



Prose-Rhythm

These notes supplement the introductory notes on pp. 23-4 of the commentary, with some more extensive examples.

Types of Clausulae¹

This list covers the particularly Ciceronian clausulae, but keep in mind that often effects of prose-rhythm can be detected even when a recognisable clausula does not end a period or clause – effects such as isocolon, or even the balancing of rhythmical units within a clause.

Type 1 Cretic + Trochee	- u - / - x
Type 1a Fourth Paeon + Trochee	(uu) u - / - x
Type 1b First Paeon + Trochee	- u (uu) / - x
Type 1c Substituted Cretic + Trochee	(uu) u (uu) / - x
Type 1d First Paeon + Anapest	- u (uu) / u u x
Type 2 Double Cretic	- u - / - u x
Type 2a Fourth Paeon + Cretic	(uu) u - / - u x
Type 2b Molossus + Cretic	- (-) - / - u x
Type 3 Double Trochee	- u / - x
Type 3a Molossus + Double Trochee	- - - / - u / - x
Type 3b Cretic + Double Trochee	- u - / - u / - x
Type 3c Dactyl + Double Trochee	- u u / - u / - x
Type 3d Choriamb + Double Trochee	- u u - / - u / - x
Type 4 Cretic + Iamb	- u - / u x
Type 4a Molossus + Iamb	- - - / u x
Type 5 Double Spondee	- - / - x
Type 5a Cretic + Double Spondee	- u - / - - / - x

¹ This schematization is taken from John T. Ramsey (ed. and intro.), *Cicero: Phillipics I-II* (Cambridge, CUP: 2003).



Example 1

5.12: *nuntio Psyche lætā flōrēbat || et divinae subolis solāciō plāudēbat || et futuri pignoris glōriā gēstīēbat || et materni nominis dīgnitātē gāudēbāt.*²

At the announcement, Psyche bloomed happily, and clapped her hands with the consolation of a divine child, and delighted in the glory of this love-pledge and rejoiced in the honour of being called a mother.

Each clause in the list of four (tetracolon) finishes with a recognisable clausula: respectively, Types 1, 5 (preceded by a trochee), 3b, and 1 again (preceded by a trochee); although each is different, the close similarity gives an overall effect of repetition with only slight variation. The sentence also gives this sense of repetition through the use of isocolon – apart from the first, shorter, clause, each has exactly fourteen syllables.

The rhythm of the whole sentence could be read as ‘an ironical reflection of the naïve and unthinking quality of Psyche’s joy’,³ further embellished by the *g* alliteration. Part of its effect is to balance and respond to Cupid’s warning in the preceding chapter, also built around four verbs: the agricultural imagery of *florebat* balances Cupid’s earlier agricultural *propagabimus*, and *gestiebat* here echoes in sound and etymology *gestat*.

Example 2

5.21: *festinat, differt; audet, trepidat; diffidit, irascitur; et, quod est ultimum, in eodem corpor(e) odit bēstīām, || dīlīgīt mārītum.*

She hurries, hesitates; dares, fears; despairs, rages; and, what is worst, in the self-same body hates the monster, loves the husband.

Kenney (1990) 36 describes the final clause as an ‘asyndetic and symmetrical dicolon with strongly rhythmical articulation’. Taken along with the comments in the printed commentary, it’s clear the sense of Psyche’s confusion and emotional turmoil is expressed through word order, rhetorical techniques (asyndeton and parallelism), and also rhythm.

² I have scanned the final syllable of each colon heavy as *brevis in longo* (where a syllable counts as heavy because it finishes its sense-unit) but an anceps (x) would suffice here as well.

³ Kenney (1990) 35, who gives the basis for the prosimetric analysis here; my latter comments are built on the observations in the *GCA ad loc*.