CONSONANT CLASHES IN LATIN POETRY

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ALLITERATION was an important element in Latin poetry from very early times.[1] The language contained a large number of alliterative phrases, such as *forte fortuna*, *donum do dedico*, *felix faustum fortunatumque*, and speakers of Latin evidently felt a natural affinity for the device.[2] Only in Rome would the Commissioners of the Mint be called *IIIviri AAAFF*.

Much has been written by students of Latin literature about the alliterative effects produced by the repetition of initial consonants and vowels, as in Vergil's "saepe levi somnum suadebit inire susurro" (*Buc.* 1. 55). The Latin poets used this device so often and so skillfully that much remains to be written. But they also practiced another type of alliteration, which has been very little studied. They employed the same consonant to end one word and to begin the next. This may be called collisive alliteration.

Obviously a sound which is repeated, not after an interval occupied by other sounds (as in initial alliteration), but immediately, after a minimal pause between two words, will be striking in its effect. Thus we actually seem to hear the hiss of the serpents in "tot Erinys *s*ibilat hydris" (Verg. *Aen.* 7. 447). Very frequently the particular sound of the two colliding letters is heard elsewhere within the line or near it, and is thus strengthened still further, as here in "hydri*s*."

Collisive alliteration is most effectively used in onomatopoeia, to echo sound or to image movement, for example:

a runner slipping and stumbling:

haud *t*enuit *t*itubata solo [Verg. *Aen.* 5. 332]

the noise of moving water:

inque sinus *s*cindit sese unda reductos [*Aen.* 1. 161]

fit sonitus *s*pumante salo [*Aen.* 2. 209]

septem surgens *s*edatis amnibus altus [*Aen.* 9. 30]

winds roaring within a mountain prison:

magno cum *m*urmure montis

circum claustra fremunt [*Aen.* 1. 55–56]

the harsh feel of a sick horse's dry skin:

ad *t*actum tractanti dura resistit [*Georg.* 3. 502]

waves raving and foaming:

indignatum *m*agnis *s*tridoribus aequor [*Georg.* 2. 162]

the growl of an angry man:

nec vereor ne dum futuo vir *r*ure recurrat [Hor. *Serm.* 1. 2. 127]

the hiss of flames in grain stalks:

interdum segetes *s*tipulamque videmus

accidere ex una scintilla incendia passim [Lucr. 5. 608–609][3]

bees buzzing within their nest:

volvitur ater odor tectis, tum *m*urmure caeco

intus *s*axa sonant [Verg. *Aen.* 12. 591–92]

a ship grinding to a halt on a reef:

infelix *s*axis in procurrentibus haesit [*Aen.* 5. 204].

Does this evoke the noise of breaking bones as a body is dragged over rough ground?

huic *c*ervixque comaeque trahuntur [*Aen.* 1. 477]

And this the delicate touch of a skillful weaver?

fecerat et *t*enui telas discreverat auro [*Aen.* 4. 264].

1. Thus Naevius writes, "scopas atque verbenas sagmina sumpserunt" (*Bellum Punicum* 31 Morel); "magnam domum decoremque ditem vexerant" (*BP* 51); "magnae metus tumultus pectora possidet" (*BP* 53); "prius pariet lucusta Lucam bovem" (*BP* 63); "libera lingua loquemur ludis Liberalibus" (Frag. inc. 5 Ribbeck).

2. See Hofmann-Szantyr, *Lat. Syntax u. Stilistik* (Munich, 1965), pp. 700–704, and J. Marouzeau, *Traité de stylistique latine*[4] (Paris, 1962), pp. 45–50.

3. Vergil adapted this passage twice: once to depict fire in stubble—"in stipulis magnus sine viribus ignis" (*Georg.* 3. 99)—and once to imitate the scratch of steel on flint—"silici scintillam excudit Achates" (*Aen.* 1. 174).

There are many instances of collisive alliteration in the poets where no echoic sound effect is intended. It is often used only to intensify the emotion. Since the repetition of a single sound was felt by the Romans to be impressive, repetition strengthened by close juxtaposition was even more telling. Furthermore, when one word ends with a given consonant and the next begins with the same consonant, any careful speaker must pause slightly between the two, must pause a little longer than he would normally pause between words which could be allowed to slide into each other. Therefore the line containing such a clash will be more slowly and weightily spoken.

A solemn thought will become more solemn:

mortalem vita*m* *m*ors cum immortalis ademit [Lucr. 3. 869].

The same device can bring out scornful reproach:

et vigilan*s* *s*tertis nec somnia cernere cessas [Lucr. 3. 1048]

quidnam torpente*s* *s*ubito obstipuistis, Achivi?[4] [Cic. Frag. 22. 23 Morel]

or indignation:

nec *c*um capta capi nec *c*um combusta cremari [Enn. *Ann.* 359 Vahlen]

barbarus ha*s* *s*egetes [Verg. *Buc.* 1. 71]

scilicet i*s* *s*uperis labor est [*Aen.* 4. 379]

or hate:

quin idem Veneri partu*s* *s*uus et Paris alter [*Aen.* 7. 321]

or scorn for a soft, effeminate enemy:

Maeonia mentu*m* *m*itra crinemque madentem [*Aen.* 4. 216].

Of course I do not wish to imply that such emotional effects are produced by these consonant clashes alone: rather the clashes greatly enhance the surrounding alliteration. Thus, Juno's angry prediction cited in part above (*Aen.* 7. 320–21) contains eleven sibilants in two lines.

In such passages collisive alliteration is used to strengthen the emotion evoked by the particular consonant in a particular context of meaning. But consider this famous line: "si canimu*s* *s*ilva*s*, *s*ilvae sint consule dignae" (Verg. *Buc.* 4. 3). Why does Vergil use seven sibilants, emphasized by two clashes or coincidences, at key points of the line? N. I. Herescu, who had thought much about these matters, asked, "Ne veut-il pas évoquer le bruissement de la forêt?"[5] But the line is not part of a description: it is the climax of an invocation to the Muses, and its content is discursive or justificatory rather than picturesque. L. P. Wilkinson saw this, and expressed doubt about Herescu's suggestion; yet he himself, beyond saying that Vergil "had clearly no intention of being cacophonous," offered no explanation of this very marked sound effect.[6]

The fact is that classical Latin poets often used alliteration, strengthened by a collision, sometimes even two collisions, of identical sounds, in order to give rhetorical emphasis to an important statement. Instances are easy to find.

In the same poem we have a mystical prophecy, thus emphasized:

alter eri*t* *t*um Tiphys et altera quae vehat Argo [*Buc.* 4. 34].

Elsewhere, an earnest adjuration:

te nec speran*t* *T*artara regem,
nec tibi regnandi venia*t* *t*am dira cupido [*Georg.* 1. 36–37]

an elaborate compliment:

tua, Maecenas, haud mollia iussa:
te sine nil altu*m* *m*ens incohat [*Georg.* 3. 41–42]

and a serious warning:

concussaque famem in silvi*s* *s*olabere quercu [*Georg.* 1. 159].

Lucretius has many:

incassu*m* *m*agnos cecidisse labores [2. 1165]

and sometimes two together:

quin etia*m* *m*ulti*s* *s*olis redeuntibus annis [1. 311]

4. Cicero has used alliteration to strengthen Homer's *τίπτ' ἄνεωι ἐγένεσθε;* (*Il.* 2. 323).

5. *La Poésie latine: étude des structures phoniques* (Paris, 1960), p. 38.

6. *Golden Latin Artistry* (Cambridge, 1963), p. 14 with note.

naturam mores victum motusque parentum [1. 598]
percussit thyrso laudis spes magna meum cor [1. 923]
caligare oculos, sonere auris, succidere artus [3. 156].

Catullus employs it in a refrain:

currite, ducentes subtegmina, currite fusi [64. 327]

and Cicero in a piece of self-glorification:

o fortunatam natam me consule Romam! [Frag. 17]

as well as in a religious prescription:

sancta Iouis species claros spectaret in ortus [Frag. 11. 56].

Horace has it in a moral denunciation:

nil obstet tibi dum ne sit te ditior alter [*Serm.* 1. 1. 40].

Readers of Vergil who know his exquisite ear for rhythm and melody might assume (like Herescu) that he uses alliteration solely to echo natural sounds or to evoke emotions. But in fact he also uses alliteration, and particularly collisive alliteration, for rhetorical emphasis more often than any other Latin hexameter poet. On the first page of the *Bucolics* he employs it to stress the mighty name of Rome: "urbem quam dicunt Romam, Meliboee, putavi" (*Buc.* 1. 19). By juxtaposing the final and the initial *m* (though the final *m* was at least partly nasalized), and by inserting the vocative, he makes the speaker pause a little, as in wonder. A little later there is a reflective line with two such pauses: "respexit tamen et longo post tempore venit" (*Buc.* 1. 29). Being didactic, the *Georgics* have many lines in which this strong type of alliteration is introduced to give weight to statements or exhortations or forecasts, as in the opening words, "quid faciat laetas segetes" (not "quid laetas faciat segetes"). Thus:

anne novum tardis sidus te mensibus addas [*Georg.* 1. 32]
nec fuit indignum superis bis sanguine nostro [1. 491]
arma ferunt: saevit toto Mars impius orbe [1. 511]
in medio mihi Caesar erit templumque tenebit [3. 16][7]
glacies ne frigida laedat molle pecus scabiemque ferat turpisque podagras [3. 298–99]
principio sedes apibus statioque petenda [4. 8]
in medium, seu stabit iners seu profluet umor
transversas salices et grandia conice saxa [4. 25–26]
exportant tectis et tristia funera ducunt [4. 256].

In the *Aeneid* Vergil's art is approaching full development: "lugende, heu, vates, si qua fata aspera rumpas!" He uses this device constantly and yet often almost imperceptibly. There is an instance on the opening page of the poem, where a consonant clash slows up the rhythm of the line and stresses the difficulty of the hero's task: "multum ille et terris iactatus et alto" (1. 3). Other instances occur throughout:

sin aliquam expertus sumptis spem ponis in armis [2. 676]
cum fatalis equus saltu super ardua venit / Pergama [6. 515–16]
Iuppiter, et Turnum et terras invita reliqui [12. 809].

Collisive alliteration has another function in Latin poetry. Vergil and other poets introduce consonant clashes to mark punctuation pauses, for example:

to set off a parenthetical remark:

urbs antiqua fuit (Tyrii tenuere coloni) [1. 12]

to separate two sentences in a speech:

en Priamus. sunt hic etiam sua praemia laudi [1. 461]

to separate two sentences in the narrative:

sic prior Aeneas. sequitur sic deinde Latinus [12. 195]

and to distinguish speech from narrative:

"ulterius ne tende odiis." stetit acer in armis / Aeneas [12. 938–39].

7. This passage has many such effects, e.g., 3. 21, 34, 38, 40.

The delicacy of these effects reminds us that Latin poetry was meant to be spoken rather than read with the eye alone:

impulerit. tantaene animis caelestibus irae? [1. 11].

Ovid's rhythm in the *Metamorphoses* is much evener than Vergil's, and he takes fewer pains to make the sound and rhythm of his verses mirror the meaning. Nevertheless, he occasionally brings in collisive alliteration for earnest emphasis:

di, precor, et pietas sacrataque iura parentum
hoc prohibete nefas scelerique resistite nostro [10. 321–22]

and for punctuation:

Iuppiter alter avus: socero quoque glorior illo [6. 176]
hoc quoque quis dubitet? tutam me copia fecit [6. 194]
sed tamen et gaudet: tanta est discordia mentis [10. 445].

Statius too employs the device for these two purposes. He is particularly fond of interrupting the flow of a sentence to insert a parenthetical comment or explanation, and of disjoining a long paragraph into brief clauses. Such breaks are sometimes marked by consonant clashes. From two books of the *Thebaid* taken at random, these examples of punctuation pauses:

exclamat (tremuere rogi et vox terruit ignem) [4. 472]
tandem inter silvas (sic Euhius ipse pararat) [4. 740][8]
ita est. veniunt. tanta autem audacia Thebis? [7. 125].[9]

From the same two books, instances of consonant clash to mark heavy emphasis:

versat onus: squalet triplici ramosa corona [4. 168]
post exsultantes spolia armentalia portant
seminecesque lupos scissasque Mimallones ursas [4. 659–60][10]
vincimur: immitis scis nulla revolvere Parcas / stamina [7. 774–75].[11]

But furthermore, there are many clashes of consonants in Latin poetry which, compared with the above, are unobtrusive, and which appear to have relatively little significance. By far the largest number of them occur at the caesurae. Thus, when they have no other discernible function, they at least assist in marking the rhythm. A few instances will make this clear.

quid tum si carpunt | tacita quem mente requirunt? [Cat. 62. 37]
sive Aquilo radit | terras | seu bruma nivalem [Hor. *Serm.* 2. 6. 25]
montibus et silvis | studio iactabat inani [Verg. *Buc.* 2. 5]
nec calamis | solum aequiparas | sed voce magistrum [*Buc.* 5. 48]
umbrae ibant | tenues | simulacraque luce carentum [*Georg.* 4. 472]
deficeret | tantis navis | surgentibus undis [*Aen.* 6. 354]
moenia lata videt | triplici circumdata muro
quae rapidus flammis ambit | torrentibus amnis [*Aen.* 6. 549–60]
sic ait adductisque amens | subsistit habenis [*Aen.* 12. 622].

Yet Vergil (at least in the *Aeneid*) rarely uses collisive alliteration unless it serves more than one purpose. For example, the last quotation, *Aeneid* 12. 622, is preceded by several lines marked with the penthemimeral caesura: 616, 617, 618, 620, 621. The reader will unconsciously expect this rhythm to continue. But line 622 moves on past the place for that pause, into the fourth foot, and then stops abruptly. Both the rhythm and the collision of final and initial *s* image the arrested drive of the chariot.

The device of collisive alliteration is not (to my knowledge) common among poets

8. Cf. also 4. 85, 102, 521, 735, 777.
9. So also 7. 175, 218, 237, 485, 560.
10. Cf. also 4. 15, 68, 214 (heavy with *c*'s), 374, 517, 552–53, 639, and 741.
11. So also 7. 146, 264, 437, and 482.

writing in modern languages, although many readers have been struck, perhaps without knowing exactly why, by the slow expansive movement of Shakespeare's "This my hand will rather / The multitudinous seas incarnadine" (*Macbeth* II. ii. 60–61). Pope employs it thrice in one line in order to make the rhythm slow and heavy: "When Ajax strives, some rock's vast weight to throw" (*Essay on Criticism* 370). Tennyson, always in love with alliteration, uses this special type in the refrain of an early poem, *Claribel*: "Where Claribel low-lieth." Jules Marouzeau, usually so sensitive, quotes on page 42 of his *Stylistique* (cf. n. 2) a line from Verlaine ("ton cher corps rare, harmonieux") in a discussion of cacophony, implying that it is an unintentional (*rapprochement fortuit*) error of taste; but surely it is meant to evoke a sensuous purr of delight.[12] Twice in one line Mallarmé introduces such a clash. in his *Tombeau* written in memory of Verlaine. Normally a Frenchman would write *le roc noir*, but Mallarmé has "Le noir roc courroucé que la bise le roule" (Pléiade edition, p. 71).

We have now discussed five effects produced by collisive alliteration: onomatopoeia, emotional emphasis, rhetorical emphasis, punctuation, and the strengthening of verse rhythm. For the benefit of any who may wish to examine the device in more detail, I append lists of its occurrence in a few notable books of Latin poetry. They were not easy to compile, and they may not be quite complete; but I hope that the ratios are roughly correct. The most noticeable point is that while clashes are common at the caesurae they are much less frequent elsewhere in the hexameter line. There is one exception to this: they appear often between the fourth and fifth feet:

> libratum tereti versabat turbine fusum [Cat. 64. 314]
> corque meum penitus turgescit tristibus iris [Cic. Frag. 27. 1]
> hic erus "Albanum, Maecenas, sive Falernum" [Hor. *Serm.* 2. 8. 16]
> multaque praeterea variarum monstra ferarum [Verg. *Aen.* 6. 285]
> non tamen aut patrio respersus sanguine Pentheus [Stat. *Theb.* 7. 211].

Clashes within the first foot are relatively rare, except in Lucretius, who begins many lines with *nec* and produces some awkward effects: "nec calidos aestus tuimur nec frigora quimus" (1. 300). Since Ovid's ear was less sensitive than his Augustan predecessors', he also allows lines like these: "ad delubra deae, quorum fastigia turpi" (*Met.* 1. 373); "quod de Dardanio solum mihi restat Iulo" (*Met.* 15. 767). Only Horace in his satirical poems is free with clashes inside the fifth and sixth feet: other poets avoid them, except for unusual effects such as Vergil's "rapidus Sol" (*Georg.* 2. 321). Finally, it is observable that a clash at the trihemimeral caesura is usually less telling and less weighty than clashes at the other two caesural pauses in the hexameter verse.

The following lists contain some lines in which final *m* and initial *m* come together, as in "o miseras hominum mentis" (Lucr. 2. 14). Final *m* usually signified only a nasalization of the preceding vowel, which was then elided in poetry, as in "mult(um) ille et terris." But it is not quite clear whether final *m* before an initial *m* may not have been pronounced bilabially, on the model of such words as *commodus* and *communis*. W. S. Allen, in *Vox Latina* (Cambridge, 1965), page 31, says, "Where

12. Verlaine was highly sensitive to sound effects: witness the last line of his sonnet *Parsifal* (Pléiade edition, p. 427): "Et, ô ces voix d'enfants chantant dans la coupole!" While still a schoolboy he translated part of Cicero's *Marius* (Frag. 7 Morel) and introduced several striking alliterations suggested by the Latin original: "Un serpent, s'élançant du tronc creux d'un vieux chêne, / Darde son noir vénin sur l'aigle ami des dieux. / Le noble oiseau s'abaisse . . ." (Pléiade edition, p. 13).

a final *m* was followed by a closely connected word beginning with a stop (plosive or nasal) consonant, it seems to have been treated rather as in the interior of a word, being assimilated to the following consonant," and cites Cicero's statement that *cum nobis* would be pronounced *cun nobis*; but he does not say whether assimilation would cause final *m* to be pronounced bilabially in a phrase such as *cum mater* or *hominum mentis*. Nor does M. Leumann, *Lateinische Laut- und Formenlehre* (Munich, 1963), pages 174–75, who however writes, "Diese reduzierte Aussprache führte dann im Satzzusammenhang vor Konsonant in der Schriftsprache zu neuerlicher Befestigung des *-m*." I have therefore preferred to include the lines which contain juxtapositions of final *m* and initial *m*, while noting that the question of their actual pronunciation is not settled.

Consonant Clashes in Lucretius 1 and 2

Within the first foot: 1. 300, 447, 476, 534, 537, 588, 769, 787, 1023, 1050, 1070, 1077, 1079; 2. 34, 52, 53, 141, 142, 191, 248, 331, 585, 592, 791, 852, 868, 898, 936, 941.
Between the first and second feet: 2. 274, 902.
At the trihemimeral caesura: 1. 251, 304, 311, 598, 610, 659, 730, 806, 817, 871, 920, 923, 1088; 2. 35, 88, 103, 113, 181, 385, 391, 477, 592, 625, 637, 659, 766, 898, 911, 914, 977, 1106, 1109, 1156.
Between the second and third feet: 1. 104, 130, 168; 2. 1067, 1088.
At the penthemimeral caesura: 1. 95, 168, 186, 190, 274, 311, 346, 350, 353, 388, 463, 497, 718, 820, 866, 876, 972, 991, 1029, 1033, 1081, 1082, 1092; 2. 14, 68, 87, 99, 111, 123, 142, 219, 244, 268, 269, 307, 316, 326, 327, 355, 393, 410, 429, 463, 485, 520, 554, 598, 624, 638, 735, 738, 842, 887, 891, 917, 970, 978, 988, 1015, 1029, 1070, 1140, 1153, 1158, 1165.
Between the third and fourth feet: 1. 761, 1053; 2. 194.
At the hephthemimeral caesura: 1. 30, 78, 92, 133, 193, 340, 462, 534, 598, 619, 701, 720, 763, 807, 845, 858, 886, 893, 923, 924, 1031, 1039, 1091; 2. 2, 7, 22, 143, 261, 283, 326, 342, 556, 648, 785, 836, 862, 903, 910, 915, 932, 1028, 1033, 1038, 1085, 1098, 1164.
Between the fourth and fifth feet: 1. 913, 1065, 1102; 2. 192, 265, 294, 325, 527, 564, 582, 714, 755, 888, 889, 913, 991, 1068, 1123, 1144.
Within the sixth foot: 1. 697; 2. 526, 720.

Consonant Clashes in Catullus 62, 64, 66, 67, and 68

Within the first foot: 62. 41; 64. 258, 262; 66. 5, 21, 45; 68. 51.
Between the first and second feet: 64. 294; 66. 7, 29.
At the trihemimeral caesura: 64. 23, 23*b*, 51, 68, 86, 147, 175, 202, 223, 230, 311, 328, 336, 370, 389; 66. 69; 67. 33; 68. 43, 63, 71, 129.
Between the second and third feet: 62. 61.
At the penthemimeral caesura: 62. 17, 37, 39, 57; 64. 102, 167, 178, 192, 258, 323, 327 (repeated later), 331, 397; 66. 29, 31, 75; 68. 137.
Between the third and fourth feet: 66. 9; 68. 155.
At the hephthemimeral caesura: 62. 50; 64. 67, 173, 247, 269, 279, 404; 66. 45.
Between the fourth and fifth feet: 62. 37, 47; 64. 93, 165, 210, 212, 223, 230, 249, 264, 289, 300, 314; 66. 75; 68. 137.
Within the fifth foot: 64. 252; 66. 25 (*ex coni.*); 68. 155.
Within the sixth foot: 66. 63, 91.

Consonant Clashes in Horace's "Sermones"

Within the first foot: Book One, 2. 105; 4. 19, 28; 6. 100; 8. 17; Book Two, 1. 76; 3. 188; 4. 84; 6. 42; 7. 13, 76; 8. 2.
Between the first and second feet: Book One, 3. 100; 6. 10; Book Two, 1. 72; 2. 35; 3. 273, 283, 305; 6. 53; 7. 66, 88, 90.
At the trihemimeral caesura: Book One, 1. 29, 38, 40, 46, 93; 2. 14, 21, 56, 58, 129; 3. 133; 4. 142; 5. 1, 53; 6. 54, 87; 7. 20; 8. 50; 9. 8, 11, 57; Book Two, 1. 34, 81, 86; 2. 39, 42; 3. 6, 71, 84, 102, 129, 194, 200, 204, 212, 245, 322; 4. 49, 73, 86; 5. 21, 40, 52, 68, 72, 79, 84, 97; 6. 2, 12, 57, 93; 7. 33, 35; 8. 87, 92.
At the penthemimeral caesura: Book One, 1. 68, 80, 106; 2. 78, 82, 97, 109, 111; 3. 4, 14, 33, 117, 124, 133; 4. 29, 35, 123, 135; 5. 6, 21, 29, 40, 64, 85; 6. 129; 7. 26, 28; 8. 2; 9. 14, 32, 41, 68, 78; 10. 12, 35; Book Two, 1. 2, 38, 49, 74; 2. 3 (reading *abnormis*), 20, 34, 51, 84, 85, 86 (an unusual sequence); 3. 28, 30, 54, 64, 67, 87, 116, 121, 140, 240, 296, 304, 313; 4. 6, 17, 19, 27, 44, 79; 5. 9, 19, 28, 44, 60, 66, 68, 77, 82, 97; 6. 25, 31, 44, 47, 69, 78, 80; 7. 11, 24, 39, 49, 70, 77; 8. 16, 18, 24, 58, 60, 77.

Between the third and fourth feet: Book One, 1. 71; 4. 51; Book Two, 2. 118; 3. 1, 32, 167; 4. 5; 7. 13.
At the hephthemimeral caesura: Book One, 1. 40, 64, 89; 2. 15, 28, 58, 116; 3. 28, 51, 63, 65, 103, 120, 132; 4. 55, 64, 116, 134, 135, 142, 143; 5. 52; 6. 44, 69, 72, 97; 7. 3; 9. 16; 10. 76; Book Two, 1. 29, 51, 72; 2. 82, 115, 134; 3. 17, 70, 97, 218, 262, 283, 317; 4. 44, 50, 52; 5. 5, 47, 51, 59, 66, 91; 6. 25, 79, 80; 7. 83; 8. 1, 19, 90, 93.
Between the fourth and fifth feet: Book One, 2. 17, 33, 120, 127; 3. 136; 4. 16, 20, 37; 5. 13; 6. 39; 8. 41; 10. 36; Book Two, 2. 67; 3. 23, 37, 39, 127, 262, 272, 325; 6. 38; 8. 16, 48.
Within the fifth foot: Book One, 3. 27, 48; 4. 22, 95, 138; 6. 60; 9. 26, 53; Book Two, 1. 6; 2. 64; 3. 318; 6. 82; 8. 15.
Within the sixth foot: Book One, 1. 62, 82; 2. 77; 4. 57, 103, 112; 6. 114; 9. 16; Book Two, 3. 260, 322; 5. 108; 6. 53; 8. 61.

Consonant Clashes in Vergil's "Bucolics"

Within the first foot: 1. 22, 43, 65; 3. 22, 104, 106 (cf. 104), 108; 4. 18; 5. 42, 88; 8. 35, 44; 9. 31; 10. 30.
Between the first and second feet: 6. 73; 9. 22, 26.
At the trihemimeral caesura: 1. 29, 52, 68, 71; 3. 61, 80; 4. 3, 34, 47; 5. 28, 48, 50, 58, 61, 73; 6. 46, 81; 7. 42, 49; 8. 1, 37; 9. 29, 33, 37, 38, 67; 10. 8, 67, 75.
Between the second and third feet: 3. 10.
At the penthemimeral caesura: 1. 16, 22; 2. 5, 23, 26, 36; 3. 60, 71; 4. 3, 30, 33; 5. 6, 7, 8 (an unusual sequence), 12, 39, 42, 45, 56; 6. 10, 22, 43, 53, 61, 85; 7. 32, 52; 8. 9, 66, 68 (repeated refrain), 105; 9. 34, 46, 52; 10. 4, 9, 32.
Between the third and fourth feet: 1. 31; 2. 2, 19; 6. 7; 8. 39; 9. 41; 10. 33.
At the hephthemimeral caesura: 1. 2, 19, 22, 35, 42; 2. 44, 54, 68; 3. 90; 4. 54; 5. 48, 89; 6. 18, 41, 57, 82; 7. 17, 40, 57, 68; 8. 8, 9, 21 (refrain); 9. 50, 55; 10. 21, 22, 24, 37, 49, 66, 68, 73, 74.
Between the fourth and fifth feet: 1. 29, 32, 58, 67 (cf. 1. 29); 2. 49; 5. 12, 82; 6. 22, 61; 7. 2, 70; 8. 16, 38, 55; 10. 62.
Within the fifth foot: 2. 53.
Within the sixth foot: 5. 83; 7. 35.

Consonant Clashes in Vergil's "Georgics" 1 and 4

Within the first foot: Book One, 5, 20, 82, 161, 386, 449, 506; Book Four, 30, 327, 344, 473, 549.
Between the first and second feet: Book One, 176, 348; Book Four, 422.
At the trihemimeral caesura: Book One, 13, 118, 173, 190, 202, 215, 243, 379, 448, 493, 507; Book Four, 19, 26, 117, 137, 143, 182, 187, 196, 239, 252, 256, 267, 294, 352, 363, 395, 472, 520, 524, 531, 534, 546.
Between the second and third feet: Book One, 24; Book Four, 356.
At the penthemimeral caesura: Book One, 1, 21, 30, 32, 65, 67, 115, 129, 144, 193, 195, 198, 225, 230, 242, 289, 323, 331, 355, 356, 413, 441, 442, 480, 511, 512; Book Four, 2, 6, 72, 79, 93, 138, 189, 247, 264, 281, 292, 334, 349, 405, 417, 420, 425, 452, 472, 480, 499, 563.
Between the third and fourth feet: Book One, 341; Book Four, 100, 207, 256.
At the hephthemimeral caesura: Book One, 8, 20, 26, 37, 41, 44, 45, 46 (an uncommon sequence), 57, 76, 124, 152, 159, 190, 210, 229, 287, 327, 341, 406, 431, 449, 456, 494; Book Four, 8, 15, 25, 46, 53, 69, 86, 111, 142, 187, 245, 323, 328, 411, 447, 458, 494.
Between the fourth and fifth feet: Book One, 36, 43, 56, 66, 223, 386, 491; Book Four, 65, 129, 198, 332, 425, 560.

Consonant Clashes in Vergil's "Aeneid" 1, 2, 6, and 12

Within the first foot: Book One, 17, 154, 179, 298, 343, 383, 527, 534, 656, 742, 751, 752; Book Two, 31, 38, 190, 535, 589, 629; Book Six, 24, 87, 134, 309, 311, 335, 367, 442, 520, 534, 536, 602, 608, 652, 694, 706, 754, 816, 885; Book Twelve, 22, 158, 179, 187, 218, 239, 342, 362, 468, 480, 572, 918.
Between the first and second feet: Book Two, 162, 180, 322, 370; Book Six, 115; Book Twelve, 143, 592, 629, 815, 818, 846, 858, 860.
At the trihemimeral caesura: Book One, 11, 20, 37, 71, 74, 76, 104, 127, 134, 147, 180, 201, 290, 295, 322, 342, 343, 346, 352, 393, 406, 461, 506, 537, 644, 665, 674, 702, 707; Book Two, 29, 32, 46, 49, 71, 125, 126, 128, 144, 159, 164, 174, 193, 209, 221, 222, 231, 261, 306, 308, 333, 359, 377, 418, 434, 470, 478, 492, 544, 555, 566, 568, 620, 631, 682, 771, 772, 801; Book Six, 13, 39, 44, 47, 69, 83, 87, 107, 186, 291, 296, 332, 354, 370, 380, 438, 477, 497, 505, 534, 562, 595, 597, 675, 716, 770, 791, 830, 858, 869, 871, 884; Book Twelve, 6, 36, 113, 134, 160, 243, 267, 278, 338, 360, 421, 439, 454, 459, 498, 503, 530, 536, 539, 595, 604, 615, 621, 642, 645, 649, 689, 776, 787, 809, 813, 825, 836, 864, 892, 930.
Between the second and third feet: Book Two, 633; Book Six, 220; Book Twelve, 163.

At the penthemimeral caesura: Book One, 3, 12, 27, 60, 63, 69, 74, 144, 145, 161, 164, 190, 253, 271, 329, 390, 422, 448, 473, 477, 547, 569, 578, 610, 619, 628, 637, 640, 658, 696, 724; Book Two, 35, 41, 60, 62, 70, 80, 105, 122, 124, 125 (part of an impressive sequence), 163, 166, 172, 179, 210, 232, 245, 248, 364, 370, 395, 442, 543, 582, 603, 611, 636, 669, 671, 676, 715, 758, 786, 791; Book Six, 7, 72, 101, 154, 241, 253, 286, 312, 349, 369, 370, 380, 391, 405, 425, 439, 479, 515, 546, 548, 549, 552, 556, 559, 610, 620, 626, 646, 666, 675, 680, 726, 736, 750, 812, 855, 857, 866, 872, 896; Book Twelve, 8, 25, 113, 173, 175, 195, 239, 307, 325, 339, 375, 382, 390, 393, 422, 438, 452, 467, 506, 515, 616, 684, 686, 687, 730, 762, 801, 803, 809, 830, 867, 870, 896, 907, 931, 935.

Between the third and fourth feet: Book One, 83, 119, 481, 555, 566; Book Two, 85, 111, 283, 446, 450; Book Six, 204, 731, 759, 789; Book Twelve, 12, 178, 231, 409, 899.

At the hephthemimeral caesura: Book One, 35, 36, 75, 190, 203, 207, 217, 225, 228, 267, 268, 304, 356, 446, 462, 467, 501, 627, 630, 710; Book Two, 2, 36, 38, 160, 167, 171, 173, 202, 226, 274, 307, 359, 371, 451, 538, 583, 587, 612, 621, 642, 645, 676, 715, 721, 742, 757, 771, 780, 797, 798; Book Six, 5, 15, 28, 37, 38, 40, 115, 125, 138, 240, 292, 317, 323, 351, 354, 364, 370, 412, 432, 507, 514, 518, 520, 550, 567, 651, 683, 741, 787, 800, 819, 840, 841, 856, 863, 872, 899; Book Twelve, 26, 38, 53, 96, 133, 148, 190, 197, 243, 252, 307, 341, 385, 417, 418, 441, 442, 449, 456, 457, 564, 622, 635, 654, 707, 718, 761, 769, 777, 778, 784, 831, 834, 850, 851, 860, 874, 882, 903, 914, 925, 938.

Between the fourth and fifth feet: Book One, 55, 57, 146, 164, 245, 437, 442, 499, 601, 635, 741, 752; Book Two, 57, 94, 140, 277, 293, 477, 491, 576, 667, 786; Book Six, 6, 22, 53, 192, 223, 285, 365, 409, 463, 467, 605; Book Twelve, 11, 50, 79, 107, 164, 173, 256, 294, 463, 514, 704, 793.

Within the fifth foot: Book One, 290; Book Twelve, 317, 933.

Consonant Clashes in Ovid's "Metamorphoses" 1 and 15

Within the first foot: Book One, 1, 8, 12, 197, 246, 251, 274, 343, 356, 373, 375, 408, 480, 553, 658, 756, 760; Book Fifteen, 34, 43, 69, 188, 237, 242, 340, 379, 431, 463, 508, 536, 713, 767, 769.

Between the first and second feet: Book Fifteen, 751.

At the trihemimeral caesura: Book One, 5, 6, 15, 68, 151, 157, 161, 176, 291, 293, 302, 305, 309, 383, 400, 492, 493, 499, 516, 521, 563, 569, 600, 645, 686, 701, 741, 746, 763; Book Fifteen, 2, 15, 71, 124, 148, 160, 176, 193, 195, 202, 231, 252, 294, 302, 308, 333, 336, 376, 398, 401, 407, 422, 451, 509, 568, 633, 714, 839.

Between the second and third feet: Book Fifteen, 589.

At the penthemimeral caesura: Book One, 20, 57, 71, 77, 79, 80, 83, 133, 151, 153, 167, 189, 199, 203, 206, 237, 247, 250, 253, 264, 315, 317, 318, 324, 341, 370, 383, 389, 397, 399, 436, 565, 586, 620, 650, 653, 655, 661, 684, 697, 774; Book Fifteen, 67, 78, 82, 128, 142, 169, 173, 177, 180, 199, 211, 286, 330, 338, 360, 378, 384, 387, 412, 423, 466, 485, 500, 510, 514, 554, 576, 577, 578, 616, 649, 700, 708, 712, 737, 755, 785, 791, 824, 849, 853, 855.

Between the third and fourth feet: Book One, 22, 200; Book Fifteen, 39, 281, 295, 320.

At the hephthemimeral caesura: Book One, 54, 108, 180, 185, 191, 200, 227, 380, 398, 422, 463, 465, 506, 541, 556, 591, 604, 615, 667, 689, 763; Book Fifteen, 29, 244, 254, 291, 410, 440, 477, 513, 621, 628, 632, 714, 715, 727, 767, 874.

Between the fourth and fifth feet: Book One, 116, 179, 394, 505, 664, 682, 751, 776; Book Fifteen, 119, 122, 141, 170, 230, 377, 536, 595, 746, 790, 796.

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