

From Lily's Prosodiâ to Corderius's Dry Figs: Forgotten Chapters in Latin Speech.

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Abstract.

This paper argues that prose accenting in Latin books printed in England in the sixteenth and early-seventeenth century provides extensive pitch evidence for spoken Latin, and that accents were employed specifically for that purpose, rather than to draw attention to word vowel-length (a common modern assumption). Accenting was done in accordance with rules set out in Lily's school grammar ("The Royal Grammar"), codifying contemporary and classical practice. Only in the later period (from the mid-seventeenth century on), when Latin ceased being taught in schools as a language of everyday speech, but became instead a language more to be read, were Lily's distinctions regarding accenting omitted from new editions, translations and commentaries of his ever-popular grammar, with the result that links with spoken Latin were broken, and accenting came to serve a simplified role in sense disambiguation. It is also maintained that the rise and fall of annotated sentence pitch-profiling (its 'circumflexion', so to speak!) provides early-modern evidence of important changes in attitude towards the written word,—its relation to speech and its relation to the world.

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Part I.

Accenting and standardised Latin teaching in the late-Renaissance and early-Modern period: Lily's Prosodiâ.

Introduction.

Even the most casual study of early printed Latin works will reveal arcane signs and symbols marking the text. Most have their origins in handwriting practice and were designed originally to save time or page-space, or to enable corrections to be inserted with some visual elegance into text.¹ For reasons of cost, convenience, mechanical standardisation, or the disappearance of the need that a symbol addressed, the use of symbols progressively diminished in the modern period, and today practically all have gone from new editions of Latin texts (printed and electronic); so it is perhaps not remarkable that we do not miss these three: the grave (`), the acute (´) and the circumflex (^).² In fact, any modern Latin dictionary will reveal others: the macron (-), the breve (˘), the omlaut (¨) and an acute (´), which, on the surface of it, would appear not to have disappeared after all, but their modern usage tends to be confined to dictionaries to illustrate individual word pronunciation.³ It is generally understood that, because the grave (`), the acute (´) and the circumflex (^) also relate to pronunciation, the modern symbol-set merely replaces them and does a better job,—the macron replacing a circumflex to denote a long vowel, and the acute accent indicating the primary stress syllable in a word.⁴ In fact, this is only a half truth: the modern symbols replace a botched attempt at reinterpreting the role of the acute, the grave and the circumflex that begun in the second third of the seventeenth century and continued into the eighteenth and nineteenth. Why that came about, the bearing of Lily's grammar on this, and what it reveals about spoken Latin in the late-Renaissance-early-Modern period, are the subjects of this paper.

The rule of the Penultimate

Every Latin student knows the rule of the penultimate, which depends, in turn, on identifying syllables and vowel-lengths within a word. The rule is that the word-stress (or accent) falls on the penultimate syllable in a word if its vowel is long (either by nature or by position), otherwise on the antepenultimate. Today, only one exception tends to be generally taught, accent-shift caused by an enclitic; so it comes as a surprise to many that there are others. This topic is, however, addressed in specialist works on Latin pronunciation. So, for example, Allen (1978) notes words such as *nostrás, illic, adhúc, addúc, tantón* stressed on the last syllable (due to loss of a former final vowel, as from *nostrátis, illíce, adhúce, addúce, tantóne*) and mentioned by the early grammarians. He gives further examples of ultimate syllable stress: syncopated verb endings *-át, -ít*, from *-ávit* and *-ívit*, and stressed final vowels in words with a subsequent enclitic (*-que, -ne*).

On this issue, Lord (1894) says “In the matter of exceptions to the rule that accent does not fall on the ultimate, we find a somewhat wide divergence of opinion among the grammarians”.⁵ Reading him, one might still suppose that exceptions arise for unusual and subjective reasons, and, indeed, Lord quotes Quintilian on how subjective sound is to the ear. The implication from Lord is that we can ignore the exceptions: exceptions prove the rule, after all. However, exceptions do not prove the rule in the sense we use ‘prove’ today; instead, exceptions test the rule (in the older sense of ‘prove’), as they always have.

Sturtevant's approach, in Sturtevant (1940), is more sensitive. Sturtevant (1940) points to the widespread practice of ‘exceptions to the rule’ in classical verse. Addressing the issue of harmony between ictus and accent and how, according to his calculations, words seem to be stressed on the ‘wrong’ syllable 28% of the time, he says.

“The answer is in part that the rules given for the accentuation of Latin words apply primarily to words in

1 Abbreviations etc 12000 and so on references. Commentarii notarum tironianarum See Denis Muzerelle “Les notes tironiennes” <<http://www.palaeographia.org/muzerelle>>.

2 Note on UNICODE and classical symbols. D.J. Perry, Characters for Classical Latin Version 3, April 10, 2006; D.J. Perry, Word Processing in Classical Languages: Latin, Germanic, Greek

3 Explain these symbols.

4 Allen (1939:608) described such accenting in early books as “mock accents” and “graphic accents that distinguish identical forms”. Allen & Greenough (1916:§10n), with more justification, refer to accenting symbols as used to indicate vowel length. They use an acute (Á) to indicate an apex, and talk about other devices such as a raised I and vowel doubling to indicate long vowels, noting that none of these devices came into general use. Their interpretation of apices as indicating vowel length and differentiating homonyms relates to 17th-20th century practice, and is otherwise misleading.

5 “For as Quintilian well says: ‘Nam ut color oculorum indicio, sapor palati, odor narium dinoscitur, ita sonus aurium arbitrio subjectus est.’” Lord (1894:43).

isolation; in connected discourse the accentuation was somewhat different. Everyone knows of the shift of accent when an enclitic was appended to a word (*virúmque, mulierísque*); and it is well recognized that there was much more of this sort of thing, at least in Plautus and Terence, than our ancient authorities have recorded. Plautus regularly places certain common phrases in such a way that we can infer their ordinary accentuation—usually an accentuation that would result from applying the three-syllable law to the phrases as a whole (e.g., *voluptás mea, patér mi, volo scíre, apúd me, vaé miseró mihi, quí lubet, nescío quis, operám das*). It is even held, with some show of reason, that istuses such as *meá navi, tuós servos, novám nuptam, méus patér* represent the normal accentuation.”

In fact, there was much more of this sort of this thing happening right up to the early-modern period. In fact, the exceptions to the rules of word-stress were being taught at foundational level in the grammar-schools in the sixteenth and seventeenth centuries, and there is every reason to believe it had always been so. Importantly, the exceptions were themselves embraced by grammarians as proper to speech, and taught prescriptively.

Lily's grammar.

William Lily, or Lilye or Lilly (1468-1522), was first headmaster of St. Paul's Grammar School in London, appointed by the school's founder and humanist scholar, John Colet, Dean of St. Paul's. Lily was a friend of Thomas More and of Erasmus (whom Colet patronized), and shared with them many humanist interests.⁶ His school Latin grammar first appeared in 1509, then in 1515 and posthumously in so-called Colet-editions in 1527 and 1534 as *Rudimenta Grammatices*, in an edition by Cardinal Wolsey in 1529, and most fully in 1540 as *Institutio compendiaria*. Used by every Shakespearean schoolboy (including Shakespeare himself), it was authorised around 1540 by Henry VIII (and subsequently Edward VI) as the only to be taught in England.⁷ For that reason, the 1642 edition was called both “The King's Grammar” and “The Royal Grammar”. It was adapted in whole, and in parts, by many textbook writers for use as a Latin-English resource (the original was wholly in Latin). Undergoing around 160 re-editions and printings, it remained seminal in Latin teaching for fully three hundred years (at least in Great Britain, Ireland and New England) and was adapted to be the Eton School Grammar in 1758.⁸

Lily's *Institutio* is divided into an introductory Parts of Grammar and three main sections: Parts of Speech (or Accidence), Syntax and Prosody. Translators and commentators frequently chose to publish their adaptations of the grammar in whole or in part, and, if in part, with a title signalling which part illustrated: Accidence, Syntax or Prosody. It is the third part, *De Prosodiâ*, which deals with word pronunciation and speech pattern, although Lily's introductory section also discusses pronunciation when explaining the role of punctuation and the typical mispronunciations by English schoolboys of certain letters and syllables.⁹

It was the often painful task of every English-speaking sixteenth and seventeenth century schoolboy (and what few schoolgirls were encouraged to study Latin) to commit Lily's grammar to memory, even though the effectiveness of such an approach in actually learning Latin was contended by some.¹⁰ However, although the teaching method could be challenged (some advocating teaching through English as opposed to immersive Latin teaching), the actual content of Lily's rule-based grammar was not in contention, although many commentators sought to expand on and clarify details. Clearly, then, Lily's grammar represents conventional or standard Latin, at least as taught and learned by English speakers from the sixteenth century on and,—because of its early Royal approbation,—probably long before.

The Prosodiâ

The first part of Lily's *Prosodiâ*,—the essential elements regarding stress pronunciation,—is given in Appendix 1, and a typical example of how it could be translated and adapted in a pupil-friendly manner is given in Appendix 2. The rest

6 Lily, like More and Erasmus, was also a Greek scholar, “one of the most erudite students of Greek that England possessed”, and possibly the first to offer ancient-Greek tuition in London.

7 On Shakespeare's knowledge of Lily's grammar, see Eyck (1961).

8 Plimpton (1933: 164-165). Middlekauff (1961: 62, 66). Latimer (1949: 406, 408). Jenson (1990) suggests Melanchthon's grammar was comparatively more successful than Lily's grammar, running to 248 editions in its shorter lifetime of success. This does not take into account the great number of school grammars by other authors who based their work on Lily's.

9 This part of the introductory section, *De Orthoepia*, was published in its entirety in Ayres (1926).

10 Evidence of debate about teaching methods. Note about the purpose of education: to learn Latin or to pass an exam. Knowledge or power. Middlekauff (1961: 56, 57) Talks about Brinsley, Hoole and Locke. Watson (1911: 40-42) on Brinsley, Montaigne, Elyot, the Stephenses, Webbe, Dolet, Manutius, Thomas Haine. Dunker (1963: *passim*)

of *Prosodiâ* deals with rhythm and timing (Tempus) as it regards verse metre and rules for determining vowel length.

Lily is clear about the use of the three accents (the acute, grave and circumflex) to represent pitch change in a spoken syllable: an acute accent represents a pitch rise, a grave a pitch fall, and a circumflex a rise followed by an immediate fall back to the median level. Because his examples all refer to speech and pronunciation, reading aloud is the only way to appreciate them, and that requires the reader to exaggerate differences in pitch (or tone), just as in the classroom. Exaggerating a normal stress-tone means raising and lowering the voice by several tones (whereas normal speech can get away with very small differences of tone and reliance of other factors such as loudness and timing to signal and differentiate words).

He gives many examples from the early Latin grammarians to illustrate his points.¹¹ It is also clear that he reserves the use of macron and breve symbols to illustrated discussions of vowel-length, so there is no question that he could be mixing up symbols. He uses the acute, grave and circumflex symbols, then, to illustrate how words should be vocally stressed according to the penultimate rule. Possibly for aesthetic reasons or for clarities sake, Lily does not combine symbols (in the more modern fashion) but, in the context, there is no misunderstanding about which syllables are long or short; he is explicit. His exposition can be summarised as follows:

- Monosyllabics
 - (1) short vowel, ultimate acuted ('mĕl' sounds as 'mél')
 - (2) long vowel by position, ultimate acuted ('pārs' sounds as 'párs')
 - (3) long vowel by nature, ultimate circumflected ('mōs' as 'môs')
- Disyllabics
 - (1) penultimate long by nature ultimate short, penultimate circumflected ('mūsă' as 'mûsa')
 - (2) penultimate long by nature, ultimate long by nature, penultimate acuted ('mūsæ' as 'músæ')
 - (3) penultimate long by position or short, penultimate acuted ('cītūs' as 'cítus', 'cītūs' as 'cítus', 'cītūnt' as 'cítunt')
- Polysyllabics
 - (1) penultimate long by position, penultimate acuted ('Camillus' as 'Camíllus')
 - (2) penultimate long by nature, ultimate short, penultimate circumflected ('amāre' as 'amâre')
 - (3) penultimate long by nature, ultimate long, penultimate acuted ('sacārdōs' as 'sacérdos')
 - (4) penultimate short, antepenultimate acuted ('dominus' as 'dóminus')
 - (5) penultimate long, ultimate long by position, penultimate made grave (Lily does not give an example, but take 'fuērunt' as 'fuèrunt').

This is clearly more complex than the modern antepenultimate rule. Even Lily admits that, in his day (the late fifteenth century), many people tended to ignore the circumflex and use an 'acute' in place of it; indeed, to do so simplifies his rule greatly. But the beauty of his classical approach is the more accurate profiling of the naturally spoken vowel-sounds in the various positions. Particularly revealing of this is the appearance of the grave accent in the penultimate position of a polysyllabic word to depress the sound. The following examples bring this out, as well as the significance of the circumflex to distinguish types of accented long vowels:

ámo	fúi
ámas	fuísti
ámat	fúit
amâmus	fúimus
amâtis	fuístis
ámant	fuèrunt

Note that it is important to read aloud, with the acute accent indicating a rise of pitch, the circumflex a rise and then a fall of pitch on the stressed syllable, and the grave a fall of pitch, with the final syllable of *fuèrunt* ('runt') remaining at the depressed pitch.

Alongside the rule, Lily gives some compound-word exceptions: compounds of *fit* in which the last syllable is acuted (malefit, calefit, benefit, satisfit). and compounds of *facio* (benefácis, malefácis, calefácis, frigefácit). Importantly, he gives a further range of cases where the accent is irregularly transposed. Lily says that the normal rules of stress are broken in five instances: (1) **differentiation**, (2) **transposition** (3) **attraction** (4) **concision** and (5) **idiom**, and this is

¹¹ Most of the examples that Lily uses to illustrate word-stress and departures from the rules are taken directly from chapters on accenting in the writings of Diomedes, Priscian, Donatus and Servius, in particular. See Keil (1857) Vol. I, pp.430-436 (Diomedes); Vol. III, pp.519-521 (Priscian); Vol. IV, pp.426-427 (Servius), pp.482-484 (Sergius); Vol. V, pp.31-33 (Cledonius), pp.125-133 (Pompeius); Vol. VI, pp.192-194 (Victorinus).

repeated by grammarians and Latin teachers throughout the 16th and 17th centuries (my sources are mostly English).

Livy's exceptions to the rules are given in full in Appendices 1 and 2. They may be summarised as follows.

Differentiation refers to a shift of accent for the purpose of differentiating (or disambiguating) certain homonyms. The class of words this applies to most is adverbs derived from adjectives, which are frequently homonyms for other types of words. Such adverbs are to accented on the final syllable, acuted at the end of sentence and made grave in the middle of a sentence. Livy himself does not refer to ablatives here but others are explicit about their belonging here. Usually singled out are 1st declension singular ablatives (to distinguish them from the nominative) but the evidence indicates also ablatives in '-e' can be meant.

Transposition is an instance pertaining more to verse than to prose or speech in which a preposition is made to follow the substantive it refers to and, as a result, its accent is depressed, or made grave. 'Transtra pèr & remos' is one of Livy's example.

Attraction is the shift of accent caused by the 'pull' of an enclitic ('que', 've', or 'ne') or a parelca ('dum', 'sis', 'nam'). Livy cites 'lumináque' as example.

Concision refers to syncopation whereby a syllable has been lost from a word but the word retains accenting on its originally accented syllable. Livy cites 'deûm' for 'deorum'.

Idiom refers to a word of foreign origin, say, which retains an original accenting not in accordance with the penultimate rule. For instance, the proper Greek name 'Simóis' is accented on a short penultimate syllable.

In all details, including his choice of examples, Lily summarises and repeats what earlier Latin grammarians (Diomedes, Priscian, Donatus and others) had to say about grammar, word-stress and accenting.¹² Typically, the early grammarians spoke of **idiom** together with **exclamation** and **non-formal speech** (or *barbarismus*):

"...in interiectionibus et in peregrinis verbis et in barbaris nominibus nulli certi sunt accentus"

Lily may have chosen not to bother with *barbarismus* and *interjectio*;¹³ and an additional case, **interrogation**, may have been omitted as not specifically mentioned by most early grammarians. Ramus, however, does mention interrogation when discussing accenting in his Latin grammar first published in French and Latin in 1562. Ramus's grammar was printed in English translation by Robert Walgrave in 1585. In Waldegrave's edition, we read:

"An Interrogation doth change the accent, and doth remove it unto the last syllable: as Teren. Eun. sed quid ego? likewise a note to distinguish: as in uná, verò, and in other doubtful words, in writing and pronouncing thereof this shalbe the distinction."¹⁴

This is echoed in 1590 by John Greenwood, a teacher at Brentwood Grammar School teacher, in his book interpreting Lilly's Syntax and Prosodia for pupils. Greenwood lists *interrogatio* as a further exception to the rules of syllable stress, alongside *differentia*, *transpositio*, *tractio*, *conciscio* and *idioma*, and provides some examples from Virgil:

"*Quod rogat. Interrogatio.*

Virg. Quid faciám? roger? anne rogem? quid deinde rogabo?"

Clearly, then, exceptions to the penultimate rule were taught as a matter of course in English grammar schools. Nor was this merely out of deference to classical authority. Indeed, an examination of the evidence of how spoken Latin was taught reveals that such exceptions were an integral part of the spoken language.

12 This is borne out by an examination of the original writings of the grammarians in Keil (18XX). On accenting, see, in particular, Vol....

13 Cledonius gives the examples 'papæ' and 'attat' as exceptionally-accented exclamations (presumably, as 'papæ' and 'at-tát'). Keil (1923: vol. 5, p.79).

14 Ramus (1585), p??

Part 2. Accenting in practice, 1500-1700.

Accenting in practice

It is hard to relax our modern (eighteenth- to twentyfirst- century) understanding of Latin accenting, precisely because its use in the later period (to differentiate word meanings) substantially corresponds to its use in the early period. Thus, 'ponè' differentiates the adverb from the imperative 'pone' and 'mensâ' differentiates an ablative from the nominative 'mensa'. The idea that they represent word accents and confer a distinguishing audible note seems counter-intuitive, especially when they appear on the final syllable of a Latin word. The next level of interpretative difficulty to address relates to an attempt to describe changing, and sometimes confused, practice over an extended historical period (1500 to 1700). Compounding this difficulty of interpreting speech evidence from printed texts are the mistakes and inconsistencies that may be observed from one edition to the next of the same work from either the same or a different printer. It may be helpful in seeking to clarify matters that the period under consideration be divided into three: 1500-1600, 1600-1620 and 1620-1700. And, even though some of the same practices may be found in any period, there is sufficient clustering of like-patterns to suggest significant changes between them.¹⁵ It may also be helpful to break the types of works considered into two groups: teaching resources and works for the general reader, and to focus only on the first group, that of teaching resources, because it is primarily in that group that the best evidence for accented speech lies.¹⁶

Not surprising, the clearest examples of the use of written accenting for speech purposes are from the textbooks of those teachers and educationalists who sought to advance Latin language learning through spoken practice. In terms of education in England, that means the textbooks of Erasmus, Ramus, Corderius, Udall, Comenius, Brinsley, Webbe and Hoole.¹⁷ A comparative survey is beyond the scope of the present paper and there are many significant differences in approach between those named but, by focussing initially on editions of the most popular textbooks, we see an interesting pattern emerge. They indicate just how accenting could be applied for teaching purposes as an aid to rhetorical expressiveness (indicating word- and sentence- stress to a detailed degree by pointing to certain and variable inflexional instances). That accenting was understood to operate on two levels, the grammatical and the rhetorical, is most clearly expressed by Alexander Gill in his 1619 grammar of the English language (written originally in Latin):

Vocum prosodia usu potiùs quàm regulis percipitur: ea tota in accentu est. Accentus est duplex Grammaticus, & Rhetoricus. Grammaticus est qua vocalis vna, aut diphthongus, in omni dictione affecta est. Rhetoricus, qui ad sensum animo altiùs infingendu, emfasin in unâ voce habet potiùs quàm aliâ.

In fact, the evidence is for remarkably detailed pitch profiling of sentences,—and this is before the era of mechanically speech recording. The evidence also suggests that, within a fifty year period, the impetus for such types of speech profiling in the writing and design of educational texts had dissipated.

.....[Draft. more to follow...]

15 It is beyond the scope of this paper to establish the proof of that assertion, but it is hoped to do so in a future work.

16 Speech accenting evidence also may be found in the foreign-language phrase books for merchants that began to appear in the seventeenth century, as, for example, in

17 We also have the educational writings of Milton and Locke to support this approach. See, in particular,

Appendix 1.

DE PROSODIA.

[From William Lily, *Brevissima Institutio, seu Ratio Grammatices Cognoscendae*, London, 1557.]

PROSODIA, est quae rectam vocum pronunciationem tradit, Latinè Accentus dicitur. Diuiditur autem Prosodia in Tonum, Spiritum, Tempus.

Tonus, est lex vel nota, qua syllaba in dictione eleuatur vel deprimitur.

Est autem tonus triplex Acutus, Grauis, Circumflexus.

Tonus acutus est, virgula recta ascendens in dextram: sic, [´]

Grauis, est virgula recta, descendens in dextram, ad hunc modum [˘]

Circumflexus, est quiddam ex vtrisque conflatum, hac figura [ˆ]

Huc addatur etiam Apostrophus, quam suprâ, vbi rectè scribendi ratio docetur, asttigimus. Ea verò est quaedam circuli pars in summo literae apposita, quam sic pinges [‘]. Hac nota vltima dictionis vocalis deesse osfenditur: vt, *-tanton’ me crimine dignum Duxisti? pro tantóne.*

SPIRITUS duo sunt Asper, Lewis.

Asper, quo aspirata profertur syllaba: vt, *Homo, Honor.*

Lewis, quo citra aspirationem syllaba profertur: vt, *Amò, Onus.*

TONORVM REGVLAE.

PRIMA.

MONosyllaba dictio breuis, aut positione longa, acuitur: vt, *Mél, fèl, párs, páx.* Natura longa circumflectitur: vt, *Spès, flòs, sòl, thùs, rùs.*

SECVNDA.

In dissyllaba dictione, si prior longa fuerit natura, posterior breuis, prior circumflectitur: vt, *Lûna, Müsa.* In caeteris acuitur: vt, *Cítus, látus, sólers.*

TERTIA.

Dictio polysyllaba, si penultimam habet longam, acuit eandem: vt, *Libértas, Penátes.* Sin breuem habet penultimam, acuit antepenultimam: vt, *Dóminus Póntifex.*

Excipiuntur composita à Facio: vt, *Benefácis, Malefácis, Calefácit, frigefácit,* quae penultimam acunt.

Atsi penultima longa fuerit naturâ, & vltima breuis, circumflectitur penultima: vt *Românus, Amâtor.*

Composita á Fis fit, vltimam acunt: vt, *Madefïs, Calefît, Benefît, Satisfît.*

Appendix.

Quia hodie propter hominum imperitiam circumflexus ab acuto vix prolatione discernitur, Grammatici circumflexum cum acuto confuderunt.

QVARTA.

Quinque sunt quae tonorum regulas perturbant.

DIFFERENTIA.

Differentia tonum transponit: vt Vná aduerbium, vltimam acuit, ne videatur esse nomen: sic, *Eó, aliquó, alió, continuó, seduló, porró, forté, quá, siquá, aliquá, nequá, illó, falsó, citó, feré, plané,* & id genus alia: putá pro sicut, poné pro póst, corám, circúm, aliás, palám, ergó coniunctio, sed ergô pro causa, circumflectitur, vt, *illius ergó Venimus.* Haec igitur omnia sicut Graeca acutisona, in fine quidem sententiarum acuntur, in consequentia verò grauantur.

Sic differentiae causa antepenultima suspenditur in his, *Déinde, próinde, périnde,* aliquando, síquando, hucusque, álonge, délonge, deinceps, dúntaxat, déorsum, quápropter, quínimo, enímvero, propémodum, ádmodum,

áffabre, intereá-loci, nihilóminus, paulóminus, cùm non sunt orationes diuersae, vti sunt, Pube tenus, Crurum tenus, non enim composita sunt, velut Háctenus, quátenus, & eius generis reliqua.

TRANSPOSITIO.

Transpositio tonum inuertit, id quod vsu venit in praepositionibus, quae postpositae grauanter: vt, *Transtra pèr & remos. Te penès imperium.*

ATTRACTIO.

Attractio tonum mutat, cùm post vocabulum aliquod sequitur coniunctio inclinatiua, vt, Que, Ne, Ve. Attrahunt enim hae particulae accentum syllabae praecenti, eámque acuunt, vt, *Lumináque, larúsque Dei.* Sic, Dum, Sis, Nam, parelca.¹⁸

Vbi autem est manifesta compositio, non variatur tonus, vt, Dénique, útique, ítaque, úndique, híccine, & huiusmodi. Vbíque tamen temporis sui tonum seruat, & Vbíuis.

CONCISIO.

Concisio transfert tonum cùm dictiones per syncopen aut apocopen castrantur. Tunc enim tonum retinent integrae dictionis, vt, *Vergíli, Valéri, Mercúri.* pro Vergílii, Valerii, mercurii.

Sic quaedam nomina & pronomina syncopata circumflectunt vltimam: vt, Arpinâs, Rauennâs, Nostrâs, Vestrâs, Cuiâs: ab Arpinâtis, Rauennâtis, Nostrâtis, &c.¹⁹

IDIOMA.

Idioma, hoc est linguae proprietate, tonum variat, adeo si dictiones Graecae integrè ad nos veniant, seruent tonum suum: vt, Simóis, Perípha, penultimam acuunt. At facta Latina, antepenultima eleuant, quia corripiunt penultimam. Quae autem prorsus Latina fiunt, Latinum quoque tonum seruant: vt Geórgica, Bucólica, antepenultima acuta, licet apud Graecos in vltima tonum habeant. Sic & Comoedia, Tragoedia, Sóphia, Symphónia, tonum recipiunt in antepenultima, licet in sua Lingua habeant in penultima.

Porrò si ignoretur proprius peregrinae vocis tonus, tutissimum fuerit iuxta Latinum accentuum illam enuntiare. Syllabae communes in prosa oratione semper corripiuntur: vt, Célebris, Cáthedra, Medíocris.

18 [are things added].

19 Sic Donèc, à donecum. Sic húc, illúc, istúc, adhúc, &c, pro hucce, illucce, &c. Et composita áa dic, duc, fac: ut, benedíc, redúc, calefâc.] Brevissima..p.1-105ref]

Appendix 2.

PROSODIA

Examin'd and Explain'd by
QUESTION and ANSWER.

[From W.T. (Master of the Boarding School at Fulham), *Lily Improved, Corrected and Explained with the Etymological Part of the Common Accidence* (London, 1696), pp.150-152]

Q. What is Prosodia?

A. Prosodia is that part of Grammar which teacheth the true Pronunciation, Quantity, or Accent, of Words.

Q. How is Prosodia divided?

A. 1. Into Tone or Tune. 2. Breathing (in Pronunciation.) 3. Time (for the Pronunciation of a long or short syllable.)

Q. What is an Accent properly?

A. It is a way, law, mark, or manner of pronouncing, whereby a syllable is either lifted up, or pressed down.

Q. How many fold is a Tone or an Accent?

A. It is three-fold; 1. Acute, which acutes a syllable and lifts it up, and the Acute Acent is mark'd with a little oblique, or overthwart stroke, or a little line ascending towards the right hand thus ´; as, in Dómus. 2. Grave Accent, which makes grave, and presseth down a syllable, and is mark'd with an overthwart or little oblique line, descending towards the right-hand thus `; as in Doctè. 3. A Circumflex Accent, which utters a syllable with a somewhat longer note than a Grave Accent; it is made of both the Acute and Grave after this fashio ^; as, in Amâre.

Q. What is an Apostrophus, which may be added to the Accents?

A. It is a Comma, or the certain part of a Circle put to the top of a Letter, which shews, that the last Vowel of a word is wanting; as, Tanton', for Tantone; lov'd, for loved.

Q. How many Breathings or Spirits are there?

A. Two; the rough or harsh Breathing, called Asper Spritus, when a word begins with a H, and the mild or smooth Breathing, called Lenis Spiritus, when a word begins with a Vowel without H.

Q. What Rules am I principally to observe concerning the Accents?

A. 1. That Monosyllables being either of a short or long ending by position are acuted; as, Mél, fél, párs, páx; or being by nature long are circumflected; as, Mós, spês. 2. Disyllables having the former long by nature and the last short are circumflected; as, Mûsa; but when the last is made long, the Penultima is acuted; as Músae: in all others there is an Acute; as, Cítus, látus, fólers, sátor, &c. 3. Polysyllables having their Penultima long by position are acuted; as Camíllus: but having it long by nature and the last short, they are circumflected; as Românus, amâre: except the compounds of fit, whose Ultima is acuted; as, Malefit, calefit, benefít, satisfít. The Penultima being short, the Ante penultima is acuted; as Dóminus, dicere: except the compounds of Facio; as, Benefácis, malefácis, calefácis, frigefácit. The Ultima being long, the Penultima is acuted; as Sacérdos, amplécti: all others are grave.

Q. But may there not be some Exceptions made on these Rules of the Accents?

A. Yes; for, 1. there are some for difference sake that transpose the Accent; as, the Adverb Uná, acutes the last lest it might be taken for a Noun. So in eó, alió, aliquó, putá for sicut, poné for post, Ergó the Conjunction, and Ergô pro causâ, &c. 2. Encliticks transfer their Accent unto the precedent Syllable; as, lumináque. So do the Parelca, dum, si, nam. But where there is a manifest composition the Accent is not varied; as Dénique, útique, úndique, húccine, quísque; for in these the que is not an Enclitick: but ubíque and ubívis keep the accent. 3. Some are circumflected in the Ultima for difference sake; as, Ablatives, Poetâ, gloriâ, with these, nostrâs, vestrâs, cujâs, Arpinâs, Ravennâs; as, in such syncopated words, Amâsse, decrêsse, Deûm pro deorum.

Q. What is time or Quantity, being the third part of Prosodiâ?

A. It is the measure, which is as it were the while we take in pronouncing a syllable, for a short syllable is pronounced quietly, and is but of one time, and it is marked thus ˘: and a long syllable is pronounced more leisurely, and is of two times, that is, it takes twice as much to be pronounced as the short syllable doth, and it is marked thus ¯.