

# Alliteration as a Rhythmic Device in Latin Literature: General Clarifications and Proposal for a New Vertical Variant, Alliteration Before or After the Caesura

Marina Salvador-Gimeno\*

**Abstract:** In this article, two types of alliteration in Latin are analyzed: the one that occurs horizontally in the verse (*Saepe Solet Scintilla Suos Se Spargere...*, Lucr. 4.606) and the one that develops vertically in successive verses (*Aurea ... || Asper... || Arboris...*, Lucr. 5.32–34 or ... *Annis || ... hAbendo, || ... ARatri || ... ARuis*, Lucr. 1.311–314). We propose a vertical variant that has not been studied to date and that we have called alliteration before or after caesura, insofar as it takes place between terms placed immediately before or after the caesura of two or more contiguous verses (...*Manus |... ||... Memores |... ||... Musis |...*, Claud. 26.5–7; or ... |*Palantia... || ... | PRAeclara ... || ... | PRimum ...*, Lucr. 2.1029–1031); This article shows that both horizontal and vertical alliteration constitutes an element of delimitation and cohesion of contiguous hemistichs or verses.

Keywords: alliteration, Latin poetry, caesura, vertical correspondence

## 1. Introduction<sup>1</sup>

Alliteration is a rhetorical device that has been studied in depth by numerous critics, as it is one of the stylistic resources which is most difficult to define<sup>2</sup>.

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\* Author's address: Department of Classical Philology, Complutense University of Madrid (Ciudad Universitaria, Pl. Menéndez Pelayo, s/n, 28040). Madrid (Spain). Email: marisalv@ucm.es.

<sup>1</sup> The editions used for this article are, for Livius Andronicus, Naevius and Ennius: Traglia (ed.) 1986; for Claudian and Rutilius Namacianus, the edition included in the website created by Giuseppe Frappa, <http://www.poesialatina.it/index.htm>, and for the rest of the authors, the editions on the website *Classical Latin Texts* prepared by the Packard Humanities Institute: <https://latin.packhum.org/>. *Metrical notation*: | caesura and || line break.

<sup>2</sup> For Greek: Defradas 1958; Opelt 1958; Silk 1974. For Latin, of particular interest are: Naeke 1829; Klotz 1876; Wölflin 1881; Boetticher 1884, Peck 1884; Loch 1885; Rasi 1889; Evans 1921; Marouzeau 1935; Ferrarino 1938; Cordier 1939; Stoll 1940; Herescu 1960; Barchiesi 1962: 300–310; Grilli 1962; Hofmann and Szantyr 1965; Valesio 1967; Ronconi 1971: 283–382; Greenberg 1980; Ceccarelli 1986; La Penna 1990; Margolin 1992; Coleman 1999; Facchini Tosi 2000.

The problem in defining the limits of this procedure justifies the current lack of a precise definition in the specialised dictionaries and treaties on rhetoric<sup>3</sup>:

“Multiple repetitions of an identical sound” (Dupriez 1991: 23).

“The repetition of the sound of an initial consonant or consonant cluster in stressed syllables close enough to each other for the ear to be affected” (Preminger; Brogan (eds.) 1993: 36).

“Repetición de ciertos sonidos, tanto vocálicos como consonánticos, usados con el fin de que se produzca un determinado efecto musical, un refuerzo del ritmo” = “Repetition of certain sounds, both vowel and consonant, used in order to produce a certain musical effect, a reinforcement of the rhythm” (Platas Tasende 2000: 30).

“Figura de habla en que las consonantes, especialmente al comienzo de las palabras, o en las sílabas acentuadas, están repetidas” = “a figure of speech figure in which consonants, especially at the beginning of words or stressed syllables, are repeated” (Cuddon 2001: 42).

“Reiteración de sonidos semejantes -con frecuencia consonánticos, alguna vez silábicos - al comienzo de dos o más palabras o en el interior de ellas” = “Reiteration of similar sounds - often consonant, sometimes syllabic - at the beginning of two or more words or within them” (Marchese; Forradellas 2013: 21).

These five definitions are sufficient to demonstrate the lack of agreement when it comes to determining what type of repetition occurs in alliteration; in other words, if it is produced between sounds that are the same, similar, initial, final, vowels, consonants, etc.

This article synthesises for the first time the theoretical divergences with respect to alliteration, based on six key points that have to be addressed when formulating a specific definition of this device:

i. *Relation with the semantic context*: There are two approaches here: one that considers that alliteration is a purely phonic procedure, and as a result the repeated sounds do not adapt to the thematic requirements of the text, as in *O Tite, TUte, TAti, Tibi TAnta, Tyranne, TUListi* (Enn. Ann. 62)<sup>4</sup>; and another that attributes to the device an expressive iconic value that converts it into

<sup>3</sup> Cf. Boetticher 1884: 2; Evans 1921: xiii; Barchiesi 1962: 300; Valesio 1967: 7; Loikala Sturani 1980: 9; Ceccarelli 1986: 1–2; Beccaria 1996: 39; Criado 2002: 509; Calvo Martínez 2011: 105.

<sup>4</sup> Cf. Wölfflin 1881; Ebrard 1882; Keller 1896, Evans 1921, Marouzeau 1935; Ferrarino 1938: 103; Palacios Martín 1983: 172.

a mechanism for sonic mimesis, as in *aT Tuba Terribili soniTua TaraTanTara dixiT* (Enn. *Ann.* 83)<sup>5</sup>.

ii. *Type of repetition*: On the one hand, there are scholars who consider that the repetition takes place with identical sounds<sup>6</sup> (*Cum Capta Capi ... Cum Combusta Cremari*, Enn. *Ann.* 221.2); and on the other, there are scholars who extend the limits of repetition, considering that it may be between similar sounds, in other words with some feature of articulation in common, but not necessary the same (*Primus ... Bradyn ... Bellique Peritus*, Enn. *Ann.* 263; *Quicquam Quisquam Cuique ... Quisque Conueniat ...*, Enn. *Incert.* 34)<sup>7</sup>.

iii. *The nature of the repeated sound*: There are two views: one that considers alliteration a device of exclusively consonantal repetition, applying the term ‘assonance’ to the repetition of vowels (... *sibi PARatum Pestem ... PARTicipet PARem*, Enn. *Trag.* 82.2)<sup>8</sup>; and the other, more common, which extends the phenomenon not only to consonantal articulation but to vocalic and syllabic as well (... *Atque Animi Acrem Acrimoniam*, Naev. *Trag.* 28)<sup>9</sup>

iv. *The position that this sound occupies in the word*: Some describe alliteration as a repetition of the start of the word (... *Virum Vera Virtute Viuere Animatum Addecet*, Enn. *Trag.* 160.1)<sup>10</sup>; others are less restrictive and extend the limits of the device to the inside or end of the word (*paTer nosTer, saTurni*, Liv. *Andron. Od.* 2)<sup>11</sup>.

<sup>5</sup> By reiterating the voiceless dental occlusive /t/ the aim is to reproduce the sound emitted by the trumpet (Serv. *Aen.* 9.501). This opinion is shared by Ronconi (1971: 367); Ceccarelli (1986: 6); Bacry (1992: 204); Margolin (1992: 407); Azaustre and Casas (1997: 96); Bussolino (2006: 16); Auger (2010: 11) and Canton (2020).

<sup>6</sup> Cf. Belardi 1962: 9; Hernández Vista 1968: 348; Mounin 1974: 19; Ceccarelli 1986: 2; Criado 2002: 511; Bussolino 2006: 15 and 16.

<sup>7</sup> Cf. Klotz 1876: 2; Schlossarek 1911: 282–283; Evans 1921: 12–17; Stoll 1940: 388; Aquien 1993: 47; Glover 2010: 243.

<sup>8</sup> Cf. Bailey 1947: vii; Belardi 1962: 9; Martínez Conesa 1972: 11; Mounin 1974: 19; Arbusow 1974: 76; Cuddon 2001: 42; Dubois *et al.* 2002: 24; Wales 2014: 14.

<sup>9</sup> Cf. Naeke 1829: 331; Wölfflin 1881: 4; Peck 1884: 59; Defradas 1951: 38; Barchiesi 1962: 301; Grilli 1962: 119; Catone 1964: 129.

<sup>10</sup> Cf. Volkmann 1872: 439; Marouzeau 1935: 42; Ferrarino 1938: 93; Ronconi 1939: 297; Ceccarelli 1986: 2; Facchini Tosi 2000: 10; Bussolino 2006: 15; Auger 2010: 11; Wales 2014: 14.

<sup>11</sup> Cf. Naeke 1829: 331; Loch 1865; Klotz 1876; Rasi 1889: 179; Evans 1921: 43; Defradas 1958: 38; Valesio 1967: 28.

v. *The number of necessary terms*: The former view allows alliteration inside a single word (*PerPopulor, InImItabIlls*)<sup>12</sup>; the latter requires at least two words (... *CASus CASSandra CAnebat, Verg. Aen. 3.183*)<sup>13</sup>.

vi. *Separation of the words affected*: The scholars for whom alliteration is a device that implies the presence of at least two words consider that there must be a short distance between them. Proximity is not in general specified, except for some authors who limit the extension of the phenomenon to the metrical or syntactic unit<sup>14</sup>.

In the following sections our aim is to clarify this confusing situation with respect to the idea of ‘alliteration’ by coining a specific definition that provides a precise resolution of the six points set out. The operational definition of ‘alliteration’ we offer in this work classifies the phenomenon and positions a new class of alliteration within the established typology: the ante-/post-caesura alliteration. Although it has not been the subject of study until now, it nevertheless had a significant presence in Latin poetry, not only in authors of the archaic period (Lucretius, Catullus), but also in classical (Virgil, Tibullus, Propertius, Ovid) and late period (Claudian and Rutilius Namacianus) authors.

## 2. Concept of alliteration and its use in the Latin world

### 2.1. Concept of alliteration

In the theoretical diversity offered by the concept of alliteration, some scholars have proposed as an effective definition that was offered by Ferrarino, and followed by Barchiesi (1962: 300; Oniga 1994: 118–119): “ritmico ritorno della prima sillaba di due o più parole comincianti con la medesima lettera e tra loro particolarmente connesse” = “Rhythmic return of the first syllable of two or more words beginning with the same letter and particularly connected to each other”.

However, we consider that Ferrarino’s definition should be nuanced with respect to the following points (Ferrarino 1938: 151):

“Prima sillaba di due o più parole”: It is true that alliteration tends to occupy part or all of the first syllable, above all if the words affected by the

<sup>12</sup> Cf. Lázaro Carreter 1962: 37; Dubois *et al.* 2002: 24.

<sup>13</sup> Cf. Ferrarino 1938: 103; Belardi 1962: 37; Martínez Conesa 1972: 11; Mounin 1974: 19; Arbusow 1974: 76; Spang 1979: 154–155; Facchini Tosi 2000: 10.

<sup>14</sup> Cf. Arbusow 1974: 76; Spang 1979: 154–155; Facchini Tosi 2000: 10.

procedure have little phonic volume. However, we should not exclude from our definition cases in which alliteration exceeds the first syllable, as in ... *OBSTant OBSTringillant...*, Enn. Sat. 4).

“Parole comincianti con la medesima lettera”: Given that alliteration is an acoustic phenomenon, we believe it is more appropriate to talk about sounds rather than letters.

Moreover, nothing is mentioned about the distance there may be between the alliterative terms or the type of connection that links them. It is essential to determine this point if the concept is to be analysed with greater rigour.

Taking into account that phonic repetition must be perceived by the ear, we believe it is prudent to limit the distance between words to the metric unit, i.e. the line; and if the phrase exceeds the limits of the line, the syntactical unit, i.e. that part of the phrase that continues into the next line.

Given the above, we propose the following operational definition of alliteration:

*“A rhythmic repetition of vocalic, consonantal or syllabic sounds at the start of two or more adjoining words or words that are close to each other, i.e. forming part of the same metrical or syntactic unit”*

This definition attributes to alliteration a rhythmic purpose inherent to the figure itself; in turn, we present it as a device in which identical consonantal, vocal or syllabic sounds are repeated at the start of at least two words, which may be in contact (in either horizontal or vertical correspondence) or close to each other (in the same line, or in case of enjambement, the same syntactical phrase). It is important to note that by the start of the word we also understand the start of the second segment of a compound word, provided it is perceived as such: *inCertis Certos COMpotesque CONSili* (Enn. Trag. 71.3). This is what A. Grilli has called “allitterazione coperta” (Grilli 1989: 120).

## 2.2. Use of alliteration in the Latin world

Alliteration is a phonic procedure that is universal in nature<sup>15</sup>. Álvarez Pedrosa (1994: 190) defines this figure as “recurrente en casi todas las tradiciones poéticas de las lenguas históricas indoeuropeas” = “Recurring in almost all poetic traditions of historical Indo-European languages”. It is particularly important in the Latin tradition, as it impregnates practically all the spheres of everyday

<sup>15</sup> Cf. Boetticher 1884: 14; Barchiesi 1962: 301; Marouzeau 1967: 42; Valesio 1967: 7.

life<sup>16</sup>: it is common in popular (*Mense Maio Mala nubent* “it is bad to marry in May”; *Vicina Virtutibus* “Vices are near to virtues”), legal (*senatusque populi Romani... Censuit CONsensit CONsciuit* “and the senate of the Roman people... affirmed, agreed, approved”; *Do Dico aDDico* “I give, say, adjudge”), military (*Manu Militari* “With military aid”, *Domi Duellique* “in war and in peace”) and magical/religious contexts (*Sit SALuus SAtor, SALua Sint SAta, SALua Seges Sit* “God bless the farmer, the field and the harvest”; *Dat Donat Dedicat* “gives, offers, dedicates”; *quod Fastum Felix Fortunatumque sit* “may it be fortunate, happy and prosperous”)<sup>17</sup>

Within literature, alliteration is very common in both Latin poets and prose writers (cf. Berger 1939 [1913]: 310; Coleman 1999: 47).

In poetry of particular note are authors of the archaic period, with the excessive use they make of the device: *Mater ... MULto MULier Melior MULierum* (Enn. *Trag.* 26.3); *Apud Abundantem Antiquam Amnem* (Acc. *Trag.* 297); *OPTumo OPTume OPTumam OPERam ...* (Plaut. *Amph.* 278) and *... Potuisse PROpagando PROcudere PROlem* (Lucr. 5.856). Examples of alliteration can be found in poets of the classical period, although they are much more restrained than those of the archaic period, due perhaps to the greater impact of Hellenism on its authors, such as Virgil (... *Eliadum ... Epiros Equarum?* G. 1.59), Horace (*VIndemiator ... inVIctus, ... VIator, Sat.* 1.7.30), Tibullus (*Parcite ... Praeda Petenda ...*, 1.1.34) and Propertius (... *Amor ... Amat Artificem*, 1.2.8); cf. Baske 1884: 13; Marouzeau 1935: 46. Examples of alliteration can also be found in poets of the post-classical period, such as Claudian (... *Natura ... Noua Numina ...*, *rapt. Pros.* 2.371) and Rutilius Namacianus (*Phoebus Chelarum Pallidiore Polo*, 1.184).

The same rhythmic procedure can be found in prose, although to a lesser extent than in poetry. Worth mentioning are Cicero (*diFFicultatibus adFectus atque adFlictus ... FIdem, Quinct.* 10.1; *Illa INitia... INtegra atque INuiolata, Cael.* 11.12) Caesar (*perMotus Manus, Superat Sententia Sabini, Gall.* 5.31.3.2), Sallust (*TANta TAMque Corrupta Ciuitate Catilina, Catil.* 14.1.1; *Magna Munera Misere ...*, *Iug.* 7.4), Tacitus (*ADfirmarent, ANxius ANimo... Amicorum ADhibitis ...*, *Hist.* 1.2.15; *Plerosque ... POenam exPOscentium ... adProbat, Hist.* 1.58.4) and Apuleius (*Cunctae CIuitatis... Considerans Circumirem*, 3.3.17–18).

<sup>16</sup> Cf. Naeke 1829: 326; Boetticher 1884: 1; Peck 1884: 58; Baske 1884: 6; Marouzeau 1935: 42–44; Lesiak 2007: 22–24.

<sup>17</sup> For a more in-depth treatment see Rasi 1921.

Because fewer alliterative sequences can be found in prose, and because the new type of alliteration we have called ‘ante- and post-caesura’ occurs exclusively in poetic compositions, we have limited our study to the area of poetry.

### 3. Types of alliteration in poetry

There are two types of alliteration in poetry according to the position of the terms affected by the device: 1) Horizontal alliteration: between words that follow each other in a line (... *FIdem Foedusque Feri... FIrmmum*, Enn. *Ann.* 29); and 2) vertical alliteration: between words which occupy the same metric position in two or more adjacent lines (... *hARena* || ...*ARtes* ||...*Acumen*, Iuv. 100–103)<sup>18</sup>.

#### 3.1. Horizontal alliteration (aaa...)

Horizontal alliteration is defined as a sequence of terms starting with the same sound that extend over a line and can even run into the start of the next by enjambement (... *CAndida CALLis* || *Currenti...*, Lucr. 6.92–93; ... *Anxius Angor* || *Adsidue...* Lucr. 6.1158–1159). When it occupies the start of the next line alliteration performs what we call a ‘cohesive function’, as it creates an acoustic link between the enjambéd phrase with the previous line.

In this article we have selected strong alliterative sequences, consisting of the repetition of the start of at least three words<sup>19</sup>.

**Lucretius:** *CORpora CONTinuo CONexaque CONuenientis* (2.712); ... *ACerbis ACrius Aduertunt Animos* ... (3.53); ... *MOLLia Membra MOuere, MOLLia MOBiliter* ... *Mittunt* (4.787); *Sponte SUa SURsum poSSUnt conSURgere* ... (6.1021)<sup>20</sup>

<sup>18</sup> Examples of these structures can be found in Virgil in Kvičala (1881: 301–325); Brouwers (1973: 256–257); Raffaelli (1982: 151) and Facchini Tosi (2000: 54 and 67).

<sup>19</sup> For more examples of alliteration in Lucretius see Schneider 1897; Deutsch 1939 and Snyder 1980; in Catullus: Guggenheimer 1970; in Virgil: Kvičala 1881; Clarke 1976 and Ceccarelli 1986; in Ovid: Capecchi 1969.

<sup>20</sup> *Multa Minuta Modis Multis...* (2.116);... *Ceruices Circum COLLum CORonat* (2.802); ... *Ten- ebris TAntis TAM* ... *exTollere* ... (III 1); ... *ALiena* ... *ALLata Atque Auris ALiunde* ... *ALienis* (5.546); ... *Potuisse PROpago PROcudere PROlem* (5.853); *LUBrica proLUuie LARga LAuere...* (5.947).

Catullus: ... *Mala Mens, Miselle* ... (40.1); *Dea ... Dea ... Dea Domina Dindymi* (63.91); ... *COgnatos COMpositum Cineres* (69.98); ... *Valens Viuat... Venusta...* (89.2)<sup>21</sup>

Virgil (Aeneis): *INsontem INFando INdicio* ... (2.84); ... *Populi ... PROceres, PRimumque Parentem* (3.58); ... *Amens Animi ... Accensus Amaro* (4.203); ... *Validas... VIscera Vertite VIres* (6.833)<sup>22</sup>

Ovid (Metamorphoses): *COntentique Cibis ... COgente Creatis* (1.103); ... *Phaëthon Penitus Penitusque Patentis* (2.179); ... *Frater FELix... Fortunata proFECTO* (4.323); *Sustinet inStantes; inStanbat ... Sinistra* (5.162)<sup>23</sup>

Claudian (De raptu Proserpinae): *Aestuat Ante Alias Auído* ... (2.137); ... *MORte ... iMMOta MORatur* (3.194); ... *Damnare DEcus ... DEarum* (3.213)

Rutilius Namasianus: ... *Crimen Contemnere Ciues* (1.23); ... *MINus ... MIseranda Magis* (1.22); ... *MULTiplici Meruit MUNimine* ... (2.39)

There may be two or more horizontal correspondences in the same line. Depending on the form in which they are combined, three types of rhythmic structures can be distinguished: an aabb(cc...) series; a parallel abab(ab...) series and a chiasmic structure abb(b...)a (cf. Ziwsa 1879: 7–14; Facchini Tosi 2000: 67).

aabb(cc...) structure: the alliterative sequences appear one after the other without being interrupted:

Lucretius: ... *MAGnos MANibus ... Montes Multaque VIuendo VItalia Vincere* ... (1.201); *MOLLia MORTali CONSistere CORpore Creta* (2.906); ... *Fertur Fruges LIBerque LIquoris ... Laticem* (5.14); *Auget Alitque DEMinui DEbet RECreari... RECipit REs* (322)<sup>24</sup>

<sup>21</sup> ... *Pote Plurimum Perire* (45.5); *TENE ThEtis TEnuit...* (64.28); ... *CEdentem CEleri Cum Classe* ... (64.53); *SAuia ... Spurca SALiua* ... (78.4); *Mentula Moechatur. Moechatur Mentula?* ... (94.1); ... *POTui ... POSsem ... Perdite* ... (104.3); ... *Mentula Magna Minax* (115.8)

<sup>22</sup> ... *Arrectisque Auribus Adstant* (1.152); ... *Sicinia Saltem Sedesque* ... (1.557); *Sanguis ... Solidae Suo Stant* ... (2.639); *Ducebatque Diem Danaique* ... (2.802); ... *Virga, VERsumque VEnenis* (7.190); *Candenti Corpore Cycnum* (9.563); ... *Veneris Violauí Volnere* ... (11.277).

<sup>23</sup> ... *Delubraque Ditia Donis* (2.77); ... *Surgere Signa Solent* ... (3.112); ... *PATriae Praelate ... Praelate PARENTi?* (8.109); ... *Vela Videt, Vacuum* ... (11.471); ... *Vestris Valuissent Vota* ... (13.127); *Templa Tibi ... Tribuam Tibi Turis* ... (14.128)

<sup>24</sup> ... *Primus Portarum Claustra Cupiret* (1.71); *Perfecto Posset Claro Comitari* ... (1.97); ... *Alit Atque Auget ... Pabula Praebens?* (1.229); *Ludit Lacte MERO MENTes...* (1.261); ... *Aduertas Animum... Pernoscere Possis* (3.181); *Alis Auroram Clara Consuetum...* (4.708); *MORigerisque MODis ... Munde Corpore Culto* (4.1273); *Illi Inprudentes Ipsi Sibi Saepe VENenum VERgebant* (5.1007).



Catullus: ... *L*Aneum *L*Atusculum *M*anusque *M*ollicellas (25.10); ... *L*Abante *L*Anguore *O*culos ... *O*perit (63.37); *A*nimo *A*estuante *R*ursum *R*editum ... (63.47); *M*agnanimum ... *M*inoa ... *S*edesque *S*uperbas (64.85)<sup>25</sup>

Virgil (Aeneis): *P*incipibus *P*ermixtum *A*dgnouit *A*chiuis (1.488); *A*scanium *A*nchisenque *P*atrem... *P*enatis (2.747); *M*agna *M*edius *C*omitante *C*aterua (5.76); *P*alantisque *P*olo *S*tellas *S*equor (9.21)<sup>26</sup>

Ovid (Metamorphoses): ... *G*Raciles *G*RAMem *C*Arpsere *C*APellae (1.299); *A*rtibus *A*tque *A*nimas *F*ormatae *i*n*F*undere ... (1.364); *P*erspicit ... *P*lacidas *P*artim *R*adice *R*euellit (7.227); *L*Aomedonteis *L*Atoius *A*stitit *A*ruis (11.196)<sup>27</sup>

Claudian (De raptu Proserpinae): *C*onscidit ... *C*rine *A*uellit *A*ristas (3.150); *I*n*S*idias *S*uperum, *C*ognatae ... *C*ernis (3.200); ... *P*atriis *P*rocul *A*mandauerit *A*stros (3.214); *i*n*D*uitur *D*igitisque *A*ttemptat ... *A*rcum (3.217)

Rutilius Namasianus: *C*onsumunt... *C*elsa *L*Auacra *L*Acus (1.102); *V*erticis... *V*irides, *R*oma, *R*efinge... (1.114); ... *C*upiunt, *C*ernere *P*osse *P*utant (1.192); ... *S*Erenus || *S*ignat *S*Eptenis *C*ulmina *C*lara ... (1.197–198); *o*Ccurret *C*halybum *M*Emorabilis ... *M*Etallis (1.351)

abab structure: two or more alliterative sequences are interwoven in parallel:

Lucretius: *C*ibus *A*uget *C*orpus *A*litque (1.859); *S*onere *A*uris, *S*uccidere *A*rtus (3.156); *C*lara *L*oca *C*andida *L*uce (5.776); *E*Xprimitur *V*alidis *E*Xtritus *V*iribus ... (5.1096)<sup>28</sup>

Catullus: *M*allem *D*iuities *M*idae *D*edisses (24.4); *N*otae ... *P*opulo ... *N*ates *P*ilosas (33.7); *P*ulchre *C*onuenit *i*m*P*robis *C*inaedis (57.1, 10); ... *V*idua ... *N*udo *V*itis ... *N*ascitur ... (62.49)<sup>29</sup>

Virgil (Aeneis): ... *A*missam *R*Espexi *A*nimumue *R*Eflexi (2.741); *S*eminecem *L*iquit *S*axo *L*acerumque (5.275); *S*Acrilego *P*endetis *S*ANGUINE *P*oenas (7.595); *M*emores *R*Egi *M*andata *R*Eferte (11.176)<sup>30</sup>

<sup>25</sup> ... *D*euota *D*omum *P*eriuria *P*ortas? (64.135); *V*ellera *V*irgati *C*ustodibant *C*alathisci (64.319); ... *V*ago *V*ictor *C*ertamine *C*ursus (64.340)

<sup>26</sup> *D*luidit ... *D*ictis *M*aerentia ... *M*ulcet (1.197); *T*egmina *T*uta *C*Auant *C*APitum (7.632); ... *i*n*S*ultans *S*pargit *R*apida ... *R*oes (12.339)

<sup>27</sup> ... *P*erueniunt *P*artim *C*ampoque *r*e*C*epta (1.41); *F*raternaeque *F*idem *P*acis *P*etiitque ... (3.128); ... *A*dductis *h*Astilia *L*enta *L*acertis (8.28)

<sup>28</sup> ... *L*ignis ... *F*lamma *L*atet *F*umusque (1.871); ... *O*pinantis *T*Enebris *O*bducere *T*Erras (5.774); *E*Xprimitur *V*alidis *E*Xtritus *V*iribus ... (5.1096)

<sup>29</sup> ... *F*alx *A*ttenuat *F*ron datorum *A*rboris (64.41)

<sup>30</sup> *F*essi *R*ERum *F*rugisque *R*Eceptas (1.178); ... *V*estra *M*anus *V*iolasset ... *M*ineruae (2.189); *A*Bstulit *I*ngeminant *A*Bruptis ... *I*gnes (2.199); *S*ubito *P*rorsam *S*ociosque *P*recatur (10.293)

Ovid (Metamorphoses): ... *Hlems CAnos Hlrsuta CApillos* (2.30); *Diues Agri Dorylas...* *Alter* (5.130); *Prius Aërias...* *Phoebus...* *Auras* (10.178); *Phoebus...* *Simulat Praereptaque...* *Sumit* (11.310)<sup>31</sup>

Claudian (De raptu Proserpinae): *Soluis Amazonios...* *Stymphalidas Arcu* (2. pr.37); *Laeva Parte...* *Libamina Potat* (2.53); *conSpicit...* *Natae...* *Sedula Nutrix* (3.171)

Rutilius Namasianus: *OBruerint ... Scelerata OBliuia Solem* (1.53); *Saepius Attonitae reSonant...* *Aures* (1.201); *Leges REstituit Libertatemque REDucit* (1.215); ... *Vallauit Multis Vitalia Membris* (2.37)

abba structure: two or more different alliterative sequences are combined chiasmically, so that one is included inside the other:

Lucretius: *Validi POSSunt PONtes Venientis...* (1.285); *Candida ... Nullo ... Nigro Nata Colore* (2.793); *Pondera ... DEorsum DEducere Pugnent* (2.205); ... *Forte Voles Variare Figuras* (2.491); ... *Cessare Aetheriis Adfixa Cauernis* (4.389); *DIscudere Mundum Membraque DIuidere* (5.444); *Canibus Succinctas Semimarinis Corporibus* (5.889)<sup>32</sup>

Catullus: ... *Primum Digitum Dare aPPetenti* (2.3); ... *Di Mala Multa Dent ...* (14.6); *Acmen Septimius Suos Amores* (45.1); ... *Fraterno Multum Manantia Fletu* (101.9); *Prata ... Siluas Saltusque Paludesque* (115.5)<sup>33</sup>

Virgil (Aeneis): *Arcebat Longe Latio...* *Annos* (1.21); ... *Patriam ... Sceleratas Sumere Poenas* (2.576); *TEmplo Capitolia Celsa TEnebat* (8.654); *Prima VIam Victoria Pandit* (12.626)<sup>34</sup>

Ovid (Metamorphoses): *Contemptrix Supremum Saeuaeque ... Caedis* (1.161); *Ambrosiae Suco Saturos praeSepibus Altis* (2.120); *Nise Pater ... Malis, Modo Prodit, Nostris* (8.126); ... *Vides Apparet Adhuc Vetus ...* (12.444)<sup>35</sup>

Claudian (De raptu Proserpinae): *Pars Aulaea ... Alii Praetexere ...* (2.320); *Audax Sacrilego Supplebat Aranea ...* (3.158); ... *Dapes ... Arma hAbitumque Dianae* (3.216)

<sup>31</sup> *INde ... LIbatos INrorauere LIquores* (1.371); *imPensaue SUi Poterit SUperare ...* (8.63)

<sup>32</sup> ... *Partim CONcilio ... CONstant Principiorum* (1.484); *Corporibus ... PAruis PAucisque Creatast* (3.278); *Omnibus ... Populo ... Praeconis ... Ore* (4.562); *VIuebant ... Priuati Parte VIrili* (6.1207)

<sup>33</sup> *MAgna Caecilio inCohata MAter* (35.18); *LANaeque Aridulis hAerebant ... LABellis* (64.316); *Aucupium ... Pisces Prata Arua ...* (114.3)

<sup>34</sup> *CONiugo Tali! Teucrum COMitantibus* (4.48); *Finem; inPosuit Pugnae Fessumque* (5.463); *Totiens Data Dextera Turno* (7.366)

<sup>35</sup> ... *deSolatas Agere Alta Silentia ...* (1.349); ... *obStantis Proturbat Pectore Siluas* (3.80).

*Rutilius Namasianus* : *Foedere Communi... Cuncta Facis* (1.78);... *Assyriis CONnectere CONTigit Armis* (1.83);... *Mergi Nequeunt Nisu Maiore...* (1.129); ... *Aliis Romam Redeuntibus hAeret...* (1.167)

Mixed rhythmic structures: However, there are rhythmic structures that differ in complexity from the above, being the result of the addition of at least one more sequence or rhythmic structure. We have grouped all the possible combinations into a single set that we have called ‘mixed rhythmic structures’: Some examples are:

(abba + abab) *Principio Caeli Clarum Purumque Colorem* (Lucretius 2.1030)

(abba + cc) *Consule Pompeio Primum ... Cinna, Molebant || Maeciliam...* (Catullus 113.1–2); ... *Tali PErsensit PEste Teneri || Cara... Coniunx...* (Vergil *Aen.* 4.90–91)

(abab + cc) ... *Agros || Palmiferos Arabas Panchaeaque Rura Reliquit* (Ovid *Met.* 10.477–478)

(aabb + abab) ... *Patriae Priamo Datum ... Pergama Dextra* (Vergil *Aen.* 2.291)

(aabb + abba) *ARduus ARmatus Mediis ... Moenibus Adstans* (Vergil *Aen.* 2.328)

(abab + abba) ... *Modo ROre Maris, Modo ... ROsaue* (Ovid *Met.* 12.410)<sup>36</sup>

### 3.2. Importance of caesuras in horizontal alliteration

In the works of Lucretius, Catullus, Virgil and Ovid caesuras play an important role in the arrangement of the alliterative words<sup>37</sup>. These words tend to be placed around the caesura, constituting at times an element for joining and demarcating the hemistichs in the same line<sup>38</sup>.

<sup>36</sup> (abab + abba) *POssit ... Ira POenas Petere Imbibat ...* (Lucretius 6.72); (abba + cc) *Sacra Deosque Dabo; Socer Arma ... hAbeto* (Vergil *Aen.* 12.192); (ab+cc+ab) *Supplicii inClusa Teror! Tu Saeua Choreis* (Claudian *rapt. Pros.* 3.102).

<sup>37</sup> A classification of alliteration is established according to the position occupied by the alliterative words in the line in Ronconi (1939: 300–316) and Mahoney (2001: 80).

<sup>38</sup> It does not always constitute an element of cohesion or demarcation of lines or hemistichs. In Lucretius (6.42–44), for instance, alliteration exercises an emphatic function, since the sequences of words with the same initial sound are placed after the fifth-foot caesura, thus highlighting the second hemistich with respect to the first; cf. Brouwers 1973: 257:

... | *PERgam PERTexere dictis*  
 ... | *Mundi Mortalia templa*  
 ... | *COnsistere COrpore Caelum*

### 3.2.1. Alliteration and its cohesive function

Alliterative terms are located on either side of the caesura, each belonging to a different hemistich. The same initial sound creates cohesion between the two, as in the following examples:

Lucretius: ... *MU*lta *MO*dis | *MU*ltis *MU*tata... (1.1024); ... *Pro*telo | *Pla*garum... (2.531); ... *Vu*ltum | *Vi*talem... (3.655)

Catullus: ... *Per*ditius | *Potes*... (42.14); ... *Tor*pet, | *Tenu*is... (51.9); ... *Caus*ae | *Cred*ideram... (91.8)

Virgil (Aeneis): ... *Vi*ta | *VI*ctor... (6.168); ... *Fest*inant | *Flent*es... (6.177); ... *Nig*ro | *Nem*orumque... (6.238)<sup>39</sup>

In Ovid there is a fragment of four consecutive lines in which the procedure of placing an alliterative term on each side of the caesura is repeated. The device provides acoustic cohesion to the hemistichs in each line.

... *Rogat* | *Rapta* ...

... *Artus* | *Anima* ...

... *Placauit* | *Precibusque* ...

... *eFFEtum* | *proFERri* ... (Ovid. *Met.* 7.249–252)

This type of alliteration also appears in Claudian and Rutilius Namasianus:

Claudian: ... *Minuit* | *Merces*... (25.11); ... *Potestates* | *Priscus*... (26.39); ... *Rarum* | *Referens*... (26.78); ... *Modum* | *Mutates*... (26.119); ... *Stilicho*, | *Succedant*... (4.13)

Rutilius Namasianus: ... *Patet* | *Peregrinae* (1.13); ... *DEsideriis* | *aDDEre*... (1.34); ... *circumFusus* | *Fluctuat*... (1.56); ... *Giganteum* | *Graecia*... (1.100); ... *Cupiunt*, | *Cernere*... (1.192); ... *Postliminium* | *Pacis*... (1.214); ... *MU*ltiplici | *Meruit MU*nimine... (2.39); ... *Geticis* | *Grassatus*... (2.51)

### 3.2.2. Alliteration and its demarcating function

There are two ways of demarcating hemistichs: by means of the acoustic correspondence of their extremes (X ... X | ...; ... | X ... X) or through the acoustic correspondence of their respective starts (X ... | X ...) or ends (... X | ... X).

Demarcation of the first hemistich: In the examples selected the extension of the first hemistich is marked by the initial homophony of its extremes:

Lucretius: *MU*ltaque... *MU*ndi | ... (2.1105); *Floribus*... *Foliis* | ... (5.1400); *Aeris*... *Accepit* | ... (6.1063)

Catullus: *MU*neraque... *MU*sarum | ... (68.10); *Suffixum*... *SU*mma | ... (99.4).

<sup>39</sup> ... *Silua*m, | *Stabula* ... (6.179)

Virgil (Aeneis): *Litora*que... *Latos* | ... (1.225); *CORRipio*... *CORpus*, | ... (3.176); *Daedalus*... *Dolos* | ... (6.29).

Ovid (Metamorphoses): *CORpora*... *COeptis*, | ... (1.2); *Luctus*... *Leuior*. | ... (1.654); *Sospite*... *Scylla* | ... (14.39)<sup>40</sup>

Claudian: *Aequor*... *HAdriacas* | ... (5.39); *Seminecem*... *Subito* | ... (5.65); *Plena*... *Patriis* | ... (15.5)

Rutilius Namasianus: *Vernula*... *Vario* | ... (1.112); *Verticis*... *Virides*, | ... (1.116)

Demarcation of the second hemistich: Similarly, alliteration may suggest the extension of the second hemistich of the line by the initial homophony of its extremes.

Lucretius: ... | *Penitus*... *Possis* (1.145); ... | *Verbis*... *Videmus* (1.197); ... | *REuomit*... *REmittit* (2.199); ... | *VIta*... *VIDetut* (3.66); ... | *Plerumque*... *Potestas* (5.42)

Catullus: ... | *Praemia*... *Peto* (66.86); ... | *Mater*... *Meae* (67.34); ... | *LImine*... *Licet* (67.38)

Virgil (Aeneis): ... | *Partu* ... *Prolem* (1.274); ... | *reFeret* ... *Fouebit* (1.281); ... | *Sacrata* ... *Sedebat* (9.4); ... | *Conclamat* ... *Caicus* (9.35)...<sup>41</sup>

Ovid (Metamorphoses): ... | *Pelagi* ... *Profundum* (1.331); ... | *Valido* ... *Veneno* (7.123); ... | *Animum* ... *Artes* (8.188)<sup>42</sup>

Claudian: ... | *TOtidem* ... *reTOrquens* (26.65); ... | *Certamina* ... *reCORDor* (26.104); ... | *Aquilas* ... *hArenis* (15.33); ... | *Perfert* ... *Pacis* (15.99).

Rutilius Namasianus: ... | *PROcerum* ... *PROPago* (1.7); ... | *LACrimis* ... *LAude Litamus* (1.45); ... | *VIctrix* ... *VIres* (1.69); ... | *Longior* ... *Liber* (2.2); ... | *Multis* ... *Membris* (2.37)

Demarcation of both hemistichs: a way of individualising and at the same time marking the extension of the two hemistichs consists of positioning alliterative terms at their respective starts or clausulae:

Alliterative terms at the start of each hemistich:

Lucretius: *Impetibus* ... | *Interdum* ... (1.293); *CORpus*... | *COmmunis* ... (1.422); *Multaque* ... | *Magnum* ... (2.109); *Principio* ... | *Persubtilem* (3.179)

Virgil (Aeneis): *Tantane* ... | *Tenuit* (1.132); *Prospectum* ... | *PElago PETit* ... (1.181); *Accipiet* ... | *Antiquam* ... (3.96); *Seruatum* ... | *Strophadum* ... (3.209).

<sup>40</sup> *Stamina* ... *Summo* | ... (4.179); *aMissam* ... *Mea* | ... (13.234).

<sup>41</sup> ... | *MElior* ... *MEnti* | ... (2.35); ... | *Viuit* ... *Volnus* (4.67); ... | *Peragunt* ... *Propinquant* (6.384)

<sup>42</sup> ... | *reParabat* ... *Phoebe* (1.11); ... | *Sacrorum* ... *Suorum* (11.68)

Ovid (*Metamorphoses*): *Aureus ... | Asopida ...* (6.113); *Moenia ... Merui ...* (8.127); *Sidere ... | Sumptam ...* (8.178); *Vatis ... | Vocalia ...* (11.8); *perFidiae ... | Falsis ...* (11.296)<sup>43</sup>.

Claudian: *Phoebeo ... | Python ...* (2.1); *conPleri ... | Porrexerit ...* (3.10); *inCluta... | Celsa ...* (3.174); *Terra ... | Tyrios ...* (3.207).

Rutilius Namasianus: *Ditia ... | Dent ...* (1.143); *exPlorata ... | Pelagi ...* (1.205); *Saepe ... | Serus ...* (2.5); *aRRidet ... | Radiis...* (2.13)

Alliterative terms at the end of each hemistich:

Lucretius: ... *Rursum | ... Resoluat* (1.57); ... *RErum | ... REpertis?* (5. 2); ... *Mortali | ... Mundum* (5.65); ... *Faciant | ... Ferantur* (6.85).

Virgil (*Aeneis*): ... *ARdens | ... Ab ARce* (2.41); ... *REges, | ... RErum* (7.37); ... *Manum | ... Monstrant* (9.44); ... *MANis | ... MANebat* (10.39).

Ovid (*Metamorphoses*): ... *Phoenicas, | ... Parabant* (3.46); ... *Athin, | ... Arcus* (5.63); ... *Poterat: | ... rePugnans* (7.11); ... *ACie. | ... AChiui* (7.142); ... *ARentis | ... ARistas* (11.112)<sup>44</sup>

Claudian: ... *Poenis | ... Pasci* (22.14); ... *Armis, | ... Amicos* (22.45); ... *SOLEm, | ... SOLuta (rapt. Pros. 1.115); ... Phrygios | ... Penates (rapt. Pros 1.179); ... Astrictis | ... Aquis (rapt. Pros. 2.18).*

Rutilius Namasianus: ... *Aetherios | ... Axes* (1.17); ... *Minus, | ... Magis* (1.22); ... *Ager | ... Aurelius Agger* (1.39); ... *Superat | ... Saxis* (2.65)

### 3.3. Vertical alliteration

Vertical alliteration is a parallel sequence of words starting with the same sounds that belong to two or more sequential lines; in general, they are placed at the start or in the clausula of these lines, giving them a greater cohesion<sup>45</sup>. In this article we will analyse the simple vertical sequences (a...|| a...|| a...) and, occasionally, successive vertical structures (a...|| a...|| b...|| b...), as being acoustically easier to perceive.

<sup>43</sup> *CORRipere ... | CORpus ...* (Lucr. 3.163); *Postquam ... | Priamique ...* (Verg. *Aen.* 3.1); *PErgama ... | PEditem ...* (Verg. *Aen.* 6.516); *Sidonis ... | Sacri Sub...* (Ovid. *Met.* 14.80).

<sup>44</sup> ... *Molli | ... Membra* (Lucr. 3.112); ... *Summa | ... Sede* (Lucr. 3. 84); ... *Longo | ... Luctu* (Verg. *Aen.* 2.26); ... *exSequis | ... Solutis* (Verg. *Aen.* 7.5); ... *INdomitas | IN Iras* (Ovid. *Met.* 5.41)

<sup>45</sup> Cf. an allusion to alliteration as an element used to link successive lines in Mahoney (2001: 82). Vertical correspondences, both lexical and phonic, are included in the study by Deutsch (1939: 48–96).

### 3.3.1. Vertical correspondence at the start of consecutive lines

The alliterative terms are placed at the start of consecutive lines. Given that the lines used to be recited and not read silently, this type of repetition served to mark the start of a new line<sup>46</sup>.

Lucretius:

*Strataque...* || *SAXea...* || *Signa...* || *SAepe...* (1.315–318)

*PROpterea...* || *PRAecepit...* || *Posterior...* (6.1049–1051)

Virgil (Aeneis):

*Pallamque...* || *Praecipue...* || *exPleri...* || *Phoenissa...* (1.711–714)

*Idaeumque...* || *INUocat...* || *hIc...* || *INtonuit...* || *Ipse...* (7.140–143)<sup>47</sup>

Ovid (Metamorphoses):

*Impediebat...* || *INposita...* || *Ipse...* || *INstruit...* || *Icare...* (8.200–204)

*COntemptor...* || *Cycnus...* || *COrpore...* || *Caenea...* || *inCOluit...* (12.170–174)<sup>48</sup>

Claudian:

*oCCUltat...* || *Consultare...* || *Crinigeri...* || *CUria...* (26.479–482)

*Transilit...* || *Turbaque...* || *Terrigenas...* (*rapt. Pros.* 2.165–167)

Rutilius Namasianus:

*PRiuatam...* || *PRAesentes...* || *PRodest...* (1.24–26)

*Spars'erunt...* || *Substitimus...* || *inSanituris...* (1.618–620)

### 3.3.2. Vertical correspondence at the end of consecutive lines

Just as in modern rhyme, in which the ends of successive lines are linked by total or partial repetition of sounds of final syllables of the words, in Latin poets the clausulae of adjacent lines can be joined by means of repetitions of the initial parts of words. This type of vertical correspondence is much more frequent than that occurring at the start of adjacent lines.

Lucretius:

... *Colli* || ... *Cursu* || ... *Clentes* || ... *CIrcum* (2.322–325)

... *Animai* || ... *Artus* || ... *Animai* || ... *Auras* || ... || ... *reMansit* || ... *Membris* || ... *reMota* || ... *Auras* || ... *Animai* || ... *hAeret* (3.397–400; 3.402–407)<sup>49</sup>

<sup>46</sup> The same is true in the alliteration in the clausulae of successive lines. Alliteration demarcates these lines, indicating acoustically the point at which they end.

<sup>47</sup> *SAeuis* ... || *SArpedon*, ... || *Scuta* ... (1.99–101); *ORtygiam* .... || *Occultas* ... || *ORE* ... (3.694–696); *ARRectae* ... || *ARdet Abire* ... || *Attonitus* ... (4.280–282)

<sup>48</sup> *Nulla* ... || *Nondum* ... || *Non* ... || *Non* ... (1.96–99); *Poena* ... || *Perdere* ... || *Protinus* (1.260–262)

<sup>49</sup> ... *POssis*, ||... *POnit*, ||... *Priuis* || ... *Membra*. || ... *Minora* (3.370–374); ... *Aaetas* ||... *Alter*,



Virgil (Aeneis):

... *Amore* || ... *Amorum* || ... *Aegram* || ... *Amantem* (1.350)

... *Locutus* || ... *reLiquit* || ... *Auram* || ... *Amens* ||... *hAesit* (4.276–280)

Ovid (Metamorphoses):

... *Cernes* || ... *Calores* || ... *Currum* || ... *Cre**m**abis* (2.133–136)

... *Adorat* || ... *Arua* || ... *Altis* || ... *Auras* (3.18–21)<sup>50</sup>

Claudian:

... *Amne* || ... *hAsta* || ... *AUstri* || ... *Acumen* || ... *AUras* || ... *hArenae* (*rapt. Pros.* 2.198–203)

... *MEmbri* ||... *Moueri* ||... *MEtallo* ||... *Minantur* (5.358–361)

Rutilius Namasianus:

... *Amoenae* || ... *Antiphate* ||... *Agebat* (1.381–383)

... *SEmel* || ... *Solutis* || ... *SEqui* (2.10–12)

#### 4. A new sub-type of vertical alliteration: ante-caesura and post-caesura

The importance of the caesura in vertical alliteration has barely been studied so far; indeed, no type of the alliteration we call ante-/post- caesura has been noted. In this case, the correspondence takes place not at the start or end of two or more consecutive lines, but within the lines themselves, specifically, immediately before or after the metric pause in the line<sup>51</sup>. This internal corre-

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|| ... *Ante*. ||... *Creare* || ... *Coorta* (5.834–838); ... *Ictum* || ... *Ignis*, || ... *Illi* || ... *Ictum* (6.313–316); ... *Prodit* *PARtem* || ... *PARatae*. || ... *Mundo* ||... *Manere*, || ... *Molem!* (6.563–567); ... *hABere* || ... *Aër* || ... *Appositusque*. || ... *ABditus Aër* (6.1034–1037); ... *Urbe*, || ... *hUmari*; || ... *Unus* || ... *hUmabat* (6.1279–1281)

<sup>50</sup> ... *Manuque* ... *MOLlem* || ... *MOuere Maligno* (6.363–365); ... *ARuo*, ||... *ARma*. || ... *hAstas* || ... *Parantis*, || ... *Pelasgi* (7.129–133)

<sup>51</sup> Bartalucci (1968: 115–116) alludes generically to internal vertical correspondence, both phonetic and syntactic, without specifying the type of ante/post caesura alliteration. One example of vertical alliteration is: *solus auem seruat* | ... || *quaerit Auentino* | ..., where only one of the alliterative terms, *Auentino*, is in the position immediately before the caesura; Deutsch (1939: 52–63) mentions cases in which cases of gemination, polyptoton, figura etymologica, paronomasia and rhyme are developed inside consecutive lines, occupying a similar or identical metrical position; he addresses these cases only vaguely and tangentially in the study of alliteration, with no mention at all of ante/post caesura (in fact, in one of the author's examples, *Lucr.* 2.697–698, only one of the initially words with the same initial sound is in direct contact with the caesura). Facchini Tosi (2000: 73) refers briefly and generically to alliteration inside successive lines, although in his two examples the alliterative words are located between the penthemimeral



spondence within the line is not random, but rather the product of a deliberate selection by the poet, as appears to be demonstrated in the clearest vertical correspondences where the author repeats (a) etymologically related terms or (b) various forms of the same word<sup>52</sup>:

(a) *Denique corporis atque animi | VIVATA potestas  
inter se coniuncta ualent | VITAque fruuntur;  
nec sine corpore enim | VITALIS edere motus* (Lucr. 3.558–560)

*Declamas BELLE, | causas agis, Attice, belle,  
historias BELLAS, | carmina bella facis,  
componis BELE | mimos, epigrammata belle* (Mart. 2.7.1–3)

(b) *naturam RERUM | mutare et uertere motus.  
Illud in his REBUS | non est mirabile, quare,  
omnia cum RERUM | primordial sint in motu* (Lucr. 2.307–309)

As in the vertical alliterations at the start and end of the line, in ante- or post-caesura alliteration this resource has a cohesive function, as it constitutes an element of union.

#### 4.1. Ante-caesura alliteration

Ante-caesura alliteration takes place between terms in adjacent lines located immediately before the metric pause:

... *Aliquid* | ...  
... *Animus* | ...  
... *Agere Aetatem* | ...  
... *Ambiguo* | ...  
... *Adfixum* | ... (Lucr. 4.1134–1138)

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and heptemimeral caesura: Hor. *Carm.* 4.15.5–6; and the trihemimeral and penthemimeral: Hor. *Epist.* 1.37–38, none of them ante- or post-caesura. Similarly, Calvo Martínez (2011: 519) talks about ‘alliterative symmetry’, understanding alliteration to mean the repetition of similar initial sounds, between words that are not in a position immediately next to the caesura (Soph. *Oed.* 458–460).

<sup>52</sup> These fragments are examples of etymological figure (a) and polyptoton (b), not alliteration, since the same root or word is repeated. In these cases, the intention of the poet to create rhythmic sequences immediately before or after the caesura is more evident.

... *Admiscetur* | ...  
 ...*hArmoniae* | ....  
*Atque Alias Alii* | ...  
 ... *Aliae* | ... (Lucr. 4.1247–1250)<sup>53</sup>

... *exPeteres* | ...  
 ... *Puerum* | ...  
 ... *Populo* | ...  
 ... *Platea* | ...  
 ... *Praetereunt* | ... (Catull. 15.4–8)

... *Nescis* | ...  
 ... *Nimum* | ...  
 ... *Nusquam* | ...  
 ... *Nasum* | ... (Mart. 1.3.3–6)

... *MAgnum* | ...  
 ... *Meritis* | ...  
 ... *Motus*, | ...  
 ... *MAesti* | ... (Verg. *Aen.* 11.223–226)<sup>54</sup>

... *Patria* | ...  
 ... *Potui*, | ...  
 ... *Puero*, | ...  
 ... *Puero* | ... (Ovid. *Ars.* 2.27–30)

... *Patrios* | ...  
 ... *Procul*; | ...  
 ... *Purpurea* | ...  
 ... *Phoebus* | ... (Ovid. *Met.* 2.21–24)

<sup>53</sup> *Dies* – *DEderunt*– *DEstiterunt* (Lucr. 4.973–975); *Aquae* – *Abundanti* – *Altis* (Lucr. 1.281–283); *Paene* – *Potius* – *Possint* (Lucr. 2.959–961); *PRaesagit* – *Partis* – *PRorsum* (Lucr. 3.512–514); *Feriant* – *Fluunt* – *Fluuiis* (Lucr. 4.217–219); *Plagae* – *Primas* – *Paulatim* (Lucr. 4.940–942); *Amplexus* – *Atlanteum* – *Adit* (Lucr. 5.34–36); *Pendentes* – *Pingues* – *Properant* (Lucr. 5.295–297); *Aliam* – *AEuo* – *AERIis* (Lucr. 5.536–538); *Perscidit* – *PAtrio* – *PARTis* (Lucr. 6.297–299); *Ignem* – *Incautum* – *Icti* (Lucr. 6.389–391)

<sup>54</sup> *CONstituit* – *CONuexo* – *Clausam* (Verg. *Aen.* 1.309–311)

... *FRuctus*, | ...  
 ... *reFers*, | ...  
 ... *Fero* | ...  
 ... *FRondes* | ... (Ovid. *Met.* 2.285–288)

Another case worth mentioning is that of Catullus's 52nd poem, where the ante-caesura alliteration is developed in the four lines of the poem, thus giving cohesion to the whole composition.

*Quid est, Catulle? | Quid moraris emori?*  
*sella in Curuli | struma Nonius sedet,*  
*per Consultaum | peierat Vatinius:*  
*quid est, Catulle? | Quid moraris emori?* (Catull. 52.1–4)<sup>55</sup>

... *PErtulerat* | ...  
 ... *Placidam* | ...  
 ... *PEpulis* | ...  
 ... *Precibus* | ... (Claud. 22.47–50)<sup>56</sup>

... *Seni* | ...  
 ... *Sinus*. | ...  
 ... *Subit*; | ... (Claud. 5.67–69)

... *PAtitur* | ...  
 ... *PARuis* | ...  
 ... *PERfugio* | ...  
 ... *PEnetrent* | ... (Rut. *Nam.* 1.218–221)

<sup>55</sup> This poem is characterised by its cohesion, not only vertical but also horizontal, through phonic repetitions that link the hemistichs in each line: anaphora in lines 1 and 4 (*Quid...* || *Quid...*) and alliteration in line 2 (*SElla...* | *Struma...* *SEdet*), v.3 (*Per...* | *Peierat...*).

<sup>56</sup> Cf. *Alte* – *Ascendit* – *Aestus* (Claud. *rapt. Pros.* 3.382–384); *Ausonidum* – *Alta* – *Argolicas* (Claud. 26.627–629); *Patrare* – *Pueros* – *Poenis* (Claud. 15.274–276); *Admoto* – *Accensam* – *Apices* (Claud. 20.348–350); *Patriae* – *Patris* – *duPlicat* (Claud. 28.118–120); *PREtium* – *Populo* – *PRAesens* (Claud. 28.610–612); *PLAusus* – *rePeto* – *PLAcidus* (Claud. 23.17–19); *Fuit* – *Flammas* – *Foedus* (Claud. 26.74–76); *Conubium* – *Choros* – *Cinguntur* (Claud. 29.27–29).

... *PRimo* | ...  
 ... *Publicolas* | ...  
 ... *PRaefecti* | ... (Rut. Nam. 1.271–273)<sup>57</sup>

#### 4.2. Post-caesura alliteration

Post-caesura alliteration takes place between terms in adjacent lines, located immediately after the metric pause:

... | *Cunctis* ...  
 ... | *Cogatur* ...,  
 ... | *Clinamen* ...  
 ... | *Certa* ... (Lucr. 2.290–293)<sup>58</sup>

... | *Multi* ...  
 ... | *MAnet* ...  
 ... | *MAture* ...  
 ... | *Minus* ... (Catull. 61.53–56)<sup>59</sup>

... | *Succedimus* ...  
 ... | *Sparsit*...  
 ... | *Solus*... (Verg. *Ecl.* 5.6–8)

... | *FIxus* ...  
 ... | *FIIdus* ...  
 ... | *eFFIciet* ...  
 ... | *Furtim* ... (Tibul. 1.62–65)

... | *MAesta* ....  
 ... | *MAtris* ...  
 ... | *MAereat* ...  
 ... | *MANes* ... (Tibul. 3.2.12–15)

<sup>57</sup> Cf. *comPlexus* – *Patriae* – *Protulerat* (Rut. Nam. 1.509–511).

<sup>58</sup> Cf. *Naturam* – *Nequeunt* – *Nulla* (Lucr. 1.606–608); *SUmmis* – *SUBitamque* – *Species* (Lucr. 2.362–364); *Possint* – *Plagis* – *Penitus* (Lucr. 1.527–529); *Certa* – *Crescentia* – *Certa* (Lucr. 2.708–710); *MAgnis* – *MAgnum* – *MAlos* (Lucr. 2.552–554); *Pariter* – *Pariterque* – *Pueri* (Lucr. 3.445–447)

<sup>59</sup> Cf. *PROponis* – *Perpetuumque* – *PROMittere* (Catull. 109)

- ... | *Variant* ...  
 ... | *VERtitur* ...  
 ... | *VERbo* ... (Prop. 2.5.11–13)
- ... | *Primae* ...  
 ... | *Plenus* ...  
 ... | *Caeninum* ...  
 ... | *Cuspide* ...  
 ... | *Caenina* ... (Prop. 4.10.59)
- ... | *Comitem* ...  
 ... | *Circumdata* ...  
 ... | *Cythno Gyaroque* (Ovid. *Met.* 5.250–252)<sup>60</sup>
- ... | *Pisaea* ...  
 ... | *PRAemia* ...  
 ... | *Positos* ...  
 ... | *PRincipis* ... (Ovid. *Trist.* 4.10.95–98)
- ... | *NOn* ...  
 ... | *Nimium* ...  
 ... | *Nomen* ...  
 ... | *Nasonem Nouit* ...  
 ... | *adNumerare* ... (Ovid. *Trist.* 2.1.116–120)
- ... | *Perhibent*  
 ... | *POrrectus*  
 ... | *POpulos* (Claud. 28.286–288)<sup>61</sup>

<sup>60</sup> The sequence *Cythno Gyaroque* instead of the sequence *Gyaro Cythnoque*, the same as the first from the metric point of view, is probably due to the author's alliterative wish, as the term *Cythno* after the caesura allows a vertical correspondence between words that start with the same sounds: *Cythno*, *comitem* and *circumdata*. Cf. *Praebat* – *reParabat* – *Pendebat* (Ovid. *Met.* 1.10–12).

<sup>61</sup> There is also alliteration after the caesura in Claudian: *Nulla* – *Nimbo* – *Nunc* (Claud. *rapt.* Pros.1.161–163); *Diua* – *Delos* – *Duces* (Claud. 24.255–257); *Patris* – *Pignora* – *Pridem* (Claud. 13.6–8); *Libera* – *Ludite* – *Ludite* (Claud. 14.32–34); *Patris* – *Pignora* – *Pridem* (Claud. *min.*1.7–9)

## 4.3. Combination of ante- and post-caesura

There are also fragments in which the two forms of vertical alliteration are included inside the same line. They may be simultaneous, as in

... *Placida* | *Compostus*...  
 ... *Progenies*, | *Caeli*... (Ver. *Aen.* 1.249–250)

... *Tuis* | *Conduntur*...  
 ... *Totos* | *Celsa*... (Rut. *Nam.* 1.101–102)

Or successive:

... *Musam* | ...  
 ... *Magni* | ...  
 ... | *Legis* ...  
 ... | *Liceat* ...  
 ... | *Totum* ...  
 ... | *Tua* ...  
 ... | *Tibi* ... (Verg. *Ecl.* 8.5–11)

... | *COmprensa*...  
 ... | *COnsistere* ...  
 ... *COmprendunt* | ...  
 ... *COniungendo* | ... (Lucr. 6.454–457)

... | *Studium Sub* ...  
 ... | *SOLLicitare SOLet.*..  
 ... | *Stellantis* ...  
 ... *Summi* | ...  
 ... *Somnus*, | ... (Claud. 28.11–15)

## 5. Conclusion

Two types of alliteration can be distinguished in Latin poetry: horizontal alliteration, meaning a sequence of words starting with the same sounds, distributed in the line and giving rise to diverse rhythmic structures (in sequence, parallel, chiasmic and mixed); and vertical alliteration, formed by words starting with the same sounds, located at the start, middle or clausula of two or more successive lines. When the alliteration is in the middle of two or more successive lines, specifically in the position immediately before or after the metric pause, we call this the ante-/post-caesura alliteration, as represented frequently in poets such as Lucretius, Catullus, Virgil, Tibullus, Propertius and Ovid.

The important role of the caesura in the positioning of alliterative words should not be forgotten, as they are frequently located around it, constituting an element of cohesion and demarcation of successive hemistichs (horizontal limitation) and lines (vertical alliteration).<sup>62</sup>

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