

**A SERIES OF
PROGRESSIVE EXERCISES
IN LATIN ELEGIAC VERSE**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649444755

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Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

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IN

LATIN ELEGIAC VERSE.

BY

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LONDON:

PRINTED FOR

LONGMAN, BROWN, GREEN, AND LONGMANS,

PATERNOSTER-ROW.

1847.

LONDON:
SPOTTISWOODS and SNAW,
New-street-Square.

REVERENDO VIRO

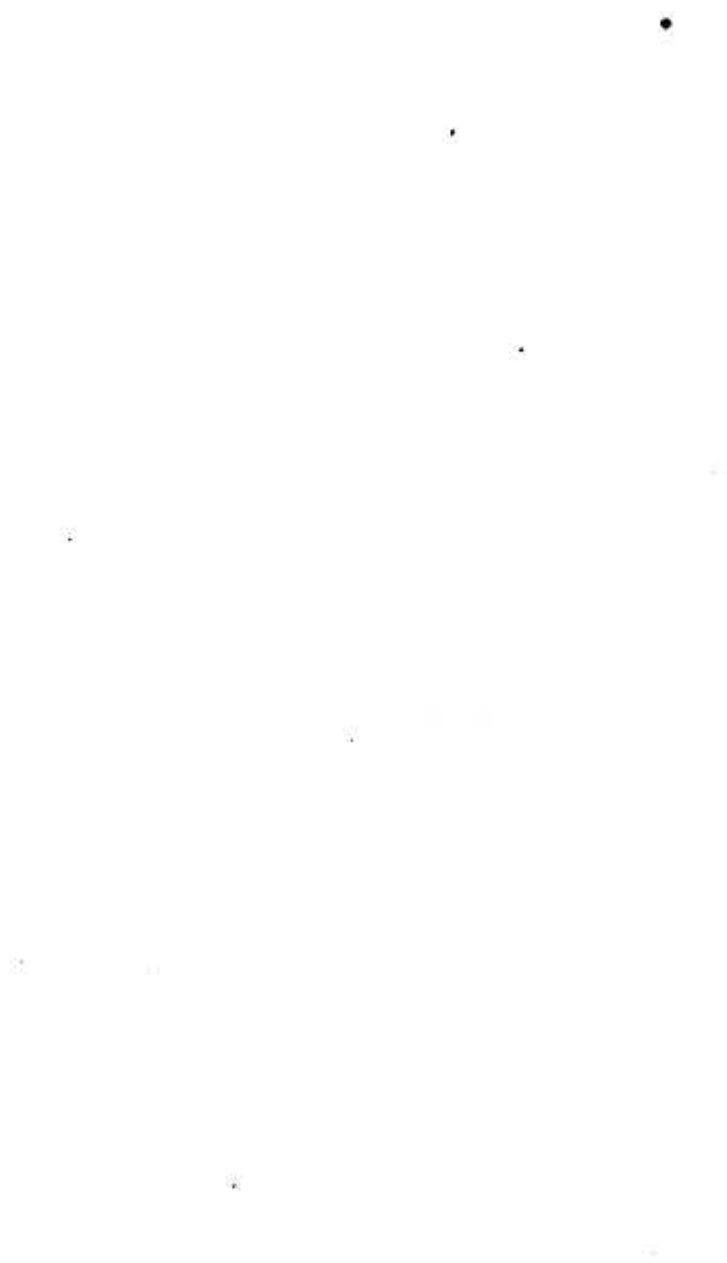
B. H. KENNEDY, S. T. P.

HOC, QUALECUNQUE SIT, OPUSCULUM,

GRATI ANIMI ET OBSERVANTIAE TESTIMONIUM,

D. D. D.

EDVARDUS WALFORD.



PREFACE.

THE present attempt to simplify for beginners the Art of Latin Versification has arisen from a sense of the great want of such a book for the use of the Lower and Middle Forms of a Public School, and I have now attempted to supply this want by a series of Progressive Exercises in Latin Elegiac Verse, which have been already tried and tested by my Pupils—not, I trust, wholly without success. The plan on which I have proceeded, is most simple. References have been made throughout the whole Work, pointing to the various sections of Dr. Kennedy's Latin Grammar, by which almost every difficulty will be elucidated; and in the Third Part I have added at the foot of the page references to passages of the best Latin Poets, where either the words or construction intended to be used will readily be found. I have begun with the most elementary parts of a verse; and proceeding from them to longer portions, both of Hexameters and Pentameters, I have followed them up with a long series of Elegiac Couplets, as introductory to the Exercises which constitute the main part of the Volume. It is intended that these Exercises should become less easy as the Pupil advances further into the book; and this has been effected in two ways: first, by gradually with-

drawing the copious references to the Rules of the Latin Grammar; and, secondly, by presenting the Pupil with more free and idiomatic English for translation.

The advantages of insuring constant reference to the Latin Grammar, which is in the Pupil's hands, are too obvious to need being enforced by argument. It will be enough to say that this little Work, while it so far facilitates the composition of verses as to save beginners from discouragement, will be found to assist and favour industry, and that it will force those who make use of it, even against their will, to become in some degree *practically* acquainted with the Rules of Syntax, which cannot be too often applied to Composition, even in the Higher Forms of a Public School.

It remains that I acknowledge with many thanks the valuable assistance and contributions which I have received from the Rev. Dr. Kennedy, Head Master of Shrewsbury School; the Rev. Dr. Weldon, Head Master of Tunbridge School; the Rev. O. Walford, Second Master of Charter House; Edwin Palmer, Esq., and James Riddell, Esq., Fellows of Balliol College, Oxford, together with many others,

— “doctos ego quos et amicos
Prudens prætereo.”

I can only add, that any suggestions as to the correction and improvement of this little Work will be gratefully received, as the Author's sole desire is to be instrumental in fostering cultivated taste and accuracy of scholarship in the art of Latin Verse Composition.

Tunbridge, Sept. 1847.

INTRODUCTION.

1. EVERY syllable takes up a certain *time* in its pronunciation; this is called its *quantity* or *measure*; and according to its time, each syllable in Latin is marked as either long (-) or short (v).

One such long syllable is equivalent to two short ones—

A *Spondee* is a foot consisting of two such long syllables; as vēntōs.

A *Dactyl* is a foot consisting of one long and two short syllables; as pēctōrē.

(*Obs.*) Hence a dactyl is equivalent to a spondee; that is to say, its pronunciation occupies an equal space of time.

2. An *Hexameter* is a verse containing six dactylic feet; a *Pentameter* contains five such feet. *Elegiac Verse* is that in which hexameters and pentameters are arranged alternately. Their structure is essentially dactylic; though a spondee is admissible throughout, as equivalent to the dactyl, except in the fifth foot of the hexameter, and the latter half of the pentameter. Subjoined is a scale of the metre:—

Blandā qui|ēs vic|is fūr|ūm sūb|rēpit d|cēllis.

Et cādīt | ā mēn|tō || lānguldā | fūctā mē|nūs.

Ovid. Fast. iii. 19.

3. As this Work presupposes an acquaintance with the simple rules of Prosody, as stated in Kennedý's