
 other 1 1 0 2
 total occurrences: 2

Table 13.1 (continued): Occurrences of the $\sim$-$\sim$-$\sim$ Meter.

The meter is used in only once at the end of a sentence in the Third-Period speeches we have surveyed (it occurs not at all in any type of closure in the pro Plancio). The one time it does occur in a Third-Period speech (de Domo 82$^{209}$) both

$^{209}$ It also occurs in de Domo 9, but the typology is different. Here it concludes a question:
An quia non condemnavi sententia mea duo consules, sum reprehendendus? $\sim$-$\sim$-$\sim$ a Chor. T

de Domo 9
rhythmical and metrical responsion are employed:

tamenn eum tua voce violabis ---1---a esse v
quem post nefarium scelus consulum superiorum
tot vides iudiciis senatus,
populi Romani,
Italiam totius honestaturn,
---1---a

quem ne tunc quidem cum aberam
negare poteras
esse tua lege senatorem? ---1---a

ded Dom 82

That the meter occurs in this passage twice, both times in conspicuous positions, at the end of a congeries and sensus, concluding stanzas that both begin with quem, and in this typology only five times in all of the speech, argues in favor of viewing this responsion as intentional.

In the in Verrem II.5 the responsion is that of a meter that is rare. It is similar to the one I call the "mala" esse videatur. Its closure strength is determined by Primmer as strong, although since it occurs so rarely, especially in the Third-Period speeches we have surveyed, one cannot imagine how it could be a canonical element in a system. The responsion in the passage is not perfect, but it is accompanied by homoioiteleutation. The effect of the accumulation is that of emphasizing indignation:

Iam hoc quis tum fuit Syracusis quin audierit,
quin sciat,
has Timarchidi pactiones sepultureae
cum vivis etiam illis esse factas?
Non palam cum Timarchide loquebantur,
---1---a
non omnes omnium propinqui adhibebantur,
---1---a
non palam vivorum funera locabantur?
---1---a

in Verrem II.5.119

291
In the *in Verrem* II it occurs twice with a colon (punctuation), once with a comma, twice with a question (including this example) and once with a full stop. There are no other examples of this meter in the speech. In the pro Murena this meter occurs at the end of a sentence where the colon that immediately follows concludes in an esse v:

Ab hoc enim *pacis ornamenta retinentur*,

ab illo *belli pericula repelluntur*.

Half of these meters in Second-Period speeches occur in weak closures; slightly more than half in speeches of the Third Period. If we compare this to the cretic + trochee or the esse videatur meter it is weak.

In this passage (*in Verrem* II.5.119 above) Cicero is speaking in a tone of indignation and at the same time trying to prove a point: that it was common knowledge that Verres was extorting money from the parents of the *nauarchi* who were to be put to death in order that, once executed, their bodies not be thrown to wild beasts. The sentence structure is similar, i.e., a tricolon with each colon concluding in a weak meter forming responson and accompanied by homoioteleuton, to another passage, this time from in a Second-Period speech, the pro Flacco:

---

210 Weak closures as we define them in Chapter 1, i.e. closures weaker than a semicolon.

211 See APPENDIX C.
Cum in theatro imperiti homines
rerum omnium rudes ignari que consederant,
tum bella inutilia suscipiebant, tum seditiosos homines rei publicae
praeficiebant,
tum optime meritos civis e civitate eiciebant.. pro Flacco 16

As both of these passages possess an obvious tone of
indignation, we conclude that resposion does not interfere
with the expression of emotion, and, in fact, enhances it.
This is also proven by the examples we have cited above from
various perorationes.
CHAPTER 14

"LONG-RANGE" RESPONSE

In paragraph 53-54 of the de Domo Cicero adduces proof to contradict Clodius' claim that he did not use vis. In paragraph 54 Cicero's argument takes the form of a series of syntactically independent "stanzas" each starting with a cum clause and ending with a fairly strong or strong meter. The tone in 54 becomes bitter and at times ironic. The strong meter at the end of each "stanza" produces the effect of accumulation.\(^\text{212}\)

In 53 Cicero makes the distinction between the "true" Roman people and the rabble that Clodius exploited. The passage demonstrates how the strong cretic + trochee (formed by -que and thus we may assume that the striving for this particular meter is more intentional than it may otherwise be) is used to

\(^{212}\) This accumulation is not unlike the effect of the "progression of clausulae" expounded by Aumont (see above, note 102), although here, unlike the examples he cites, there is no progression of increasingly stronger meters. In our passage, then, the "stanzas" tend to possess more independence in that they are not part of a progression to a finale. One could argue that there is a certain amount of progression here, since the last of the stanzas ends with a cretic + double trochee: maxime displicere, a meter which is stronger than the spondee + double trochee concluding the second-to-last stanza: ascensu reppulisti.
mark the conclusion of the second of two paired cola, a usage
typical of strong meters. The topic concerned is one which is
recurrent in various Third-Period speeches of Cicero, that of
the distinction between the true Roman people and the
hirelings and slaves that attend Clodius' contiones (q.v.
passim in the pro Sestio):

Quod si iam populus Romanus de ista re consultus
   esset
et non omnia per servos latronesque gessisses,
   — — a CT (g)
nonne fieri poterat
   ut populo de Cyprio rege placeret,
de exsulibus Byzantii displiceret?
   de Domo 53
cum edictis tuis tabernas claudi iubebas,
non vim imperitae multitudinis,
sed hominum honestorum modestiam prudentiamque
   quaerebas;
   — — a CT (g)
de Domo 54

The sentence quoted from 54 is the third reference occurring
in this paragraph, after the one we have just quoted from 53,
to the type of persons that Clodius employed to pass his
legislation, but it and the sentence cited from paragraph 53
are the only two places where Clodius' mob is compared to the
true Roman people. In both sentences two parallel and
contrasting cola are employed. The similarities existing
between the sentence cited from 53 and that from 54 in
clausula, structure, and theme, plus their proximity, combine
to give us the impression that Cicero is deliberately
employing metrical responsion. As to the reason for the responsion we should observe that the two passages, while very similar, differ in one important respect. The second passage, unlike the first, identifies the true Roman people by means of an adjective and nouns describing their worth: *honestorum modestiam prudentiamque*. This stands in contrast to the mob, which is described as *imperitae*. In the clauses that follow Cicero makes reference to the *boni*. The metrical responsion therefore ultimately establishes the link between the true *populus Romanus* and the *boni*. This same theme, which is a "subtheme" in paragraphs 53 and 54 and which occurs within the context of Cicero's affirmation of Clodius' use of vis, will come out in full force in the *pro Sestio* where the link between the true *populus Romanus*, the *boni*, and the *optimates* is made explicit.

---

213 In addition, before paragraph 53 there are only three instances of the cretic + trochee meter formed by the enclitic -que: in paragraphs 4, 45, and 50.

214 The link between the true *populus*, *hominès honesti* and the *boni* is seen in the *pro Sestio* 105, where Cicero is speaking about the old days when the three designations did not signify the same thing (note here too the use of a pair of contrasting cola and the cretic + trochee meter concluding the second of the two):

> Itaque temporibus illis
> qui populares erant,
> offendebant illi quid apud graves et honestos homines,
> sed populi iudiciis atque omni significacione florebant.

---

pro Sestio 105
In the *pro Caelio* 51-57 Cicero briefly\(^{215}\) discusses the two charges made against Caelius: that of *auri* and *veneni*. The charge of *auri* is discussed in paragraphs 51-55 and of *veneni* in 56-. For each of the two charges Cicero brings in the testimony of Lucceius Herennius. Cicero comments on the implications of this witness' testimony at the end of the section on *crimen auri* and at the end of the first paragraph 56 concerning the *crimen veneni* (56). We present here the two passages in full for the convenience of the reader:

(Luci Luccei testimonium)

Quid exspectatis amplius?
an aliquam vocem putatis
ipsam pro se causam et veritatem posse mittere?

Haec est innocentiae defensio,
haec ipsius causae oratio,
haec una vox veritatis.  \(^{a} C\ DT\ (gd)\)

In crimine ipso
nulla suspicio est,
in re
nihil est argumenti,
in negotio quod actum esse dicitur
nullum vestigium sermonis, loci, temporis;

nemo testis,
nemo conscius nominatur,
totum crimen profertur ex inimica
ex infami
ex crudeli
ex facinerosa
ex libidinosa domo.

Domus autem illa
quae temptata esse scelere isto nefario dicitur
plena est integritatis, dignitatis, offici,
religionis;
ex qua domo recitatur vobis iure iurando devincta
auctoritas,

ut res minime dubitanda
in contentione ponatur, \(^{---a} C\ T\ (g)\)

\(^{215}\) Q.v. *brevitas* in paragraph 54.

297
utrum temeraria, procax, irata mulier finxisse crimen
an gravis sapiens moderatusque vir
religiose testimonium dixisse videatur.

Reliquum est igitur crimen de veneno;
cuius ego nec principium invenire
neque evolvere exitum possum.

Quae fuit enim causa
quam ob rem isti mulieri
venenum dare vellet Caelius?
Ne aurum redderet?
Num petivit?
Ne crimen haereret?
Num quis obiecit?
Num quis denique fecisset mentionem,
si hic nullius nomen detulisset?

Quin etiam Lucius Herennium dicere audistis
verbo se molestum non futurum fuisset Caelio,
nisi iterum eadem de re
suo familiari absuloto
nomen hic detulisset.

Credibile est igitur tantum facinus
onnullam ob causam esse commissum?
et vos non videtis fingi sceleris maximi crimen
ut alterius sceleris suscipienti fuisset
causa videatur?

In both of these passages Cicero declares that the charge
has been trumped up: finxisse crimen (55 ad fin.),
finxi...crimen (56 ad fin.). Each passage concludes not only
with an esse videatur but in each case the meter is formed by
the verb video. In the first passage, the esse videatur meter
is used to conclude a section (that of the crimen auri),
typical Ciceronian practice. The repetition of the same meter
at the end of 56 serves to heighten the similarity of theme
that exists between the two passages. Even more noteworthy is
that not only do these passages share a common theme corresponding with a common use of the esse videatur, but that they have other meters in common as well. In both a cretic + trochee in fairly strong or strong closure precedes the esse videatur. Here too the responsion of the cretic + trochee corresponds to a similarity of theme: ut res minime dubitanda in contentione ponatur and credibile est igitur tantum facinus ob nullam causam esse commissum? The metrical commonality is conspicuous enough that we are entitled to interpret it as an example of intentional metrical responsion.

It is also tempting to see a third metrical responsion. Both passages contain a cretic + double trochee of the same rare typology -{a}: una vox veritatis and nomen hic detulisset, respectively. Paragraph 56 contains the first instance of this typology in the speech. Besides the metrical similarity, a certain similarity of theme and location also exist. Both of the sentences that conclude with this meter speak about the testimony of Lucceius Herennius in terms of words. There is the phrase una vox in paragraph 55 at the end of the tripartite anaphora and in paragraph 56 verbo possesses emphasis as the first word in its membrum. The location of these passages is similar since both follow a series of questions that are meant to refute the argument of the opposition (this is the argumentatio of the speech).
CLAUSULAE IN CONTEXT:
USES OF PROSE METER IN CICERO’S SPEECHES

Dissertation

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
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Volume II

By
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* * * * *

The Ohio State University
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PART TWO
THE ADONEUS

CHAPTER 15
TYPICAL USES OF THE ADONEUS

We shall now examine Cicero's various uses of the adoneus, i.e. the metrical equivalent of the last two feet of a hexameter line: - - - - a. First we shall observe the typical uses of the adoneus and then the atypical, or at least rarer, uses, i.e. the adoneus in strong closure. For reasons that will become apparent, the scope of the investigation will be expanded to include other weak meters. In the final chapter several other weak meters will be isolated and consideration will be given to how their use in Cicero is similar to or different from that of the adoneus.

Non enim tam praeclarum est scire Latine - - - a
quam turpe nescire. Brut. 140

With this quotation from the Brutus, we begin our investigation of the adoneus, a meter which scholars of prose meter have rightly regarded as weak in closure strength\(^{182}\)

\(^{182}\) In his chart of closure strength in the back of his book Primmer ranks the adoneus ranks very low in both primary and secondary closures.
despite Fraenkel's attempt to establish it as a viable clausula for the conclusion of periods. Although it is indeed a weak meter and thus, not surprisingly, is found for the most part in weak closures, there is much that can be said concerning its role in the metrical system of Ciceronian prose. The quotation from the Brutus aptly illustrates the fundamental principle of prose meter just alluded to, that closure is a key factor in determining what meters can be used. The weaker the closure, the more freedom there is to use a weak meter. In our quotation the correlative tam sets up expectation of a subsequent quam clause. This weakens the closure value of the first colon and allows the employment of the adoneus. Thus the adoneus, which under other conditions would be considered a stylistic blemish, is

183 On the adoneus as a viable clausula Fraenkel (Leseproben, 198) is quite insistent: Es ist ein verbreiteter Irrtum, dass der Gebrauch der mit dem Hexameterschluss metrisch Klausel.... auch in Ciceros Reden vermeiden wuerde oder jedenfalls sehr selten ist.

184 Broadhead, Novotny, and Primmer have conducted much valuable research on this topic. Concerning the inherently weak a meter, which is employed in a metrical passage cited in ad Herennium IV.32.44, see the subdivision "Resolved Double Trochee" in the chapter "Other Weak Meters".

185 On the stricture against using in prose meters too evocative of poetry (which would be particularly relative here where the adoneus is of the same typology of that most often found in poetry), see Cicero, Orator, 194: (on using more than one iamb or dactyl in succession) itaque ut versum fugimus in oratione, sic hi sunt evitandi continui pedes; and Quintilian Inst. Or. IX.4.72: versus in oratione fieri, multo foedissimum est, totum, sed etiam in parte, deforme. On the use of "faulty" meters (even poetic ones) that cease to be a blemish if the meter at the end of the successive colon is a "good" one, see Quintilian Inst. Or. XI.4.70 ff.
employed even in a statement such as the one above, one which Cicero obviously meant to become proverbial.\(^{186}\) In an example from the speeches we see the same fundamental principle at work:

\[
\begin{align*}
\text{cur tacuisti,} & \quad \text{adoneus bs} \\
\text{passus es,} & \\
\text{non mecum aut cum familiari meo questus es} & \\
\text{aut,} & \\
\text{quoniam tam facile inveheris in amicos,} & \\
\text{iracundius aut vehementius expostulasti?} & \\
\text{pro Sulla 44}
\end{align*}
\]

In this passage, taken from the reprehensio of the pro Sulla, we could say that the closure at \textit{cur tacuisti}, although syntactically strong, is weak in the context of the passage, since it is the first of three statements. This in itself might be enough to "excuse" the use of the \textit{adoneus}, but when we compare this passage to one from another speech, also from a reprehensio, we see that there is evidence that the closure at \textit{cur tacuisti} is very weak indeed:

\[
\begin{align*}
\text{Ergo adfuit,} & \\
\text{non passus est,} & \quad \text{CT \((g)\)} \\
\text{libellos deiecit Sextus Alfenus;} & \\
\text{qui primus erat officii gradus,} & \\
\text{servatus est a procuratore summa cum diligentia.} & \\
\text{pro Quinctio 61}
\end{align*}
\]

In both of these passages a phrase consisting of the perfect tense of the verb \textit{patior} is the second of three

\(^{186}\) N. Vianello, in his \textit{D. Iunii Juvenalis Satirae} (Torino-Milan, 1935), 67, takes Juvenal Sat. VI.188 as an interpolation inspired by this passage.
statements. There is evidence, then, that we are dealing with a formula typical of the argumentatio. If this is so, then the audience's expectation of closure at cur tacuisti would have been quite low.\(^\text{187}\)

So frequent is the use of the adoneus in the first of two paired cola that we might immediately assume that the adoneus possessed a certain "ethos" that made it particularly suitable for such constructions. We are soon frustrated, however, by the fact that clearly any meter can be employed at the conclusion of the first colon, and, if it were feasible to survey all such pairs in Cicero, we would no doubt find that

\(^{187}\) In pro Sestio 67 there is another example of the same sentence type (with the perfect of patior as the second of the three elements), only in a very expanded form. I quote the passage (which actually consists of three separate sentences) in its basic structure, without the subordinate clauses:

(First Element:) Hic aliquando... Cn. Pompeius... excitavit... retardatum consuetudinem rei publicae bene gerendae.
(Second Element:) Non est passus ille vir...rem publicam everti scelere paucorum....
(Third Element:) accessit ad causam publicam, restituit auctoritate sua reliquis rebus, questus est de praeteritis.

pro Sestio 67

Here the metrics are not analogous to the other two passages, since the meter at the end of the first element, formed by bene gerendae, is not weak. The clausula is a resolved double trochee with word division after the resolved long. Primmer states that this is the strongest typology of the resolved double trochee. My findings, based on my own colometrical and metrical analysis of the speech, concur with Primmer's statement. I examined the three most frequent typologies of this meter: /-/-/-a, -/-/-a, and -/-/-/-a and found that of the 32 total examples of /-/-/-a in the pro Sestio, nine occur at a sensus ending, or 28% of all instances; whereas of the seven examples of -/-/-/-a, three occur at a sensus ending, or 43% of all instances. The meter -/-/-/-a is by far the weakest: of the 16 examples in the speech, only one occurs at a sensus closure, or 6.25%
just as many or more instances of other meters would be found in this position. But even a brief survey of passages from the speeches proves to be enlightening and serves to refine our definition of the ethos of the adoneus, if, indeed, it truly possesses one.

Whereas any meter can conclude the first of two parallel cola, we find that most often the meter in this position is inherently weak in closure value:188

\[
\begin{align*}
\text{non de improbite Sexti Aebutii} & \quad \text{---a F5} \\
\text{sed de iure civili iudicium fieri viderentur.} & \quad \text{---a CT (b)} \\
\text{pro Caecina 4}
\end{align*}
\]

If we look at the non...sed constructions, even of a fairly early speech such as the pro Caecina, many of the resulting series of long and short syllables at the conclusion of the first colon seem to be totally ammetrical:189

\[
\begin{align*}
\text{non necessitudine aqua,} & \quad \text{---a} \\
\text{sed ficto officio simulataque sedulitate coniunctus,} & \quad \text{---a CT (g)} \\
\text{pro Caecina 13}
\end{align*}
\]

\[
\begin{align*}
\text{non modo in eum fundum,} & \quad \text{---a} \\
\text{de quo controversia erat,} & \quad \text{---a} \\
\text{sed etiam in illum proximum} & \quad \text{---a CT (a)} \\
\text{de quo nihil ambigebatur,} & \quad \text{---a} \\
\text{armatos homines opponit.} & \quad \text{---a} \\
\text{pro Caecina 21}
\end{align*}
\]

188 On the inherent weakness of the ---a meter, see below in our discussion of the pro Lege Manilia, pp. 384 ff.

189 The pro Flacco is stylistically and thematically similar to the pro Caecina since in both Cicero greatly abuses the adversaries' witnesses and when doing so on several occasions employs an adoneus in strong closure. In the pro Flacco there are 31 instances of the non...sed correlative construction. Of those 31 instances only two non clauses end with a canonical meter.
Interestingly enough, when a meter of the traditional Ciceronian canon is employed in this position, the second colon often ends in a meter whose inherent closure strength is just as strong, or usually stronger. Thus, if we have a cretic + double trochee or spondee + double trochee\textsuperscript{190} at the conclusion of the first colon, the second colon often ends with the same meter or some meter of stronger closure, such as an \textit{esse videatur} meter:

\begin{verbatim}
non ea sola vis est
  quae ad corpus nostrum vitamque pervenit,
\end{verbatim}

\begin{verbatim}
  \textsuperscript{\textminus\textastemdash}a CT (g)
\end{verbatim}

\begin{verbatim}
sed etiam multo maior ea,
  quae periculo mortis injecto
\end{verbatim}

\begin{verbatim}
formidinem animum perterritum
loco saepe et certo de statu demovet.
\end{verbatim}

\begin{verbatim}
\textsuperscript{\textminus\textastemdash}a CT (g)
\end{verbatim}

\begin{verbatim}
\textsuperscript{pro Caecina 44}
\end{verbatim}

\begin{verbatim}
non solum pars aliqua iuris diminuta,
\end{verbatim}

\begin{verbatim}
  \textsuperscript{\textminus\textastemdash}a D ST (d)
\end{verbatim}

\begin{verbatim}
sed etiam vis ea
  quae iuri maxime est adversaria
\end{verbatim}

\begin{verbatim}
  iudicio \textit{confirmata} esse videatur,\textsuperscript{\textminus\textastemdash}a ESSE V
\end{verbatim}

\begin{verbatim}
\textsuperscript{pro Caecina 5}
\end{verbatim}

In the first passage the cretic + trochee is employed twice: at the conclusion of the first of the two correlative clauses\textsuperscript{191} and then again at \textit{mortis injecto}. Although the second use of this meter does not occur at the end of the sentence, it nevertheless marks the contrast between \textit{vitam} and

\textsuperscript{190} This meter is recognized as possessing inherent closure strength both by modern scholars and by Cicero himself, who uses it more than once in the examples he provides in the \textit{Orator}.

\textsuperscript{191} In our citing of passages throughout this part of the dissertation the first of two such clauses will be designated as "1 of 2", and the second as "2 of 2."
In the second passage the strong spondee + double trochee meter ending the first of the two clauses is matched with the esse videatur meter.

Sometimes in such instances we have very conspicuous responson:

\[
\textit{non solum quod in iudicium venire ausus est, nam id quidem tametsi improbe fit in aperta re, tamen malitia est iam usitatum, sed quod non dubitavit id ipsum quod arguitur confiteri: pro Caecina 1}
\]

It is noteworthy that this passage occurs in the prooemium of the speech, a context which is widely recognized by scholars, such as Laurand and Primmer, as one where metrical artfulness is conspicuously employed.

Although the adoneus is by no means the only meter found at the conclusion of the first of two parallel cola, we may assert that this position in the speeches of Cicero, in general, demands a meter of inherently weak closure or at least one whose inherent closure is no stronger than that of

\[\text{192} \text{ Responson used as a marker to enhance contrast, such as we have here with the two cretic + trochee meters, is discussed in Part One in my chapter on metrical responson.}\]

\[\text{193} \text{ Both of these passages therefore obey what Jacques Aumont calls the "progression de la clausule" (see above, note 98).}\]

\[\text{194} \text{ See Laurand (\textit{\'{E}tudes, 319-323}) and Primmer (161 ff.) on meters used in exordia. For another striking example of responson between parallel clauses, see the prooemium of the pro Cluentio cited in my chapter on metrical responson, p. 272.}\]
the meter at the conclusion of the second colon.\textsuperscript{195} We may also assert that almost every time we find a colon ending with an adoneus that at first glance appears to be semantically or syntactically complete, i.e. to constitute a strong closure, one or more cola will follow which is/are strongly connected or contrasted, either semantically or syntactically, with the first. Thus when we read Nihil autem est tam volucre quam maledictum (\textsuperscript{-|\textendash\textendash}a) (pro Plancio 57), we should not be surprised to find it followed by nihil facilius emittitur, nihil citius excipitur, latius dissipatur; or when, in de Lege Agraria II.45, we read Est in imperio terror; patientur, we may well expect a parallel phrase such as the one that immediately follows: Est in adventu sumptus; ferent. From these passages and others like them it becomes apparent that the adoneus fulfills a role in the scheme of Ciceronian prose meter: that of not signalling a conclusion, or (to formulate a thesis, perhaps prematurely, in positive terms) to signal that a conclusion will be postponed. In other words, the adoneus establishes the expectation in the listener of more to come, of an elaboration, comparison, or contrast of the topic at hand.\textsuperscript{196}

The adoneus, when concluding the first of two cola or

\textsuperscript{195} There are, of course, exceptions to this rule. We have seen, for example, that a strong meter can occur at the conclusion of the first colon and a weak meter at the conclusion of the second colon when contrast is emphasized.

\textsuperscript{196} See appendix D for further examples.
groups of cola, is often paired with an *esse videatur* meter concluding the second colon or group of cola. This metrical practice persists in Cicero's speeches during his whole career. We see it first in the *pro Roscio Amerino* in passages where the *esse videatur* meter is conspicuously used to contribute *ornatus* or *vis* to suggestive statements in the *narratio*. A good example from a Third-Period speech is provided by *pro Plancio* 86:

```
Sed sunt haec leviora, *leviora*
illa vero gravia atque magna,
quod meum discessum,
quam saepe defleras,
nunc quasi reprehendere et subaccusare voluisti.
```

_Pro Plancio_ 86

The *adoneus* operates in this passage to link two *cola* together in a way similar to what we have just seen in *de Lege Agraria* II.45: *Est in imperio terror; patientur. Est in adventu sumptus; ferent.* This type of linking with the *adoneus* often occurs with short syntactically independent statements like the first colon of the quotation.

We saw in the first part of our study that the pairing of the *adoneus* and the *esse videatur* meter in the *pro Roscio Amerino* occurred in a passage where other stylistic *lumina*, such as the *kyklos*, were present. The following passages display such *lumina*. In *Phil II.3* Cicero employs an *adoneus* in a full stop. What follows, however, is obviously a continuation or development of the same theme:

---

197 See above, pp. 122-124.
At enim te in disciplinam meam tradideras
-nam ita dixisti-, domum meam ventitaras.
Ne tu,
si id fecisses,
melius famae
melius pudicitiae tuae consuisses.

Sed neque fecesti,
nec
si cuperes,
tibi id per C. Curionem facere licuisset.

The passage is similar to the pro Roscio Amerino, both in tone (invective) and in meter, since here, as in the early speech, the adoneus occurs in response with an esse videatur meter (here resolved). In Phil. II.3 the similarity of the two meters is made conspicuous by homoioteleuton. The effect is that of establishing the connection between Antonius' pudicitiae (or better the lack thereof) and his disgraceful relationship with Curio. Another lumen is the sentence construction itself, with its high degree of parallelism, something that we see in other passages with the same pairing of adoneus and esse videatur:

Vim scilicet ego desideravi,
qui,
dum vis fuit, nihil egi, -<a adoneus bw d

et quem,
si vis non fuisset,
nulla res labefactare potuisset.

In the pro Murena, as in the kyklos found in the pro Roscio, vocabulary is repeated to produce an effect:
Here Cicero takes us from literal tempestates in the first half of the period to the figurative tempestates of the rei publicae, tempestates that are maximas. It is important for our consideration of passages featuring the adoneus paired with the esse videatur that Quintilian cites pro Murena 4 as an example of the parabole, since this corroborates our contention that the passages where this metrical pattern is employed often contain other lumina, be they verborum or sententiae.

This passage is near the beginning of the speech and in it Cicero lays some crucial groundwork. He establishes Murena as his successor in the fight against those elements of the conspiracy that are still free to wreak havoc on the republic.

\[198\] Quintilian, Inst. Or. V.11.23: Nam parabole, quam Cicero collationem vocat, longius res, quae comparentur, repetere solet. neque hominum modo inter se opera similia spectantur, ut Cicero pro Murena facit.
The idea of succession is reflected not only in the semantic content of the passage but also in the meter, since Cicero uses an esse videatur formed with the verb subeo twice in the in Catilinam IV (2 and 13) to express his willingness to undergo whatever he must in the course of doing the right thing. In this passage the idea expressed by subeundas acquires additional emphasis since the adoneus at ingrediantur, although in fairly strong closure at the end of the first half of the period, signals that there is more to come.

We shall see later on that the adoneus in strong closures is often used to produce an effect of stylistic neglect. In the passages we have just cited, however, this is not the case. These passages are conspicuous in their use of

\[^{199}\text{One might object that since the pro Murena was delivered before the in Cat. IV we cannot make much of this metrical similarity. This objection would not take into consideration the possible dates of publication of the consular speeches.}\]

\[^{200}\text{Note that in pro Murena 34 Cicero returns to the theme of tempestas. There too, as we contend is the case in pro Murena 4, conspicuous lumina are employed: metaphor and metrical embellishment (note the two esse videatur meters):}\]

Nam, ut tempestates
saepe certo aliquo caeli signo commoventur
saepe improviso nulla ex certa ratione
obscura aliqua ex causa concitantur,
\[
\text{sic in hac comitiorum tempestate populari}
\]
\[
\text{saepe intellegas quo signo commota sit,}
\]
saepe ita obscura causa est ut casu excitata esse videatur
\[
\text{pro Murena 34}
\]
lumina. The sentence structure of pro Sestio 127 and Phil. II.3 with their meticulous parallelism recall to us the vermiculata style criticized by Cicero in Orator 149. In passages such as these, where the care put into composition is so obvious, we could hardly suspect that Cicero, in his use of the adoneus, wished to create the impression of stylistic neglect. Here the adoneus is important for the period because it indicates an absence of closure, a continuation of further thematic development.

Although the function of signalling the absence of closure is often carried out by other weak meters, one may suspect that it is executed with even more efficiency by the adoneus due to its extreme scarcity in positions of strong closure. When we examine other meters that conclude the first of two parallel cola we find this hypothesis in one way disproved and in another way confirmed.

In the following survey we examine how often different meters are used at the conclusion of the first of two parallel cola. The first three meters surveyed include the adoneus and two other meters that contain an even number of short syllables in succession (a feature that, according to Novotny, renders a meter weak).\(^{201}\) The fourth and fifth meters surveyed are - - - - a and - - - - a, respectively, which, depending on typology, include the molossus + trochee and the double spondee, notoriously weak meters, the first of which

\(^{201}\) See Novotny, *Eurhythmie Recke a Latinske Prosy*, 233.
Wilkinson describes as "betes noires". The sixth meter surveyed, \(-~\-\- ~ a\), which Fraenkel calls the "Pseudolum tuom" meter and which I label as "PS" in my colometrics, is stronger than the preceding five, yet not generally recognized as a good clausula. The final meter surveyed is \(-~\-\- ~ a\), which, depending on typology, includes one of the strongest meters, the cretic + trochee of the typology esse malitis. This selection of meters is one which I believe will give us a good idea of how often weak meters, indifferent meters, and strong meters are used at the conclusion of the first of two parallel or contrasting cola. The five speeches chosen for the survey span the first three periods of Cicero's oratorical career and are all of roughly the same length.

There are five tables, one for each speech. Each table is divided horizontally into seven lines, one line for each of the seven meters surveyed. Starting at the beginning of each line and moving right, under the first vertical column labelled "total", we find the total number of times each meter is used in any type of closure. Moving further to the right, under the second vertical column labelled 1 of 2, we find the number of times each meter is used at the conclusion of the first of two parallel or contrasting cola. Farthest to the right, under the third vertical column, labelled 1 of 2 correlative, we find the number of times each meter is used at

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202 Wilkinson, 159.

203 See above, note 122.
the end of the first of two parallel or contrasting cola joined by correlative.

The figures in the second and third vertical columns are divided by the figure from the first vertical column in order to obtain the percentage of instances the meter is used at the conclusion of one of two parallel or contrasting cola out of the total number of instances the meter occurs in the speech. For example, in the *pro Roscio Amerino* the *adoneus* occurs 95 times; 24 of these 95 times it occurs at the conclusion of the first of two parallel or contrasting cola. Two of these 95 times it occurs at the end of the first of two parallel or contrasting cola, with the cola joined by correlatives. Therefore roughly 25% of all the *adonei* in the speech occur at the end of the first of two parallel or contrasting cola and roughly 2% of all the *adonei* in the speech occur at the conclusion of the first of two such cola when they are joined by correlative.

Underneath each of the horizontal columns, I have also included figures indicating how often the meter in question occurs at the end of a full stop and question mark and the total of these two, labelled *sensus*. Finally, at the bottom of each table at the left of the semicolon I have listed the number of Oxford pages that the speech in question comprises. The figure at the right of the semicolon represents the total number of colon pairs the speech contains. I divide the second number by the first to get the average number of colon
pairs per Oxford page. For example, the figure of 58% at the bottom of the first table for the pro Roscio Amerino means that for every two Oxford pages we find, on the average, one occurrence of such pairs. For the pro Murena, moreover, the figure 126% means that for every one Oxford page, we find, on the average, at least one occurrence of such pairs (i.e. one and one quarter). The relevance of these last two groups of figures will become clear in the course of our discussion.
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Table 15.1: Weak Meters in the *pro Roscio Amerino*.
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</tr>
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<td></td>
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<tr>
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<td>17/240=7%</td>
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<tr>
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<tr>
<td>Oxford pages 44.33; 60 60/44.33=135%</td>
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Table 15.2: Weak Meters in the *pro Caecina.*

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<tr>
<td>Oxford pages 46.25; 58 58/46.25 = 126%</td>
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Table 15.3: Weak Meters in the pro Murena.
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</tr>
<tr>
<td>full stop</td>
<td>44</td>
<td>18</td>
<td>44/223=20%</td>
<td></td>
</tr>
<tr>
<td>question</td>
<td>18</td>
<td></td>
<td>18/223=8%</td>
<td></td>
</tr>
<tr>
<td>sensus</td>
<td>18</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Oxford pages 29.5; 35 35/29.5=119%

Table 15.4: Weak Meters in the pro Balbo.
<table>
<thead>
<tr>
<th></th>
<th>total</th>
<th>1 of 2</th>
<th>1 of 2</th>
<th>correlative</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- o o - a</td>
<td>70</td>
<td>27</td>
<td>27/70=38%</td>
<td>7</td>
</tr>
<tr>
<td>full stop</td>
<td>3</td>
<td>3/70=4%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>question</td>
<td>1</td>
<td>1/70=1%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sensus</td>
<td>4</td>
<td>4/70=6%</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>85</td>
<td>11</td>
<td>11/85=13%</td>
<td>3</td>
</tr>
<tr>
<td>full stop</td>
<td>4</td>
<td>4/85=5%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>question</td>
<td>1</td>
<td>1/85=1%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sensus</td>
<td>5</td>
<td>5/85=6%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- o o o o o o o o a</td>
<td>56</td>
<td>9</td>
<td>9/56=16%</td>
<td>5</td>
</tr>
<tr>
<td>full stop</td>
<td>8</td>
<td>8/56=14%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>question</td>
<td>4</td>
<td>4/56=7%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sensus</td>
<td>12</td>
<td>12/56=21%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- o o - o - o - o o o o o o o o o a</td>
<td>117</td>
<td>5</td>
<td>5/117=4%</td>
<td></td>
</tr>
<tr>
<td>full stop</td>
<td>8</td>
<td>8/117=7%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>question</td>
<td>4</td>
<td>4/117=3%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sensus</td>
<td>12</td>
<td>12/117=10%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- o o - o - o - o o o o o o o o o a</td>
<td>104</td>
<td>41</td>
<td>41/104=39%</td>
<td>7</td>
</tr>
<tr>
<td>full stop</td>
<td>5</td>
<td>5/104=5%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>question</td>
<td>1</td>
<td>1/104=1%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sensus</td>
<td>6</td>
<td>6/104=6%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- o o - o - o - o o o o o o o o o a</td>
<td>107</td>
<td>6/5</td>
<td>5/107=5%</td>
<td></td>
</tr>
<tr>
<td>full stop</td>
<td>9</td>
<td>9/107=8%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>question</td>
<td>3</td>
<td>3/107=3%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sensus</td>
<td>12</td>
<td>12/107=11%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- o o - o - o - o o o o o o o o o a</td>
<td>248</td>
<td>52</td>
<td>52/248=21%</td>
<td>13</td>
</tr>
<tr>
<td>full stop</td>
<td>74</td>
<td>74/248=30%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>question</td>
<td>27</td>
<td>27/248=11%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sensus</td>
<td>101</td>
<td>101/248=41%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oxford pages</td>
<td>48.75; 45</td>
<td>45/48.75=92%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 15.6: Weak Meters in the pro Plancio.
<table>
<thead>
<tr>
<th></th>
<th>total</th>
<th>1 of 2</th>
<th>1 of 2</th>
<th>correlative</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-- -- -- a</td>
<td>72</td>
<td>28</td>
<td>28/72= 3%</td>
<td>7</td>
</tr>
<tr>
<td>full stop</td>
<td>2</td>
<td>2/72= 3%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>question</td>
<td>7</td>
<td>7/72=10%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sensus</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-- -- -- a</td>
<td>45</td>
<td>11</td>
<td>11/45=24%</td>
<td>2</td>
</tr>
<tr>
<td>full stop</td>
<td>2</td>
<td>2/45= 4%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>question</td>
<td>2</td>
<td>2/45= 4%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sensus</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-- -- -- a</td>
<td>53</td>
<td>5</td>
<td>5/53= 9%</td>
<td>2</td>
</tr>
<tr>
<td>full stop</td>
<td>4</td>
<td>4/53= 8%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(3 exclamation)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>question</td>
<td>1</td>
<td>1/53= 2%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sensus</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-- -- - a</td>
<td>138</td>
<td>53</td>
<td>53/138=41%</td>
<td>13</td>
</tr>
<tr>
<td>full stop</td>
<td>16</td>
<td>16/138=12%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>question</td>
<td>4</td>
<td>4/138= 3%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sensus</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-- -- - a</td>
<td>108</td>
<td>45</td>
<td>45/108=42%</td>
<td>8</td>
</tr>
<tr>
<td>full stop</td>
<td>5</td>
<td>5/108= 5%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>question</td>
<td>3</td>
<td>3/108= 3%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sensus</td>
<td>8</td>
<td>8/108= 7%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-- -- - a</td>
<td>106</td>
<td>20</td>
<td>20/106=19%</td>
<td>6</td>
</tr>
<tr>
<td>full stop</td>
<td>12</td>
<td>12/106=11%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>question</td>
<td>7</td>
<td>7/106= 7%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sensus</td>
<td>19</td>
<td>19/106=18%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-- -- - a</td>
<td>248</td>
<td>52</td>
<td>52/248=21%</td>
<td>13</td>
</tr>
<tr>
<td>full stop</td>
<td>100</td>
<td>100/248=40%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>question</td>
<td>40</td>
<td>40/248=16%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sensus</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Oxford pages 44.35; 51 51/44.33=115%

Table 15.5: Weak Meters in the pro Milone.
Up to this point our discussion of the *adoneus* has, for the most part, not taken into consideration factors of typology. In order to be consistent we have done the same with other meters represented in the tables above. In addition we do not take into consideration the syllables that precede the five syllables surveyed in the tables above. In other words, we make no distinction whether a is preceded by - - to form a cretic + double spondee, which is generally recognized as inherently stronger than the same sequence of five syllables preceded by any other sequence. By

204 It appears that typology, at least for the cretic + trochee, is not an important factor in determining how frequently a meter concludes the first of two paired cola. The percentages for the strong typology *esse malitis* differ compared to the percentage arrived at when typology is not considered (i.e. when all typologies are considered as a whole), but the differences may be considered as statistically irrelevant since they reveal no pattern. For example, in the *pro Caecina* and *pro Murena* the percentage of cretic + trochee meters of the typology *esse malitis* is actually greater than the percentage for all typologies combined whether correlatives are present or no:

<table>
<thead>
<tr>
<th></th>
<th>total</th>
<th>1 of 2</th>
<th>1 of 2</th>
<th>correlative</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>pro Caecina</em></td>
<td>65</td>
<td>13/65=20%</td>
<td>5/65= 7.69%</td>
<td></td>
</tr>
<tr>
<td><em>pro Murena</em></td>
<td>65</td>
<td>11/65=16%</td>
<td>4/65= 6%</td>
<td></td>
</tr>
<tr>
<td><em>pro Balbo</em></td>
<td>74</td>
<td>11/74=14%</td>
<td>1/74= 1%</td>
<td></td>
</tr>
<tr>
<td><em>pro Milone</em></td>
<td>72</td>
<td>11/72=15%</td>
<td>2/72= 3%</td>
<td></td>
</tr>
<tr>
<td><em>in Sen.</em></td>
<td>104</td>
<td>19/104=18.27%</td>
<td>3/104=2.88%</td>
<td></td>
</tr>
<tr>
<td><em>CT(g)</em></td>
<td>40</td>
<td>5/40=12.5%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**type magna voluptate (-*-a)**

<table>
<thead>
<tr>
<th></th>
<th>total</th>
<th>1 of 2</th>
<th>1 of 2</th>
<th>correlative</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>pro Caecina</em></td>
<td>25</td>
<td>3/25= 12%</td>
<td>0/25= 0%</td>
<td></td>
</tr>
<tr>
<td><em>pro Murena</em></td>
<td>35</td>
<td>3/35= 9%</td>
<td>1/35= 3%</td>
<td></td>
</tr>
<tr>
<td><em>pro Balbo</em></td>
<td>45</td>
<td>5/45= 11%</td>
<td>3/45= 7%</td>
<td></td>
</tr>
<tr>
<td><em>pro Milone</em></td>
<td>30</td>
<td>8/30= 27%</td>
<td>2/30= 7%</td>
<td></td>
</tr>
<tr>
<td><em>in Sen.</em></td>
<td>28</td>
<td>5/28= 17%</td>
<td>1/25= 4%</td>
<td></td>
</tr>
</tbody>
</table>
"putting on blinders" and treating each of these meters as merely a sequence of four long or short syllables with a final anceps, we can establish to what extent the adoneus, as merely a sequence of long and short syllables, conforms with or diverges from the use of other meters considered in the same way.\textsuperscript{205}

We see from the each of the five tables that the adoneus plays no special role in forming the conclusion of the first of two paired cola: it is used in this way more or less to the same degree as various other inherently weak meters. In the pro Murena, for example, 21\% of all the adonei used in the speech conclude the first of two paired cola, slightly less than the percentage for the ending - - - - a. On the other hand, the adoneus is one of the most frequently used meters or at least used no less frequently than other inherently weak meters when the paired cola are connected by means of correlatives.\textsuperscript{206} For instance, of all the adonei employed in the pro Milone, 39\% of them conclude the first of two paired cola, compared to 41\% of all the meters ending in four long

\textsuperscript{205} This methodology is very similar to that of H. Aili, in The Prose Rhythm of Sallust and Livy (Stockholm: Almqvist & Wiksell International, 1979). Aili states that by fixing the number of syllables considered (in his case the last six) one avoids other factors from intervening as would happen if one compared meters of different length.

\textsuperscript{206} For the chart above we consider "correlative" those pairs connected by et...et, neque....neque, vel....vel, aut...aut, partim...partim, non...sed, neque...sed, non...verum. We are confident that, in using these criteria, any error in omission will be compensated by consistency.
syllables + an anceps. On the other hand when we consider in
the same speech paired cola joined by correlatives, we find
that 10% of all adonei are employed at the conclusion of the
first of two such cola, which is the same figure as that of
the - - - - a meter. In three other speeches surveyed we see
the same pattern. The adoneus is employed as much or
(usually) more than any other meters in concluding the first
of two paired cola joined by correlatives. The only
exception to this trend is found in the pro Roscio Amerino.
We may consider this to be the exception that proves
("proves" in the more arcane sense of "puts into question")
the rule, but when we examine the total number of correlative
sequences where one of the seven meters occurs at the
conclusion of the first colon, we find that the pro Roscio
Amerino contains a number of such constructions that is far
fewer than the other speeches. There are only 38 instances of
this construction where the first colon ends with one of the
seven meters we have surveyed, in other words only 69% of the
average Oxford page contains one of these constructions. The
next lowest figure is 92% for the pro Plancio, which is
considerably higher. In conjunction with this we see that
the adoneus is used at sensus closure in the pro Roscio
Amerino much more than in the other five speeches: 10% of all
the adonei in this speech occur there. Perhaps the same
factors that make for more instances of the adoneus at sensus
closure are also responsible for its being used less at the
conclusion of the first of two paired cola.

We have established from the tables above that, typological considerations aside, the adoneus meter is frequently used at the conclusion of the first of two paired cola, although sometimes other meters are used more frequently in this position, notably when the meter consists of four longs + an anceps. On the other hand, the adoneus is used just as much as if not more than any other meter when the two cola are joined by correlatives.

We are now ready to consider another facet of prose meter, particularly concerning the adoneus meter, and one we have alluded to above: that of audience expectation. In the five tables we have limited ourselves to considering what meters conclude the first of two paired cola. We have done so partly because such an inherently weak pause position offers a fairly recognizable and therefore useful measure of the inherent closure strength of any given meter; but, naturally, there are many other positions of weak closure such as the conclusion of a colon preceding an indirect discourse or a relative. As the five tables seem to indicate, and as we shall see in more detail in the tables that follow, the adoneus occurs mostly in these other types of weak closures, and very rarely in strong closures, particularly full stops. This means that while other meters, such as -- -- -- a, may

---

207 Cf. above, our remarks concerning pro Plancio 57 and de Lege Agraria II.45.
occur more frequently than the adoneus at the conclusion of the first of two paired cola not joined by correlatives, nonetheless, when the sentence structure and semantics suggest to the audience that the colon they are currently hearing will be followed by one that is highly parallel or contrasting, and if the colon being heard ends with an adoneus, then the audience's expectation of a colon that parallels or contrasts the one they have just heard (ending with an adoneus) is even more piqued than it would have been, had there been no adoneus. Why would the audience expect this if there are other meters used more frequently at the conclusion of the first of two parallel or contrasting cola? Because those other meters are more likely than the adoneus to occur in stronger closures and not confined, as is the adoneus generally, to concluding very weak closures. In other words, the adoneus confirms the parallelism or contrast more effectively than do other meters (at least when typology is not considered).

This is particularly true in the case of the meter composed of four long syllables + an anceps. Although it is often

208 This is confirmed by the fact that the adoneus is one of the most frequently used meters in such circumstances when the two cola are connected by correlatives.

209 In the five charts above the only exception to this is again found in the pro Roscio Amerino, where 10% of all the adonei in the speech occur at a sensus closure. This is the only one of the five speeches where the percentage of adoneus used at such closure is more than that of one of the other seven meters surveyed, since the analogous figure for the - - - a meter is 9%.
employed more frequently at the conclusion of the first of two parallel or contrasting cola than the adoneus, it is also employed much more frequently at a full stop than the adoneus.\textsuperscript{210} Only when we begin to distinguish the meters surveyed above according to typology and what syllables precede them, do we find that, e.g., the molossus + trochee (a meter widely recognized by scholars as weak\textsuperscript{211}) is just as weak or weaker than the adoneus, not only for its tendency to occur frequently at the conclusion of the first of two paired cola, but also for the rarity with which it concludes full stops.\textsuperscript{212}

\textsuperscript{210} Compare in table 15.1 the instances of the \-----a meter and adoneus at full stops.

\textsuperscript{211} The same assessment is found in Martianus Capella (V.522): \textit{Fit pessima clausula si pro trochaeo paenultimo spondeum praelocaveris, ut si dicas 'rupes eiectis'.}

\textsuperscript{212} In the \textit{pro Roscio Amerino}, for example, while there are 21 meters composed of four long syllables + anceps that are used at \textit{sensus} closures, the molossus + trochee (the accentual pattern \-----a) occurs only four times in \textit{sensus} closure (once at a very short monocolon). For examples of the molossus + trochee meter of this typology at \textit{sensus} closure in Third-Period speeches, see appendix E. Later in this chapter we shall return to the topic of the molossus + trochee and its relation to the adoneus.
CHAPTER 16

EVIDENCE FROM THE RHETORICAL TREATISES

To a certain degree, and more by process of exclusion than by stating positive criteria, we have begun to define the ethos of the *adoneus* meter. We have done this by observing how it is employed in passages of Cicero's speeches. We shall now turn to the rhetorical works of Cicero in order to discover whether we may more finely hone our definition of an "adoneus ethos". In the *Orator* Cicero's remarks concerning the *adoneus* meter seem at first glance to be somewhat vague and disappointing. In *Orator* 217 he even appears to defend its use and describes it (as well as the metrical sequences - - - - a and - - - - a, which, depending on typology, can possess either strong or weak inherent closure strength) as

neque...*parum volubilis*:

ne iambus quidem qui est e brevi et longa, aut par choreo qui habet tris brevis trochaeus - sed spatio par, non syllabis - aut etiam dactylus qui est e longa et duabus brevibus, si est proximus a postremo, parum volubiliter pervenit ad extremum, si est extremus choreus aut spondeus...

*Orator* 217

Kroll, in his commentary, states that Cicero here was no doubt influenced by earlier writers and that Cicero's
recommendation of the adoneus does not find confirmation in his practice.\textsuperscript{213} Although Kroll's observation of Ciceronian praxis would be hard to contradict, two things must be noted. One is that Cicero's recommendation of the adoneus is somewhat indirect as it is stated negatively: the adoneus does not come at the end parum volubiliter. Cicero seems almost timid, or at least circumlocutious in his recommendation of a meter which, as is well known to scholars, is generally avoided as a clausula in his speeches.\textsuperscript{214}

\textsuperscript{213} See Kroll, M. Tullii Ciceronis Orator, 185. We are also reminded of Fraenkel's remark (Leseproben, 29) that Cicero's metrical precepts have little to do with his praxis, a statement which may be generally true, but one which we will qualify in the course of our present discussion.

\textsuperscript{214} Wuilleumier, in his article "La Théorie Cicéronienne de la Prose Métrique," REL VII (1929): 172, cites the phrase ne...quidem in order to show that the meter was tolerated by Cicero (as opposed to recommended or avoided) but concludes by saying that the passage must be corrupt, since the heroic meter is one which resembles poetry and therefore cannot be a tolerated meter. Although Wuilleumier claims to avoid Bornecque's error of imposing the prescriptions and proscriptions of the later grammarians on Ciceronian prose meter, he himself imposes a straightjacket of consistency on Cicero. Actually there is no inconsistency between this passage and those that censure the use of poetic meters since, as we have mentioned earlier, the meters mentioned in this passage are not specified as far as typology is concerned. Aumont (303) believes, in fact, that this passage refers to those adonei that are formed by pentasyllabic or tetrasyllabic words, typologies, which, as from what we shall see in the tables below and according to the general consensus of scholars, are the ones most frequently employed in strong closures in the speeches of Cicero. Wuilleumier perhaps anticipated this argument and as praemunitio mentions that Cicero does not distinguish meters by their typology in the examples that he furnishes in his treatises. It is quite evident that in praxis, however, typology is important. A good example is the practical distinction between the cretic + trochee of the typology $\sim$-$\sim$/-$\sim$ and $\sim$-$\sim$/-$\sim$a, since it is generally noted that this meter, when composed of the first of
Secondly, and more importantly, we must consider the implications of the adverb with which Cicero chooses to describe the adoneus: volubiliter. As a desirable quality, volubilitas occurs when the compositio of a period is such that the period flows smoothly.\textsuperscript{215} The word is also used negatively to suggest that stylistic blemish which causes the period to rush onward without a defining form.

Despite the fact that Cicero appears to be speaking of clausulae in the proper sense of the meter employed at the end of a period (or at least at other strong syntactical closures),\textsuperscript{216} volubilitas, from its etymology alone, would not seem to correspond with our definition of what we traditionally understand as closure. The following passages the two typologies, possesses much more inherent closure strength than when the word division occurs after the third syllable.

\textsuperscript{215} As a positive quality it is used in conjunction with numerose in Orator 210: saepe etiam in amplificanda re concessu omnium funditur numerose et volubiliter oratio. This is the same type of volubilitas as is found in Orator 53 where the noun occurs in conjunction with flumen, and which, according to Kroll (\textit{M. Tullii Ciceronis Orator}, 58) describes the same style as that designated as glaphyra by Dionysius of Halicarnassus.

\textsuperscript{216} Q.v. pervenit ad extremum in Orator 223. It is this expression on which Aumont (303) bases his argument that the passage refers to those adonei formed by a pentasyllabic or tetrasyllabic word (cf. note 40). It is surprising that in his section on the adoneus Aumont does not mention that those sentences that end with an adoneus are often only the first of a series of sentences devoted to one particular theme. In all fairness, however, he devotes much of his book to the discussion of metrical hierarchical progression, which takes into account passages where a weak meter, not necessarily the adoneus, concludes the first of such a series of sentences.
from the *ad Herennium* and Quintilian as well as Cicero’s rhetorical works prove to be quite illuminating in this regard:

Cum autem contendere oportebit, quoniam id aut per *continuationem* aut per *distributionem* faciendum est, in *continuatione* aduaucto mediocriter sono vocis, verbis continuandis vocem quoque augere oportebit et torquere sonum et *celeriter* cum clamore verba conficere, ut *vim volubilem* orationis vociferatio consequi possit. In *distributione* vocis ab *imis faucibus* exclamationem quam clarissimam adhibere oportet, et quantum spatii in singulas exclamationes sumperimus, tantum in *singula intervalla* spatii consumere iubemur. In *amplificationibus* cum *cohortatione* utemur voce attenuatissima, clamore *leni*, sono aequabili, commutationibus crebris, *maxima celeritate*.  

*ad Herennium* III.25

Est enim et scientia comprehendenda rerum plurimarum, sine qua verborum volubilitas inanis atque inridenda est, et ipsa oratio conformanda non solum electione, sed etiam constructione verborum....

*de Oratore* I.17

Appi Claudi *volubilis* sed paulo *fervidior* oratio  
*Brutus* 109

Fuit enim Sulpicius omnium vel maxume, quos quidem ego audiverim, grandis et, ut ita dicam, tragicus orator. vox cum magna tum suavis et splendida; gestus et motus corporis ita venustus, ut tamen ad forum, non ad *scenam* institutus videretur; *incitata et volubilis nec ea redundans tamen nec circumfluens oratio*.  

*Brutus* 202

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217 Cf. *ad Herennium* III.23: 
continuatio est orationis enuntiandae acceleratio clamosa. Distributio est in contentione oratio frequens cum *raris* et brevibus intervallis, acris vociferatione.  
*Raris* here refers to wide space between members or elements.
Flumen aliis verborum volubilitasque cordi est, qui ponunt in orationis celeritate eloquentiam; distincta alios et interpuncta intervalla morae respirationesque delectant. quid potest esse tam diversum?

Orator 53

quodsi et angustas quaedem atque concisa et alia est dilatata et diffusa oratio, necesse est id non litterarum accidere natura, sed intervallorum longorum et brevium varietate; quibus implicata atque permixta oratio quoniam tum stabilis est tum volubilis, necesse est eius modi naturam numeris contineri. nam circumitus ille, quem saepe iam diximus, incitator numero ipso furtur et labitur, quoad perveniat ad finem et insistat.

Orator 186

(on the double spondee) habet tamen stabilem quendam et non expertem dignitatis gradum, in incisionibus vero multo magis et in membris

Orator 216

saepe etiam in amplificanda re concessu omnium funditur numerose et volubiler oratio.

Orator 210

primum quia sensus omnis habet suum finem, poscitque naturale intervallum quo a sequentis initio dividatur, deinde quod aures continuam vocem secutae, ductaeque velo prono decurrentis orationis flumine, tum magis iudicant cum ille impetus stetit et intuendi tempus dedit. Non igitur durum sit neque abruptum quo animi velut respirant ac reficiuntur. Haec est sedes orationis, hoc auditor exspectat, hic laus omnis declamat. Proxima clausulis diligentiam postulant initia...

Inst. Or. IX.4.61-62

Membratim plerumque narrabimus, aut ipsas perihodos maioribus intervallis et velut laxioribus nodis resolvemus, exceptis quae non docendi gratia sed ornandi narratur, ut in Verrem Proserpinae raptus: hic enim lenis et fluens contextus decet.

Inst. Or. IX.4.127

Nec volubilitate nimia confundenda quae dicimus, qua et distinctio perit et affectus, et nonnumquam etiam verba aliqua sui parte fraudantur. Cui contrarium est vitium nimiae tarditatis... Promptum
sit os, non praeceps, moderatum, non lentum. 
Spiritus quoque nec crebro receptus concidat 
sententiam nec eo usque trahatur donec deficiat. 
Inst. Or. XI.3.52-53

In these passages it is evident that there exists a strict 
dichotomy between volubilitas, which describes the swiftness 
in the flow of the period, and the tarditas of intervalla and 
the type of delivery and style in which tarditas is employed. 
The continuity of description which spans the ad Herennium, 
Cicero’s Orator and finally Quintilian’s Institutio Oratoria 
is striking. We see the noun celeritas associated with 
volubilitas both in ad Herennium III.25 and Orator 53. In 
Orator 53 and Institutio Oratoria XI.3.52 the past participle 
distincta and noun distinctio appear, in both passages, in 
contrast with volubilitas. We are obviously dealing with a 
precept essential to delivery and composition, a precept with 
which the noun volubilitas appears to be strictly associated.

According to the ad Herennium volubilitas is used in the 
continuatio, the type of debate in which the cola\textsuperscript{218} are 
closely knit as opposed to the other type of the debate, the 
distributio where cola are widely separated: quantum spatii in 
singulas exclamationes sumpserimus, tantum in singula 
intervalla spatii consumere iubemur.\textsuperscript{219} Compare this to

\textsuperscript{218} In ad Her. III.25 verbis in continuandis verbis could 
probably could be construed as cola also.

\textsuperscript{219} The shortness of the pauses in the continuatio implies 
that meters of strong closure would not be suitable. Inst. Or. 
XI.3.52-53 makes it clear that volubilitas causes words to be
Inst. Or. XI.4.127 where Quintilian tells us that in the narratio even the periods themselves (ipsas) are to be broken into smaller sections by the use of maiores intervallis, a process that, in effect, makes the period more similar to a series of membrea et incisa than it would otherwise be.\textsuperscript{220} Everyone of the passages cited associate volubilitas explicitly or implicitly with the lack of interval between words or cola.\textsuperscript{221} Orator 186 and Inst. Or. XI.4.61-62 are not as distinctly enuntiated as they would otherwise be, inasmuch as excessive volubilitas causes them to be blurred. A meter with strong closure value would be inappropriate in such circumstances. Notice also that lentum is designated as the excessive version of that which is moderatum. Moderatum therefore describes a certain slowness of delivery. This same adjective is used by Quintilian and Cicero in the discussion of the prooemium and epideictic passages, parts of oratio which are associated with meters of strong closure value. For meters used in prooemia, see Primmer, 161 ff. and 243.

\textsuperscript{220} We must be careful not to over-generalize when applying such labels as "fast" and "slow" to different types of sentence structures. It may well have been true that in between membrea et incisa there were longer intervals than in certain places in periodic structures, yet the first of these two constructions, at least when used in the second Asiatic style, is traditionally associated with speed (e.g. Landgraf <74> on pro Roscio Amerino 30).

What is important about this and the other passages I have cited from the Orator is that they disassociate the adoneus from those places in the sentence where one would find long breaks.

\textsuperscript{221} This presents us with what seems to be a glaring inconsistency: Cicero tells us concerning the meters used at the end of cola, that what we would call inherent closure strength is not important (i.e. when he remarks that the membrum of one of his examples ends with a double spondee). From what we see in these passages, however, the membrea et incisa style creates a lexis with many long intervals. We would assume that in such a lexis the ethos of any meter would be especially conspicuous. There are two possible solutions to this problem. One is that, as Cicero himself says, the double trochee and other meters with many long syllables slow down
especially valuable in illuminating the relationship of volubilitas to the periodic style. In Orator 186 volubilitas is clearly characterized by brevioribus intervallis, whereas its opposite quality, stabilitas by longioribus intervallis. If we compare this passage with Orator 216, we again see that the opposite of volubilis, i.e. stabilis, is associated with the membrea et incisa style, and therefore find additional evidence for associating volubilis with the flow of the period. But even more important for our argument is the last half of the citation from Orator 186 and its analogous passage, Inst. Or. IX.4.61-2. In Orator 186 Cicero is speaking of a hybrid style composed of both volubilitas and stabilitas, but starting at circumitus ille we see that the period, like the hybrid style just described, also combines these two qualities, since it is to flow smoothly until it reaches its end (insistit\(^{222}\)) where stabilitas, rather than volubilitas is desired. This interpretation is confirmed by the Inst. Or. IX.4.127 where again the end of the period (finis) is also the end of the flow (stetit in Inst. Or. IX.4.127 corresponds to insistit in Orator 186) and where we finally arrive at the intervallum.

progression of the discourse and adds gravitas. The second solution is that what Cicero generally calls the membrea et incisa style may not be the same thing that is referred to in the above cited passages.

\(^{222}\) This verb in the context of structure consistently refers to the end of the sentence, period or colon. See the OLD, entry 5 b.
Our survey of the above-cited passages reveals that volubilitas is the diametrical opposite of the intervallum and therefore necessarily refers not to the end of the period but everything up to but not including the end.\footnote{Primmer (85) attributes Cicero's stricture against hiatus to the fact that the interior rhythms of the period are to have volubilitas. As I do, Primmer takes Cicero in Orator 217 as referring to internal meters when he uses the word volubiliter. Primmer bases his conclusion on observations by Cicero and Quintilian on the 'ethos' of meters containing short syllables, (ibid.) 101, i.e. that they create an effect of smooth or quick flow. I have arrived at the same conclusion by comparing passages that speak of volubilitas. Although Primmer's observations lead to the same conclusion as I have, Primmer's reasoning is not without flaw. He bases his conclusion on the observations made concerning the inherent smoothness or quickness of flow of meters that contain an abundance of short syllables (Quintilian IX.4.91) and cites passages of dactylic hexameter where dactyls predominate. He thus ignores the fact that, while series of successive dactyls were used in dactylic hexameter verse by Vergil to produce an effect of swiftness of flow, in Orator 217 we are dealing only with a dactyl + a trochee/spondee and not with a series of successive dactyls. We must also remember that the adoneus is not the only meter referred to in Orator 217. Indeed, as we have pointed out, the other two meters mentioned there can be inherently weak in closure depending on typology, and one of them, ---\text{-a} (which is very weak in the typology -/-/-/\text{-a}), is not abundant in short syllables. Indeed, in the final chapters of this dissertation we provide examples of how other weak meters (regardless of how many short syllables they employ) behave in a way very similar to the adoneus (we have already alluded to this when we mentioned that the molossus + trochee in the typology ----\text{-a} or ---/-\text{-a} occurs at the conclusion of the first of two parallel or contrasting cola just as often, if not more often, than the adoneus).} Since Cicero describes the adoneus as volubilis, we may infer that this meter is not as suitable for the end of a period as other meters may be. In Orator 212 Cicero discusses what meters are to be used for the period:

Quo autem pacto deceat incise membratimque dici ia videbimus; nunc quot modis metentur comprehensiones
conclusionesque dicendum est. fluit omnino numeros a primo tum incitatius brevitate pedum tum proceritate tardius; cursum contentiones magis requirit, expositiones rerum tarditatem; insistit autem ambitus modis pluribus, a quibus unum est secuta Asia maxime, qui dichorius vocatur.

Orator 212

Although this passage does not explicitly speak of volubilitas, nevertheless the vocabulary items it employs in describing the qualities of flow and speed (fluit, incitatius, contentiones) are the same as those used in describing volubilitas. Therefore, as in Orator 186 and Inst. Or. IX.4.61-62, here too those qualities characterized by volubilitas are assigned to the beginning and middle of the period, whereas the quality of stabilitas is assigned to the end (to which again the verb insistit is applied). To a certain degree, therefore, this passage reiterates what has already been stated in Orator 186, but now Cicero adds prose meter into his prescription. The passage is important, then, since in it Cicero recognizes that only certain types of meters are suitable for the swiftly flowing sentence before it reaches its end. Although the adoneus is not mentioned here, one could infer from paragraph 217 that the adoneus, since it is volubilis, could be included among the types of meters mentioned, i.e. those that are characterized by brevitate

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224 The only considerable difference from the two formerly cited passages is that here Cicero states that while swiftness is suitable for contentiones, the expositiones require tarditatem. We have already seen in Inst. Or. IX.4.127 that the periods in expositiones, because of their slowness, resemble membra et incisa.
*pedum*, even if this such a description does not seem to describe an *adoneus* quite as much as we may wish it did.

Not only does *Orator* 212 allow us to infer that the *adoneus* is suitable for the interior of a period, but it also suggests the type of meter that Cicero has in mind for the period's conclusion. Despite his caveat against overuse, Cicero prescribes the double trochee for the end of a period, a meter that (unlike the *adoneus*) belongs to the traditional canon of Ciceronian clausulae.\(^{225}\)

Our claim that Cicero does not recommend the *adoneus* as a meter for clausula closure but does recommend it for the interior of a period is further corroborated by three other passages in the *Orator*. In *Orator* 230 Cicero condemns the practice of Coelius Antipater whose *compositio* was considered artificial because of his strained hyperbaton:

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            et hic quidem, qui hanc a L. Aelio, *ad quem scripsit*, cui se purgat, veniam petit, et utitur ea traiectione verborum *et nihil* *tamen* *aptius* *explet* *concluditque* *sententias*.
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*Orator* 230

*Ad Herennium* IV.8 offers an example of the "Antipaterian" hyperbaton where the *praenomen* and *nomen* of Lucius Aelius are separated by the verb: *In priore libro has res ad te scriptas Luci misimus Aeli*. The clausula that results from the hyperbaton is an *adoneus*. Judging from the similarity in the content and wording of the two passages (both mention Antipater's dedication of his work to Aelius: cf. *ad te

\(^{225}\) Especially when preceded by a cletic.
scriptas and ad quem scripsit below), it would seem that Cicero is referring to the same example of strained hyperbaton as that cited in the ad Herennium.\(^{226}\) If indeed this is true, we possess, in effect, Cicero’s description of the adoneus’ lack of effectiveness as a clausula: et nihilo tamen aptius explet concluditque sententias. One may object that the passage we have just cited from Orator 230 does not explicitly mention the adoneus. In Orator 232, however, we have a much more direct condemnation of the adoneus clausula:

‘neque me divitiae movent, quibus omnis Africanos et Laelios multi venalicii mercatoresque superarunt.’ -- immuta paululum, ut sit ‘multi superarunt mercatores venaliciisque’: perierit tota res.

In the first version the sentence ends with an esse videatur meter (-resque superarunt). When the word order is changed the result is an adoneus (venaliciiique). This indeed would appear to be solid evidence that Cicero condemned the adoneus as a clausula (perierit tota res), yet we must be cautious in our assertion since the typology of the second version is so atypical of the average clausula, that it casts some doubt as to whether the resulting meter itself was the object of Cicero’s rebuke rather than the typology or perhaps the over-

\(^{226}\) Devoto (La Storia della Lingua di Roma, 166) implies that Cicero is thinking of the passage quoted by the auctor ad Herennium: ...e mostrato dalla critica fatta da Cicerone a Celio (1) anche aveva in modo peregrino separato persino il prenome dal suo gentilizio Luci misimus Aelì.
all *compositio*.\(^{227}\) Despite these provisos, however, we can be fairly certain that Cicero's condemnation concerns the *adoneus* clausula since the topic of the section of the *Orator* from which this passage comes is prose meter, and since the sentence, before its reordering, ends in that most canonical of all meters, the *esse videatur*.

Further evidence as to the proper role of the *adoneus* in Cicero's system of prose meter is provided by *Orator* 219 where Cicero cites the following sentence from Crassus:

\[
\text{nam ubi libido dominatur, \ } \text{adoneus innocentiae leve praesidium est.}
\]

*Orator* 219

The passage is meant to serve as an example of how *concinnitas* can result in *numerus* spontaneously. Crassus' passage is much like the passage from the *Brutus* cited at the beginning of this chapter where the first of two contrasting cola ends with an *adoneus*. Its citation in *Orator* 219 not only suggests that Cicero approved of the *adoneus* in such cases.

\(^{227}\) As for the typology, cf. Quintilian's objection to Cicero's clausula *archipirata*. Concerning *compositio* see DuMesnil ("Begriff der drei Kunstformen der Rede: Komma Kolon Period, nach der Lehre der Alten," Zum zweihunderthaehrigen Jubilaum de koenigl. Friedrichs-Gymnasium <Frankfurt, 1894>: 45) who remarks that in many of the examples in the *Orator* where Cicero changes the order, i.e. *compositio*, of cited passages, the *compositio* of the first version is artful, whereas in the second version it is representative of a plainer style.

The employment of the enclitic -\(que\) on the final word of a sentence is atypical. This is confirmed by our survey of four speeches, the *pro Roscio Amerino*, *pro Murena*, *de Domo*, and *pro Sestio* where, if we add the figures for all four speeches together, we find the enclitic -\(que\) employed in only ten instances at the end of a colon. Moreover, none of these ten cola constitute the final colon of a sentence.
circumstances, but also that this meter was so used by orators even before Cicero, and indeed suggests that to the ancients this particular meter seemed naturally suited in this position even when, as Cicero informs us, orators such as Cato did not consciously employ prose meter. That the adoneus at the close of the first colon of two paired cola was something natural for Latin is suggested not only by passages cited by Cicero but also by a fragment of Cato the Elder:

\[
\begin{align*}
\text{Aliud est properare} & \quad \text{adoneus bs} \\
\text{aliud festinare} & \quad \text{DT (d)} \\
\end{align*}
\]

Gellius XVI.14.1

Here the adoneus is followed by that most Asiatic of meters, the double trochee, which gains in conspicuousness due to the homoioio teleuton and parallelism present in the colon pair.

\footnote{Brutus, 63 (on Cato): adde numeros.}
CHAPTER 17

THE ADONEUS IN THE SPEECHES
(TABLES AND GENERAL OBSERVATIONS)

We have discovered by observing passages from Cicero's speeches that the adoneus appears most often in positions within a sentence where there is little or no closure and have found evidence in the rhetorical treatises to suggest that Cicero himself was consciously aware of and recommended this practice inasmuch as he characterizes the adoneus as volubilis, which implies that it was suitable for those places in the period where there is little or no pause.

Later in this section we shall observe that in many of the passages where an adoneus coincides with a full stop the closure strength of the sentence is weakened by an absence of pause, which we have identified with the concept of volubilitas. For example, the end of a long periodic sentence often has more closure than the end of a short sentence, especially when the latter is followed by several other short sentences. It is in such short sentences more than elsewhere that we often see an adoneus clausula. Before we examine such passages, however, we must make a rather detailed survey of
where, or more precisely in what type of closures, the adoneus occurs in Cicero’s speeches.

Fraenkel produces several examples of the adoneus used as a clausula.229 Most of his citations are from the early speeches, a fact the significance of which we shall see presently, but even in these cases we must ask whether this represents a positive stylistic elaboration or merely represents contexts where Cicero permitted deviations from the norm. Indeed we may also ask ourselves whether such permitted deviations can be considered as distinct from stylistic elaboration.

In order to address the issues in question I have examined ten of Cicero’s speeches. These include two of the earliest speeches: the pro Quinctio and the pro Roscio Amerino; the pro Caecina, also a fairly early speech, which predates Cicero’s consular period; two Second-Period or consular speeches: the pro Murena and the Third Catilinarian;230 four Third-Period speeches: the de Domo, pro Sestio, pro Balbo, and pro Milone; and a speech of the Fourth Period, the Phil. II. To ensure at least a certain degree of impartiality I have adopted a statistical approach which will serve as our starting point.

229 See Fraenkel’s appendix on the "clausula heroica" (Leseproben, 198-200).

230 Earlier, in our survey of the esse videatur meters, we mentioned Ralph Johnson’s observation that this speech is unique among those of Cicero for the fact that it afforded Cicero with the opportunity to create a truly simplex narratio, and saw the consequences that this had on the meter.
The tables below show in what contexts the *adoneus* in these speeches are used.

I have divided the occurrences of the *adoneus* according to what type of closure they are found with. The types of closures are divided into two categories. The first category is that of strong closure, which includes passages where the *adoneus* concludes a colon with a full stop, question mark, semicolon, and the like; the second includes those closures which in most circumstances are weak, such as colon breaks before indirect discourse and before relative clauses.

I have attempted to grade the closures within each of these two categories according to strength.\(^{31}\) As the reader will see, each of the two main categories are divided into subcategories. In the first main category, that of strong closure, *adoneus* meters occurring at a full stop belong to the first subcategory; those which come at the end of a protasis\(^{32}\) are placed in a subcategory towards the bottom of the strong closure category. In the last subcategory of this group, "syntax," are instances where the *adoneus* occurs at a point of complete closure for the immediate syntactical

\(^{31}\) In grading closures Cicero provides us with little that is helpful. Other sources, notably Greek, give us some guidance. Dionysius of Halicarnassus, for example, does not place a colon boundary before relative clauses (q.v. ibid. *de Compositione* XII.26). It should be noted that in these cases there is, if not a correlative proper preceding the relative, some vocabulary item that functions much in the same way.

\(^{32}\) I use the word "protasis" here as Primmer does, to denote the first half of a period.
context, and not for the period as a whole.

In the second main category, that of weak closures, the first subcategory is "2 of 2". This means that the adoneus occurs at the end of the second of two paired cola. Further down the table, and therefore among even weaker closures, the reader will find the subcategory labelled "1 of 2", which designates those passages where the adoneus concludes the first of two paired cola, much like the passage from the Brutus with which we began this chapter. The last subcategory in the weak closures is that of "membrum" where the adoneus occurs at the end of a colon or membrum. This subcategory is, in effect, a dumping ground for those instances which either defy categorization or are of dubious colometry.

Near the bottom of each table I have added up the total number of occurrences for each typology and then divided that total by the total number of Oxford pages each speech occupies. In this way we obtain the percentage of pages in which each typology occurs. Accordingly, the figure "32" at the bottom left of the table for the pro Quinctio means that we find an adoneus of the /-~~-a typology in an average of 32 pages out of a hypothetical 100 pages. This averaging allows us to compare more easily the relative frequency of each adoneus type for each of the ten speeches. At the very bottom of each table is the total percentage for all typologies of the adoneus; for example, 113% at the bottom of the table for the pro Quinctio means that we find at least one adoneus on
one average Oxford page. The figures that accompany each separate subcategory indicate the percentage of all the adoneus in the speech that occur in that particular closure type.

For the sake of the reader's time and convenience I have compiled tables 17.21-23 that extrapolate the data most significant for our inquiry.
### Table 17.1: Strong Closures Where the Adoneus Occurs in the *pro Quintio*.

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Note: a = -~--a, bs = -|--a, bw = `--|--a, g = --|--a, d = --|--|a, bs d = -|--|--a, bw d = `-|--|--a, e = -|--|a

### Table 17.2: Weak Closures Where the Adoneus Occurs in the *pro Quintio*.

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Note: a = -~--a, bs = -|--a, bw = `--|--a, g = --|--a, d = --|--|a, bs d = -|--|--a, bw d = `-|--|--a, e = -|--|a

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Table 17.2 continued): Weak Closures Where the Adoneus Occurs in the pro Quinctio.

Note: a = ～～～a, bs = ～|～～a, bw = ˊ|～～a, g = ～|～|～a, d = ～～～|～a, bs d = ～|～|～a, bw d = ˊ|～～|～a, e = ～～～|a

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Table 17.2 (continued): Weak Closures Where the Adoneus Occurs in the *pro Quinctio*.

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Note: a = -\ldots\ldots-a, bs= \ldots\ldots-a, bw= `\ldots\ldots-a, g= \ldots\ldots-a, d= \ldots\ldots-a, bs d= \ldots\ldots-a, bw d= `\ldots\ldots-a, e= -\ldots\ldots-a

Note: percent = figures for the total of each typology divided by the 37.3 Oxford pages that constitute the speech.
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Table 17.3: Strong Closures Where the Adoneus Occurs in the pro Roscio Amerino

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350
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Table 17.4: Weak Closures Where the Adoneus Occurs in the pro Roscio Amerino.
Note: a = -—-a, bs = -—-a, bw = -—-a, g = -—-a, d = -—-a, bs d = -—-a, bw d = -—-a, e = -—-a
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Table 17.4 (continued): Weak Closures Where the Adoneus Occurs in the pro Roscio Amerino.

Note: $a = \sim\sim\sim\sim a$, $bs = \sim\sim\sim a$, $bw = \sim\sim\sim a$, $g = \sim\sim\sim a$, $d = \sim\sim\sim\sim a$, $bs d = \sim\sim\sim\sim a$, $bw d = \sim\sim\sim\sim a$, $e = \sim\sim\sim\sim a$.

Note: percent = figures for the total of each typology divided by the 55 Oxford pages that constitute the speech.

352
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Table 17.5: Strong Closures Where the Adoneus Occurs in the pro Caecina.

Note: a = \(\sim\sim\sim\sim\sim\), bs = \(\sim|\sim\sim\sim\sim\sim\), bw = \(\sim\sim|\sim\sim\sim\), g = \(\sim\sim|\sim\sim\sim\), d = \(\sim\sim\sim|\sim\sim\sim\), bs d = \(\sim|\sim\sim|\sim\sim\sim\), bw d = \(\sim\sim|\sim\sim\sim|\sim\sim\sim\), e = \(\sim\sim\sim|\sim\sim\sim\sim\sim\)

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Table 17.6: Weak Closures Where the Adoneus Occurs in the pro Caecina.

Note: \(a = \ldots \backslash \backslash \ldots a\), \(bs = \ldots \backslash \backslash \backslash \backslash \backslash \backslash \ldots a\), \(bw = \ldots \backslash \ldots \backslash \ldots a\), \(g = \ldots \backslash \backslash a\), \(d = \ldots \backslash \ldots a\), \(bs d = \ldots \backslash \ldots \backslash \ldots \backslash \ldots \ldots a\), \(bw d = \ldots \backslash \ldots \backslash \ldots \backslash \ldots \ldots a\), \(e = \ldots \ldots \ldots a\)
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Table 17.6 (continued): Weak Closures Where the Adoneus Occurs in the pro Caecina.

Note: a = -~~a, bs= ~|~~a, bw= ~|~|~~a, g= ~|~|~|a, d= ~|~|~|a, bs d= ~|~|~|a, bw d= ~|~|~|a, e= ~|~|a

Note: percent = figures for the total of each typology divided by the 44.33 Oxford pages that constitute the speech.
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Table 17.7: Strong Closures Where the Adoneus Occurs in the Third Catilinarian.

Note: a = ——-a, bs = —|——a, bw = ’—|——a, g = —|——a, d = —|——a, bs d = —|——a, bw d = ’—|——a, e = ———a
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Table 17.8: Weak Closures Where the Adoneus Occurs in the Third Catilinarian.

Note: a = -~a, bs = ~a, bw = ~a, g = ~a, d = ~a, bs d = ~a, bw d = ~a, e = ~a

357
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Table 17.8 (continued): Weak Closures Where the Adoneus Occurs in the Third Catilinarian.

Note: a = -~~~a, bs = ~|~~~a, bw = `~|~~~a, g = ~~~|~a, d = ~~|~a, bs d = ~|~~|~a, bw d = `~|~~|~a, e = ~~~~|a

Note: percent = figures for the total of each typology divided by the 14 Oxford pages that constitute the speech.
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</table>

Table 17.9: Strong Closures Where the Adoneus Occurs in the pro Murena.

Note: a = \( \sim\sim\sim\sim a \), bs = \( \sim\sim\sim\sim a \), bw = \( -|\sim\sim a \), g = \( \sim\sim |\sim a \), d = \( \sim\sim |\sim a \), bs d = \( \sim|\sim\sim a \), bw d = \( -|\sim\sim |\sim a \), e = \( \sim\sim\sim\sim |a \)
Table 17.10: Weak Closures Where the Adoneus Occurs in the pro Murena.

Note: $a = \sim \sim \sim a$, $bs = \smile \sim \sim a$, $bw = \smile \sim \sim a$, $g = \sim \sim \sim a$, $d = \sim \sim \sim a$, $bs \ d = \smile \smile \sim a$, $bw \ d = \smile \smile \sim a$, $e = \sim \sim \sim a$
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<tr>
<th>1 of 3 correl. cola</th>
<th>a</th>
<th>bs</th>
<th>bw</th>
<th>g</th>
<th>d</th>
<th>bs d</th>
<th>bw d</th>
<th>e</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/60 = 1.67%</td>
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</tbody>
</table>

| 2 of 3 correl. cola | 1 |    |    |   |   |      |      |   |
| 2/60 = 3.34%       |   | 1  |    |   |   |      |      |   |
|                     |   | (bsd") |    |   |   |      |      |   |

| 3 of 5 correl. cola | 1 |    |    |   |   |      |      |   |
| 1/60 = 1.67%       |   | 1  |    |   |   |      |      |   |
|                     |   | (bsd") |    |   |   |      |      |   |

| monocolon si clause | 1 |    |    |   |   |      |      |   |
| 2/60 = 3.34%       |   | 1  |    |   |   |      |      |   |
|                     |   | (bsd") |    |   |   |      |      |   |

| before correl. cola | 1" |    |    |   |   |      |      |   |
| end of monocolon cum | 1 |    |    |   |   |      |      |   |
| 1/60 = 1.67%       |   |    |    |   |   |      |      |   |
| before ut conj.     | 1 |    |    |   |   |      |      |   |
| 2/60 = 3.34%       |   | 1  |    |   |   |      |      |   |
| before relative     | 1 |    |    |   |   |      |      |   |
| 4/60 = 6.67%       |   |    |    |   |   |      |      |   |
| before ind. dis.    | 2 |    |    |   |   |      |      |   |
| 2/60 = 3.34%       |   |    |    |   |   |      |      |   |
| before epithet      | 1 |    |    |   |   |      |      |   |
| 1/60 = 1.67%       |   |    |    |   |   |      |      |   |
|                     |   |      |      |   |   |      |      |   |

**Table 17.10 (continued):** Weak Closures Where the *Adoneus* Occurs in the *pro Murena.*

**Note:** a = \(--\--\--a\), bs = \(--\--\--a\), bw = \(--\--\--a\), g = \(--\--\--a\), d = \(--\--\--a\), bs d = \(--\--\--a\), bw d = \(--\--\--a\), e = \(--\--\--a\)

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Table 17.10 (continued): Weak Closures Where the Adoneus Occurs in the *pro Murena.*

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<td>37%</td>
<td>39%</td>
<td>13%</td>
<td>13%</td>
<td>12%</td>
<td>2%</td>
<td>6%</td>
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</tbody>
</table>

Note: \( a = \sim \sim \sim a, \quad bs = \sim \sim \sim a, \quad bw = \sim \sim \sim a, \quad g = \sim \sim a, \quad d = \sim \sim a, \quad bs d = \sim \sim a, \quad bw d = \sim \sim a, \quad e = \sim \sim \sim a \)

Note: **percent** = figures for the total of each typology divided by the 14 Oxford pages that constitute the speech.
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<th>bs d</th>
<th>bw d</th>
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Table 17.11: Strong Closures Where the Adoneus Occurs in the *de Domo*.

*Note:* a = -~·~a, bs = ~|~·~a, bw = ~'-|~·~a, g = ~-|~·~a, d = ~-|~·~a, bs d = ~|~·~a, bw d = ~'-|~·~a, e = ~-|~·~a
Table 17.12: Weak Closures Where the Adoneus Occurs in the de Domo.

Note: a = -|\~\~|-a, bs = -|\~\~|-a, bw = |\~\~|-a, g = \~\~|\~\~|-a, d = \~\~|\~\~|-a, bs d = -|\~\~|-a, bw d = |\~\~|-a, e = -\~\~|-a

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<th>d</th>
<th>bs d</th>
<th>bw d</th>
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Table 17.12 (continued): Weak Closures Where the Adoneus Occurs in the de Domo.
Note: a = \text{-\text{\text{-}}}a, bs= \text{\text{-\text{-}}}a, bw= \text{\text{-\text{-\text{-}}}a}, g= \text{\text{-\text{-\text{-}}}a}, d= \text{\text{-\text{-\text{-\text{-}}}a}}, bs d= \text{\text{-\text{-\text{-\text{-}}}a}}, bw d= \text{\text{-\text{-\text{-\text{-\}}a}}, e= \text{-\text{-\text{-\text{-\text{-}}}a}}

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Table 17.12 (continued): Weak Closures Where the Adoneus Occurs in the de Domo.

Note: a = \textendash_a, bs= \textendash_a, bw= \textendash_a, g= \textendash_a, d= \textendash_a, bs d= \textendash_a, bw d= \textendash_a, e= \textendash_a

Note: percent = figures for the total of each typology divided by the 62 Oxford pages that constitute the speech.
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Table 17.13: Strong Closures Where the Adoneus Occurs in the *pro Sestio.*

*Note:* \(a = \text{---}\text{---a}, \) \(bs = \text{---}\text{|---}\text{|---a}, \) \(bw = \text{---|---}\text{|---a}, \) \(g = \text{---|---}\text{|---a}, \) \(d = \text{---|---}\text{|---a}, \) \(bs d = \text{---|---}\text{|---a}, \) \(bw d = \text{---|---}\text{|---a}, \) \(e = \text{---|---}\text{|---a}\)
Table 17.14: Weak Closures Where the Adoneus Occurs in the pro Sestio.

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Note: $a = \_\_\_a$, $bs = \_\_\_a$, $bw = \_\_\_a$, $g = \_\_\_a$, $d = \_\_\_a$, $bs \_d = \_\_\_a$, $bw \_d = \_\_\_a$, $e = \_\_\_a$
Table 17.14 (continued): Weak Closures Where the Adoneus Occurs in the pro Sestio.

Note:  
- $a = \sim\sim\sim\sim a$, $bs = \sim|\sim\sim a$, $bw = \sim|\sim\sim a$, $g = \sim\sim|\sim a$, $d = \sim\sim|\sim a$, $bs\ d = \sim|\sim\sim|\sim a$, $bw\ d = \sim\sim|\sim\sim|\sim a$, $e = \sim\sim\sim\sim a$
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Table 17.14 (continued): Weak Closures Where the Adoneus Occurs in the *pro Sestio*.

Note: \( a = \ldots \underline{\ldots} a, \ \text{bs} = \underline{\ldots} \underline{\ldots} a, \ \text{bw} = \underline{\ldots} \underline{\ldots} a, \ \text{g} = \underline{\ldots} \underline{\ldots} a, \ \text{d} = \underline{\ldots} \underline{\ldots} a, \ \text{bs d} = \underline{\ldots} \underline{\ldots} a, \ \text{bw d} = \underline{\ldots} \underline{\ldots} a, \ \text{e} = \underline{\ldots} \underline{\ldots} a \)

Note: **percent** = figures for the total of each typology divided by the 63 Oxford pages that constitute the speech.

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Table 17.15: Strong Closures Where the Adoneus Occurs in the *pro Balbo*.

Note: \( a = \ldots \underline{\ldots} a, \ \text{bs} = \underline{\ldots} \underline{\ldots} a, \ \text{bw} = \underline{\ldots} \underline{\ldots} a, \ \text{g} = \underline{\ldots} \underline{\ldots} a, \ \text{d} = \underline{\ldots} \underline{\ldots} a, \ \text{bs d} = \underline{\ldots} \underline{\ldots} a, \ \text{bw d} = \underline{\ldots} \underline{\ldots} a, \ \text{e} = \underline{\ldots} \underline{\ldots} a \)

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Table 17.16: Weak Closures Where the Adoneus Occurs in the pro Balbo.

Note: a = —a, bs= <a, bw= <a, g= <a, d= <a, bs d= <a, bw d= <a, e= <a
Table 17.16 (continued): Weak Closures Where the Adoneus Occurs in the pro Balbo.

Note: a = \( \sim\sim\sim a \), bs = \( \sim\sim\sim a \), bw = \( \sim\sim\sim a \), g = \( \sim\sim\sim a \), d = \( \sim\sim\sim a \), bs d = \( \sim\sim\sim a \), bw d = \( \sim\sim\sim a \), e = \( \sim\sim\sim a \)

Note: percent = figures for the total of each typology divided by the Oxford pages that constitute the speech.
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Table 17.17: Strong Closures Where the Adoneus Occurs in the pro Milone.

Note: a = -~a, bs= -|~a, bw= –|~a, g= ~|~a, d= ~|~a, bs d= -|~a, bw d= –|~a, e= -~a
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Table 17.18: Weak Closures Where the Adoneus Occurs in the pro Milone.

Note: a = -|a, bs = -|a, bw= -|a, g= -|a, d= -|a, bs d= -|a, bw d= -|a, e= -|a

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### Table 17.18 (continued): Weak Closures Where the *Adoneus* Occurs in the *pro Milone*.

Note: a = "---a, bs = "|---a, bw = |---|---a, g = |---|---a, d = |---|---a, bs d = |---|---|---a, bw d = |---|---|---a, e = |---|---|---a

Note: percent = figures for the total of each typology divided by the 44.25 Oxford pages that constitute the speech.

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<td></td>
</tr>
<tr>
<td>7/72=9.59%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>1 of 2 (short protasis)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1/72=1.37%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>total</strong></td>
<td>17</td>
<td>4</td>
<td>16</td>
<td>15</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td><strong>percent</strong></td>
<td>38%</td>
<td>9%</td>
<td>36%</td>
<td>34%</td>
<td>2%</td>
<td>16%</td>
</tr>
<tr>
<td></td>
<td>7%</td>
<td>4.5%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>strong closure</strong></td>
<td>a</td>
<td>bs</td>
<td>bw</td>
<td>g</td>
<td>d</td>
<td>bs d</td>
</tr>
<tr>
<td>-------------------</td>
<td>---</td>
<td>----</td>
<td>----</td>
<td>---</td>
<td>---</td>
<td>------</td>
</tr>
<tr>
<td>full stop 9/73=12.3%</td>
<td>1,</td>
<td>1?</td>
<td>4</td>
<td>1gd</td>
<td></td>
<td></td>
</tr>
<tr>
<td>question 6/73=8.21%</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>bwgd</td>
<td>1,</td>
<td>1bg</td>
</tr>
<tr>
<td>exclamation 1/73=1.37%</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>semicolon 3/73=4.1%</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>protasis 1/73=1.37%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>short protasis 2/73=2.73%</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>inserted 1/73=1.37%</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td>bw</td>
<td></td>
</tr>
<tr>
<td>1 of 2 stanza 1/73=1.37%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>3 of 3 1/73=1.37%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>semicolon before cum 1/73=1.37%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
</tbody>
</table>

Table 17.19: Strong Closures Where the Adoneus Occurs in the Phil. II.

Note: a = ~~~a, bs = ~~~a, bw = ~~~a, g = ~~~a, d = ~~~a, bs d = ~~~a, bw d = ~~~a, e = ~~~a

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<table>
<thead>
<tr>
<th></th>
<th>a</th>
<th>bs</th>
<th>bw</th>
<th>g</th>
<th>d</th>
<th>bs</th>
<th>bw</th>
<th>e</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 of 2 cola</td>
<td>1&quot;</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3/73 = 4.1%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 of 2 cola</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1/73 = 1.37%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 of 2 correl. cola</td>
<td>2</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1&quot;</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>13/73 = 17.8%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>end of conj</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1/73 = 1.37%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>1 of 3</td>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1/73 = 1.37%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 of 3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2/73 = 2.73%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>before relative colon</td>
<td>1&quot;</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1&quot;</td>
<td></td>
</tr>
<tr>
<td>4/73 = 5.48%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>before nisi</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>1/73 = 1.37%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>before ind. question</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3/73 = 4.1%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>before ind. discourse</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1/73 = 1.37%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>end of ut colon</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1/73 = 1.37%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>before ut</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>1/73 = 1.37%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 17.20: Weak Closures Where the Adoneus Occurs in the Phil. II.

Note: a = ∽∽∽∽a, bs = ∼|∽∽a, bw = ∼|∽∽∽a, g = ∼|∽∽∽a, d = ∼|∽∽∽a, bs d = ∼|∽∽∽a, bw d = ∼|∽∽∽a, e = ∼∽∽|a

377
<table>
<thead>
<tr>
<th></th>
<th>a</th>
<th>bs</th>
<th>bw</th>
<th>g</th>
<th>d</th>
<th>bs d</th>
<th>bw d</th>
<th>e</th>
</tr>
</thead>
<tbody>
<tr>
<td>end of relative colon</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2/73=2.73%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>before a vocative</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1/73=1.37%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>end of vocative colon</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1/73=1.37%</td>
<td></td>
<td></td>
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<td></td>
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<td></td>
</tr>
<tr>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
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<tr>
<td>3/73=4.1%</td>
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<td>basis</td>
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<td></td>
</tr>
<tr>
<td>1/73=1.37%</td>
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</tr>
<tr>
<td>membrum</td>
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<td></td>
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<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>2/73=2.73%</td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>total</td>
<td>8</td>
<td>18</td>
<td>21</td>
<td>8</td>
<td>5</td>
<td>2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>percent</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 17.20 (continued): Weak Closures Where the Adoneus Occurs in the Phil. II.

Note: a = ~|~|~|a, bs= ~|~|~|a, bw= ~|~|~|a, g= ~|~|~|a, d = ~|~|~|a, bs d =~|~|~|a, bw d =~|~|~|a, e =~|~|~|a

Note: percent = figures for the total of each typology divided by the Oxford pages that constitute the speech.
In the table that follows I have collected what I believe to be the most significant and/or readily interpretable data. I have included the subcategory of closure that represents the conclusion of the first of two parallel or contrasting cola\textsuperscript{233} since, as we have noted above, this position is both in general weak and easily identifiable. I have further divided this subcategory into secondary subcategories according to closure strength. Those instances where the first of the two paired cola ends in syntactical closure belong to the secondary subcategory representing the strongest closures; next are those instances where syntactical closure is weakened by a correlative or conjunction (labelled "correlative" to save space); weaker still are those instances where the two cola are joined by a correlative or conjunction but the first colon does not have syntactical closure (in most cases it does not have a verb). The weakest of all are those cases where neither does the first colon have syntactical closure, nor are correlatives or conjunctions employed to join the two cola (one may convincing argue concerning which of these last two groups is weaker than the other). The percentage figures represent the percentage of adoneus meters occurring in each speech that are found in the particular closure in question.

\textsuperscript{233} In some instances one of the two elements of the pair is, strictly speaking, two cola in length.
<table>
<thead>
<tr>
<th></th>
<th>pro Quin.</th>
<th>pro Rosc. A.</th>
<th>de Domo</th>
<th>pro Sestio</th>
<th>pro Balbo</th>
<th>pro Milone</th>
</tr>
</thead>
<tbody>
<tr>
<td>instances per page</td>
<td>.1515</td>
<td>.1090</td>
<td>.0483</td>
<td>.0317</td>
<td>.0226</td>
<td>.0615</td>
</tr>
<tr>
<td>full stop</td>
<td>8.62%</td>
<td>6.19%</td>
<td>3.45%</td>
<td>3.18%</td>
<td>2.78%</td>
<td>3.8%</td>
</tr>
<tr>
<td>question</td>
<td>3.45%</td>
<td>3.09%</td>
<td>5.75%</td>
<td>4.16%</td>
<td>2.78%</td>
<td>15.4%</td>
</tr>
<tr>
<td>short question</td>
<td>6.90%</td>
<td>1.03%</td>
<td></td>
<td>3.18%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>semicolon</td>
<td>8.62%</td>
<td>11.34%</td>
<td>1.15%</td>
<td>3.18%</td>
<td>2.78%</td>
<td></td>
</tr>
<tr>
<td>total strong closures</td>
<td>32.8%</td>
<td>38.1%</td>
<td>11.5%</td>
<td>13.8%</td>
<td>11.1%</td>
<td>22.2%</td>
</tr>
</tbody>
</table>

Table 17.21: The Adoneus in Strong Closures.
<table>
<thead>
<tr>
<th></th>
<th>pro Quinc.</th>
<th>pro Rosc. Amer.</th>
<th>de Domo</th>
<th>pro Sest.</th>
<th>pro Balbo</th>
<th>pro Milone</th>
</tr>
</thead>
<tbody>
<tr>
<td>syntactic</td>
<td>1</td>
<td>6</td>
<td>5</td>
<td>3</td>
<td>3</td>
<td>14</td>
</tr>
<tr>
<td>correl. syntactic</td>
<td>4</td>
<td>4</td>
<td>7</td>
<td>4</td>
<td>3</td>
<td>10</td>
</tr>
<tr>
<td>non-syntactic</td>
<td>0</td>
<td>3</td>
<td>4</td>
<td>4</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>correl. non-syntactic</td>
<td>1</td>
<td>3</td>
<td>11</td>
<td>7</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>total % for 1 of 2</td>
<td>14.29%</td>
<td>16.42%</td>
<td>31.1%</td>
<td>28.8%</td>
<td>30.6%</td>
<td>48%</td>
</tr>
<tr>
<td>before a relative</td>
<td>3.45%</td>
<td>7.25%</td>
<td>5.75%</td>
<td>12.70%</td>
<td>0%</td>
<td>8.22%</td>
</tr>
</tbody>
</table>

Table 17.22: The Adoneus Used in Weak Closures.

The figures in the secondary subcategories for "1 of 2" are somewhat misleading since, for the sake of objectivity, I have considered only correlatives or conjunctions such as non...sed., tam...quam; dum, cum, etc. as capable of weakening closure. In the case of such pairs as the following, however, in which other vocabulary items are clearly used to set up contrast, almost certainly delivery intimated that the first colon was about to be contrasted with an immediately subsequent colon:

vos haec melius scire potestis
equidem audita dico

---

pro Sestio 72

381
Because of this consideration many of the instances that have been entered under "syntactical" would have to be moved down into the "correlative-syntactical" category, and the table would look something like this:

<table>
<thead>
<tr>
<th>total for 1 of 2</th>
<th>pro Quint. 14.29%</th>
<th>pro Roscio Am. 16.42%</th>
<th>de Dom 31.10%</th>
<th>pro Sestio 28.57%</th>
<th>pro Balbo 30.56%</th>
</tr>
</thead>
<tbody>
<tr>
<td>syntactical</td>
<td>1</td>
<td>0</td>
<td>3</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>correlative</td>
<td>4</td>
<td>10</td>
<td>10</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>non syntactical</td>
<td>0</td>
<td>2</td>
<td>11</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>correlative</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>9</td>
<td>3</td>
</tr>
</tbody>
</table>

Table 17.23: The Adoneus in the First of Two Cola. 
Note: standard deviation 2.26.

Whichever of the two approaches we take, two things are clear: 1) the ratio of the number of adonei employed at the conclusion of the first of two paired cola to the total number of adonei found in each speech is greater in the Third-Period speeches than it is in the First-Period speeches (16.42% in the pro Roscio A. versus 28.57% in the pro Sestio), and 2) the
closure of the first of the two cola in these pairs tends to be weaker in the Third-Period speeches (with the exception of the pro Milone).

The figures for the use of the adoneus before a relative pronoun show no definite pattern. This may indicate that before this type of weak closure Cicero, throughout his career, was indifferent as to what meters to employ.

The tables for each of the ten speeches surveyed clearly show that the adoneus is rarely employed at a full stop. If we compare the First-Period speeches with the Third-Period speeches we find that such cases are slightly more numerous in the former. The tendency is even more marked when we consider meters ending with a semicolon. In the subcategory of interrogative sentences, however, the tendency which we have just seen is reversed: the instances of adonei concluding interrogatives become more numerous starting with the pro Caecina and are especially so in the speeches of the Third-Period. Of the Third-Period speeches, the pro Sestio is exceptional since the total percentage of adonei used in strong closures other than full stops is comparable to that of the First-Period speeches. We shall address this last issue when we examine passages individually.

For now let us briefly address the issue of the interrogative sentences. Laurand, in his discussion of the pro Caecina, remarks that the clausula heroica is quite often
found in interrogative sentences, and states that the reason is because an interrogative is less strong in closure than a full stop, a point we shall discuss later in this chapter. As we shall see presently, this same phenomenon occurs not only with the adoneus, but with other weak meters as well. Novotny, whose method of investigation was to consider not only the meters occurring at the end of each colon, but also at the end of each word, discovered that, of the 37 instances of the cretic + trochee of the typology fluentibus buccis in the post Reditum in Senatu, only four occurred at the end of a colon. He cites the following passage as exceptional, which is the instance in the speech where this meter ends a sentence:

Quo die quis civis fuit
qui fas esse putaret,
quacumque aut aetate
aut valetudine esset, —— sa C DT
non se de salute mea sententiam ferre?
——— a CT (d)
in Senatu 28

The same tendency can be found in other Third-Period speeches. In the pro Sestio, a speech given only a year after

234 Laurand, Études, 309.
235 See Novotny, Eurhythmie Recke a Latinske Prosy, 193 ff.
236 F. Novotny, "Rhythicke Poznamky k Ciceronove Reci cum Senatui gratias egit." Sbornik prací filologických univerzitnímu profesorovi Frantisku Grohovi k sedmatým narozeninám. Praze, 1923: 29. I have found seven, but three of these are in very weak closures: fluentibus buccis (13) (the fifth of six parallel cola), qui me cum omnibus rebus (20) (directly preceding the relative that refers to rebus), praestantissimos civis (25) (an epithet).
the *post Reditum* speeches and which contains many of the same themes, we find that the cretic + trochee meter of the typology *fluentibus buccis* concludes six affirmative sentences and four interrogative sentences. The significance of these two figures becomes apparent when we compare them to what we find for the cretic + trochee of the typology *iste vexarat* (the strongest of the cretic + trochee meters). In the *pro Sestio* this meter concludes 38 affirmative sentences and six interrogative sentences. It is obvious that at least in the case of the *pro Sestio* the weaker of the two meters is used more often to conclude interrogative sentences than affirmative ones.\(^{238}\)

The weakness of closure in the interrogative sentence is apparent also when one surveys those speeches that contain a large amount of epideictic passages such as the *Manilia* and the *post Reditum in Senatu*. The double spondee, unless preceded by a cretic (or an iamb), is generally accepted as inherently weak in closure strength. In the *Manilia* it occurs eleven times at the end of a sentence.\(^{239}\) With one exception, which we shall discuss presently, every instance where the double spondee is not preceded by a cretic the

\(^{237}\) I do not include two sentences ending with an exclamation point.

\(^{238}\) See appendix F.

\(^{239}\) I do not consider *pro di immortales!* (33) a sentence.
sentence is interrogative. With the post Reditum in Senatu, the results are less conspicuous yet comparable. Out of the eight instances of double spondee there is only one where the meter does not consist of one word, and this is interrogative: tam diu cessavit (13). Of the other instances, one is a cretic + double spondee concluding an interrogative, two are iamb + double spondee and conclude affirmative sentences, and three can be considered as resolved spondee + double spondee, two of which conclude interrogative sentences. While the uses of the double spondee in the post Reditum in Senatu are not as differentiated according to typology and preceding syllables, nevertheless the general result is the same since the weaker forms tend to conclude interrogatives.

The general tendency for First-Period speeches to employ the adoneus more frequently in strong closure positions raises

240 The clausulae are as follows: capta atque oppressa est? (33), cuius res gestae pares? (43), quid exspectamus? (50), Huic praeesse? (61). There is one question that ends with a cretic + double spondee: regium committamus? (50).

241 Broadhead (87) calls to our attention that the -a meter is fairly strong. Note that the typology of tam diu cessavit is such that we are in effect dealing with a meter significantly different from that which Broadhead identifies. Indeed, a quick survey of two long speeches: the de Domo and pro Sestio reveal no examples of this meter with this typology used as clausula at the end of a sentence, whereas there are four of the -a typology in the de Domo and seven in the pro Sestio (Compare to seven cretic + double spondee in the de Domo and seventeen in the pro Sestio).

242 It is interesting that there is less differentiation in the post Reditum in Senatu, a speech that, like the Manilia, is epideictic.
the question of the use of other weak meters. I have therefore chosen two meters for examination, the so-called F5 (- - - - a), which Fraenkel champions in his Leseproben and touts as a much neglected clausula, and the meter Fraenkel calls the "Pseudolum tuum" (- - - - a) (PS) which Cicero rejects in favor of the iamb + double trochee in the Orator. The following tables show the number of times the two meters are used by Cicero in First-, Second-, and Third-Period speeches.

243 Fraenkel, Leseproben, 193-197.
244 See above, note 122.
245 Q.v. Orator 233: improbos probet and probos improbare.
<table>
<thead>
<tr>
<th></th>
<th>Total</th>
<th>Pages</th>
<th>Average per page</th>
<th>Average adoneus</th>
</tr>
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<tbody>
<tr>
<td>pro Quinctio</td>
<td>12</td>
<td>37.3</td>
<td>.32</td>
<td>.15</td>
</tr>
<tr>
<td>pro Roscio</td>
<td>30</td>
<td>55</td>
<td>.55</td>
<td>.13</td>
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<tr>
<td>pro Rosc. Com</td>
<td>16</td>
<td>20.25</td>
<td>.79</td>
<td>.395</td>
</tr>
<tr>
<td>in Caecilium</td>
<td>9</td>
<td>24</td>
<td>.38</td>
<td>.04</td>
</tr>
<tr>
<td>in Verrem I</td>
<td>8</td>
<td>20.25</td>
<td>.40</td>
<td>.05</td>
</tr>
<tr>
<td>Manilia</td>
<td>5</td>
<td>30</td>
<td>.17</td>
<td>.0</td>
</tr>
<tr>
<td>Cat I</td>
<td>4</td>
<td>14.33</td>
<td>.28</td>
<td>.07</td>
</tr>
<tr>
<td>Cat II</td>
<td>3</td>
<td>13.25</td>
<td>.23</td>
<td>.0</td>
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<tr>
<td>Cat III</td>
<td>0</td>
<td>14</td>
<td>0</td>
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<td>Cat IV</td>
<td>2</td>
<td>13</td>
<td>.15</td>
<td>.0</td>
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<tr>
<td>pro Arch.</td>
<td>3</td>
<td>13.5</td>
<td>.22</td>
<td>.05</td>
</tr>
<tr>
<td>de Dom.</td>
<td>9</td>
<td>62</td>
<td>.15</td>
<td>.05</td>
</tr>
<tr>
<td>pro Balbo</td>
<td>4</td>
<td>29.5</td>
<td>.14</td>
<td>.03</td>
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<tr>
<td>pro Sestio</td>
<td>14</td>
<td>74</td>
<td>.18</td>
<td>.03</td>
</tr>
<tr>
<td>pro Plancio</td>
<td>14</td>
<td>48.75</td>
<td>.29</td>
<td>.06/.04</td>
</tr>
<tr>
<td>pro Milone</td>
<td>13</td>
<td>44.25</td>
<td>.29</td>
<td>.05</td>
</tr>
</tbody>
</table>

Table 17.24: Instances of -/-a at Full Stops.  
Note: average adoneus = percentage of adonei at full stop per Oxford page.
In each of these two tables I have included in the far right column in bold print the average number of adoneus at a full stop per page in order to facilitate comparison. Although the decrease in the average number of F5 and PS meters in strong closure does not exactly coincide with the analogous decrease in the numbers of adoneus meters, we can say that, based on the speeches surveyed, Cicero tended to use these meters at full stops more in the earlier speeches than elsewhere.

The *pro Lege Manilia* is a particularly interesting case,
since it tells us something about the ethos of meter. In this speech there is a dramatic drop in the number of F5 and PS meters used at a full stop. In the first chapter, we saw that this speech has one of the highest percentages of esse videatur meters. This was Cicero's first deliberative speech for Pompey. No doubt he wished to produce a speech worthy of the occasion. To achieve this end, he was particularly careful in his use of meter, employing only those meters in full stops he thought were appropriate to the theme of his speech, which is as much an encomium of Pompey as it is a deliberative speech. The care which he invested in the clausulae of the speech is apparent in the opening lines:

246 See Laurand's excellent discussion of the pro lege Manilia in his chapter on the three genera dicendi (Laurand, Études, 285-302). Laurand states that the prose meter of this speech is typical of the genus medium or temperatum and that it is characterized by a smaller percentage of weak meters ending strong closures. Laurand, however, does not specify which weak meters.


248 If Cicero was so meticulous about the prose meter of the pro Lege Manilia, surely, as a younger man pleading for Sex. Roscius Amerinus, he would have been under just as much or more pressure to achieve perfection. True, he may have been; but this is reflected by the amplitudo or redundantia of the speech, not by the prose meter, at least not in the same way. Cicero himself indirectly characterizes the style of the pro Roscio Amerino as not temperatum when he describes his youthful style: cum censerem remission et moderatione vocis et comutato genere dicendi me et periculum vitare posse et temperatus dicere, ut consuetudinem dicendi mutarem, ea causa mihi in Asiam proficiscendi fuit. This, then, is opposite from the genus medium, which is characterized as temperatum (Orator 21 and 95). We have seen above that ornatus is closely aligned with the genus temperatum.

390
Quamquam mihi semper frequens conspectus vester
multo iucundissimus hic autem locus ad agendum
amplissimus ad dicendum ornatissimus est visus,
Quirites...

pro Lege Manilia

Ad dicendum ornatissimus would be quite an apt description of the style of this speech, one which Cicero echoes in the Orator: ornandi copiam persecuti sumus.²⁴⁹ Judging from the pro Lege Manilia, the use of weak meters in strong closures was normally not a feature of ornatus.²⁵⁰ This is not only the case for the F5 and PS meters, but also for the adoneus meter. Those instances of the adoneus that do appear are almost exclusively in positions of weak closure, as the table below demonstrates.

²⁴⁹ Orator 102, where Cicero cites this speech as an example of the middle style: oratone temperata.

²⁵⁰ This is true at least for the genus medium. Laurand maintains not only that esse videatur meter appears to a greater extent in the genus medium than in the other two genera dicendi but intimates that weak meters like the adoneus appear there less frequently, even at colon endings (Études, 295). In some respects Cicero was more "careful" in his use of meter in the pro Lege Manilia than in the post Reditum in Senatu. I will later compare the use of meter in the pro Lege Manilia with that of the post Reditum in Senatu.

In the course of this half of our study we shall see that the adoneus in strong closure, especially when paired with an esse videatur, can be typical of an ornatus, although not the temperatus or suavis ornatus of the genus medium.

391
<table>
<thead>
<tr>
<th>Strong Closures</th>
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<tbody>
<tr>
<td>full stop</td>
</tr>
<tr>
<td>question</td>
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<tr>
<td>semicolon</td>
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<td>colon</td>
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<td>protasis</td>
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<td>stanza</td>
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<th>Weak Closures</th>
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<tr>
<td>parallel cola:</td>
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<tr>
<td>2 of 2</td>
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<tr>
<td>gewichtige</td>
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<tr>
<td>before quod</td>
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<tr>
<td>conjunction</td>
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<tr>
<td>before ut</td>
</tr>
<tr>
<td>(with correlative ita)</td>
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<tr>
<td>before rel</td>
</tr>
<tr>
<td>(with correlative)</td>
</tr>
<tr>
<td>before ind. dis.</td>
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<tr>
<td>parallel cola:</td>
</tr>
<tr>
<td>1 of 2</td>
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<tr>
<td>1 of 3</td>
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<td>2 of 4</td>
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<td>2 of 3</td>
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<tr>
<td>3 of 4</td>
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<tr>
<td>4 of 5</td>
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<tr>
<td>membrum</td>
</tr>
</tbody>
</table>

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total          30

divided by 30 Oxford pages = 100%

Table 17.26: The Adoneus in the pro Lege Manilia (All Typologies).
Besides the occasion of the speech there is another important consideration which we must address. Cicero himself defines this speech as typical of the *genus medium*. Thus we could expect the use of *ornatus* without a great deal of pathos or emotion. There is one passage in the speech which the use of the *adoneus* is rather conspicuous. The passage in which it occurs could be characterized as emotional in tone. Here Cicero attempts to demonstrate to the *Quirites* the desperate situation that existed before Pompey was commissioned to combat the pirates. Cicero does this by comparing the glory of the *maiores* with woes of that time. In doing so he also instills shame into the audience for the troubles that were confronting them:

```
  nos, quorum maiores Antiochum regem classe
  Persemque superarunt a esse v
  omnibusque navalibus pugnis
  CARTHAGINIENSES, a adoneus a
  homines in maritimis rebus
  exercitatissimos paratissimos vicerunt,
  ii nullo in loco iam praedonibus pares esse
  poteramus;
  --a adoneus a esse v

  nos, qui antea non modo Italiam tutam habebmus,
  sed omnes socios in ultimis oris
  auctoritate nostri imperii
  salvos praestare poteramus a esse v
  tum cum INSULA DELOS a adoneus d
  tam procul a nobis in Aegaeo mari posita,
  quo omnes undique cum mercibus atque
  oneribus commabant,
  referata divitiis,
  parva, sine muro, nihil timebat,
```

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251 Classen (296-297) mentions that this is the first time in the speech that Cicero expounds on the loss of both revenue and of the Romans' resources and power.
idem non modo provinciis
atque oris Italiae maritimis ac portubus nostris,
sed etiam Appia iam via carebamus;
pro Lege Manilia 55

The passage is typical in its use of the esse videatur meters since the meter often occurs in conjunction with the theme of maiores. The frequency with which it occurs in this passage, however, reminds us of passages such as in Cat. IV.12 or in Verrem I.1.12-13 where the meter occurs several times in close succession in an emotional context. The two adoneus meters (found in Carthaginienses and insula Delos) would at first appear to be insignificant since they precede epithets. Whereas the position in which the adonei in this passage occur is closure-weak per se, it gains a certain amount of prominence due to the structural similarities of the two stanzas starting with nos. Both cola that conclude with an adoneus contain a proper nouns followed by a description of that noun. In the first stanza Cicero describes the Carthaginians and their strength at sea; in the second he describes the wealth of the far-away Delos. Both of these descriptions serve as foils in the comparison of the maiores with the Romans of the present day. By appearing in parallel constructions, the proper nouns acquire the status of important bases and therefore gain more closure than they would otherwise have. They serve as rubrics and are an integral element of the framework of the period.

The emotional tone of the passage is evident from its thematic content, but there is another feature of this passage
which betrays the tone: the deictic use of the pronouns \( i i \) and \( idem \) used to refer to the first person \( nos. \). This same usage is found in \( de Domo 5 \), a passage replete with agitation and emotion:

\[
\text{Hunc igitur, funesta rei publicae pestis,}
\text{hunc tu civem}
\text{ferro}
\text{et armis}
\text{et exercitus terrore}
\text{et consulum scelere}
\text{et audacissimum hominum minis}
\text{servorum dilectu}
\text{obsessione templorum,} \quad \text{CT (g)}
\text{occupacione fori,}
\text{oppressione curiae}
\text{domo et patria}
\text{ne cum improbis boni ferro dimicarent}
\text{cedere coegisti.}
\]

\text{\textit{de Domo 5}}

We have arrived at an important realization for the understanding of many of the instances of the \textit{adoneus} in Cicero's speeches: not only weak closure, but also agitation or emotion permits more freedom in the use of weak meters. The \textit{adonei} in \textit{pro Lege Manilia} 55 are conspicuous not so much because of their position of closure, but because of the role they play in the structure of the period. In the examples which we shall presently examine, the \textit{adoneus} often has a

\footnote{R. G. Nisbet, in his commentary \textit{M. Tulli Ciceronis De Domo Sua ad Pontifices Oratio} (Oxford: Clarendon Press, 1939), 88, states that this \textit{deictic} use of the pronoun is typical of tragedy.}

\footnote{Note the use of the strong cretic + trochee meter at the end of this tricolon. The closure, apart from the fact that it coincides with the conclusion of the tricolon, is fairly weak. Another example of this is found an emotional passage: in the \textit{peroratio} of \textit{pro Sestio} 145.}
conspicuous role in an emotional passage because of its position of strong syntactical closure (at a full stop, semicolon or the like).

Before we proceed to other topics, we must add that the figures for strong-closed weak meters such as the *Pseudolum Tuom, ᾶ - ᾶ - a* and cretic + trochees of typology weaker than the canonical *esse malitis* type are lower for the *pro Sestio* than for almost any other lengthy speech, apart from the *pro Lege Manilia* and *pro Balbo*. This tendency is particularly notable where we consider which meters tend to be used in interrogative sentences. The *pro Sestio*, besides being lengthy, offers a great variation in tone, from epideictic in praise of Sestius, Milo, et al. to invective in reference to Clodius. This is not to say that there are notable uses of weak meters in strong closures, as we shall see, yet overall it may be characterized as one of the most *eurhythmic* of speeches, meaning that in this speech strong meters tend to be used in strong closures, with the exception of those passages where certain effects are desired, effects which will be noted in the course of our investigation.\(^\text{254}\)

\(^{254}\) Primmer (226) refers to the "high style" of the *pro Sestio*. 
CHAPTER 18

TYPOLOGY OF THE ADONEUS

Before we examine these passages let us briefly comment on typology. It is apparent from the first ten tables that the adoneus, when it occurs, is rarely of the typology $\sim|\sim|$ a or $\sim|\sim|\sim$ a. Scholars have long remarked that the adoneus endings appearing in Cicero's prose tend to possess a typology that does not conform to these two patterns which are most commonly found in poetry, namely $\sim|\sim|$ a and $\sim|\sim|\sim$ a.\(^\text{255}\)

Of all the speeches surveyed, those of the first-period contain a slightly higher percentage of these types of adonei. In the three Third-Period speeches surveyed they occur a total of only six times: two in the pro Sestio and four in the de Domo. Where they are found the colon division is often so weak that there is question as to whether we may

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\(^{255}\) The Catholica Grammaticae, falsely attributed to M. Valerius Probus, gives a list of meters *quae possint auditores nostri temporis delectare*. One of them is the *choriambus et paeon tertius: 'composuit rationem' (cath. gramm. IV.43.6)*, the five last feet of which form an adoneus bw. Elsewhere (cath. gramm. VI.41.10 and VI.41.16) the same author explicitly condemns "*versus heroici metri*" of the typology $\sim|\sim|$ a and $\sim|\sim|\sim$ a.
speak of a colon ending or not. Several of these weak colon breaks are before a relative pronoun, especially when the colon before it is short. An example of this occurs in pro Sestio 128: Italia omnes. Even this is probably not an adoneus; in fact Fraenkel disagrees with Zielinski and maintains that the quantity of the first "i" in Italia is short. Even if it were long, the accent would do much to destroy the meter. The other example in the pro Sestio (122) occurs at a break which is very weak: egit fortissimus actor non solum optimus de me. Indeed, the only possible reason for conceiving of a colon break at this position is because of the contrast between fortissimus and optimus that produces a pair of parallel cola. Two examples in the de Domo occur at the end of the first colon of a pair of parallel cola and one occurs at a weak break before a tum cum construction. I have tentatively categorized it as third in a series of three parallel cola:

256 There is one passage from the Third-Period speeches where an adoneus of this typology occurs in a strong closure. It is found in the de Domo 19, and we shall discuss it at the end of this chapter:
extra ordinem bellum cum Mithridate Tigraneque gessit.

257 See Fraenkel (Leseproben, 179) on in Catilinam I.29: vastabatur Italia. W. M. Lindsay, in his The Latin Language (Oxford: Clarendon Press, 1894), 127, on the quantity of the i states that it was long only in poetry and in imitation of Greek prosodical usage. He also cites Quintilian I.5.18: Italiam... extra carmen non deprendas.
Frumentum provinciae frumentariae

partim non habebant,

partim in alias terras,

(credo, propter avaritiam venditorum)
miserant,

partim quo gratius esset adoneus d

tum cum in ipsa fame subvenisset,
custodiis suis clausam continebant,
ut subito novum mitterent.
der Domo 11

We may conclude that in the three Third-Period speeches that we have surveyed, Cicero, by only rarely employing this typology, conforms to the precept found in Aristotle that prose rhythm is not to resemble the meters of poetry.\textsuperscript{258}

\textsuperscript{258} Both Cicero and Quintilian echo this sentiment, see Orator 67, 189, and 194 and Inst. Or. IX.4.70 ff. Compare Primmer’s observation that the meter \textsuperscript{------a} rarely concludes a period for this same reason.
CHAPTER 19

CATEGORIZATION OF STRONG CLOSURES
ENDING WITH AN ADONEUS

Utilizing the examples provided by the tables for the seven speeches as our main source of prime material, we shall now examine those passages where the adoneus meter occurs in strong or relatively strong closure. These passages can be classified roughly into three categories. The first contains closures that are not as strong as they might first appear. This category can be divided into passages characterized by swiftness, especially the swiftness of the second Asiatic style, and those where the first of two highly parallel or contrasting sentences ends with an adoneus. The second category consists of passages possessing a tone or tenor for which more common metrical practices are not required and sometimes not even suitable, be it that of a high emotion, sarcasm, humor, indignation, or simple matter-of-factness. The third category consists of passages where the adoneus provides an artful or heroic tone.\textsuperscript{259}

\textsuperscript{259} The "artistic" use is rare and mostly confined to the early speeches. We shall see some examples in the section of this chapter on half-hexameter lines.
This tripartite classification is convenient, yet at the same time somewhat artificial, especially as far as the first two categories are concerned, since many passages which contain a high emotional tone also possess a swiftness that precludes strong closure. As is the case with the first two categories the emotional and artistic use of adoneus in strong closure often overlap, making the defining boundaries unclear. In addition, one may object that all uses of the adoneus by Cicero are artistic. I believe, however, that the division described above is legitimate, since it is my contention that often in the context of emotion or agitation, Cicero deliberately lays aside or neglects the normal rules of prose meter and uses weak meters in positions of strong closure. One may call such a deliberate act an act of art; I choose not to. In any case, one cannot deny that there is a difference between a lumen arcessitum and intentional neglect.

WEAK FULL STOPS

We shall first examine those passages where the punctuation is somewhat misleading, i.e. where a full stop is not a strong closure. Such passages are important because their frequency skews the data presented in the tables and makes the adonei seem more closure-strong than they actually are. These passages are also important because they suggest that there is a connection between meter and syntactical construction. The
following examples from two Second-Period speeches, the pro Sulla and pro Flacco, will serve to illustrate the point:

Iam vero quod obiecit
Pompeianos esse a Sulla impulsos
ut ad istam coniurationem
atque ad hoc nefarium facinus accederent,
id cuius modi sit intellegere non possum.
An tibi Pompeiani coniurasse videntur?

Quis hoc dixit umquam,
aut quae fuit istius rei vel minima suspicio?

ait Lucceius,
L. Flaccum sibi dare cupisse,

ut a fide se abduceret,
sestertium viciens.
Et eum tu accusas avaritiae
quem dicis sestertium viciens voluisse perdere?

Nam quid emebat,
cum te emebat?
ut ad se transires?
Quam partem causae tibi daremus?

An ut enuntiarent consilia Laeli?
qui testes ab eo prodirent?
Quid?
nos non videamus?
Habitare una?
Quis hoc nescit?
Tabulas in Laeli potestate fuisse?

Num dubium est?
An ne vehementer,
ne copiose accusares?
Nunc facis suspicionem;
ita enim dixisti
ut nescio quid a te impetratum esse videatur.

In both these passages the adoneus endings are strong as far as the immediate syntactical context is concerned, but when viewed in relationship to the rest of the passage, which in both speeches functions as a refutatio with many short
questions in close succession, we realize the closure is rather weak. These passages are typical for a refutatio in that they contain a number of inherently weak meters at full stops or question marks. Note, for example, the molossus-trochee at copiose accusares in the pro Flacco. Indeed in the speeches surveyed there are nine passages where an adoneus appears in fairly close proximity to a molossus-trochee. This number may seem small, but when we consider the paucity with which these two meters conclude full stops, it is apparent that these passages are statistically relevant. Such juxtaposition, then, shows us that in certain contexts, such as the short questions and answers of the refutatio, Cicero was indifferent to the niceties of prose meter, if not willfully negligent. One may object that all we are

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260 A few lines below the quoted portion of this passage is a question formed with an adverbial qui: Qui doces? (84) On the stylistic relevance of the adverbial qui see below, p. 379.

261 The passages I have found where this combination occurs are as follows: pro Quinctio 44, 56; in Verrem I.1,17; pro Caecina 24, 28; in Catilinam I.9; de Domo 77; pro Milone 102.

262 Another refutatio-type passage where the adoneus occurs at the end of a sensus (most often a question) is in Verrem II.4.89-90, where two questions conclude with this meter. One of these adonei, like those found in pro Sulla 60 and pro Flacco 83, is typologically the same as the hexameter ending of epic poetry: antiquissimisque patronis.

In pro Sestio 77 (a passage which is similar to a refutatio in that it contains a question by an interlocutor followed by an answer: Atqui vis in foro versata est. Certe; quando enim maior?) an adoneus occurs at the end of a question and in the same passage there are two questions ending in -|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|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|--
saying here is that in passages where the adoneus, a weak meter, occurs in strong closure, other weak meters may also occur in strong closure. This observation is important, however, since it indicates that oftentimes the adoneus possesses no special heroic ethos, even though, as in this passage and in another refutatio passage of the Second Period, pro Sulla 60, the typology of the meter is most typical of epic poetry. We shall see later that when an adoneus of this typology is used with closure that is contextually stronger, there is indeed an heroic ethos. In the refutatio passages, especially ones such as the example from the pro Flacco, one is tempted to discern a certain swiftness in delivery, with one question quickly following another with relentless vigor. This first impression is corroborated when we consider that this passage is similar to many in the pro Roscio Comoedo. The pro Roscio Comoedo holds a special place in the Ciceronian corpus since it contains more passages of this type and more weak meters in strong closures than any other speech. Klingner suggests that the speech is an

frequently only in the pro Roscio Comoedo, a speech in which, as Axer has shown, Cicero avoids using canonical prose meter (see above, note 36). This is further evidence that passages where the adoneus is used in strong closure also tend to admit other weak meters.

263 In one of these passages, de Haruspicum Responso 6, the patriotic qualities of Milo are spoken of. See below, pp. 464-465.
example of the Asiatic style of Hortensius.\textsuperscript{264} This is persuasive, because we know from the Brutus that volubilitas, or swiftness of delivery, was characteristic of the second Asiatic style. Thus our first impressions as to the delivery of the \textit{pro Flacco} passage are indirectly confirmed by Cicero himself (and by Klingner).

As for the use of the weak meters in strong closures, we must remember that in Cicero's rhetorical works and Quintilian we saw that volubilitas was associated not with the conclusion of a periodic sentence but with its beginning and middle, where weaker meters can be employed and where the speed of delivery is regularly quicker than at the end of the period. In sentences such as those cited from the \textit{pro Flacco}, which are not periodic, and which are characterized by volubilitas, the closures tend to be not as strong as the conclusion of a period, which explains the use of the weak meters, including the \textit{adonei}. That the swiftness of delivery denoted by volubilitas was a characteristic of such passages is suggested by Cicero in \textit{Orator} 212: \textit{cursum contentiones magis requirunt, expositiones rerum tarditatem}.

We saw from the tables that the two First-Period speeches surveyed contain a greater percentage of \textit{adoneus} meters in strong closures than the later speeches. Some of these

instances may occur for the same reasons we have just discussed concerning the pro Flacco passage, i.e. the swiftness of delivery characteristic of the Asiatic style.

The Asiatic style for which the pro Quinctio and pro Roscio Amerino are known and which Cicero himself comments upon in connection with the pro Roscio Amerino was characterized by an almost continual energetic or agitated tone. In fact, according to Cicero, when he was a youth his (Asiatic) delivery was so continuously energetic that it was compromising his health. Militerni della Morte and Falco have pin-pointed particularly indicative examples of this style in the pro Roscio Amerino. The sentence structure that results from this Asiatic state of agitation or energy is often quite paratactic and often consists of a relentless series of monocolon sentences, quite similar to the pro Flacco passage. The following passages conform to this characterization of the Asiatic style:

Qui in sua re fuisset egentissimus
erat, ut fit,
insolens in aliena;
multa palam domum suam auferebat, \*a DT (d)
plura clam de medio removebat, \*a adoneus bw
non pauc a suis adiutoribus large effuseque
donabat,
\*a CT (g)
reliqua constituta auctione vendebat.
\*a CT (g)
pro Roscio Amerino 23

265 A. Falco, in his "Alcune osservazioni sulla iuvenilis redundantia di Cicerone." Bolletino di Studi Latini, 1982: 227, notes that Asiatic redundantia can manifest itself not only in periodicity but also in "successioni paratattiche di kola, nervose ed incalzanti". Militerni della Morte
Patrem meum, cum proscriptus non esset, iugulasti, occisum in proscriptorum numerum rettulistis, me domo mea per vim expulistine, patrimonium meum possidetis. Quid vultis amplius?

pro Roscio Amerino 32

qui de eius scelere suspicari nihil potuerunt, socium officii metuere non debuerunt, eius malitiam non viderunt, orationi vanae crediderunt.

pro Roscio Amerino 117

If Cicero had used a more hypotactic type of structure in these three passages, the adonei would not be as conspicuous; because of this parataxis, the adonei conclude cola which are syntactically independent. We find the hypotactic equivalent of these passages in a speech delivered more than twenty years later: the pro Sulla. The phraseology and the emotional tone of the passage is similar to the pro Roscio Amerino 32.

266 George Kennedy, "The Rhetoric of Advocacy in Greece and Rome", AJP 89 (1968): 430, characterizes pro Roscio Amerino 32 as "very emotional". In backing his assessment Kennedy notes the use of the first person by Cicero, who in doing so takes on the role of Roscius. Militerni della Morte, in her Studi su Cicerone oratore: struttura della Pro Quinctio e della Pro Sexto Roscio Amerino (Napoli: Societa' editrice napoletana, 1977), 62, describes the passages as "il culmine della drammaticita'" and "carica di enfasi". Besides the impressions of these scholars, the phraseology of the text itself offers evidence of high emotionality. Note that the same type of question that concludes the quoted portion of pro Roscio Amerino 32 occurs in the peroratio of the pro Sulla (90): quid est quod expectas amplius? In the pro Sulla, as in the pro Roscio Amerino, the question is used as a tag or coronis (following two successive cum clauses).

Concerning Pro Roscio A. 23, Jacques Aumont (349) affirms that the sequence of clausulae found there follows the
but Cicero has abandoned the Asiatic paratactic style:

Sed cum huic omnia cum honore detracta sint, cum in hac fortuna miserrima ac luctuosissima destitutus sit quid est quod expetas amplius?  
pro Sulla 90

The following passage from the pro Roscio Amerino illustrates another context where the punctuation can be misleading:

Meministis me ita distribuisse initio causam: in crimen, cuius tota argumentatio permissa Erucio est, et in audaciam, cuius partes Rosciis impositae sunt.

Quicquid maleficii, sceleris, caedis erit, proprium id Rosciorum esse debeat.

Nimiam gratiam potentiamque Chrysogoni dicimus et nobis obstare

standard Ciceronian practice (standard also for most prose authors) of "progression", according to which the meter employed in each successive colon is progressively stronger than the previous one. Aumont takes the meter of the first colon as a triple trochee. Both he and Primmer (cf. Primmer, 168) consider this meter to be one of the weakest possible in that it violates the law found in Aristotle, Cicero, and Quintilian forbidding the use of meters in prose that are excessively similar to those of poetry. The adoneus therefore, although very weak, is stronger than the triple trochee.

Aumont does not take word accent as an important factor in identifying the first two feet of the "triple trochee" domum suam auferebat as a trochee (here the first trochee supposedly begins at the second syllable of domum), then, at least from the evidence of the pro Roscio Amerino, the triple trochee (typology and word accent aside) is not weaker, but perhaps even stronger than the adoneus, since it occurs at the end of a full stop eight times (and three times at the end of a question), whereas the adoneus occurs at the end of a full stop only five times (see our tables above).
et perferri nullo modo posse
et a vobis,
quoniam potestas data est,
non modo infirmari,
verum etiam vindicari oportere.
pro Roscio Amerino 122

The obvious factor that weakens the closure at Rosciis impositae sunt is the resumption of the noun Roscii in the final colon of the next sentence. But perhaps another factor is at work. The audience knows from what Cicero said in the distributio\textsuperscript{267} that the case is divided into three sections, i.e. that after speaking of crimen and audacia, Cicero would then discuss potentia. The audience therefore expects the third of these three topics to be mentioned. The closure at impositae sunt is therefore not as strong as it seems to be in the immediate context of the passage.

Although the pro Roscio Amerino is notorious for its use of adonei in strong closure, as we have seen in the passage above, the full stops at which these adonei occur often correspond to weaker closure than what a period in the punctuation of the modern text usually indicates. This is corroborated in a particularly striking manner in two other passages:

Nam commoditati ingenium,
gravitati aetas,
libertati tempora sunt impedito. 
Huc accedit summus timor, 

\textsuperscript{267} See pro Roscio Amerino 35: Tres sunt res... quae obstent hoc tempore Sex. Roscio, crimen adversariorum et audacia et potentia.
quem mihi natura pudorque meus attribuit
et vestra dignitas
et vis adversariorum
et Sexti Rosci periculum.

Quapropter vos oro atque obsecro, iudices,
   ut attente bonaque cum venia
     verba mea audiatis.

         pro Roscio Amerino 9

Si tibi fortuna non dedit,
   ut patre certo nascere,
     ex quo intellegere posses,
         qui animus patrius in liberis esset,

at natura certe dedit,
   ut humanitatis non parum haberest;

         -a adoneus

eo accessit studium doctrinae,
   ut ne a litteris quidem alienus esses.

         pro Roscio Amerino 46

One can hardly dismiss as coincidence that both of these sentences ending in an adoneus are followed by a form of the verb accedere marking an additional point in the argument. It is legitimate to ask, however, why Cicero marks these particular colon endings as possessing less than normal closure, i.e. why does he wish to indicate continuity of theme in these particular passages. If we follow Quintilian's suggestion that a breathing space is marked by a strong meter, we may presume that these particular colon endings were not accompanied by a pause, or that the pause was very slight. We can imagine that a swift delivery characterized by volubilitas may well have been used in the first of the two passages, where the young Cicero is pleading with the judges. Less easy to explain is this type of delivery for the second passage.

In paragraph 109 of the pro Sestio we have a question
ending in an adoneus. The question is actually the first of a pair of questions:

De me,
quem tyrannum atque ereptore libertatis
esse dicebat
illa ruina rei publica,
dicit se legem tulisse.

Quis est,
qui se, cum contra me ferebatur,
inisse suffragium confiteatur?
--- a C adoneus a

cum autem de me eodem
ex senatus consulto
comitiis centuriatis ferebatur,
quis est,
qui non profiteatur se adfuisse
et suffragium de salute mea tulisse?
pro Sestio 109

The second of the two questions is similar to the first not only in length but also because, like the first, it contains a homoioteleuton. The two questions form a pair. That Cicero wishes his audience to perceive the two questions as a pair is shown by a third question that follows: Utra igitur causa popularis debet videri...? The adoneus meter, due to its inherent weakness, sets up this pairing by suggesting to the audience that, something more is coming after the first question. As for the tone of this passage, we may well imagine a hint of indignation, inasmuch as it immediately precedes an invective, which begins at paragraph 110, against Gellius, one of Clodius' supporters: An sicubi aderit Gellius, homo et fratre indignus... This invective contains two adonei
that conclude a sentence.\textsuperscript{268}

In the pro Plancio Cicero employs an \textit{amplificatio} that consists of an encomium of \textit{gratia}. Here see we what at first appears to be an \textit{adoneus} in strong closure:

\begin{quote}
Etenim, iudices,
cum omnibus virtutibus me affectum esse cupio
tum nihil est quod malim
quam me et gratum esse et videri.
Haec est enim una virtus
non solum maxima,
se etiam mater virtutum omnium reliquarum.
\end{quote}

\begin{quote}
Quid est pietas
nisi voluntas grata in parentes?
Qui sunt boni cives,
\textit{qui belli, qui domi},
de patria bene merentes
nisi qui patriae beneficia meminerunt?
\end{quote}

\begin{quote}
qui sancti,
qui religionum coelentes,
nisi qui meritam diis immortalibus gratiam
iustis honoribus et \textit{memori} mente persolvunt?
\end{quote}

\begin{quote}
Quae potest esse iucunditas vitae
sublatis amicitiis?
quae pozzo amicitia potest esse inter \textit{ingratos}?
\end{quote}

\begin{quote}
Quis est nostrum liberaliter educatus,
cui non educatores,
cui non magistri sui, \textit{atque doctores}
cui non locus ipse mutus ille,
ubi altus aut doctus est,
cum \textit{grata recordatione} in mente versetur?
\end{quote}

\begin{quote}
Cuius opes tanta esse possunt aut umquam fuerunt
quae sine multorum amicorum officiis stare
possint?
\end{quote}

\begin{quote}
\textit{sublata memoria et gratia}
nulla exstare possunt.
\end{quote}

\textsuperscript{268} For a discussion of the passage, see below, pp. 376-377.
The closure is indeed strong inasmuch as it is the end of two paired cola, but on closer inspection we discover there is more to be taken into consideration. The first thing that strikes our attention is the lack of a conjunction in the colon that follows the adoneus. We would be quite justified to expect an enim. The theme that began with the sentence Haec est enim ... omnium reliquarum continues with the rhetorical questions that provide the evidence for the veracity of the statement. We then notice the anaphora of qui which is striking in its frequency. The qui is repeated even between the nouns belli and domi, which, since they constitute a fossilized phrase wherein they are normally found immediately juxtaposed: belli domique, would not be separated if Cicero had not wished to create a particular effect with the anaphora. The effect intended is most likely that of rapidity, which, in turn, contributes to the effect of accumulation of evidence. Here, as in many of the examples cited thus far, the volubilitas of the passage, as well as the contextual weakness of the closure, opens the door for the use of weak closures.

The passage is remarkable for its eurhythmia since, as it progresses, the clausulae become progressively stronger, thus producing a crescendo-like effect. After the adoneus there is a resolved esse videatur in strong closure. Primmer

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269 See Primmer and Aumont on progression of clausula closure strength (see above, note 98).
shows that the inherent closure strength of this meter is strong for membrum breaks, but is not so commonly found at the conclusion of a period. After the resolved esse videatur there is an impressive amount of responsion formed by the repeated use of the cretic + trochee meter. Each of these cretic + trochees comes at the end of a sentence or group of sentences that conclude with the mention of memory or gratitude. These cretic + trochees, then, enhance the effect of thematic accumulation as well as give pleasure to the audience. After the cretic + trochees Cicero uses the double trochee in the typologically weak form ꞏ/ꞏa. Perhaps the responsion of this weak meter causes it to gain in conspicuousness and thus also a certain amount of strength, as Primmer postulates for other such cases of responsion. It may also be, however, that Cicero wishes to interrupt temporarily the progression of successive stronger clausulae before he arrives at the conclusion of the passage. The concluding "stanzas" begin on a different tack than the others: Cicero now introduces his own feelings: equidem, and, unlike the other "stanzas", they are not in the form of a question, but a affirmative statement. With the conclusion

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270 See Primmer's chart in the back of his book.

271 Notice also that at atque doctores the cretic + trochee meter is used to mark a change in structure. This is the same phenomenon that we have observed with the esse videatur meter (see chapter seven).

272 See Primmer, 256-259.
Cicero renews the progression of clausulae strength which was temporarily broken in the immediately preceding section. He employs a cretic + double trochee at the end of the first half of the "stanza" and concludes it, and the entire passage with an esse videatur meter.  

In the passages we have examined, starting with the pro Flacco, we have seen the adoneus employed in closures that in their immediate context may appear strong, but in the context of the whole passage are weak. The inherent closure weakness of the adoneus thus is used in the overall context of the passage to promote continuity and not closure. We have seen

273 Note that in the concluding section porro is used at the beginning of the second half. Porro is also used in this way at the beginning of the second of two paired questions above:

Quae potest esse iucunditas vitae sublatis amicitiiis?
   quae porro amicitia potest esse inter ingratos?

Here, as in the concluding section, the first constituent ends with a weaker meter than the second.

Also worthy of note in this passage is the use of the noun beneficium which occurs twice in weak position, once at the end of the first of two parallel cola (with the second colon ending in a cretic + double trochee) and the second time before the paired cola that end with the esse videatur meter. Compare this with the following where there seems to be responsion between the first two short syllables of the noun beneficia and the esse videatur meters:

Ego, cum ceteri vera beneficia, etiam minora, dissimulent, ne obligati esse videantur,
   eo me beneficio obstrictum esse ementior,
   cui ne referri quidem gratia posse videatur?

pro Plancio 73
that *volubilitas*, or swiftness of delivery, is often present in such passages. We shall now proceed to examine passages where other factors in addition to or independent of the ones we have heretofore considered, create conditions where the *adoneus* is employed in sentence closures.

Before we do this, however, we must note that at times it appears that *volubilitas* alone is sufficient to 'excuse' the employment of an *adoneus*, even when the closure is definite and not weakened by the overall contents of the passage. This occurs in two passages which I call didactic, because they both occur in rhetorical treatises. The first example is found in the *Orator*, the second in Quintilian’s *Institutio Oratoria*:

```
illud admonemus tamen
ridiculo sic usum oratorem,
ut nec nimis frequenti ne scurrile sit,
nec subobsceno ne mimicum
nec petulanti ne improbum,
nec in calamitatem ne inhumanum,
nec in facinus ne odi locum risus occupet,
neque aut sua persona aut iudicum aut tempore
alium.
Haec enim ad illud indecorum referuntur.
```

Qualitas (vocis) magis varia.
Nam est et candida et fusca,
et plena et exilis,
et levis et aspera,
et contracta et fusa,
et dura et flexibilis,
et clara et obtusa,
spiritus etiam longior *brevisque*.

```
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Noteworthy in both passages is the extended anaphorical series indicative of *volubilitas*. *Volubilitas* alone accounts
for the employment of the *adoneus* in both passages since, in the passage from the *Orator*, the colon ending with the *adoneus* is resumptive and therefore of strong overall contextual closure. In the passage from the *Institutio Oratoria* the relative contextual closure of the colon ending with the *adoneus* is admittedly less definable, but it is notable that the *adoneus* meter is formed by the enclitic *que*, a device which, as we have seen, is frequently employed by Cicero to create a meter of inherent closure suitable to the context.

**EMOTIONAL CLOSURES**

In the pages above we examined those passages in which the *adoneus* occurs at full stops, the closure of which is not as strong as that normally found with such punctuation. This may be due to different factors, such as swiftness of delivery employed or the semantic context of the passage. The following passage from the *pro Milone* features some of those elements but also introduces another important consideration, that of emotion:

Vos, vos appello, fortissimi viri,
qui multum pro re publica sanguinem effudistis;
vos, inquam,
in civis invicti periculo appello, centuriones,

Vyve a adoneus a
vosque, milites:
vobis non modo inspectantibus
sed etiam armatis et huic iudicio
praesidentibus
haec tanta virtus ex hac urbe expelletur,
exterminabitur,
In this passage, like other we have seen before, the closures marked as strong by punctuation are not as strong as they might normally be. The two questions ending with non potuisse are immediately answered, which does much to preclude the closure strength of the questions themselves, but the adoneus formed by proicietur does not fit this or any other pattern we have seen so far.

One thing that can be established concerning the context in which the meter occurs is that it is imbued with a high degree of emotion and agitation. It will become clear both from the passage above and from those that are cited below that when a passage contains a high level of emotion it is less bound to what is generally considered the traditional canon of Ciceronian prose meter, i.e. meters that otherwise are used only sporadically in strong closures are more likely to be so.

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274 This passage, in fact, is cited by Quintilian (XI.3.172) as an example of a miseratio where the delivery should be flexa and circumducta.
employed.\textsuperscript{275}

The same emotional tone present in the pro Milone is typical of a great majority of the passages that employ an \textit{adoneus} in strong closure. One may object that this is circular reasoning, since it is not always easy to tell what the tone of delivery was of a given passage. Most passages where the \textit{adoneus} appears in strong closure, however, contain the same tell-tale signs of emotion, as those in the passage we just examined from the pro Milone.\textsuperscript{276} Such signs include the use of epizeuxis, as in \textit{vos, vos appello},\textsuperscript{277} short

\begin{itemize}
\item This is not to say that emotion precludes the use of canonical meters, since we have seen in the first part of this dissertation that the \textit{esse videatur} meter is often in emotional contexts.
\item See also the passage from the pro Lege Manilia, where the deictic pronouns reveal Cicero's emotion.
\item Some proof that the repetition of words (anaphora, epizeuxis, etc.) was considered a feature of emotional tone can be found in \textit{Orator} 84: \textit{si quae verborum iterationes contentionem aliquam et clamorem requirent, erunt ab hac summissione orationis alienae}.
\end{itemize}

In pro Caelio 59-60 we have a indirect yet certain indication from Cicero himself that \textit{epizeuxis} is typical of an emotion delivery. In paragraph 59 Cicero bemoans the death of Quintus Metellus. The passage begins \textit{vidi, enim vidi...} In paragraph 60 Cicero says the mention of Metellus \textit{et vocem meam fletu debilitavit et mentem dolore impedivit}. In pro Milone 37, which also begins with the epizeuxis of the verb \textit{vidi} and the conjunction \textit{enim}, an \textit{adoneus} concludes with what in the Oxford text is a semicolon (there is also an \textit{adoneus} at the end of a question a few lines before):

\begin{itemize}
\item \textit{Vidi enim, vidi hunc ipsum Q. Hortensium, lumen et ornamentum rei publicae, paene interfici servorum manu, cum mihi adesset; }\textsuperscript{276/\textsuperscript{277}}\textit{a adoneus}
\end{itemize}

\begin{itemize}
\item The conjunction \textit{enim}, unlike \textit{nam}, presupposes an understanding between speaker and audience and is thus found in emotive sentences more commonly than \textit{nam}. See Machtelt
\end{itemize}

\textsuperscript{275} This is not to say that emotion precludes the use of canonical meters, since we have seen in the first part of this dissertation that the \textit{esse videatur} meter is often in emotional contexts.

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\end{itemize}
questions, and anaphorical series of cola, such as the repeated use of the interrogative pronoun in in qua causa.... a quibus... a quo. Laurand defines anaphora as the most rhythmical of all lumina and states that it is present when the orator takes especial care in crafting the rhythm of the period.\textsuperscript{278} This would seem to contradict what we are claiming here, but Laurand’s examples of anaphora are created by the repetition of a word or phrase at the beginning of a series of sentences or clauses often consisting of two or more cola/commata.

An example of the type of anaphora Laurand intends is found in pro Sestio 91, a passage where tum begins each of the three parallel clauses. The tone is perhaps rather calm, inasmuch as this is a digression on the invention of society and laws:\textsuperscript{279}

\begin{quote}
\end{quote}

\textsuperscript{278} Laurand, \textit{Études}, 301-302, and 305.

\textsuperscript{279} In pro Archia 21 (where the importance of poets for the entire Roman people is the theme) and pro Balbo 39 (where the \textit{mos maiorum} is expounded upon) anaphorae link stanzas or clauses in a consecutive series. The tone is more agitated than pro Sestio 91 and thus we might suspect to find weak meters in strong closures, but in these passages the agitation is characterized by a \textit{genus grande} that admits of strong traditional clausulae. In both of these passages almost every one of the clauses or stanzas linked consecutively by anaphora conclude with a strong meter and the final element concludes with an \textit{esse videatur} meter. In pro Balbo 47 some agitation is detectable, but there Cicero evokes the image of Caius Marius in what could be called a \textit{prosopopoieia} (except that indirect discourse is used). The \textit{prosopopoieia} is a typical device of the \textit{genus grande}. Here the third person reflexive
Tum res ad communem utilitatem,
quas publicas appellamus,
tum conventicula hominum,
quaes postea civitates nominatae sunt,
tum domicilia coniuncta,
quas urbes dicimus,
invento et divino iure et humano
moenibus saepserunt.

pro Sesto 91

In most of our examples the anaphora consists of single
cola or comma beginning with a similar word or phrase.
According to Hermogenes Sp. II.33.5 anaphorae operating in
commata contribute less ornatus than they do force:
kallopizousi hai kata kola epanaphorai; and ibid. 34.6: hai
kata komma - gorgon poiouisi ton logon alla ou kalon. The
controversy as to what constitutes a colon and a comma aside,
we may infer from this passage that in general the shorter the
clauses that the anaphora connects, the more likely the tone
is that of agitation. Even without regard to clause
length,\textsuperscript{280} the general consensus among ancient grammarians is
pronoun forms a long anaphorical series, but the cola that
constitute the anaphora form stanzas of three to four cola in
length, stanzas ending in strong meters.

All three of these passages, \textit{pro Archia} 21, \textit{pro Balbo} 39
and \textit{pro Balbo} 47, are examples of the \textit{genus grande} and contain
anaphora joining stanzas or clauses and not merely cola.
These two stylistic considerations, taken alone, could not
account fully for the use of the great number of traditional
clausulae present, but, when employed in combination, they
can.

For a discussion of the style of \textit{pro Archia} 21, see
Narducci, \textit{Cicerone e l'eloquenza romana} (Editori Laterza,
1997), 14, n. 35.

\textsuperscript{280} The emotional force of the anaphora and the freedom
that it creates for the use of the \textit{adoneus} meter is also
apparent in the case of other weak meters. For example, in
the \textit{pro Murena}, of the eight clausulae that end with four

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that anaphora produces emotional force.\textsuperscript{281} Emotional force is the crux of our claim that anaphora opens the door to the use of weak meters in positions where we might not otherwise find them, i.e. in strong closures.\textsuperscript{282} We must be careful, however, since anaphora alone is not enough to explain the use of an \textit{adoneus} in any given passage. To think so would be foolish, since anaphora is one of the most

longs and an anceps that are not part of a cretic or iamb + double spondee of the typology $^-^-\dashv^-a$ or $\dashv^-^-\dashv^-a$, two are direct quotations (cf. Primmer on direct quotations in Cicero, 270 <on in Sen. 12>), four are examples typical of \textit{volubilitas} with many short questions and answers, and three contain conspicuous anaphora. One of these is an "anaphora" composed of cola of similar construction:

\begin{quote}
Inita sunt in hac civitate consilia, iudices, urbis delendae, civium trucidandorum, nominis populi Romani extinguendi.
\end{quote}

\textsuperscript{281} For the emotional effect that anaphora has in combination with \textit{asynèta} see Longinus \textit{On the Sublime}, 20. \textit{Ad Herennium} IV.13.19 assesses the effect of the anaphora (repetitio) thus: \textit{Haec exornatio cum multum venustatis habet tum gravitatis et acrimoniea plurimum}. W.H. Palmer, in his \textit{The Use of Anaphora in the Amplification of a General Truth, Illustrated Chiefly from Silver Latin} (Lancaster Pa.: Press of the New Era Printing Company, 1915), 3, sums up the ancients' characterization of the effect of anaphora as that of imparting \textit{vis} or \textit{deinotes}.

In \textit{Orator} 135 anaphora and epizeuxis are mentioned as the \textit{lumina} of the grand style, which, as Cicero tells us in the same passage, is the style suitable for the stirring of the emotions.

\textsuperscript{282} In the case of extremely extensive anaphora, however, \textit{volubilitas}, not emotion, may not be the determining factor for whether a weak meter can be used in strong closure. See above (p. 416) my example from \textit{Orator} 88-89.
frequent *lumina* in the speeches of Cicero. Other factors must be taken into consideration, such as the semantics of the passage concerned, or the presence of other indicators of emotion, such as epizeuxis. That anaphora is closely connected with Ciceronian *pathos*, however, becomes evident when we examine passages that are devoid of *pathos*. In *Orator* 210 Cicero tells us that *numerosa oratio* (rhythmical prose) is to be used in *narrationes* when they require more *dignitas* than dolor. He cites three examples of where this takes place. All three of these examples come from *in Verrem*, II.4.106-108. In these passages we have sentences whose flow is basically calm. The sentence construction is historic, in that there is no built-up of tension, but rather *eirhemenos*. This is especially true in the *in Verrem* II.4.107, from which the following example is taken:

```
Etenim prope est spelunca quaedam conversa ad aquilonem infinita altitudine,
qua Ditem patrem ferunt repente cum curru exstitisse abreptamque ex eo loco virginem secum asportasse
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283 See Straub, *De tropis et figuris quae inveniuntur in oratinoibus Demosthenis et Ciceronis* (Programma Aschaffenburg, 1883), 110-111.

284 Wilkinson notes that there is no distinguishing feature of prose meter that sets these passage off from any other in Ciceronian oratory. As we shall see, it is indeed not the meter per se that distinguishes these passages, but the calm and even flow or rhythm of the sentences. Note also the use of poetic language: the poetic word *aquilo* (*in Verrem* II.4.107), metonymic for North (which is not to be found in Merguet).
et subito non longe a Syracusis
penetrasse sub terras,
lacumque in eo loco repente exstitisse,
ubi usque ad hoc tempus
Syracusani festos dies anniversarios agunt
celeberrimo virorum mulierumque conventu.
in Verrem II.4.107

There are none of those devices, then, that Cicero uses to
build up tension, such as anaphora; there is no interplay
between long and short sentences; in fact there are no short
sentences in these passages, the shortest being four cola in
length. The difference in style is quite notable when we
return to the language of the court. This change in style is
announced by Cicero himself when he says that he has digressed
too much in a style that is foreign to the cotidiana dicendi
consuetudo:

Non obtundam diutius;
etenim iam dudum vereor
ne oratio mea aliena iudiciorum ratione
et a cotidiana dicendi consuetudine esse videatur,
In Verrem II.4.109

Note the use here of the adjective cotidiana. It is the
same adjective which Cicero uses in Orator 124 to distinguish
the style of the forensic narratio from the historicus modus.
We shall now see that the epideictic portion of the text lays
the groundwork for and contrasts with what follows, an
invective against Verres. Here we return to anaphora, and the
length of cola and sentences is more varied. Whereas in the
epideictic passages the length of cola and sentences was
fairly uniform, in the invective portion that follows it,
where Cicero has returned to the normal parlance of the
courts, many cola and sentences are fairly long and intermingled with sections where they are quite short. No longer is there the uniform calm of uniform style, but the waxing and waning of rhythm which reflects Cicero's indignatio. Note, for example, the short and effectively invective id sustulit (a repetition of esse sublatum) and at tamen eo contentus non fuit:

Hoc dico,
   hanc ipsam Cererem antiquissimam,
      religiosissimam,
         principem omnium sacrorum
         quae apud omnis gentis nationesque fiunt,
a C. Verre
ex suis templis ac sedibus esse sublatum.
Qui accessistis Hennam,
vidistis simulacrum Cereris e marmore
et in altero templo Liberae.
Sunt ea perampla atque praeclara,
sed non ita antiqua.
Ex aere fuit quoddam
modica amplitudine ac singulare opere
cum facibus
perantiquum,
omnium illorum quae sunt in eo fano
multo antiquissimum;
id sustulit.
Ac tamen eo contentus non fuit.  
in Verrem II.4.109

Not long after the return to the forensic style, there is an extensive anaphoric series:

Non illi decumarum imperia,
non bonorum direptiones,
non iniqua iudicia,
non importunas istius libidines,
non vim,
non contumelias
quibus vexati oppressique erant
conquerebantur;  
in Verrem II.4.111

In the following passage from the pro Plancio, which, like
the passages cited from the pro Milone above, is from the peroratio of the speech (which traditionally has strongly emotional favor), we see many of the tell-tail signs of emotion which we have listed:

Quid me adspectas?
quid mea promissa repetis?
quid meam fidem imploras?
Nihil tibi ego tum de meis opibus pollicebar,
sed de horum erga me benevolentia
promittebam;

hos pro me lugere, 
hos gemere, 
hos decertare pro meo capite
vel vitae periculo velle videbam;

de horum desiderio, luctu, querelis,
quodidie aliquid tecum simul audiebam;

pro Plancio 101

The passage, as does the one we quoted from the pro Milone, occurs in that part of the speech which is most typically emotional, the peroratio. Not only does the passage contain anaphorae and heated questions, but also three instances of epizeuxis which have not been quoted for sake of space. The adoneus used here possesses the typology which is most often found in poetry and which I commented upon earlier as being quite rare. It would seem that this passage, given its context in the speech and its many stylistic indications of emotion, possesses a tone of emotion high enough to excuse the use of this type of adoneus. We might also observe, however, that the shape of the sentence forms two parallel stanzas, one ending with videbam and one ending with audiebam. Thus, apart from considerations of emotional tone, the use of the adoneus is further "excused" since videbam occurs at a closure which
is not as strong as first appears.

In *pro Caecina* 14 the short staccato questions and the *epizeuxis* formed by the repetition of *ille* betray a certain level of agitation. If we take the *o* in *aliquando* as short in prose, the period ends with an *adoneus*. In *in Catilinam* I.9, there is a series of short questions and the *epizeuxis* *hic, hic*:

```
Amicus aut a patre
   aut a viro traditus?
nihil minus.
*Quis igitur?*
*ille, ille*, quem supra deformavi,
voluntarius amicus mulieris,
non necessitудine aqua,
sed *ficto officio simulataque sedulitate*
   coniunctus,
*magis opportuna opera nonnumquam*
   quam *aliquando fidelis. ...adoneus*

*pro Caecina* 14
```

```
*O di immortales! ubinam gentium sumus?*
*in qua urbe vivimus?*
*quam rem *publicam habemus? adoneus g"*
*Hic, hic sunt in nostro numero, patres*
*conscripti, in hoc orbis terrae sanctissimo gravissimoque*
*consilio*
*qui de nostro omnium interitu,*
*qui de huius urbis*
   *atque adeo de orbis terrarum exitio*
   *cogitent. in Catilinam* I.9
```

In the following passage from the *in Caecilium* the *adoneus* comes at the end with a full stop, but the rhetorical period continues. The anaphora formed by the three nouns referring

\[285\] In *Lewis and Short* the *o* is marked as short; in the *OLD* it is marked as long. Perhaps, as Lindsay seems to imply (212-213), the *o* became short in prose not until after the time of Cicero.
to the courts and judges reveals the emotional tone:

Populus Romanus interea, 
tametsi multis incommode difficulatibusque
affectus est,
tamen nihil aequo in re publica
atque veterem iudiciorum vim gravitatemque
requirit.
— — a adoneus g
iudiciorum desiderio tribunica potestas
efflagitata est;
iudiciorum levitate ordo quoque alias ad res
iudicandas postulatur;
iudicum culpa atque dedecore etiam censoriam
nomen,
quod asperius antea populo videri solet.
in Caecilium 8

In this passage the emotion takes the form of indignatio.
In many of the examples we shall examine where, not only the
adoneus, but other weak meters are used in strong closures, 
indignatio is detectable. Since the subject introduced by
veterem iudiciorum vim is continued in the nouns
iudiciorum...iudiciorum...iudicum in the three successive
cola, we may conjecture that there is a certain lack of
closure that, besides the emotional tone, would account for
the use of the adoneus.

Another passage, somewhat similar to this because of the
tripartite anaphora after the adoneus (and therefore evidence

286 This observation is not completely original on my
part, since Laurand alludes to the comic or belittling effect
of the adoneus; see Laurand (Études, 295) on the use of the
adoneus in the pro Caecina and ibid. (286-288) on
plaisanteries in the pro Caecina 14, 28, and 88. See also
Primmer (239 ff. and 261, 267) on the use of meter of weak
closure strength in strong closure with topic deemed important
or with the negative evaluation of statements. In our study
we hope to have treated the topic in a more comprehensive
fashion.
of volubilitas) is found in the pro Milone:

Quam ob rem
vitam suam
quam maximis praemiis propositam
et paene addictam sciebat
numquam in periculum sine praesidio
et sine custodia proiciebat.

adde casus,
adde incertos exitus pugnarum Martemque communem,
qui saepe spoliandem iam et exsultantem evertit
et perculit ab abiecto;
adde incisitam pransi, poti, oscitantem ducis
qui, cum a tergo hostem interclusum reliquisset,
nihil de eius extremis comitibus cogitavit,
in quos incensos ira
vitamque domini desperantis cum incidis
haesit in eis poenis
quas ab eo servi fideles pro domini vita
expetiverunt.

pro Milone 56

In the following passage from the in Verrem I indignatio is undoubtably present:

Aliis illud indignum,
aliis ridiculum videbatur:
ridiculum iis qui istius causam
in testium fide
in criminum ratione,
in iudicem potestate
non in comitiis consularibus positam
indignum iis qui altius perspiciebant
et hanc gratulationem
ad iudicium corrumpendum spectare videbant.

The adjective indignum, found twice in the passage, leaves no doubt as to the general tone, in fact we could not ask for a more explicit marker. As we shall see, this is not the only example of this adjective occurring in conjunction with
an adoneus in strong closure.\textsuperscript{287}

From the pro Roscio Amerino, Landgraf\textsuperscript{288} sites an excellent example of the adoneus meter both used at the end of strong grammatical closure and, at the same time, constituting the first half of a longer "rhetorical" whole in a way similar to what we saw above in the in Caecilium:

\begin{quote}
\begin{center}
Pater occisus nefarie, 
domus obsessa ab inimicis, 
bona adempta, possessa, direpta, 
filii vita infesta, 
saepe ferro atque insidiis appetita. 
Quid ab his tot maleficiis sceleris abesse 
videtur? \textsuperscript{-----a} adoneus \textsuperscript{g} 
Tamen haec \textit{aliis} nefariis cumulant \textit{atque} 
\textit{adaugent}... \textsuperscript{-----a} 
\textit{pro Roscio Amerino} 30
\end{center}
\end{quote}

Landgraf notes that the two cola form isocola (both contain 17 syllables) and are rhythmically similar\textsuperscript{289} (Landgraf must mean that due to the slight pause after \textit{maleficiis} in the

\textsuperscript{287} The adjective \textit{indignus} is found also with other weak meters in strong closures. In pro Sestio 108, besides being used with the adoneus (see below) it is also found in conjunction with the \textit{-----a} meter:

\begin{quote}
\begin{center}
Quis non modo adprobavit, 
\textit{sed} non indignissimum facinus putavit 
ilium non dicam loqui, 
\textit{sed} vivere ac spirare? \textsuperscript{-----a CM}
\end{center}
\end{quote}
Both the weakness of the meter and the tone of indignation are all the more poignant within the context of the speech. Here Cicero describes the reaction of the Roman people to Clodius in a \textit{contio}. This immediately follows a description of the audience's reverent silence as it listened to Pompey and the other \textit{boni}, a description which both opens and closes with an \textit{esse videatur} meter. The contrast between the two reactions is thus enhanced by the use of the traditional meter in the case of Pompey's \textit{contio} and the "bad" meter in the case of Clodius'.

\textsuperscript{288} Landgraf, 75.

\textsuperscript{289} Ibid., 75.
first colon and *nefariis* in the second, both cola are divided somewhat similarly, or that *sceleris* and *cumulant* have approximately the same metrical shape), and that if not for the elision of *atque* with *adaugent*, there would also exist metrical responson. Another factor which strengthens our contention that the colon ending *abesse videtur* is the first half of two contrasted cola, i.e. the first half of a rhetorical whole, is the obvious contrast in vocabulary between *his* in the first colon and *aliis* in the second.

Besides the similarities between the two cola, another factor "excuses" Cicero’s use of the *adoneus* in this passage: that of theme and tone. The subject matter as well as the structure of the first sentence, with its accumulation of monocolon statements, is very similar to that of *pro Roscio Amerino* 32, which Kennedy dubs as highly emotional.\(^{290}\) The theme of "piling up crimes" is present also in *in Catilinam I.* 14. This is a highly emotional passage since Cicero suggests that Catiline murdered his own son. Here too Cicero uses an *adoneus* in strong closure (formed with the verb *cumulare*):

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Quid vero?
nuper, cum morte superioris uxoris
novis nuptiis domum vacuefecisses,
nonne etiam alio incredibili scelere
   hoc scelus cumulasti?-a adoneus bw
quod ego praepermitto
et facile patior sileri,
ne in hac civitate
 tanti facinoris immanitas
     aut exstitisse
     aut non vindicata esse videatur.
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\(^{290}\) See above, note 265.

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Here, as in the pro Roscio, not only is the theme of scelus cumulare is present, but even the vocabulary is strikingly similar. What is, in a certain way, even more striking is that when we compare the two passages we find that each forms the adoneus in a different way. If the verb cumulare had been used to create the adoneus in both passages, we would have to concede that chance played some role in the adoneus occurring twice in the same context. As things stand, it is clear that theme is an important factor for both passages in determining the use of the adoneus in strong closure. We must note that while theme obviously plays a large role, there is also perhaps a certain lack of closure present in the colon ending with the adoneus in the passage from the in Catilinam. Compare, for example, a passage from the pro Plancio, where the verb praetermitto occurs in analogous position:

Nolo cetera quae a me mandata sunt litteris recitare; praetermitto, ne aut proferre videar ad tempus aut eo genere uti litterarum quod meis studiis aptius quam consuetudini iudiciorum esse videatur.

The passage from in Catilinam I.14 (and pro Plancio 74) is yet another example of the adoneus in strong closure followed by an esse videatur meter. It is notable that of the four adoneus meters in strong or fairly strong closure in the in
Catilinam I, two of them are followed by an esse videatur (cf. in Catilinam I.5).

Both of the passages that follow utilize an adoneus and three verbal nouns in -tor. The difference in closure position of the adoneus in each passage reflects a difference in tone. In ad Quirites 9-10 the adoneus coincides with a certain amount of closure since ad me restituendum completes the meaning of the verbal nouns and because it precedes the ita which binds the colon it belongs to with the ut clause more than with what precedes it. The emotion contained in this passage is evident because of the anaphora of numquam and

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291 In the Third-Period speeches there are at least two other passages where a noun expressing agency precedes its prepositional phrase in the same colon. Here the adoneus ends the colon (we shall return to these two particular passages later <see below, pp. 467 and 470>):

HIC tibi gravissimus auctor ad instituendum,  
- - - a adoneus
  fidelissimus socius ad comparandum,  
  fortissimus adiutor ad rem perficiendum fuit.  
  de Domo 30

HIS se tribus auctoribus in consiliis capiendis  
- - - a adoneus
  adiutoribus in re gerenda esse usurum dicebant.  
  pro Sestio 40

In post Reditum in Senatu 9 the enclitic force of fuisse dissolves the bond between the noun and its prepositional phrase, creating an articulus ending in an adoneus. The adoneus is followed by an esse videatur in accordance with standard Ciceronian practice:

Quod si Q. Metellus  
illo tempore consul fuisset  
dubitatis quo animo fuerit in me conservando futurus,  
cum in restituendo  
auctorem fuisse adscriptoremque videatis?  
 post Reditum in Senatu 9
the use of the three verbal nouns:\(^{292}\)

sic illud
  quod mea virtus praestare debuit,
adiutores, auctores, hortatoresque
  ad me restituendum
adoneus
ita multi fuerunt
  ut longe superiores omnes
hac dignitate copiaque superarem.

numquam de P. Popilio,
clarissimo ac fortissimo viro,
numquam de Q. Metello,
nobilissimo et constantissimo cive,
numquam de C. Mario,
custode civitatis atque imperi vestri,
in senatu mentio facta est.

ad Quirites 9-10

Compare this passage to pro Roscio A. 110 where again we encounter three verbal nouns used in close juxtaposition to an adoneus to heighten the emotion of the passage. Two of the verbal nouns are the same as the ones employed in the ad Quirites:

Postremo isto hortatore, auctore, intercessore
ad Sullam legati non adierunt. istius fide ac potius perfidia decepti,
id quod ex ipsis cognoscere poteritis,
si accusator voluerit testimonium eis denuntiare,
pro re certa spem falsam domum rettulerunt.

pro Roscio Amerino 110

The use of the adoneus in this passage from the pro Roscio Amerino is in part "excused" because of the strophic or two-part nature of the sentence as revealed by the repetition of a vocabulary item (here the close proximity of isto and istius), yet the closure at adierunt is fairly strong,

\(^{292}\) See below in my chapter on the dochmiac for the emotional and thematic importance of verbal nouns.

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certainly stronger than the closure at restituendum in the passage from the post Reditum ad Quirites. Not only the structure of the sentence, then, but the tone also explains the use of the adoneus: this passage, with its three -tor verbal nouns,293 is one of emotional agitation occasioned by indignation, whereas the emotion in the ad Quirites is less strident, occasioned by pride and gratitude rather than indignation, and more suited to the tradition use of meter. In the ad Quirites passage the adoneus meter does not signal a willful negligence caused by emotion, but instead, because of its inherent lack of closure strength, indicates to the audience that there is more to come.

This passage, like the three we have examined in the pro Roscio Amerino,294 contains a kyklos, not as conspicuous as those employed in the three passages just alluded to, but present, nonetheless in the repetition of the phoneme -ores, first in the three verbal nouns and then in the comparative

293 For another passage where the adoneus is conspicuously employed with this type of verbal noun compare the pro Caecina 14:

Quam personam iam ex quotidiana cognoscitis vita, recuperatores,
mulierum assentatoris, cognitoris viduarum, —a adoneus bw
defensoris nimum litigiosi, —a adoneus a
cogniti ad Regiam, inepti ac stulti inter viros,
inter mulieres periti iuris et callidi, hanc personam imponite Aebutio...

294 From pro Roscio Amerino 17-19. See chapter four, p. 122.
That we have correctly interpreted pro Roscio Amerino 110 as emotional in tone is confirmed a few paragraphs later in the same speech. In paragraph 117 we find a passage which is strikingly similar in meter, vocabulary, structure and theme:

At vero Titus Roscius non unum rei pecuniariae socium fefellit
(quod tametsi grave est, tamen aliquo modo posse ferri videtur), verum novem homines honestissimos, eiusdem muneris, legationis, officii mandatorumque socios, induxit, decepit, destituit, adversariis tradidit, omni fraude et perfidia fefellit; qui de eius scelere suspicari nihil potuerunt, socium officii metuere non debuerunt, eius malitiam non viderunt, orationi vanae crediderunt. Itaque nunc illi homines honestissimi propter istius insidias parum putantur cauti providique fuisse; iste, qui initio proditor fuit, deinque perfuga, qui primo sociorum consilia adversariis enuntiavit, deinque societatem cumipsis adversariis coit, terret etiam nos ac minatur tribus praediiis, hoc est praemii sceleris, ornatus. pro Roscio Amerino 117

Here, as in paragraph 110, we have the repetition of the pronoun iste on either end of the adoneus formed by providique fuisse, which 'excuses' the employment of the adoneus. The adoneus is one which, because of its typology, is very rare in strong closure. This adoneus indicates that there is lack of thematic closure at providique fuisse and contributes to the establishing of an emotional and indignant tone, a tone which,
as we have seen, is often found where adonei occur in strong syntactical closure.

Besides the metrical similarity and the presence of iste in both passages, other vocabulary items are evidence of similar theme. For the audience who know the story line, the phrase propter istius insidias is a rewording of isto hortatore auctore intercessore from 110 (these three verbal nouns summarize what Cicero had said in the section immediately preceding 110 what the machinations of T. Roscius). The passage in 117 is basically a restatement of what is said in 110. Inserted between the two passages is a rather long egressio where Cicero expounds on the importance of fides for a societas in res privatae and even more so in res publicae. Cicero portrays the sending of the legatio to Sulla by his client’s fellow townsmen to plead for a cancellation of the proscriptio as a public matter (res publica), since, in effect, Titus Roscius, who had a leading role in the legatio, was entrusted with Sextus Roscius’ life and well-being by the local senate: ipse Sex. Roscius cum fama, vita bonisque omnibus a decurionibus publice T. Roscio mandatus est. In 117, Cicero stresses that T. Roscius’ treachery was not only a private breech of trust (which would

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295 See Landgraf (271) on the meaning here of postremo which he translates as "kurz".

296 Cicero thus makes a private case into a public one by stressing the perfidia with which T. Roscius acted when he participated in the legatio of the fellow townsmen of Cicero’s client.
have been bad enough), but a public one. In restating the deception of the legatio by T. Roscius, Cicero recasts it within the context of the egressio. The egressio includes several emotionally laden lumina, such as the apostrophe directed at T. Roscius (112), and vocabulary that plainly manifests Cicero's indignation:

Videte iam porro cetera, iudices, ut intellegatis maleficium nullum fingi posse, quo iste sese non contaminarit. In rebus minoribus socium fallere turpissimum est...

pro Roscio Amerino 116

At the point where our quotation from 117 begins, Cicero reiterates that T. Roscius has violated a public trust. The phrase at vero makes clear the contrast between rebus minoribus (private fides and societas, the violation of which is turpissimum) and the public realm. In effect, the passage cited describes that which exceeds turpissimum. The emotional tone of indignation is evident not only in the adoneus of providique fuisse but also in the adoneus present in nihil potuerunt, where again we see the use of the sentence construction consisting of four syntactically independent monocola, a construction that we have shown occurs in other passages of this speech in an emotional context. Another indication of the tone of the passage is found in the asyndeta induxit, deceptit, destituit, adversariis tradidit, which recalls the asyndeta produced by the three verbal nouns in 110. That Cicero employs the adoneus of the typology –~/-~a in 117 may indeed be an indication of a the great emotive
force of this passage, a force that permits the use of even the most poetic of meters in strong (at least syntactically strong) closure. At any event, the fact that metrical similarity exists alongside and in concert with the structural and thematic similarities of these two passages is a clear indication of the importance that the *adoneus* has in creating or enhancing tone.

In the following passage from the *pro Flacco* we have not only anaphora with an *adoneus* in strong closure, but three verbs that form homoioioteleuta and *adonei*:

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Cum in theatro imperiti homines rerum omnium rudes ignarique considerant, tum bella inutilia suscipiebant, *adoneus a*
tum seditiosos homines rei publicae praeficiebant, *adoneus a*
tum optime meritos civis e civitate eiciebant. *adoneus a*
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Here Cicero shows what became of the Athenian state when the likes of his opponent’s witnesses were allowed to have a voice. The passage may therefore be considered invective, containing a disparaging and indignant tone. This alone can account for the meter, and yet it is likely that the homoioioteleuta also have something to do with the lack of strong meter, i.e. that the homoioioteleuta override any metrical consideration. Compare this passage with the following passages, all of which contain conspicuous homoioioteleuton and most of which end in a weak meter:

"Quid? ut uno ictu securis adferam mortem filio tuo,"
quid dabis?
ne diu crucietur,
ne saepius feriatur,
ne cum sensu doloris aliquo spiritus auferatur?"

Etiam ob hanc causam pecunia lictori dabatur.

in Verrem II.5.118

Non palam cum Timarchide loquebantur,
non omnes omnium propinqui adhibebantur,
non palam vivorum funera locabantur?

in Verrem II.5.119

Omitto, quantis ornamentis populum istum Caius Caesar,
cum esset in Hispania praetor, adfecerit,
controversias sedarit,
iura ipsorum permissu statuerit,
inveteratam quandam barbariam
ex Gaditanorum moribus disciplinaque
delerit,
summa in eam civitatem
huius rogatu
studia et beneficia contulerit..

pro Balbo 43

Ubi est crimen?
Quid reprehenditis?
Hic quaero, iudices:
  si illo die gens ista Clodia
    quod facere voluit effecisset,
  si Publius Sestius,
    qui pro occiso relictus est,
    occisus est,
  fuistisne ad arma ituri?

fuistisne vos ad patrium illum animum
maioremque virtutem excitaturi?
fuistisne aliquando rem publicam a funesto latrone
repetiturii?

pro Sestio 81

Quis est Sergius?
Armiger Catilinae,
stipator tui corporis,
signifer seditionis,
concitator tabernariorum,
damnatus iniuriarum, percussor, lapidator, fori depopulator, obsessor curiae-. The following passage from the pro Sestio exemplifies the use of the "emotional" or "invective" adoneus. Here we find a certain amount of parataxis. Note that the adonei occur in rather prominent positions in the period, two of them concluding a strong closure.\textsuperscript{297} We also have the explicit use of the vocabulary item indignus which confirms the tone of this passage:\textsuperscript{298}

De me, quem tyrannum atque ereptorem libertatis esse dicebat
illa ruina rei publica, dicit se legem tulisse.
Quis est, qui se, cum contra me ferebatur, inisse suffragium confiteatur?
cum autem de me eodem ex senatus consulto

\textsuperscript{297} This passage contains the highest concentration of adoneus meters (considering both those in strong and weak closures). The following is a list of the paragraphs where an adoneus meter occurs (if more than one occurs, the number of times it does is indicated by a number in parentheses): 2, 6, 10, 12 (2), 13, 14, 19, 23, 24, 25, 27, 28 (2), 32, 34, 37 (2), 38, 40, 41, 43, 44 (2), 47, 49, 50, 53, 55, 61, 63, 69, 70, 72, 73 (2), 77 (2), 78 (2), 79, 87, 89, 91, 95, 96, 97, 101, 102, 109, 110 (7), 114, 116, 117, 118, 120, 122 (2), 123 (2), 124, 126, 127, 128 (2), 129, 130, 131 (2), 135 (2), 136, 139, 141 (2), 145.

\textsuperscript{298} That this invective passage was delivered with the vigorous emotion of indignation is suggested by Cicero's own comment at the conclusion: sed elatus odio et meo et rei publicae nomine (pro Sestio 111). Laurand (Études, 281-282) also cites pro Sestio 110 as an example of colloquial language used where dignitas is lacking (Laurand does not specifically mention the adonei in this passage).
comitiis centuriatis ferebatur, 
quis est, 
qui non profiteatur se adfuisse 
et suffragium de salute mea tulisse?
Utra igitur causa popularis debet videri, 
in qua omnes ordines una mente consentiunt, 
an in qua furiae concitatae 
tamquam ad funus rei publicae convolant?
An, sicubi aderit Gellius, 
homo et fratre indignus, 
viro clarissimo atque optimo consule, 
et ordine equestri, —— — a adoneus g—
cuius ille ordinis nomen retinet, 
ornamenta confecit, —— — a esse v
id erit popolare? —— — a adoneus bw
"Est enim homo iste populo Romano deditus."
Nihil vidi magis; 
qui, cum eius adulescentia 
in amplissimis honoribus summī viri, 
Luci Philippi vitrici, 
florere potuisset, —— — a adoneus bs
usque eo non fuit popularis, —— — a adoneus bw
ut bona solus comesset.
Deinde ex impuro adulescente et petulante, —— — a adoneus a
posteaquam rem paternum ab idiotarum divitiis 
ad philosophorum reculam perduxit, 
Graeculum se atque otiosum putari voluit, 
studio litterarum se subito dedidit.
Nihil suavitates iuvabant anagnostae, —— — a adoneus bw
libelli etiam saepe pro vino oppignerabantur; 
manebat insaturabile abdomen, 
copiae deficiebant. —— — — — — — a C adoneus a
Itaque semper versabantur in spe rerum novarum, 
otio et tranquillitate rei publicae consenescebatur.

Near the end of the passage the vocabulary strongly 
reflects the invective tone. We have, for example, several 
Greek words or Latin words referring to Greek learning: 
idiatarum, philosophorum, Graeculus, anagnostae, and 
diminutives which, in the context, acquire a pejorative tone:
reculam, libelli.\textsuperscript{299}

At the beginning of the passage from An, sicubi to populare, the structure does possess periodicity in that we

\textsuperscript{299} See Laurand (Études, 333 ff.) for the invective use of Greek words and diminutives.

Besides the adoneus meters, we find at the end of a full stop a weak meter in subito dedidit: \textsuperscript{2--2--a}. This meter occurs at a full stop only three other times in the speech. Each of these three passages is similar in theme and structure to those we have already seen where the adoneus occurs in strong closure:

\begin{quote}
haec cum viderem,
quid agerem, iudices? \textsuperscript{2--2--a f5}
\end{quote}

pro Sestio 42

The meter here ends a short insistent question, a context typical for adonei in strong closures (see above).

\begin{quote}
Alter vero,
non ille Serranus ab aratro,
sed ex deserta Gavi Oleli area
calatis Gaviis
in Calatinos Atilios insitus,
subito nominibus in tabulas relatis
nomen suum de tabula sustulit. \textsuperscript{2--2--a f5}
\end{quote}

pro Sestio 72

Although interpretation is difficult from sed ex deserta to Atilios insitus (see Cerutti and Hornsby, publication forthcoming) it is evident, nevertheless, that this passage comments on the bribe taken by Atilius from Clodius for removing his name from the list of tribunes in favor of Cicero's recall. It is therefore obviously invective in tone and is thus similar to other passages we have seen where the adoneus occurs in strong closure.

The fourth and last passage where this meter occurs in strong closure is the following:

\begin{quote}
Sed habet defensiones duas,
primum, "Do," inquit, "bestiarios;
lex scripta de gladiatoribus." \textsuperscript{2--2--a f5}
Festive!
\end{quote}

pro Sestio 135

Not only does the \textsuperscript{2--2--a} meter end a direct quotation (see Primmer, 270), but the passage is invective inasmuch as Cicero is lambasting the political career of Vatinius, a character which provided Cicero with much material for invective as evidenced by his publication of the in Vatinium.
have a protasis and an apodosis, yet the structure of the protasis is based on simple accumulation. The sentence does not possess the concinnitas of a periodos numerosa, but achieves its effect by the inconcinnus thrust of the short apodosis at the end: id erit populare. This clause, in fact, is a comma, the type that Cicero tells us is suitable for delivering the "dagger’s blow."\(^{100}\)

The structure of the end of the passage, starting at Graeculum, is clearly not periodic, but instead consists of a series of four short syntactically independent sentences lined up one after the other in a manner very similar to that of the three passages cited from the pro Roscio Amerino.

In the following passage from the pro Roscio Amerino the adoneus concludes a question:

Bonorum Sexti Rosci emptor est Chrysogonus.
Primum hoc videamus:
 eius hominis bona
 qua ratione venierunt
 aut quo modo venire potuerunt?
  \(\ddots\) esse v
Atque hoc non ita quaeram, iudices,
 ut id dicam esse indignum,
 hominis innocentis bona venisse
 (si enim haec audaciter a libere dicentur,

\(^{100}\) Cf. another passage from the pro Sestio where a rather paratactic period ends dramatically in a comma that employs the weak meter (\(\ddots\)a if we ignore potential colon/comma boundaries after each verbal noun or \(\ddots\)a if we place a division before reum):

Video Publium Sestium,
 meae salutis,
 vestrae auctoritatis
 publicae causae defensorem,
 propugnatorem
 actorem, reum. \(\ddots\)a F5
pro Sestio 144

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non fuit tantus homo Sextus Roscius in civitate, ut de eo potissimum conqueramur); verum ego hoc quaero: Qui potuerunt ista ipsa lege, quae de proscriptione est, sive Valeria est sive Cornelia (non enim novi nec scio), verum ista ipsa bona Sexti Rosci venire qui potuerunt? pro Roscio Amerino 125

Here the esse videatur meter serves as the rubric that establishes the topic of discourse (much like what we see in de Domo 14). The repetition of the qui potuerunt both at the beginning and end of the section that follows the esse videatur meter reveals the emotion and sense of indignation that interrupt what might otherwise have been the even flow of the sentence. What follows the esse videatur section gives the impression of being forced out of Cicero’s mouth in spurts. This effect is achieved by the insertion of the parenthetic clause which interrupts the series of ablative cola and by the final position of the interrogative adverb qui in the final colon, which divides that colon into two. The sum effect of the sentence structure is that of reflecting Cicero’s indignant perplexity.

In the de Domo we find another question ending in an

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301 See the section on basis in Part One of this dissertation.

302 We are reminded of Seneca’s statement (letter 114): si furit aut, quod furori simile est, irascitur, turbatum esse corporis motum nec ire sed ferri, which could also be applied to sentence structure. The gait here referred to by Seneca would seem to indicate rapidness.
adoneus much like the one we have just seen:

Quid ergo illa tua tum obtestatio tibicinis,
quid foculus,
quid preces,
quid <verba> prisca voluerunt?  v
ementiri, fallere, abuti  
deorum immortalium numine
ad hominum timorem qui voluisti?  

de Domo 125

Here again the repetition of the interrogative pronouns and
the three infinitive verbs in asyndeton suggest agitation.
Again the interrogative adverb qui employed near the end of
the last colon creates a break that interrupts the flow. This
passage is all the more notable due to the rarity of the
instances in Cicero's speeches where the verb volo is used to
form an adoneus meter.\textsuperscript{303} The adverbial qui is often used in
insistent questions. This fact helps to confirm our
assessment of the tone of this passage as one of heated
invective.\textsuperscript{304}

This passage is problematic in that it presents several
variant readings. Peterson has quid instead of qui. This,

\textsuperscript{303} There are only sixteen instances of an adoneus
composed of a form of the verb volo in Cicero's speeches. Out
of these sixteen, there are only six examples that conclude a
sentence or segment longer than two cola.

\textsuperscript{304} The adverbial qui is often used in passages in forming
an impatient question when Cicero is criticizing the argument
of his opponent. We see that the meter used at the conclusion
of such sentences is usually one of little closure strength.
Of the 54 passages in Cicero's speeches where the adverbial
qui is used, only in 11 does the question end with a strong
meter (here we adopt Primmer's basic tenet that any meter
ending with a trochee is strong). This means only 20.4% of
the total questions, a percentage which is far below that
representing the number of periods ending with a strong meter
in the pro Sestio: 60%.

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however would not require us to change our assessment of the tone of the passage, given the anaphora of quid that is indicative of heated emotion. I use the Bude's reading in light of the passage from the pro Roscio Amerino, a passage which puts into question the necessity of Halm's conjecture metum timoremsgue. The variant reading voluerunt for valuerunt is contained in most of the manuscripts. Nisbet suggests that it would create a nice contrast with voluisti. I would prefer to adopt voluerunt, both for the two reasons mentioned, and because Cicero contrasts two uses of the verb volo elsewhere in this speech.\textsuperscript{105}

In paragraph 137 of the same speech, Cicero uses meter in a way somewhat similar to what we have just seen:

\begin{verbatim}
O tempora, o mores!
Tum censorem,
hominem sanctissimum,
simulacrum Concordiae dedicare
pontifices in templo inaugurato prohibuerunt,
post autem senatus
in loco augusto consecratam
iam aram tollendam
ex auctoritate pontificum censuit
neque ullum est passus ex ea dedicatione
litterarum exstare monumentum:
\textsuperscript{2}a esse v-
tu, procella patriae,
turbo ac tempestas pacis atque oti,
quod in naufragio rei publicae,
tenebris offusis,
demerso populo Romano,
everso atque ejecto senatu
dirueris, aedificaris,
\textsuperscript{2}a adoneus a
religione omni violata
\textsuperscript{2}a adoneus bw
religionis tamen nomine contaminaris,
in visceribus eius qui urbem
suis laboribus ac periculis conservasset
\end{verbatim}

\textsuperscript{105} Between voluntas and voluisset in de Domo 107.
monumentum deleteae rei publicae collocaris,
ab equitum nota doloris bonorum omnium
sublato Quinti Catuli nomine incideris,
id sperasti rem publicam
diutius quam
quoad mecum simul expulsa careret his moenibus
esse laturam?
de Domo 137

The period begins by speaking of how the maiores dealt with the consecration of the statue of Concordia, and, as we may have anticipated from the theme, this portion of the period ends with an esse videatur meter. In the second half of the period, which we may dare call contorted due to the enormous hyperbaton created by the distance between quod...monumentum...id, we sense Cicero's growing ire, an ire that we may indeed consider as at least partly if not wholly responsible for the structure of the sentence. Here we find the anaphora typical of such emotion and, of course, an adoneus in fairly strong closure: derueris, aedificaris.

In de Domo 35 we have an example of an adoneus coinciding with a full stop: credo, te ita velle. Here too, the periodic style is absent. Instead we have a series of three short cola:

Quid? sacra Clodiae gentis
cur intereunt,
quod in te est?
quae omnis notio pontificum,
cum adoptarere,
esse debuit:
nisi forte ex te ita quaesitum est,
num perturbare rem publicam seditionibus velles

et ob eam causam adoptari,
non ut eius filius esses,
sed ut tribunus plebis fieres et funditus everteres civitatem.
Respondisti, credo, te ita velle.

Pontificibus bona causa visa est: adprobaverunt.
Non aetas eius qui adoptabat est quaesita, ut in Ch. Aufidio, M. Pupio, quorum uterque nostra memoria summa senectute
alter Oresten,
alter Pisonem adoptavit,
quas adoptiones sicut alias innumerabilis hereditates nominis pecuniae sacrorum secutae sunt.
de Domo 35

Emotion or agitation does not always preclude a periodic structure, yet even in the periodic passages where the adoneus is used at a strong break, emotion or agitation is present. This is exemplified by pro Sestio 2. The passage, which we shall examine shortly, is periodic in structure but is also permeated with emotion. In it we find the adjective indignus, which, as we have seen in previous passages can be a tell-tale sign of indignation. The esse videatur meter occurs at the end of a tricolon crescendo. Nowhere else in the speech does a tricolon crescendo end with such a weak meter.

MATTER-OF-FACTNESS:
The pro Balbo, despite its technical character, contains a rather low number of adonei in strong closures. The one and only exception to this is found in the following passage:

Nihil est enim aliud in foedere, nisi ut "PIA ET AETERNA PAX" sit. Quid id ad civitatem? Adiunctum illud etiam est, quod non est in omnibus foederibus: "MAIESTATEM POPULI ROMANI COMITER CONSERVANTO." Id habet hanc vim,
ut sint illi in foedere inferiores. 
_---a adoneus a_
Primum verbi genus hoc "conservando,"
quomagis in legibus
quam in foederibus uti solemus,
imperantius est,
non precantius.

_pro Balbo 35-36_

This passage is technical insofar as Cicero is quoting from clauses and discussing vocabulary. We see similar subject matter in _pro Quinctio 60:_

Attende nunc ex edicto praetoris
bona Publi Quincti possideri nullo modo potuisse.
_---a adoneus bw_

_Tracta edictum._
QUI FRAUDATIONIS CAUSA LATITARIT._---a adoneus bw_Non est is Quinctius;
nisi si latitant,
qui ad negotium suum
relict procuratore proficiscuntur.
CUI HERES NON EXSTABAT._
Ne is quidem.
QUI EXILII CAUSA SOLUM VERERIT._
Dici id non potest.
QUI ABSENS IUDICIO DEFENSUS NON FUERIT._
Ne id quidem._

_pro Quinctio 60_

Note that in this passage we have not one but two _adonei_ in strong closure. It is true that in the early speeches Cicero tends to employ weak meters more frequently in strong closure, yet even for an early speech two _adonei_ at full stop in close juxtaposition is something quite out of the ordinary. We may therefore conclude that in passages such as the two just cited, where Cicero quotes from a legal text, the tenor of the
discourse is such that traditional metrics are unsuitable.

In the de Haruspicum Responso we encounter an adoneus concluding a period which is rather difficult to explain:

Quae quidem ego
    si aut per me
    aut ab aliis haberem,
non praedicarem apud vos,
    ne nimis gloriari viderer;
    sed cum sint mihi data a vobis,
cum ea attemptentur eius lingua
    cuius ante manu eversa
    vos mihi et liberis meis manibus vestris reddistis,
non ego de meis
    sed de vestris factis loquor,
nec vereor
    ne haec mea vestrorum beneficiorum praedicatio
    non gratia potius quam adrogans videatur.

Laurand cites Muller's emendation of addin an esse before the videatur. Indeed this adoneus is one of the very few at a full stop that is formed by the verb video. We are at first at a loss to explain the meter, and Muller may well be right since the closure comes after a non...sed contrast, which, as we have seen, is a typical context for an esse videatur meter. (We will see later that sometimes the adoneus is used as a heroic clausula. Since eius may refer to Pompey, one might argue that the adoneus is so used here.) If adrogans videatur were the only examples of a strong-closured adoneus in this section of the speech, one might be inclined to agree with Muller's emendation, but two sentences later

there is another adoneus in strong closure, and this in turn is shortly followed by yet another:  

Quamquam si me tantis laboribus pro communi salute perfunctum
ecferret aliquando ad gloriam
in refutandis maledictis hominum improborum
animi quidam dolor,
quis non ignosceret?
Vidi enim hesterno die quendam murmurantem,
quem aiebant negare ferri me posse,
quia, cum ab hoc eodem impurissimo parricida
rogarer
cuius essem civitatis,
respondi me,
probantibus et vobis et equitibus Romanis,
eius esse quae carere me non potuisset.

Ille, ut opinor, ingemuit.
Quid igitur responderem?
quero ex eo ipso
qui ferre me non potest.
Me civem esse Romanum?
litterate respondidissetem.
An tacuissem?  

The passage displays not so much indignatio perhaps as annoyance. The curtness of the phrase desertum negotium bespeaks this mood. We see the same type of short clipped expressions in pro Sestio 74, a passage which ends, at least as far as quantity is concerned, with an adoneus:

Clamor senatus, querellae, preces,
socer ad pedes abiectus.
Ille se affirmare postero die moram nullam esse facturum.

Creditum est;

---a adoneus bs
---a C adoneus bw

---a adoneus bs
---a adoneus bw

Laurand ("Les fins de hexametre," 78), makes the same observation.

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discessum est.
Illi interea deliberator
merces longa interposita nocte duplicata est. —a esse v

Consecuti dies pauci omnino Ianuario mense,
per quos senatum haberí liceret;
sed tamen actum nihíl nisi de me. —-A adoneus
pro Sestio 74

Note here, as in the de Haruspícum passage, the absence of
the copula "to be" at actum. Both passages possess a matter-
of-fact tone occasioned by slight indignation in the de
Haruspícum and by indignation and self-satisfaction in the pro
Sestio.

The pro Caelio offers an example where indignation is
obvious: in the prosopopoeia of Appius Claudius Caecus. Here
too there is ellipsis of the verb "to be"; the tone, however,
is one of strong indignation, as manifested by the anaphora of
quid:

'Mulier,
quid tibi cum Caelio,
quid cum homíne adulescentulo,
quid cum aliéno? —-A adoneus bs
pro Caelio 33

308 Compare in the in Caecilium the prosopopoeia of the
province Sicily, which also begins with an anaphora and also
contains a tone of indignation:
Sicilia tota
si una voce loqueretur,
hoc diceret:
"Quod auri,
quod argenti,
quod ornámentorum
in meis urbibus, sedibus, delubris fuit,
quod in una quaque re
beneficio senáti popúlique Románi iuri habuí,
id mihi tu, Cai Verres, eripuísti atque abstulísti;
quo nomine abs te sestertium millíens ex lege
repetó." —-a adoneus bs
pro Caelio 19

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SOME ADONEI IN THE PRO SESTIO

I shall now briefly examine those instances of the pro Sestio that contribute to its divergence for what seems to be the norm for the Third-Period speeches. In many of these cases the adoneus meter appears at the end of the protasis of the period.

In paragraph two of the speech Cicero begins a long period with these words: *In quo cum multa sunt indigna, tum nihil minus est ferendum....* This is the beginning of a typical plea based on *indignatio* which could be paraphrased "It would be disgraceful if such men as yourselves would become accomplices to this man (the prosecutor)." It is within the context of *indignatio*, then, that the adoneus meter occurs:

\[
\begin{align*}
et & \text{ quos lapidibus,} \\
quos & \text{ ferro,} \\
quos & \text{ facibus,} \\
quos & \text{ vi manu copiis} \\
delere & \text{ non potuerunt, } \textit{adoneus bs} \\
hos & \text{ vestra auctoritate, } \textit{a S DT (g)} \\
vestra & \text{ religione, } \textit{a S dt (d)} \\
vestris & \text{ sententiis} \\
se & \text{ oppressuros arbitrantur. } \textit{a S DT (d)} \\
& \textit{pro Sestio 2}
\end{align*}
\]

Like the verbal-noun passage from the de Domo this passage employs conspicuous repetition in conjunction with the adoneus.\(^{109}\) Here, as in the de Domo, the adoneus is highlighted, although not by means of the repetition of the adoneus itself, but because of its occurrence in a position of

\(^{109}\) This is in reference to de Domo 13, see below, p. 530.
relatively strong closure, coming at the conclusion of the first half of this section of the long compound period. After the adoneus a series of strong meters is employed: three spondees + double trochees (one resolved). These strong endings serve to hammer home the message conveyed in each of the three concluding cola. The anaphora created by the relative pronoun quos, each coupled with a noun denoting an instrument of violence and the anaphora created by the possessive vester contribute to the tone of indignatio. We may be surprised that such a tone is found so early in the speech, and are reminded of Ralph Johnson's phrase "the shrillness of the Third-Period speeches".

This passage is typical of all of Cicero's speeches since we often find the conspicuous use of the adoneus occurring within the context of anaphora or repetition. Such repetition is often symptomatic of a high level of emotion. It is this high level of emotion that opens the door for weak meters to occur in positions of strong closure. In our passage from the pro Sestio this emotion was indignatio. In another Third-Period speech (the pro Milone) the emotion often is that of pathos.

The second occurrence of the adoneus in the pro Sestio at

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310 The spondee + double trochee is found in one of Cicero's examples of clausula in the Orator.

311 On Johnson's comment, see above, note 179. We must be careful, however, not to overgeneralize, since the de Leges Agraria I also begins with an invective tone.
the conclusion of a protasis is found in paragraph 44:

Ego vero, vel si pereundum fuisset
ac non accipienda plaga mihi sanabilis,
illi mortifera, qui imposuisset,
semel perire tamen, iudices, maluissem,
quam bis vincere.

pro Sestio 44

The adjectives mortifer and sanabilis rarely occur in the speeches. Mortifer occurs only in two other passages and sanabilis occurs only here. Another passage in the pro Sestio where an adoneus stands in protasis closure contains equally rare vocabulary:

An veri simile est,
ut civis Romanus aut homo liber quisquam
cum gladio in forum descenderit ante lucem,
ne de me ferri pateretur, —— a adoneus a-
praeter eos,
qui ab illo pestifero ac perdito civi
iam pridem rei publicae sanguine saginantur?..

pro Sestio 78

The verb sagino occurs only here in Cicero. The noun from the same root, sagina, is equally as rare, occurring only in pro Flacco 17, a passage which we examined in the first part of our investigation. Pro Flacco 17, like pro Sestio 78, is an invective passage. It contains many words of Greek origin like pro Sestio 110, an invective passage we examined above, and like it this also contains the adoneus in strong closure. Although the noun sagina and the verb sagino are not of Greek origin (they are related to the Greek verb satto; we have no idea, however, whether the Romans made this connection), the context in which the noun occurs suggests that it, and probably the verb too, is tainted in the same way as words of
obvious Greek origin and thus lacking in *dignitas* and smacking of invective.\footnote{Perhaps one of the most salient examples of undignified vocabulary used in invective and accompanied by an *adoneus* in strong closure is found in the *de Haruspicum Responso*:}

Returning to *pro Sestio* 78, we may remark that, although the adjective *pestifer* certainly is not rare, it is worthy of note that, along with *mortifer* from *pro Sestio* 44, it is the only compound adjective formed on the stem -fer in this speech. This suggests that both passages possess a similar tone that warranted the use of the *adoneus*. Certainly *pro Sestio* 78 possesses the *indignatio* of invective, a milieu which, as we have seen, occasions the use of weak meters in

\begin{verbatim}
P. Clodius a crocota,  
a mitra,  
a muliebribus soleis purpureisque fasceolis,  
a strophio,  
a psalterio,  
a flagitio,  
a stupro  
est factus repente popularis. \[--\] a adoneus bw  
\end{verbatim}

Besides the vocabulary for the various articles of women's clothing (much of it of Greek origin) the adverb *repente*, although not exclusively, is nevertheless often found in invective passages (for a salient example see *pro Caecina* 36). Note the similarity in context between *de Haruspicum Responso* 2: *Ac tamen ignarus ille qui consules es sent, exsanguis atque aestuans se ex curia repente proripuit* and *pro Caelio* 62: *deinde repente, cum venisset Licinius venenumque traderet, prosilirent hominemque compererent*. In *pro Caelio* 63, the verb *prosilio*, as Laurand (*Études*, 138) notes, is used to created an *adoneus* in *sensus* closure in a comically scathing passage. In two of the three (possibly all three) passages in the *pro Caelio* where the adverb occurs (*pro Caelio* 35, 62, and 63) it is in the context of this "scathing comicality". Perhaps indicative of the close ties of *repente* with invective, the *de Haruspicum Responso* contains more instances of this adverb than any other.
strong closures.

In the fourth passage in the *pro Sestio* where the *adoneus* occurs in protasis closure Cicero says that all of the *boni* were eager to recall him from exile. If not for the two tribunes, "bought and paid for", Milo would have easily brought it about:

Duo soli erant empti ad impediendum;
qui si homines despecti et contempti

tantam rem sustinere non potuissent

se causam, quam susceperat,

nullo labore peracturum videbat.
Agebat auctoritate,
agebat consilio,
agebat per summum ordinem,
agebat exemplo bonorum ac fortium civium:

quid re publica,
quid se dignum esset,
quid ipse esset,
quid sperare,
quid maioriibus suis reddere debet,
diligentissime cogitabat.  

Huic gravitati hominis videbat ille gladiator,

se, si moribus ageret, parem esse non posse;

Although this passage presents us with much of what we may expect of Ciceronian meter (note the use of the cretic + double trochee), there are three features that are atypical. The first two are the *adoneus* meters in fairly strong closure. Note that at this point in the period, Cicero begins on a tone of invective. This invective is commingled with praise for Milo. This mixture of praise and invective is reflected in the structure of the "rhetorical" (as opposed to strictly syntactical) period, since both Milo and Clodius are the
subject of an indirect discourse with the main verb video and the subject of the indirect discourse se. Both Milo and Clodius see their plans thwarted by the other. In both cases the insertion of a colon interrupts the flow of the indirect discourse (this is more apparent in the second of the two instances).

The praise for Milo assumes a metrical form that is most typical. The cretic + double trochee comes at the end of the second anaphoric series. This second anaphoric series does not build up emotion, but rather ends on a solemn and composed note with the falling rhythm of the meter. What constitutes the third metrical peculiarity is the use of the esse videatur meter. Although it comes towards the end of the "rhetorical" period (which is where we might expect it), its occurrence in the immediately syntactical context is strange, i.e. it stands in a position of what is usually very weak closure (before an indirect discourse).

The passage presents us with an emotional roller coaster, moving from invective to praise and back to invective again. It provides us with another example of how emotion effects the meter of the period by allowing the use of weak meters in strong closures. Here, as far as metrics are concerned, we see also the other side of the same coin, i.e. that emotion

**313** See Primmer's discussion of the falling rhythms found in the typically strong meters (those ending with a trochee).

**314** See under "ind. discourse" in tables 17.1-17.20.

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not only opens the door for weak meters in strong closures, but also permits strong meters to appear in weak closures. We have seen particularly striking examples of this in two passages cited in the Part One of our investigation: one from the *in Verrem* I and the other from *pro Caecina* 12.

In *pro Sestio* 57 Cicero paints a scene worthy of *indignatio*: the treatment of King Auletes at the hands of Piso and Gabinius. Here we have not only an *adoneus* in strong closure, but also two *adoneus* meters in each of two paired cola:

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de hoc nihil cogitante,
nihil suspicante,
eisdem operis suffragium ferentibus,
est rogatum ut sedens cum purpura
  et sceptro et illis insignibus regiis,
praeconi publico subiceretur, ———a adoneus
  et imperante populo Romano,
  qui etiam bello victis regibus
  regna reddere consuevit,
  rex amicus nulla iniuria commemorata,
  nullis rebus repetitis,
  cum bonis omnibus publicaretur.
pro Sestio 57
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The passage occurs at a fairly prominent section of the speech, one which concludes the account of the havoc wreaked in foreign affairs by the consuls. Cicero lets us know explicitly what he thinks of the consuls’ actions in the introduction to his next topic:

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Multa acerba,
multa turpia,
multa turbulenta habuit ille annus;
tamen illi sceleri
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quod in me illorum immanitas edidit,
haud scio an recte hoc proximum esse dicamus.

pro Sestio 58

We may conclude that the passages in the pro Sestio where
the adoneus appears in fairly strong closure, i.e., at the end
of a "protasis" or the second of two parallel cola, indignatio
is present. Later in the section of my investigation where I
examine the use of other weak meters in strong closure, we
will see that the de Domo, a speech given only a few months
before the pro Sestio, and therefore one which probably
reflects the same general metrical practices, contains many
more dochmiacs in strong closure than the pro Sestio. This
speech, as we shall see, is particularly imbued with
invective, much more so than the pro Sestio, which, although
containing a fair amount of it, is also tempered with praise
for the boni. Although we shall examine the dochmiac later,
let it be said here that the frequency with which it is used
as a clausula in the de Domo suggests that the "ethos" of the
dochmiac is more specifically emotional than the adoneus,
which, although frequently used in emotional passages, is also
used in other contexts.

HALF-HEXAMETER LINES

Earlier in this chapter I cited a line from the de Domo,
one which, at least for the Third-Period speeches, constitutes
exceptional usage of the adoneus meter:

extra ordinem bellum cum Mithridate Tigraneque gessit.

The de Domo offers an example that stands out from all the other instances of half-hexameter lines found in Cicero for three reasons: first because the meter forms a clausula, second because there is strict accentual correspondence to the meter, and third because the enclitic -que is attached to a short e, a practice that Cicero tends to avoid.\(^{315}\)

In the speeches that I have surveyed I have found several examples of, what I shall call, "half-hexameter lines", i.e. cola that end with at least two dactyls followed by a trochee. Several of these, like the example from the de Domo, come from passages that have as their theme some great or prominent personage, be he hero or villain. Before we investigate the de Domo passage, we shall briefly examine these other passages, starting with those where the half-hexameter line comes at the end of a sensus, the most conspicuous location for a meter. We will, in fact, limit our general survey to those passages where the half-hexameter line is present in fairly strong closure, i.e. syntactical closure. Passages such as this one from the pro Lege Manilia should be excluded from serious consideration due to the weakness of the closure:

L. Lucullum

\(^{315}\) See Lebreton, Études sur la langue et la grammaire de Cícéron (Paris: Hachette, 1901), 213.
Although the half-hexameter line in this passage is strongly sustained accentually, the closure that it concludes is so weak as to render it in no way conspicuous, and thus it is devoid of whatever effect we may presume these half-hexameter lines possess.

In the *pro Marcello* we find one example of an *adoneus* at the end of a *sensus*. This is a half-hexameter line that is accentually sustained. Caesar’s desire for immortality is the topic:

Quamquam iste tuus animus
numquam his angustiis,
quas natura nobis ad vivendum dedit,
contentus fuit,
semper immortalitatis amore flagravit.

Another half-hexameter line at the end of a *sensus* appears in the *pro Roscio Amerino*. Here Sulla is the subject:

quid *miramur*, iudices,
*Lucium Sullam*,
cum solus rem publicam regeret
orbemque terrarum gubernaret,
imperiique maiestatem,
quam armis receperat,
legibus confirmaret,
alia animadvertere non potuisse?

nisi hoc *mirum* est,
quod vis divina adsequi non posse,
si id mens humana adepta non sit.
Both the two que enclitics and the semantic content itself indicate the use of synathroismos.\textsuperscript{316} Note the proximity of miramur and mirum which confirms that the adoneus ends the first half of the thought and that thus the closure is not as strong as we might have otherwise believed. This does not detract from the importance of Sulla' presence in this passage, but merely provides an additional explanation for the use of the adoneus. In all three of the passages where the half-hexameter line concludes a sensus a powerful personage is the topic. We may therefore assume that the half-hexameter line in these passages is not, as is the case for the adoneus in many contexts, a sign of willful neglect that communicates indignation or emotion, but rather a lumen arcessitum whereby the 'heroic' ethos of the clausula heroica is exploited. The heroic ethos of the meter would fit quite well with at least the passages from the pro Marcello and pro Roscio Amerino where superhuman qualities are intimated. This same ethos is

\textsuperscript{316} In Orator 85 (to be distinguished from the example of excitatio in the same paragraph of the Orator):
Non faciet rem publicam loquentem
e nec ab inferis mortuos excitabit
nec acervatim multa frequentans
\textit{una} complexione devinciet.

According to Kroll it is with the phrase acervatim multa frequentans that Cicero denotes the Greek synathroismos. According to Quintilian, an example of this lumen can be seen in \textit{in Verr.} II.5.118. Kroll (\textit{M. Tullii Ciceronis Orator,} 86) quotes a Greek passage (without telling who the author is) which states that it is a collection of things that come to a head: \textit{pepragmenon e prachthenai dynamenon eis hen kephalaion.}
perhaps operative in the peroratio of the pro Milone, where Milo, naturally, is the topic:

Hicine vir patriae natus usquam
nisi in patria morietur, — ---- a hexa bw
aut, si forte, pro patria?
huius vos animi monumenta retinebitis,
corporis in Italia nullum sepulcrum esse patiemini?

Here, while the meter is not as accentually sustained as in the previous examples, it occur in fairly strong syntactical closure. Compare this passage with one from the de Haruspicum Responso where again, Milo is the topic:

Accedit etiam quod exspectatione omnium
fortissimo et clarissimo viro,
Tito Annio,
devota et constituta ista hostia esse videtur;
--- a adoneus g
cui me praeripere
--- a adoneus bw
desponsam iam et destinatam laudem,
cum ipse eius opera
--- a adoneus bw
et dignitatem et salutem recuperarim
valde est iniquum.

Etenim ut Publius ille Scipio
natus mihi videtur
ad interitum exitiumque Carthaginis,
qui illam a multis imperatoribus obsessam,
oppugnatam, labefactual,
--- a adoneus bw
paene captam aliquando
--- a adoneus bw
quasi fatali adventu solus evertit,
sic Titus Annius ad illam pestem comprimendam,
exstinguendam,
--- a adoneus g
funditus delendam natus esse videtur
et quasi divino munere donatus rei publicae.
--- a dochmiac

de Haruspicum Responso 6

Although the adonei in this passage do not constitute half-hexameter lines, they are remarkable in that, while their typology is that which is most typical of epic poetry, a
typology which in most Ciceronian speeches is confined to very weak closures, here they occur at fairly strong closures (at a semicolon and at the end of a crescendo / congeries). Here again the topic is a prominent personage and again, as in the pro Marcello and pro Roscio Amerino, a superhuman or heroic quality is intimated (divino munere). In comparing pro Milone 104 with the passage from the de Haruspicum Responsio we notice that they share the same topos, since in both passages Milo is born, natus, for the good of the republic: a heroic quality par excellence.117 In another passage from the de Domo Pompey (hic) is again praised:

Hic tuis, P. Lentule,
cum tu nihil aliud dies et noctes
nisi de salute mea cogitares,
consiliis omnibus interfuit;
Hic tibi gravissimus auctor ad instituendam,
  — — — — a hexa
  fidelissimus socius ad comparandam,
  fortissimus adiutor ad rem perficiendam
  fuit;

Although the partial hexameter line occurs in weak closure (at the end of the first of three parallel cola), the hexameter is so lengthily sustained and accentually corroborated that one cannot help but suspect that the meter is being employed in its heroic ethos. One might wonder

117 Note that if we construe aliquando as meaning "sometimes" (as opposed to "finally") this passage contains two adonei with word division after the first long syllable. These two adonei would compliment the res gestae of Scipio. Although their typology is not that of poetry, the juxtaposition of two such meters is notable. On the possible heroic ethos of this type of adoneus when two are juxtaposed, see our discussion of the pro Milone 102 below.

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whether there is something in theme or context which connects this passage with *de Domo* 19. We would like to think so. Let us now examine *de Domo* 19 in more detail to see whether indeed there is such a connection. I now cite the passage again, this time in its immediate context:

Horum ego sententiam ne laudem impedior Cn. Pompei triumphis, quibus ille, cum esset extra ordinem ad patriam defendendam vocatus auxit nomen populi Romani imperiumque honestavit: constantiam probo, qua mihi quoque utendum fuit quo ille auctore extra ordinem bellum cum Mithridate Tigraneque gessit.

Cicero admits that it is commendable that some people out of principle oppose awarding the control of the annona to Pompey, because they feel that it is always wrong to appoint men for offices *extra ordinem*. This is what Cicero means when he says *constantiam probo*. But Cicero too has his own *constantia* that he must abide by. He is obliged to fight for Pompey’s appointment of supervising the annona, since it was he who had urged that Pompey be made general *extra ordinem* to defeat Mithridates. Clodius’s (formal) objection to Pompey’s appointment is that it would be *extra ordinem*. To refute this objection and to show Clodius’ lack of *constantia*, Cicero produces several examples of Clodius’ *extra ordinem* legislation, the last example of which is the notorious *privilegium*. The phrase *extra ordinem* thus becomes a kind of
shibboleth under which several points of Cicero’s argument are mustered and by which Cicero bolsters his line of reasoning.\textsuperscript{318} It was the \textit{privilegium}, passed \textit{extra ordinem}, that Pompey was so diligent to counter, a diligence that reflects the \textit{coniunctio} between him and Cicero and gives Cicero good reason to vote for Pompey out of gratitude.\textsuperscript{319} In the course of refuting Clodius’ argument, Cicero portrays the relationship of \textit{constantia} and \textit{coniunctio} that existed between himself and Pompey. \textit{Constantia} and \textit{coniunctio} are reflected both in paragraph 19 (Cicero’s \textit{constantia} in backing Pompey) and in paragraph 30 (Pompey’s \textit{constantia} in working for Cicero’s recall). This thematic continuity, however, is part and parcel of any speech and therefore not sufficient to explain the use of the partial hexameter lines in the two passages. It is perhaps more meaningful to note that both passages contain praise of Pompey. In \textit{de Domo} 19 the praise is for his military exploits against Mithridates, in reference to which Cicero says in paragraph 18:

\begin{quote}
Cn. Pompeio plurima,
periculosissima,
maxima mari terraque bella
\end{quote}

\textsuperscript{318} The phrase occurs at least nine times: \textit{de Domo} 18 (\textit{bis}), 19 (\textit{bis}), 21, 23, 24, 25, and 26.

\textsuperscript{319} At the same time, Cicero qualifies this line of argument by connecting it with the statement that voting for Pompey’s appointment would be for the general good of the republic, a sentiment that Cicero never provides proof for in the speech: cf. \textit{de Domo} 27: Qua quidem in sententia si Cn. Pompei dignitas aucta est coniuncta cum utilitate communi, laudandus essem si eius dignitati suffragatus viderer qui meae saluti opem et auxilium tulisset.
In paragraph 30 the praise is for Pompey's efforts in bringing about Cicero's recall. Here the praise is quite emphatic as it comes in the form of four anaphorically connected sentences all beginning with hic (Pompey). It would seem, then, that these partial hexameter lines serve a function similar to that of the esse videatur meter in epideictic passages, particularly those concerning Pompey.

In the pro Sestio Cicero expresses indignation at Clodius' claim to have the triumvirate on his side:

His se tribus auctoribus in consiliis capiendis, a Hexa bw-
adiutoribus in re gerenda esse usurum dicebat;

Since in the passages from de Domo 30 and pro Sestio 40 the half-hexameter line occurs in a position of weak closure, we may be tempted to think the phenomenon is not of great consequence, but we cannot ignore the fact that both passages contain the same general theme and sentence construction. Both deal with the triumvirate; both begin with a basis formed from the pronoun hic that gains emphasis through the use of an enclitic pronoun (tibi and se respectively); both employ -tor verbal nouns. The emphatic basis, verbal nouns, and use

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The two speeches were delivered within a few months of one another, it is therefore not so surprising that we find the same metrical practice within similar contexts.
of parallel cola all contribute to an emphatic mode of expression.

Several examples of the half-hexameter line occur in paragraphs 3-45 of *de Domo*, a section which Cicero himself calls not *oratio* but *convicium*.\(^{321}\) In these examples the partial hexameters are generally not as accentually sustained as in *de Domo 19* and seem devoid of heroic tone.

Cui quidem cum Ciliciam dedisses,  
mutasti pactio newm  
et Ciliciam ad praetorem item extra ordinem  
transusisi:  
Gabinio pretio amplificato —a hexa  
Syriam nominatim dedisti.  

*de Domo 23*

In paragraph 37 of the same section, Cicero waxes indignant concerning Clodius' adoption:

Quae maior calumnia est  
quam venire imberbem adulescentulum,  

bene valentem ac maritum,  
dicere filium senatorem  
populi Romani sibi velle adoptare;  
id autem scire et videre omnis,  
non ut ille *filius institutur*,  
"—a hexa a  
sed ut e patriciis exeat  
et tribunus plebis fieri possit,  
idcirco adoptari?  

*de Domo 37*

In yet another passage of the *de Domo*, Cicero defends himself against the insults of Clodius:

\(^{321}\) For a discussion of the stylistic implications of this statement, see our section on the dochmiac, below.
Et quoniam hoc reprehendis, quod solere me dicas de me ipsum gloriosius praedicare, quid umquam audivi cum ego de me nisi coactus ac necessario dicerem? nam si, cum mihi furta, largitiones, libidines obiciuntur, ego respondere soleo meis consiliis, periculis, laboribus patriam esse servatam, non tam sum existimandus de gestis rebus gloriari quam de obiectis confiteri.

Like the passage from pro Sestio 2 that we discussed above, this one contains many elements that contribute to a feeling of emotional agitation (the emphatic question at the beginning, the two *cum* clauses, the asyndeta beginning at *furta*) then ends with a *coronis* that features responsion of strong-closure meters.

From the invective, *par excellence*, the Phil. II, comes the following:

Tu vero quid es?
Cn. Pompei liberi tum primum patriam repetebant.

In the following passage the effect of Clodius’ adoption is styled as the subversion and pollution of *ius*. Cicero lets loose his rage and indignation:

*ius igitur statuetis* unius cuiusque vestrum sedes, aras, focos, deos subiectos esse libidini tribuniciae?
Even though the hexameter comes at the conclusion of a colon introducing an indirect question, the colon ending still possess closure, since here it constitutes a basis. This results in the contrast of ius with its predicate.

In a passage from the pro Sestio the half-hexameter line occurs at a position of weak closure, but the tone of the passage is typical for the meter:

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frater optimus,
incredibili pietate,
amore inaudito
maximo in squalore volutatus est
ad pedes inimicissimorum;
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pro Sestio 145
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The same may be said for the following three passages with their definite tone of invective. Note particularly in Cat. III.17, which ends with a very weak triple trochee, a meter we shall discuss later:

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Litterae, quaecumque erant in eo comitatu,
integris signis praetoribus traduntur;
ipsi comprehensi
ad me cum iam dilucesceret, deducuntur.
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in Cat. III.6
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Non ille nobis Saturnalia constituisse,
neque tanto ante exiti ac fati diem rei publicae
denuntiavisset
neque commisisset
ut signum,
Ut litterae sua
testes manifesti sceleris deprehenderentur.
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in Cat. III.17
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homines eius modi:
alter plurimarum palmarum
vetus ac nobilis gladiator habetur,
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pro Roscio Amerino 17
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As we mentioned at the beginning of this chapter, the use of the adoneus in the earlier speeches sometimes appears to be for purely stylistic reasons, or in other words, for the sake of creating a lumen arcessitum. The occurrence of the half-hexameter line in the following passage from the pro Quinctio seems to be quite carefully constructed for a stylistic purpose.

Heredem testamento reliquit hunc P. Quinctium,
ut, ad quem summus maeror morte sua veniebat,
ad eundem summus honos quoque perveniaret.

pro Quinctio Amerino 14

As in the passage from pro Sestio 40 it occurs in at the end of the first of two highly parallel passages. Kinsey, who, it seems, was not taking meter into account, remarks that the summus of the first colon is otiose and serves mainly the stylistic function of strengthening the impression of contrast. Kinsey also goes to some length to explain the phrase sua veniebat, remarking that eius veniebat or sua

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One could argue, either to the enhancement of detriment of our argument, that accentual response also plays a large stylistic role in this passage.

For another passage from the pro Quinctio using, however, not the half-hexameter, but the single adoneus in a stylistically elaborated way consider the following (note the metaphorical use of veritas in conjunction with delibitata. Elsewhere in Cicero the adjective denotes people):

ut multis incommodis veritas debilitata adeensu a
tandem aequitate talium virorum recreetur.

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Kinsey, 70.
veniret would have been more normal, and that the phrase as we have it represents an indecisiveness on the part of Cicero as to which of the two attitudes to adopt; i.e. whether to treat what the first colon expresses as objective fact and use eius veniebat or treat it as part of the thought process of the elder Quinctius which would have been implied by sua veniret. I propose that what we have before us is a blatant example of that "Asiaticism" which Cicero himself imputes to his early speeches, i.e. the sacrifice of semantics for the sake stylistic elaboration. Although the typology of the last foot of the half-hexameter lines usually differs from that which is the norm in Latin hexameter poetry, two passages from the pro Archia, one containing a half-hexameter line and the other an adoneus as a clausula, seem to indicate that Cicero perceived them as hexameters:

hoc uti genere dicendi,
quod non modo a consuetudine iudiciorum
verum etiam a forensi sermone abhorreat,
pro Archia 3

Neque enim quisquam est tam aversus a Musis,
qui non mandari versibus
aeternum suorum laborum facile praeconium patiatur.
pro Archia 20

In the second of these two passages, if not the first, the adoneus is used to recall poetry, particularly epic. The first passage, with its half-hexameter line, is conspicuous, not for its position, but for the meter alone. Often in the earlier speeches, the adoneus is employed in passages where
Cicero tells us something about the oration itself:

Non obtundam diutius; 
etenim iam dudum vereor 
ne oratio mea aliéna iudiciorum ratione -a adoneus bw 
et a cotidiana dicendi consuetudine esse videatur. -a ESSE V
in Verrem I.1.109

In the pro Quinctio we encounter a passage that seems devoid of emotion as well as stylistic elaboration, despite the fact that it contains a partial hexameter series. We may note, however, that the series occurs at a relatively inconspicuous position, before an ut clause, which, as we have seen from the tables at the beginning of this chapter, often contains the adoneus. We may therefore dismiss this particular instance as resulting neither from that willful neglect typical of emotional passages nor from stylistic elaboration, but pure indifference:

Deinde Romae dies XXX fere 
Quinctius commoratur; 
cum ceteris quae habebat vadimonia differt, -a Hexa d
ut expeditus Galliam proficisci posset; 
proficiscitur. 
pro Quinctio 23

In the following passage from earlier in the pro Sestio note the homoioteleuton formed by the three verbs ending in -amus as well as the semantic content of the last two cola. In concert, these two features indicate haste: 325

verum haec ita praetereamus, -a hexa a
ut tamen intuentes et respectantes relinquamus;

325 See the Part One for the semantic pairing of cola ending in the adoneus and esse videatur meter.
ad tribunatum,
qui ipse ad sese iam dudum vocat
et quodam modo absorbet orationem meam,
contento studio cursuque veniamus.

pro Sestio 13

From our brief survey of the half-hexameter lines, we may conclude that most of the passages in which they occur possess an agitated tone. This agitation is most often caused by indignatio, but can also be a sign of pathos, or even mere impatience, as we saw from the last passage cited. I chose to end the survey with that very passage since it gives us an explicit indication to Cicero's mood. It seems that generally speaking, those partial hexameter lines that are accentually sustained, such as the four examples we began with from de Domo 19, 30, pro Roscio Amerino, and pro Marcello tend to possess an ethos of heroism rather than indignatio or pathos, although we see from de Domo 37 that this is not always the case.
CHAPTER 20

OTHER WEAK METERS

THE "PSEUDOLUM TUOM"

In the last chapters we have devoted most of our attention to the adoneus and to cataloguing which contexts this meter is most likely to appear in. I chose to examine the adoneus because it is one of the meters which most scholars who have worked on prose meter consider to be the one most avoided (as a clausula) by Cicero. For the most part, I ignored typology and in fact have found that the adoneus is perhaps the weakest meter of Cicero's system when we compare it to all other meters, typological considerations aside. Once we begin to take typology into consideration, however, it is apparent that there are other meters just as weak if not weaker than the adoneus in its stronger typological form. That is to say, the adoneus a, i.e. of the typology eiciebant, appears on the average more often at full stops than the PS (d), i.e, the Pseudolum tuom meter of the typology testium loquor. For example, the PS (d) meter in the pro Caelio is used only once at the end of a sentence. Interestingly enough, this passage is one which Laurand cites for the adonei used in passages of
sarcastic tone.\textsuperscript{326}

Sed quid ego de dignitate istorum testium loquor?  
Virtutem eorum dilengtiamque cognoscite,

"In balneis delituerunt."  
Testis egregios!  
'Dein temere prosiluerunt.'  
Hombres temperantis!

pro Caelio 78

From this passage we see again that when the adoneus meter is used in strong closure, other weak meters tend to be used also.

The pro Sestio offers another example of the PS (d) meter used in strong closure:

O di immortales!  
quemnam ostenditis exitum nobis?  
quam spem rei publicae datis?  
Quotus quisque invenietur tanta virtute vir  
qui optimam quamquam causam rei publicae  
amplectatur,  
qui bonis viris deserviat,  
qui solidam laudem veramque quaerat?

pro Sestio 93

This particular section of the speech is called emotional by Pierre Boyance.\textsuperscript{327} Indeed it shows many of the signs that we have identified as markers of emotion: anaphora, exclamation, and a series of questions, two of which are quite short. Just as the adoneus tends to be used in emotional passages, so do

\textsuperscript{326} Laurand, Études, 138.

other weak meters, such as the PS (d).\footnote{328} The PS (d) in the pro Sestio appears to occur often in passages where a verbal noun in -tor is present. An example is also found in de Domo 49). Often passages featuring these verbal nouns are replete with emotion.

In de Domo 34 the PS (d) meter occurs at the conclusion of a sentence:

Quae deinde causa cuique sit adoptionis, \quad \text{---a DT (g)}
\begin{align*}
\text{qua ratio generum ac dignitatis, } & \quad \text{---a DT (d)} \\
\text{qua sacrorum, } & \quad \text{---a DT (e)} \\
\text{quaeri a pontificum collegio solet. } & \quad \text{---a PS (d)}
\end{align*}
\text{de Domo 34}

This sentence occurs within a passage where we find a series of questions and answers that form mock debate between Cicero and an imaginary interlocutor, perhaps Clodius. Such passages tend to feature little metrical embellishment.\footnote{329}

\footnote{\text{328} This meter occurs at a full stop in another passage of this speech. Anaphora is present here also, although it does not seem to indicate emotionality. Perhaps the cretic in this clausula adds strength to the meter (cf. Zielinski <752 ff.> on the cretic + adoneus meter; also note that the cretic + double spondee meter is much stronger than the double spondee without the preceding cretic):
\begin{align*}
\text{Rem quaeris praeclaram iuventuti ad discendum} \\
\text{nec mihi difficilem ad perdocendum; } \\
\text{de qua pauca, iudices, dicam, } \\
\text{et, ut arbitror, } \\
\text{nec ab utilitate eorum qui audient, } \\
\text{nec ab officio vestro } \\
\text{nec ab ipsa causa Publi Sesti abhorrebit oratio mea. } \\
\text{-----a C PS (d)}
\end{align*}
\text{pro Sestio 96}

\footnote{\text{329} Cf. the pro Roscio Comoedo, a speech which in great part consists of such mock debates and which, as Jerzy Axer points out, is almost totally devoid of canonical Ciceronian}}
It is noteworthy that in the next section of the speech an 
*adoneus* is employed at the end of a sentence.\(^{330}\) We see 
again that where the *adoneus* is conspicuously employed, other 
weak meters, meters as weak as the *adoneus*, are also so 
employed. The use of the weak *PS (d)* meter in this sentence 
was no doubt especially audible to the ears of the audience, 
since it contrasts with the accumulation of double trochees 
that precedes it.

In *de Domo* 52 the meter occurs at the end of a quotation. 
Quotations, as Primmer observes, are usually bereft of 
metrical embellishment:\(^{331}\)

> 'Eidem,' inquit,  
> 'utraque de re negotium dedi.'  
> \(--\-\-a PS (d)\)  
> *de Domo* 52

A few paragraphs later the meter occurs at the end of a short 
question, the first of many:

> Quid igitur ego cessi,  
> aut qui timor fuit?  
> \(--\-\-a PS (d)\)  
> *de Domo* 56

In *de Domo* 62 it appears before an ablative absolute, a 
position of very weak closure:

---[\textbf{clausulae} (see above, note 36)]---. Axer contends that the reason 
for the lack of typical clausulae is because Cicero was 
intentionally imitating the language of comedy. This may be 
true, but his argument is not as convincing when one realizes 
that the speech consists largely of *altercatio* and that 
sections in other Ciceronian speeches where *altercatio* is 
present display the same lack of canonical meters.

\(^{330}\) In section 35 we have the following: *Respondisti, 
credo, te ita velle* (\(--\-\-\-a \textbf{adoneus bw}\)).

\(^{331}\) See above, note 279.
columnae marmoreae ex aedibus meis
inspectante populo Romano

de Domo 62

In de Domo 76 and 104 the meter is used in invective, as is
evident from the presence of the pronoun *iste*:

quodsi in *isto* tuo maledicto
probrum non modo mihi nullum obiectas
sed etiam laudem illustreas meam
quid te aut fieri
aut fingi dementius potest?

de Domo 76

I can find no precise explanation for the use of the PS (d)
meter in the following passage other than that the sentence is
short and does not form the end of the anecdote:

M. Drusus,
ille clarissimus vir,
tribunus plebis,
pontifex fuit.

ergo si is Q. Caepionis,
inimici sui,
postem aedium tenuisset
et paucâ verba fecisset,
aedés Caepionis essent dedicatae?

de Domo 120

In de Domo 123 the meter occurs at the end of a long question,
but the short answer that immediately follows indicates that
the closure at the end of the question is weak:

Quid tūn?
num ille furor tribuni plebis ductus
ex non nullis perveterum temporum exemplis
fraudi Metello fuit,
summo illi et clarissimo viro?  

Certe non fuit.

de Domo 123
In another Third-Period speech, the pro Plancio, the meter occurs at the end of two sentences. One of these is a question that is only one of a series of questions. We have seen in many previous examples that weak meters often appear in this context, a context typical of refutationes:

quid dicam cum patruo,
cum affinibus,
cum proprinquis,
cum hoc Cn. Saturnino ornatissimo viro?

---a PS (d)
cuius quantum honoris huius cupiditatemuisse
creditis
cum videtis luctus societatem?
quid de his tot viris talibus,
quos videtis veste mutata?

pro Plancio 29

Verbal nouns in -tor are often used in invective, or more generally, in passages of heated emotion. The following is a good example:

tu autem, Latrensis,
quas tribus edidisti?
Terentinam credo,
fuit certe id aecum
et certe exspectatum est
et fuit dignum constantia tua.

---a PS (d)
cuius tu tribus venditorem et curruptorem et
sequestrem
Plancium fuisset clamitas.

---a PS (g)
pro Plancio 38

In this passage we find resposion between the PS (d) meter and the typologically stronger version of the same meter at fuisset clamitas.

In the pro Roscio Amerino Cicero avoids using the PS (d) meter in strong closure just as much as in the later speeches and, when he does use it, we find it is within the same types
of passages. In pro Roscio Amerino 74 it is found within a series of questions:

Quo modo occidit?
ipse percussit an alii occidendum dedit?
Si ipsum arguis,
Romae non fuit
si per alios fecisse dicis,
quaero, servosne an liberos?
Si liberos,
quos homines?
indidemne Ameria
an hosce ex urbe sicarios?
Si Ameria,
qui sunt ii?
cur non nominantur?
Si Roma,
unde eos noverat Roscius,
qui Romam multis annis non venit
neque umquam plus triduo fuit?

Ubi eos convenit?
qui collocutus est?
quo modo persuasit?
pretium dedit;
cui dedit?
per quem dedit?
unde aut quantum dedit?
Nonne HIS vestigiis
ad caput maleficii perveniri solet?

In paragraph 135 of the same speech the meter occurs within an anaphorical series before a change in structure, which shows that this type of closure does not necessarily require a strong meter:

videtis
ut omnes despiciat,
ut hominem prae se neminem putet,

ut solum beatum,
solum potentem putet.

A similarly accented meter occurs within a series of questions in pro Roscio Amerino 80: Per quos et a quibus? (a)

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It is noteworthy that although there is a change in structure after *neminem putet*, something which, as we have shown is often marked with a strong meter, here there is also a repetition in vocabulary (q.v. *putet...putet*), a phenomenon, which as we have seen, often demands a weak meter in the position where indeed we find the PS (d) meter here.

THE RESOLVED DOUBLE TROCHEE: ὀ~ο~a

In *Rhetorica ad Herennium* IV.32.44 the author cites an example of hyperbaton used, as Novotny defines it, Asiatically to create certain meters.\(^{333}\) What is most remarkable is that one of the meters thus created, the ὀ~ο~a (resolved double trochee) is, in Cicero at least, considerably weak:\(^{334}\)

\[
\begin{align*}
\text{Instabilis in istum plurimum fortuna valuit.} \\
\text{Οmnès invidiose eripuit bene vivendi casus} \\
\text{facultates.}
\end{align*}
\]

*ad Herennium* IV.32.44

If we can assume that for the earlier orators this meter had the same inherent weakness that it does for Cicero, we then have before us yet another example of a weak meter used to mark the absence of closure. What is remarkable is that a considerable amount of care on the part of the author has been

\(^{333}\) Novotny, 207 ff. and 214.

\(^{334}\) This is evident both from Cicero’s praxis (as we shall see presently) and from what Cicero says himself when, in *Orator* 217, he states that a meter with a tribrach as its final foot is not a good clausula.
expended to create this meter. That a hyperbaton is used in order to create it demonstrates that the ancients felt the need, at least in some contexts, to mark the absence of closure by means of a weak meter.

That this meter is indeed weak in Cicero is confirmed by a quick survey of the passages in which it is used. In these passages we see the same context and sentence structure that we find in the case of other weak meters. (examples pending) In pro Sestio 106 the meter ends a tricolon crescendo and corresponds with sensus closure in a passage where there is obvious continuation of the thought after the sensus:

Quae contio fuit per hos annos, quae quidem esset non conducta, sed vera, in qua populi Romani consensus perspici non posset?

Habitae sunt multae de me a gladiatore sceleratissimo, ad quas nemo adibat incorruptus, nemo integer; nemo illum foedum vultum aspicere, nemo furialem vocem bonus audire poterat.

Erant illae contiones perditorum hominum necessario turbulentae.

Here the strong cretic + double trochee marks the end of the thought.

THE DOUBLE SPONDEE

Just as the double trochee, already a fairly strong meter in its own right, gains in closure strength when it is preceded by a cretic (and almost as much when preceded by an
iamb, so too the double spondee. The change in closure strength effected by the preceding cretic is much more marked in the case of the double spondee since this meter, without the cretic, is inherently weak in closure strength.\(^{336}\) In

\(^{335}\) See Aili (54). The strength of the cretic or iamb + double spondee is, however, not consistent but determined by its iuxtaposition to the cretic or + iamb double trochee (cf. Primmer’s chart in the back of his book). The cretic + double trochee seems to occur often in epideictic passages (be they praise or blame) where the sentence structure is very periodic. See, for example pro Sestio 50 (on Marius) and 63 (on putting up a statue to Sestius) or in Senatu 11.

Typology and accent seem to be very important in determining the strength of the cretic + trochee meter. Of all the nineteen instances of this meter in the pro Sestio that occur at sensus closure, only one is of a typology that would result in the second long of the cretic receiving a primary accent due to elision: \(\text{---}\)\(~a\) (probably because in this case the meter is accentually no different from the <notoriously> weak molossus + cretic). Where it is used, it agrees with Primmer’s general observation that bad meters in strong closure often occur when the statement is negatively evaluated (see above, note 285). In Third-Period speeches this clausula is used where Cicero speaks of the unconstitutionality of his exile: in pro Sestio 65 Cicero ends the long period there with the clausula civitate exturbari which is the accentual equivalent of the molossus + trochee. There Cicero is speaking of Piso and Gabinius’ cooperation in Cicero’s exile. In de Domo 77 we find potest igitur damnati poenam sustinere indemnatus? The clausula is found also in earlier speeches. In the In Verrem I. 1.30 we find the clausula libidinemque eludemus at the end of the section where Verres is quoted speaking to his cronies and devising the plot to postpone the trial until after the elections. See also in Verrem I. 1.38, ibid. II. 2.67, pro Flacco 83, de Haruspicum Response 43.

\(^{336}\) We may at first suspect that, since the double trochee gains in strength almost as much with a preceding iamb as with a preceding cretic, that the same might be the case for the double spondee. This would not appear to be so. In the pro Sestio, only one instance of the iamb + double spondee appears in sensus closure in a period longer than four cola and this period is invective, as is the indignant per deos immortales of paragraph 11. It appears only twice in periods four cola in length or shorter. One of these short periods is a quotation. See Primmer on Cicero’s metrical neglect of
the pro Sestio the passages where the cretic + double spondee of the typology \(-/-\-/-\)a is used describe lofty topics that are mostly praiseworthy or glorious but sometimes the stuff of invective.\(^{337}\) Practically the opposite is true for double spondees not preceded by a cretic. We shall now examine in what contexts the double spondee is used in Cicero's pro Sestio, a speech in which, as we have seen above, inherently strong meters correspond with strong closure to a degree which surpasses many of the other speeches we have examined.\(^{338}\)

**quotations** (Primmer, p. 270). There are at least 19 examples of the cretic + double spondee at *sensus* closure in the pro Sestio, twelve of which are the ends of period five or more cola in length. It would appear that since the double spondee is so weak to begin with, it requires the cretic to legitimize it. There is something analogous operating in the case of the cretic + double trochee. Although Alii demonstrated that the iamb + double trochee is indeed strong and theretofore largely unrecognized as a "good" clausula, Aumont (191-192), almost begrudgingly, shows that the cretic + double trochee is stronger. The iamb + double spondee as a clausula is more frequent in invective speeches. The Phil. II contains six examples. The *de Domi* contains one example in the *petulantia* section (18) (see below, in the chapter on the dochmaic) and in 111 where Cicero describes how the statue of Libertas was found in the house of a harlot in Tanagra. In *de Haruspicum Responso 5* we find (on Clodius) *non denique in me sceleratior fuit quam in ipsos deos immortalis*. See also pro Milone 5, and *ibid* 58 (this last passage is not invective, however). In pro Balbo 50 the meter occurs at the conclusion of one of many insistent questions (with some indignatio).

\(^{337}\) See Primmer (p. 241 and p. 260 ff.) on the "finer effects" of clausulae that feature cretics. Some examples of this phenomenon are the *Pro Sestio 7* (on the *pietas* of Sestius), *ibid*. 142 (on the *virtus* of Hannibal, *ibid*. 50 (the travails of Marius). Example of invective are rarer, they include pro Sestio 110 (Clodius' persecution of the *boni*).

\(^{338}\) With the exception of those passages where weak meters such as the *adoneus* are used in strong closure in emotional or invective connects (see our discussion above).
Because of this characteristic, the pro Sestio is a good barometer as to the use of weak meters in strong closures.

Before we examine the double spondee proper, we shall briefly consider a meter that is quantitatively similar to the double spondee but which typologically cannot be considered one. This meter is, what I call for lack of a better name, the cretic + molossus: \( \ddash -/\ddash a \). Broadhead cited it as possessing a surprisingly strong inherent closure value. In regard to its frequency at sensus closure, Broadhead's assessment may be considered correct. The meter occurs twelve times at sensus closure in the pro Sestio, a figure that is certainly not comparable to those of "canonical" meters such as the cretic + double trochee or esse videatur but which indicates that this meter is certainly stronger than the adoneus.

Nevertheless, on closer investigation, it is evident that Broadhead's assessment is somewhat misleading. Of the twelve sentences the cretic + molossus concludes in the pro Sestio, all but four of these are composed of fewer than five cola and most of them are interrogative.3\(^{39}\) We have seen earlier in our investigation that interrogative sentences possess less closure than affirmative ones. What is more, most of the sentences ending with this meter possess a tone of invective indignation4\(^{40}\) (an example of which, the from pro Sestio 3,

\(^{39}\) See the pro Sestio 80, 106, 108, 115, 125, and 146.

\(^{40}\) See particularly the pro Sestio 80, 108, 135, and 146.
I include below since it offers an interesting type of "indignation"), a tone which opens the door for the use of weak meters, such as the adoneus, in strong closures. Two instances of this meter are particularly indicative of its lack of strong closure value. In paragraph 22 and 106 the meter indeed occurs at sensus closure but the thought that Cicero is expounding does not end there:

Ego, autem, -vere dicam, iudices, tantum esse in homine sceleris, audaciae, crudelitatis, quantum ipse cum re publicaensi, numquam putavi. Nequam esse hominem et levem et falsa opinione hominum ab adolescentia commendatum sciebam; etenim animus eius vultu, flagitia parietibus tegebantur. Sed haec obstructio nec diurna est neque obducta ita ut curiosis oculis perspici non possit. Videbamus genus vitae, desidiam, inertiam; inclusas eius libidines qui paulo proprius accesserant intuebantur; denique etiam sermo nobis ansas dabant quibus reconditos eius sensus tenere possemus. Laudabat homo doctus philosophos nescio quos... pro Sestio 22

Nunc, nisi me fallit, in eo statu civitas est, ut, si operas conductorum removeris, omnes idem de re publica sensuri esse videantur. Etenim tribus locis significari maxime de re publica populi Romani iudicium ac voluntas potest:contione, comitiis, ludorum gladiatorumque concessu. Quae contio fuit per hos annos, quae quidem esset non conducta, sed vera, in qua populi Romani consensus
Habitae sunt multae de me
a gladiatore sceleratissimo,
ad quas nemo adibat incorruptus,
nemo integer;
nemo illum foedum vultum aspicere,
nemo furialem vocem bonus audire poterat.

Erant illae contiones perditorum hominum
necessario turbulentae.

Although the thematic continuity is much more conspicuous
in the first passage than in the second (note *perspici* and
*videbamus*), in both passages Cicero follows up with concrete
examples of what he means. Note that at the end of both
passages the thought concludes with a canonical meter.

In the *pro Sestio* it becomes evident when looking at all
those sentences that end in a double spondee (one that is
corroborated by word accent, i.e. with the typology of either
\_\_\_\_\_\_\_a or \_<\_<\_<\_<\_<a), and not preceded by a cretic, that this
meter has a certain invective ethos about it. One of the
sentences that concludes with this meter is clearly invective
in nature,\(^{341}\) where Cicero is describing the consul Piso:

    Alter multos plane in omnes partes fefellit.
    Erat enim hominum opinioni nobilitate ipsa,
    blanda conciliatrixcula, commendatus.

In *pro Sestio* 64 Cicero uses the same meter again. Here,
although we have no tell-tale sign of the invective mode, such

\(^{341}\) Note the diminutive *conciliatrixcula*. On the use of
diminutives in passages devoid of *dignitas*, see above, note
298.
as the diminutive in paragraph 21, the theme itself points to
invective:

His de tot tantisque iniuriis
in socios,
in reges,
in civitates liberas
CONSULUM querella esse debutit;
in eius magistratus tutela
reges atque exterae nationes semper fuerunt.
Ecquae vox umquam est audita consulum?
Quamquam quis audiret,
si maxime queri vellent?
De Cyprio rege quererentur,
qui me civem
nullo meo crimine
patriae nomine laborantem
non modo stantem non defenderunt
sed ne iacentem quidem protexerunt?

It is significant that both passages refer to the consuls
of 58 B.C.. Such consistency in the use of this meter
confirms our general evaluation of the ethos of this meter as
invective.

In pro Sestio 47 the meter is used at the end of one of
many insistent questions reminiscent of the second Asiatic
style:

Quid tum?
mortemne fugiebam?
An erat res uilla
quam mihi magis optandum putarem?
aut ego illas res tantas
in tanta improborum multitudine cum gerebam
non mihi mors,
non exilium ob oculos versabantur?

non haec denique a me tum tamquam fata
in ipsa re gerenda caneabantur?

In pro Sestio 3 the "cretic + molossus" meter occurs after
an esse videatur. This is typical practice for Cicero who often employs a weak meter at the end of a sentence if it is preceded by a strong one, especially, as we saw in the first half of our investigation, when strong contrast is present.

Nihilque ab eo praetermissum est quod aut pro re publica conquerendum fuit aut pro reo disputandum, tamen adgrediari ad dicendum ne mea propugnatio ei potissimum defuisse videatur, per quem est perfectum ne civibus deesset.

With these last two passages we see the same type of thematic consistency as we did in paragraphs 21 and 64. In both paragraph 3 and 47 Cicero speaks of an action or the lack thereof that would have been shameful for himself to partake in. Like the passages from paragraph 21 and 64 there is indignation on the part of Cicero; here, however, it is purely hypothetical and self-directed.

In paragraph 80, where there are two examples of the meter we are currently examining, indignation is again evident, particularly in the question with which the passage begins:

Et causam dicit Sestius de vi? Quid ita? Quia vivit. At id non sua culpa; plaga una illa extrema defuit, quae si accessisset, reliquum spiritum exhaustisset. Accusa Lentidium; non percussit locum; male dic Titio, Sabino homini Reatino,

\[342\] For further examples, see APPENDIX G.
cur tam temere exclamarit occisum.
An haec ipsa vis est,
non posse emori?
an illa, quod tribunus plebis templum cruentavit?
an, quod, cum esset *ablatus* primumque resipisset, 
non se referri iussit?  
--- a DS (z)  
pro Sestio 80

We see that not only does the double spondee in *exhausisset* end an indignant (and somewhat sarcastic) remark, but that this remark is only one of two paired sentences. The use of the weak meter at the end of the first sentence is thus "excused", not only by tone and theme, but because the closure at *exhausisset* is not as strong as at *exclamarit occisum*. At the end of the passage the double spondee occurs not only at the end of a sentence, but concludes the second of two paired cola, the first of which ends with an *esse videatur*. The use of the double spondee here is another example of a weak meter following an *esse videatur* where strong contrast is present. The *esse videatur* contributes to the creation of an "enhanced" basis and consequentially enhances the contrast between *ablatus* and *referri*.

**MOLOSSUS + TROCHEE**

The molossus + trochee is the quantitative sequence - - - - a with word division after the second long syllable or with a primary accent on the first long due to elision, thus typologically different from the stronger cretic + double spondee: - - -/- - - a. In the *pro Roscio Amerino* Cicero tends to use the molossus + trochee in reference to Erucius,
the accuser:

Quid ergo est?
quo tandem accusator inopia argumentorum confugit?

"Eius modi tempus erat," inquit
"ut homines vulgo impune occiderentur;
quare hoc tu propter multitudinem sicariorum
nullo negotio facere potuisti."
Interdum mihi videris, Eruci,
una mercede duas res assequi velle,
nos iudicio perfundere,
acusare autem eos ipsos
a quibus mercedem accepi .

Quid ais?

vulgo occidebantur?
Per quos et a quibus?
Nonne cogitas te a sectoribus huc adductum esse?
Quid postea?
Nescimus per ista tempora
eosdem fere sectores fuisses collorum et bonorum?

Note the insistent questions that start at quid ais. As we have stated above, an accumulation of such questions is
typical of the second Asiatic style. What we have here, then,
is that volubilitas characteristic of contentio.

In the next example, from paragraph 93 of the same speech,
again reference is made to Erucius' claims. Here the weak
meter, although not followed by a series of questions, as in
the preceding example, is nevertheless directly followed by an
insistent question:

Age nunc ceteras quoque facultates consideremus.

Erat tum multitudo sicariorum, id quod commemoravit Erucius,
et homines impune occidebantur.

Quid? ea multitudo quae erat?

The intentional metrical responsion between the first two cola
is not incongruous with indignation. I have demonstrated this
in the first half of my investigation with passages like in Verrem II.5.119, where responson is used conspicuously in this type of context.

It is remarkable that the two molossus + trochee meters are found so close together as they are in paragraph 80, since only once before that paragraph the meter occurs at the end of an affirmative sentence, namely in paragraph 28. Here too, as in paragraph 80, Erucius is implied in the word accusatorem:

Nam postquam isti intellexerunt
summa diligentia vitam Sexti Rosci custodiri
neque sibi ullam caedis faciendae potestatem dari,
consilium ceperunt plenum sceleris et audaciae
ut nomen huius de parricidio deferrent,
ut ad eam rem aliquem accusatorem veterem
compararent,
qui de ea re posset dicere aliquid
in qua re nulla subesset suspicio,
denique ut,
quoniam crimine non poterant,
tempore ipso pugnarent. ~~~a MT
pro Roscio Amerino 28

Here the chief topic is the lack of any real grounds for suspicion against Cicero's client. In general, when this particular theme occurs in Cicero's speeches, it is often accompanied by weak meters in strong or fairly strong closure, for example, in the refutatio of speeches.

We may say that Cicero thought that the figure of Erucius was not worthy of a grand meter\(^3\), and in fact deserving of the opposite, a meter of no aesthetic value, one totally

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\(^3\) See Primmer (267) where he produces examples of weak meters in strong closures from passages dealing with Piso and Gabinius, cases which, in Primmer's words, the subject is not worthy of a grand meter; and Bornecque (71) on the cacophonous effect of bad clausulae.
devoid of *dignitas* or one which, as is the case with the *adoneus*, can convey a sense of impatience, scorn, or mockery. This same tone is noticeable in other passages where Cicero deflates the arguments of his opponents. Particularly good examples are afforded by the *pro Caecina*.

In the *pro Caecina* Cicero transforms his opponent and the witnesses for the prosecution into comically inept characters. In several of these passages an *adoneus* ends the sentence. Laurand's discussion of these passages in the *pro Caecina* is important for in it he notes that the *adonei* reflect a comic tone, but we have seen from the above examples that this practice is not limited to the *adoneus*. In the discussion that follows we shall examine two of the passages mentioned by Laurand and shall see that there are certain structural features that distinguish these passages from many of those that we have examined in the course of our entire survey of the *adoneus* and other weak meters. The

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344 In speaking of the witnesses for the prosecution Cicero makes an explicit reference to Roman comedy, one that has been noted most recently by:

Publius Caesennius,
auctor fundi,
non tam auctoritate gravi quam corpore,
et argentarius Sextus Clodius,
cui nomen est Phormio,
nec minus niger nec minus confidens
quam ille Terentianus est Phormio,
nihil de vi dixerunt,
nihil praeterea quod ad vestrum iudicium
pertineret.

*pro Caecina* 27

345 For Laurand's discussion see *Études* 286-288 and 309.
feature of these two passages that distinguishes them from many others, for the most part, is that of sentence structure. I shall therefore comment on the sentence structure of these passages. At the same time we shall see that in these passages, just as in the ones I have just examined, not only the adoneus but other weak meters are used in the context which Laurand identifies as typical for adonei. In short, willful metrical negligence is the basic quality of these passages, not the employment of any particular meter. The effect produced by the metrical negligence in these passages is that of an absence of ornatus.

The following passage is from the pro Caecina, which, as

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\[346\] To be fair to Laurand we must note that in his survey of the pro Caecina and other Ciceronian texts which he identifies as typical of the genus humile, he notes that the salient feature is negligence of metrical finesse (Etudes, 292). He does not, however, identify the meters that exemplify this tendency, except for the adoneus.

\[347\] Cicero's comments in de Oratore II. 246-7 indicate that an effect of artlessness would be suitable for humorous caricatures and anecdotes: ea, quia meditata putantur esse minus ridentur. illud egregium Sexti et ex tempore "manus lava" inquit "et cena". Although a consummate orator such as Cicero could have, no doubt, ended sentences with a traditional clausula even when speaking entirely ex tempore, it is possible that, under certain circumstances, the use of a weak meter in strong closure was effective in enhancing the tone of extemporaneousness. This is not to say that we do not find traditional meters concluding sentences in humorous passages. The esse videatur meter is found in such circumstances in several passages of the speeches we have surveyed. They include pro Roscio Amerino 90, in Catilinam III. 6, pro Flacco 92, de Domo 107 (ironic use of vir bonus and pun with the noun bona). Again, we must stress that certain contexts or themes merely open the door for the use of weak meters in strong closures and do not at the same time exclude the use of traditional clausulae.

497
Laurand points out, is considered by Cicero as most typical of the *genus humile*:

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Quid praeterea? fuisse complures armatos.  ----a MT
Quid aliud? minatum esse Aebutium Caecinae.
Quid ego de hoc teste dicam nisi hoc,
recuperatores,

ut ne idcirco minus ei credatis
quod homo minus idoneus habetur,
sed ideo credatis
quod ex illa parte id dicit
quod illi causae maxime est alienum?
----a adoneus bs
pro Caecina 24
```

Here Cicero mocks the witness by making it clear that in his testimony he has asserted exactly what Cicero would have wanted him to say if he were his own witness, i.e. that inordinate *vis* was employed by Aebutius. Note that the *adoneus* concludes the sentence despite the great number of structural markers that lead the audience to the conclusion of the period. This example is quite unusual for two reasons. First, in most of the passages we have examined up till now where an *adoneus* constitutes a clausula in the true sense of the word, i.e. a meter occurring at the closure of a *sensus*, the sentence structure is not periodic. Secondly, while it is fairly common for weak meters to occur as "true" clausulae at the conclusion of a question when the question is one of a series and not the last in a series, it is rather uncommon for the weak meter to occur in the final question of a series. We can therefore assert that the importance of the thematics and

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348 Laurand, *Études*, 284.
tone of this passage is so great that it completely negates any other (structural) considerations as to the employment of this or that meter.

In pro Caecina 25 there is also a fair amount of periodic structure despite the final adoneus:

... Fidiculanius Falcula; qui cum ita vehemens acerque venisset, ——a CT (g)
   ut non modo Caecinam periurio suo laederet,
   sed etiam mihi videretur irasci, ——a CT (g)
   ita eum placidum mollemque reddidi
   ut non auderet,
   sicut meministis, ——a adoneus
   iterum dicere,
   quot millia fundus suus abesset ab Urbe.
   ——a adoneus

Nam cum dixisset minus I)),
populus cum risu acclamavit, "ipsa esse."

Meminerant enim omnes
quantum in Albiano iudicio accepisset.
   ——a DS
pro Caecina 25

Here not only is an adoneus used as a final clausula, but also a double spondee, which in this case is weak since it is not preceded by a cretic but instead by a resolved long. Also in the previous example there is a weak meter in strong closure besides the adoneus, i.e. a molossus + trochee at a full stop. Both passages demonstrate that where an adoneus is found in strong closure, other weak meters are often found in strong closure, a phenomenon which reflects Cicero’s desire for a lack of artfulness in certain contexts. In paragraph 25, however, the double spondee is perhaps more pronounced than the adoneus since it comes at the end of the anecdote.
The first half of the quotation is notable both for the use of the *adoneus* and of the strong cretic + trochee meter formed by *videretur irasci*. The use of the strong meter here is fairly standard, since it ends the second of two parallel cola and thus accompanies the closure that is inherent in that position. It is almost as if by using standard metrical practice up to this point, Cicero, momentarily at least, allows the audience to take Fidiculanius Falcula's threat seriously. After the relative clause, however, starting at *ita eum placidum mollemque reddidi*, Cicero portrays him as both comically and pathetically humiliated, a scene Cicero wished to portray with a certain brute matter-of-factness (ergo, lack of artfulness). The difference in tone that exists between the two halves of the sentence is brought out by the striking parallelism in structure of the initial cola: *qui cum ita vehemens acerque venisset...ita eum placidum mollemque reddidi*. This parallelism in structure draws attention to a rather surprising fact: the *adoneus* is used here, not only at the end of a *sensus*, but at the conclusion of the second of two parallel stanzas, and it is therefore quite prominent.

In the *pro Flacco* we find a passage of similar theme, i.e. the humiliation of a potentially formidable witness. Here Cicero again starts with typical meters of closure and ends in
In the third and final example from the pro Caecina we find an adoneus concluding the first of two paired stanzas:

\[
Utrum \text{ gravius aliquid in quempiam dici potest quam ad hominem condemnandum quem numquam vidisset neque audisset, adductum pretio esse?} -\text{adoneus}
\]

\[
\text{An certius quidquam obiici potest quam quod is cui obiicitur ne nutu quidem infirmare conatur?} -\text{adoneus}
\]

Unlike the other two examples we have examined from this speech, here the structure of the sentence mitigates what would otherwise be a much more startling use of the adoneus in strong closure. The correlative utrum...an together with verbal parallels between the first two cola of the two stanzas lessen the inherent amount of closure at adductum pretio esse.

In two Ciceronian passages not mentioned by Laurand where an adoneus is used in strong closure, we find a milieu which, without too much of a stretch, could be considered similar to the one we have been discussing in the pro Caecina, that of

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3^{49} \text{The lack of inherent closure strength in the cretic + trochee where the penultimate is resolved is testified to in Orator 215 where Cicero says (of the first paeon): qui numerus in primo viget, iacet in extremo.}
\]
mockery of the opponent’s argument or claim. The first passage is from the *in Catilinam I* and the other from the *pro Plancio*:

Nunc *intellego,*
*si iste,* quo intendit,
in Manliana castra pervenerit,
*neminem tam stultum* fore,
*qui* non videat coniurationem esse factam,
*neminem tam improbum,*
*qui* non fateatur.  

---a *adoneus* bs
2 of 2
*similar clauses*

Hoc autem uno interfecto,
*intellego* hanc rei publicae pestem paulisper
reprimi,
non in perpetuum comprimi posse.  

In Cat. I.30

An,
*si umquam vitae cupiditas* in me fuisset,
ego mense Decembri mei consulatus
omnium parricidarum tela commossem?  

---a *CT* (g)

*quaes,*
*si* viginti quiessem dies,
in aliorum vigiliam consulum recidissent.  

---a *adoneus* bw

Quam ob rem,
*si vitae cupiditas* contra rem publicam est
turpis,
certe *multo mortis cupiditas* mea turpior fuisset
cum pernicie civitatis.  

*pro Plancio* 90

As with our third example from the *pro Caecina*, here too the use of the *adoneus* in strong closure is ‘excused’ not only due to thematics. In these two passages the repetition of vocabulary (*intellego* in the first passage and *vitae cupiditas* in the second) reveals a certain lack of closure at the point where the *adonei* occur, despite the fact that in both passages the *adoneus* concludes the second of two similar clauses.

We have seen in these examples that sentence structure is
often a decisive element as to whether weak meters can be used in strong closures but that thematics sometimes supersede this consideration, as in the first two passages we have cited from Laurand. It must be stressed, however, despite this last statement, that in the vast majority of the cases sentence structure "mitigates" the employment of weak meters in strong closures. In addition, it seems that sentence structure more often supersedes thematics than vice versa; for example, even in invective passages where periodic structure is employed we find standard metrical practice and often that which could be considered metrical embellishment. De Domo 47-48 is a good example:

O caenum, o portentum, o scelus!  MT
Hanc tibi legem Cloelius scripsit spuriorem linguam sua,
    ut interdictum sit
cui non sit interdictum? DS
Sexte noster,
bona venia,
- quoniam iam dialecticus es et haec quoque
liguris,-
    quod factum non est, ut sit factum,
ferri ad populum
aut verbis ullis sanciri
aut suffragiis confirmari potest? MC

Hoc tu scriptore,
hoc consilario,
hoc ministro omnium
non bipedum solum
sed etiam quadrupedum impurissimo,
rem publicam perdidisti;
neque tu eras tam excors tamque demens
    ut nescires Cloelium esse
qui contra leges faceret,
alios
qui leges scribere solerent;
    neque eorum
sed neque ceterorum,
Cicero's tone is evident at the very beginning of the passage (section 47). The exclamations and the Greek word dialecticus combine to produce a tone of heated indignation which, as is indicated by bona venia, is mingled with sarcasm. This is a typical context for weak meters used in strong closures. In this section we find a double spondee not preceded by a cretic or iamb and two meters ending with an iamb which conclude their respective sentences. The sentence structure here is also typical of weak clausulae, inasmuch as interrogative sentences, especially when there are two or more in a contiguous series, often admit weak meters.

Starting at hoc tu scriptore, Cicero turns to Clodius and addresses him with a rather lengthy period. This period is

---a CT (gd)

Cf. above in the pro Sestio 110 which contains several Greek words and above, note 292, on Laurand's treatment of the passage.

See our survey of interrogative sentences above, pp. 382 ff., and appendix F.
discreetly divided into three sections. The division is made explicit by the structural words neque... sed... postremo. The meters that conclude each of these three sections conform to what Primmer and Aumont identify as a phenomenon of the series of progressively stronger meters, a phenomenon typical of prosa numerosa.352

In the same speech, paragraph 87, Cicero employs an argumentum ex contrariis. These often begin with an vero or an. There is first a statement, often a reference to the maiores, which establishes a fact or states a precedent which no one could conceivably contradict. This is followed by a question, the answer to which conflicts with the facts as established in the first part of the enthymeme. Of all the enthymemes ex pugnibus, most of them contain a strong meter at the conclusion of the first section. In de Domo 87, however, we have an anaphora created by the repetition of the adverb non. Here the first part of the enthymeme ends with a dochmiac, a decidedly weak meter:

Quodsi et illis qui expulsi sunt inique,
sed tamen legibus reducit,  
inimicis interfectis,  
rogationibus tribuniciis,  
NON AUCTORITATE SENATUS,   
NON comitiis centuriatis,   
NON decretis Italiae,  
NON desiderio civitatis, 

352 On progression see above (note 92). Compare this sentence with the one we cite from paragraph 17 of the same speech, which also features the "mala" esse videatur used to end a section of a highly structured period, and which is followed by an esse videatur meter at the conclusion of the subsequent sentence section.

505
iniuria inimicorum probro non fuit, in me
qui profectus sum integer, afui simul cum re publica, redii cum maxima dignitate, te vivo, fratre tuo altero, consule, reducente altero, praetore, patiente tuum scelus meum probrum putas esse oportere?

This period is a good example of volubilitas in that the swift flow of the sentence permits the use of a weaker than normal meter. The comparison of renowned personages such as Marius et al. who returned from exile amid civil strife with Cicero, who returned with the full approval of the senate and people is a commonplace in the post Reditum speeches, cf. ad Quir.

The most usual metrical form for this type of enthymene in the passages we have seen is where the first half concludes with a comparatively strong meter and the second half, wherein indignatio is often present, ends with a weak meter. The example from the de Domo is typical in that it contains indignatio in the second half. There the indignatio steadily increases in two roughly crescendo-like movements, the first ending with a strong cretic + double trochee and the second with an esse videatur. The final colon, ending with a cretic + trochee whose elision and typology render it nondescript, reminds us of the tags seen at the ends of the periods quoted from the pro Sestio. Compare the passage from de Domo 87 with
anther enthymeme *ex pugnantibus* from the *pro Archia*. Here too a strong meter comes in the second to last colon of the second part of the enthymeme:

Ergo illum, qui haec fecerat,  
Rudimum hominem,  
**maiores nostri in civitatem receperunt**:  
nos hunc Heracliensem,  
multis civitatibus expetitum,  
in hac autem **legibus constitutum**,  
---a C DT (d)  
de nostra civitate **eiciamus?**  
---a **adoneus a**  
*pro Archia 22*

In the *pro Rabirio Postumo* we find another enthymeme *ex pugnantibus* where the second half ends in an *adoneus*:

An, cum credebat inductus usuris,  
id agebat ut haberet quam plurimum;  
---a **MC**  
postea quam exegit quod crediderat,  
---a **adoneus**  
*pro Rab. Post. 39*

Although the *molossus + cretic* is a fairly weak meter, it is stronger than the final *adoneus*.

**THE TRIPLE TROCHEE IN **PERORATIONES**

In **Orator 124** Cicero tells us that the *narrationes* must be *credibiles* and not done *historico modo*, i.e. in the epideictic style of Isocrates, but in everyday parlance: *prope cotidiano sermone*. In the other passage of the **Orator** where Cicero mentions the *narratio* (210) he lists the circumstances wherein

---53---The word *prope* is important here. Cicero does not mean that the *narratio* is not a work of art but that its art should conceal its artfulness and create the appearance of everyday speech, what Quintilian calls *callidissima simplicitas*. Concerning the style of the *narratio*, see Kroll (113). Kroll does not mention *prope*.---

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numerosa oratio can be used. Numerosa oratio can refer to prose that uses meter in a conspicuous manner. The circumstances in which this type of prose occurs are in epideictic passages, amplificationes, perorationes and narrationes that have more dignitas than dolor.

The qualification concerning the narratio is particularly interesting. In 209, in fact, Cicero tells us that oratio numerosa can detract from the dolor of a delivery.

There is a slight inconsistency here in that the peroratio is listed by Cicero as one of the places suitable for oratio numerosa, on the other hand it is also the part of the oration where dolor is most likely to be expressed, as he tells us in Orator 130-131:

quin ego de miserationibus loquar? Quibus eo sum usus pluribus quod, etiam si plures dicebamus, perorationem mihi tamen omnes relinquebant; in quo ut viderer excellere non ingenio sed dolore assequebar. Quae qualiacumque in me sunt -me enim ipsum non paenitet quanta sint- sed apparent in orationibus, etsi carent libri spiritu illo, propter quem maiora eadem illa cum aguntur

One might object that the following passage is not relevant to our present discussion since the word peroratio is obviously used here to refer not only to the peroratio in the sense of the end of a speech, i.e., the epilogus, but to the last of a series of speeches for the defence. Cicero, however, was chosen to speak last for his ability to create pathos, the same effect that operates in the epilogus of a speech.
quam cum leguntur videri solent. Nec vero miserat\-\ione solum mens iudicum permovenda est -qua nos ita do\-lenter uti solemus ut puerum infantem in manibus perorantes tenuerimus, ut alia in causa excitato reo nobili, sublato etiam filio parvo plangore et lamentatione comple\-remus forum -sed est faciundum etiam, ut irascatur, iudex mitigetur, invideat faveat, contemn\-at admiretur, oderit diligat, cupiat taedeat, speret metuat, laetetur doleat;

Orator 130-131

Here Cicero wishes to emphasize that not only in the peroratio is an emotional reaction to be elicited from the audience. The list that follows of emotions to be roused is similar to that found in other passages of both Cicero’s treatises and those of others in reference to the epilogus, and thus proves Cicero’s point.

The inconsistency, indeed, is slight, especially since in Orator 210 Cicero states that under the right circumstance, i.e. if the audience is in agreement with what the orator is saying, oratio numerosa is permissible. Still, in light of the use of dolor in Orator 130 and Orator 210, we may wonder.

One way to explain this inconsistency is by viewing these passages in light of the aesthetic debate ongoing at the time of the composition of the Orator. Indeed the reading of the Orator is somewhat problematic, since it has been recognized by many scholars, among whom Hendrickson comes first to mind\textsuperscript{355}, that Cicero wrote the treatise not only as instruction for future orators but as a defense for his own

\textsuperscript{355} Hendrickson. "Cicero’s Correspondence with Brutus and Calvus on oratorical style." AJPh XLVII (1926): 234-258.
stylistic practices which were at that time beginning to be considered by the Atticists such as Brutus and Calvus et al. as lacking real emotive power and as overly artificial, both in the literal and figurative sense of the word. Between the writing of the de Oratore and the Orator Cicero even seems to have altered his precepts in order to avoid attack. Primmer points out that in the earlier work (de Oratore) Cicero states that periodic sentences (where traditional Ciceronian prose meter is most typically employed) are not always to be used, whereas in the Orator he states that they rarely should be used.\textsuperscript{356}

The examination of Ciceronian perorationes puts to rest any discomfort this inconsistency may cause. Observation of the speeches shows that Cicero's claim about numerosa oratio being inconsistent with dolor (even if we taken numerosa oratio to refer not to rhythm but to prose meter) is not true. This becomes apparent in passages such as the one examined in pro Caecina 12, which contains three esse videatur meters.\textsuperscript{357} Most scholars, in fact, upon reading in Orator 210 perorationes among the list of the parts of the oration where oratio numerosa is permitted, probably take it for granted that the peroratio, as well as the prooemium, typically

\textsuperscript{356} Primmer, 78.

\textsuperscript{357} See above, p. 128.
features *oratio numerosa*.\(^{358}\) Even more interesting and relevant to our present discussion, is that upon closer observation, we discover that in the *perorationes* both metrical and non-metrical prose are found side by side.

Let us examine two *perorationes*. One from the *de Domo*, delivered soon after Cicero’s return from exile on September 29th, 57 B.C.E., and the *pro Sestio*, delivered in March of 56.

---

Nam nunc quidem, pontifices,
non solum domo,
de qua cognostis,
sed tota urbe careo,
in quam videor *esse restitutus*.

*Urbis enim celeberrimae et maximae partes*

adversum illud non monumentum,  
1 of 2 correlative

sed vulnus patriae contuentur.

Quem cum mihi conspectum
*mortem vitandum fugiendumque esse videatis,*  
2 of 2 correlative

nolite, quaeso,
eum cuius reditu restitutam rem publicam fore putastis

non solum dignitatis ornamentis,
sed etiam urbis patriae usu velle esse privatum.

Non me bonorum direptio,

non tectorum excisio,

non depopulatio praediorum,

*before a change in structure*

non praeda consulum ex meis fortunis crudelissime capta permovet:

*de Domo 146-147*

---

\(^{358}\) Primmer gives examples of *prooemia* and states that canonical meters are more frequently employed there. For Borneceque’s concept of the use of meter in the *prooemia* and *perorationes*, see note below.
video Titum Milonem,  
vindicem vestrae libertatis  
custodem salutis meae  
subsidiu adflictae rei publicae,  
**extinctorem** domestici latrocinii,  
**repressorem** caedis cotidianus  
**defensorem** templorum atque tectorum,  
praesidium curiae,  
sordidatum et reum;  
video Publimum Lentulum,  
cuius ego patrem deum ac parentem statuo  
fortunae ac nominis mei  
et fratris liberorumque nostrorum,  
in hoc misero squalore et sordibus;  
cui superior annus idem  
et virilem patris  
et praetextam populi iudicio togam dederit,  
hunc hoc anno in hac toga  
rogationis inustissimae subitam acerbitatem  
pro patre fortissimo  
et clarissimo **cive deprecantem.**  
Atque hic tot et talium civium squalor,  
hic luctus,  
hae sordes susceptae sunt propter unum me,  
quia me defenderunt,  
quia meum casum luctumque doluerunt,  
quia me lugenti patriae,  
flagitanti senatu,  
poscenti Italiae,  
vobis omnibus orantibus reddiderunt.  

Quod tantum est in me scelus?  
quid tanto opere deliqui illo die,  
cum ad vos indicia, literas, confessiones  
communis exitii detuli,  
cum parui vobis?  

pro Sestio 145-147

Both of these passages offer textbook examples of a **peroratio** in that they contain an emotional appeal to the audience. Both of them contain examples of **oratio numerosa**. In de Domu 146-147, the esse **videatur** meter is used to isolate the colon which contains a dramatic statement (notice the emphasis placed on morte by means of its initial position).
Note also the strong cretic + double trochee marking a change in structure. Later in the same peroratio another esse videatur meter is used at the conclusion of a lengthy series of cola, marking the end of a crescendo. In pro Sestio 145-147 there are many manifestations of oratio numerosa. The cretic + trochee meter is used at the end of the series of cola each beginning with a verbal noun of agency: exstinctorem ... repressorem ... defensorem. This same meter is used to conclude the lengthy relative clause beginning with cuius. Further down, in paragraph 145, the esse videatur meter is used before a change in the structure of the period, a typical use of this meter. The same period ends with a cretic + double trochee, a meter recognized by all scholars of the field as one of inherently strong closure value. Cicero is thus true to the precept that he gives in Orator 210. At the same time, however, he also manages to obey his precepts concerning the suscitation of dolor and other emotions in his audience, i.e. that oratio numerosa can be a hinderance to the effective delivery of such passages. This is exemplified particularly poignantly by the fact that both of these perorationes employ the triple trochee meter at a full stop.\textsuperscript{359} Adolf Primmer considers this particular meter as

\textsuperscript{359} Bornecque, whose method of testing whether a given meter was typical of oratio numerosa consisted in the examination of the prooemia and perorationes of the speeches, conveniently excludes de Domo 146 from the body of the peroratio. He thus excludes the triple trochee, a meter which for reasons we shall see below cannot be considered as strong, from his list of canonical meters.
one of the weakest in closure strength since it does not obey the stricture found first in Aristotle, but also in Cicero, that the orator should avoid using as clausulae those meters excessively reminiscent of poetic meters. Although the triple trochee is used in numerous passages in both the de Domo and pro Sestio, it is always found at a point of weak closure in the sentence, e.g. at the conclusion of the first of two parallel or contrasting cola. Notice that in the peroratio of the de Domo this meter concludes the second of two clauses joined by the correlatives non...sed. Normally such a closure would require a strong meter.

We find the triple trochee employed in another peroration, one which is celebrated for its emotivity: that of the pro Sulla:

O miserum et infeliciem illum diem
quod consul omnibus centuriis
Publius Sulla renuntiatus est,
o falsam spem,
o volucrem fortunam,
o caecam cupiditatem,
o praeposteram gratulationem! ---a T DT (a)
pro Sulla 91

Although the typology of this triple trochee is not the same as that of the perorations of the de Domo and pro Sestio, we might assume from analogy with the cretic + trochee, a meter which is strong both in the typology of causa constaret and administratur, that the triple trochee with the typology seen here is just as "felt" as when the word division comes between the first and second trochee. This is one of only two examples of the triple trochee, of any typology, at 514
the end of a sensus in the pro Sulla. The other example is also from the peroratio, although the typology and word accent do not sustain the meter: Aut cui novae calamitati locus ullus relictus [esset]? (pro Sulla 91). The more lengthy of the two passages we have cited from pro Sulla 91 is typical of those where weak meters are used in strong closure since it features anaphora combined with obvious emotional fervor.

Another peroratio that uses a similarly weak meter is that of the pro Milone where the adoneus is used in sensus closure twice in close succession:

Revocare tu me in patriam, Milo, potuisti per hos ego te in patria, per eosdem retinere non potero? At in qua causa non potuisse? —~~~a adoneus bs Quae est grata gentibus omnibus A quibus non potuisse? —~~~a adoneus bs ab iis qui maxime Publi Clodi morte adquierunt. a quo deprecante? Me.

*pro Milone 103*

This was the passage with which we began our discussion of the adoneus used in emotional contexts. Another is the peroratio of the pro Plancio where an adoneus is used in strong closure corresponding with a semicolon in our modern editions:

Quid me adspectas? quid mea promissa repetis? quid meam fidem imploratas? Nihil tibi ego tum de meis opibus pollicebar, sed de horum erga me benevolentia promittebam; hos pro me lugere, hos gemere, hos decertare pro meo capite vel vitae periculo velle videbam; —~~~a C adoneus g de horum desiderio, luctu, querelis,
quotidie aliquid tecum simul audiebam; 
nunc timeo ne nihil tibi praeter lacrimas queam reddere, 
quas tu in meis acerbitatibus plurimas effudisti. 
     pro Plancio 101

This particular adoneus is noteworthy since it is of the typology which I designate with the letter g, i.e. with word division after the first short syllable, the type that Martianus Capella and Probus define as the clausula heroica. We have seen this type of adoneus used with a heroic ethos in the de Haruspicum Responsio with regard to Milo. Indeed in all four of these perorationes we can detect a heroic theme, that of the suffering hero, not only that of Cicero's client, but, particularly in the de Domo, pro Sestio, and pro Plancio also that of Cicero himself, unable to repay his friends (except with an acquittal) for their invaluable service to them during his exile.

We may ask why Cicero runs such a gamut of meters in the perorationes, meters that, if our characterization of the triple trochee and adoneus is correct, would imply drastic stylistic shifts, inasmuch as these passages contain both the canonical meters typical of ornatus and the marginal meters such as the triple trochee and adoneus. The answer lies in the fact that the chief virtus of the peroratio is brevitas. This is because, as Cicero says in the de Inventione,\textsuperscript{516}

\textsuperscript{516} de Inventione I.169. Cicero ascribes this proverb to the rhetor Apollonius.
"nothing dries more quickly than a tear."\textsuperscript{361} The orator is obliged to fit into the short space of the \textit{peroratio} as much variety and virtuosity as he can.

**DOCHMIAC**

The dochmiac is a weak meter, for, as Primmer points out, meters whose penultimate syllable is short are generally weak. A survey of the speeches would show that there are far more dochmiacs used at the end of cola than at \textit{sensus} closure. In the table below I list how many dochmiacs occur in \textit{sensus} closure in eighteen of Cicero's speeches. I then divide the figure by the number of Oxford pages each speech comprises in order to make comparison between the speeches possible. For consistency sake, a consistency which I trust will compensate for error, I have counted as dochmiac any meter of the quantitative series \texttt{-a} where there is word division before the first syllable. In effect, I do not take typology into consideration, although, it must be said that the overwhelming majority of the instances are of one of two typologies, that of \textit{dierum novo} (\texttt{-a}) or \textit{rei publicae} (\texttt{-a}).

The emotional ethos of the dochmiac in poetry is well known. Fraenkel maintains that it possesses this ethos in Cicero's speeches as well, when it is used at \textit{sensus} closure.\textsuperscript{362} The

\textsuperscript{361} For a list of ancient references on the \textit{peroratio}, see Lausburg, \textit{Handbuch der literarischen Rhetorik} (Munich, 1960) 239 and 240.

\textsuperscript{362} Fraenkel, \textit{Leseproben}, 29, 58, and 71.
figures from the eighteen speeches surveyed would seem to confirm Fraenkel's claim.

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Table 20.1: α-α, α-α Et Al. at Sensus Closure.

The highest figures belong to the Catilinarians I and II. The figures for the Cat. III and IV are much lower. The first two speeches were delivered before the capture of those conspirators who were in the city. The change in clausulae, then, reflects the general cooling of emotional tone. Following the figures for the in Cat. I and II, those for the
pro Roscio Amerino, de Domo, and pro Marcello are among the highest, with the pro Roscio Amerino the highest of all three. This speech, as we have seen, uses the adoneus in strong closure to express indignation, perhaps the same is occurring with the dochmiac. Could this also be the case for the de Domo and pro Marcello? We may discount the pro Marcello immediately. Indignation is not the tone in those sentences that end with this meter. We shall now examine several passages from these three speeches and from other in order to better understand the ethos of the dochmiac.

We shall see that, as far as indignation is concerned, there is a great deal of it in the de Domo in passages where the dochmiac clausula is used. This is not always the case for the pro Roscio Amerino and not the case at all for the pro Marcello. We conclude from this that the dochmiac is a meter of emotional tone, not only that of indignation, but also of wonder and grandeur or fear.

In the pro Roscio Amerino the dochmiac is used in connection with certain well defined and well developed themes. Audacia is one of the main themes of the speech, which contains thirty instances of a word formed on the stem aud-. The speech features a wide variety of audaciae, three of which are most readily identifiable. There is the presumed audacia of the accused, Sextus Roscius. Cicero deals with this audacia in two ways. He both proves that to kill one's own father takes an enormous amount of audacia and shows that
such audacia did not exist in Sextus. There is the audacia of the true culprits, those who murdered Sextus' father. In paragraph 34 Cicero tells us that one of the three obstacles to his client's acquittal is the audacia of Sextus's adversaries, implying his kinsmen and Chrysogonus, Sulla's freedman. Finally audacia is associated even with Cicero who, in the prooemium of the speech, denies being audacissimus ex omnibus for undertaking Sextus' defense, and yet states that he will speak audacter.

Since the theme of audacia is so pervasive in the speech one might argue that it is not surprising that we find sentences ending with a dochmiac where audacia is explicitly mentioned, and that this proves nothing about the ethos of the meter, yet the theme itself is one which also does not surprisingly give rise to many an emotional utterance and which, I believe, is one of the main causes for the many instances of the dochmiac in strong closure in this particular speech.

First of all, we find the dochmiac marking a theme which occurs in the prooemium of the speech and reoccurs throughout the speech, that of the audacia of Cicero, and, more generally, of the audacia of defending Sextus. The importance of this theme is seen in paragraph 2 where, as we have said,

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363 For Chrysogonus' audacia, cf. pro Roscio Amerino 7.
364 Cf. pro Roscio Amerino 2.
365 Cf. pro Roscio Amerino 31.

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Cicero denies being *audacissimus ex omnibus*:

Quid ergo?

*audacissimus* ego ex omnibus? ----a dochmiac

*pro Roscio Amerino* 2

This passage is typical of the many we have seen where a weak meter is used in relatively strong closure which feature short insistent questions. The meter is particularly prominent since it occurs so early in the speech and because the colometry of the sentence causes it to be particularly well defined. The phrase *ego ex omnibus* possesses a certain independence and is similar to those which Quintilian, in his analysis of the opening of the *pro Cluentio*, sets off as an articulus.

Although, as we have stated, there are many instances of a word formed on the stem aud- in the speech, we can detect a certain thematic and metrical continuity present. In fact, starting with the paragraph two, in every passage where a dochmiac is used as a true clausula, i.e. at the conclusion of a sensus, up to paragraph 32, the theme of the first of the three types of audacia, that associating with the defense of Sextus, is prominently featured. We see this in paragraph 5, where this type of audacia is not explicitly mentioned but amply alluded to:

Forsitan quaeratis,
qui iste *terror* sit
et quae *tanta formido,*
quae tot ac tales viros impediat,
quo minus *pro capite et fortunis alterius*
quem ad modum consueverunt,
causam velint dicere. ----a dochmiac

*pro Roscio Amerino* 5

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The type of *audacia* alluded to here is, as in the case of paragraph two, one which can be construed in a good sense, that of a boldness resulting from courage. In paragraph 24 Cicero tells of the indignation of Sextus' townsmen when they learn that Sextus' property has been "proscribed". Although the context is not that of the court, the same theme of Sextus' defense is present and the *audacia* is that of courage. In paragraph 31 Cicero returns again to the theme of courageous *audacia*, this time in reference to himself:

```plaintext
Nemo erat,
    qui non audere omnia mallet
    quam videre in Sexti Rosci,
    viri optimi atque honestissimi, —--a dochmiac?
bonis iactantem se ac dominantem Titum Rosciuim..
    ----a dochmiac
    pro Roscio Amerino 24

Certum est deliberatumque,
    quae ad causam pertinere arbitror,
    omnia non modo dicere;
    verum etiam libenter audacter libereque dicere;
    nulla res tanta exsistet, iudices,
    ut possit vim mihi maiorem adhibere
        metus quam fides.
    --a dochmiac
    pro Roscio Amerino 31
```

Note that in paragraphs 24 and 31 the subject of the verbs comes at the end of the *sensus* in emphatic position. In paragraph 24 this is made all the more dramatic since *Titum Rosciuim* comes at the tail end of a hyperbaton that separates the preposition *in* from its noun *bonis* and contrasts with the name of the defendant, *Sexti Rosciuim*. The passage is particularly clever since it contrasts the *audacia* of
defending Sextus with the implied and wicked *audacia* of Titus. In paragraph 31 Cicero explicitly states that he will gladly speak boldly and freely. Cicero employs a prominent negative in order to convey this point: *nulla res tanta*. This negative recalls that of paragraph 24 where Cicero says that no one, *nemo*, would not prefer to be daring in every way rather than see Titus in possession of Sextus' property. Once Cicero has explicitly stated his intent of speaking boldly, he allows us to see the results in paragraph 60 where, in a *ficta narratio*, he tells of the prosecutor's shock when he realizes that Cicero dares to mention Chrysogonus' dirty dealings, something that indeed required boldness since Chrysogonus was Sulla's freedman.

Our survey of the use of the dochmiac in the first 34 paragraphs of the *pro Roscio Amerino* is important since it demonstrates that Cicero's use of meter, even in this early speech, was not haphazard. Thus the use of the closure-weak dochmiac in strong closures is not a sign of neglect of meter on the part of Cicero due to the lack of metrical finesse or immaturity of style, but reflective of a system of clausulae wherein certain meters possess a well-defined ethos. That Cicero is so consistent in the use of the dochmiac with the theme of courageous *audacia* comes as no surprise since we have

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366 When speaking of continuity of theme and meter I by no means suggest that responsion is occurring. The passages in many instances are too far apart for this. Instead I am suggesting that the general tenor of the passages is similar in a way which provokes the use of similar meters.
seen other instances of such thematic-metrical continuity in this speech: the use of the weak molossus + trochee in conjunction with the failed attempts of the prosecution to bolster their case, and the use of the *esse videatur* meter in reference to the character of Sextus’s evil kinsmen.

The use of a weak meter in strong closure is, as we have seen time and time again, often associated with the expression of strong emotion. Concerning the passages we have survey thus far it is admittedly debatable whether Cicero delivered them passages with a strong emotional tenor. There is certainly nothing in them, however, that would preclude such a delivery. We could imagine the *indignatio* of Sextus’ townsmen in paragraph 24, and we would be right on the mark, as Cicero explicitly says they were indignant a few lines before:

\[ \text{Quod Amerinis usque eo visum est indignum, } \]
\[ \text{ut urbe tota fletus gemitusque fieret. } \]
\[ pro Roscio Amerino 24 \]

As for paragraph 31, it is followed in 32 by one of the passages which we have seen in our discussion of the *adoneus*, one which several commentators has dubbed as extremely emotional:

\[ \text{Patrem meum, } \]
\[ \text{cum proscriptus non esset, } \]
\[ \text{iugulastis, } \]
\[ \text{occisum in proscriptorum numerum rettulistis, } \]
\[ \text{me domo mea per vim expulisti, } \]
\[ \text{patrimonium meum possidetis. } \]
\[ Quid vultis amplius? } \]
\[ pro Roscio Amerino 32 \]
In paragraph 145 there is another passage very similar to this one. In both passages Cicero takes on the persona of Sextus; the sentence structure also consists of a series of short independent cola; and the phrase quid...amplius is used, a phrase, which as we have seen from the peroratio of the pro Sulla as well as from pro Roscio Amerino 32, is typically found in emotional outbursts:

Mea domus tibi patet,  
mihi clausa est;  
fero.  
Familia mea maxima ut uteris,  
ego servum habeo nullum;  
patior et ferendum puto.  

---a dochmiac

Quid vis amplius?  
quid insequeris,  
quid oppugnas?  

--- pro Roscio Amerino 145

It can be observed from the table that the pro Sestio contains a rather low percentage of dochmiacs. This is especially striking when we note that the de Domo, delivered only a few months before, contains a rather high percentage. This difference in the percentage of dochmiacs, given that the dochmiac is a meter if high emotion, perhaps reflects a general difference in tenor between the two speeches. Cicero’s own words confirms this assumption. In paragraph 15 of the pro Sestio Cicero speaks about the tone that he will assume when speaking of the events that led to his exile:

Sed tamen,  
quoniam tribunatus totus Publi Sesti  
nihil aliud nisi meum nomen causamque sustinuit,  
necessario mihi de isdem rebus esse arbitror  
si non subtilius disputandum,  
at certe dolentius deplorandum.  
Qua in oratione

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si asperius in quosdam homines invehi vellem, quis non concederet, ut eos, quorum sceleris fureore violatus essem, vocis libertate perstringerem? Sed agam moderate et huius potius temporis serviam quam doloris meo; —— a dochmiac

pro Sestio 15

This passage is remarkable, for in it Cicero, in effect, muses on the three genera dicendi. Subtilius refers to the genus humile, dolentius to the genus grande. In the end Cicero decides to speak moderate. This is a reference to the genus medium. This same moderation in tone is reflected in the metrics of the speech. Not only does the pro Sestio contain a low percentage of dochmiacs in sensus closures, but a low percentage of other weak meters in strong closure. The appearance of the dochmiac in doloris meo is rather ironic. It suggests what tone Cicero could have taken, if he had so desired.

When we look at the de Domo we find an analogous passage. Here the type of language that Cicero intimates he will use can in no way be considered as belonging to the genus moderatum, but the high-fevered energy of the genus grande or Demosthenic deinotes:367

Sed quoniam ille demens, si ea quae per hos dies ego in senatu de re publica sensi

367 This reference to Demosthenic deinotes is somewhat anachronistic, since Cicero was not especially appreciative of Demosthenes' style until the composition of the Orator. For a discussion of Cicero's change in attitude, see Wooten, Cicero's Philippic and Their Demosthenic Model (University of North Carolina Press: Chapel Hill and London, 1983) 46-57.
Cicero refers to invective delivered against him by Clodius. The passage is reminiscent of *pro Caelio* 6 where Cicero makes the distinction between the two types of *maledictio*:

\[
\text{maledictio nihil habet propositum praeter contumeliam: quae si petulantius iactatur, convicium, si facetius, urbanitas nominatur.}
\]

In both passages *convicium* is associated with *petulantia*. In characterizing Clodius' style of abuse Cicero describes Clodius as *hominis furiosi*. We are prone to imagine, then, that Clodius' style was that of a madman, one which knew no bounds and that aesthetically it left much to be desired, for it lacked *urbanitas*.\(^{368}\)

It seems strange that Cicero should even hint that he would adopt such a style. The *Brutus*, however, is enlightening in this respect. In paragraph 241 of that work Cicero mentions the *petulans et furiosum genus dicendi* of C. Staienus:

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\(^{368}\) For a discussion of *urbanitas* during the Ciceronian age that also touches on the ramifications on oratorical delivery, see E. S. Ramage, *Urbanitas, Ancient Sophistication and Refinement*, (Univ of Oklahoma Press, 1973), 52-76.
et C. Staienus...fervido quodam et petulanti et furioso genere dicendi; quod quia multis gratum erat et probabatur, ascendisset ad honores, nisi in facinore manifesto deprehensus poenas legibus et iudicio dedisset.

Brutus 241

In this passage we learn that the petulans et furiosum genus dicendi of Staienus was pleasing to many and was gaining broad acceptance. Cicero, in fact, tells us that Staienus could have risen through the ranks of the cursus honorum if not for his conviction for criminal activity. It would seem, then, that this particular genus dicendi was not devoid of charms.

In several ancient sources this petulans genus dicendi or petulantiae linguae appears with the verb laedere. Gellius, in speaking of the poet Naevius, says that he was put into prison and atoned for his petulantias with which he had offended many principes civitatis: ...petulantias dictorum, quibus multos ante laeserat, diluisset. In the de Domo this petulans genus dicendi has its effect on the structure and tone of the speech, particularly that part of the speech where Cicero, extra ordinem defends himself and his

\[169\] Cf. Prop. 1,16,37: te non ulla meae laesit petulantia linguae; Fest., p. 206: petulantes et petucli etiam appellantur, qui protervo impetu, et crebro petunt laedendi alterius gratia. and Gellius (quoted below).

\[170\] Cf. Gellius 3,3,15.

\[171\] The phrase here has quite a different meaning than it does in the course of Cicero’s argument in favor of granting the control of the annona to Pompey extra ordinem. In this introduction it alludes to the fact that the topic of the annona is not strictly pertinent to his house. In his argument concerning the annona (where it occurs at least nine times: see note \[169\], above) it refers to the fact that the
position on the awarding of the control of the annona to Pompey, to which his stylistic "manifesto" particularly refers. We see the influence of this style especially in paragraph 13, where Cicero attacks Sergius, one of Clodius' henchman, with a extensive series of invective epithets:

Quis est Sergius?  
ArmiGER Catilinae,  
stipaTOR tui corporis,  
signiFER seditionis,  
concitator tabernariorum,  
damnatus iniuriarum,  
percussor, lapidator,  
fori depopulator,  
obgressor curiae.  

\[\text{---a dochmiac}\]
\[\text{---a adoneus bw}\]
\[\text{---a dochmiac}\]
\[\text{---a adoneus a}\]
\[\text{---a iamb DT (a)}\]
\[\text{---a C DT (g)}\]
\[\text{---a adoneus bw}\]
\[\text{---a adoneus a}\]
\[\text{---a F5}\]
\[\text{de Domo 13}\]

Not only the accumulation of verbal nouns, but the accumulation of weak meters in this passage is striking. We have seen that weak meters are often conspicuously used in passages where indignatio is present. This is particularly true for the adoneus, which in this passage is conspicuous due to its frequency, despite the fact that it does not coincide granting of the appointment to Pompey would be contrary to senatorial precedence (at least according to Clodius). Could it be that this thematic nicety, created by the double entendre and persistence of the phrase, was characteristic of the petulans genus dicendi?

The petulans genus dicendi or petulantia linguae is also reflected in some of the statements that Cicero makes, particularly in allusion to Clodius' sexual activities: see paragraph 25: Sex. Cloelio, socio tui sanguinis, qui sua lingua etiam sororem tuam a te abalienavit... Statements such as these are far more graphic than anything we find in the pro Caelio, where Cicero never hints at using the petulans genus dicendi himself, although in paragraph 7 he intimates that Atratinus has and states that the young orator's shame in doing so was evident.

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with strong closure.\textsuperscript{372} The dochmiac too has its role in the sentence as it appears twice, once in strong closure. One may object that in such short monocolon sentences as \textit{quis est Sergius}, weak meters are more likely to appear spontaneously, but of the ten dochmiacs at the end of a \textit{sensus} in the section comprising paragraphs six through thirty-two (the section to which Cicero's declaration of stylistic intent specifically refers), nearly all of them occur at the end of a long period. The frequency of the dochmiac in \textit{sensus} closure in this section, a section in which has declared he will use a \textit{petulans genus dicendi}, suggests that the dochmiac was particularly suited to this \textit{genus}.

That ten dochmiacs at \textit{sensus} closure is a high figure is confirmed if we isolate the section of the speech in question. It is approximately 13.75 Oxford pages in length. This means that the average frequency of dochmiacs at \textit{sensus} closure per page is .727, a figure far higher than that of any speech in the table, even higher than the figures for the Catilinarians I and II, which are of approximately the same length.

\textsuperscript{372} For another passage where the \textit{adoneus} is conspicuously employed with this type of verbal noun compare the pro Caecina 14:

\begin{verbatim}
Quam personam iam ex quotidiana cognoscitis vita, recuperatores,
mulierum assentatoris, \textsuperscript{---a MT}
cognitoris viduarum, \textsuperscript{---a adoneus bw}
defensoris nimium litigiosis, \textsuperscript{---a adoneus a}
cogniti ad Regiam,
inerti ac stulti inter viros, inter mulieres periti iuris et callidi,
hanc personam imponite Aebutio;
pro Caecina 14
\end{verbatim}

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Fraenkel is probably correct in his characterization of the tone of dochmiac clausulae as emotional. This is suggested not only by those speeches which contain a particularly high frequency of such clausulae, such as the de Domō, speeches that are rich in emotional outbursts, but by the fact that the clausula is so rare in speeches that, for one reason or another, are less emotive such as the pro Sesto or pro Balbo. The pro Roscio Comoedo is a particularly good case in point. This speech contains only one instance of a dochmiac clausula, whereas it abounds in clausulae formed by other weak meters. We have counted no fewer than twenty-seven molossus + trochee and nine adoneus clausulae as well as six cretic + trochee of the typology familiaribus suis dicit. This speech, in fact, is widely recognized as one wherein the usual Ciceronian metrical practices are not applied. If the dochmiac were merely a weak meter with no other particular characteristic, we would expect a far greater number of dochmiac clausulae in this speech, especially given the number of other weak clausulae. The pro Roscio Comoedo, as Axer points out, relies on humor for its rhetorical effectiveness. As Axer also points out, pathos, the typical Ciceronian pathos, which, as we have seen in the first part of our investigation, often occasions typical as well as atypical

\[373\] Two, if we count quem ad modum pactio est? The close relationship, however, of the preposition to the noun in this set phrase dissuades us from doing so.
metrical practice, is extraneous to humor. It therefore follows that the dochmiac clausula, as Fraenkel states, is typical of strong emotion.

Although Fraenkel's characterization of the ethos of the dochmiac is probably correct, Fraenkel is probably not correct when he states that the dative singular form rei, as in the phrase rei publicae, should be considered a monosyllabic. The most compelling reason for this is that if rei were indeed a monosyllabic, it would mean that the in Catilinam I would have only two dochmiac clausulae, much fewer average occurrences per page than any of the other Catilinarians. Four of six the dochmiac clausulae in this speech are formed by the phrase rei publicae. The phrase is rarely used as a clausula. Of all the speeches surveyed, there are only seven other examples.

In pro Sestio 64-65 the dochmiac phrase rei publicae is employed in a context which is obviously emotional. Here we also see the use of a very weak meter in strong closure: the molossus + trochee:

Cesseram,
    si alienam a me plebem fuisse voltis,
        quae non fuit,
    invidiae;
    si commoveri omnia videbantur,
    tempori;

374 See above, note 34.
375 Fraenkel, Leseproben, 181.
376 In de Harus. Resp. 4; in Cat. II. 11 and 14; pro Sestio, 49, 64 and 135; Phil II.
si vis suberat, armis;
  si societas magistratuum, (---a dochmiac)
pactioni;
  si periculum civium
rei publicae. (---a dochmiac)
Cur,
cum de capite civis
  (non disputo, cuius modi civis)
et de bonis proscriptio ferretur,
cum et sacratis legibus
  et duodecim tabulis sanctum esset,
  ut ne cui privilegium inrogari liceret
  neve de capite
nisi comitiis centuriatis rogari,
nulla vox est audita consulum,
constitutumque est illo anno,
quantum in illis duabus
  huius imperii pestibus fuit,
iure posse per operas concitatas
  quemvis cивem nominatim plebis concilio ex
civitate exturbari?
  ---a MT
  pro Sestio 64-65

The last employment of the dochmiac phrase rei publicae in
the pro Sestio comes at the end of the section of the speech
where Cicero has raved about the Clodians. We can assume from
the context that indignation is present:

Et cohortari ausus est accusator in hac causa vos, iudices,
  ut aliquando essetis severi,
  aliquando medicinam adhiberetis rei publicae.
  ---a dochmiac

Non ea est medicina,
cum sanae parti corporis scalpellum adhibetur
  atque integrae;
carnificina est ista et crudelitas;
ei medentur rei publicae,
qui exsecant pestem aliquam
tamquam strumam civitatis.
  pro Sestio 135

In this passage Cicero in effect quotes from the speech of the
advocate for the prosecution. The tone of language in that
speech is indicated by the anaphora of *aliquando* is heated. Cicero himself uses the same metaphor of *medicina* in the *de Domo*. That it was used also in the adversary's speech against Sestius indicates that this metaphor was perhaps common and certainly not restricted to Cicero. In the *de Domo* the same metaphor is used in a heated passage against Clodius. Here too a dochmiac in strong closure is present:

```
Qui si verus fuit ex dolore hominum et fame,
certe consules causam suscipere,
certe senatus aliquid consilii capere potuit;
   sin causa fuit annona,
   seditionis quidem instimulator
   et concitator tu fuisti,
nonne id agendum nobis omnibus fuit
   ut materiam subtraheremus *furori tuo*
---a *dochmiac*

Quid? si utrumque fuit,
   ut et fames stimularet homines
   et tu in hoc ulcere tamquam *inguem* exsisteres,
nonne fuit eo maior adhibenda *medicina*
   ---a *esse v*
```

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quae et illud nativum
   et hoc illatum malum sanare posset?
---
*de Domo* 11-12
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As in the "quoted" section from the *pro Sestio*, in this passage also anaphora is present. Metaphors abound. We have the metaphorical use of *materies* as well as *medicina*, and, connected with this latter metaphor, *inguem*, which is reminiscent of *struma* in the *pro Sestio*. In the first half of our investigation we cited Longuinus on the use of metaphor, who, in effect, tells us that the use of strong metaphor is "excused" when the tone of a passage is emotional. That indignation is present is suggested by the use in this context of the verbal nouns *instimulator* and *concitator*. That these
nouns were widely used in invective is shown in a passage from the pro Murena, where Cicero "quotes" a phrase saltatorem used by the prosecutor, Cato, and turns the invective back on the prosecutor by stating that if such an epithet is used slanderously it is indicative of a conviciator:

Saltatorem appellat L. Murenam Cato.
Maledictum est,
si vere obicitur,
vehementis accusatoris,
sin falso
maledici conviciatoris.

pro Murena 13

De Domō 11-12 and pro Sestio 135 give us a glimpse of the metaphors in vogue in the Forum at the time of Cicero and how they were used in invective and also show us what form they took when in the hands of Cicero. That the dochmiac occurs in this context in both passages indicates its ethos as a meter of heated and emotional invective. Even if the prosecutor speaking against Sestius did not employ the same meter as a clausula, the fact that Cicero used it when quoting him, or, more precisely, adapting his words, is all the more indicative of Ciceronian metrical practice.

The metrical and thematic consistency that we see in the case of the dochmiac used in close context with the metaphor of medicina spans not only the few months that separate the deliveries of the de Domō and pro Sestio, but stretches back even to Cicero' first extant speech, the pro Quinctio where again the dochmiac (in very strong closure) is used in conjunction with the metaphor of medicina:
Ita fit, ut ego,
qui tela depellere et vulneribus mederi
debam,
tum id facere cogar,
cum etiam telum adversarius nullum iecerit,
illis autem id tempus impugnandi detur
cum et vitandi illorum impetus
potestas adempta nobis erit
et, si qua in re,
id quod parati sunt facere,
falsum crimen
quasi venenatum aliquod telum iecerint,
medicinae faciendae locus non erit?

pro Quinctio 8

We must admit that, despite the metrical figures for the
pro Roscio Comoedo and their implications concerning the
dochmiac, there is some overlapping regarding the use of the
dochmiac and other weak meters in strong closure. In de Domo
55 the dochmiac is used at the end of an extremely long period
as a kind of emotional tag and comes after an esse videatur
that marks the end of the extremely long ut clause:

Quid? cum Gabinio Syria dabatur
Macedonia Pisoni,
uitrique infinitum imperium,
ingens pecunia,
ut tibi omnia permetterent,
tebi adiuvarent,
tibi manum, copias,
tibi suos spectatos centuriones,

hexa a

tibi pecuniam,
tibi familias compararent,
te suis sceleratis contionibus sublevarent,

C DT (d)

senatus auctoritatem inriderent,
equilibus Romanis mortem proscriptionemque
minitarentur,

me terrerent minis,
mihi caedem et dimicationem denuntiarent,
meam domum refertam viris bonis
per amicos suos complerent proscriptionis metu,
me frequentia nudarent virorum bonorum,

536
me praesidio spoliarent senatus,
pro me non modo pugnare amplissimum ordinem,
sed etiam plorare et supplicare mutata veste
prohiberent,
ne tum quidem vis erat?

In the *pro Sestio* we find a sentence that is similar both in construction and in theme. Here the molossus + cretic is used instead of a dochmiac:

Quo modo igitur
hoc in genere praesidi comparati accusas Sestium,
cum idem laudes Milonem?
An qui sua tecta defendit, qui ab aris focis ferrum flammamque depellit,
qui sibi licere vult tuto esse in foro,
in templo
in curia
iure praesidium comparat:
qui vulneribus,
quae cernit cotidie toto corpore,
monetur ut aliquo praesidio
caput et cervices et iugulum ac latera tutetur,
hunc de vi accusandum putas?

The question in *pro Sestio* 90 is an example of an enthymene *ex pugnantibus*, a sentence type, where as we have seen in the first half of our investigation, the first element often ends with a strong meter and the second with a weak meter. Here the first element ends with a resolved cretic + trochee: *latera tutetur*, which is a fairly strong meter. Six out of the total eighteen times it occurs in this speech it concludes a *sensus*. Like the *de Domo*, the emotional tag comes after a strong meter that corresponds with the end of structural tension. In *pro Sestio* 90 the emotional tag is not a
dochmiac, although it is similar in its accentual pattern to a dochmiac and its final foot consists of what might be called a cretic.

That the dochmiac is not used in pro Sestio 90, however, is possibly more an indication of the difference in general tone of the two speeches rather than indicative that the dochmiac shares a certain common ethos with other weak meters in strong closure, albeit there is certainly truth in this last statement. The difference in general tone of the two speeches is reflected not only in the use of the dochmiac in the de Domo. The period in de Domo 55 is much more amorphous in the sense that the structure is not as cohesive. The two stanzas, one concerning Clodius and his lacky consuls, the other concerning the equites, senate, other boni, and Cicero, are composed of a string of cola that are syntactically independent of one another. This lack of cohesion, however, is mitigated by the meter. Two of the strongest meters in Ciceronian metrics, the cretic + double trochee and the esse videatur meter signal the conclusion of the two stanzas, respectively. Nevertheless, the general effect of the period is one of indignatio enhanced by the anaphorae of the personal pronouns. Pro Sestio 90 possesses more variation in structure. The end of structural tension that the two strong meters mark in de Domo 55 is created by simple repetition, whereas in pro Sestio 90 it is created by the tricolon crescendo of the first three qui clauses and the intervening
relative clause beginning with quae. Anaphorae and indignatio are also present in pro Sestio 90, but not to the degree of de Domo 55 whose relentless and monotonous repetitions suggest an energy that precludes control. We may conclude that the use of the dochmiac in de Domo 55 corresponds to a context where indignatio reaches such a height as to profoundly effect the structure the period.

As we see from the tables there are a number of speeches where the dochmiac is not frequently used as a sensus-closure clausula. We have seen the possible reason for this in the case of the pro Sestio, where Cicero says that he will speak with moderatio. Another speech where it rarely occurs is the pro Lege Manilia. We have already discussed how this speech is an example of the genus moderatum, one where dignitas is the predominant effect which Cicero strives for in the use of meter. The exceptional passages in the pro Lege Manilia and in other speeches where the dochmiac clausula is rare are particularly enlightening.

One of the two dochmiacs in the pro Lege Manilia is the following:

Difficile est dictu, Quirites, quanto in odio simus apud exterias nationes propter eorum quos ad eas per hos annos cum imperio misimus, libidines et iniurias. -- a dochmiac pro Lege Manilia 65

If Fraenkel is correct in stating that the meter --a is not used as a clausula unless it fully encompasses the colon
in which it occurs\textsuperscript{377}, then we must assume that the et before \textit{iniurias} is part of the meter. A dochmiac would be quite suitable in this passage where we might expect some \textit{indignatio}.\textsuperscript{378} Note that the two nouns are not only in emphatic position at the end of the sentence, but are even more pronounced given that they constitute the tail end of a hyperbaton that starts with \textit{eorum}.

The other dochmiac clausula in this speech is used in a question, which, as we have seen, constitutes a weaker closure than a full stop. The closure here is particularly weak for a question since it is followed immediately by an answer:

\begin{quote}
Quod denique genus esse belli potest,  
in quo illum non exercuerit fortuna rei publicae?  
\textit{---a dochmiac}
\end{quote}

\begin{quote}
Civile, Africanum, Transalpinum, Hispaniense,  
servile, navale bellum,  
varia et diversa genera et bellorum et hostium  
non solum gesta ab hoc uno,  
\textit{sed etiam} confecta nullam rem esse declarant  
in usu positam militari,  
\textit{qua}e \textit{huius} \textit{viri} scientiam fugere possit.  
\textit{pro Lege Manilia 28}
\end{quote}

Perhaps we are to see some emotion in the sentence, although there is not sufficient evidence to do so.

The only dochmiac in the \textit{post Reditum in Senatu} occurs in the following passage;

\begin{quote}
quem habuit ille pestifer annus \textit{---a adoneus d}
\end{quote}

\textsuperscript{377} Fraenkel, \textit{Leseproben}, 18.

\textsuperscript{378} A similar phrase (\textit{iniquitate et iniuria}) is used as a basis in the \textit{pro Quinctio 9} as a basis for the two enumerated clauses that follow, the first starting with \textit{primum}, the second with \textit{deinde}, although in that passage there is no hyperbaton.
et maxime fidelem et minime timidum, si dimicare placuisset, defensorem salutis meae.

dochmiac in Sen. 3

In this passage the use of meter is particularly effective. We have seen in Part One of our investigation that weak meters often follow an esse videatur meter when it is used to create a basis that emphasizes a contrast. Here the esse videatur does not mark a contrast, but still serves an important basis function since it qualifies the legitimacy of the noun defensorem. In this passage the esse videatur marks the theme of vis. This theme reoccurs often, particularly in the Third-Period speeches, and often gives rise to an esse videatur meter, even in weak closure. In the two post Reditum speeches the theme of vis is particularly important since it is associated with the comparison which Cicero makes between himself and other famous exiles. Cicero did not adopt vis in order to be restored, while they did. By using the esse videatur in this particular colon Cicero praises L. Ninnius as a potential defensor, yet at the same time emphasizes that he did not take up vis. The allusion is rather subtle since it occurs amidst the hyperbaton that spans timidum and defensorem.

The point of the speech in which this passage occurs is perhaps indicative of its tone. In the preceding two paragraphs of the speech, Cicero expresses his aporia, faced with the task of sufficiently thanking those who worked for
his restoration. In paragraph three we have the first mention of the troubles of the year 58 that led to his exile. The year is marked with the adjective *pestifer*. We may well suspect that the tone here was emotional, perhaps, for lack of a better or more precise term, tragic-heroic. It is in this context that the topic of *vis* first occurs, a topic that Cicero will explore in more detail later in the speech. That the dochmiac is a suitable meter for emotion associated with heroism is also suggested by *de Haruspicum Responso* 6, a passage we quoted earlier for the use of the *adoneus* as a truly *heroica clausula*:

\[
\text{sic Titus Annius ad illam pestem comprimendam, exstinguendam, funditus delendam natus esse videtur adoneus g et quasi divino munere donatus rei publicae. dochmiac de Haruspicum Responsis 6}
\]

Here, as in the *in Senatu* 3, the theme of *vis* is present.

That the dochmiac sometimes appears in heroic contexts perhaps explains its frequency as a sensus closure clausula in the *pro Marcello*. We will not survey all the passages from that speech that feature a dochmiac clausula, but wish to turn to another speech where the dochmiac clausula (a well as other weak clausulae) is rare: the *pro Balbo*.

The dochmiac occurs as a sensus-closure clausula only twice in this speech. In one of these two instances the context does not appear to be particularly emotional, but the closure is perhaps not as strong as it first appears and this would
make the meter less conspicuous. Note that Cicero returns to the idea expressed in the verb *dicarit* in the verbal noun *dicatione* in the next sentence:

Duarum civitatum civis noster esse iure civili nemo potest;
non esse huius civitatis, qui se alii civitati *dicarit*, potest.

Neque solum *dicatione*, quod in calamitate clarissimis viris, Quinto Maximo Caio Laenati, Quinto Philippo Nuceriae, Caio Catoni Tarracone, Quinto Caepioni, Publio Rutilio Smyrnae videmus accidisse, ut earum civitatum fierent cives, cum hanc ante amittere non potuissent, quam hoc solum civitatis mutatione *vertissent*,

sed etiam postliminio potest civitatis fieri mutatio.

*pro Balbo 28*

In *pro Balbo 61* Cicero speaks of the compromise he made in supporting the granting to Caesar of an unprecedented number of days of *supplicatio*, the *decem legati*, and *stipendium* from the treasury to Caesar’s troops, measures which he had spoken in favor of only a few months before in the *de provinciis consularibus*. Cicero here says that contention *de re publica* is fine provided that it is in the best interests of the state. When it is not the sensible man compromises. The dochmiac at *dierum novo* is noteworthy since it is one of only two dochmiacs at the conclusion of a *sensus* in this speech. It is found at a point of fairly strong closure since it occurs at the conclusion of the second of two parallel cola.
When we think that the pro Marcello, a panegyric to Caesar, contains a high percentage of dochmiacs in sensus closure, we cannot help but suspect that in this passage, where Caesar’s name is so prominent (occurring only for the second time in the speech), the dochmiac fulfills a special function.

Cur ea, quae mutare non possimus, convellere malumus quam tueri?
Caium Caesarem senatus et genere supplicationum amplissimo ornavit et numero dierum novo. —----a dochmiac
Idem in angustiis aerarii victorem exercitum stipendio adfecit, imperatoribus decem legatos decrevit, lege Sempronia succeedendum non censuit.
Harum ego sententiarum et princeps et auctor fui neque me dissensioni meae pristinae putavi potius adsentiri quam praesentibus rei publicae temporibus et concordiae convenire.

pro Balbo 61

From many of the examples we have seen, the dochmiac appears to be a clausula typical of emotional contexts. We saw in examples taken from the de Domo that this emotion can be that of indignation but, as we saw in the passages from the in Senatu and de Haruspicum Responso, also that of heroism or tragic-heroism. That the dochmiac can be used similarly to the adoneus g as a heroic clausula, perhaps explains in use in the pro Roscio Amerino in conjunction with courageous audacia. That the dochmiac as a clausula is not used in the pro Roscio Comoedo is important since it clarifies the distinction between the scorn of true indignatio, that which is heart-felt and passionate, from the scorn of mockery, which can be light-
hearted. The dochmiac is limited in its use to the former, the "true" indignatio, whereas the range of appropriateness of the adoneus clausula is broader and includes both types of scorn.
CHAPTER 21
CONCLUSION

My investigation of Cicero's prose meter has been devoted mainly to the esse videatur meter and the adoneus. These two meters are diametrically opposed as regard to closure strength, since the esse videatur meter possesses a very strong inherent closure value and the adoneus possesses a very weak one. I have identified how the respective closure values of these two meters influence their position in the structure of the period and in what thematic contexts they appear. In order to accomplish this I have divided 25 of Cicero's speeches into cola following Fraenkel's methodology. I feel that this is a sufficient number to ensure a representative sample. Indeed, to my knowledge, not since Zielinski has anyone examined as many speeches in such detail.

In Part One my main objective was to categorize the most typical structural, rhetorical, and thematic contexts in which the esse videatur meter is used and in doing so to produce the first comprehensive study of the ethos of this meter. Such a study is extremely helpful to the understanding of Ciceronian prose meter as a whole since the esse videatur meter, justly recognized as one of Cicero's favorites, epitomizes the use of
prose meter to add *vis* and *gravitas* to what is said.

Due to its strong inherent closure value, the *esse videatur* meter occurs in *sensus* closures, i.e. at the conclusion of a period, with much more frequency than many other meters. Its reputation in antiquity was that of a meter of strong closure. Both Quintilian and Tacitus, while specifically describing the meter as one of closure, denote it with what has become the eponymous phrase *esse videatur*. This is probably because Cicero tends to use eponymous *esse videatur* meters (those which feature at least the present passive subjunctive of the verb *video*) at *sensus* closure more than *esse videatur* meters formed with other vocabulary.

When the eponymous *esse videatur* is used at closure other than that of *sensus* it is usually found in passages typical of stylistic embellishment such as epideictic passages and *amplificationes*. This tendency is operative throughout most of Cicero’s career, although less markedly in his *Philippics*.

In order better to understand in what structural, rhetorical, and thematic circumstances Cicero uses the *esse videatur* meter, I examined the *narrationes* of several early speeches. This was a good place to begin, since the *narrationes* of these speeches contain few instances of the meter, which facilitated the task of defining its ethos.
We saw from the examination of these *narrationes* that the *esse videatur*, eponymous or no, is used not only in strong but also in weak closures to mark important themes. This use of the meter is particularly evident in the *pro Quinctio* (a speech that contains few instances of *esse videatur*), where an *esse videatur* is used twice to mark the same theme, once in the *narratio* and once in the *argumentatio*.

Generally the *esse videatur* is used in the *narratio* of these early speeches in passages where Cicero departs from the *narratio simplex* and briefly employs *narratio ornata*. In fact some of the passages where the meter occurs are characterized by Ralph Johnson as Cicero’s first experiments in *narratio ornata*. Since Ralph Johnson does not specifically mention meter in his study, one may assume that he came to his conclusions independently of metrical considerations. Both he and Landgraf make similar comments on *pro Roscio Amerino* 17-19. Here the *narratio* becomes *ornata* when Cicero digresses from the exposé of the facts of the case and provides his audience with a character sketch of the villains, Roscius’ kinsmen. Cicero also intimates their guilt. Both Johnson and Landgraf characterize these comments as *extra causam* and something atypical of *narratio simplex*.

The *Third Catilinarian* provides fruitful ground for the study of the *esse videatur* meter. Its *narratio simplex* epitomizes the genre. As Johnson points out, Cicero was free to employ a *narratio truly simplex* since he was describing
events in which he himself had participated. In this simplex narratio the esse videatur meter is employed only twice: once in a joke extra causam at Lentulus' expense, and once in a context where we detect pathos, i.e. where Cicero depicts Volturcius' fear of speaking to the senate.

In in Cat. III.19, where Cicero passes from the narratio to the argumentatio and begins to speak of the gods, the employment of the esse videatur is so conspicuous that the meter must have been used to herald the lofty theme. The first esse videatur meter used in this section, in fact, is eponymous.

There is a certain thematic consistency in the use of esse videatur in this speech. Cicero uses the meter in the narratio to mark Lentulus' ineptitude and Volturcius' fear. In the argumentatio, where Cicero attributes much of what happened to the agency of the gods and where he employs the esse videatur to mark their involvement, he marvels that the conspiracy was entrusted to such fools as Lentulus and Cethegus and that the Gauls (of whom Volturcius was one), a people hostile to Rome, cooperated with the boni.

Often the esse videatur, because of its closure strength, is employed at the conclusion of the second of two parallel cola or clauses. There are, however, many exceptions to this rule where the meter is employed at the conclusion of the first colon or clause. In these cases strong contrast between the two cola or clauses is often present. The esse videatur
enhances the basis or rubric quality of the first colon or clause and thus enhances the contrast. Whether or not there was an actual pause at the meter is hard to tell. One can certainly imagine Cicero slowing down his delivery when enunciating these contrasts.

I have provided several examples from Second-, Third-, and Fourth-Period speeches where the contrast is thematically important for the speech. In the pro Ca.elio the contrast between the visible forces of the prosecution, Atratinus and Bestia, and its invisible forces, namely Clodia and her brother, pervades the entire speech. In pro Caelio 20 this contrast is enhanced not only by the esse videatur but also by the assonance between the adverbs clam and palam. This contrast and the others I examined were of such thematic importance as to warrant enhancement through the esse videatur meter.

Another use of the esse videatur not coinciding with sensus closure is that of marking change in structure. This occurs with series of three or more parallel cola, usually anaphorical. The esse videatur meter concludes a colon which is followed by another colon of different structure, usually more expansive than that of the preceding colon. The meter functions in this capacity by virtue of its inherently strong closure. By marking changes in structure it adds cohesion and form to the period and can also signal important shifts in theme.
Sometimes, as is the case with pro Murena 24 and pro Flacco 18, the esse videatur when used to mark change in structure does not lend an air of dignity, as it does in in Cat. III.19, but instead is employed solely to give form to the sentence. The tone of the pro Murena 24, in fact, is jocular. This is important, for it demonstrates that the esse videatur is not restricted to passages of great dignity or gravity. I have listed several passages in which it occurs in the context of a joke or pun. The Lentulus passage in in Cat. III.7 is a good example. Perhaps the esse videatur in these passages is used to mark urbanitas, in which case the context would not be totally devoid of dignitas.

The esse videatur meter is not the only meter to mark a change in structure. This is carried out also not only by other strong meters but by responsion as well. For example, in a series of four anaphorically connected parallel cola the last of which introduces a long relative clause, one might find a cretic + double trochee at the third colon or metrical responsion between the second and third cola. The responsion in such cases may be between two strong meters, or it may be between two relatively weak ones. These weak meters have an ethos that is quite unlike that which the esse videatur often possesses, i.e. are devoid of dignitas; this suggests that when the esse videatur meter occurs in this context, it is used as a marker and is without any other inherent ethos except for that of closure.

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More often than not, however, the esse videatur meter is employed in passages of dignity or gravity. This is seen perhaps nowhere else with such clarity as in passages where Cicero speaks of the maiores. In these passages the closure value of the esse videatur does not appear to be the chief reason for its use, since the meter often appears there in points of quite weak closure, more as embellishment than as a structural marker. It is the dignitas of this meter that is most operative in these circumstances. One is reminded of Orator 210 where Cicero says that numerosa oratio is employed in those narrationes that require more dignitas than dolor. True, the topic of the narrationes is not particularly germane to our discussion at this point since expansive passages on the maiores do not typically occur there, but the connection between the esse videatur meter and dignitas is not to be denied. This connection is indirectly confirmed in Orator 193 where Cicero tells us that the tribrach is devoid of dignitas. A few lines later in the Orator Cicero explicitly states that the tribrach, which Cicero calls a trochaeus, is of weak closure value (at least when used as the last foot of a meter):

\[
\text{quod idem facit in trochaeo, qui temporibus et}\n\text{intervallis est par iambo sed eo vitiosus in}\n\text{oratione, si ponatur extremus, quod verba melius in}\n\text{syllabas longiores cadunt.}
\]

Orator 194

By explicitly stating that weak meters lack dignitas, Cicero intimates that strong ones possess it.
Passages concerning the *maiores* are often epideictic. Epideixis is another context in which the *esse videatur* meter often appears. As in the passages concerning the *maiores*, in epideixis the meter is frequently used in weak closure as an embellishment. Two examples are *pro Sestio* 67 and 129, where Cicero enumerates Pompey's *gesta*, although in 67 the meter also corresponds to a change in structure.

These epideictic passages are often important thematically for the speech since Cicero can use them to bring to the fore contrasts between contemporary practices and those of the *maiores*. The *esse videatur* often marks the section where the *maiores* are discussed, sometimes in an enthymememe *ex pugnantibus*, where Cicero contrasts contemporary practices with those of old. In these cases the *esse videatur* is contrasted with a weaker meter. The metrical contrast corresponds, then, with a contrast in tone.

The *esse videatur* meter is often found in passages of transition. We must be careful, however, since many transitional passages do not contain this meter. I have shown that those transitional passages where the meter is employed are more than merely transitional. A good example is *pro Lege Manilia* 47, one of the few places in the speech where an eponymous *esse videatur* is used in closure that does not correspond with *sensus*. Here the transitional passage is actually a *praETERitio* where Cicero comments on Pompey's *fortuna*, which Cicero compares with *potestas deorum*. In *pro*
Roscio Amerino 94, one of the few examples in this early speech where the *esse videatur* is used in conspicuous combination with the cretic + trochee, Cicero intimates that many were guilty of the same type of *insidiae* of which his client was a victim. These and the other transitional passages I have examined, in which Cicero expands upon traditional rhetorical *loci*, are typical of a more elevated genus. In such a context the presence of the *esse videatur* is not surprising. Compare this to the pro Roscio Amerino 17-19, where Cicero expands upon or rather transgresses the limits of the traditional *narratio*.

The *esse videatur* meter is also used to mark passages where Cicero portrays the considerations he and others weighed in arriving at important decisions. This is particularly evident in *in Senatu* 19 and 29, and pro Sestio 41. In *in Senatu* 29 and pro Sestio 41 Cicero employs the meter as he tells his audience how he came to the decision of not resorting to *vis* and of voluntarily going into exile. The portrayal of this decision is thematically important, for it shows that Cicero's attitude towards his fellow citizens conformed to that of the *conservatores rei publicae*. On the other hand, in *in Senatu* 19 he portrays the steps Milo's thoughts traversed when he decided to employ *vis*, only after all legal means had been exhausted.

In *in Senatu* 19 and 29 the *esse videatur* meter is used in conspicuous conjunction with the cretic + trochee. In *Orator*
232 Cicero reproduces a period consisting of three highly parallel stanzas as an example of *compositio numerosa*. The meters used to conclude them are the *esse videatur*, cretic + trochee, and *esse videatur*, respectively. The *Orator* 232 suggests that passages using this combination of *esse videatur* and cretic + trochee are especially *numerosae*. One would like to think that those passages where this combination is conspicuously employed are more numerosae than passages where other strong meters are used in combination with *esse videatur* since *esse videatur* is a resolution of the cretic + trochee. The many passages where the cretic + double trochee appears in combination with the *esse videatur* would refute this. In *pro Sestio* 41 Cicero uses the cretic + double trochee, and not the cretic + trochee in combination with *esse videatur*. It would probably be more accurate to state that *oratio numerosa* is characterized by the combination of *esse videatur* with any strong meter.

In many other thematic contexts in which metrical embellishment is typically employed we find the cretic + double trochee and *esse videatur* used not only to conclude stanzas but single cola as well. Such an instance is *pro Roscio Amerino* 69, an *amplificatio* where the theme of the *maiores* is prominent. Here the *esse videatur* meter is used to conclude the first of two correlative stanzas. The first stanza concludes with a *non modo... sed etiam* correlative construction; the first colon of this construction concludes
with a cretic + double trochee. The number of cretic + double trochees is far less frequent in this speech than in later speeches, which strongly suggests that the combination of cretic + double trochee in weak closure and the esse videatur in relatively strong closure was typical of oratio numerosa.

There are examples where the esse videatur meter is used in contrast with weaker meters, as we alluded to above when speaking of the enthymeme ex pugnantibus. An example of this is pro Caecina 12, where Cicero employs three esse videatur meters in the space of five cola when describing the aspirations of Caesennia for her son. In the very next sentence, when Cicero describes the son’s death, the meters become weak and the period concludes with a very weak molossus + trochee. The contrast in meter corresponds to a contrast in tone. Another example is found in de Domo 36, where, in the first half of the period, Cicero describes Clodius’ motives for adoption. At the end of this stanza a very weak meter is used. In the second half of the period Cicero expounds on the traditional reasons for adoption. Here he concludes with an esse videatur.

In chapter 13 of Part One I examine passages where metrical responson is conspicuously employed. I show that intentional metrical responson is not always between meters of exactly the same typology and often the meters constituting the responson are not those which would be considered canonical, but instead can be a weak meter such as the adoneus.

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I also demonstrate that metrical responsion is not restricted to those passages that are traditionally considered suitable for the employment of stylistic embellishment, such as prooemia, perorationes, or epideictic passages. Often responsion occurs in passages where a high level of pathos is present. Longinus I.32.4 provides us with a possible explanation, where he states that conspicuous metaphor is excusable and often desired when what is being stated moves the audience emotionally. Longinus' statement could be applied to prose meter in general as well as to responsion. Indeed, passages like pro Caecina 12 and in Verrem I.1.12-13, where pathos is abundantly present, feature a large number of esse videatur meters.

In the final chapter of Part One I examine what I call "long-range" responsion, i.e. where responsion can span one or more paragraphs. That these are indeed instances of intentional responsion is confirmed by the fact that the same meter, at times a fairly rare meter, occurs within the same thematic contexts. In Part Two of the dissertation I present examples where weak meters such as the dochmiac are used in strong closures in the same thematic context throughout the speech. These occurrences should not be considered examples of responsion since the distance separating the meters is often quite great. Instead, such examples prove that the use of these weak meters in strong closures was a marked stylistic feature, and that they occur in the same thematic context.
shows that Cicero wished to mark the theme consistently throughout the speech. It is as if Cicero, during the course of the speech, temporarily grants a special ethos to the meter in question.

In almost all the uses of the esse videatur meter that have been examined the meter, because of its inherently strong closure value, underlines or marks the utterance it concludes. It often indicates that something partakes of dignitas or gravitas and therefore requires a rhetorical pause. The adoneus, inasmuch as its presence was perceived by the audience, also can act as a marker, but the dynamics behind the marking function of the adoneus are totally different, as I show in Part Two.

Part Two of the dissertation discusses the use of weak meters, particularly the adoneus. It is generally assumed that this meter is rarely used in strong closure because of its affinity to poetry. I show that, although indeed the adoneus is probably the weakest of the meters and that this may well be because of its poetic nature, the question is rather more complex due, in great part, to typology. A truly comprehensive comparison of the adoneus with other weak meters requires three steps. First, if we compare the adoneus with other weak meters by considering them as merely a series of four syllables + anceps, i.e. on a purely quantitative level, without consideration of typology, the adoneus is clearly the weakest of meters. Secondly, other weak meters when
typologically specified, for example the molossus + trochee, where the accent falls on the first and fourth long, are decidedly weaker than the adoneus. Thirdly, when we specify different typological versions of the adoneus, we find that those adonei where word division occurs after the first or second short, are by far weaker than any other meter, especially in the speeches of the Third Period.

Another important aspect is that of context. The contexts in which the adoneus appears in strong closure are generally no different from that of other weak meters. In many cases these other meters, such as the molossus + trochee and the double spondee are in no way similar to those found in poetry. In the final chapter of Part Two I demonstrate this by summarily examining cases where these other weak meters are used. The adoneus, in effect, although perhaps the weakest of meters, generally has no specific ethos that distinguishes the contexts in which it is used from any other weak meter. Only when its typology is that of hexameter verse does this happen (although not always), in which case the meter assumes an heroic ethos.

The adoneus, because of its exceptional inherent closure weakness, is the most effective meter for indicating lack of closure. In many of the passages where it is employed, the adoneus concludes the first of two or more cola that are often syntactically complete but which are anaphorically connected. Here the meter suggests a swiftness of delivery, something
closely associated with what Cicero describes as volubilitas.

In the Orator 217 Cicero characterizes the adoneus as volubilis. When we examine the ad Herennium, Quintilian, and other passages from the Orator it becomes clear that volubilitas is closely associated with lack of closure, inasmuch as it is associated with lack of pause. Orator 217 is therefore evidence that Cicero considered the adoneus a weak meter. It is important to realize, however, that the adoneus is not the only meter referred to in this passage. Two other meters are also mentioned, both of which, depending upon typology, can be very weak. The significance of this has been overlooked in recent scholarship. Volubilitas, in effect, does not refer to the intrinsic qualities of any one meter, but to the absence of closure created by the use of any weak meter.

After discussing what the rhetorical treatises say about the adoneus I then examine its use in several speeches from the four periods of Cicero's career and present the data in the form of tables. In extrapolating from these tables it becomes evident that the adoneus is used in strong closure more frequently in the two earliest speeches: the pro Quinctio and pro Roscio Amerino. In speeches of the Third Period the adoneus is more restricted to weak closures, particularly the conclusion of the first of two parallel or contrasting cola. Although other studies recognize the rarity of strong-closure adonei in these speeches, none specify how the adoneus is
used.

In many of the passages where the adoneus occurs in what may first appear to be fairly strong closure volubilitas accounts for its presence. In other words, due to the swiftness of delivery with which the passages were probably spoken, the closures at which the adoneus occurs are often not as strong as first appears. This is most evident in the reprehensiones of speeches from all periods, where the adoneus often appears at the conclusion of the first of several short questions.

In several passages from reprehensiones the adoneus contains word division after the first short syllable, a typology characteristic of epic poetry. These passages, however, are devoid of epic sentiment. This shows that in this context Cicero did not employ the adoneus with any intended heroic overtone. There are instances where the adoneus of epic typology is indeed employed in order to create an heroic effect, but these passages are rare. In three examples not only is an adoneus used, but what I call half-hexameter lines. These passages concern individuals of heroic stature: Sulla in pro Roscio Amerino 131, Pompey in de Domo 19, and Caesar in pro Marcello 27. De Haruspicum Responso 6, although it does not feature a half-hexameter line, nevertheless contains an adoneus of epic typology in an heroic context: Milo "ad illam pestem comprimendam natus esse videtur (\ldots\textsuperscript{a})\ldots quasi divino munere donatus rei publicae".

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There are many passages in which the *adoneus* occurs where *volubilitas* is not sufficient to explain the meter's use. Such passages include the heroic ones just mentioned, but more often than not they are devoid of heroic sentiment. These passages are often emotional in nature. A good example is the *pro Milone* 101-102, from the peroratio, typically the most emotional of the four main parts of a discourse. The presence of strong emotion "opens the door" for the use of weak meters in strong closures. I use this phraseology since the presence of strong emotion does not preclude the use of strong meters. This is most apparent in the *perorationes* where we find both strong and weak meters in strong closures. The same metrical variety is found in the *prosopopoeia* of Appius Claudius Caecus in the *pro Caelio*. Both *perorationes* and *prosopopoeiae* provided the orator with an emotional context in which he could use metrical virtuosity to an extent far beyond that of other contexts.

The emotion present in many passage where the *adoneus clausula* appears is most frequently that of *indignatio*. I quote several sentences where the adjective *indignus* is present and which conclude with an *adoneus*. One must be careful in identifying passages as emotional. In order not to fall into subjectivity, which is present in even some recent and most statistical studies, I identify specific structural characteristics that are often indicative of emotional delivery. These include anaphora, *epizeuxis*, and series of
short insistent questions. *Epizeuxis* is most common in *perorationes*, and while anaphora pervades Ciceronian prose, it is conspicuously absent in the *in Verrem* II.4.106, where Cicero employs a style which he himself in *in Verrem* II.4.109 defines as foreign to the courts of law.

Another structural characteristic that is typical of emotional delivery is that of parataxis. *Pro Roscio Amerino* 23, 32, and 117 all consist of four successive syntactically independent cola one of which ends in an *adoneus*. Kennedy and Falco, who are not considering prose meter, identify these passages as particularly emotional and typical of the Asiatic style. Indeed, if these passages were not paratactic but hypotactic in structure, the *adoneus* would not be as conspicuous. The emotional present in these passages is one of pathos combined with exasperation, which is evident in such phrases as *quid vultis amplius* in *pro Roscio Amerino* 32. *Volubilitas* therefore is most probably a decisive factor in the use of the *adoneus* here.

That the *pro Roscio Amerino* contains these passages, where the structure of the sentence is dictated by emotivity, suggests that the frequency of *adoneus* meters in strong closures in this speech is not as much due to a yet immature metrical practice on Cicero’s part as it is to the great sense of emotion present in the speech. This is apparent in other places in the speech where *indignatio* is obviously present, as in *pro Roscio Amerino* 110 and 117. Both of these passages
contain the pronoun *iste* in reference to Capito and an *adoneus* in strong closure. These two passage come before and after a digression where Cicero laments the state of a society in which one cannot trust others to fulfill personal and public obligations. In later speeches where we find similar phraseological, structural, or thematic indicators of emotion the *adoneus* is also present.

In the last chapter of Part Two I examine the use of other weak meters and compare them to the use of the *adoneus*. For the most part these meters are used in strong closures in the same contexts in which we find the *adoneus*. This corroborates my contention that in the majority of the cases where the *adoneus* is used in strong closure it does not possess an heroic ethos.

All of these weak meters, including the *adoneus*, are used at *sensus* closure in the *pro Roscio Comoedo* much more frequently than in other Ciceronian speeches, with the exception of the *pro Quinctio* and *pro Roscio Amerino*. Axer shows that in the *pro Roscio Comoedo* Cicero casts his argument in the guise of comedy and that the traditional prose meters, which often contribute to pathos, are not to be found here since pathos is not conducive to comedy.

Interestingly the dochmiac is used as a clausula only once in this speech, a figure far below the average for other speeches. This would seem to indicate that this meter, unlike other weak meters, possessed an intrinsically pathetic ethos.
This assumption is born out when we examine speeches where pathos is particularly prominent. These speeches include the *pro Roscio Amerino* and *de Domo*.

In the *pro Roscio Amerino* Cicero employs the dochmiac as a clausula with great thematic consistency: at those passages where he speaks of courageous *audacia*, both his own and that of others who defend Roscius. Here the pathos is connected with a kind of heroism. In the *de Domo* the dochmiac clausula is particularly frequent in what could be called the *convicium* section of the speech. Here Cicero, in effect, adopts Clodius' own *petulantia linguae* in order to attack him. *De domo* 13 is particularly reflective of this *petulantia*, where Cicero hurls a lengthy series of invective monocola at Sergius, one of Clodius' henchmen. Both the dochmiac and *adoneus* are conspicuously employed in this passage.

The *adoneus* and other weak meters, such as the molossus + trochee and the double spondee, create their effect merely by being weak but used in strong closures. The dochmiac, on the other hand, is employed by merit of a specific and inherent ethos of pathos. I shall explain shortly, but first we must speak of the mechanics behind the use of weak meters in strong closures.

During the course of this dissertation I have mentioned many times the ethos of the *adoneus* meter. This is in part misleading. Since the *adoneus* appears in the same contexts as other weak meters in strong closures it is not specialized
in ethos, apart from being more suitable than many other meters to signal non-closure. The adoneus and other weak meters such as the molossus + trochee, the double spondee, triple trochee and resolved double trochee are found in a number of different contexts. These include passages imbued with a certain "matter-of-factness" such as those where decrees and laws are quoted, humorous passages devoid of dignitas, invective passages where indignatio is prevalent, emotional passages including those where pathos is present and, finally, passages where the closure is not as strong as might first appear due to volubilitas. All these contexts have one thing in common: they often constitute a milieu where a strong meter in strong (or seeming strong) closure is less desirable than would normally be the case. The reason for this is because these contexts are divorced from what we may call "typical" dignitas. Again we adduce the Orator 210 where Cicero tells us that oratio numerosa is suitable for those narrationes that require more dignitas than dolor. Weak meters in strong closure constitute the antithesis of oratio numerosa and therefore lack dignitas. This is not a new observation. Laurand, in his excellent survey of the three genera dicendi, says as much when he states that canonical meters are more abundant in the speeches of the genus medium such as the pro Lege Manilia. My task has been that of cataloguing those contexts in which the adoneus and other weak meters occur and of doing so in hopefully a more comprehensive
manner than has been done heretofore.

As a result of my study a number of conclusions can be made. 1) As we have already noted, Cicero’s metrical practice is much more consistent throughout his career than is commonly believed. Although he does use weak meters in strong closures more often in the pro Quintio and pro Roscio Amerino than in his subsequent works, this is more likely due to their highly-charged emotional tone than to a change of Cicero’s sensibilities as to what meters are suitable in what closures.

2) As seen in the paratactic passages of the pro Roscio Amerino, volubilitas and emotional tone are complementary factors in determining the use of the adoneus clausula. We can therefore say that that type of emotion accompanied by the adoneus and other weak clausulae often influences sentence structure. Not only in the early speeches, but even in speeches of the Third Period, parataxis is a very common element of composition in those passages where the adoneus and other weak clausulae appear. Pro Sestio 110 is a good example of this.

Indeed, there are many invective passage that are highly periodic, the great majority of which feature canonical meters such as the cretic + double trochee or esse videatur. The de Domo 47-48 is a good example. The passage is an invective against Clodius, but the prose meter is conventional. The passage begins with weak meters and progresses with meters of ever-increasing strength. This phenomenon was spoken of by
Primmer and Aumont and is called "progression of clausulae." It is typical of traditional oratio numerosa.

3) Anaphora, particularly in the later speeches, permits the use of the adoneus and other weak clausulae. The prosopopoeia of Appius Claudius Caecus in pro Caelio 33 and the invective against Clodius in de Haruspicum Responso 16 are prime examples.

4) The emotion expressed in passages where weak meters are used in strong closure is often fever-pitched and the scenes or ideas communicated can be even gruesome. In in Cat. I.14 Cicero intimates that Catiline had his son killed to make room for a new wife. In in Verrem II.5.119 Verres' cronies extort money from the parents of imprisoned sons as surety against having them fed to beasts after execution. Often phraseology typically found in passages of strong emotion occurs where the adoneus is found in strong closure: quid vultis amplius occurs in pro Roscio Amerino 32, where an adoneus is employed, and in the peroratio of the pro Sulla.

5) Epizeuxis, or the repetition of a single word in immediate or very close succession, occurs in many passages that feature a weak meter. Pro Caelio 59-60 offers us direct testimony to the emotive quality of epizeuxis. In 59 Cicero employs epizeuxis in bemoaning the death of Q. Metellus: vidi enim vidi et illum hausi dolorem vel acerbissimum in vita, cum Q. Metellus abstraheretur e sinu gremioque patriae. In 60 he comments on his delivery, saying et vocem meam fletu
debilitavit et mentem dolore impedivit.

The last part of this citation is particularly germane to our discussion since the first of the two correlative cola concludes with an adoneus: debilitavit (adoneus a). Passages where this occurs are typical of volubilitas, or a swiftness of delivery. Often, but not always, volubilitas goes hand in hand with the expression of strong emotion.

6) Sometimes the adoneus or another weak meter concludes not the first of two cola, but the first of two stanzas. When this occurs a certain agitation is notable. Pro Roscio Amerino 17-19 is the prime example, where Cicero implies the guilt of Roscius' kinsmen, Titus and Capito. The "pseudo" or "failed" responsion between the adonei and the esse videatur meters that follow them perhaps enhances the sense of agitation. In the pro Murena 4 the adoneus ends the first half of a period where Cicero employs what Quintilian calls a parabole, or extended metaphor. Again we are reminded of Longinus' remark in 1.32.4 that strong metaphors are permissible when the context is emotional. Such passages as pro Roscio Amerino 17-19 and pro Murena 4 cannot be considered as lacking in art, and the pro Murena 4 certainly does not lack dignitas. Indeed the volubilitas present in this passages is part and parcel of oratio numerosa. The oratio numerosa of Cicero's perorationes attests to the fact that, pace Orator 210, grand meters and traditional metrical practice are not incompatible with pathos.
It is possible that in these passages the particular quality of the *adoneus* itself is operative, i.e. that the adoneus plays its part in the sentence not due merely to its closure weakness, but to the fact that quantitatively it is similar to the *esse videatur* meter, differing from it only by one short syllable. Cicero perhaps plays with the quantitative similarity and closure-value disparity of these two meters, a phenomenon that I tentatively dub "failed responson" in my discussion of *pro Caecina* 75-76.

In light of the six conclusions concerning the most important contexts in which the *adoneus* and other weak meters occur, the difference between these meters and the dochmiac becomes clear. I have stated that the first of these weak meters operates largely on the basis of inherently weak closure value. This is not true for the dochmiac. When the other weak meters occur at *sensus* closure they have an "anti-aesthetical" effect which defies *dignitas*; when they occur in the middle of periods or phrases, the context may be emotional or pathetic, as when they occur at *sensus* closure, but not always. I stated that often and throughout Cicero’s career these meters occur at the end of short paratactic sentences.

This last point is important for the definition of the ethos of these meters, particularly the *adoneus*, which we said does not have an ethos per se other than that of closure weakness. There are certain passages, however, where the *adoneus* does have its own particular ethos, an heroic ethos.
This is most evident in the three examples I gave of "half-hexameter" lines where the meter is accentually confirmed. In all three passages, *pro Roscio Amerino* 131, *de Domo* 19, and *pro Marcello* 27, a quasi-divine figure is portrayed: Sulla, Pompey, and Caesar, respectively. It so happens that all three passages are fairly hypotactic or periodic. The hexameter therefore becomes conspicuous not only because of its typology but because of the especially strong closure in which it occurs. This is not to say that there are no other passages where the *adoneus* occurs at the end of a period, but in these other cases the effect achieved is the same as that produced by other weak meters in the same position: usually the tone is one of *indignatio*. Only when the typology of the *adoneus* is such that it resembles the hexameters of epic is it truly heroic and possesses an ethos that is truly its own. We see then that Cicero by choosing to use *adoneus* of different typologies adapts the *adoneus* to a wide variety of contexts.

This is not true for the dochmiac, which, as Fraenkel points out, is found frequently in tragedy. The dochmiac, then, unlike most other inherently weak meters, possesses its own ethos, that of pathos and agitation, and perhaps, as we saw in the *pro Roscio Amerino*, a tinge of heroism. This is true even regardless of typology: *dierum novo* (−−−−−−a) or *rei publicae* (−−−−−−a) both occur in the same types of contexts.

I end this conclusion by briefly relating the use of the *adoneus* and *esse videatur* to rhetoric on a rather general
level. The *adoneus* and other weak meters, when used in weak closure, operate within the confines of *oratio numerosa*, i.e. traditional prose meter, ergo traditional rhetoric. In contexts of high emotivity, such as the peroratio, traditional metrical praxis often goes hand in hand with traditional rhetoric.\(^{379}\) An example of this is provided by the passage we just quoted from *pro Caelio* 60, where the first of the two cola concludes with an *adoneus*. There the *adoneus* marks thematic continuity and a corresponding absence of syntactical closure.

When the *adoneus* and other weak meters occur in positions of relatively strong closure, they operate contrary to traditional praxis and are often found in passages that are non-traditional in other ways. In passages like *pro Roscio Amerino* 17-19 the *adoneus* occurs at a point of thematic continuity but syntactical closure. Here Cicero intimates the guilt of his client’s kinsmen. This occurs in the *narratio* of the speech, a place where such insinuations are not found according to traditional rhetorical precepts.

When the *adoneus* is found at the conclusion of long periods it not only coincides with syntactical closure but often, to a certain degree, with thematic closure. Here its departure from the rhetorical norm is even more conspicuous. Sometimes in these circumstances the *adoneus* appears in the typology characteristic of epic. In this guise it assumes an epic

\(^{379}\) See chapter 20, pp. 445 ff.
ethos and compliments an heroic theme. Other times it marks especially strong emotion.

The distinction between traditional and non-traditional rhetorical practice is important for understanding the difference in the way the adoneus and the esse videatur are used. When the adoneus is used in closures not normally associated with it, i.e. strong closures, the context is often one that defies traditional rhetoric. On the other hand, even when the esse videatur is used in weak closures, the context is usually one normally associated with traditional rhetorical embellishment, both metrical and thematic.

The esse videatur and the adoneus epitomize the strong and weak meter, respectively. Both of these meters, therefore, are especially effective markers of the utterance they conclude. Although generic and structural considerations play their part, the chief underlying difference between the two meters is the thematic contexts in which they appear. It has been my main objective to further the understanding of Ciceronian metrical practice by discussing the most typical of these contexts.
In this appendix I have included passages that I judge to be most representative of what I call the "strong basis" concluding with a strong meter and enhancing a contrast. In most of these passages an enthymeme is readily identifiable.

Classen, on pro lege Manilia 13, comments on the thematic importance of items contained therein. In the following examples we shall see how thematics plays a role in determining the use of the esse videatur meter. Suffice it to say here that in at least two passages in the pro Lege Manilia, where Cicero employs an enthymeme ex pugnantibus to compare the maiores with his audience (in that order), the first of the two clauses ends with a stronger meter in order to emphasize the contrast. Compare the passage cited from paragraph 13 on page 107 with the one below where the strong cretic + trochee concludes the first stanza and the second stanzas ends with a "mala" esse videatur (\~\~\~\~\~\~a, a fairly weak meter):

Quare si propter socios
nulla ipsi iniuria lacesstit
maiores nostri
cum Antiocho,
cum Philippe,
cum Aetolis,
cum Poenis
bella gesserunt —-a CT (g)

quanto vos studio convenit iniuriis provocatos
sociorum salutem
una cum imperii vestri dignitate defendere,
praesertim cum de maximis vestris vectigalibus
agatur?
—-a "mala" esse v
pro Lege Manilia 14

This same pattern occurs in an enthymeme found in pro
Archia 22. The first half of the enthymeme, where the maiores
are mentioned, ends in a fairly strong CT (b), while the
second half, where Cicero compares his audience to the
maiores, ends in a weak adoneus meter:

Ergo illum, qui haec fecerat,
Rudinum hominem,
maiores nostri in civitatem receperunt:
---a CT (b)
nos hunc Heracliensem,
multis civitatibus expetitum,
in hac autem legibus constitutum,
de nostra civitate eiciamus? ---a adoneus a

In the pro Murena we find another enthymeme ex pugnantibus
where, as in pro Lege Manilia 14, a "mala" esse videatur ends
the second section. This enthymeme contains the theme of
maiores (although not explicitly) and employs a strong meter
(an esse videatur) at the end of the first section:

Quid? si etiam illud addam quod a consuetudine non
abhoret,
rogatos esse multos,
num aut criminosum sit aut mirandum,
qua in civitate rogati ---a adoneus g
infimorum hominum filios
prope de nocte ex ultima saepe urbe
deductum venire soleamus, in ea non esse gravatos homines, prodire hora tertia in campum Martium, praeceptorim talis viri nomine rogatos?

"mala" esse v
pro Murena 37

This last example is particularly interesting since it exemplifies how themes important for a speech often feature an esse videatur meter. Compare this passage with pro Murena 10, where the same theme is present and an esse videatur meter is employed.

Etenim si me tua familiaritas ab hac causa removisset, et si hoc idem Q. Hortensio, M. Crasso, clarissimis viris, si item ceteris a quibus intellego tuam gratiam magni aestimari accidisset, "La C DT (d") in ea civitate consul designatus defensorem non haberet in qua nemini umquam infimo maiores nostri patronum deesse voluerunt.

pro Murena 10

Note also that here the order of the correlative cola is opposite that of the correlative stanzas in pro Murena 69 since the maiores come second and not first and the esse videatur meter concludes the second element of the enthymeme instead of the first.
APPENDIX B

THE CRETIC + DOUBLE TROCHEE IN WEAK CLOSURE

Of the sixteen passages in the pro Sestio where the cretic + double trochee comes at a weak closure (this excludes instances such as a change in structure and before long subordinate clauses since strong meters typically occur there) in three of these passages the cretic + double trochee appears in the first of two parallel or contrasting cola followed by a meter that is just as, if not more, conspicuous (conspicuous in that it is typical of metrical embellishment), i.e. the esse videatur (or the resolved esse videatur):

Exanimatus evolat ex senatu
non minus perturbato animo atque vultu
quam si annis ante paucis
in creditorum conventum incidisset;
advocat contionem,
habet orationem talem consul,
qualem numquam Catilina victor habuisset:
esse v pro Sestio 28:

Lucium Lamiam,
qui cum me ipsum pro summa familiaritate,
quae mihi cum patre eius erat,
unice diligebat,
tum pro re publica
vel mortem oppetere cupiebat,
esse v resolved pro Sestio 29
immo vero etiam adprobantibus,
    ut censoria notio et gravissimum judicium
sanctissimi magistratus de re publica
tolleretur,
    \( \text{C DT (d)} \)
ut collegia non modo illa vetera contra senatus
consultum restituerentur,
    \( \text{C DT (d)} \)
    sed ab uno gladiatore innumerabilia
    alia nova conscriberentur,
    \( \text{C DT (d)} \)
ut remissis senis et trientibu quinta prope pars
vectigalium tolleretur,
    \( \text{C DT (d)} \)

In pro Sestio 100, the \textit{esse videatur} meter that comes after the cretic + double trochee, unlike those of the preceding three passages, does not come at the closure of a second constituent part, but is used to enhance contrast, as reflected in the verbs \textit{retinere} and \textit{amittant}:

\begin{align*}
\text{Maioribus praesidiis et copiis oppugnantur res publica} \\
\text{quam defenditur} \\
\text{propterea quod audaces homines et perditi nutu impelluntur} \\
\text{et ipsi etiam sponte sua contra rem publicam incitantur;}
\end{align*}

\( \text{C DT (d")} \)

\( \text{boni nescio quo modo tardiores sunt} \\
\text{et principiis rerum neglectis} \\
\text{ad extremum ipsa denique necessitate excitantur;} \\
\text{C DT (d")} \)

\( \text{ita ut non numquam cunctatione ac tarditate, dum otium volunt etiam sine dignitate retinere,} \\
\text{esse v-} \\
\text{ipsi utrumque amittunt.} \)

\( \text{C DT (e")} \)

\( \text{pro Sestio 100} \)

The use of the cretic + trochee in weak closure in passages typical of metrical embellishment is seen even in the early speeches, as is confirmed by \textit{pro Roscio Amerino} 69 (see below, p. 596).
APPENDIX C

THE OCCURRENCES OF zzaa

The passages in which the meter occurs in the speeches we have surveyed are the following:

<table>
<thead>
<tr>
<th></th>
<th>first period</th>
<th>second period</th>
<th>third period</th>
<th>fourth period</th>
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<td></td>
<td></td>
</tr>
<tr>
<td>question</td>
<td>2</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
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<td>3</td>
<td></td>
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</tr>
<tr>
<td>exclamation</td>
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<td></td>
<td></td>
</tr>
<tr>
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<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
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<td>end of bicolon</td>
<td>1</td>
<td></td>
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<tr>
<td>cum clause</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 of 2 cola</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>end of monocolon</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>protasis</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 of 2</td>
<td>2</td>
<td>1</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table C.1: Occurrence of zaza in the Four Periods of Cicero's Career.
<table>
<thead>
<tr>
<th></th>
<th>first period</th>
<th>second period</th>
<th>third period</th>
<th>fourth period</th>
</tr>
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<tbody>
<tr>
<td>1 of 4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 of 4 nec</td>
<td></td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 of 6 rel</td>
<td></td>
<td>1</td>
<td></td>
<td></td>
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<tr>
<td>3 of 3?</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>before rel</td>
<td>1</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>end of monocolon</td>
<td></td>
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<td></td>
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<tr>
<td>rel</td>
<td>1</td>
<td></td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>end of monocolon</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>ne clause</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>before paired cola</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>membrum?</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table C.1 (continued): Occurrence of \( \ldots \)\( \ldots \)a In the Four Periods Of Cicero’s Career.
APPENDIX D

THE ADONEUS MARKING THEMATIC CONTINUITY

The adoneus is often used to mark continuity of theme. The following is not a complete list of such passages (which would be almost impossible to compile due to the number of instances) but merely a collection of some of the more interesting cases.

Examples of this phenomenon include the following from the

In Verrem:

Homo inimicus iis qui recitasset, ——-a adoneus hostis omnibus qui acclamassent, exarsit iracundia ac stomacho; verum tamen fuit tum sui dissimilis,

In Verrem II.2.48

Quibus ego testimonium denuntiavi, quorum edidi nomina Metello, cupidissimi veniendi ——-a adoneus maximis iniuriis adfecti, adhuc non venerunt.

In Verrem II.2.65

These are typical examples in that they show how the colon that ends with the adoneus often is followed by one which begins with either the same or a very similar word. In the first example the cola begin with synonyms; in the second they both begin with a superlative. Such similarity suggests that the adoneus is used to indicate the absence of closure or even what might be termed as a "revisitation" to the same theme.
In de Oratore 177 Cicero poses the question of how one is to attain to the ability of speaking numerose, i.e., using prose meter. He then answers the question saying that, thanks to the malleability of speech (oratio), it is not as difficult as one might expect. In this context, where we would expect Cicero to be somewhat careful in his use of prose meter, we have an adoneus in fairly strong closure:

\[
\text{ex hac (sc. oratione) versus, ex eadem dispares numeri conficiuntur; adoneus a}
\]
\[
\text{ex hac haec etiam soluta variis modis multorumque generum oratio;}
\]
\[
\text{de Oratore 177}
\]

The two clauses begin with the same words ex hac, which makes this passage similar to those quoted above. It is followed by a sentence with a considerable extended anaphora. The passage, on the whole, thus displays a considerable amount of volubilitas (as does the passage from pro Plancio 57, cf. p. 260), a concept we discuss on pp. 281 ff. If indeed Cicero is taking care in his choice of meter in de Oratore 177, this would suggest that volubilitas is at least one other possible reason, besides the wish to indicate non-closure, for the use of the adoneus in this type of passage. In Verrem 2.2.48, and 2.2.65, and de Lege Agraria II, 45, however, display no sure sign of volubilitas, but instead contain a theme of indignation or anger. De Lege Agraria 45, which we will discuss in more detail later, contains several adonei in strong closure.

Nisbet, in his article "Cola and Clausulae in Cicero's
Speeches",¹ criticizes Zielinski's claim that initial consonant combinations such as "sc" make the preceding syllable long by position. In doing so he cites the syntactically independent colon erat ipse sceleratus from in Pisonem 28, stating that to his ears it sounds like esse videatur. When we examine the rest of the passage, however, we find that this colon is obviously the first of two very parallel cola inasmuch as both cola begin with the verb erat:

erat ipse sceleratus, ~~a adoneus bw
erat gladiator, ~~a adoneus bw
cum scelerato tamen
et cum pari gladiatore pugnabat.

Here the we have not only one but two adonei. The second performs a function much like the first, since what follows is highly parallel to what precedes in that we have the resumption of the adjective sceleratus and the noun gladiator.

Interestingly the adjective sceleratus in all but one of five occurrences where it forms an adoneus at the end of a colon (with the exception of when it is used in the vocative) occurs at the conclusion of the first of two parallel cola or the first or second of three cola that exhibit anaphora. I furnish two more examples:

qui existimem Cn. Pisonem
et Catilinam
et Vargunteium

et Autronium

nihil scelerate

nihil audacter

ipsos per se se sine P. Sulla facere

potuisse...

pro Sulla 67

hunc hominem

tam crudelem

tam sceleratum

tam nefarium

nolunt iudicare.

in Verr. II.1.78
APPENDIX E

THE MOLOSSUS + TROCHEE AT FULL STOPS

The following are all the passages I have found so far in which the molossus trochee coincides with a full stop.

Magnus honos viri iucundus mulieri fuisset,
si diuturnum esse licuisset.
Frueretur enim bonis
cum eo auftakt
quem sui bonis heredem esse cupiebat,
et ex quo maximum fructum ipsa capiebat.
Sed hunc fructum mature fortuna ademit.
Nam brevi tempore M. Fulcinius adolescens mortuus est:
eredem Publium Caesennium fecit:
uxori grande pondus argenti
matrice partem maiorem bonorum legavit
Itaque in partem mulieres vocatae sunt.
pro Caecina 12-13

Quid praeterea?
fuisse complures armatos. ^--^a MT
Quid aliud?
minatum esse Aebutium Caecinae.
Quid ego de hoc teste dicam nisi hoc,
recuperatores,
ut ne idcirco minus ei credatis
quod homo minus idoneus habetur,
sed ideo credatis
quod ex illa parte id dicit
quod illi causae maxime est alienum?
--^-a adoneus
pro Caecina 24

In pro Caecina 54 the molossus + trochee occurs along with what Fraenkel calls the edite regibus clausula, which, according to Bornecque, does not occur in speeches of the
Third Period. Although the clausula actually does occur sporadically in Third-Period speeches, Bornecque's point is well taken, in that the *editus regibus* clausula is indeed rare. The line that ends in this clausula is actually a quote from Piso. As Primmer points out, Cicero does not employ prose meter in quotations. Another factor makes this passage a typical context for the use of weak meters in strong closure. Note the citation of the actio. When Cicero cites legal documents the style is usually *humile*, as I show in the chapter entitled "Matter of Factness." This same factor is at work in *pro Caecina 55*.

Lex usum et auctoriatem fundi iubet esse biennium.
---a ER

At utimur eodem iure in aedibus,
quae in lege non appellantur. ---a MT

Si via sit immunita,
iubet qua velit agere iumentum.
Potest hoc ex verbis intellecti,
litere, si via sit in Brutiis immunita,
agere si velit iumentum per Marci Scauri

Tusculanum.

Actio est in auctorem praeidentem his verbis:
QUANDOQUE TE IN IURE CONSPICIO.

Hac actione Appius ille Caecus uti non posset,
si tam vere homines verba consectarentur,

ut rem cuius causa verba sunt non considerarent.
Testamento si recitatus heres esset pupillus

Cornelius,
isque iam annos viginti haberet,
vobis interpretibus amitteret hereditatem.

*pro Caecina 54*

hoc ipsum interdictum de quo agitur consideremus.
Interlegetis enim in eo ipso,
si in verbis ius constituantus,

omnia utilitatem nos huius interdicti,
dum versuti et callidi volumus esse, amissuros.

---a MT

UNDE TU AUT FAMILIA AUT PROCURATOR TUUS.
Si me vilicus tuus solus deiecisset,
non familia deiecisset,
ut opinor,
sed aliquis de familia.
Recte igitur diceres te restituisse?
---a adoneus a
pro Caecina 55

Quid?
si qui iam de foro redeuntem
armatis hominibus domum tuam te introire
prohibuerit,
quid ages?
Utere eodem interdicto. ---a MT
Cum igitur praetor interdixerit,
unde deiecit es,
ut eo restituis,
---a adoneus
tu hoc idem ego dico
et quod perspicuum est interpretabere,
cum illud verbum "unde" in utramque rem valeat,
eoque tu restitiis sis iussis,
tam te in aedis tuas restitui oportere,
si e vestibulo,
quam si ex interiore aedium parte deieictus sis.
pro Caecina 89

In the following passage the molossus + trochee concludes
the first of two stanzas. The second of the two stanzas ends
with a canonical meter. The molossus + trochee meter is
therefore used here to mark the absence of closure, an
important factor in this passage where the repetition of
vocabulary is so conspicuous:

Negas deici, nisi qui possideat.
Ostendo, si sine armatis coactisve hominibus
deieictus quispiam sit,
eum qui fateatur se deieicisse vincere sponsionem,
si ostendat eum non possedisse.
---a MT

Negas deici, nisi qui possideat.
Ostendo ex hoc interdicto "de armatis hominibus",
qui possit ostendere
non possedisse eum qui deieictus sit,
condemnari tamen sponsionis necesse esse,
si fateatur esse deieictum.
---a CT (g)
pro Caecina 91

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Note the anaphora in the following. When such anaphora is found, weak meters are often employed:

Ecquid igitur interest, Piso, inter haec interdicta? ecquid interest utrum in hoc sit additum "cum Aulus Caecina possideret" necne? Ecquid te ratio iuris, ecquid interdictorum dissimilitudo, ecquid auctoritas maiorum commovet?

pro Caecina 93

Of the Second-Period speeches which I have examined, the contra Rullum I and pro Archia contain no example of the molossus + trochee meter at sensus closure.

The following passage, from the in Catilinam I, has a molossus + trochee only if we discount any possible elision in the phrase di immortales:

O di immortales! ubinam gentium sumus? in qua urbe vivimus quam rem publicam habemus?

in Catilinam I.9

Note that in the following passage a story is told about how Catiline sought custodia first at Lepidus’, then Cicero’s, and then Metellus’. Catiline is rejected by all. The molossus + trochee meter is used as Primmer tells weak meters are sometimes used with topics that deserve no better meter. Also, however, Cicero is using a narratio style. We sa in the in Catilinam III that Cicero tends to use fewer strong meters in this mode. Only at the end, where Cicero comments on the scene, does he resort to canonical prose meters: note the cretic + trochee and cretic + double trochee:
Quid quod tu te ipse in custodiam dedisti, quod vitandae suspicionis causa ad M. Lepidum te habitare velle dixisti?  
A quo non receptus
etiam ad me venire ausus es atque, ut domi meae te adservarem, rogasti. 
Cum a me quoque id responsum tulisses, me nullo modo posse isdem parietibus tuto esse tecum, qui magno in periculo essem, quod isdem moenibus contineremur, ad Q. Metellum praetorem venisti.  
A quo repudiatus
ad sodalem tuum, virum optimum, M. Marcellum, demigrasti;
quem tu videlicet
et ad custodiendum diligentissimum et ad suspicandum sagacissimum et ad vindicandum fortissimum fore putasti.  
Sed quam longe videtur a carcere atque a vinculis abesse debere — qui se ipse iam dignum custodia iudicarit!  

The only molossus + trochee meter at sensus closure in the Third Catilinarian occurs in what I call the first of the "two" narrationes, i.e. the narratio simplex. Note what could be humor in the reuse of longum. In ac ne longum sit the adjective is stylistically important in that it refers to a brevitas typical of an expeditious and no-nonsense narratio, i.e. simplex:

Hanc autem Cethego cum ceteris controversiam fuisse dixerunt, quod Lentulo et aliis Saturnalibus caedem fieri atque urbe incendi placeter, Cethego nimium id longum videretur.  
Ac ne longum sit, Quirites, tabellas proferri iussimus, quae a quoque dicebantur datae. Primo ostendimus Cethego;
signum cognovit. 
Nos linum incidimus, legimus.
Erat scriptum ipsius manu Allobrogum senatui et populo sese, 
quae eorum legatis confirmasset, facturum esse; orare, 
ut item illi facerent, quae sibi eorum legati recepissent.
in Catilīnam I.10

‘Videsne tu illum tristem, demissum? 
iacet, diffidit, abiecit hastas.’ Serpit hic rumor.
‘Scis tu illum accusationem cogitare, inquirere in competitores, testis quaerere?’ pro Murena 45

A molossus + trochee at sensus closure occurs in pro Murena 62. The passages is part of the notoriously humorous section where Cicero pokes fun at Cato’s Stoicism. Laurand notes that humor is typical of the genus humile and thus is often without metrical embellishment. Note what is quantitatively an adoneus at fairly strong closure:

Non re ductus es, 
sed opinione: ‘sapiens nihil opinatur.’ 
Errasti aliqua in re; 
male dici putat. Hac ex disciplina nobis illa sunt: 
‘Dixi in senatu me nomen consularis candidati delaturum.’ 
Iratus dixisti. ‘Numquam,’ inquit, ‘sapiens irascitur.’
At temporis causa. ‘Improbi’, inquit, ‘hominis est mendacio fallere; mutare sententiam turpe est, exorari scelus, misereri flagitium.’ pro Murena 62:
In *pro Murena* 73 the closure is very weak where the molossus + trochees occur. The same is true for the meter in *pro Murena* 77. In both passages the humor referred to above is still employed:

Quid enim?

senatus num obviam prodire crimen putat?
Non, sed mercede. ---a MT
Convince.
Num sectari multos?
Non, sed conductos. ---a MT
Doce.
Num locum ad spectandum dare
aut <ad> prandium invitare?
Minime, sed volgo, passim.
Quid est volgo?
Universos.

*pro Murena* 73

Cur enim quemquam ut studeat tibi,
ut te adiuvet rogas?
Quid tandem?

istuc me rogari oportet abs te,
an te potius a me
ut pro mea salute laborem periculumque suscipias?
Quid quod habes nomenclatorem? ---a MT
in eo quidem fallis et decipis.
Nam, si nomine appellanti abs te civis tuos
honestum est,
turpe est eos notiores esse servo tuo quam tibi.

*pro Murena* 77

The following passage is important for the understanding of meter. It is an excellent example of how emotion permits the use of weak meter in strong closure. Note the epideuxis at cives, cives, and later at te, te. These are tell-tale signs of emotional delivery. This is one of the few sentences (and the only sentence in the *pro Murena*) that ends with this meter and is more than one colon long (the sentence is a tricolon crescendo). Note that in many other closures in this passage meters that are fairly canonical are employed:
Inita sunt in hac civitate consilia, iudices, urbis delendae, civium trucidandorum, nominis populi Romanus extinguendii.

Atque haec cives, cives inquam, si eos hoc nomine appellari fas est, de patria sua et cogitant et cogitaverunt. Horum ego cotidie consiliis occurro, audacia debilito, sceleri resisto.

Sed moneo, iudices: in exitu iam est meus consulatus;
nolite mihi subtrahere vicarium meae diligentiae, nolite adimere eum, cui rem publica, cupio tradere incolunem ab his tantis periculis defendendam.

Atque haec mala, iudices, quid accedat aliud non videtis? Te, te appello, Cato: nonne prospicas tempestatem anni tui?

pro Murena 80

In de Domo 90 the molossus + trochee at the sensus closure is notable since the sentence is long and features several canonical meters which, at least at principes civitatis and ferre censebant, add dignitas to the references to the boni.

Ille populus est, dominus regum, victor atque imperator omnium gentium, quem illo clarissimo die, scelerate, vidisti, tum cum omnes principes civitatis, omnes homines ordinum atque aetatum omnium suffragium se non de civis, sed de civitatis salute ferre censebant, cum denique homines in Campum non tabernis, sed municipiis clausis venerunt.

Concerning pro Sestio 39, Primmer notes that the molossus
+ trochee is present because of absence of closure (note the *sed* that immediately follows in the next sentence. One should also note that the constituents of this loosely joined compound period end with strong meters:

nec mihi erat res cum Saturnino
  qui quod a se quaestore Ostiensi
    per ignominiam ad principem
    et senatus
    et civitatis,
M. Scaurum,
rem frumentarium tralatam sciebat
dolorem suum magna contentione animi
  persequebatur,
  —— a CT (a)

sed cum scurrarum locupletium scorto,
cum sororis adultero,
cum stuprorum sacerdote,
cum venefico,
cum testamentario,
cum sicario,
cum latrone;
quos homines
  si, id quod facile factu fuit
  et quod fieri debuit,
  quodque a me optimi et fortissimi cives
flagitabant,

  vi armisque superassem, —— a esse v -que
  non verebar,
  ne quis aut vim vi depulsam reprehenderet,
  aut perditorum civium
  vel potius domesticorum hostium mortem
maeret. —— a C MT

Sed me illa moverunt: —— a CT (g)
Omnibus in contionibus illa furia clamabat se,
  quae faceret contra salutem meam,
facere auctore Cneo Pompeio,
clarissimo viro
mihique et nunc
  et, quoad licuit, amicissumo.

In another passage from the *pro Sestio* the two stanzas are parallel and form homoioteleuta with the present passive infinitives *rogari* and *exturbari*. Notice also the anaphorical
series immediately following the sentence:

Cur,

\textit{cum de capite civis (non disputo, cuius modi civis)}

et de bonis proscriptio ferretur,

\textit{cum et sacratis legibus}

et duodecim tabulis sanctum esset,

ut ne cui privilegeum inrogari liceret neve de capite

nisi comitiis centuriatis rogari,

nulla vox est audita consulum, constitutumque est illo anno,

quantum in illis duabus huius imperii pestibus fuit,

iure posse per operas concitatas quemvis civem nominatim plebis concilio ex
civitate exturbari?

\begin{flushright}
\textit{---a MT}
\end{flushright}

\begin{flushright}
\textit{pro Sestio 65}
\end{flushright}

Immo, id quod secundum est,

ne sibi quidem videtur

\begin{flushright}
\textit{---a MT}
\end{flushright}

Num iuris consultus.

\begin{flushright}
\textit{---a MT}
\end{flushright}

Quasi quisquam sit

qui sibi hunc falsum de iure respondisse dicat.

\begin{flushright}
\textit{---a DT (z)}
\end{flushright}

\begin{flushright}
\textit{pro Plancio 62}
\end{flushright}

We have already seen that the \textit{pro Balbo} is one of the Third-Period speeches with the fewest weak meters in strong closures (which perhaps indicates an absence of the typical Ciceronian pathos). The only example of a molossus + trochee at \textit{sensus} closure in this speech comes from the document that Cicero quotes:

\begin{quote}
"Exceptum," inquit, "est foedus, si QUID SACROSANCTUM EST."
\begin{flushright}
\textit{---a MT}
\end{flushright}

\begin{flushright}
\textit{pro Balbo 32}
\end{flushright}
\end{quote}

This passage from the \textit{pro Milone}, with its many short insistent questions, is the typical context for a weak meter at a full stop or question mark:
judicavit:
tulit enim de caede quae in Appia via facta esset,
in qua P. Clodius occisus esset.
Quid ergo tulit?
Nempe ut quaereretur.
Quid porro quaerendum est?
factumne sit?
At constat.
A quo?
At paret.
Vidit igitur etiam in confessione facti
iuris tamen defensionem suscipi posse.
pro Milone 15:

'Igitur ne Clodius quidem de insidiis cogitavit,
quam fuit in Albano mansurus.'

In pro Milone 54 the molossus + trochee concludes what is
obviously the first of two stanzas, the second of which ends
with an esse videatur which marks the final closure:

Quod enim praemium satis magnum est
tam benivolis,
tam bonis,
tam fidelibus servis,
propter quos vivit?
Etsi id quidem non tanti est,
quot quod propter eosdem
non sanguine et vulneribus suis
crudelissimi inimici mentem oculosque satiavit.

'Devertit in villam Pompei.'
Pompeium ut videret?

In pro Milone 59 the molossus + trochee meter is used in a
corpus where closure strength at the full stops is weak:

Sed quaestiones urgent Milonem
quae sunt habitae nunc in atrio Libertatis.
Quibusnam de servis?
Rogas?
de Publi Clodi
Quis eos postulavit?
Appius. C
Quis produxit?
Appius.
Unde?
Ab Appio.
Di Boni!
qui potest agi severius?
De servis nulla lege quaestio est in dominum
nisi de incestu
ut fuit in Clodium.

Note the ironic tone in *pro Milone* 88 (detectable also at the end of the quoted section of *pro Milone* 59). Irony can create a context in which weak meters may be employed, although we have seen examples of the *esse videatur* meter used in ironic passages:

OBSTABAT eius cogitationibus
NEMO praeter Milonem.
Illum ipsum,
qui obstare poterat,
novo reditu in gratiam
quasi devinctum arbitrabatur
Hic di immortales,
ut supra dixi,
MENTEM illi perdito ac furioso dederunt
ut huic faceret insidias.
Aliter perire pestis illa non potuit;
numquam illum res publica suo iure esset ulta.
Senatus, credo, praetorem eum circumscriptisset.

--- a MT (a)

Ne cum solebat quidem id facere,
in privato eodem hoc aliquid profecerat.

*pro Milone* 88

Perhaps the following was delivered with a great deal of emotion, which would explain the presence of the weak meter in strong closure:

et ceteros quidem omnis victores bellorum civilium
iam ante aequitate et misericordia viceras:
hodierno vero die te ipsum vicisti.

---- a MT

*pro Marcello* 12

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In the next three passages, form the Phil I., note the ironic tone, as well as lack of true closure:

ibi me non occidisti. magnum beneficium! ——-a MT
Phil. II. 59

Tu mentis es compos, tu non constringendus? ——-a MT
An Caesaris decreto Creta
post Marci Bruti decessum potuit liberari,
cum Creta nihil ad Brutum Caesare vivo pertineret?
Phil. II. 97

Medico tria milia iugerum;
quid si te sanasset? ——-a MT
rhetori duo;
quid, si te disertum facere potuisset?
Sed ad iter Italiamque redeamus.
Phil. II. 102

nisi forte vis fateri te omnia quaestu tuo,
non illius dignitate metiri.
Quid ad haec tandem?
exspecto enim eloquentiam tuam,
at te etiam apertiorem in dicendo. ——-a MT
Ille numquam nudus est contionatus,
tuum hominis simplicis pectus vidimus.
Respondebisne ad haec aut omnino hiscere audebis?
Phil. II. 111

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APPENDIX F

THE CRETIC + TROCHEE

IN AFFIRMATIVES AND INTERROGATIVES

The table below shows the number of times each of the main typologies of the cretic + trochee meter is used in affirmative and interrogative sentences (denoted a and i respectively). There is a general tendency for the weaker typologies to be employed more often at the conclusion of interrogative than affirmative sentences. The same tendency is not present in all the speeches. For example, in the case of the de Domō the ratio for affirmative to interrogative sentences ending in the ıste vexarat meter (21:15) is the same for that of the fluentibus buccis meter (4:3). But it is interesting that the pro Caecina, which Cicero identifies as typical of the genus humile, contains more weak meters such as fluentibus buccis and legis esset concluding affirmative sentences than interrogatives and that the opposite is true for the pro Lege Manilia, which Cicero identifies as belonging to the genus medium. This would indicate that in higher style Cicero was more inclined to restrict the use of the weaker typologies to interrogative sentences.

The table below shows the uses of several meters, from the
strong iste vexarat to progressively weaker meters:
<table>
<thead>
<tr>
<th></th>
<th>average # of ?'s per page</th>
<th>CT g</th>
<th>CT gd</th>
<th>CT d</th>
<th>DT z</th>
</tr>
</thead>
<tbody>
<tr>
<td>pro Quinctio</td>
<td>22:3</td>
<td>2:1+</td>
<td>3:1+</td>
<td>1:2+</td>
<td></td>
</tr>
<tr>
<td>pro Rosc. Am.</td>
<td>3:31</td>
<td>15:5</td>
<td>1:1+</td>
<td>7:1-</td>
<td>12:2-</td>
</tr>
<tr>
<td>pro Rosc. Com.</td>
<td>7:75</td>
<td>5:5</td>
<td>1:2</td>
<td>8:5</td>
<td>4:0-</td>
</tr>
<tr>
<td>Caecilium</td>
<td>14:3</td>
<td>3:1+</td>
<td>3:0+</td>
<td>2:3+</td>
<td></td>
</tr>
<tr>
<td>in Verrem I</td>
<td>7:1</td>
<td>7:1</td>
<td>1:0</td>
<td>3:0</td>
<td>2:0-</td>
</tr>
<tr>
<td>pro Caecina</td>
<td>12:6</td>
<td>4:4+</td>
<td>7:2-</td>
<td>9:5+</td>
<td></td>
</tr>
<tr>
<td>Manilia</td>
<td>22:8</td>
<td>2:0</td>
<td>6:4+</td>
<td>3:2+</td>
<td></td>
</tr>
<tr>
<td>Cat. I</td>
<td>11.9</td>
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<td>Cat. II</td>
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<td>---</td>
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<td>3:0</td>
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<tr>
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<td>1.95</td>
<td>19:1</td>
<td>---</td>
<td>7:1+</td>
<td>---</td>
</tr>
<tr>
<td>pro Flacco</td>
<td>34:6</td>
<td>7:1-</td>
<td>4:3+</td>
<td>16:5+</td>
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<tr>
<td>de Domus</td>
<td>4:35</td>
<td>21:15</td>
<td>7:1-</td>
<td>4:3-</td>
<td>7:7+</td>
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<td>38:6</td>
<td>2:3+</td>
<td>6:4+</td>
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<td>29:14</td>
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<td>9:1-</td>
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<td>2:2+</td>
<td>9:2-</td>
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<td>1:1+</td>
<td>2:1+</td>
<td>9:6+</td>
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<td>---</td>
<td>1:0</td>
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<td>2:2+</td>
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Table F.1: Comparison of Meters Used in Affirmative and Interrogative Sentences.

Note: The figure at the left of the colon represents the number of times the meter in question is used to conclude an affirmative sentence; the figure on the right of the colon indicates the number of instances the meter occurs at the end of interrogative sentences.

Note: "+" signifies that the ratio conforms, or at least does not contradict, the general trend for stronger meters to be used more often in affirmative statements. The minus sign ("-" ) indicates that the ratio goes against the trend.

Note: In the cases where I deem it important, I include the average number of questions per Oxford page.
Note that most of the speeches employ the weakest of the four meters surveyed, the *legis esset* meter, far more often at the conclusion of interrogative sentences than affirmative sentences. Three speeches are an exception: the *pro Roscio Amerino*, *pro Plancio*, and *pro Balbo*. Of these three, the *pro Roscio Amerino* and *pro Plancio* show the same tendency in the case of the *fluentibus buccis* meter.
APPENDIX G

THE ESSE VIDEATUR MARKING CONTRAST

The following is a survey of the passages that feature an esse videatur meter marking the first constituent of a contrast and a weaker meter marking the second. There is no example of this phenomenon in the pro Quinctio or in the in Caecilium. In the pro Roscio Amerino the only instance that resembles this in any way is an esse videatur occurring at the end of tension but not at a full stop in paragraph 69, where it ends a long cum clause that is followed by a long tum clause. It is noteworthy that this passage is a prime example of an amplificatio, one of the circumstances that Cicero specifically mentions as suitable for metrical embellishment:

Itaque CUM multis ex rebus intellegi potest
maiores nostros
NON MODO armis plus quam ceteras nationes
VERUM ETIAM consilio sapientiae potuisse
VERUM ETIAM consilio sapientiae potuisse
TUM ex hac re vel maxime LLLLLsa LLLLLsa
quoodium
quia in re quantum prudentiae praestiterunt
qui apud ceteros sapientissimi fuisses dicuntur
considerate.
pro Roscio Amerino 69

Many of the other instances of the esse videatur meter in this speech, when not at a full stop, are in nondescript
positions, ones of weak closure. The exception to this is in paragraph 88 where the esse videatur marks a change in structure.

There is no definite example of the phenomenon in the pro Caecina. I include the following passages from that speech just to be prudent. The example from paragraph 99 comes closest, although the final meter there is not weak (it is a double trochee). It seems that many of the esse videatur meters in that speech that do not end a sentence come at the end of 1 of 2 clauses or stanzas.

Quod cum ita sit, resque eiusmodi sit
ut in primis a magistratibus animadvertenda esse videatur,

iterum quaeso,
sitne eis rei aliqua actio an nulla.
Nullam esse dicis?..
Audire cupio..

pro Caecina 33

At ego hoc dico:

si,
ut primo in castello
Caecinae dixit Aebutius
se homines coegisse et armasse neque illum
si eo accessisset abiturum,
statim Caecina discessisset,
dubitare vos non debuisse
quin Caecinae facta vis esset:

pro Caecina 46

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1.) Non est aditus ad huiusce modi res—adoneus 1 of 3
2.) neque potentiae cuiusquam neque gratiae;
3.) denique, quo maius hoc sanctiusque videatur,
ne pretio quidem corrupi iudex in eius modi causa potest...
pro Caecina 72:

Quod si maxime hisce rebus adimi libertas aut
civitas potest,
non intellegant qui haec commemorant,
si per has rationes maiores adimi posse voluerunt,
alia modo noluisse?
pro Caecina 99:

Neque hoc Q. Catulum,
hominem sapientissimum atque amplissimum, fugit
qui Cn. Pompeio,
viro fortissimo et clarissimo,
de tribunicia potestate referente
cum esset sententiam rogatus,
hoc initio est summa cum auctoritate usus,
patres conscriptos iudicia male et flagitiose
tueri;
in Verrem I, 44

In the pro Lege Manilia there are some definite examples of the esse videatur meter followed by a "tag" or coronis the meter of which is nondescript. The surest example of this is found in paragraph 53 where the esse videatur is followed by a cretic + trochee of a typology that Aumont claims renders this meter indifferent as to closure strength. The same can be said, perhaps, for the example from paragraph 71, where the last meter is CT (b) (g"). It is perhaps significant that those passages where the tag after the esse videatur concludes with the strong cretic + trochee meter of the typology esse malitis, the tone is that of praise.
Pro Lege Manilia 9 offers the first example (from the speeches I have surveyed) of esse videatur taking place at the end of a long and tension-building clause:

qui postea,
   cum maximas aedificasset ornassetque classes
   exercitusque permagnos
   quibuscumque ex gentibus potuisset, comparasset
   et se Bosporanis, finitimis suis,
   bellum inferre simularet, esse v
   usque in Hispaniam legatos ac litteras misit ad eos
   duces
   quibuscum tum bellum gerebamus,

ut, cum duobus in locis disiunctissimis
   maximeque diversis
   uno consilio a binis hostium copiis
   bellum terra marique gereretur,
   esse v
   vos ancipiti contentione districti de imperio
   dimicaretis.

The tension ending with the second esse videatur is most apparent inasmuch as the clause which it concludes is the second of two. Doubus and uno enhance this duality as much or more than correlatives conjunctions would have.

In pro Lege Manilia 12 and 21 an esse videatur meter concludes the first of two parallel cola and is followed by a strong meter:

hunc audiebant antea,
 nunc praesentem vident
    tanta temperantia,

    tanta mansuetudine,
    tanta humanitate,
    ut ii beatissimi esse videantur

apud quos ille diutissime commoratur.

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ab eodem imperatore classem magnum et ornatum, quae ducibus Sertorianis ad Italiam studio atque odio inflammata raperetur, superatam esse atque depressam; pro Lege Manilia 21
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