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COMPLUTENSE

Alliteration as a mechanism of cohesion: a new way of concatenation of adjacent lines in Latin poetry[1]

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Abstract: This article aims to analyse the cohesive function of Latin alliteration in cases in which it serves as an element for linking together the hemistichs in the same line or hemistichs in adjacent lines. At an extra-versal level, three forms of alliterative cohesion are distinguished: 1) by enjambment (the words sounding the same at the start that belong to the same syntactical unit flow over the limits of the line); 2) by vertical correspondence (the words sounding the same at the start are placed in successive lines where they occupy the same metric position); 3) by concatenation at the end of each line and the beginning of the subsequent line (… X/X… X/X…, etc., or … X/X… Y/Y…, etc.). The alliterative cohesion by concatenation at the end of each line and the beginning of the subsequent line has been studied due to its systematic use in ancient Irish poetry, but not in Latin, where, as it is shown in this article, there is evidence of the phenomenon. The existence of this cohesive procedure in Latin is verified in poets from different literary periods: Lucretius, Vergilius, Silius Italicus, Prudentius and Claudius Claudianus. This type of studied concatenation is also found in Greek poetry (Homer, Hesiod, and Aeschylus). This leads us to surmise that it is a phenomenon inherent to the Indo-European tradition.
Keywords: alliteration; cohesion; concatenation; enjambment; Latin; poetry.

[es] La aliteración como un mecanismo de cohesión: una nueva forma de concatenar versos en la poesía latina

Resumen: En este artículo tenemos por objeto analizar la función cohesiva de la aliteración latina en aquellos casos en los que sirve de elemento de unión entre los hemistiquios de un mismo verso o los hemistiquios de versos contiguos. A nivel extraversal, la cohesión aliterante reviste tres modalidades: 1) por encabalgamiento (los términos con inicios homófonos, pertenecientes a una misma unidad sintáctica, traspasan los límites del verso), 2) por correspondencia vertical (los términos con inicios homófonos se colocan en versos sucesivos ocupando una idéntica posición métrica), 3) por concatenación en la cláusula de un verso y el comienzo del sucesivo (X/X… X/X…, etc., o X/X… Y/Y…, etc.). La cohesión de versos contiguos por concatenación en la cláusula de un verso y el comienzo del sucesivo ha sido estudiada por su sistemático uso en la poesía antiguo-irlandesa, pero no en latín, donde, como se muestra en el presente artículo, hay evidencias del fenómeno. La existencia de este mecanismo de cohesión en latín se constata en poetas de diferentes periodos literarios: Lucrecio, Virgilio, Silio Itálico, Prudencio y Claudio Claudiano. Este tipo de concatenación estudiado se da también en la poesía griega (Homero, Hesíodo y Esquilo), lo que nos hace suponer que se trata de un fenómeno de tradición indoeuropea.

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Sumario: 1. Introduction. 2. Cohesive function of alliteration. 2.1. Internal cohesion. 2.2. External cohesion. 3. Alliterative concatenation at the end of each line and the beginning of the subsequent line. 4. Conclusions. 5. Bibliography.

1. Introduction[3]

The proliferation of works on alliteration has given rise to a variety of definitions which, rather than providing clarification, make it more difficult to understand the device, to the extent of making it a procedure with imprecise boundaries that covers more specific stylistic procedures, such as onomatopoeia, imitative harmony, paronomasia and derivation (Paulín Pérez, 2006: 148)[4].

Given the different positions on alliteration with respect to the nature and position of the repeated sounds in the word; the number of necessary words and the permitted distance between them, as well as the function inherent to the figure, we propose the following as a working definition[5]:

> «*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*»[6].

Given the above, the alliteration is presented as a stylistic procedure similar to onomatopoeia and imitative harmony, as it operates in the area of sounds, but is independent, as it does not have the iconic and expressive value inherent to these latter two[7]; in addition, there is a distinction between paronomasia, which affects only the start of the word, the "start" being understood to mean only the strictly first part of

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3   The editions we used for this article are: for Claudius Claudianus, Hall (ed.) (1985); for Prudentius, Thomson (ed.) (1949), for Sidonius Apollinaris, Anderson (ed.) (1936), and for the remaining authors, those offered by the website Classical Latin Texts, prepared by The Packard Humanities Institute: https://latin.packhum.org/ [accessed 20/06/2023].

4   Paulín Pérez (2006: 148) states that «la aliteración tiene muchas formas de realizarse como: insistencia, redoble, paronomasia, juego de palabras, poliptoton, similicadencia, onomatopeyas y la rima»; Ceccarelli (1986: 1-2), in turn, states that «non si esagera molto dicendo che in pratica ogni ripetizione di suoni simili... senza riguardo alla rispettiva posizione nel corpo delle parole interessate, è stata ricondotta da uno studioso o dall'altro nell'ambito dell'allitterazione».

5   Quoting Salvador Gimeno (2021b: 84). Cf. Dupriez (1991: 23), Preminger – Brogan (edd.) (1993: 36), Beccaria (1996: 39), Cuddon (2001: 42), Marchese – Forradellas (2013: 21) for the differing definitions of alliteration.

6   For more in-depth information, cf. Salvador Gimeno (2021b). In Salvador Gimeno (2022b) the restriction of alliteration in word-initial position is justified through an examination of Giovanni Pontano's *Actius* (dialogue where the phenomenon is first designated as *allitteratio*) and the testimony of ancient Latin grammarians.

7   To delve deeper into the distinction between *allitteratio*, *onomatopoeia*, and imitative harmony, cf. Salvador Gimeno (2022a).

the word, but also the initial part of the second element of a compound, provided that it is perceived as autonomous[8].

Latin alliteration has been the subject of numerous studies, given its widespread use by poets and prose writers of all epochs. It holds particular significance in archaic poetry, as demonstrated by Naeuius, Ennius, Plautus, Pacuuius, Accius and Terentius, who frequently accumulate more than four words with identical initial sounds in their verses:[9]

> *LIbera LIngua Loquemur Ludis LIberalibus* (Naev.*pall*.113)
> *MAchina MUlta Minax Minitatur MAxima MUris* (Enn.*Ann*.620)
> *OPtumo OPtume OPtumam OPeram…* (Plaut.*Amph*.278)
> *PEriere DAnai, Plera Pars PEssum DAtast* (Pacuv.*trag*.320)
> *MAior MIhi Moles, MAius MIscendumst MAlum* (Acc.*trag*.200)
> *Pone REPrendit Pallio, RESupinat: RESpicio, Rogo* (Ter.*Phorm*.863)[10]

In classical poetry, the figure is employed more moderately, likely due to the greater influence of the Greek authors, who more sparing in insistences of this type. Alliterative sequences can also be detected in the prose of Caesar, Cicero, Sallustius, Titus Liuius, Tacitus, and Apuleius, although they are less prevalent compared to those of the poets of the earlier period:

> *SENsim Sine SENsu… SENescit… Subito* (Cic.*Cato*.38.22)[11]
> *Multa Milia Passuum Prosecuti Magnam Multitudinem* (Caes.*Gall*.2.11.4.1)
> *CONsilio Celeriter CONuocato… COepit* (Caes.*Gall*.3.3.1.5)
> *ALteri ALteros ALiquantum Adtriuerant* (Sall.*Iug*.79.4.2)
> *Postquam Parum PRoficiebant PReces* (Liv.32.22.7.1)
> *Paucisque Primoribus… Ceteros Clementia Composuit* (Tac.*Ann*.12.55.11)
> *Leuata Lassitudine… anteLucio… Longissime* (Apul.*Met*.1.11.7)[12]

The significance of the figure in the Latin world extends beyond literature and encompasses various areas such as law (a), military (b), magic (c), religion (d), and

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[8]   This type of alliteration is what Grilli (1962: 120) has called «*allitterazione coperta*».

[9]   Cordier (1939) dedicates the first part of his monograph (pp. 1–18) to the history of the concept of alliteration, starting with Pontano, the 15th-century humanist who is thought to have coined the term, up to the year 1935. For later studies on Latin alliteration, see Ferrarino (1939), Ronconi (1939), Herescu (1943 and 1947), Merone (1961), Barchiesi (1962: 300–310), Grilli (1962), Valesio (1967), Hernández Vista (1968), De Rosalia (1970–1971), Clarke (1976), Greenberg (1980), Ceccarelli (1986), Penna (1990), Margolin (1992), Coleman (1999), Facchini Tosi (2000), Stockert (2003: 59–75), Salvador Gimeno (2021a-b; 2022 a-b).

[10]   Analogous examples of alliteration can be found in Latin poets from other periods, such as Lucretius: *Saepe Solet Scintilla Suos Se Spargere...* (4.606); Propertius: *… TOta TOxica Thessalia* (1.5.6), Ouidius: *… Mei / Me Miserum! Monui…* (*Am*.1.58-59), Lucanus: *… Petendum / Plus Patria Potuisse…* (1.174-174), Iuuenalis: *... CUrare CUtem… Constantia Ciuis* (2.105), Seneca: *… Forte Fallor, FEminas FErrum…* (*Ag*.960) and Calpurnius Siculus: *CONueniunt… CONtendere Cantu / Pignoribusque Parant: Placet…* (2.6-7).

[11]   We observe an alliteration based on the variation of the interconsonant vowel (SEN-SIN-SEN-SEN) This alliterative modality is referred to by Ceccarelli (1986) as «*allitterazione a vocale interposta variabile*».

[12]   *Puram imPleto… Purae… Ponito* (Cato.*Agr*.88.1.2), *IUcundius Senectute STipata STudiis IUuentutis* (Cic.*Cato*.28.10), *Puerum Perditum Perdamus* (Cic.*Fam*.14.1.5.10), *Princeps Poenas Persoluit* (Caes.*Gall*.1.12.7.1), *perMotus Manus, Superat Sententia Sabini* (Caes.*Gall*.5.31.3.2), *COnsilium Capere COguntur* (Caes.*Gall*.5.33.2.1), *Victoriam Vocabat Victos* (Tac.*Agr*.18.7.2), *Flumina Fatigarent, Fortissimi* (Tac.*Agr*.33.4.2), *ADfirmarent, ANxius ANimo… Amicorum ADhibitis* (Tac.*Hist*.1.2.15), *Metu Mutandae Militiae* (Tac.*Hist*.2.1.15).

popular culture (e). In these domains, alliteration is commonly employed as a mnemonic device, aiding in the retention and subsequent formulation of the text in which it is utilized[13].

     a. *Do Dico aDDico; Censuit CONSensit CONSciuit; DIem DIcere; DAmnum DAre*
     b. *Domi Duellique; Memento Mori; Pacem Peto; Foedus Feri*
     c. *alam BEdam alam BEtur, alam Botum*; *DARies DARdares… Dissunapiter*
     d. *Oro OBsecro OBtestor; DEmando DEuoueo DEsacrifico; Donum Datum Donatum Dedicatum* (CIL I² 756, 7)
     e. *VIcinia VItia VIrtutibus*; *Fortuna FAuet FAtius*; *quod Periit, quaeri Pote, rePrendi non Potest; MORtui non MORdent*[14]

2. Cohesive function of alliteration

One of the most important functions performed by alliteration is that of joining together parts of a set by acoustic correspondences between the words involved[15]. The name of this rhythmic procedure in ancient Irish ('uaimm' 'sew') reveals its binding capacity[16]. We distinguish two types of cohesion: internal (between the hemistichs within a single line); and external (between adjacent lines)[17].

2.1. Internal cohesion

It takes place when the words with the same sound beginnings are located on each side of the caesura, linking the two hemistichs in the same acoustic unit.

     Lucretius
         … Vīuēndō | Vītālĭă Vīncĕrĕ… (1.202)
         … Mūltă Mŏdīs | Mūltīs Mūtātă… (1.1024)
         … Cŏlōrĕ Căuē | Cōntīngās… (2.755)
         … Tĕnĕbrīs Tāntīs | Tām… exTōllĕrĕ… (3.1)
         … Lūmĭnĭbūs | Lūstrāns Lŏcă… (6.284)[18]

     Vergilius
         … Ānte Ārās | Ātque Aūrī… Ămōrĕ (*Aen*.1.349)
         … Sīcănĭaē | Sāltēm Sēdēsquĕ… (*Aen*.1.557)

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[13] «Alliteration has considerable mnemonic potential», Lindstromberg – Boers (2008: 200).
[14] For more examples, see Rasi (1921), Marouzeau (1935: 42–44), Courtney (1999: 3), McCarthy (2000: 140), Hofmann – Szantyr (2002: 30–31) and Mihulecea (2012: 278–284).
[15] Many authors attribute to alliteration the role of grouping two or more contiguous metric units through the acoustic correspondence of their elements: Ronconi (1939: 301), Hofmann – Szantyr (1965: 703), Lausberg (1975: 230-231 § 458), Álvarez Pedrosa (1994: 199), Mahoney (2001: 82), Garvie (2002: 49) and Guittard (2007: 51).
[16] Cf. Watkins (1995: 120) and West (2007: 39 n. 43).
[17] A first classification of alliterative cohesion in Salvador Gimeno (2021a: 285–289).
[18] *… Prīmūs | Pōrtārūm…* (Lucr.1.71); *Dūctōrēs Dănăūm | Dēlēctī…* (1.86); *… Mŏbĭlĭtās | māgnūm… Mĕāndī* (2.65); *Ācrĭŭs ĀDuērtūnt | Ănĭmōs ĀD…* (3.54); *… Pīĕrĭdūm | Pĕrăgrō…* (4.1);*… Cōrrīdēnt | Cōrrēptā…* (4.83);*… Ācrīs | Ādscīscūnt…* (5.87); *… Dīuīnō | Dēbēre…* (5.116).

> ... *Māiŭs* | *Mĭsĕrīs, Mūltōquĕ*... (*Aen*.2.199)
> ... *ĀMēns Ănĭmi,...*|... *Āccēnsŭs Ămārō* (*Aen*.4.203)
> ... *Călămōs* | *Cērā Cōniūngĕrĕ*... (*Ecl*.2.32)[19]

CLAUDIUS CLAUDIANUS
> ... *Prīmōs* | *Pĕcŭdūm dēPāscĭtŭr*... (3.302)
> *Sērŭĭtĭī,* | *Sŏcĭūmquĕ*... *Sprēuĕrĕ Sŭpērbī* (18.150)
> ... *Cērtē* | *Cŭrĭūm Cănĭt*... (26.124)
> ... *Īgnōtās* | *ĪNuādĕrĕt ĪNscĭŭs*... (26.283)
> *Aēstŭăt Ānte Ălĭăs* | *Ăuĭdō*... (*rapt.Pros*.2.137)[20]

SILIUS ITALICUS
> ... *ēxCēlsō* | *CŌnsūrgēns CŌllĕ*... (2.446)
> *SAēpĕ SĂgūntīnīs* | *Sōmnōs* ... (2.704)
> ... *MŪltūm* | *MŪtātā Mēntĕ*... (3.589)
> ... *Rīpīs* | *Rhēnŭm, Rĕgĕt*... (3.599)
> *Dēscēndīssĕ Dŭcēm.* | *Dīrōs*... (4.5)[21]

PRUDENTIUS
> *ĪNpōrtūnŭs, Ĭnērs,* | *ĪNfēlīx*... (*Psych*.229)
> ... *CRŭēntātām* | *Cōrrēptīs CRīnĭbŭs*... (*Psych*.280)
> *Sācrĭcŏlaē Sūmmī* | (*Sūmmŭs*...) (*Psych*.548)
> ... *CŌNfērtōs* | *Cŭnĕōs CŌNcōrdĭă*... (*Psych*.670)
> ... *Taētrō* | *Tēmptāt* ... / ... *Fŭrĭaē* | *Flāgrāntĭs* ... (*Psych*.45–46)[22]

This type of cohesion becomes particularly significant when it develops in two or more consecutive verses, as exemplified in:

LUCRETIUS
> ... *Graiae* | *Gentis*...
> ... *Pedum Pono* | *Pressis*...
> ... *Certandi* | *Cupidus*... (3.3-5)

VERGILIUS
> ... *LAxis* | *LAterum*...

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[19]   ... *Vāstōs* | *Vŏluūnt*... (VERG.*Aen*.1.86); ... *Pĕlăgō,* | *Părĭtērque*... (2.205); ... *Fōrtūnă Fŭĭt.* | *Fĕrŏr*... (3.16); ... *Pōssīt,* | *Paūcīs*... (4.116); ... *MĀgnī,* | *MĀnēsque*... *rĕMīssōs* (5.99); *Āt*... *Aēnēās Ārcēs,* |... *Āltŭs Ăpōllŏ* (6.9); ... *Lēntō* | *Lūctāntūr*... (7.28); ... *ĪNgēns* | *ĪNuēntă*... *Ĭlĭcĭbŭs*... (8.43); ... *Ōrāns,* | *Ŏnĕrāuĭtque*... (9.24); ... *Dīcēntĕ Dĕūm* | *Dŏmŭs*... (10.101).

[20]   ... *MĔă Mānsūrīs* | *MĔrŭĕrūnt Moēnĭă* ... (CLAUD.15.28); ... *Crēbrās* | *Cōrrūptō*... (15.40);... *Coēpīt.* | *Cūnābŭlă*... *Crŭēntīs* (18.44); ... *Dissimulat* | *Dŏmĭnōs* ... (18.176); ...*Pŏpŭlī,* | *Prīscūm* ... (20.243); ... *Părĭtēr* | *Prīncēps* ... (21.6); ... *PRŌSTērnās,* | *PRŌSTrātăque* ... (22.20); ... *Fēstō* | *Frĕmŭīssēt* ... (24.21); ... *Mĭnŭĭt* | *Mērcēs* ... (25.11); ... *Pŏtēstātēs* | *Prīscŭs* ... (26.39).

[21]   ... *Pōrtārūm* | *Pēndēnt*... *Pūnĭcă*... (SIL.ITAL.1.621); ... *CĬnērēs* |... *CĪrcūm Cōrpŏrĕ*... (2.266); *Ālpĭbŭs Aēquā-tum Āttōllēns* |... *Āpēnnīnūs* (2.314); ... *Scīpĭădaē* | *Strīdēntēm Sābbŭră*... (15.441).

[22]   *ōPPĕrĭēns Prŏprĭīs* | *Pĕrĭtūrām* ... (PRUD.*Psych*.131); ... *Vălĭdōs* | *Vīllīs* ... (*Psych*.180); ...*Iŭbīs* | *Iāctāntĭŭs* ... (*Psych*.181); ... *CŌllēgām* | *CŌniūnxĕrăt,* ... *Cŭiŭs* (*Psych*.201); ... *Sŭpĕrīnpŏsĭtō* | *Sĭmŭlārăt* ... (*Psych*.266); *Dīscĕ* ... | *Dēpōnĕrĕ, Dīscĕ* ... (*Psych*.287); ... *CAēsā* | *Cūlpārūm* ... *CĂpēssūnt* (*Psych*.304); ... *Scīssī* | *SĂlĭēntēm* ... *SĂxī* (*Psych*.373).

> *... Inimicum | Imbrem…*
> *... Magno | Misceri Murmure…* (*Aen*.1.122-124)

OVIDIUS
> *... Rogat | Rapta…*
> *... Artus | Anima…*
> *... Placauit | Precibusque…*
> *... eFFEtum | proFErri …* (*Met.* 7.249–252)

CLAUDIUS CLAUDIANUS
> *... COmmissis | COnscenderat…*
> *... Rerum | Ruituro…*
> *... Subis: | Sic…* (21.141-143)

SILIUS ITALICUS
> *... Praebuerat | Paruo…*
> *... Moles, | Mens…*
> *... Caedes | Cyclopia Corde…* (14.529-531)

PRUDENTIUS
> *... adPositum | Pulcherque…*
> *... Species | Smaragdina…*
> *... Virent | Voluitque Vagos…*
> *... conSpicuum | Structura interSerit…*
> *... Sidus | Saxis…* (*Psych*.862-866)

SIDONIUS APOLLINARIS
> *... VIdear, | VIuat…*
> *... Nobis | Nisi…*
> *... Suam. | Sic…* (5.291-293)

When the alliterative terms are placed at the beginning of the first hemistich and in the clause of the second (x…|…x) the figure serves not only as a unifying element but also as a delimiting one. By means of the acoustic correspondence of its ends, it defines the length of a complete verse:

> *Virum… Versutum* (LIV.ANDR.*Od*.1)
> *Audis… Adiungito* (ENN.*trag*.133)[23]
> *Certa… Chremi* (TER.*Andr*.368)
> *COgere… Creatrix* (LUCR.1.629)

Both cohesive and delimiting functions can be simultaneously identified in three contiguous lines of Lucretius and Horatius. This fact provides indisputable evidence of the intentional use of alliteration in these passages:

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[23]   *Melius… Mali* (ENN.*trag*.155); *Prudentem… Posset* (ENN.*Ann*.285); *Miseret… Mali* (TER.*Heaut*.750); *Peiorem… Puto* (TER.*Eun*.632).

> *Speluncas… Structas*
> *Cernere… Coorta*
> *Complerunt… Clausi* (Lucr.6.195-197)

> *VIndemiator… VIator*
> *Cessisset… Cuculum.*
> *At… Aceto* (Hor.*Sat*.1.7.30-32)

2.2. External cohesion

There are three forms of alliterative cohesion, by enjambment, by vertical corre-spondence and by concatenation of first/last words:

Cohesion by enjambment occurs when words beginning with the same sounds and belonging to the same syntactic unit are distributed across adjacent lines. In such cases, alliteration makes the metrical autonomy of each line less perceptible, as the affected verses are grouped by the same initial sounds. This type of alliteration was defined by Giovanni Pontano, a fifteenth-century humanist credited with designa-ting and defining the phenomenon. According to the Italian scholar, the alliterative sequence is not limited to the beginning, interior or end of the same line, but can extend into the next one:

> *Fit interdum per continuationem insequentis uersus, ut in his Lucretianis:* aduerso flabra, feruntur / flumine ("Sometimes it is continued into the next verse, as in these words of Lucretius: *aduerso flabra, feruntur / flumine*", Haig Gaisser, 2020: 166-167).

Ennius
> *… Apollo / Arcum Auratum…* (*trag*.28)
> *… SUmptus SUspirantibus / exSacrificabat…* (*trag*.53-54)
> *… Puerum PRimus PRiamo… / Postilla…* (*trag*.59-60)
> *… Loco: Licet / Lacrimare…* (*trag*.388)
> *… Furinalem / Floralemque Falacrem… Fecit* (*Ann*.2.117-118)

Terentius
> *… Peccatum, Peccatum inPrudentiast / Poetae* (*Eun*.27-28)
> *… VIdetur, VIrginem / VItiare…* (*Eun*.857-858)
> *… Pacto POrro POssim / POtiri,…* (*Eun*.613-614)
> *… CONSusurrant, CONferunt / CONSilia…* (*Heaut*.473-474)
> *… Posset: Parmeno, / Perii…* (*Hec*.131-132)[24]

Lucretius
> *… MUlta Modis coMMUnia MUltis / MUltarum… Mixta* (1.814–815)
> *… REpulsu / REiectae REddunt…* (4.106–107)
> *… CAligine CAeca / CErnere CEnsemus…* (4.456–457)
> *… ALiena… / ALLata Atque Auris ALiunde… ALienis* (5.546–547)

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[24]   *… Plagas Pati / Possum….* (Ter.*Eun*.244-245).

… *Speluncis Saxa SUperna / SUdent… Stillent* (6.942–943)[25].

Vergilius

… *Agitator Achillis / Armiger Automedon…* (*Aen*.476–477)
… *Fine Furenti / inFelix…* (*Aen*.2.771–772)
… *Voces… Verba Vocantis / VIsa VIri,…* (*Aen*.4.460–461)
… *Anhelitus ARtus / ARidaque…* (*Aen*.5.199–200)
… *Acta / Amissum Anchisen…* (*Aen*.5.613–614)[26].

Silius Italicus

… *Phaëthontia Prolem / exPlorat… Phoebea…* (10.110–111)
… *Pace Probata / comPressere…* (10.488–489)
… *Annis / Agmina Agit…* (15.743–744)
… *Tela /… Templa Tuli Tarpeia…* (17.225–226)
… *Promissis Pectora… / PAstoris PAtresque…* (17.575–576)[27]

Prudentius

… *PRosapiam /… Pessimorum Possideret PRincipum* (*Psych*.pr.36–37)
… *mortiFeras… Flammas /… Famulos Famulasue…* (*Psych*.55–56)
… *inSignis… Strage SUperbus / SUbcubuit…* (*Psych*.538–539)
… *Verno /… Virent Voluitque Vagos…* (*Psych*.863–864)
… *Sinuamine SUBter / SUBductus… Speciem…* (*Psych*.872–873)[28]

Claudius Claudianus

… *Canit Centeno… Cinctum / Corporis exCubiis…* (21.312–313)
… *Tempora Tutas / Traxerunt… Tarde* (21.374–375)
… *Roma, REcursos / REddidit…* (23.23–24)
… *Aduersus AEnos / AEolus…* (*rapt.Pros*.1.73–74)
… *Crudescere Caelo / inCipiens…* (3.301–302)[29]

Cohesion by vertical correspondence occurs when terms with the same sound beginnings follow one another in continuous verses occupying the same metrical position. In these instances, the sequence runs parallel, affecting adjacent words (*dic-*

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[25]   … *Circum Celerantibus… / Confluat,…* (Lucr.1.387–388);… *PERcurrere… / PERpetuo Possint…* (1.1003–1004);… *Certis Certa… CREata / Conseruare… CREscentia…* (2.708–709);… *COmptu CONiugioque / COrporis… CONsistimus…* (3.845–846);… *Cognita Causa / Credier…* (4.851–852);… *CONueniens… Certa Cietque / CONtinuo… COrporis…* (4.1043–1044);… *POterat… Placidi Pellacia POnti /… Pellicere…* (5.1005–1006).

[26]   … *SAEpe… / SEditio SAEuitque…* (Verg.*Aen*.148–149);… *SOpitum SOmno Super… /… Super… Sacrata Sede…* (1.680–681);… *Maius Miseris, Multoque… /… Magis…* (2.199–200);… *Parata… PRimi PRoelia… / Portarum…* (2.334–335);… *LOngo Limite… /… Lucem,… Late… LOca…* (2.697–698); *Prima… PUlchro Pectore… / PUbe… Postrema… Pistris* (3.426–427);… *hAEret… Ad Auras / AEtherias…* (4.445–446);… *SOmnis… Semperque… / SOla Sibi, Semper…* (4.466–467);… *ACCurrit ACestes / Aequaeuomque Ab… Attollit Amicum* (5.451–452);… *Aethere Ab Alto / Aurora…* (7.25–26).

[27]   … *PActa PArentum /… POpularis…* (Sil.Ital.2.274–275);… *Alpes, Astrisque… / Apenninus Agat…* (2.353–354);… *Auertere Amorem / Apparat…* (3.158–159);… *Martemque Minorem / Mox…* (4.265–266).

[28]   … *Formidine FUsi /… FUgam. Fertur…* (Prud.*Psych*.411–412).

[29]   … *RObore… / ROmanos Rapidis…* (Claud.21.347–348);… *Postes…, Penetrale Profundum / PAnditur… PAtescunt* (22.444–445);… *Aurora… Alludit hAbenis / Aureus… Annus* (22.473–474); *COnsulitur… Cura COëgit / inClusis…* (26.96–97).

tiones continuatae, Pontan.*Act*.49 [p.164]), either at the beginning or at the end of the verse, or internally[30].

a. At start of consecutive lines[31] :

> *Animam…/ Actumst…/ Aeschinus…* (TER.*Adelph*.324-326)
> *PEiore… / Primum…/ PEriit…* (TER.*Adelph*.344-346)
> *Vos… / VEra… / VEscar…* (TIBULL.2.5.62-64)
> *Praefatae... / Perfusae.../ Pars…* (TIBULL.3.2.15-17)
> *Pondera… / PRaefulgens… / PRofuerunt…* (SIL.ITAL.5.262–264)
> *Anguibus… / Amphitryoniaden… / Auro…* (SIL.ITAL.6.182–184)
> *Attingebat…/ Assaracum…/ Assaracusque…/ Abnueret…* (SIL.ITAL.8.294–297)[32]
> *hAe…/ ADflixere… / Attonitae… / Adsuetas…* (LUCAN.2.30-33)
> *IMPerat… / IMPulit… / hIs… / Ipse…* (LUCAN.4.34-37)
> *Caesar… / Certa…/ Accipe… / Accipe… / Aptior… / Accipe…* (LUCAN.8.119-124)[33]
> *CANaque… / CANthe…/ Cernis…* (CALP.SIC.*Ecl*.5.6-8)
> *IUdice… / IUncta…/ IUrauitque…* (CALP.SIC. *Ecl*.6.3-5)[34]
> *Crinubus… / Congeries… / Carbasea…* (PRUD.*Psych*.184–186)
> *EXstruitur… / Editiore… / EXcitat…* (PRUD.*Psych*.721–723)[35]

b. At the end of consecutive lines[36]

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[30] There are examples of vertical correspondence, both phonic and lexical, in Deutsch (1939: 48–96).

[31] *Strataque… / SAxea… / Signa… / SAepe…* (LUCR.1.315–318); *CONciliis… / CONsociare…/ Cuius…* (2.110–112); *COncursus… / COrpora… / seCernunt…* (2.727–729); *PErturbari… / exPEdiam…/ Principio…* (4.930–932); *PRopterea… / PRaecepit… / Posterior…* (6.1049–1051); *Pallamque… / Praecipue… / exPleri…/ Phoenissa…* (VERG.*Aen*.1.711–714); *Monstrat…/ Mutemus…/ Aptemus…/ Arma…/ Androgei…* (2.388–392); *Apparet… / Apparent…/ Armatos…/ At…* (2.484–486); *INgens…/ INcumbens…/ hIc…* (2.513–515); *Sol…/ Sternimur…/ Sortiti…* (3.508–510); *ARRectae… / ARdet… / Attonitus …* (4.280–282); *CIngebant…/ CIrcus…/ Consessu…* (5.288–290); *Dat… / DEfer…/ DEbellanda…* (5.729–731); *Impediebat… / INposita… / Ipse… / INstruit… / Icare…* (OVID.*Met*.8.200–204) *COntemptor… / Cycnus… / COrpore… / Caenea… / inCOluit…* (12.170–174); *oCCUltat… / Consultare… / Crinigeri… / CUria…* (CLAUD.26.479–482); *Transilit… / Turbaque… / Terrigenas…* (*rapt.Pros*.2.165–167).

[32] *PAssurus… / PArs… / corniPedem…* (SIL.ITAL.4.17–19); *abSorbet… / Siccus… / Scinditur…* (4.686–688); *Cuspis… / Contra… / Clamor…* (6.250–252).

[33] *INmensumque… / INpulerit… / INuidia* (LUCAN.1.68-70); *INrupitque… / INtulit…/ INNumeras…* (1.470-472); *INferni… / hINc…/ Illinc… / Fontibus…/ Fluminaque…* (2.400-404); *Proxima… / Phocaicas…/ Parnasos…* (3.171-173); *MAurus… / MArmaridae… / Medorum…* (4.679-681); *Postquam… / imPosuere…/ Parque…* (6.1-3); *PEctora…/ PErcussa… / Pila…* (7.467-469); *Aspice… / Aspice… / Aegyptum…* (7.709-711).

[34] *Altera… / Altera… / Agmina…* (CALP.SIC.1.64-66); *CAesar… / Cresia… / CArmina…* (4.94-96).

[35] *VIncendi… / VIrtutum… / VIribus… / Prima… / Pugnatura…/…/…/ PROelia… / Pectore /… PROuocat* (PRUD.*Psych*.18–22, 25–27).

[36] *… Campi /… Cientis /… Constabilitas* (LUCR.2.40–42); *… Colli /… Cursu /… CIentes /… CIrcum* (2.322–325);*… Aegris /… Atri/… hAbere* (2.579–581); *... Animai / ... Artus / ... Animai / ... Auras / ... / ... reMansit / ... Membris / ... reMota /... Auras / ... Animai / ... hAeret* (3.397–400; 3.402–407); *... Absit/… Agitatur/… Aura* (4.250–252);*… rePleta/… Palati/… Praecipitauit/… Artus/… Alatur* (4.626–630);*… PARtem / ... PARatae. / ... Mundo / ... Manere, / ... Molem!* (6.563–567); *... AMore / ... AMorum / ... Aegram / ... AMantem* (VERG.*Aen*.1.349–352); *… Parentem / … rePoscent /… Piabunt* (VERG.*Aen*.2.138–140);*… Aras /… Alta /… Angues* (2.202–204);*… Auras /… ADorat /… ADsum* (2.699–701); *... Locutus / ... reLiquit / ... Auram /... Amens /... hAesit* (VERG.*Aen*.4.276–280); *… HAlaesi /… HAbebit /… HAlaesus* (10.422–424);*… Aeui /… Aruis/… hAstam* (10.472–474); *… Vaporant / … Voces /… Virgo* (11.481–483)*; ... Amne / ... hAsta / ... AUstri /... Acumen /... AUras /... hArenae* (CLAUD.*rapt.Pros*.2.198–203); *... MEmbris, / ... Moueri / ... MEtallo. /... Minantur* (CLAUD.5.358–361).

... Meae /... Maxumum /... coMModis /... Meam (Ter.*Hec*.49-52)

... FAmae/... Fugitant/... FAlso (Ter.*Adelph*.775-777)

... INTEllegas /... INTEruenit /... INTEnderam (Ter.*Andr*.731-733)

... Pede /... Parentes /... Pari (Tibull.3.5.16-18)

... Minister? /... MErum /... MEnsae (Tibull.3.6.57-59)[37]

... hAbenis / ... hAsta /... Ambas / ... Armis (Sil.Ital.1.161–164)

… CAede /… CLAmat /… CAdentum /… CLAusis (Sil.Ital.2.17–20)[38]

... MAriti /... Minentur /... MAlorum (Lucan.3.35-37)

... FAtis /... Ferri /... FAcultas (Lucan.10.426-428)

... Suco /... SAxis /... SAeuas (Lucan.9.627-629)[39]

... Poenas /... PAlumbes /... PAuentem / ... Prima (Calp.Sic.3.75-78)

… Voces / ... Verba? /... Vera /... Lycotas / ... Lite? (Calp.Sic.6.23-27)[40]

… Aeui /… Amarae /… hAustu (Prud.*Psych*.429–431)

... Campo, /... Creata. /... Ceraunis (Prud.*Psych*.468–470)[41]

Within adjacent lines: we have identified the existence of alliterative sequences immediately before and/or after the caesura (*ante caesuram* and *post caesuram*, respectively) in Latin. The substantial number of examples provided by archaic, classical, and post-classical Latin poets, as well as the number of terms involved (a minimum of three in each sequence) provide evidence of the intentional use of this cohesive mechanism[42]:

Ante caesuram	Post caesuram
*... hAberet	...* *... hAbeat	...* *... Artem	...* (Ter.*Phorm*.15-17)	*...	conSUefacio...* *...	Speculum...* *...	SUmere...* *...	Sane...* (Ter.*Adelph*.414-417)
*... Aliquid	...* *... Animus	...* *... Aetatem	...* *... Ambiguo	...* *...Adfixum	...* (Lucr. 4.1134–1138)[43]	*...	Cunctis ...* *...	Cogatur ...,* *...	Clinamen ...* *...	Certa ...* (Lucr. 2.290–293)[44]

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[37]   *... hAbent /... hAbenis /... Aquam* (Tibull.1.4.10-12); *... Augur /... Auis /... hAruspex* (2.5.11-13).

[38]   *… Victor /… Vocabat, /… Venenis* (Sil.Ital.1.283–285);*… Aeuo /… Antris /… HAmmon* (3.8–10);*… Dono /… DIonen /… DIuum* (7.85–88).

[39]   *... Alas /... Amarum / ... Aeris* (Lucan.9.286-288); *... Aula /... Adulter /... Armis* (10.73-75); *... Achates /... Aula /... Vastos / ... Vili /... Vestit* (10.115-119); *... Creator /... Coërcet /... Cupidost* (10.266-268); *... Aquarum /... hArenas /... Amnem* (10.307-309).

[40]   *... Pago /... Polita /... Probari* (Calp.Sic.4.13-15).

[41]   *... suFFragantiumst /… Fuderit /… Ferunt/… inFluunt* (Prud.*Perist*.11.16–19);*… PERuigili /... PERagit, /... Polum* (Perist.3.61–63);*… Crudelitas, /... Conserunt; /... Carnifex* (Perist.5.214–216);*… Puer, /... Potentia! /... Pater* (Perist.10.741–743);*… Sorbuit /… conStitit/… Scaturriens /… Stemmate* (Perist.10.905–908);*… Speculum, /... Saxis /... Operi. /... adOrat /... Obitum* (Perist.11.186–190).

[42]   Salvador Gimeno (2021b).

[43]   *PRaesagit – Partis – PRorsum* (Lucr. 3.512–514); *Feriant – Fluunt – Fluuiis* (4.217–219); *Plagae – Primas – Paulatim* (4.940–942); *Dies – DEderunt– DEstiterunt* (4.973–975); *Admiscetur – hArmoniae – Alii – Aliae* (4.1247–1250).

[44]   *Naturam – Nequeunt – Nulla* (Lucr. 1. 606–8); *SUmmis – SUbitamque – Species* (2.362–364); *Possint – Pla-*

... *exPeteres* |... ... *Puerum* |... ... *Populo* |... ... *Platea* |... ... *Praetereunt* |... Catull.15.4-8)	... | *Multi*... ... | *MAnet*... ... | *MAturo*... ... | *Minus*... (Catull.61.53-56)
... *MAgnum* | ... ... *Meritis* | ... ... *Motus,* | ... ... *MAesti* | ... (Verg.*Aen*. 11.223–226)[45]	... | *Placet*... ... | *Periturae*... ... | *Pate*... ... | *Priamu*... ... | *Patrem* (Verg.*Aen*.2.659-663)[46]
... *Patrios* |... ... *Primum* |... ... *Placidis* | ... ... *inMEritis* |... ... *MEssallis* |... ... *inMEnsi* |... (*App.Verg.Catalepton*.39-41)	... | *CAeli*... ... | *Crebis*... ... | *CArum* (*App.Verg.Ciris*.175-177)
... *Sopierat* |... ... *SOllicitas* |... ... *Summo* |... (Tibull.3.4.19-21)[47]	... | *Fixus*... ... | *Fidus*... ... | *eFFiciet*... ... | *Furtim* (Tibull.1.62-65)[48]
... *Patrios* | ... ... *Procul;* | ... ... *Purpurea* | ... ... *Phoebus* | ... (Ovid.*Met*. 2.21–24)[49]	... | *Pisaea* ... ... | *PRaemia* ... ... | *Positos* ... ... | *PRincipis* ... (Ovid.*Trist*. 4.10.95–98)[50]
... *Certantum* |... ... *Clipei* |... ... *Claudens* |... (Sil.Ital.2.448-450)[51]	... | *Patrio*... ... | *Pastor*... ... | *Penetrat*... ... | *Patrio* (Sil.Ital.2.440-443)[52]

gis – *Penitus* (1. 527–529); Certa – Crescenti*a* – *Certa* (2. 708–710); *Palantia* – PRaeclara – PRimum (2. 1029–1031).

[45] *CONstituit* – *CONuexo* – *Clausam* (Verg.*Aen*.1.309–311); *Parens* – *PErhibent* – *PEdibus* (4.178–180); *obLiquum* – *Liquit* – *Longos* – *Ardens* – *Attollens* (5.274–278); *MAnum* – *MAior* – *Moueo* (7.43–45); *FAuno* – *reFert* – *FAto* (7.48-50); *Patriam* – *Praeterea* – *Pendent* (7.182–184); *CRustumerique* – *Cauant* – *CRatis* (631–633).

[46] *Libyae* – *Longo* – *Laterum* (Verg.*Aen*.1.158–160); *Semper* – *Scelerumque* – *Sacrato* – *Summae* (2.163–166); *Scelus* – *Sacrum* – *Sceleratam* – *Simulacrum* (2.229–232); *SAta* – *Siluas* – *SAxi* (2.306–308); *Ferimur* – *Fugientem* – *Fraterni* (5.628-630); *Succedimus* – *Sparsit* – *Solus* (*Ecl*. 5.6–8); *Aeolios* – *Adiit* – *Artacie* (Paneg.*in Mess*.58-60).

[47] *Misero* – *Merui* – *reMoue* (Tibull.2.4.4-6); *Sacrilegos* – *Sollicitant* – *inSane* (Ligd.3.5.11-13).

[48] *Primum* – *comPosuit* – *Patrum* (Tibull.1.1.39-41).

[49] *Patria* – *Potui* – *Puero* – *Puero* (Ovid.*Ars*.2.27–30); *Abest* – *Aquas* – *Amissam* (*Met*.1.582–584); *Assidua* – *Alta* – *Aduersum* (*Met*.2.70–72); *VAlet* – *VArio* – *Videt* (*Met*.2.192–194); *Accensum* – *Auras* – *Currus* – *Cineres* – *Calido* (*Met*.2.228–232); *FRuctus* – *reFers* – *Fero* – *FRondes* (*Met*.2.285–288); *Puniceo* – *Potui* – *Prius* – *Pariter* (*Met*.2.607–610); *AEquoreae* – *AEaciden* – *Amplexus* – *HAEmoniae* (Met.11.226–229); *Antiquam* – *Accipiter* – *Aliis* (*Met*.11.243–245).

[50] *NOn* – *Nimium* – *NOmen* – *Nasonem* – *adNumerare* (Ovid.*Trist*.2.1.116–120); *Visa* – *Vestigia* – *RIdentem* – *Rapit* – *RIgido* (*Met*.4.514–518); *Comitem* – *Circumdata* – *Cythno* (*Met*.5.250–252).

[51] *LAtiaeque* – *iLLAcrimant* – *LAurentes* (Sil.Ital.1.603–605); *LEti* – *Laudatas* – *LEui* (2.511–513); *SUis* – *Studium* – *SUmmum* (2.533–535); *Sicanio* – *Speciem* – *Sese* – *Proles* – *imPlebat* (3.243–247).

[52] *Comitem* – *CRistatae* – *CRepitantia* (Sil.Ital.1.400–402); *POpulo* – *Planctus* – *POenae* (2.549–551).

... Capiti |... *... Capitis |...* *... Celeri |...* *... Concepit |...* (Lucan.1.627-630)	*... | Praeter...* *... | Partes...* *... | Promissae* (Lucan.2.595-597)
... Calamos |... *... COhibes, |...* *... COnantem |...* *... COrydon |...* *... Calamos |...* (Calp.Sic.4.19-23)[53]	*... | Stupefacta...* *... | Senserunt...* *... | Sulcis...* (Calp.Sic.4.111-113)
... INcessus |... *... INfractis |...* *... INmortalem |...* (Prud. *Psych*.362–364)[54]	*… | MOderaminis,…* *… | MOnstri…* *… | Mediocriter…* *… | MOderatur…* (Prud.*Psych*.274–277)[55]
... PErtulerat | ... *... Placidam | ...* *... PEpulit | ...* *...Precibus | ...* (Claud. *carm.min*.22.47–50)[56]	*... | Perhibent* *... | POrrectus* *... | POpulos* (Claud.28.286–288)[57]

Occasionally, we encounter instances of double or triple vertical cohesion within the same fragment:

> At the start and the end
> *Saxea… Aena*
> *Signa… Attenuari* (Lucr.1.316-317)

> At start and *ante caesuram*
> *Propterea… Putes \|...*
> *Pendere… Poenas \|...* (Lucr.5.117-118)

> *Post caesuram* and at the end
> *... \| Pacique… Agebat*
> *... \| Populi… Amores* (Lucan.3.53-54)

> *Ante caesuram, post caesuram and at the end*
> *... PRopius \| Venerandum… Numen*
> *... PRaesens \| Vultumque… Notasti* (Calp.Sic.7.76-77)

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[53] *Parens – Posito – Petit* (Calp.Sic.4.93-95).
[54] *Tumido – Tortis – exTructos* (Prud.*Psych*.182–184); *ANimae – ANcipites – Alternis* (*Psych*.893–895).
[55] *PErituram – Postqua*m – *inPEnderat* (*Psych*.131–133); *SUmmo – Signauit – SUbito* (*Psych*.692-694).
[56] *Alte – Ascendit – Aestus* (Claud.*rapt.Pros*.3.382–384); *Seni – Sinus – Subit* (5.67–69); *Patrare – Pueros – Poenis* (15.274–276); *Admoto – Accensam – Apices* (20.348–350); *PRetium – Populo – PRaesens* (28.610–612); *PLAusus – rePeto – PLAcidus* (23.17–19); *Conubium – Choros – Cinguntur* (29.27–29).
[57] *MOderaminis – MOnstri – Mediocriter – MOderatur* (*Psych*.274–277); *PErituram – Postquam – inPEnderat* (*Psych*.131–133); *SUmmo – Signauit – SUbito* (*Psych*.692–694); *Triplex – Tris – Totiens* (*Psych*.832–834); *Medium – Mansuescunt – Manu* (Claud.*Gild*.523-525).

Cohesion by concatenation at the end of each line and the beginning of the subsequent line[58]: Another type of external cohesion, which has not been studied until now in Latin poetry, is that which takes place in the clausula of one line and the start of the next. Two forms can be distinguished in the resulting concatenations: (a) simple concatenation formed by the same alliterative sequence; and (b) mixed concatenation, consisting of two or more alliterative sequences arranged in series:

(a)	… X	(b)	… X
	X… X		X…Y
	X…, etc.		Y…, etc.

3. Alliterative concatenation at the end of each line and the beginning of the subsequent line

The two forms of alliterative concatenation have been studied in detail in ancient Irish poetry, given the systematic form with which it appears in its two main stanza forms: the long-line stanza and the short-line stanza[59].

The long-line stanza is made up of two hemistichs of three words each (sometimes four in the first), and joined together by the initial sound of its extreme terms. Alliteration thus constitutes an intra-line element of cohesion, as it joins the hemistichs in the same line, and extra-line, as it joins the last hemistich of one line and the first of the next:

> *mál adrúalais íatha marb / macc sóer* **Sétni**
> **sélaig** *srathu Fomoire / for dóine* **domnaib**
> **di** *óchtur Alinne / oirt triunu* **talman**
> **trebunn** *tren túath-mar / Mess-Delmann Domnann*
> (*apud* Álvarez Pedrosa, 1994: 194 n.25)[60]

The short-line stanza is less formal than the above, but as in the latter, it presents a system of alliterations that link the clausula of one line with the start of the second:

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[58]   This article deals with alliterative concatenation developed at the end of three or more lines, taking into account that the correspondences between two lines may be a matter of chance.

[59]   For more on this, cf. Murphy (1961), Pighi (1970: 18–20) and Álvarez-Pedrosa (1994: 194–195).

[60]   Alliteration between the hemistichs in a single line: *... Marb / Macc… /... Fomoire / For… /... Alinne / oirt… /... túath-Mar / Mess-Delmann…* Regarding *Alinne / oirt*, It should be recalled that both in ancient Irish and in ancient German, the initial vowels of a word were preceded by a glottal stop which is not represented by a grapheme. This explains the optical illusion that the vowels could alliterate between each other independently of their timbre, which in fact did not happen; cf. Rietzer – Siguan (2018²: 3).

*Fo-chèn **Cònall**,*
***Crìde Lìcce**,*
***Lòndbruth Lòga**,*
***Lùchair èGa**,*
***Glùss** Flànn **Fèrge**,*
Fo** chìch **Chùrad
***Crèchtaig** Càthbuadaig*
    (*Scéla Muicce Maic Dá Thó*)[61]

*Grèit **Rìg**,*
***Rèchtaid Bùada**,*
***Bàrc Bòdbae**,*
***Brùth Bràtha**,*
***Brèo Dìgla**,*
***Drèch** cùrad*
    (*Fled Bricrenn*)[62]

An exhaustive analysis of Lucretius, Virgil (*Aeneid*), Silius Italicus, Prudentius and Claudianus shows us the existence of this type of alliterative concatenation in Latin. We have arranged the most notable examples[63]:

LUCRETIUS

a)   … *Possit,* / *exPediam:* … *PRofundam.* / *PRincipio* … (4.930–932)
b)   … *Ludificetur* / *Labrorum* … *Amarum* / *Absinthi* … (1.939-941; 4.14-16)
      … *Summam* / *conSeruare* … *Conciliata.*/ *Cudere* … (1.1043–1045)
      … *LAeta* / *LAnigerae* … *Vocantes* / *inVitant* … (2.317–319)
      … *Pergas,* / *Propterea* … *Alte* / *Aëra* … (4.325–327)
      … *Magno* / *coMMouet* … *Nisu* / *Nunc* … (4.905–907)
      … *inSinuatur* / *Semen,.. Creauit,* / *Conueniunt* … (4.1030–1032)
      … *Circum* / *Collaxat* … *Vasis* / *adVeniens* … (6.232–234)[64]

VERGILIUS

a)   … *Annis* / *Ascanius* … *Albam* / *hAud* … (*Aen.*8.47–49)
      … *reSedit* / *Stabat* … *Saxis* / *Speluncae* … (*Aen.*8.232–234)
      … *Alto* / *Aethere* … *Auras* / *Ascaniumque* … (*Aen.*9.644–646)
b)   … *Toto* / *Troas,* … *Achilli,* / *Arcebat* … (*Aen.*1.29–31)
      … *PEltis* / *PEnthesilea* … *Ardet,* / *Aurea* … (*Aen.*1.490–492)
      … *Acta* / *Amissum* … *Profundum* / *Pontum* … (*Aen.*5.613–615)
      … *Achilles* / *exAnimata* … *Muris,* / *Milia* … (*Aen.*5.804–806)
      … *AGebat* / *AGmen* … *Iussi.* / *Iamque* … (*Aen.*5.833–835)
      … *Pandit.* / *Principio* … *Liquentis* / *Lucentem* … (*Aen.*6.723–725)
      … *Auras* / *Aetherias* … *Surget,* / *Siluius* … (*Aen.*6.761–763)
      … *Armis* / *Alta* … *Portas* / *exPlorant* … (*Aen.*9.168–170)
      … *Aequor* / *Ardet* … *Flamma* / *Funditur* … (*Aen.*10.269–271)
      … *Sistit.* / *Signa* … *Agrestis* / *Aeneas* … (*Aen.*10.309–311)
      … *PEtitum* / *PErfossum* … *Sinistrae* / *Subligat* … (*Aen.*11.9–11)
      … *Implet* / *Instructos* … *Teucros* / *Tyrrhenam* … (*Aen.*11.448–450)[65]

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[61]   *apud* Murphy (1961: 4).
[62]   *apud* Murphy (1961: 5).
[63]   Verses bound by simple concatenation belong to group a) and verses bound by mixed concatenation belong to group b). As can be seen, the mixed form of cohesion is much more numerous.
[64]   … *Certa Cietque* / *Continuo* … *Ipsas.* / *Irritata* … (LUCR.4.1043–1045); … *Ipso* / *Intolerabilibusque* … *Angor* / *Assidue* (6.1157–1159).
[65]   … *INulti* / *hINc* … *Sinistram* / *inSertabam* … (*Aen.*2.670–672); … *VOcamur* / *VObis* … *ARandum* / *ARua* … (*Aen.*3.494–496); … *Amores* / *Abstulit* … *Sepulcro* / *Sic* … (*Aen.*4.28–30); … *Vocatis* / *Victorem* … *CLoantum* / *deCLarat* … (*Aen.*5.244–246); … *Auras* / *Abduxere* … *Ictu* / *Inmiscentque* … (*Aen.*5.427–429); … *Plausu* / *Post* …

Silius Italicus

a)　　　*… Armis, / Assuetum,… hAmis / exhAurire…* (5.580–583)
　　　　… Auctor / Assaracusque… Armis, / Abnueret… (8.295–297)

b)　　　*… Anhelo / Auditur… Murmur. / Mente…* (1.531–533)
　　　　… Tenebit / Tarpeias… Martis / Mole… (3.573–574)
　　　　… ARte / ARboris… reVulsam / eVertit… (6.194–196)
　　　　… SUpremo / abSUmus… Ardens / Audiuit… (8.306–308)
　　　　… HALaeso / ALsium… Fregenae. / aFFuit… (8.474–475)
　　　　… Suorum / Seruatas… Ira / Infensusque… (9.22–24)
　　　　… Poscit / Permiscet… Cruores / Conspicuus… (15.431–433)

Prudentius

a)　　　*… Symbolum / manSuescit… SUbditus / manSUescat…* (*perist.*2.438–440)
　　　　… Coronaest, / CArcer… CAeli, / CArcer… (*perist.*6.25–27)
　　　　… Columnis / Crystalli… reCisis / Construitur… (*Psych.*869–871)

b)　　　*… inPertiam / Praestetur… Citae / Conpendiosus…* (*perist.*2. 333–335)
　　　　… Publicum / Pati… Sanguine / Spreuisse… (*perist.*10.423–425)
　　　　… Forte / Fraus… Furtim, / Fraus… (*Psych.*257–259)[66].

Claudius Claudianus

a)　　　*… Propinquis / Pendentes… Pharetrae. / Pars…* (*carm.min.*25.11–13)
　　　　… Aequor / ARmatum… ARgo / Aeetam… (*carm.min.*26.1–3)
　　　　… Causis / COnsulitur… COëgit / inClusis… (*carm.min.*26.95–97)[67].

b)　　　*… Sorores / Stabant… Imbres / Inrigat…* (10.100–103)
　　　　… Forti / Fronte… deCerent / Culmina?… (10.315–317)
　　　　… Receptam / Rursus… Gildo / Germani… (15.334–336)
　　　　… Subactus / Seruitio… Triones / Tempore… (21.216–218)
　　　　… Rura / Respicitis… reLicto / Longinquum… (26.296–298)
　　　　… Solutus / Subsedit… Cuspis / Canduit… (28.344–346)
　　　　… Penna / Patricii… Coetus / Castrorum… (28.598–600)
　　　　… Tenet / Transfluxere… Priorem / Paenitet… (*carm.min.*41.4–6)
　　　　… AEnos / AEolus… Inanis / Impetus… (*rapt.Pros.*1.73–75)
　　　　… Paternas / Percurrunt… Antro / Amnis… (*rapt.Pros.*2.68–70)[68]

　　In Vergilius, Silius Italicus and Prudentius there are also concatenations of four (Verg.*Aen.*11.833–836, Sil.Ital. 8.281–284 and Prud.*perist.*5.434–437), five (Verg. *Aen.*4.278–282, Sil.Ital.1.589–93, 8.195–199) and up to nine lines (Verg.*Aen.*11.698–

　　　Arcu / Alta… (*Aen.*5.506–508);*… Columbam / deCidit… Astris / Aeriis…* (*Aen.*5.516–518);*… Superbos / Sic… ADDit / ADspice…* (*Aen.*6.853–855);*… SUpraque / adSUetae… Alueo / Aethera…* (*Aen.*7.32–34);*… Sicanae / Saepius… Tellus / Tum…* (*Aen.*8.328–330);*… Precantis / Pluribus… Dudum / Dicta…* (*Aen.*10.598–600);*… Auras / hAud… Cateruae / Consedere…* (*Aen.*11.455–457);*… aMictu / Multa… Alto / Aeneas…* (*Aen.*12.885–887).

[66]　　*… Inpositum / Illa… Pedibus / Prospicit* (Prud.*perist.*3.212–214);*… INcipit / INfame… inTestabilis / Tu…* (*perist.*10.76–78);*… CAdant / CAsura… Suae / inStat…* (*perist.*10.478–480);*… Opulens / Ordo… Tecti / susTinet… Trabibus* (*perist.*11.218–220).

[67]　　*… Soles / adStitit… Salutat / Salue… Serenae* (Claud.10.250–252).

[68]　　*… Omnes / Occultis… Sepultos / Suspirant…* (Claud.3.256–258); *… Anno / Alpibus… Urbem / hUc…* (26.546–548).

707, except vv.701–702 and 704–705), which leads us to suppose there is a delibe-
rate use of this cohesive procedure in Latin[69].

> *… Camilla;*
> *inCurrunt… Teucrum*
>
> *Tyrrhenique… Alae.*
> *At…* (Verg.*Aen*.11.833–836)

In the last verse of this fragment we see the adversative conjunction '*at*' begin-
ning the line after a strong pause. The choice of '*at*' instead of '*sed*', also adversative,
is not justified for metric reasons, as the use of one word or the other does not change
the scansion of the line (āt uero – *sēd uero*).

We might think there is a semantic reason, given that the use of '*at*' is much more
restricted than the conjunction '*sed*'. According to Rubio (1982: 383–385), '*sed*' is
used to mark any type of adversative opposition, either strong or weak, while '*at*' is
only used to introduce a strong adversative opposition.

The fact that we find in similar passages of the *Aeneid* to those studied here the
generic conjunction '*sed*' instead of the restrictive '*at*' (as, for example, in Verg.
Aen.1.60; 2.10; 3.186, 242, 255, 337, 541 y 639), means that we wonder about the
reasons why in this passage, rather than those cited above, Virgil uses the restrictive
conjunction '*at*' and not the alternative adversative '*sed*'.

Taking into account the linked rhythm of the passage (the last word of one line
corresponds acoustically to the first word of the next), we consider the search for the
same initial sound is the key criterion in selecting '*at*' rather than '*sed*', as the vowel
'a' (and not the consonant 's') makes possible the cohesion of the last line of the
passage with the preceding one.

An even clearer case than the above is found in another passage from Virgil
(*Aen*.4.278-282); in it the conjunction '*at*', thanks to its initial sound, constitutes a
twin element of cohesion: transversal, corresponding acoustically to the word *Au-
ram*, and vertical, by alliterating the initial words of successive lines (*At*… / *Arrec-
taeque*… / *Ardet*… / *Attonitus*…). This would not possible with the sibilant of the
conjunction '*sed*':

> *… Auram.*
> *At… Amens,*
> *ARRectae… hAesit.*
> *ARdet… Terras,*
> *ATTonitus…* (Verg.*Aen*.4.278–282)

The *Aratea* of Germanicus we find a group of eight verses (481-488), seven of
them linked together by the correspondence of the initial sonority of the border terms:

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[69]   It is essential to note that the connection between verses through the sonic insistence at the end of one verse
and the beginning of the next was not an unfamiliar cohesive mechanism in Latin. Latin relied on the device of
reduplicatio or *anadiplosis*, which involves the repetition of a word or group of words in the clause of a metric
or syntactic unit and at the beginning of the subsequent one: *uos haec facietis maximo GALLO, / GALLO cuius
amor tantum mihi crescit in horas* (Verg.*Ecl*.10.72). Cf. Lausberg (1975; 125 § 250; 126-127 § 256 [*s.v.grada-
tio* o clímax]).

> *… Inde.*
> *HIc… Austros;*
> *Aegoceros… Austris*
> *Aestatis… cancer.*
> *…*
> *…Illum*
> *Intorta… Crura*
> *Contingit…* (Germ.481-488)

A similar alliterative concatenation is found in passages of four and five lines of Silius Italicus:

> *… Alpes,*
> *Atque… Arcto,*
> *hAud… VEnto.*
> *VErticibus… Anhelant*
> *Aequora* (Sil.Ital.1.589–593)
>
> *… Sequuntur*
> *Signa… Alto*
> *Amnis… Imis*
> *Inter… Sorores*
> *Sidonis…* (Sil.Ital.8.195–199)
>
> *… Planta*
> *imPar… Axis,*
> *Ac… Curru.*
> *Cernebat…* (Sil.Ital.8.281–284)

In Prudentius's *Psychomachia* we have found no concatenations that cover more than three lines; but we do in his hymns:

> *… inManitas*
> *Mansuescit… Clementia*
> *Coruos… Mitigat,*
> *Mergam…* (Prud.*perist*.5.434–437)

Of interest is a fragment of Virgil (Verg.*Aen*.11.698-706) in which there are up to six successive links, with a brief interruption in the lines 701–702 and 704–705:

> *… Cerebro.*
> *InCidit… hAesit*
> *Appenninicolae… AUni,*
> *hAUd…*
> *… Pugnae*
> *Posse… Cernit,*
> *Consilio…*
> *… Forti*

Fidis… (Verg.*Aen*.11.698–706)

Given the above, we can deduce the following: the existence of this type of alliterative concatenation in Latin demonstrates that it is not exclusive to ancient Irish, but a poetic phenomenon common to both languages. The presence of alliterative links in Latin is irregular, as it is used freely in the compositions without constituting a principle of formal structure. This mechanism of cohesion is not restricted to a single author nor to the authors who, for reasons of space, we have selected, since it is also detected in Plautus: (a): … *Aduenit* /… *Abigam*… *Aedibus* / *Adeste*… (*Amph*.149–151); (b): … *Modum* / *Mnesilochus*… *Cito* / *Chrysalus*… (*Bacch*.733–735)[70]; Catullus: … *Marinas* / *Mortales*… *Nymphas* / *Nutricum*… (64.17–18); … *Aceruis* / *Alta*… *Caede* / *Currite*… (64.359–360); … *Sollicitae* / *Sensibus*… *Certe* / *Cognoram*… (66.25–26); Horatius: … *FEminae* / *FErt*… *Spadonibus* / *Seruire*… (*Epod*.9.12–13);… *Nemus* / *Nympharumque*… *Chori* / *seCernunt*… *Tibias* / *EuTerpe*… (*Carm*.1.1.30–33); Tibullus*:* … *Leones,* / *Longa*… *Aqua* / *Annus*… (1.4.17–19) and Propertius: (a)… *Achiuos,* / *Atridae*… *Amor.* / *At*… (3.18.29–31); (b)… *Fidelis*: / *Formosam*… *Petit* / *Polluit*… (2.34.3–5);… *MAris.* / *MAgna*… *Triumphos* / *Tigris*… (3.4.2–4);… *HOROps* / *HOROn,*… *Domus.* / *Di*… (4.1b.77–79);… *SEcundam* / *SEmper*… *CANes* / *CANtabant*… (4.45–47);… *Piandos,* / *imPune*… *VIris.* / *DeVIa*… (4.9.25–27).

Although it is beyond the thematic limits of this article, we have considered it relevant to briefly investigate a possible existence of this type of alliterative concatenation in Greek poetry, so that it can be analysed in future studies. We have observed the same mechanism of cohesion in some passages of Homer, Hesiod and Aeschylus. As in Latin, this seems to lack the systematic characteristic of old Irish poetry:

Homer:
     … Ἀχιλλεύς / Ἀτρεΐδη… **π**άντων, / **π**ῶς… (*Il*.1.121–123)
     … **κ**αταδύντι / **κ**άππεσον… ἐνῆεν / ἔ**ν**θά… (*Il*.1.592–594)
     … ἀθανάτοισιν / **αὐ**τὰρ… **κ**έλευσε / **κ**ηρύσσειν… (*Il*.2.49–51)
     … **δ**οκέουσι / **δ**αίνυσθαι… ἀνὴρ / **αἴ**σχεα… (*Od*.1.227–229)
     … ἄντην. / **αἶ**ψα… **κ**έλευσε / **κ**ηρύσσειν… (*Od*.2.5–7)
     … **τ**ελέθουσι. / **τ**ρὶς… ἐνιαυτόν. / ἔ**ν**θα… (*Od*.4.85–87)
     … ἀνασχὼν / ἀ**μ**φοτέρῃσιν… Μενέλαος, / **μ**ερμήριξε… (*Od*.4.115–117)
     … ἐοῦσαν, / ἔ**ν**θ᾽… ἤπειρόνδε / **ἤ**ιεν,… **ν**ύμφη / **ν**αῖεν… (*Od*.5.55–58)[71]

Hesiod
     … **π**όντον, / **π**ῆμα… ἀέλλῃ:/ **ἄ**λλοτε… **ν**ῆας / **ν**αύτας… ἀλκὴ / ἀ**ν**δράσιν… (*Th*.873–875)[72]
     … Ἐπιμηθεὺς / ἐφράσαθ᾽… **δ**ῶρον / **δ**έξασθαι… (*Op*.85–87)
     … ἐόντος./ **εὐ**οχθέων… ἄλλους / **αὐ**γάσεαι… (*Op*.476–478)
     … ἀείρας / ἄ**ξ**ονα… **μ**αυρωθείη. / **μ**έτρα… (*Op*.692–694)

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[70]   … *ITem* / *ITaque*… *Admodum* / *Atque*… (Plaut.*Amph*.267–269);… *conVIuium* / *VIno*… *Mauolo* / *Mi*… (*Asin*.834–836).

[71]   … ἔχευεν / χρυσείῳ… **π**ροσηύδα / **Π**αλλάδ᾽… (Hom.*Od*.3.40–42); … ἐξ**α**λαπάξαι./ **ἄ**λλους… **π**ολέμιζον, / **π**ευθόμεθ᾽… (*Od*.3.85–87).

[72]   There is no alliteration, but an etymological figure in … νῆας / ναύτας… (Hes.*Th*.875–876).

Aeschylus

    … ἔχω / εὐνὴν… ἐπισκοπουμένην / ἐμήν… (*A*.12–14)

    … **π**υρὸς / ἔ**π**εμπεν… **λ**έπας / **Λ**ήμνου… (*A*.282–284)

    … λαβῇ / ἔλυσεν… **π**άρος / **π**εσήματ᾽… (*Supp*.935–937)

    … **π**όλιν, / **π**ύργων… **κ**εκλημένην. / **κ**αὶ… **δ**ήμια, / **δ**εδωμάτωμαι…
(*Supp*.955–958)

    … **μ**άχην, / **μ**α**κ**ρᾶς… **π**όρον, / **Π**αρθενοπαῖος… (*Th*.545–547)

4. Conclusions

This article demonstrates that alliteration as a cohesive resource was used by Latin poets in order to unite hemistichs of one line (internal cohesion) or consecutive lines (external cohesion). For the first time, it is evidenced in Latin poetry that a new type of alliterative concatenation takes place between the last word of one line and the first of the next (…X / X… X/X…, etc.; …X/X… Y/Y…, etc.). This mechanism of alliterative cohesion, systematic in the strophes of ancient Irish, is observed in several fragments of two, three or more lines of Lucretius, Vergilius, Silius Italicus, Prudentius and Claudius Claudianus –a number that reveals the intentionality of its use–. In Greek poetry, there is also apparent evidence of unsystematic alliterative concatenation, with specific examples of the phenomenon found in the poetry of Homer, Hesiod, and Aeschylus. The occurrence of alliterative concatenation in Greek, Latin, and Old Irish suggests that it is a cohesive phenomenon of Indo-European heritage.

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