The Stylistic Links between Archaisms and Rhythm in Sallust's *Bellum Catilinae*

Though not always a prominent component of contemporary literary criticism, prose rhythm as a means of analysis provides unique and crucial insight into Latin prose that might otherwise be missed. In particular, attention to prose rhythm reveals structural patterns and leitmotivs that a syntactic analysis might not allow for and brings out the valence of certain words or phrases that position alone might not otherwise indicate. This paper seeks to combine prose rhythm with other literary critical approaches in order to make observations about the archaisms used in Sallust's *Bellum Catilinae*. Through these observations, the paper will look at two case studies; one on the use of the archaic *uti* for *ut* serves a utilitarian purpose in the rhythm and the other on the implementation of tetrasyllabic words as the last word of the *heroae clausulae* and what this reveals about Sallust as a writer. I argue that these case studies demonstrate a distinct and consciously made relationship between the archaisms and the prose rhythm that Sallust employs in his rhetoric. This will be explored through colometric analysis and rhythmic analysis of the archaic *uti* and through contextual analysis of the *heroae clausulae*.

First, in order to study *uti,* I have developed my own form of colometric analysis based on the work of previous scholars, using Thomas Habinek's *The Colometry of Latin Prose* (1985) and Eduard Fraenkel's many studies on colometry. Habinek establishes a system of breaking down the Latin sentence into *kola* and gives them different designations-metrical and rhetorical (Habinek 1985: 11). Fraenkel's work identifies *kolon*-types, which, in conjunction with Habinek's *kola* designations and method of linear analyses, and my further categorization and classification of *kolon*-types makes up the method of my colometric analysis. Through this,the first archaism I examine is how the rhythm of a sentence is affected by and dependent on *uti,* within its own framework, such as in *BC 27.2*. A colometric analysis aids in a discussion on the

rhythm and syllabic count of each *kolon* in relation to the sentence structure overall, and the content of the sentence as it relates to the rhythm and structure. For the next case study, on *clausulae,* Hans Aili's (*The Prose Rhythm of Sallust and Livy,* 1979) statistical analyses aided me in interpreting my findings in both internal rhythm and the *heroa clausula.*

As I mentioned, the next archaism to be examined will be the use of tetrasyllabic words in the final position of the *heroa clausula,* which was considered archaic and to be more of a feature of Greek prose (Aili 1979:90-91). Sallust quite frequently used this construction of the *heroa clausula,* which was thought to be a result of the influence Thucydides had on him (Aili 1979: 91). This paper will discuss the instances of the tetrasyllabic words as they relate to Cicero in the *BC*. There are two instances in the *BC* (*23.5* and *26.1*) where Cicero's name occurs in the dative case, as a tetrasyllabic word, in the final position of the *heroa clausula.* The paper will discuss how the content, syntax, and position all relate to Sallust's alleged distaste for Cicero.

Having employed the examples above, this paper will reveal how archaic style and rhythmic style can work together in conjunction for specific purposes. It is in this way that the paper argues that the two are integral for understanding the *Bellum Catalinae* and all of its complexities. The archaic *uti* works on many levels to create distinct patterns and balanced rhythms within sentences. The archaic typology reveals on its own and serves to bolster previously held assertions about Sallust's opinion of Cicero by combining a syntactical and rhythmic/colometric analysis. The quantitative data offered by prose rhythm enhances qualitative forms of analysis and interpretation and can continue to be of aid to close readings of ancient texts.

Bibliography

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