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Approved by:

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A COMPARISON
OF
THE GERMAN AND LATIN ACCENTUAL PROSE RHYTHM
OF
BERTHOLD VON REGENSBURG

A dissertation submitted to the
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Chapter I

A Survey of Prose Rhythm

Speech is composed of a succession of oral sounds, each one a unit of the language in which it is used, and as a factor in communication, it must not vary beyond certain narrow limits. Each such sound, or phoneme, is composed of a complex of vibrations, and while produced and received as vibrations, it is recognized by the speaker and hearer as a sound, and the succession of sounds is instantaneously interpreted as an idea by the hearer. The speaker and hearer are conscious both of a sound and of an idea. They may be unconscious of the sound as separate from the idea, but it is possible for one to direct attention to the sound as a composed series, and aesthetic considerations may impel the speaker to arrange consciously the sequence of sounds, and the listener has the opportunity to appreciate the result.

One quality of the succession of the sound units of speech which has often been sensed is an undulation or recurrence of conditions often enough and at intervals sufficiently equal to give an impression of rhythm. The nature of this rhythm and whether or not it even exists have been subjects of research for years.

Each phoneme differs from its adjacent units in the intricacy of component vibrations. There is a difference

depending on the sound which the speaker is trying to reproduce; there are minor differences depending on the physical qualities of the speaker which make it possible to tell whether a man or woman, adult or child is speaking, but there are common qualities of voices which make it possible to tell which phonemes are being spoken. Written language is a scheme for representation of spoken language by means of certain graphs. There are few keys in written language which give the clue to exact pronunciation. The dependence is mostly upon tradition, so that a study dealing with the speech of another century is not as definitive as one which deals with contemporary speech recorded and reproduced at will.

Each phoneme may be uttered by the speaker for a greater or shorter length of time, depending on certain factors, some strictly physiological, such as muscular reaction, some conventional, such as short and long vowels.

The stress in pronunciation of adjacent phonemes or groups of phonemes is found to vary so that there is a difference in loudness.

A variation in pitch may be evident, so that a fluctuation up or down is a quality in speech which can be sensed.

Speech is a succession of sounds varying in complexity of structure, or timbre, and also varying in duration, stress and pitch. Each of these four factors is limited in its gamut; the phonemes of a language may vary from thirty to

¹
 sixty in number; speech is delivered at a speed restricted within certain limits if they are to be recognized in their relation to each other as composing groups; stress except under special conditions is confined to the differentiation of syllables; the pitch at which sounds are spoken normally stays within a limited range of musical intervals. The shorter the gamut in which any of the four component factors operate, the oftener is it probable that certain conditions of that factor are repeated. The more nearly the similar conditions in their repeated occurrence approach the optimum rate of rhythmic perception, the stronger will there be a feeling of rhythm experienced by the listener.²

Every phoneme is the result of a vibration of air, but these vibrations are of such high frequency that they are beyond the limits within which they can be perceived as rhythmic, and instead of being interpreted as individual rhythmic vibrations, they are interpreted collectively as sounds.

To repeat every one of the phonemes of any language, it is necessary to utter at least twice that number of sound units. In normal speech, some phonemes are repeated with greater frequency than that, so the recurrence of the lesser used phonemes is far slower than the limit of human perception for rhythm, even if such phonemes recur at certain definite time intervals.

If alternate phonemes in a series are similar, such as a nonsense series a b a k a d a b a , the recurrence of the

"a" sound in alternation with dissimilar sounds is felt as giving a rhythmic quality to the series. If another vowel sound is substituted in place of "a", the sequence is felt to be not as positive as the original, but rhythm is still perceived.

If a different vowel sound is substituted at each occurrence of "a", as a b e k i d o b u , there is still a recognizable alternation of certain elements, even though no two sounds are alike; there is an alternation of open, comparatively resonant sounds separated by sounds which involve the complete stoppage of the air current creating the sounds. A rhythm is felt in the recurring vowel sounds.

Even with the insertion of additional sounds between the vowels of the original series, resulting in the familiar incantation a b r a c a d a b r a , the rhythm does not suffer any deterioration, and ease of pronunciation may be increased.

Speech is made up of a series of sonants, or vowel sounds, singly or grouped, alternating with interruptions of one or more consonantal sounds; the alternations are produced at a rate within the perception limits of rhythm. Thus we see that the sounds of speech present material capable of being rhythmic.

If all vowel sounds were pronounced each for the same length of time, and if all consonant groups were to absorb this same length of time in their production, speech would proceed at an even rate such as the steps of a steady walker, and the result would be exactly equal time spacing; but as

but as is actually the case, different sounds and sound combinations require different periods of time for their pronunciation. Certain vowel sounds have a traditionally greater length than others, a condition not dependent on the minimum time necessary for change of the voice muscles, but one requiring continuation of a sound which may be made long or short at will.

The gamut of time variation is numerically small between the longest and the shortest syllables in ordinary speech; there is a range of less than a second between the extremes.³ These alternations are within the perception limits for rhythm, so in the continuity of duration there is material which has the capacity of rhythm.

In many languages, a word of two or more syllables is spoken with greater effort concentrated upon one syllable than upon any other syllable of the same word. Custom dictates certain definite conventions regarding the location of the stressed portion. Displacement of accent may cause a word to change its meaning, or to become unrecognizable to the listener, and the addition of prefix or suffix may shift the root accent.

In a word of more than one syllable, a second accent, subordinate to the first, may develop, and in longer words an even greater number of subordinate accents may be used. Much of the speech of modern Western Europe would be included in a range of one to three unaccented syllables between accented syllables.⁴

Even with the inclusion of longer groups of interaccentual syllables, the recurrence of accented syllables alternating with single or grouped unaccented syllables falls within the limits for the perception of rhythm, so that in the series of varying stress there is material capable of being rhythmic.

Different syllables are pronounced with varying pitch, and the normal condition in some languages, as English, is for the primary accent to be accompanied by a raised voice pitch. In ancient Greek, the word accent was a matter of pitch, and not stress.

The gamut for the series of pitch variation is limited for ordinary speech, and the pitch alternations, since they are partly controlled by the primary accents, which normally fall within the perception limits for rhythm, will also fall within these same limits, so in the sequence of voice pitch there is material capable of being rhythmic.

Consecutive speech in timbre, duration, stress and pitch is capable of rhythmic arrangement, and each of these series has its own rhythmic character, based usually on the syllable as a unit. Syllables, which can be counted and emphasized, are definite rhythmic units.

Speech is uttered under varying conditions of acoustics, emotion, idea emphasis, capacity of comprehension in the listener, and physical qualities of the speaker. Whatever the conditions may be, the speaker must still use only the four series of the characteristics of sound, so that one

series may serve two or more entirely different purposes.

A word expressing an idea may be pronounced with greater stress than the neighboring words in order to give prominence to the idea which it represents. The series of stress has already been used for the primary and secondary syllable accents. In using the same series also for idea emphasis, the series of stress is carrying a double load, and a stronger pronounced syllable will at one time stand for one thing and at another time for an entirely different matter, and might be compared to a modern line of communication capable of carrying two sets of conversation at the same time.

If a person is speaking to an audience in a large hall, and he is concerned with reaching his listeners, every syllable will be spoken with sufficient force to reach those at a distance, and every word will be spoken with greater force than even the heaviest accented syllable of his voice modulated in talking to a person immediately adjacent to him. As spoken to the audience, the unaccented syllables would be spoken with a stress only slightly less than the ~~un~~accented syllables. This added condition of loudness for every syllable affects the series of stress, so that a third burden is placed on it.

Under certain conditions, as when one person calls to another in mountainous country, or at extreme distance within calling range, it is difficult to make oneself understood without prolonging the words. Consonants have little

carrying power, and interference due to the reflections of the sound causes confusion. To compensate for the adverse conditions, the vowels are extended until their individuality is recognized. This condition affects the series of duration, which is now carrying a double burden.

If a speaker is explaining a matter, each detail of which must be comprehended before the next is explained, such condition as exists when a professor lectures on a complicated proposition, or a mother gives directions to a child for something which involves several stages, all vowels and most consonants are lengthened; sound interference is not involved at this close range. The series of duration is affected, but in a different way than under the condition described above; all speech sounds, and not simply a certain class, are affected.

If an idea is to be emphasized, the speaker may not wish to put extra force into the pronunciation of the most important words, but he may extend the pronunciation, lengthening either the vowels or all phonemes, according to the effect desired. Everyone is acquainted with the long drawn out "N-N-O-O" of a reproving mother, or the lengthened "Yes" or "No" of an enthusiastic group answering a question when the matter is keenly felt. Here the series of duration is called upon for an added duty, one usually fulfilled by the series of stress.

If a person wishes to express a mood beyond what the bare

words will permit, or if he wishes to give the words a meaning different from that which the grammatical arrangement would imply, by bringing the quality of voice pitch to his aid, subtle nuances or most brutal sarcasm may be expressed. By pitch variations, either spontaneously or according to certain conventions, such moods as joy, fright or interrogation may be recognized. This use of pitch is different from the one described as helping to distinguish primary from secondary accent, so in the series of pitch there is a double duty to be served.

Some languages have a definite sequence of pitch from one end of the sentence to the other, constituting the sentence melody; this sentence melody in American English is especially evident in the pitch change at clause and sentence endings. Thus the pitch series is called on for triple duty.

Pitch may be used to make a word more important than others, either by distinct raising or lowering of the voice pitch on the word. Here is another duty added to the pitch series.

Each person speaks with an individual voice tone; in a general conversation, each voice can be recognized by the variation above and below its normal tone; as this is a continuous operation of the pitch series, it is an added duty on that series.

It is possible to arrange the different series of timbre, duration, stress and pitch separately or in combination, so

that the rhythmic effect is increased. All the conditions described above apply to spontaneous delivery; where a studied effect is to be produced, as in carefully composed oratory, poetry or drama, one or more of the four series is given an orderly, planned arrangement. The series chosen depends upon the characteristics of the language, the historical time, popular tradition or the sensitiveness of the composer.

Words may be so chosen that certain phonemes are given prominence over others by using a repetition of one or more phonemes. This was the basis for the stichic alliteration of Old Saxon and Anglo-Saxon poetry; the recurrence of the similar phonemes at short intervals, usually three times to the line, gave a unifying sound quality to each line. This conscious arrangement of phonemes was also the basis for numerous figures of sound which were used in classic times, and especially in the middle ages;⁵ a restrained use of these figures is evident even to the present time. Phoneme arrangement is the basis for all assonance and rime: the latter is the more popular in present-day use.

Words may be arranged so that there is a planned sequence of long and short syllables; this is a conscious arrangement in the series of duration, and it was the basis for the poetry rhythms of the classic Greeks and Romans; it was also the basis for the clausulae, which were the planned endings of clauses and periods in the literature of these same people.⁶

Words may be so arranged that there is a planned sequence of unaccented and accented syllables in the series of stress. This was the basis for the poetry of Medieval Latin, Provence, France, Germany and England; in fact, it is the basis for all accentual poetry. It was also the basis for the accentual phase of stichic poetry, and in Medieval Latin it was the basis for the cursus, a development from the Latin clausula. It was the basis for incantation, folk sayings, measured prose and ~~and~~ the accentual phase of figures of rhetoric involving parallelism.

Words may be arranged so that there is a planned sequence of pitch. Steps in pitch, especially in the expression of moods, are not always coterminous with phonemes; there may be great variation within the sounding time of one phoneme, and several unimportant words may be pronounced on the same tone.

Parallel sentences or phrases tend to develop increased rhythm of pitch, along with increased rhythm of the other series. There may be a strong contrast of pitch where contrasting elements of thought occur.

Language rhythm is not a single quality, for it may be said that there are as many as a dozen separate rhythms which first coalesce into the four main series, and these, operating together, compose the rhythm of language. This may account for the condition that language rhythm is constantly sensed, but that it is difficult to analyze.

The ability of the mind to sense rhythm seems improbable when the inaccuracy of estimation by the mind is considered. The mind cannot judge the absolute loudness of sound; if one is called on to produce a sound exactly twice as loud as a given sound, there is no way to judge the difference with accuracy. There is an approximate constant in the length of time required to produce certain phonemes, yet without kymographic measurements, it is not possible to judge the absolute time required to produce such phonemes. If one is required to produce a sound of exactly twice the length of a given sound, there may be a great discrepancy in the result, and the longer the time interval to be judged, the more difficult it is to estimate the measurement.⁷

The exceedingly elaborate combinations of vibrations which compose the separate phonemes are comparatively easy to reproduce for those speaking the language involved, at least to supply sufficient of the common factors that the phonemes can be recognized.

The mind is comparatively accurate in the reproduction of pitch, as is shown in music by the comparative ease with which many people can carry a simple tune in unison; some people possess the faculty of recognizing and of reproducing absolute pitch.

There is no fixed criterion for pitch in speech; some people speak with a livelier variation than others. It is possible that no two people in a group may speak with

the same voice tone.

Convention demands certain limits of voice range; unconscious elevation of voice tone often occurs in animated talk; a sustained pitch above the normal voice tone may be unpleasant to the listeners. In ancient times, certain orators were attended by a servant who would indicate by a sound on a musical instrument, the note to which the voice of the orator should return if delivery had become too shrill. ⁸

The pitch of language has much smaller intervals than those used in music, so musical notation is inadequate for the indication of pitch in language. There is no system of written indications for the instruction of pitch in word pronunciation; there was a system devised for the indication of pitch movement in Greek at one time, but the key for the interpretation of these signs has been lost. Pitch is dependent on custom, training and individual impulse. That pitch is important is shown in good acting and reading, where the accurate control of pitch as a means of expression marks the superior actor or reader.

If the mind is such an inaccurate machine, it might seem hopeless to discern rhythm in language, or if one mind has this illusion, for many minds to detect the same rhythm in a given passage. An entire language group including several nations can appreciate a certain poem, yet not one in that entire group can recognize the exact time intervals or relative stress or minutiae of pitch in the recitation of the poem.

The answer to this enigma is that almost every circumstance works in favor of rhythmic perception; the mind is indulgent in its interpretation of rhythm. A monotonous series of clicks is soon separated by the mind into rhythmic groups, and grouping is quickly built around a dominant accent when any variation is made in stress.⁹

The mind tolerates differences of time in a rhythmic series which, if measured accurately, will not give mathematical evidence of rhythm. Champions for the duration system of rhythm insist that a toleration of time difference in the various rhythmic units must be permitted, so that a measuring stick must be elastic when applied to different parts of a sentence;¹⁰ usually toward the close, the units will be extended.

Some people are more sensitive to the rhythm of stress and others are sensitive to the rhythm of duration in contemporary language. If one critic interprets all prose in long and short syllables,¹¹ another person will take his same markings and read them as strong and weak accents, and enjoy the piece as rhythmic.

The rhythms of the different series are not in opposition, though they may be separable. The different rhythms often reinforce each other; the primary accents and stress of important words are usually the nuclei which attract the important elements of each rhythm.

Another factor in favor of rhythmic interpretation is

that in the repetition of a rhythmic scheme, all the units need not be repeated; in a continuation with several repetitions, different parts of the rhythm may be used to give a skeletal indication of the entire rhythm.¹² The mind has the capacity of retaining a complicated series, and once grasped, a repetition of the series may be delayed for a sentence or a paragraph or more. It is possible to recall the rhythm of a piece after even years if the impression has been strong enough.

A rhythm in which the repetition is not completely identical will seem to have more movement than if the repetition is absolute throughout; if the repetition is complete, the piece is self contained, and no impulse is exerted to pass the movement on to the next stage. The greatest advance in rhythmic movement occurs when the original scheme is repeated with a development, so that the repetition is an extension of the first statement.

If few elements are repeated, a binding union is sensed, but the parallelism is incomplete; there are stages in rhythm according to the quantity of repeating units, and from complete rhythm there is a diminishing succession according to the lessening of the repetition, through complete rhythm, partial rhythm, fragmentary, and finally incipient rhythm; in this final stage, a correspondence is felt, but no definite pattern can be isolated.

Rhythm in language is not to be pictured as a series of equal recurrences as the teeth of a saw, but as the succession of peaks and saddles of a mountain range, where the undulations have the same general character and follow each other with different spacing, and with individual variation in each undulation, but where all combine in a distinct unity.

Chapter II

Analysis of the Stress Series

of

Berthold von Regensburg

The present study was inspired by readings in the work of Berthold von Regensburg; in the perusal of these thirteenth century sermons, a remarkably rich language rhythm was felt. It was the urge to determine the cause of this rhythm which has led to a rather extended investigation; this work is exploratory and appreciative, and its purpose is not to expound a preconceived theory.

Many have tried to analyze the reasons for the rhythmic effect of prose; a considerable number have given up in discouragement, but in spite of this discouragement, each has uncovered some new secret, although the new element may not have been recognized even by him at the time. There is a tantalizing quality in the study of prose rhythm, and one person after another has taken up the study, hoping that prose, apparently open as it is, yet which holds its secrets, may some day surrender its mystery, and that its phenomena may be designated by specific graphic signs, just as the musicologist describes with characters peculiar to his field a melody which has risen spontaneously from the throat of an unlettered peasant and which has been adopted by rural comrades and made

a part of their lives.

The analytical study of written material, laborious though it is, may develop a sense for new beauties of language, as even such tasks as interminable syllable counting do not destroy for the scholar any appreciation of rhythm, and a rereading of a passage will restore the original perspective, together with supplying new clues to beauty.

So the study of Berthold von Regensburg, whose sermons are the subject for this work, has developed an even greater perception of the simple beauty of his language, and of the variety achieved in the handling of the simplest word forms. With this simplicity of style there is a vigor which deeply impressed thousands upon thousands of listeners during the ten years of his greatest preaching activity; in many communities his enkindled spirit burned with enthusiasm in the newly found medium, direct preaching to the masses in their own tongue. We study here the work of one of the early preaching friars.

In these sermons we have about the nearest approach to the best conversational language of that time. The epic poems of Wolfram von Eschenbach and Gottfried von Strassburg, the folk epic of the Nibelungenlied and the lyrics of Walther von der Vogelweide live as exemplifying the best in German medieval literature, but they are not the language of everyday use; the nearest approach we have to this is in the sermons of the popular preachers. The German sermons may be considered an approach to the conversations of the laity,

and the Latin sermons to the far more restricted and individually repressed language of the cloister and of the secular clergy.

Under conditions ideal for true comparison, it would have been logical to study selections of the same length; but as the Latin sermons of Berthold have not been published in their entirety, it has been impossible to explore and extract the material at will.¹³ Examples have been drawn in the Latin sermons from the extended quotations cited by Dr. Anton E. Schönbach in his very thorough studies.

For close comparison, the German Sermon #1 and the selections from the Rusticanus de Communis should be fairly representative; they are both ten pages in length.

The Klosterpredigt, a German sermon, has been selected as written for presentation to a more learned audience than German #1, and may be compared to the selection from Sermones ad Religiosos, a Latin sermon written for an educated, clerical audience.

The Rusticanus de Dominicis and Sermones Speciales are represented by comparatively short selections, each two pages long. The probability of error in a statistical comparison is therefore much greater than for the more lengthy selections; the shorter pieces are the more erratic in their results, and any striking difference in these two does not demand the same consideration as would differences in the longer sermons; they have been included to cover all

the important groups of Berthold's sermons.

The Rusticanus de Dominicis is just about as long as the Klosterpredigt. and should make a good comparison.

The Gräzer HS has been accepted by Dr. Schönbach as from the hand of Berthold; it is a bilingual sermon, with words, phrases or clauses of Latin alternating with German, and is probably transcribed from a first draft.

As independent literature, the mixture of the two languages presents too great a drawback, but from a philological point of view, and especially for the present study, it is interesting, and should show results, especially if it is actually from the hand of Berthold, midway between the German and the Latin sermons. If the piece is read sympathetically by one acquainted with both languages so that the sense and sound are not interrupted, the Grazer HS is found to be a very beautiful and rhythmic piece if one can be reconciled to the bilingual character of passages such as:

"Tu gloria anime, du wunne pontificum et
omnium rehter pfaffen, du gaudium predicatorum
et omnium rehter lerer, tu honor aller der
begeben et omnium aliorum ordinum."

Scope of Work:

In the study of stress analysis, the arrangement of the work is as follows:

The first phase is the study of word typology; this is

in order to determine the accentual structure of all the word forms used and to determine the important of each by the frequency of its reappearance in each text. The study of word typology shows the character and succession of like and contrasting elements of stress; it also shows the focus of stress in the way the stressed and unstressed units cluster around it. The unstressed syllables are hereafter designated as falls.

The stresses and falls originate in the word forms. It is easy to see that an unstressed monosyllable generates a single fall, or that a word of the form / ʊ ʊ generates one stress and two falls; but the number of times that each of these word forms occurs denotes its cumulative value as a generator of stresses and falls. The provenance of accents and falls from words of each syllable-count from monosyllables up will be studied.

The second phase of the study is a classification of the groups of contiguous falls according to the number of falls comprising each group, and a determination of the relative occurrence of each class. In this part, there have been included studies of one selection each from other sources. These are: the first chapters from Liber Genesis of the Latin Vulgate edition of the Bible; the entire Latin Sermo de Passione Domini of St. Anselm of Canterbury, written in the late eleventh or early twelfth century, and

a portion of a sermon by Johannes Tauler, a fourteenth century German sermon with the Latin text: "Que Mulier habens Drachmas Decem -- ". The object of this additional material is for the purpose of comparing the sermons of Berthold with other works which may have influenced his writing, or which may show some influence from him.

The third phase of the study is to determine the tendency, in the work of a specific author, for fall groups of any one class to occur adjacent to each other so as to form a chain-like succession of two or more links. This results in a separation of the stresses by the interposition of a uniform number of falls. By regularizing the occurrence of stresses and falls, there are developed the optimum conditions for rhythmic impression, and it is conceivable that it may have an important influence on the rhythmic qualities of a prose selection.

To give better perspective to this subject, the analysis of selections from the Vulgate, St. Anselm and Tauler has been extended to include the investigation of the tendency in each to a succession of similar fall groups. The reading of the Vulgate and the Sermo of St. Anselm gives a general impression of rhythmic quality superior to that of Berthold. The comparison of the reading impression to the tabulation of data on these selections should be of interest.

The fourth phase of the study is an analysis of the structure of all the fall groups to determine the arrangement of words and parts of words working independently or combining with other such elements to compose the fall groups, and to determine which special conditions predominate, and to find if the groups are composed in similar manner throughout all the examples from Berthold, and to see if there may be a consistent difference between his German and Latin sermons in this regard.

Throughout all four phases of the study, the statistical material has been condensed as much as possible so that the reader is spared the examination of all except the final data. The more the material has been condensed, the more easily is comparison made. In all, several hundred pages of intermediate tabulation and computation have been reduced to the tables here shown.

The totals of words and syllables involved in each selection are tabulated, so that the actual occurrence of any condition may be determined if desired; also, the length of any piece is an indication of its statistical validity where comparisons are to be drawn. A longer piece will have a smaller probability of error than will a shorter piece.

Wherever graphs might effect greater clarity in the presentation of comparisons, they have been included to accompany the tables. The same material is presented

in the graph as in its corresponding table.

The tables of percentages have been kept to the lowest number of decimal places possible; it had been planned to keep them to one decimal place, but in some cases it was necessary to carry the computations farther so that the smallest unit in the table could be accounted for with its correct value. The shorter selections were not carried to two places, as one was sufficient, and the extra decimal, while giving greater uniformity of procedure, would have given a false impression of accuracy inconsistent with the smaller number of examples tabulated.

Word Typology:

Prose rhythm, in one phase, results from the difference in intensity of stress given to the separate syllables of the component words. These stresses are developed from three different sources: primary word accent, secondary word accent and sentence emphasis. Primary accent is usually a stress accompanied by an elevation in pitch. Secondary accent is a stress normally less energetic than the primary accent, and with a pitch accompaniment different from that of the primary accent. Sentence emphasis is a stress used to bring a word into prominence; its characteristics are much the same as those of primary accent, and in words of more than one syllable,

the two are coincident on the same syllable. Thus the rhythms of the following are the same:

Bý hoo'k ańd bý cro'ok.
 C'õnfess ańd d'ěny'.

A stress upon a monosyllable indicates that the word is influenced by sentence emphasis, as monosyllables have no accent of their own.

As primary accent, secondary accent and sentence emphasis all operate in the stress series, an analysis of this series should take into consideration syllabic differentiation due to all these three systems.

The emphasis of a word is sometimes effected at the expense of the normal accent of less important words, usually uninflected, in the same clause; the closer to the emphasis, the greater are the influences for accent subtraction. The normal accent of "over" is evident in:

Óver the ríver.

The accent is extracted when adjacent to a strongly emphasized word, especially a monosyllable, as:

Wíngs óver Eúrope.

A scansion of prose reveals the stress design of each word as it is used in the individual instance.

An analysis of all the words may give some clue to the rhythmic balance of the entire composition.

In this study, each of the eight selections from Berthold was scanned, and every syllable was marked.

Unaccented syllables, the falls, were marked "∪" for ease in recognition and to show definitely what decision had been made in the case of ambiguity in the number of syllables.

The primary accents and sentence emphases were both marked by acute accents " / "; they coincided in the majority of cases; the most important exceptions were in monosyllables, where sentence emphasis operated alone. In some unimportant words of more than one syllable, the primary accent operated, but the nature of pitch gave it more the character of a secondary accent. Examples of this were "esse" and other forms of the same verb under certain conditions. Dissyllables seemed to suffer more than words of longer syllable count.

The secondary accents were marked by a grave accent " \ ". In some instances it was noticed that an initial secondary accent was lost when next to a stress in an adjacent word.

The entire scansion, then, did not correspond to the independent accents of the individual words. A stress was recorded if it was strong enough to cause a positive differentiation of that syllable.

The word type " / ^ ∪ " was considered to have only the first syllable accented, as the rhythm falling from the first to the second and from the second to the third syllable in

every case weakened the force of the secondary accent. The word form " / / u " (Drihunderd), on the other hand, was considered to have two accents, especially if the word was strongly emphasized.

Every word in the eight selections was tabulated according to its typology: all types were then individually subtalled, and the percentage of occurrence was computed for each word type. The subtotals and percentages were computed for each sermon, so that comparisons could be made of any combination of the selections.

Subtotals and percentages were computed for each class of words according to the number of syllables it contained, without regard for accent. Thus the subtotals and percentages for monosyllables, dissyllables, etc., up to words of eight syllables were computed.

The word typology and percentages are shown on Table #1, and the classification according to number of syllables a word with percentages are shown on Table #2. A graph, Chart #I, based on table #2, is also presented.

As the sermons are all probably from the same hand, the influence of genius of the two languages can be the more closely studied.

One of the most striking things on the table of word typology percentages is that in all eight sermons there is a large proportion of unaccented monosyllables; these are

especially high in the German sermons.

The stressed monosyllables are outstanding for number in the German sermons, representing roughly twice the percentage occurring in the Latin sermons.

The paroxytonic dissyllable (/u) is in large proportion for all the sermons, and there is a fairly even percentage represented in all eight.

The paroxytonic and proparoxytonic trisyllables (u/u and /uu) are important in the Latin sermons, with poor representation in the German.

Among the quadrisyllables, the proparoxytones (u/uu) are the most important type in the Latin selections, with the paroxytones (\u/u and uu/u) showing a feeble rally.

Although the percentages of the longer polysyllables are much reduced, the use of this lessened number falls almost entirely upon the Latin examples.

Throughout all the table, the bilingual Grazer HS holds a position intermediate between the pure German and the pure Latin sermons. The vocabulary of none of the sermons is strictly without contamination, as Latin words appear in a learned way in the German sermons, and German words appear as occasional explanations in the Latin sermons; hence the un-Latin word forms appearing in some of the Latin tables.

Berthold's micronymy is especially evident in the German sermons, where 84.6% of all the words fall into

three categories, / , ∪ and /∪ ; in German #1, over 90% of the words are monosyllables or dissyllables.

In a highly inflected language, the inflectional endings may increase the number of syllables; both Latin and German are highly inflected, but as Latin has very few substantives containing less than two syllables, there is a definite tendency for this type of word to appear in longer form than the corresponding German word. The use of words of more syllables in Latin does not necessarily indicate in every case a more learned vocabulary.

The Latin sermons were written for delivery to a more learned audience than were the German sermons. The audience is not evident in the Grazer HS, as there is no indication which language was to be adopted in the final draft, and Berthold, while he used the same situation in the Latin as in the German sermons, did not use an exact translation, but a broad paraphrase. The German #1 was written for popular delivery, and the German Klosterpredigt was written for an audience more learned than the common laity. The Klosterpredigt has more words trisyllabic and longer than has German #1, but it is at the expense of the percentage of dissyllables, and not of the monosyllables.

An examination of the table of total syllables a word (Table #2), reveals in the Latin sermons a general longer and more even gradation in the relative reduction of percentage from one class to the next longer. Some of the Latin

sermons have a slightly higher percentage of dissyllables than of monosyllables.

The average word length of every Latin sermon is definitely greater than the average for either of the German sermons. The Latin sermons maintain an average of over two syllables a word, and the German sermons average less than 1.6 syllables. The Grazer HS occupies a position just about half way between the average for the two languages.

A further analysis was pursued of German #1 and Rusticanus de Communis, which disclosed some interesting comparisons in regard to accentuation and sentence emphasis. In the German sermon, 32.42%, or slightly less than one third, of the words bear a primary accent on the initial syllable. The German language is generally regarded as dactylic because of the tendency to initial accent. In this sermon about one third of the words can be accounted for because of this language characteristic; over 27% are of the form " /u ". The tendency to initial accent is evident when a comparison is made with the remaining accented words of more than one syllable; among these, the words with initial syllable carrying a secondary accent account for 0.10% or one thousandth of the total number of words, and those with initial syllable unaccented account for 5.36% or slightly over one twentieth of all words. There are 32.42% of all the words with strong initial accent and 5.46% with weak or no initial accent, a ratio of 5.93 : 1.00 or

about six times the number bearing initial accent as those failing to do so. The tendency to initial accent cannot assert itself in monosyllables, so the large number of monosyllables clouds the language tendency.

In the *Rusticanus de Communis*, 42.17%, or slightly over two fifths of the words are accented on the first syllable; thus the Latin penultimate law of accent is more evident in the Latin sermon than is the tendency to initial accent in the German sermon.

In the Latin sermon, 4.84% of all words begin with a secondary accent, and 18.15% begin with an unaccented syllable, but bear an accent on a later syllable. Thus the tendency to medial accent in Latin polysyllables has considerable influence on the general rhythm pattern.

In the German sermon, the primary accents are 67.9% of the total stresses; secondary accents are 2.8%, a proportion so small that the total results would not change greatly if the secondary accents were disregarded and these syllables counted as unaccented.

The stresses on monosyllables due to sentence emphasis represents 29.3% of the total stresses. There are far more sentence emphases than this, but in the other cases, they coincide with primary accents.

In the *Rusticanus de Communis*, primary accents account for 81.4%, or slightly more than four fifths of the total stresses; secondary accents are 7.3% of the total stresses.

Both of these classes of accent show a considerable increase over those in the German sermon; this is due to the number of words longer than monosyllables in the Latin sermon. In the same selection, emphasis of monosyllables accounts for only 11.3% of the total stresses, slightly more than one third the percentage of those in the German sermon; this is because there are far fewer monosyllables in the Latin sermons. The ratio of stressed to unstressed monosyllables is almost the same in both sermons: German 1 : 2.4, Latin 1 : 2.7.

Accent on the final syllable is rare in both sermons; in any Latin word, such occurrence is almost certain to indicate a foreign introduction, and we find it to be the case here, in the solitary word "Bārúch". The German sermon shows only 1.46% of this word type.

With such differences between the two languages, one might expect a strong difference between the two sermons in the ratio of stresses and falls. Contrary to what we might anticipate, the ratio varies but little between the Latin Rusticanus de Communis and the German #1. The ratios are as follows: Rust. d. Co. $\upsilon:/$ equals 1.71; German #1 $\upsilon:/$ equals 1.75. There is more difference between the ratios of the two German sermons themselves than between the German and Latin.

The higher ratio of stress to fall in the Grazer HS ($\upsilon:/$ equals 1.49), is partly due to the repeated vocatives

in a long apostrophe to the Blessed Virgin.

The Klosterpredigt has a larger ratio of stressed monosyllables (/:∪ equals 1: 2.) than has the German #1 (/:∪ equals 1:2.4).

Origin of Stresses and Falls:

The proportions of the different words have a profound influence on the origin of the stresses and falls; if a large ratio of monosyllables receive a stress, and there are many monosyllables, then the monosyllables would be a rich source for stresses, and a poor source for falls. A quadrisyllable with one accent and three falls would seem to be a rich source for falls, but if this type occurs but one or two times in a selection, its influence is slight. Thus the provenance of stresses and falls is dependent on the selection of word types and the frequency of use for each type.

The percentages of stresses and falls originating in words of syllabic length from monosyllables up are shown for all eight sermons on Tables #3a and #3b and Charts #II and #III. There are many more falls than stresses in each sermon. Since the occurrences of stresses and falls are different, the percentages shown on the tables for stresses or falls for each sermon are based upon different syllable totals. The total on which the percentage is

based appears in the final column of each table.

In the German sermons, dissyllables are the richest source of stresses; this is most apparent in German #1, where over half the stresses are lodged in dissyllables, as compared to almost 30% in monosyllables. There is a precipitous drop from dissyllables to trisyllables, and from there on through the successively higher polysyllables there is a consistent and definite reduction.

The Latin sermons have a relatively poor source of stresses in the monosyllables, and just as with the German sermons, the richest source is in dissyllables. There is a steady decrease in the progression through the words of longer syllable count, but the slope is gentler and extends farther than in the German sermons. The Sermones ad Religiosos shows almost as many stresses originating in pentasyllables as in quadrisyllables, and shows these pentasyllables to be thirty-two times as rich a source as the same class in German #1.

The Grazer HS maintains its expected middle position.

All the graphs based on the table of accent sources (See Chart #II) show the same general shape, ascending from monosyllables to dissyllables and descending through the progressive polysyllables, with two exceptions: from six to seven-syllable words. The Grazer HS is level and the Sermones Speciales shows a rise at this place.

As for the sources of falls, there is a definite tendency for each of the languages as used by Berthold, but these two tendencies are strikingly different.

The German sermons have their richest source in monosyllables, and the second richest source in dissyllables, the third in trisyllables, and in progression to six-syllable words. In German #1, dissyllables are almost as fruitful as monosyllables for falls. The Klosterpredigt shows a remarkably even progression.

The Latin sermons have a much lower source in monosyllables, and increase through dissyllables, and reach their climax in trisyllables (See Chart #III). The Rusticanus de Sanctis advances to quadrisyllables before it reaches its climax. The recession from the high point is steady, without reverse tendency except in the Sermones Speciales which shows an increase from six- to seven-syllable words.

The Grazer HS, while intermediate between the German and Latin in most of the percentages, follows more generally the characteristics of the Latin rather than of the German sermons, for it follows the Latin rise and recession, reaching its climax in the trisyllable class.

The general conclusions which may be drawn are that dissyllables are the most important single source of stresses in both languages, and that for German, the next important source is toward monosyllables, and for Latin, the

second important source is in the other direction toward trisyllables. Falls are mainly derived from the words of shortest syllable count in German and from medium length words in Latin.

Whether the tendencies noted here are characteristic of other writers of German and Latin of that age cannot be determined by this study alone; analysis of many authors would be required to justify more general conclusions.

Analysis of Fall Groups:

The number of falls occurring in immediate succession without interruption is here designated as a fall group. These groups are considered as limited by the stresses occurring adjacent to either end of the group, or by the limits of the sentence element of which the group is a part. In the scansion of Berthold's sermons, wherever a pause was strong enough to give a definite break in the rhythm, the groups were considered as limited by that pause.

Two stresses occurring adjacent were recorded as zero ("0"); one fall bounded by two stresses or one stress and limit of sentence element was recorded as "1"; two falls bounded in the same manner were recorded as "2", and so on, according to the number of falls bounded as described.¹⁴

In the same manner, all the scansion of the passages ~~and~~

used in the study of word typology was recorded, so that a different phase of exactly the same material is here studied. The scansion of the opening sentence of German #1 is here given to show the method:

Ě spríchět dēr guótē héré Sānctūs Paulūs in dēr
heiligēn ēpistēln : ' ir sūlt wīse sīn, daz iū iht
gēschehē alsē ūnwīsen liutēn.

The numerical recording of this passage in fall groups is as follows:

1 2 1 1 1 3 3 1 : A 1 2 , 2 1 4 1 1 .

The "A" indicates that the clause begins with an accent; the designation "a" is used for clauses ending with an accent.

Arabic numerals have been used to indicate the class of fall groups; this may be the cause of confusion where both a class and its number of occurrences are designated by Arabic numerals. Roman numerals would be more confusing in the above numerical recording, as combinations of only two characters, "I" and "V" would be used to designate all the groups by class, even if they extended as high as eight falls. The succession of Arabic numerals is easily differentiated, and the accent and fall pattern of an entire selection can be grasped in an instant. Where the fall groups are designated separately, they will be placed in quotation marks: "0", "1", "2", etc.

The entire number of fall groups was transcribed for each selection, and the separate groups tabulated and the percentages computed for each class.

No group containing more than six falls was found in any sermon; this limit was reached in German #1. The Grazer HS had "5" as the highest, as did also the Rusticanus de Communis; all the rest had "4" as the highest. Groups of zero degree ("0") were found in all the selections.

The term "feet" is here avoided in referring to the fall groups, as "foot" seems more appropriate to the scansion of the commatic or prose feet, short units of one or more words in which a single idea is involved. This prose foot has long been the method of prose scansion.

The fall groups are considered as separators of stresses; they act to bring a greater or lesser quality of rhythm to a piece, according to the degree of regularity at which the stresses are spaced. The groups are not to be scanned in exactly even succession, as minute cesurae may occur in the midst of falls, due to the differentiation of words; tone variations, slight though they may be, together with duration difference of syllables, keep the fall groups from being recognized as units similar in all respects except phonemes. In reading, the grouping is made around the accents; movement does not dip in scallops

from one accent to the next. The rhythmic action of the fall groups is to be recognized as spacings which cut across in many cases, from center to center of the idea units.

For comparative study, selections from the Vulgate, St. Anselm and Tauler were scanned and tabulated in the same manner as the sermons of Berthold. The Vulgate showed a limit of four falls in any single group, St. Anselm four and Tauler a limit of five falls; all had examples of the zero grade of fall group; the Vulgate showed the fewest occurrences.

The results of the analyses for all selections are shown on Table #4, but the comparison is more evident when examined on the accompanying charts #IV and #V. Chart #IV shows a uniformity in the shape of graphs for the German sermons, the Grazer HS, the Vulgate and Tauler, and even the Rusticanus de Communis shows no deviation more extreme than any of the others. All show an apex in the "1" group, but it is just here where the greatest variation exists. In the "2" group, the Rusticanus de Communis shows a slight reversal of the pattern tendency, different from the rest; from here through the succession of longer groups, there is a steady diminution for all examples, with no reverse tendency in even one of the selections.

The next chart, #V shows the five Latin sermons of Berthold^{compared} to German #1. The only reason for not putting all the examples on one sheet is that confusion would result from so many lines.

In all the Latin sermons, the bulge in the graph mentioned above for Rusticanus de Communis is found to be characteristic for all the Berthold Latin sermons. The apex is still at the "1" group, without great variation of percentage. There is the same tendency here as in the others for the steady diminution of percentages to the higher groups, without a single reverse tendency.

In all the examples, from Berthold and the others, there is extreme variation of 10.5% in the zero ("0") group, 17.6% in the "1" group, with the Vulgate as the highest and Tauler as the lowest; 12.5% in the "2" group, 9.0% in the "3" group and 5.1% in the "4" group. In the Berthold sermons alone, there is extreme variation of 10.4% in the "0" group, 11.9% in the "1" group, 12.5% in the "2" group, 7.7% in the "3" group and 3.6% in the "4" group.

For all examples, there is a diminution for extremes of variation from the "1" group progressively through the longer groups, but for Berthold, the greatest variation is in the "2" group, occasioned entirely by the restraint in "2" groups in the German sermons, and the freer use in the Latin sermons.

It is remarkable that with such variation of the inner structure which builds up the rhythm as shown in the word typology study, there should result such a uniformity in the outer balance as represented in the fall groups.

One outstanding peculiarity in the entire study, not only of the phase here considered, but also throughout all the other phases, is the uniformity in the page to page proportions of the different categories for any one selection; this would indicate that the style of each selection is consistent throughout, based alone on statistical evidence. To show that such consistency exists, there is here given in Table #5 an analysis of each page of German Sermon #1 in the matter of fall groups, both by actual number and percentage of occurrence. The subtotals and percentages for each page compared with the totals and percentages for the entire sermon, indicate that any one page taken separately is fairly representative for the entire selection.

Two charts are appended which graph the material given in Table #5; in Chart #VI, the percentage of occurrence for each class of fall group is shown for the ten separate pages, and also for the entire sermon, which is the average for all the separate pages. Chart #VII shows the page to page variation in percentage of occur-

rence for each class of fall group. If each line were level, exact correspondence in percentages would be represented. It may be noted that each class of fall group retains its own stratum except "0" and "4", which constantly vary in relation to each other.

Homorhythm and Heterorhythm:

The study of the groups of falls was extended to determine the tendency of fall groups of one class to occur in adjacent position with others of like class so as to form a succession or chain of similar groups. This succession of similar groups is here designated as homorhythm; the occurrence in succession of dissimilar classes of groups is designated as heterorhythm.

In the analysis of the opening passage of Berthold's German Sermon #1 given above:

1 2 1 1 1 3 3 1 : A 1 2 , 2 1 4 1 1 .

the first two numbers " 1 2 " indicate groups in heterorhythm; then follows a succession of three "1" groups in homorhythm, then two "3" groups in homorhythm, followed by an isolated "1" group, which is in heterorhythm with the group which precedes it. Passing over "A" for the present, the next pair, " 1 2 " is in heterorhythm, as also " 2 1 4 " of the next clause, and the sentence ends

in a homorhythm of two groups of "1".

Two like groups in immediate succession are enough to cause a rhythmic impression, being within rhythmic limits; if the succession is extended, making a series of three or four units, the rhythmic effect is more definite. This succession may be composed of fall groups of any class; in the sermons of Berthold, there appear homorhythms of "1", "2", "3", "4" and "5"; there is even succession in the "0" class, which would mean three or more stresses in immediate succession, as:

Ěz wás éht keín rát, ěr muóste --- (Ger. #1 9:7)

Table #6 shows the homorhythm and heterorhythm of the different classes of fall groups for all selections; Chart #VIII shows the most significant selections.

A homorhythm may appear first of "1" groups, then of "2" or other groups and then return to a succession of "1" groups; there may be a succession of other groups in heterorhythm between the chains of "1" and "2" groups. In the German sermons, there is actually a greater percentage of fall groups of the "1" class in chains of two members than there are of the "1" class occurring as isolated groups.

In all examples, there is a greater percentage of the "1" class in homorhythm than in heterorhythm.

In Berthold's German sermons and in the Vulgate, this ratio is greater than 2:2. The Rusticanus de Dominicis is the weakest, with a ratio of almost exactly 1:1 (23: 22.8).

In the "2" class, St. Anselm and some of the Latin sermons of Berthold have more homorhythm than heterorhythm; in Berthold's German sermons, there is much less tendency of "2" toward homorhythm. German Sermon #1 has almost twice as many of the "2" class in isolation as in homorhythm. St. Anselm is the only other example in which homorhythm is greater than heterorhythm in the "2" class.

In the "3" class, Tauler shows the greatest percentage of homorhythm, and the Vulgate shows the smallest, with Berthold's sermons varying; of the latter, the percentage is greatest in the Grazer HS, and this in spite of the fact that, except for the Klosterpredigt, it has the smallest total percentage of "3" groups.

Homorhythm above the "3" class is of very low percentage where it does occur, and the fact that St. Anselm is highest may not be especially significant. In most selections, homorhythm above the "4" class is lacking, and there are no examples in the "6" class.

Table #7 shows the percentage of all fall groups for each selection in homorhythm and in heterorhythm. There is variation to each side of 50% in the sermons of Berthold, both for his German and Latin. The Vulgate

shows the greatest percentage of all the selections in homorhythm, and Tauler shows the smallest. St. Anselm is slightly below the Vulgate, ranking second in homorhythm.

All the fall groups were recomputed to determine what percentage of unstressed syllables were involved in homorhythm and heterorhythm. Thus a "1" would have a value of one syllable, and a "6" would have a value of six syllables, where in the computation above by groups, each had the value of one unit. In every instance, the percentage of syllables in homorhythm was lower than the percentage by groups. The Vulgate and St. Anselm were the only ones which maintained a percentage of over 50; that is, they alone had a majority of the fall syllables involved in homorhythm. St. Anselm surpassed the Vulgate in this table, as it had a consistently greater percentage for all the longer groups: "2", "3" and "4".

The tendency in both Medieval Latin and Middle High German to a succession of terminal trochees is one factor which may account for some of the "1" groups in succession, but the Vulgate, the earliest example of those studied here, shows the strongest inclination to homorhythm of the "1" groups.

An examination was made to see if alternation of fall groups was of importance, but not enough examples could be found to justify an extended analysis.

The tendency to succession of similar fall groups is entirely independent of the total number of any class of fall groups or the relative percentages of different classes of groups. It is possible for two selections to have exactly the same ratio of the different classes of fall groups, and for one of the examples to have an extreme amount of homorhythm and for the other to be lacking in this respect. It is evident that the two selections will have different reading qualities; this is shown in the comparison of the *Rusticanus de Communis* with the *Sermo* of St. Anselm. Chart #IX shows that the two selections are almost exactly the same in the percentages of corresponding fall groups, even to the similarity of the bulge at the "2" group. Thus they contain the same potential units of rhythm.

The arrangement of the rhythmic units is different in the two selections; the St. Anselm has a greater percentage of homorhythm in the "1", "2" and "3" groups. St. Anselm shows 8.5% superiority in the homorhythm of groups and 11.9% superiority of fall syllables involved in this homorhythm. The *Sermo* of St. Anselm is excellent for its reading quality, and surpasses Berthold's *Rusticanus de Communis*.

If this method of analysis can give an indication of the rhythm of the stress series in a selection of prose, the

percentages of fall groups and fall syllables involved in homorhythm seem to be a logical index to this quality.

Typology of Fall Groups:

The outward effect of fall groups is that, by the number of syllables contained in each, they determine the intervals of the stresses; but each fall group has its own inner structure which makes it resemble another group of like syllable count, or differ from that group.

Every group of falls in all the selected passages from Berthold's sermons was examined and classified according to the arrangement of words or parts of words composing the group, and the percentages of occurrence for all types was computed. The results are presented in Table #8.

In a fall group composed of one syllable, only four conditions are possible: 1, the syllable may constitute an entire word; 2, it may be the initial, unaccented syllable of a word composed of two or more syllables; 3, it may be the final, unaccented syllable of a word composed of two or more syllables; 4, it may be an unaccented syllable standing between accents of a word composed of three or more syllables. Actually, there were very few examples of the last type found in words of less than four syllables. The accents bounding the

interior syllable may both be secondary, or one may be primary; only in the rare case where two words compound and each part retains its strong accent will both accents be primary.

The fall groups composed of two syllables may be any of eight types, though it is common for one or more types to be lacking in a passage.

As the number of unaccented syllables per group increases, so also does the number of types possible increase, but not in direct ratio, because of restrictions imposed by grammatical rules of the language involved.

The essential structure of the longer groups is the same as already described; that is, the syllables, singly or in combination, are the whole or part of a word or words, the beginning, end or interior of a single word, with the following limitations appearing in the present selections: the unaccented syllables at the end of Latin words are never more than two, due of course to the penultimate law of accent; the limit of unaccented final syllables in the German words was three. Words with extracted accent were not observed beyond trisyllables; unaccented syllables at the beginning of any word did not extend beyond three in number; unaccented syllables in the interior of any word did not extend beyond two in number. With such limitations, the only way to extend

a group of falls is by the interposition of complete words.

In the groups of one fall, there is a considerable degree of uniformity by percentage in the type "end of word"; the ratio in most selections is slightly over 30%. An examination of word typology shows a large percentage of the form " / ", and with a general uniformity in all selections. The strong influence of the trochaic disyllable is here revealed.

In the type "complete word", the German sermons show the larger ratios, and the Latin sermons show much variation, far greater than the ratio for the word form " ∪ ", the unstressed monosyllable, would account for. These missing "complete" will be found in the "2" and "3" groups, combined mostly with "end" and "beginning".

In the type "beginning", there is uniformity, yet in the table of word forms, there are more than three times the number of Latin words with unstressed initial syllables than there are German words under such condition. This type of Latin words shows its influence later in the "2" and "3" groups, in the types "end-beginning" and "end-complete-beginning".

The type "interior" is dependent entirely upon the use of words of several syllables, and as German #1 has but few polysyllables, the percentage is lower than for the other sermons with their use of longer words.

In the groups of two falls, the type "complete word"

is composed entirely of dissyllables with extracted accent.

The type "complete-complete" would naturally be much higher in percentage for the German sermons, because of the higher ratio in words of the form "U"; but the difference between the German and Latin is much greater than in the type "complete word" under the groups of one fall. This would indicate that the Latin avoids a succession of unaccented monosyllables, or that Latin syntax does not develop such a succession.

In the type "complete-beginning, we look in vain for the larger ratio in the Latin sermons which we might expect from the much larger ratio of Latin words beginning with an unaccented syllable. The words of this type are accounted for under "end-beginning".

The percentage of the type "end of word" is larger in the Latin than in the German mainly because a very small percentage of the German words as used by Berthold end in two falls; his vocabulary in the German sermons contains a small percentage of words of more than two syllables.

The remarks for "interior of word" as given under fall groups of one syllable apply here, but in the Latin works, it would indicate at least a pentasyllabic word. Of special note is the higher percentage in the Sermones ad

Religiosos, a sermon written for delivery before learned clerics.

In the fall groups of three syllables, the list of types is extended, and examples under each type are fewer in most cases, so that it is more difficult to draw specific conclusions. It may be noted that the types in which the end of a word is involved are in considerable number and importance. In the German Sermon #1, the types of groups composed of complete words have somewhat larger representation than any of the other sermons. The groups composed of one or more complete words combined with the beginning of a word maintain themselves throughout most of the selections, but not in large percentages.

The number of possible types not represented has increased over the "2" groups. The empty spaces in the table of "3" groups is 37.5% as compared to 12.5% in the table of "2" groups.

In the groups of four falls, more complete words are involved. As German #1 was the richest in this word type, it normally would maintain the "4" groups better than any of the other selections.

A rallying may be noted in the Latin sermons where end syllables are involved, especially where beginning syllables also are present.

In the groups of five falls, most of the sermons have entirely lost their representation, leaving the class almost exclusively to German #1, which with its large number of unaccented monosyllables, furnishes examples in a large number of types. It is not evident why the Klosterpredigt does not keep up with German #1 as it has almost as large a percentage of unaccented monosyllables. It would indicate that the Klosterpredigt had a slightly different type of delivery, with accents more evenly spaced.

As to the other representatives in this class, the Grazer HS, is about half German, and the Rusticanus de Communis, being a longer passage than the other Latin sermons, has more opportunity to show the few "5" fall groups represented. Most of the "5" groups of German #1 and all the groups of the Latin sermons begin with end syllables of words.

In the groups of six falls, the examples are all from German #1 and all are attached to the end of a word. The examples are few, and differences of reading given by several persons would probably show variation by the appearance of accents in the midst of groups, thus breaking them into shorter groups.

As in the study of word types further investigation was made in German #1 and Rusticanus de Communis of the

fall group types. In German #1, "end" is involved in 58.38% of the fall groups; "complete" is present in 50.56% of the groups; "begin" is present in 8.64% and "interior" in 2.58%; 94.02% of the groups contain "complete" or "end".

In the Rusticanus de Communis, "end" is present in 72.01% of the groups; "complete" in 26.37%; "begin" in 20.35% and "interior" in 6.37%; "complete" or "end" are present in 89.44% of the groups.

In this comparison we see the influence of the unaccented monosyllables of the German vocabulary and of the penultimate law of accent in the Latin.

TABLE #1

WORD TYPOLOGY
COMPARISON BY %

	GER.*1	KLOST.	GRAZ.	R d COM	R. d. DOM	R. d. SAN	S. a REL.	SER. SP.
/	16.31	19.3	17.7	9.04	6.2	7.4	8.3	4.3
u	40.67	38.9	26.3	24.46	19.9	21.8	20.3	29.7
/u	27.65	26.4	29.5	32.05	29.9	27.8	27.8	32.0
/u	-	0.1	-	-	-	-	-	-
\/	-	0.2	-	-	-	-	-	-
u/	1.46	0.5	0.5	0.04	-	0.7	-	-
uu	5.14	0.5	-	1.27	1.6	1.4	-	0.3
/u\	-	0.5	-	-	-	-	-	-
/uu	2.82	2.2	10.7	10.08	11.9	9.5	14.8	8.8
/u	0.54	2.3	-	-	-	-	-	-
//u	-	0.1	-	-	-	-	-	-
u/u	3.19	5.5	5.7	9.38	11.0	10.6	8.0	11.5
uuu	-	-	-	0.07	0.5	-	-	-
/uuu	-	-	0.5	-	-	-	-	-
/uu	1.36	2.3	-	0.04	-	-	-	-
/u	-	0.1	-	-	-	-	-	-
\u/u	0.03	0.3	1.3	3.17	1.4	3.8	4.2	2.3
u/u	0.63	0.5	3.1	6.49	4.4	9.9	5.9	3.3
u/u	0.03	0.1	-	-	-	-	-	-
uu/u	-	-	1.8	1.34	-	1.8	0.9	3.9
/u	0.024	-	-	-	5.7	-	-	-
/uu	0.024	-	-	-	-	-	-	-
\u/u	-	-	1.4	0.83	2.4	1.0	2.3	0.3
\u/u	0.05	-	0.5	0.42	1.4	1.4	4.0	-
u/uuu	0.024	-	-	-	-	-	-	-
u/u	0.024	0.1	-	-	-	-	-	-
u\u/u	-	-	0.2	0.55	1.2	2.1	0.8	1.7
uu/u	-	-	-	0.17	1.7	0.4	0.5	0.3
uuu/u	-	-	-	-	0.2	0.4	0.2	-
/u	-	0.1	-	-	-	-	-	-
\u/u	0.024	-	-	-	-	-	-	-
\u/u	-	-	0.4	0.10	-	-	0.3	-
\uu/u	-	-	-	0.21	0.2	-	0.4	-
u\u/u	-	-	-	0.07	0.2	-	0.1	-
uu\u/u	-	-	-	-	-	-	0.9	0.3
uu\u/u	-	-	-	0.07	-	-	0.1	0.3
\u\u/u	-	-	-	0.07	0.2	-	-	-
\uu\u/u	-	-	0.4	-	-	-	-	-
u\u\u/u	-	-	-	0.04	-	-	-	1.0
uu\u\u/u	-	-	-	-	-	-	0.2	-
\uu\u\u/u	-	-	-	0.04	-	-	-	-
TOTAL	100.00	100.0	100.0	100.00	100.0	100.0	100.0	100.0

TABLE #2										
LENGTH OF WORDS BY SYLLABLES										
COMPARISON BY %										
	GRM 2	GRM 3	GRM 4	GRM 5	GRM 6	GRM 7	GRM 8	GRM 9	GRM 10	GRM 11
	GRM 12	GRM 13	GRM 14	GRM 15	GRM 16	GRM 17	GRM 18	GRM 19	GRM 20	GRM 21
1 SYLLABLE: %	56.98	58.2	44.0	33.50	26.1	29.2	28.6	34.0		
2 SYLLABLES: %	34.25	27.7	30.0	33.36	31.5	29.9	27.8	32.3		
3 "	6.55	10.6	16.4	19.53	23.4	20.1	22.8	20.3		
4 "	2.05	3.3	6.7	11.04	11.5	15.5	11.0	9.5		
5 "	0.15	0.1	2.1	1.97	6.9	5.3	7.8	2.3		
6 "	0.02	0.1	0.4	0.45	0.4	-	1.8	0.6		
7 "	-	-	0.4	0.11	0.2	-	0.2	1.0		
8 "	-	-	-	0.04	-	-	-	-		
TOTAL	100.00	100.0	100.0	100.00	100.0	100.0	100.0	100.0		
TOTAL WORDS	4108	906	559	2898	581	284	973	306		
" SYLLABLES	6334	1448	1092	6275	1413	675	2414	672		
AV. WORD LENGTH	1.541	1.598	1.953	2.165	2.430	2.376	2.481	2.196		
W: / RATIO	1.765	1.479	1.487	1.705	1.860	1.789	1.655	1.859		

TABLE #3a
ORIGIN OF STRESSES AND FALLS
STRESSES - %

	1 SYL. WORD	2 SYL. WORD	3 SYL. WORD	4 SYL. WORD	5 SYL. WORD	6 SYL. WORD	7 SYL. WORD	8 SYL. WORD	TOTAL %	TOTAL SYL.
GERMAN #1	29.3	52.2	11.7	6.2	0.5	0.1	-	-	100.0	2290
KLOSTERPR.	29.9	42.6	17.3	9.3	0.4	0.5	-	-	100.0	584
GRAZER HS	22.5	38.3	20.9	10.0	5.5	1.4	1.4	-	100.0	439
RUST. DE COMM.	11.3	40.1	24.3	17.8	4.7	1.3	0.4	0.1	100.0	2319
RUST. DE DOM.	7.3	35.2	26.9	15.2	14.0	0.8	0.6	-	100.0	494
RUST. DE SANCT.	8.7	33.5	23.5	22.7	11.6	-	-	-	100.0	242
SERM. AD REL.	8.9	29.7	24.4	16.3	16.0	4.3	0.4	-	100.0	909
SERM. SPEC.	5.5	41.7	26.4	15.3	5.5	1.7	3.9	-	100.0	235

TABLE #3b
FALLS - %

	1 SYL. WORD	2 SYL. WORD	3 SYL. WORD	4 SYL. WORD	5 SYL. WORD	6 SYL. WORD	7 SYL. WORD	8 SYL. WORD	TOTAL %	TOTAL SYL.
GERMAN #1	41.3	40.0	13.3	4.8	0.5	0.1	-	-	100.0	4044
KLOSTERPR.	40.8	29.3	21.7	7.6	0.3	0.3	-	-	100.0	864
GRAZER HS	22.5	25.8	28.2	15.9	5.5	0.9	1.2	-	100.0	653
RUST. DE COMM.	17.9	25.4	28.7	21.9	4.5	1.2	0.3	0.1	100.0	3956
RUST. DE DOM.	12.6	20.9	29.9	21.0	14.3	0.9	0.4	-	100.0	919
RUST. DE SANCT.	14.3	20.6	26.3	27.9	10.9	-	-	-	100.0	433
SERM. AD REL.	13.1	17.9	29.5	18.6	15.6	4.6	0.7	-	100.0	1505
SERM. SPEC.	20.8	22.9	28.4	18.3	5.0	1.8	2.8	-	100.0	437

TABLE 4								
FALLS BY GROUPS COMPARISON BY %								
	NUMBER OF FALLS IN GROUP							TOTAL %
	0	1	2	3	4	5	6	
GERMAN #1	5.2	54.0	24.9	10.8	3.8	0.9	0.4	100.0
KLOSTER PR	8.1	57.7	26.4	7.3	0.5	-	-	100.0
GRAZER HS.	11.2	50.3	27.8	7.7	2.6	0.4	-	100.0
RUST DE COM.	4.2	52.8	32.5	8.8	1.6	0.1	-	100.0
RUST DE DOM.	2.0	45.8	36.1	12.0	4.1	-	-	100.0
RUST DE SAN.	1.8	49.8	37.4	9.2	1.8	-	-	100.0
SER. AD REL.	3.3	49.3	36.7	9.3	1.4	-	-	100.0
SER. SPEC.	0.8	49.0	33.7	15.0	1.5	-	-	100.0
VULGATE	0.7	63.4	29.1	6.0	0.8	-	-	100.0
TAULER	3.8	46.8	29.1	12.4	5.6	1.9	-	100.0
ST. ANSELM	2.5	54.7	33.9	7.5	1.4	-	-	100.0

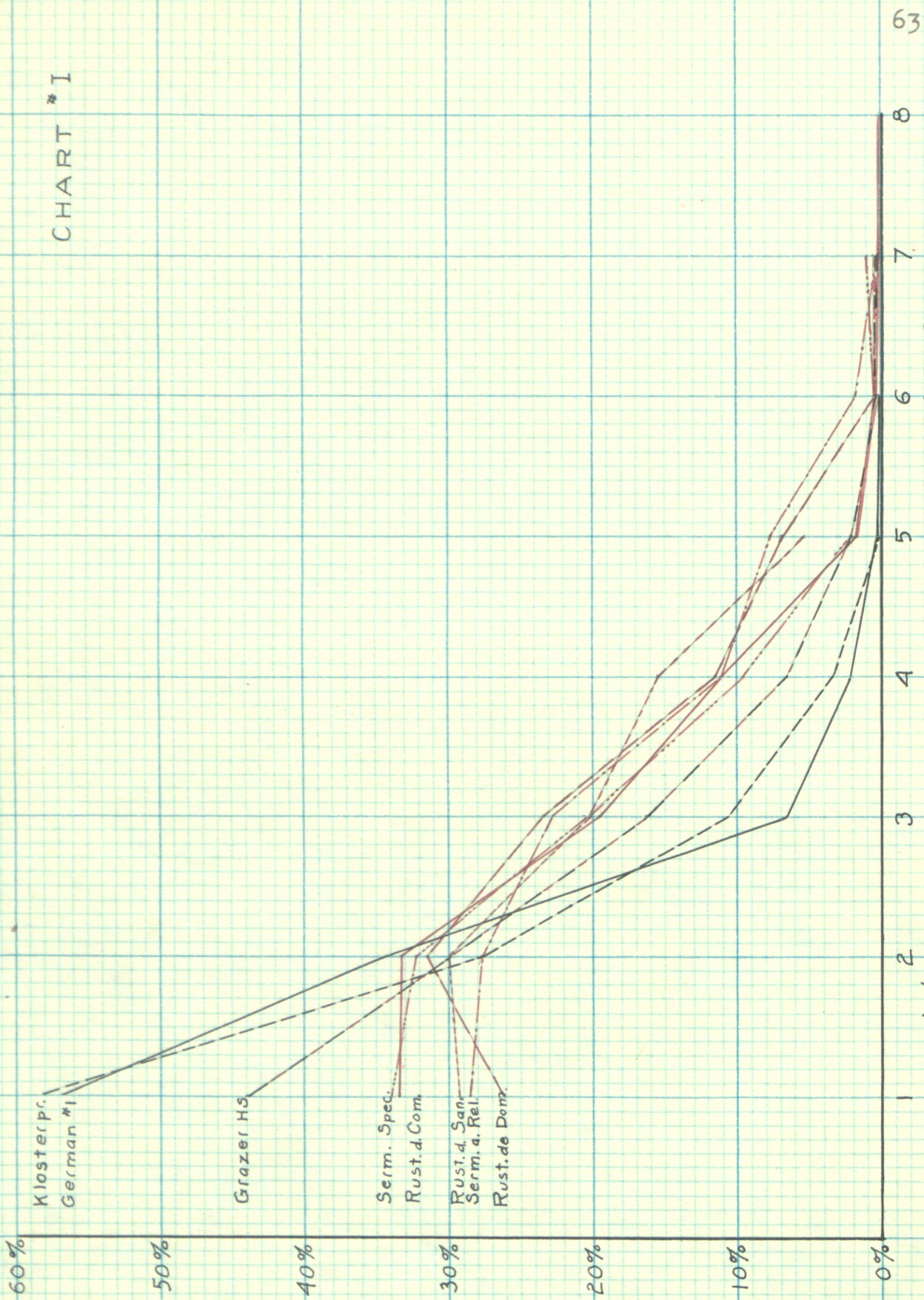
TABLE #5											
FALL GROUPS BY PAGES											
GERMAN SERMON #1											
		0	1	2	3	4	5	6	TOTAL		
	UNITS										
	%										
PAGE 1	8	78	46	19	5	—	—	—	156		
	5.1	50.0	29.5	12.2	3.2	—	—	—			
PAGE 2	8	143	85	24	9	1	—	—	270		
	2.9	53.0	31.5	8.9	3.3	0.4	—	—			
PAGE 3	17	148	68	26	10	4	—	2	275		
	6.2	53.8	24.7	9.5	3.6	1.5	—	0.7			
PAGE 4	17	156	67	25	5	2	—	—	272		
	6.3	57.4	24.6	9.2	1.8	0.7	—	—			
PAGE 5	13	142	49	30	18	2	—	2	256		
	5.1	55.5	19.1	11.7	7.0	0.8	—	0.8			
PAGE 6	14	139	78	29	13	3	—	2	278		
	5.0	50.0	28.1	10.4	4.7	1.1	—	0.7			
PAGE 7	13	142	73	28	11	4	—	—	271		
	4.8	52.4	26.9	10.3	4.1	1.5	—	—			
PAGE 8	20	146	63	30	7	3	—	2	271		
	7.4	53.9	23.2	11.1	2.6	1.1	—	0.7			
PAGE 9	15	158	58	33	10	2	—	—	276		
	5.4	57.3	21.0	12.0	3.6	0.7	—	—			
PAGE 10	9	131	52	33	9	1	—	1	236		
	3.8	55.5	22.1	14.0	3.8	0.4	—	0.4			
TOTAL	134	1383	639	277	97	22	—	9	2561		
	5.2	54.0	24.9	10.8	3.8	0.9	—	0.4	1000		

TABLE #7				
TOTAL HOMORHYTHM & HETERORHYTHM BY FALL GROUPS & FALL SYLLABLES COMPARISON BY %				
	FALL GROUPS IN HOMORHYTHM	FALL GROUPS IN HETERORHYTHM	FALL SYLLABLES IN HOMORHYTHM	FALL SYLLABLES IN HETERORHYTHM
GERMAN *1	49.35	50.65	39.8	60.2
KLOSTER PRED.	52.3	47.7	47.5	52.5
GRAZER HS.	51.2	48.8	49.3	50.7
RUST. DE COMM.	47.58	52.42	43.3	56.7
RUST. DE DOM.	43.4	56.6	39.0	61.0
RUST. DE SANCT.	50.5	49.5	46.0	54.0
SERM. AD RELIG.	51.5	48.5	47.9	52.1
SERM. SPEC.	51.9	49.1	44.6	55.4
VULGATE	59.0	41.0	51.9	48.1
TAULER	42.78	57.22	35.0	65.0
ST. ANSELM	57.6	42.4	55.2	44.8

TABLE #8								
TYPOLOGY OF FALL GROUPS COMPARISON BY %								
	GERMANI	KLOSTERF.	GRAZ. HS.	RUST. DE COMMUNIS	RUST. DE DOMINICIS	RUST. DE SANCTIS	SERM. AD RELIGIOS.	SERMONES SPECIALES
Ö (NO FALL SYLLABLE "1")	5.23	8.0	11.2	4.20	2.0	1.8	3.3	0.8
COMPLETE WORD	16.20	16.0	10.1	9.09	4.1	8.4	5.1	8.0
BEGINNING OF WORD	3.40	3.9	3.5	3.85	4.1	4.8	3.0	1.1
END OF WORD	31.86	33.0	31.9	34.17	31.8	29.3	33.0	32.2
INTERIOR OF WORD	2.54	4.8	4.8	5.65	5.8	7.3	8.2	7.7
"2"								
COMPLETE WORD	1.87	0.2	—	0.61	0.9	0.7	—	—
COMPLETE: COMPLETE	7.03	7.4	1.3	1.22	0.6	0.7	0.6	—
COMPLETE: BEGINNING	0.74	1.1	0.2	1.76	0.7	1.5	1.4	1.9
BEGINNING OF WORD	—	—	—	0.34	1.8	1.5	0.4	1.9
END OF WORD	3.91	5.9	12.9	14.17	13.4	16.1	17.0	9.2
END: COMPLETE	9.25	9.0	8.1	6.34	9.4	4.8	6.0	10.7
END: BEGINNING	2.11	2.8	4.2	7.37	7.6	10.6	5.7	9.6
INTERIOR OF WORD	0.04	—	1.1	0.72	1.7	1.5	5.6	0.4
"3"								
COMPLETE WORD	—	—	—	0.04	0.6	—	—	—
COMPLETE: COMPLETE	1.33	0.3	—	0.04	—	—	—	—
COMPLETE: COMPL.: COMPL.	1.83	0.5	—	—	—	—	—	—
COMPLETE: COMPL.: BEGIN.	0.31	0.3	0.2	0.23	0.4	0.4	—	0.4
COMPLETE: BEGINNING	0.16	—	0.2	0.08	0.4	—	0.1	0.8
BEGINNING OF WORD	—	—	—	—	—	0.4	0.1	—
END OF WORD	—	0.2	0.2	—	—	—	—	—
END: COMPLETE	2.85	0.9	2.0	2.75	2.8	2.2	2.5	1.5
END: COMPL.: COMPL.	3.32	3.7	1.1	0.38	0.2	—	0.4	1.9
END: BEGINNING	0.31	0.2	1.8	3.05	7.3	3.3	4.1	5.4
END: COMPL.: BEGIN	0.70	1.2	2.2	2.25	0.3	2.9	2.1	5.0

TYPOLOGY OF FALL GROUPS		TABLE #8 (CONTINUED)							
		GERMAN ¹	KLOSTERP.	GRAZ. H.S.	RUST. DE COMMUNIS	RUST. DE DOMINICIS	RUST. DE SANCTIS	JERM. AD RELIGIOS.	SERMONES SPECIALES
"4" COMPL.: COMPL.: COMPL.	0.62	-	-	-	-	-	-	-	
COMPL.: COMPL.: COMPL.: COMPL.	0.16	-	-	-	-	-	-	-	
COMPLETE: COMPL.: BEGIN	0.04	-	-	0.08	0.2	-	-	-	
COMPLETE: BEGINNING	-	-	-	0.08	-	-	-	-	
END COMPLETE	0.20	-	0.4	0.19	0.6	-	-	0.4	
END COMPL.: COMPL.	1.64	0.2	-	0.08	-	-	0.1	-	
END: COMPL.: COMPL.: COMPL.	0.70	0.2	-	-	-	-	-	-	
END: BEGINNING	0.04	-	1.3	0.11	2.0	-	0.5	-	
END: COMPL.: BEGIN.	0.12	-	0.7	0.99	1.3	1.8	0.8	1.1	
END: COMPL.: COMPL.: BEGIN.	0.27	0.2	0.2	0.04	-	-	-	-	
"5"									
COMPLETE: COMPL.: COMPL.	0.04	-	-	-	-	-	-	-	
COMPL.: COMPL.: COMPL.: COMPL.	0.04	-	-	-	-	-	-	-	
COMPR.: COMPR.: COMPR.: COMPR.: COMPR.	0.04	-	-	-	-	-	-	-	
END: COMPLETE	-	-	-	-	-	-	-	-	
END: COMPL.: COMPL.	0.23	-	0.2	-	-	-	-	-	
END: COMPL.: COMPL.: COMPL.	0.19	-	0.2	-	-	-	-	-	
END: COMPR.: COMPR.: COMP.: COMP.	0.04	-	-	-	-	-	-	-	
END: BEGINNING	-	-	-	-	-	-	-	-	
END: COMPL. BEGIN.	0.04	-	-	0.08	-	-	-	-	
END COMPL.: COMPL.: BEGIN.	0.16	-	-	0.04	-	-	-	-	
END: COMPR.: COMPR.: COMP.: BEG.	0.08	-	-	-	-	-	-	-	
"6"									
END: COMPL.: COMPL.: COMPL.	0.04	-	-	-	-	-	-	-	
END: COMPR.: COMPL.: COMP.: COMP.	0.16	-	-	-	-	-	-	-	
END: COMPR.: COMPR.: BEGIN.	0.16	-	-	-	-	-	-	-	
TOTAL	100.00	100.0	100.0	100.00	100.0	100.0	100.0	100.0	

CHART # I



WORD LENGTH IN SYLLABLES
COMPARISON OF WORD LENGTH

CHART # II

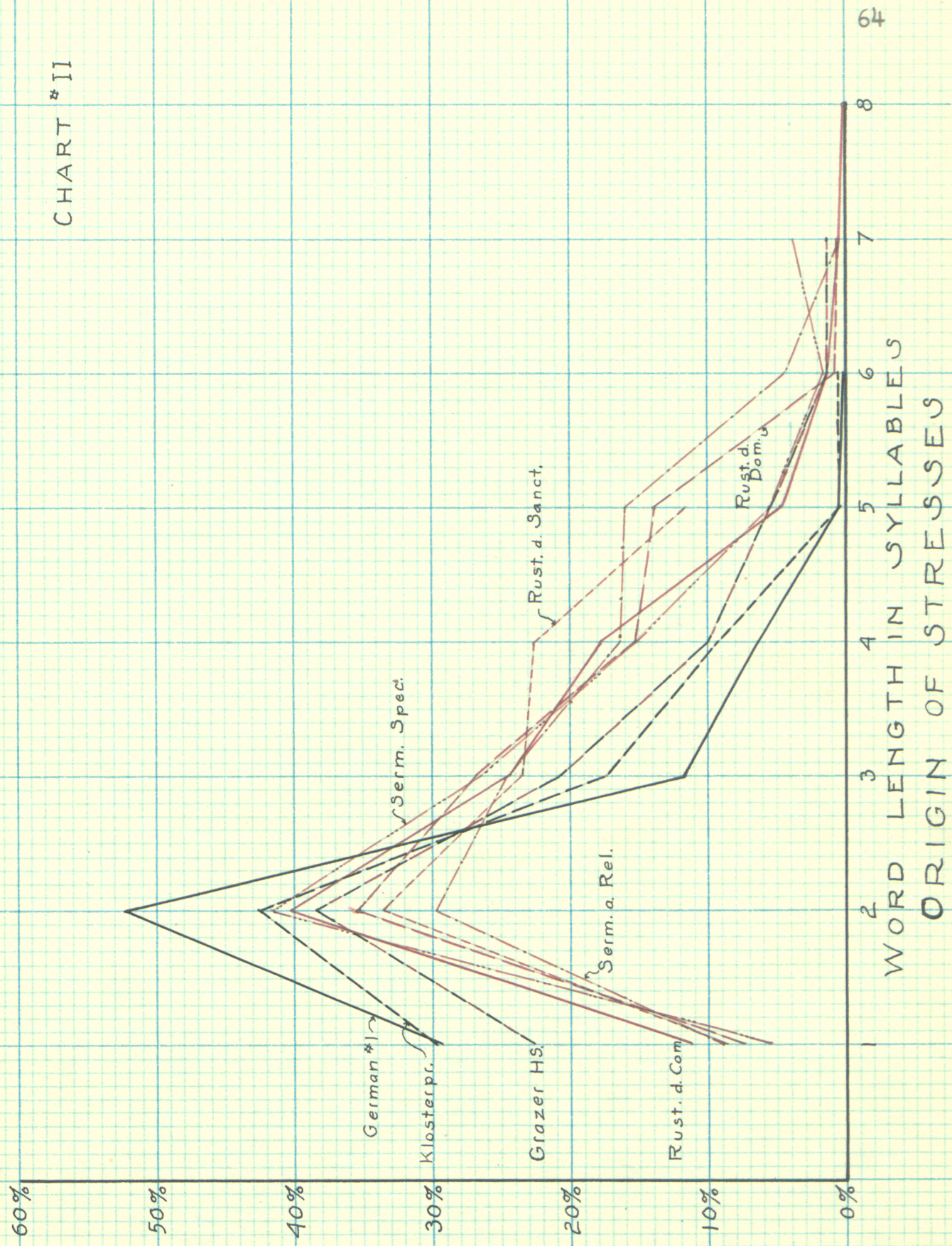


CHART *III

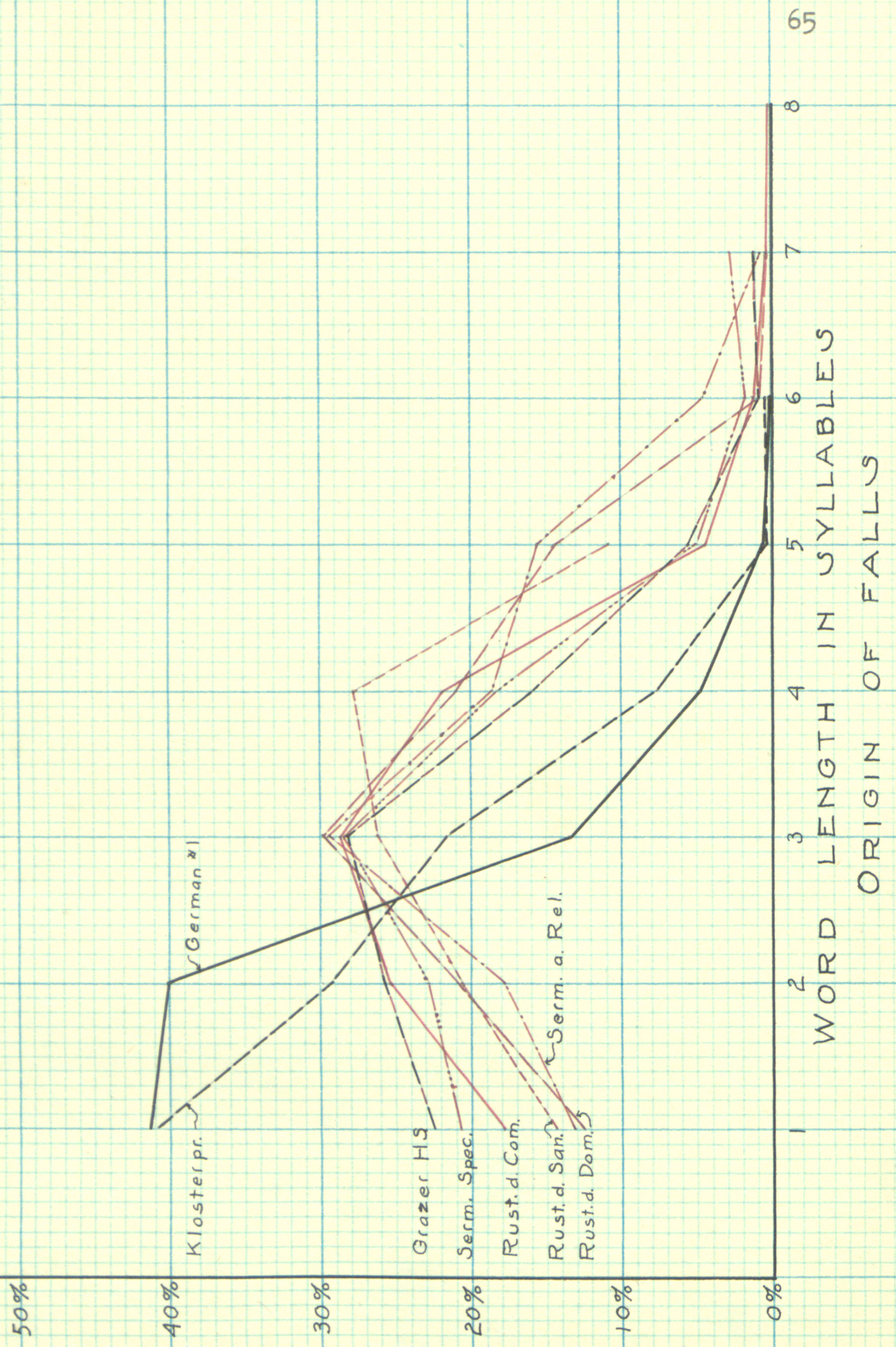
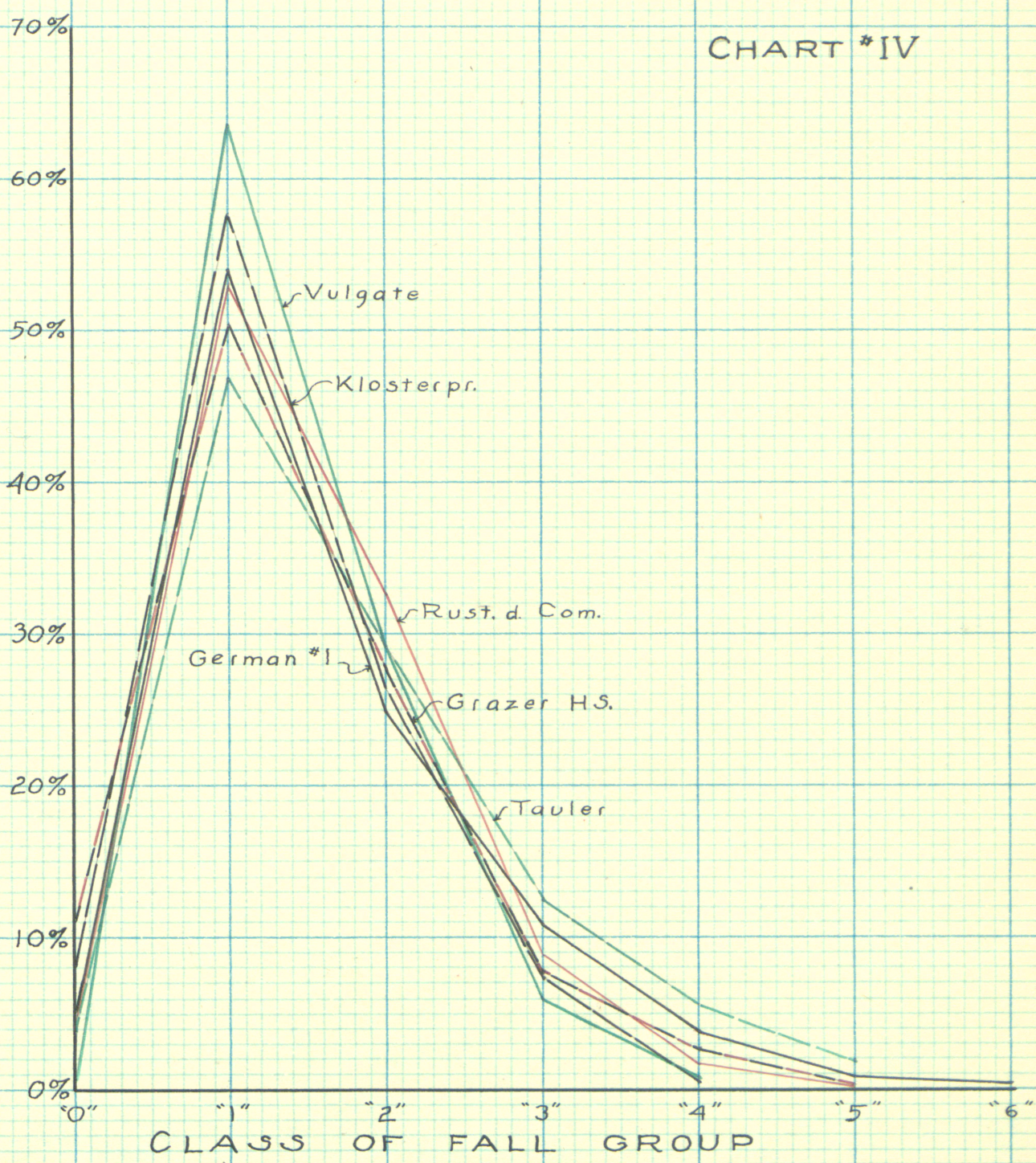
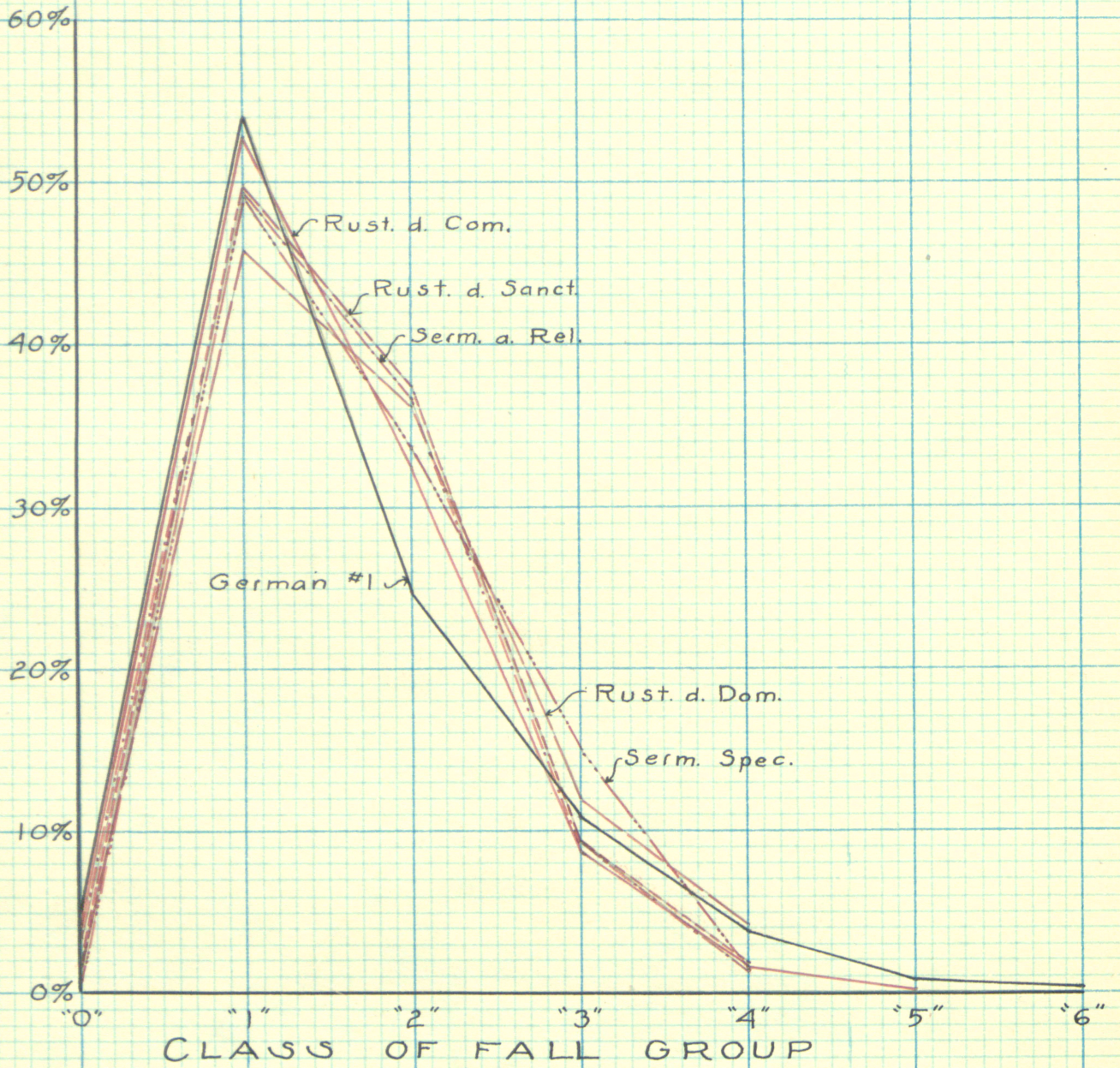


CHART *IV



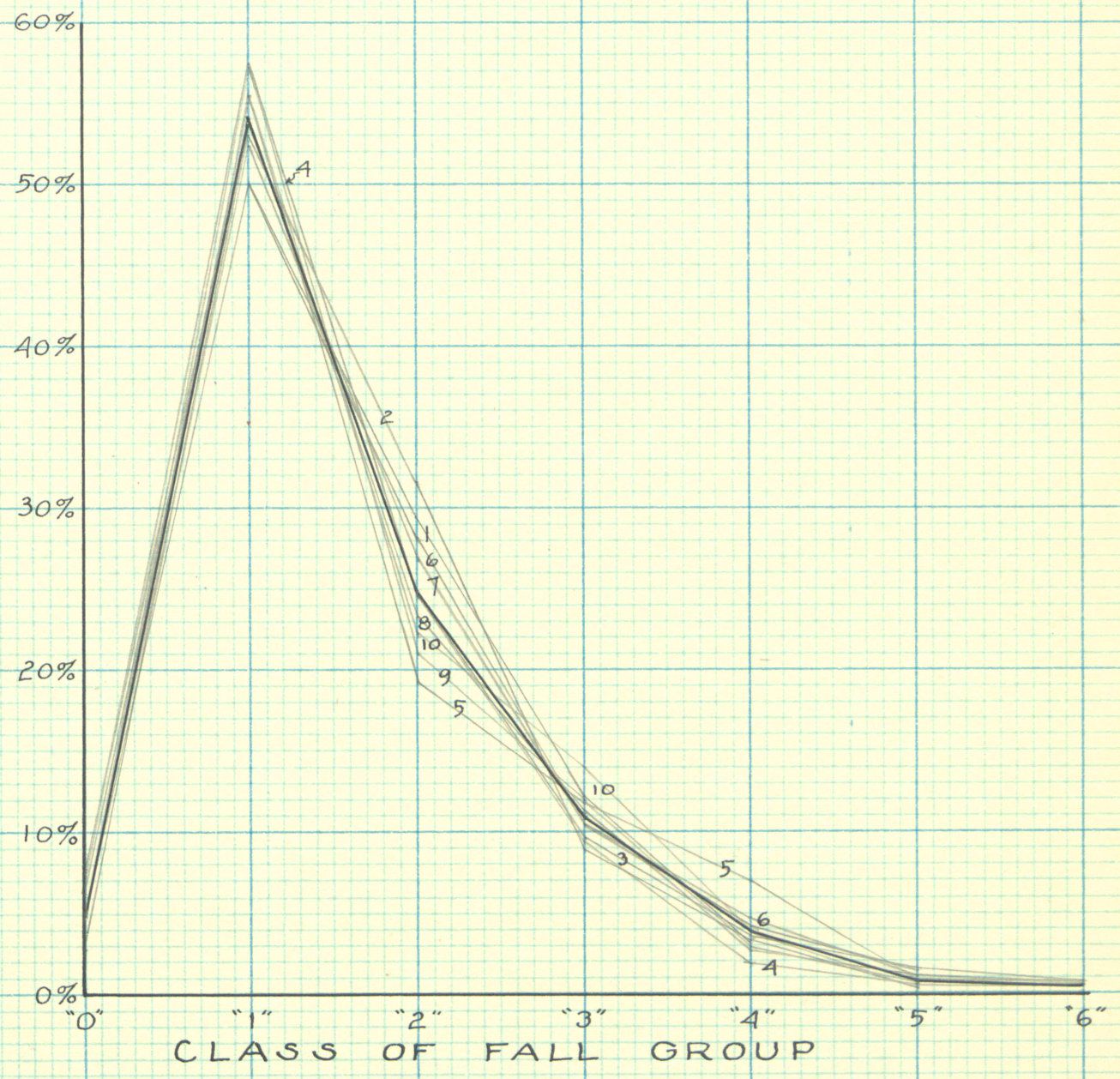
COMPARISON OF SELECTIONS

CHART #V



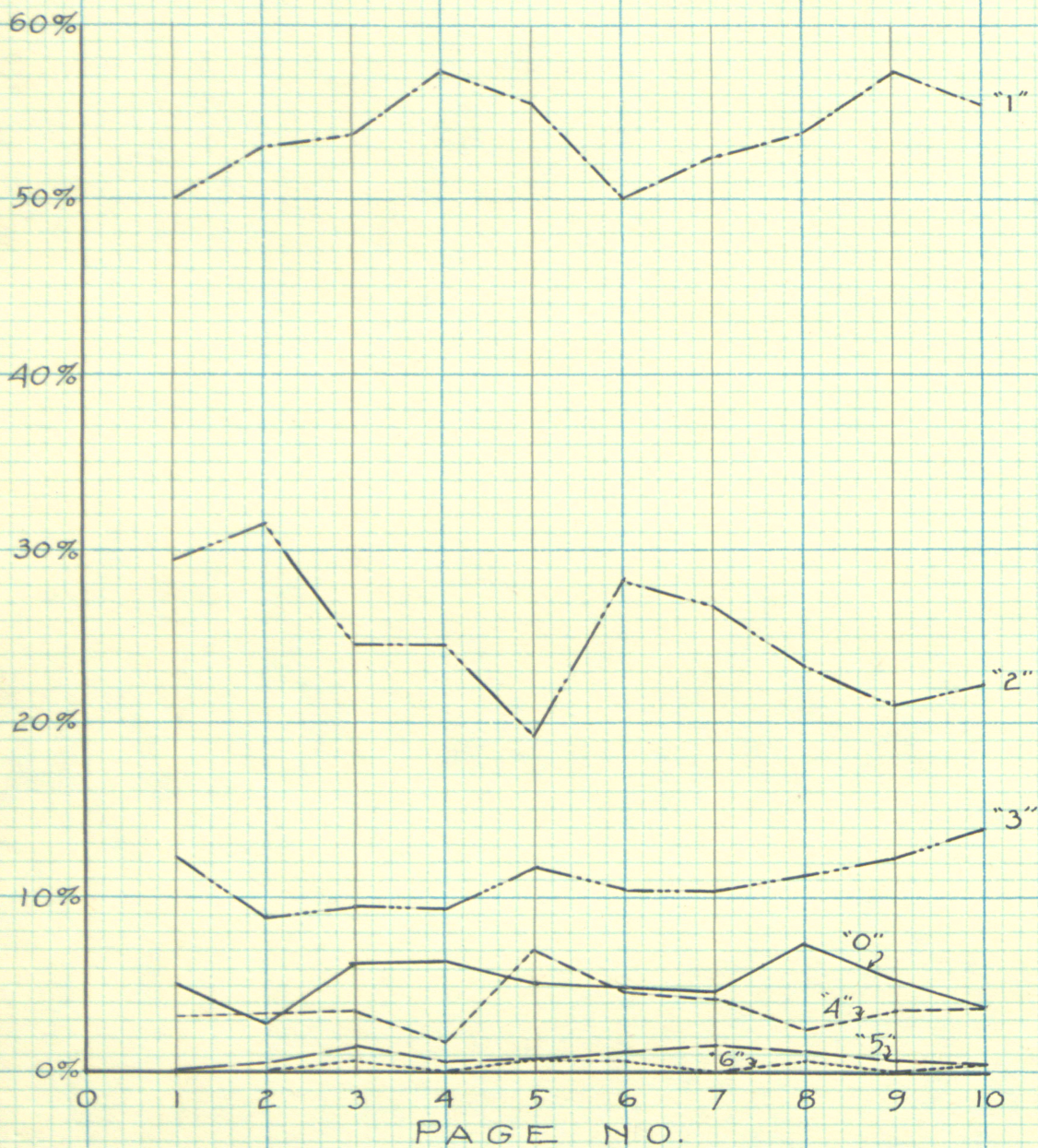
COMPARISON OF SELECTIONS

CHART #VI



FALL GROUPS BY PAGES
GERMAN SERMON #1

CHART #VII



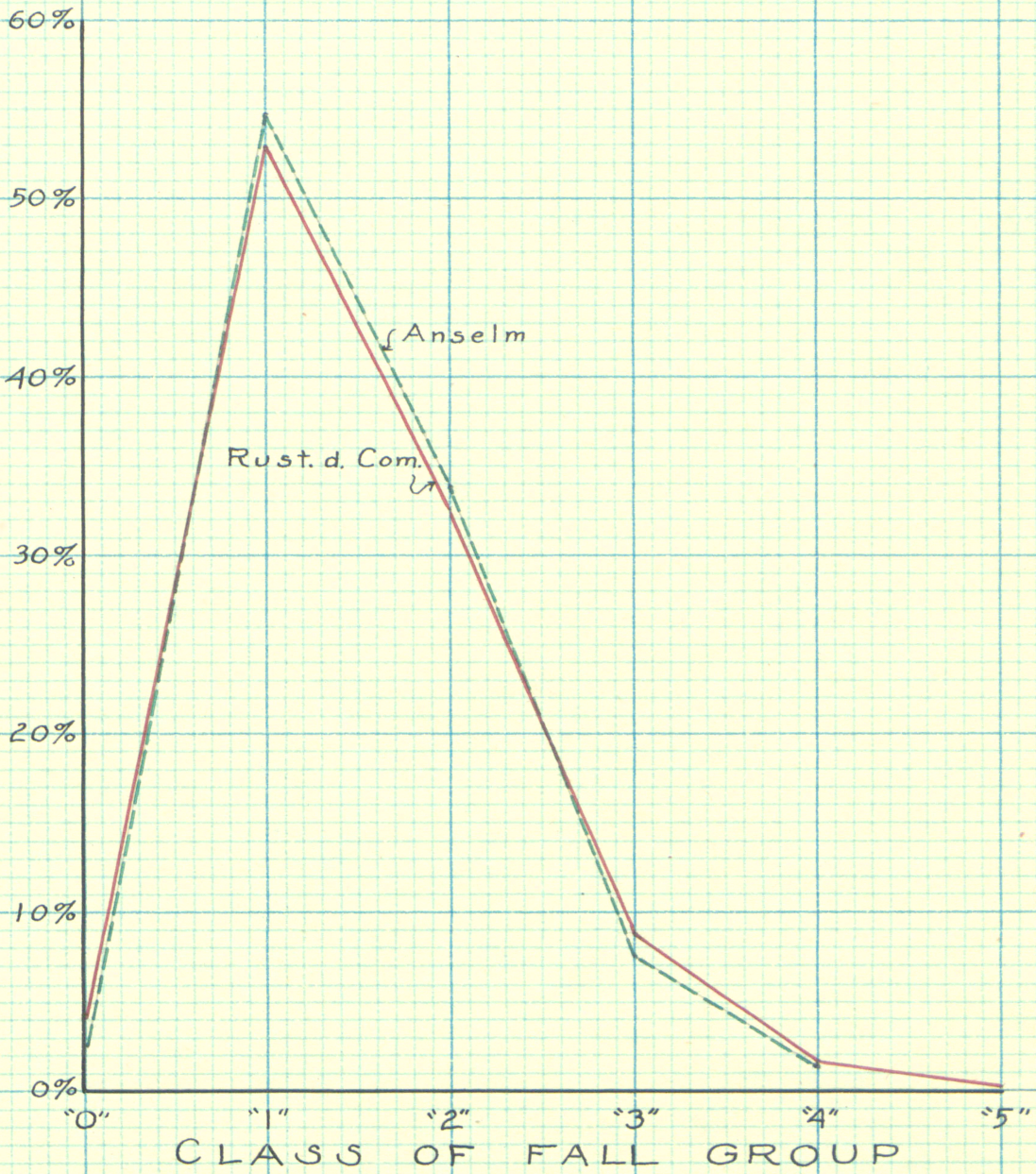
FALL GROUPS BY PAGES
 GERMAN SERMON #1

CHART *VIII



COMPARISON OF HOMORHYTHM

CHART *IX



COMPARISON OF SELECTIONS

Chapter III

Clause Beginnings and Endings

The analysis of all stress and fall groups of a selection shows the over-all balance of the stress series, but it remains for further investigation to determine any variations which may exist in the different parts of clauses. There is indication that some difference exists merely by a visual inspection of the transcription of scansion by fall groups in the manner used here, for it may be seen that many of the clauses begin with a stress, marked "A", and others end on a stress, marked "a" in the transcription.

A portion of the German Sermon #1, page 1 entire, and Rusticanus de Communis #45, page 45 entire, are here transcribed by fall groups to show the relation of stresses and falls by clauses, with punctuation marks as they are in the original selections, marking the limits of the sentence elements.

German Sermon #1: Daz Eitelîche jehent: tuo daz Guote und lâ daz Ūbele.

1 2 1 1 1 3 3 1 : A 1 2 , 2 1 4 1 1 . 1 2 1 ,
 2 2 2 1 1 2 , A 2 1 , 1 1 1 2 3 1 1 ; 1 1 2 3 1 1 ,
 A 3 3 4 1 1 , 2 3 0 1 1 , 2 0 3 2 2 3 , 3 0 1 1 1 1 ,
 2 2 1 . A 1 1 2 3 2 4 1 4 1 1 : 2 1 2 3 , 1 0 0 1 2 4
 2 2 , 1 1 1 , 1 1 2 a . 1 2 1 , 1 1 1 2 0 0 2 :

1 2 1 2 1 1 . 3 2 1 2 , 2 2 1 2 2 2 1 . 1 1 3 2 1 .
 A 1 1 1 1 - . 1 2 1 2 1 3 : A 2 1 1 1 , 1 0 2 1
 2 1 a . 2 3 3 a , 1 1 1 a , 3 2 2 . A 1 1 3 / ^{p. 2} 2 1 ,

Rusticanus de Communis #45. p. 35:

A 2 2 1 2 2 . 1 4 1 1 1 3 1 , 3 1 1 1 2 1 ,
 1 2 2 1 1 2 . A 1 1 1 2 3 2 2 , 2 2 3 1 , 1 2 1 ,
 1 2 1 . A 0 2 1 1 1 . 3 1 2 1 . 1 1 2 0 2 2 3 2 ,
 1 1 2 3 2 . A 1 2 2 1 2 1 , 1 1 1 2 , 1 1 0 1 :
 A 2 2 1 1 : 1 1 1 , 1 2 1 ; 2 1 , 1 2 , A 1 1 .
 1 2 2 1 1 3 2 2 2 . 2 3 1 1 3 1 , 1 4 2 1 1 1 2 .
 A 0 2 , 1 1 2 1 , 1 3 2 , A 1 2 4 2 , 1 1 2 2 2 1 ,
 A 2 1 1 2 1 , A 0 2 . 1 1 1 1 1 1 2 , 1 1 , A 1 1 2 2 ,
 2 3 2 2 . 2 1 1 1 1 2 2 1 . 1 2 1 1 1 1 1 1 -
 A 1 2 2 ! - A 2 1 1 1 2 1 , 1 1 4 2 , 1 4 2 . A 1 2 2 !
 A 1 1 1 1 : A 2 0 / ^{p. 36} 1 2 2 1 ,

The material used for the study of clause beginnings and endings does not correspond throughout with that used for the general study of balance between stress and falls as presented in the previous chapter. In the present phase, the German Sermon #1 and the Rusticanus de Communis are the same as used in the first study. For the remainder of the Berthold selections, one page was filled with typewritten transcriptions of consecutive clause beginnings

and endings from the first page of each of twenty sermons from two sources: for the German, Sermons I - XX of the edition by Pfeiffer was used, and for the Latin sermons, the Sermones ad Religiosos XX.

The totals of beginnings and endings of clauses as recorded were equal, as the two were taken from the same clauses. Totals were as follows:

German Sermon #1	440	clauses
German Sermons I - XX	595	"
Rusticanus de Communis	548	"
Sermones ad Religiosos I - XX	640	"

As the study was to be one of general tendencies only, and of general comparisons in Berthold's handling of Latin and German, the use of all material available was not made, and while it would have reduced the probability of error, it would also have extended the machinery of scansion, tabulation and computations to astronomic proportions.

The study of clause beginnings is here confined to the first two groups of falls, and an attempt has been made to identify the characteristics which apply to each of these two first positions, and to determine any relation which may exist between the groups in one position as compared with groups of other specific positions.

The same scheme applies to the endings, which are confined, except under special conditions, to the last two

groups of falls.

The problem of homorhythm and heterorhythm for both the beginnings and endings is reserved for analysis after presentation of the other characteristics.

A comparison of the endings in Berthold with those of other post-classical Latin writers is developed in order to determine Berthold's relative position in the tradition of the cursus.

Clause Beginnings:

In the analysis of clause beginnings, the first two fall groups were systematically tabulated according to the initial fall group into two sections, depending on whether or not the fall group was preceded by a stressed syllable. Further classification was made according to the type of fall group which immediately followed the first group. The tabulation of results by percentage of occurrence for each combination is shown on Table #9.

Except for a very few instances where the total percentages were low, the successive occurrences of the second fall group following any single type of initial group showed a succession of percentages which were small for the "0" class, largest for the "1" class, and which receded from there through "2", "3", "4" and "5" classes

for all selections both Latin and German. The individual graph for each section of German Sermons I - XX and Sermones ad Religiosos I - XX has been plotted on charts #XIV and #XV. It will be noted that each graph is a small edition, as it were, of the graph for the percentage of occurrence for the entire clause as given in the previous chapter. This indicates that the occurrence of combinations is distributed proportionately throughout, and that there is no artificial selection of favorite combinations at the expense of others. Thus, while "1 1" is the combination of highest percentage of occurrence, it occupies this position by virtue of the high occurrence of "1" independently in the first and second fall groups; by the law of chance, there is greater likelihood of a "1" combining with a following "1" than with any other class. The fact that most of the minor graphs maintain the same relative shape shows that chance is the ruling factor in these combinations.

The percentages of the separate classes of fall groups are not equal for the first two positions in any one selection. Charts #X, #XI; #XII and #XIII show the ratios of the different classes of fall groups in definite positions of a clause; for the present, the graphs for the initial and second positions only are being compared.

In the Latin examples, the initial groups show a high

percentage of "1" and a low percentage of "3" as compared both to the clause average and, especially, to the graph of groups in second position.

This condition does not hold for the German sermons, for in the initial position, the "1", while it has the highest percentage of all the groups, prevails with a smaller plurality than it does in the second position or even the general percentage for the entire clause. Later, it will be found that the "1" class is weaker in the initial position than anywhere else in the clause.

The "3" type of the German sermons is strongest in the initial position, which indicates a tendency for the German sermons to begin the clause on a longer initial fall group than do the Latin sermons.

The fall groups were reclassified by selecting the group which followed immediately after the first stress; in the "A" cases, this was the first fall group of the clause; in the others, it was the second group. The percentages were computed, as shown in Table[#]11, and in every case, the graph for this arbitrary set of groups formed a close parallel with the percentages for the second fall group described above. (Charts ##X, XI, XII and XIII.) This was more spectacular in the Latin, where the original difference between percentages for the first and second fall groups was strikingly large. In Sermones ad Religiosos,

the graph for the second fall groups (Chart #XII) is almost exactly coincident with the graph for fall groups after the first accent.

In the Latin sermons, this difference would result in a character of rhythm at the opening of a clause different from the positions immediately following.

The compensations, gains and losses for each class of fall group involved in the operation of transposing from initial group to group after the first accent is shown in Table #9 for Sermones ad Religiosos I - XX and German Sermon #1. To keep a balance, any group such as " 1 4 " should show the same percentage as " 4 1 ". This balance holds more evenly for German #1 than it does for the Latin example.

Clausula and Cursus:

Historically, there has not been much work done on the beginnings of clauses; clause endings, in contrast, have been the subject of volumes, and have been discussed even in ancient times. The entire literature of clausula and cursus is based on the final two or three fall groups for clause and sentence.

Berthold wrote in a period of revival of the cursus, the inspiration for which came from the Papal Chancery. The two popes most enthusiastic in the use of the cursus came one before and the other after Berthold's time of

activity. His preaching journeys were concentrated into about ten years, from 1250 A.D. on; as he died in 1272, and wrote several hundred Latin sermons, the mental and physical activity of his life is seen to be prodigious. Under Popes Innocent III (1198-1216) and Nicholas IV (1288-1292) the medieval cursus reached its maximum flowering.¹

The cursus was the accentual derivative of the classical Latin clausula, which had been described and recommended by Cicero,² and had passed in more or less altered form from one writer to another.

Clausula is a group name for the consciously used combination in specified succession of long and short syllables at the end of a clause. If these syllables occurred with a definite word cesura, there would result a definite accent pattern, since the accent was based on the length of the penultimate syllable of a word.

As the syllable length decreased in importance through the centuries following the classical period, and as the accent gained in importance, the accentual equivalent of the metrical clausula became the accepted mode of clause and sentence endings.

The preferred forms were three in number, with the following as the strict disposition of accent and cesura:

$\acute{\sim} \sim , \sim \acute{\sim} \sim$ Planus
 $\acute{\sim} \sim , \sim \acute{\sim} \sim \sim$ Tardus
 $\acute{\sim} \sim \sim , \sim \sim \acute{\sim} \sim$ Velox

To this group there was often admitted the development of a favorite Ciceronian clausula, as follows:

$\acute{\sim} \sim , \sim \sim \acute{\sim} \sim$ Trispondaic

Other forms were finally accepted, the most approved of which was the combination:

$\acute{\sim} \sim \acute{\sim} \sim \sim$ Medius

The other forms, not as acceptable were:

$\acute{\sim} \sim \acute{\sim} \sim$ Ditrochaic

$\acute{\sim} \sim \sim \sim \acute{\sim} \sim \sim$ Dispondeo-dactylicus

There are here seven instead of the original three forms.

A further departure from the original strict forms of the planus, tardus and velox was the admission of a monosyllable to take the place of one of the unstressed syllables; finally there seems to have been an abandonment of all requirements except the position of the stresses. The cursus thus liberalized or weakened, may be expressed by mere fall groups as follows:

" 1 1 " Ditrochaic
 " 2 1 " Planus
 " 3 1 " Trispondaic
 " 4 1 " Velox

" 1 2 "	Medius
" 2 2 "	Tardus
" 3 2 "	Dispondeo-dactylicus

This table shows every combination of one to four syllables in the pre-final fall group combined with either one or two syllables in the final fall group except " 4 2 "; this form occurs in some of the post-classical writers, but has not been generally recognized, though it has been given the designating name "Octosyllabic" by GrosPELLIER.³

The increase in the importance of the secondary accent complicates the stress quality of the velox; the original form $\sim \sim \sim , \sim \sim \sim$ with proper cesura, required a quadrisyllabic word. If the initial syllable of this word were long, it would develop a definite secondary accent in medieval Latin, forming the stress pattern:

$\sim \sim \sim , \sim \sim \sim$ " 2 1 1 " Velox

The velox is thus drawn closer in accent pattern to the ditrochaic, and the cursus extends over three fall groups instead of the original one long and one short.

For a true accounting of the velox where secondary accent is considered, two combinations of fall groups must be used to cover the possible conditions. The more strictly the original form is observed, the more likely is the resulting cursus apt to fall into the " 2 1 1 " combination.

One other general factor must be observed here, and that is the widely followed practice which avoided the closing of a clause or sentence on a stressed syllable. Among the classical authors the stressed ending did occur, but in very low percentage. ⁴ Because of the Latin method of accent, the stressed ending would have to fall on a monosyllable.

A Latin clause ending in three unstressed syllables would require at least one unstressed monosyllable, or a dissyllable with extracted accent. This type of ending is rare, but it has been used by some writers. The "3" class of final fall group may be regarded as exceptional.

If the stressed ending is exceptional, and also the "3" class of final fall group, then the great mass of Latin writing is limited, in the stress quality of its final syllables, to the "1" and "2" classes of fall groups, without terminal stress.

In the prefinal position, as in fact any position, long runs of unstressed syllables are very rare, as also is the condition of two stressed syllables in immediate succession. This latter involves the presence of at least one stressed monosyllable, adjacent to a word accented on the initial syllable. The condition does exist, but it is uncommon. If the "0" class, and all those above "4" are rare, then the only widely used pre-

final fall groups are "1", "2", "3" and "4". Also, if the final fall groups are "1" and "2" without final accent, the possible combinations are as follows:

" 1 1 "	" 1 2 "
" 2 1 "	" 2 2 "
" 3 1 "	" 3 2 "
" 4 1 "	" 4 2 "

This is the original set of eight cursus, including all desirable and undesirable forms. Evidently, it would be difficult for one writing a reasonably good Latin to avoid writing in the cursus form if the seven or eight types are admitted and if accent is the only criterion to identification.

We may assume that Berthold was acquainted with the cursus, for he lived in the time of its revival, and he quoted from several authors who wrote with the cursus form.⁵ We know that he was exposed directly to the cursus at least once in his lifetime, for on March 21, 1263, Pope Urban IV issued a bull, calling upon Berthold and Albertus Magnus, one-time bishop over Berthold (1260-1262) to preach the crusade together.⁶ This bull was written in strict medieval cursus, using planus, tardus, velox and medius.

We are told, but without supporting examples or figures, that Berthold used the cursus at times in his German sermons, also that he used the Latin type of cursus

followed by an accent to make a "catalectic" type of the usual cursus.⁷ If he used the seven forms of cursus, both simple and catalectic, there would be fourteen types of cursus which would be acceptable in his German sermons, a rather far departure from the original three types.

Clause Endings of Berthold:

In the analysis of the clause endings in Berthold's works, Table #12 shows the distribution by percentage in systematic arrangement according to the prefinal group, followed in turn by each final group as it occurs in combination; these in turn are separated into sections according to whether or not the clause ends on an accented syllable.

The classification of the same material according to cursus forms is shown on Table #13; here are shown first the generally accepted cursus, then the so-called catalectic variations of the accepted cursus, with the final stressed syllable. Below this section is shown the remainder of the endings which fail to fill requirements of any cursus forms.

Table #11 shows the percentages of occurrence for all the fall group classes in prefinal and final positions, the latter without regard for presence or absence of following terminal stress.

The graphs of fall groups in prefinal and final positions, based on these figures, are shown on Charts ##X, XI, XII and XIII.

All four examples show a radically different graph for prefinal and final positions, and in all cases there is a similarity between the graph for prefinal position and that for the second group of the clause beginning; that is, for one of the interior positions.

In all examples, the final groups have an exceptionally high occurrence of "1" and low occurrence of "3".

The Latin examples show a strong parallel between the initial and final positions; the German examples do not show this same relation, and the graph for final position is unique.

The initial and final positions show extraordinary conditions in the Latin sermons, and the final position of the German shows extraordinary conditions.

If a count is made of the fall groups preceding the last stress, that is, the final fall group where the clause ends in a stress, and the prefinal group where the clause ends on an unstressed syllable, the resulting percentages show a drop in the "1" group and an increase in the "3" group in the German examples to such an extent that the graph for this condition corresponds very closely to the graph for the prefinal fall groups. The extraordinary

condition of the final position is evidently dependent on the unstressed endings.

The Latin sermons have few stressed endings, and the prefinal group in nearly every case is also the group immediately preceding the last accent.

In the analysis of the endings in relation to the different forms of cursus, the Latin sermons show a higher percentage than do the German in the use of planus and tardus, and all show a very low percentage of the " 4 1 " type of velox, with varying occurrence for the " 2 1 1 " type. This variance is not consistent with the language involved. In the total of the three preferred types of cursus, the Latin sermons show greater percentage than do the German. Of the less acceptable types of cursus, the German sermons show a greater percentage for the ditrochaic, but the Latin sermons exceed in trispondaic and dispondeodactylic; the medius is variable.

A weakness in relation to cursus in Berthold's Latin sermons is the high ratio of hiatus in the prefinal group; in *Sermones ad Religiosos I - XX*, the percentage for occurrence of hiatus is 12.4%. In the early centuries of the Christian era, hiatus within the cursus was avoided. ⁸

The catalectic cursus are confined almost entirely to the German sermons, with the largest percentages appearing where only "1" and "2" groups are involved; an exception

is German Sermon #1, where " 3 2 " shows a larger percentage than would be anticipated.

The endings of German Sermons I - XX have been plotted on Chart #XVI, both for accented and unaccented endings of the different classes of fall groups. The shapes of all graphs are proportionate, except for " 0 a " and " 3 a ", both of which are of low occurrence, in that "1" marks the apex of each graph, and the descent through "2", "3" and "4" is consistent, without reversal of slope. The graph for "1" not followed by a stress is by far the highest of all, but the shape is consistent with the others, which would indicate that even here there is not sufficient foundation to conclude that there is such a thing as a planned cursus in the German sermons. The same evidence of chance combinations is visible as in other positions.

While there is a very strong tendency to close on the "1" group, the combination with other groups is proportionate to the occurrence of those groups. This predominance of the "1" group is made at the expense of the "3" and "4" groups. In German Sermons I - XX, it is also at the expense of the "2" groups, but this does not hold for the German #1. The evidence for this is the graph for the final group on Charts ##XI and XII.

It may be said that Berthold observes a short cursus,

or favored ending of one fall group, but if a comparison with a large number of other German writers of prose shows that the graph of endings is common for all, the condition may be regarded as a general language characteristic, and not specifically a personal one.

The endings for Sermones ad Religiosos I - XX are shown on Chart #XVII; here there are only two types of ending: "1" with unstressed ending, and "2" with unstressed ending. The two graphs are entirely different from those for the German sermons, but they are similar to each other in having almost equal combinations with "1" and "2", and then descending consistently through "3" and "4"; that is, the graphs are in proportion just as are the graphs for the German endings.

The graphs for the prefinal and final fall groups shown on Charts #XII and #XIII for the Latin sermons show a similarity in percentage, as has been mentioned, between the very first fall groups and the last, and between the second fall groups and the prefinals. In the first pair, there is a decided apex at "1", resembling in character the graphs throughout the German sermons.

In the second pair, there is a truncation, with a comparatively level line between "1" and "2". It is logical that the graph for the interior fall groups show this flatness, for with a very high occurrence of "1" at

both extremes above that of the clause average, the interior groups of "1" are brought below the clause average. The high percentage of "1" is at the expense of the "2" and "3" groups, which have greater percentage in the interior positions.

In the German sermons (Charts ##X and XI) the high final "1" is at the expense of "2" and "3", but the initial "1" is so low that it compensates for the high final "1", and the second and prefinal groups remain closer to the average for the clause than do those for the Latin sermons.

The tendency in Berthold's Latin sermons to end the clause with a stressed syllable is slight; the tendency is much greater in the German sermons. At the beginning of the clause, this relation is reversed; from a fifth to a fourth of the German clauses begin with a stress, and the ratio may be twice as great in the Latin sermons.

The percentages for all examples are shown on Table #14.

Computations were made to find the average percentage of stress including both beginning and ending (Table #14); for this, the percentage of the initial and final stresses of each selection were added, and this sum was divided by two. The results were quite uniform: the lowest was German #1: 19.8%, and the highest was Serm. ad Rel.: 24.2%. It appears that there is a compensation of initial stress in the Latin sermons for the lack of final stress.

Homorhythm and Heterorhythm:

An analysis of homorhythm and heterorhythm was made for both the beginnings and endings of the clauses in the examples from Berthold.

In the use of the preferred forms of cursus: planus, tardus and velox, and even when trispondaic and medius are included, there is only one kind, the tardus, which is homorhythmic. The velox in the development as the " 2 1 1 " form may be considered as homorhythmic in the two final fall groups. The ditrochaic is the only form furnishing an additional homorhythm.

The observance of cursus tends to heterorhythm of the clause endings, so that if a homorhythm has been built up in the body of the clause, it is broken at the end and heterorhythm results. This heterorhythm does not mean a confusion of rhythm, but a condition in which there is a contrast in the rhythmic units.

A comparison of the rhythms for the beginnings and endings of clauses in the examples from Berthold is shown in Table #15a. The percentages for the entire clause are also given where possible. The details showing homorhythm for each class of fall group are shown in Table #15b.

The total homorhythm of clause endings is consistently higher than for clause beginnings, but the total homorhythm

of the entire clause is greater than either of the extremes. The detail of rhythm in each class of fall group shows different tendencies for the various classes.

The homorhythm of the "1" class in every condition far outstrips the totals of all other classes, so that homorhythm in Berthold is mainly dependent upon the alternation of stress with a single fall. In German #1, the homorhythm for "1" is least in the clause beginnings and greatest in the endings; in the latter position it leads the percentage for the entire clause by about two percent.

The total homorhythm for the entire clause is greater than for the ending, because the longer fall groups show a higher percentage. The percentage for the longer groups is greater for the clause beginnings than for the endings.

The Latin Rusticanus de Communis shows a slightly lower total homorhythm, and a consistently lower percentage than German #1 for the "1" class, which is most extreme for the clause endings. The homorhythm of the "2" class in Rust. de Comm. is greater in all instances than for German #1; in the clause endings, there are almost three times as many "2".

German Sermons I - XX show even greater terminal homorhythm than German #1, and Serm. ad Rel. I - XX show the highest of all in the "2" class in this position.

A comparison with Table #11, the section showing percentages for different final fall groups, shows that with

the extremely high occurrence of "1", slightly less than half of German and slightly more than half of the Latin are in heterorhythm. In the "2" class, almost four-fifths of the German and more than half of the Latin are in heterorhythm. In German, a homorhythm of "1" is far more apt to survive to the end of the clause than is a homorhythm of "2".

In the prefinal position, for German #1, the occurrence of "1" is far less than for the final position, yet there is only about 13% discrepancy between this percentage and the percentage of homorhythm for the clause endings. This means that a "1" rhythm originating in the prefinal fall group or before it, has a good chance of surviving. The condition is not as favorable for "1" in the Latin examples.

The fate of "2" is sadder; there is a greater equality of occurrence in the "2" group for prefinal and final position, but in the German sermons about one-fifth, and in the Latin sermons about one third develop into terminal homorhythms.

The occurrence of the terminal homorhythm of the "1" class of fall group has been noted for medieval writing, both of Latin⁹ and of German, with specific reference in the latter to Berthold's German sermons.¹⁰ The phrase "terminal trochee" has been used to describe this condition.

The " 2 1 1 " in terminal position as also " 2 1 1 - - " with an extended series of "1" has been mentioned by Burdach.¹¹

A Comparison of Clause Endings in Berthold with those of Post-Classical Writers:

The use of cursus in Post-Classical Latin writers represents such an important tradition that a comparison of Berthold's clause endings with those of others is essential for a competent estimate of the rhythmic quality and to determine his independence or his dependence on others for methods.

The data for this comparison has been drawn from the careful analyses of Havet and DiCapua, and especially from the systematic work done in recent years at the Catholic University of America. A list is appended of the works analyzed and of the investigators by whom the analyses were made.

Table #16 shows a comparison of eight of the Latin post-classical writers, to which is added the Papal Bull of Urban IV.

The section showing the specific cursus used is indicated by percentages of occurrence (Table #16b), and the conversion of this material into fall groups of final and prefinal position is tabulated in Table #16a.

The percentages of homorhythmic endings have been computed for all examples.

The prefinal groups are the more significant in showing the individuality of a selection. Chart #XVIII combines the graphs of prefinal groups. All examples except that of Berthold show the same characteristics: "0" group is almost or entirely lacking; "1" is low; the highest peak is reached in "2"; there is a precipitous drop to "3" and a marked rise to "4". Where longer groups appear, they are in small percentage. The graphs present a dentated appearance, with highs and lows in every case occurring on the same fall groups.

The graph for Berthold is convex, with "1" exceeding all others of the writers compared; "2" is less than for all others, and there is no increase at "4". If the " 2 1 1 " is to be considered as " 4 1 ", the change in "1" and "4" is shown by a horizontal mark on the "1" and "4" lines. This places the apex at "2", but it is still the weakest in the "2" and "4" positions.

On Chart #XIX, Berthold's Rusticanus de Communis is graphed for prefinal fall groups with two different works of St. Augustine: the Confessiones and De Civitate Dei; the latter is divided into two separate sections, the sentence endings and the minor endings. Both sets for De Civitate show the same characteristics, which are the same as those described for the writers other than Berthold on Chart #XIX.

The graph for *Confessiones* has no resemblance to the one for *De Civitate Dei*, but closely parallels the graph for Berthold. The change of "2 1 1" to "4 1" for Berthold does not alter conditions greatly, as the graph for *Confessiones* occupies a position between the alternates both on the "1" and "4" lines.

Here it is evident that in the two works, Augustine followed different procedures in the use of the cursus. The high "1", low "4" and intermediate position of "3" indicate an abandonment of the preferred and an acceptance of the less preferred types.

Whether Berthold followed Augustine's use of free cursus in his Latin work, or Augustine abandoned the observance of cursus in his *Confessiones*, so that the random or isotypes of cursus in the two examples correspond so closely is not a matter which can be determined here, where mere numerical comparisons are given.

The problem is not simplified by the study of variations in the works of other writers. On Chart #XVIII, the graph for the Letters, Books I and II of St. Gregory the Great fits in so perfectly with the rest that one must trace it carefully to isolate it from the adjacent graphs.

The Moralia of St. Gregory, the graph of which is shown with those of Augustine and Berthold on Chart #XIX shows a line which is almost symmetrical with those for the *Confessiones* and the *Rusticanus de Communis*, and which bears no

resemblance to any other graph presented here. The apex at "2" and the exceptionally high "3" and low "4" indicate without reference to the table that some of the usual cursus were observed and others neglected. The use of the trispondaic is just about twice that of St. Hilary of Poitiers, the next highest of the group except for Gregory's Letters. The use of the planus is normal, but the neglect of the tardus, for which he is the lowest of the group, keeps the apex at "2" lower than any except for Berthold, from which it differs less than one percent. The ditrochaic is the highest of all except for Berthold, and the medius is almost forgotten. The high percentage of trispondaic is characteristic of Gregory's Regula and also of his Dialog^{us}, with percentages of occurrence respectively 36.25 and 31.48.

In final position, all examples, including Berthold, show the "1" class of fall group in dominant occurrence; there is variation from a low of 51.72% in St. Jerome to a high of 83.12% in St. Gregory's Moralia, so that Berthold's Latin works, with 66.1% and 67.8% conform well to the general average.

The "2" groups, which vary from a low of 16.68% in the Moralia, to a high of 43.71% in St. Jerome, again show Berthold's 32.2% and 33.0% to conform to the general average.

Besides these two groups, there are none which are important in final position; how many unusual endings are contained in the percentages not designated cannot be

determined here.

As for homorhythm in the clause endings (Table #16c), those examples which represent a consistent use of the preferred cursus have homorhythm only in the tardus or " 2 2 " class. The effect of " 1 1 " and of " 3 3 " is very little and in some cases actually nil.

The Confessiones of Augustine shows the greatest percentage of " 1 1 ", and St. Gregory's Moralia comes next. The Moralia has a high percentage of "3" in the prefinal position; but without any corresponding fall groups in final position, no homorhythm in that class is developed.

Writers using the preferred cursus do not develop any runs of terminal trochee, and it is only where the freer cursus is used that this condition is evident. The presence of the ditrochaic may be regarded as the criterion for a quick determination of the presence of the freer cursus, for in the preferred cursus it is in low percentage; the highest of the examples cited here is 5.2%. The reading of any passage with attention focused on the cadence should reveal after a very small number of clauses whether or not ditrochaics have been used.

The percentage of total homorhythm of endings does not correlate strictly with the use or abandonment of the preferred cursus. The percentage of tardus is very high in some examples as Symmachus, where a terminal series of

accentual dactyls would be evident. In no other example does homorhythm reach as high a percentage as in Berthold, even in the *Confessiones*, which is the closest approach in ratio.

No attempt is made here to compare the relative merits of the several methods of handling clause endings; that is a judgement which can come only from reading, and which is not entirely based on literary mathematics. Contemporaneous opinion or fashion had much to do with the writing, and what were considered refinements in one age could be lost or looked upon as unimportant in another. The present study makes no pretensions other than a statistical analysis and comparison of the best material available.

TABLE #9

CLAUSE BEGINNINGS
COMPARISON BY %

		GERMAN *1	GERMAN 1-XX	RUST. d. COM.	SERM. A REL. 1-XX	SUBTOTAL BY INITIAL STRESS				SUBTOTAL BY FIRST GROUP			
						GER. *1	GER. 1-XX	R. d. COM.	S.A.R. 1-XX	GERM.*1	GER. 1-XX	R. d. COM.	SAR. 1-XX
A	0	0.0	0.6	0.2	0.0								
A	0	0.7	0.5	2.0	0.2								
A	0	0.5	0.5	2.5	0.4								
A	0	0.2	0.2	0.7	0.0								
						1.4	1.8	5.4	0.6	1.4	1.8	5.4	0.6
	1	2.7	2.0	4.4	1.4								
	1	20.7	20.0	15.5	17.3								
	1	10.7	11.3	15.7	12.5								
	1	3.2	5.6	4.7	5.3								
	1	1.1	0.7	1.3	1.3								
	1	0.0	0.3	0.0	0.0								
						38.4	39.9	41.6	37.8				
A	1	0.2	0.2	1.4	1.1								
A	1	5.7	3.7	9.7	10.5								
A	1	4.3	2.1	6.0	8.4								
A	1	0.7	1.2	2.2	2.0								
A	1	0.2	0.0	0.2	0.4								
A	1	0.2	0.0	0.0	0.2								
						11.3	7.2	19.5	22.6	49.7	47.1	61.1	60.4
	2	2.0	1.7	0.6	0.2								
	2	11.1	10.6	6.5	5.9								
	2	5.5	7.4	4.7	3.9								
	2	2.3	2.5	2.2	2.1								
	2	0.7	0.7	0.4	0.2								
	2	0.2	0.2	0.0	0.0								
						21.8	23.1	14.4	12.3				
A	2	0.7	0.3	0.7	0.4								
A	2	3.6	5.1	5.6	10.2								
A	2	1.6	1.8	4.6	7.3								
A	2	0.7	0.2	0.9	1.4								
A	2	0.5	0.0	0.0	0.2								
						7.1	7.4	11.8	19.5	28.9	30.5	26.2	31.8

		TABLE #9 (CONT.) CLAUSE BEGINNINGS COMPARISON BY %											
		GERMAN #1	GERMAN I-XX	RUST. D. COM.	SERMAREL I-XX	SUBTOTAL BY INITIAL STRESS				SUBTOTAL BY FIRST GROUP			
						GER. #1	GER. I-XX	R. d. COM.	S.A.R. I-XX	GER. #1	GER. I-XX	R. d. COM.	S.A.R. I-XX
"3	0"	2.1	2.1	0.2	0.0								
"3	1"	5.9	5.9	0.9	0.3								
"3	2"	2.7	5.1	0.4	0.5								
"3	3"	1.4	1.5	0.2	0.5								
"3	4"	0.7	0.0	0.2	0.0								
"3	5"	0.2	0.2	0.0	0.0								
						13.0	14.8	1.9	1.3				
A "3	0"	0.2	0.2	0.0	0.0								
A "3	1"	1.6	1.3	1.8	2.4								
A "3	2"	0.5	1.0	1.8	2.0								
A "3	3"	0.5	0.2	0.2	0.4								
A "3	4"	0.2	0.2	0.2	0.2								
						3.0	2.9	4.0	5.0	16.0	17.7	5.9	6.3
"4	0"	0.0	0.5	0.0	0.0								
"4	1"	1.4	1.0	0.2	0.0								
"4	2"	0.2	0.6	0.4	0.2								
"4	3"	0.0	0.2	0.0	0.0								
						1.6	2.3	0.6	0.2				
A "4	0"	0.0	0.2	0.0	0.0								
A "4	1"	1.1	0.0	0.0	0.2								
A "4	2"	0.5	0.0	0.4	0.3								
A "4	3"	0.0	0.0	0.4	0.2								
						1.6	0.2	0.8	0.7	3.2	2.5	1.4	0.9
"5	0"	0.2	0.0	0.0	0.0								
"5	1"	0.2	0.0	0.0	0.0								
"5	2"	0.0	0.2	0.0	0.0								
"5	3"	0.0	0.2	0.0	0.0								
						0.4	0.4	0.0	0.0				
A "5	2"	0.2	0.0	0.0	0.0								
						0.2	0.0	0.0	0.0	0.6	0.4	0.0	0.0
A "6	1"	0.2	0.0	0.0	0.0								
						0.2	0.0	0.0	0.0	0.2	0.0	0.0	0.0

TABLE #10										
GROUP AFTER FIRST STRESS COMPENSATION BY %										
			SERM. A. REL. I-XX				GERMAN #1			
			MIN	SUBTOTAL	PLUS	SUBTOTAL	MIN	SUBTOTAL	PLUS	SUBTOTAL
'1-0'	REPLACED BY	'0-1'	1.4		0.0		2.7		0.0	
'1-1'	"	'1-1'	17.3		17.3		20.7		20.7	
'1-2'	"	'2-1'	12.5		5.9		10.7		11.1	
'1-3'	"	'3-1'	5.3		0.3		3.2		5.9	
'1-4'	"	'4-1'	1.3		0.0		1.1		1.4	
'1-5'	"	'5-1'	0.0		0.0		0.0		0.2	
				37.8		23.5		38.4		39.3
'2-0'	"	'0-2'	0.2		0.0		2.0		0.0	
'2-1'	"	'1-2'	5.9		12.5		11.1		10.7	
'2-2'	"	'2-2'	3.9		3.9		5.5		5.5	
'2-3'	"	'3-2'	2.1		0.5		2.3		2.7	
'2-4'	"	'4-2'	0.2		0.2		0.7		0.2	
'2-5'	"	'5-2'	0.0		0.0		0.2		0.0	
				12.3		17.1		21.8		19.1
'3-0'	"	'0-3'	0.0		0.0		2.1		0.0	
'3-1'	"	'1-3'	0.3		5.3		5.9		3.2	
'3-2'	"	'2-3'	0.5		2.1		2.7		2.3	
'3-3'	"	'3-3'	0.5		0.5		1.4		1.4	
'3-4'	"	'4-3'	0.0		0.0		0.7		0.0	
'3-5'	"	'5-3'	0.0		0.0		0.2		0.0	
				1.3		7.9		13.0		6.9
'4-0'	"	'0-4'	0.0		0.0		0.0		0.0	
'4-1'	"	'1-4'	0.0		1.3		1.4		1.1	
'4-2'	"	'2-4'	0.2		0.2		0.2		0.7	
'4-3'	"	'3-4'	0.0		0.0		0.0		0.7	
				0.2		1.5		1.6		2.5
'5-0'	"	'0-5'	0.0		0.0		0.2		0.0	
'5-1'	"	'1-5'	0.0		0.0		0.2		0.0	
'5-2'	"	'2-5'	0.0		0.0		0.0		0.2	
'5-3'	"	'3-5'	0.0		0.0		0.0		0.2	
				0.0		0.0		0.4		0.4

TABLE #11												
DISTRIBUTION OF GROUPS IN CLAUSE COMPARISON BY %												
		GERMAN #1	GERMAN I-XX	RUST. DE COM.	SERM. A. REL. I-XX			GERMAN #1	GERMAN I-XX	RUST. DE COM.	SERM. A. REL. I-XX	
CLAUSE AVERAGE	"0"	5.23		4.20								
	"1"	54.00		52.76								
	"2"	24.95		32.65								
	"3"	10.81		8.82								
	"4"	3.79		1.57								
	"5"	0.86		0.00								
	"6"	0.36		0.00								
	GROUP AFTER FIRST STRESS	"0"	8.4	8.1	10.6	2.2			6.8	4.4	5.3	0.0
		"1"	50.6	44.7	42.6	46.1			56.2	55.9	38.5	40.6
		"2"	26.2	32.0	33.0	36.6			20.6	29.6	37.2	40.4
		"3"	9.9	12.9	11.1	12.9			11.6	7.4	16.6	17.0
		"4"	4.1	1.6	2.7	2.2			3.4	2.4	2.4	2.0
		"5"	0.6	.7	0.0	0.0			0.9	0.3	0.0	0.0
	"6"	0.2	0.0	0.0	0.0			0.5	0.0	0.0	0.0	
GROUP BEFORE LAST STRESS	"0"	8.4	8.1	10.6	2.2			6.8	4.4	5.3	0.0	
	"1"	50.6	44.7	42.6	46.1			56.2	55.9	38.5	40.6	
	"2"	26.2	32.0	33.0	36.6			20.6	29.6	37.2	40.4	
	"3"	9.9	12.9	11.1	12.9			11.6	7.4	16.6	17.0	
	"4"	4.1	1.6	2.7	2.2			3.4	2.4	2.4	2.0	
	"5"	0.6	.7	0.0	0.0			0.9	0.3	0.0	0.0	
	"6"	0.2	0.0	0.0	0.0			0.5	0.0	0.0	0.0	
GROUP AFTER SECOND FALL GROUP	"0"	8.1	7.8	7.5	3.1			6.8	4.2	5.1	0.0	
	"1"	52.2	48.1	42.2	47.0			54.1	53.8	38.7	40.6	
	"2"	26.7	30.0	36.5	35.5			21.3	29.9	37.2	40.4	
	"3"	9.0	11.8	11.5	11.9			13.4	8.9	16.6	17.0	
	"4"	3.4	1.6	2.3	2.3			3.2	2.9	2.4	2.0	
	"5"	0.6	0.7	0.0	0.2			0.7	0.3	0.0	0.0	
	"6"	0.0	0.0	0.0	0.0			0.5	0.0	0.0	0.0	
GROUP AFTER FIRST FALL GROUP	"0"	14	1.8	5.4	0.6			0.9	1.5	0.2	0.0	
	"1"	49.7	47.1	61.1	60.4			70.7	76.5	66.1	67.8	
	"2"	28.9	30.5	26.2	31.8			23.2	20.5	33.0	32.2	
	"3"	16.0	17.7	5.9	6.3			4.4	1.3	0.7	0.0	
	"4"	3.2	2.5	1.4	0.9			0.6	0.2	0.0	0.0	
	"5"	0.6	0.4	0.0	0.0			0.2	0.0	0.0	0.0	
	"6"	0.2	0.0	0.0	0.0			0.0	0.0	0.0	0.0	
GROUP BEFORE FINAL FALL GROUP	"0"	8.1	7.8	7.5	3.1			6.8	4.2	5.1	0.0	
	"1"	52.2	48.1	42.2	47.0			54.1	53.8	38.7	40.6	
	"2"	26.7	30.0	36.5	35.5			21.3	29.9	37.2	40.4	
	"3"	9.0	11.8	11.5	11.9			13.4	8.9	16.6	17.0	
	"4"	3.4	1.6	2.3	2.3			3.2	2.9	2.4	2.0	
	"5"	0.6	0.7	0.0	0.2			0.7	0.3	0.0	0.0	
	"6"	0.0	0.0	0.0	0.0			0.5	0.0	0.0	0.0	
GROUP BEFORE FINAL FALL GROUP	"0"	14	1.8	5.4	0.6			0.9	1.5	0.2	0.0	
	"1"	49.7	47.1	61.1	60.4			70.7	76.5	66.1	67.8	
	"2"	28.9	30.5	26.2	31.8			23.2	20.5	33.0	32.2	
	"3"	16.0	17.7	5.9	6.3			4.4	1.3	0.7	0.0	
	"4"	3.2	2.5	1.4	0.9			0.6	0.2	0.0	0.0	
	"5"	0.6	0.4	0.0	0.0			0.2	0.0	0.0	0.0	
	"6"	0.2	0.0	0.0	0.0			0.0	0.0	0.0	0.0	

TABLE #12								
CLAUSE ENDINGS BY FALL GROUPS COMPARISON BY %								
	GERMAN #1		GERMAN 1-XX		RUST. DE COMMUNIS		SERM. A. REL 1-XX	
	UNIT	SUBTOTAL	UNIT	SUBTOTAL	UNIT	SUBTOTAL	UNIT	SUBTOTAL
"00000 1"	3.6		2.7		2.4		0.0	
"00000 2"	2.1		0.2		2.7		0.0	
"00000 3"	0.2		0.0		0.0		0.0	
"00000 0"a	0.2		0.5		0.0		0.0	
"00000 1"a	0.7		0.3		0.0		0.0	
"00000 2"a	0.0	6.8	0.5	4.2	0.0	5.1	0.0	0.0
"11111 1"	36.6		33.1		27.9		27.6	
"11111 2"	10.2		6.2		9.7		13.0	
"11111 3"	0.5		0.3		0.3		0.0	
"11111 0"a	0.5		0.5		0.2		0.0	
"11111 1"a	4.8		9.9		0.2		0.0	
"11111 2"a	0.9		3.5		0.2		0.0	
"11111 3"a	0.2		0.3		0.2		0.0	
"11111 4"a	0.2		0.0		0.0		0.0	
"11111 5"a	0.2	54.1	0.0	53.8	0.0	38.7	0.0	40.6
"22222 1"	11.8		17.3		24.8		27.2	
"22222 2"	3.6		4.9		12.0		13.2	
"22222 3"	1.8		0.0		0.2		0.0	
"22222 4"	0.2		0.0		0.0		0.0	
"22222 0"a	0.2		0.5		0.0		0.0	
"22222 1"a	2.3		4.4		0.2		0.0	
"22222 2"a	0.7		2.4		0.0		0.0	
"22222 3"a	0.5		0.2		0.0		0.0	
"22222 4"a	0.2	21.3	0.2	29.9	0.0	37.2	0.0	40.4
"33333 1"	7.2		5.1		9.3		11.5	
"33333 2"	2.7		1.3		7.1		5.5	
"33333 3"	0.5		0.0		0.0		0.0	
"33333 4"	0.0		0.0		0.0		0.0	
"33333 1"a	0.9		1.2		0.2		0.0	
"33333 2"a	1.6		0.8		0.0		0.0	
"33333 3"a	0.5	13.4	0.5	8.9	0.0	16.6	0.0	17.0
"44444 1"	1.4		1.7		1.1		1.5	
"44444 2"	1.4		0.7		1.3		0.5	
"44444 3"	0.2		0.0		0.0		0.0	
"44444 1"a	0.2	3.2	0.5	2.9	0.0	2.4	0.0	2.0
"55555 1"	0.7	0.7	0.3	0.3	0.0	0.0	0.0	0.0
"66666 1"	0.5	0.5	0.0	0.0	0.0	0.0	0.0	0.0

TABLE #13									
CLAUSE ENDINGS BY CURSUS COMPARISON BY %									
		GERMAN #1		GERMAN 1-XX		RUST. DE COMMUNIS		SERM. A. REL 1-XX	
		UNIT	SUBTOTAL	UNIT	SUBTOTAL	UNIT	SUBTOTAL	UNIT	SUBTOTAL
ACCEPTED	21	11.8		17.3		24.8		27.2	
"	22	3.6		4.9		12.0		13.2	
"	41	1.4		1.7		1.1		1.5	
"	211	10.0		8.9		7.1		13.5	
"	31	7.2		5.1		9.3		11.5	
"	12	10.2		6.2		9.7		13.0	
"	11	26.6		24.2		20.8		14.1	
"	32	2.7	73.5	1.3	69.6	7.1	91.9	5.5	99.5
"CATALECTIC"	21a	2.3		4.4		0.2		0.0	
"	22a	0.7		2.4		0.0		0.0	
"	41a	0.2		0.5		0.0		0.0	
"	211a	1.1		2.7		0.0		0.0	
"	31a	0.9		1.2		0.2		0.0	
"	12a	0.9		3.5		0.2		0.0	
"	11a	3.7		7.2		0.2		0.0	
"	32a	1.6	11.4	0.8	22.7	0.0	0.8	0.0	0.0
NOT CONFORMING	01	3.6		2.7		2.4		0.0	
"	02	2.1		0.2		2.7		0.0	
"	03	0.2		0.0		0.0		0.0	
"	00a	0.2		0.5		0.0		0.0	
"	01a	0.7		0.3		0.0		0.0	
"	02a	0.0		0.5		0.0		0.0	
"	13	0.5		0.3		0.3		0.0	
"	10a	0.5		0.5		0.2		0.0	
"	13a	0.2		0.3		0.2		0.0	
"	14a	0.2		0.0		0.0		0.0	
"	15a	0.2		0.0		0.0		0.0	
"	23	1.8		0.0		0.2		0.0	
"	24	0.2		0.0		0.0		0.0	
"	20a	0.2		0.5		0.0		0.0	
"	23a	0.5		0.2		0.0		0.0	
"	24a	0.2		0.2		0.0		0.0	
"	33	0.5		0.0		0.0		0.0	
"	33a	0.5		0.5		0.0		0.0	
"	42	1.4		0.7		1.3		0.5	
"	43	0.2		0.0		0.0		0.0	
"	51	0.7		0.3		0.0		0.0	
"	61	0.5	15.1	0.0	7.7	0.0	7.3	0.0	0.5

TABLE #14 INITIAL AND FINAL STRESS IN CLAUSE COMPARISON BY %				
	GERMAN #1	GERMAN I-XX	RUST. D. COM.	GERMAN REL I-XX
STRESSED INITIAL	24.8	19.5	41.5	48.4
UNSTRESSED INITIAL	75.2	80.5	58.5	51.6
STRESSED FINAL	14.8	26.2	1.2	0.0
UNSTRESSED FINAL	85.2	73.8	98.8	100.0
(200% BASIS) EXTREMES STRESSED	39.6	45.7	42.7	48.4
(100% BASIS) EXTREMES STRESSED	19.8	22.85	21.35	24.2

TABLE #15a						
HOMORHYTHM IN CLAUSE COMPARISON BY %						
	HOMORHYTHM TOTAL	HETERORHYTHM TOTAL	HOMORHYTHM BEGINNINGS	HETERORHYTHM BEGINNINGS	HOMORHYTHM ENDINGS	HETERORHYTHM ENDINGS
GERMAN SERMON #1	51.4	48.6	35.4	64.6	46.7	53.3
GERMAN 1 - XX			34.6	65.4	50.8	49.2
RUSTICANUS DE COM.	49.1	50.9	34.9	65.1	40.1	59.9
SERMONES AD REL. 1-XX			39.9	60.1	40.8	59.2
SERMONES AD REL. XII	53.4	46.6				
TABLE #15b						
DETAILS OF HOMORHYTHM						
		GERMAN #1	GERMAN 1-XX	RUST. D. COM.	SERM. A REL 1-XX	SERM. A REL #XII
FIRST TWO GROUPS	'1 1"	26.4	23.7	25.2	27.8	
" " "	'2 2"	7.1	9.2	9.3	11.2	
" " "	'3 3"	<u>1.9</u>	<u>1.7</u>	<u>0.4</u>	<u>0.9</u>	
SUBTOTAL		35.4	34.6	34.9	39.9	
LAST TWO GROUPS	'1 1"	41.4	43.0	28.1	27.6	
" " "	'2 2"	4.3	7.3	12.0	13.2	
" " "	'3 3"	<u>1.0</u>	<u>0.5</u>	<u>0.0</u>	<u>0.0</u>	
SUBTOTAL		46.7	50.8	40.1	40.8	
ENTIRE CLAUSE	'1 +"	39.7		31.9		31.2
" " "	'2 +"	9.1		15.4		20.4
" " "	'3 +"	2.0		1.8		1.8
" " "	'4 +"	0.4		0.0		0.0
" " "	'5 +"	<u>0.2</u>		<u>0.0</u>		<u>0.0</u>
TOTAL		51.4		49.1		53.4

TABLE*16a

CURSUS IN POST CLASSICAL PROSE
FALL GROUPS BY %

	ST. CYPRIAN	ST. HILARY	ST. AMBROSE DISPUTED	ST. AMBROSE DEFINITIVE	ST. JEROME	LEO THE GREAT	SYMMACHUS	ST. GREGORY LETTERS I-II	ST. GREGORY MORALIA	ST. AUGUSTINE CONFESSIONES	ST. AUGUSTINE DE CIVITATE DEI SENTENCE ENDS	ST. AUGUSTINE D. CIV. DEI (Clauses)	PAPAL BULL AD 1263
PREFINAL "0"	0.0	0.0	0.3	0.0	00.00	0.0	0.0	0.0	0.00	3.07	0.00	0.0	0.0
" " "1"	0.0	7.0	22.4	15.9	16.23	0.0	3.0	7.05	16.03	33.04	4.80	5.2	8.0
" " "2"	48.0	46.1	51.5	50.3	47.57	61.7	56.0	44.19	38.17	41.12	53.85	46.0	72.0
" " "3"	14.0	19.6	12.9	9.8	13.01	5.4	6.0	17.85	31.39	17.59	5.15	8.0	0.0
" " "4"	26.0	22.7	13.0	16.2	20.06	32.9	28.0	30.39	14.21	5.11	25.50	21.3	20.0
" " "5"	0.0	2.0	0.0	0.0	0.26	0.0	0.0	0.00	0.00	0.00	0.25	1.1	0.0
" " "6"	0.0	0.5	0.0	0.0	0.03	0.0	0.0	0.00	0.00	0.00	1.60	3.0	0.0
" NOT DESIGNATED	12.0	2.1	0.0	7.8	2.84	0.0	7.0	0.47	0.16	0.07	9.85	15.4	0.0
FINAL "0"	0.0	0.0	0.0	0.0	0.00	0.0	0.0	0.00	0.00	0.00	0.00	0.0	0.0
" " "1"	70.0	63.8	64.2	56.5	51.72	65.6	58.0	70.93	83.12	62.12	70.95	62.7	64.0
" " "2"	18.0	34.1	35.9	37.5	43.71	34.4	35.0	28.55	16.68	34.74	26.55	34.9	36.0
" " "3"	0.0	2.1	0.0	0.0	1.73	0.0	0.0	0.00	0.00	0.00	0.05	0.0	0.0
" NOT DESIGNATED	12.0	0.0	0.0	7.8	2.84	0.0	7.0	0.47	0.16	3.14	2.45	2.4	0.0

TABLE*16b

CURSUS FORMS BY %

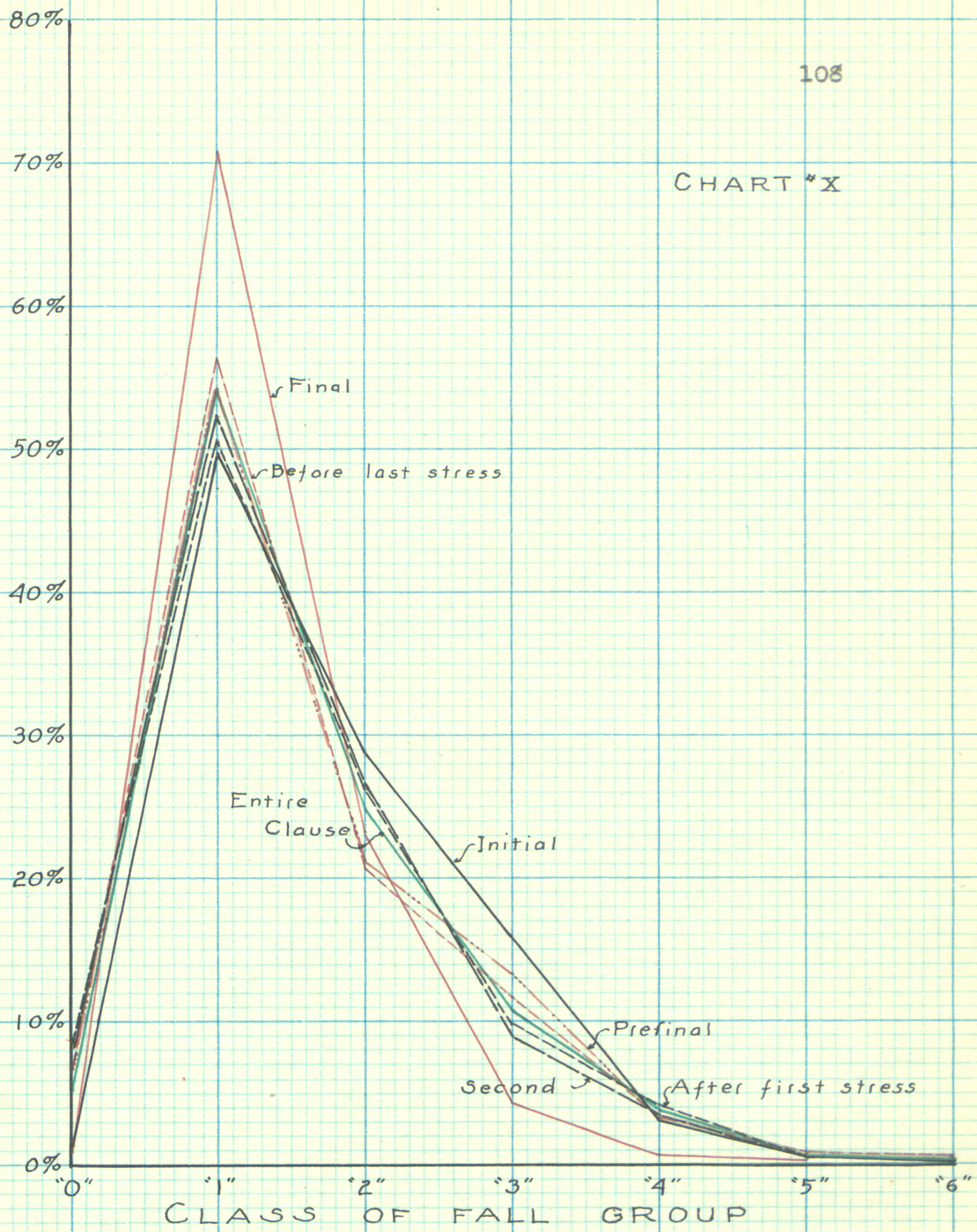
PLANUS	30.0	23.4	33.9	30.0	21.0	32.7	29.0	20.23	26.77	29.27	35.05	28.3	44.0
TARDUS	18.0	22.7	16.9	19.7	25.6	29.0	32.0	23.96	11.40	16.85	18.75	17.7	28.0
VELOX	26.0	21.8	13.0	16.4	18.0	32.9	28.0	30.39	14.21	5.11	23.45	17.3	20.0
TRISPODAIC	14.0	15.3	12.9	10.1	8.9	5.4	6.0	16.19	29.58	12.70	4.50	6.2	0.0
DITROCHAIC	0.0	1.2	4.4	0.0	3.5	0.0	0.0	4.12	12.56	20.04	4.70	5.2	0.0
MEDIUS	0.0	5.8	18.0	16.1	12.4	0.0	3.0	2.93	3.47	13.00	0.10	0.0	8.0
DISPOND. DACT.	0.0	4.3	0.0	0.0	3.8	0.0	0.0	1.66	1.81	4.89	0.65	1.8	0.0
MISC.	12.0	5.5	1.0	7.7	0.0	0.0	7.0	0.47	0.16	3.14	12.80	22.5	0.0

TABLE*16c

HOMORHYTHM BY %

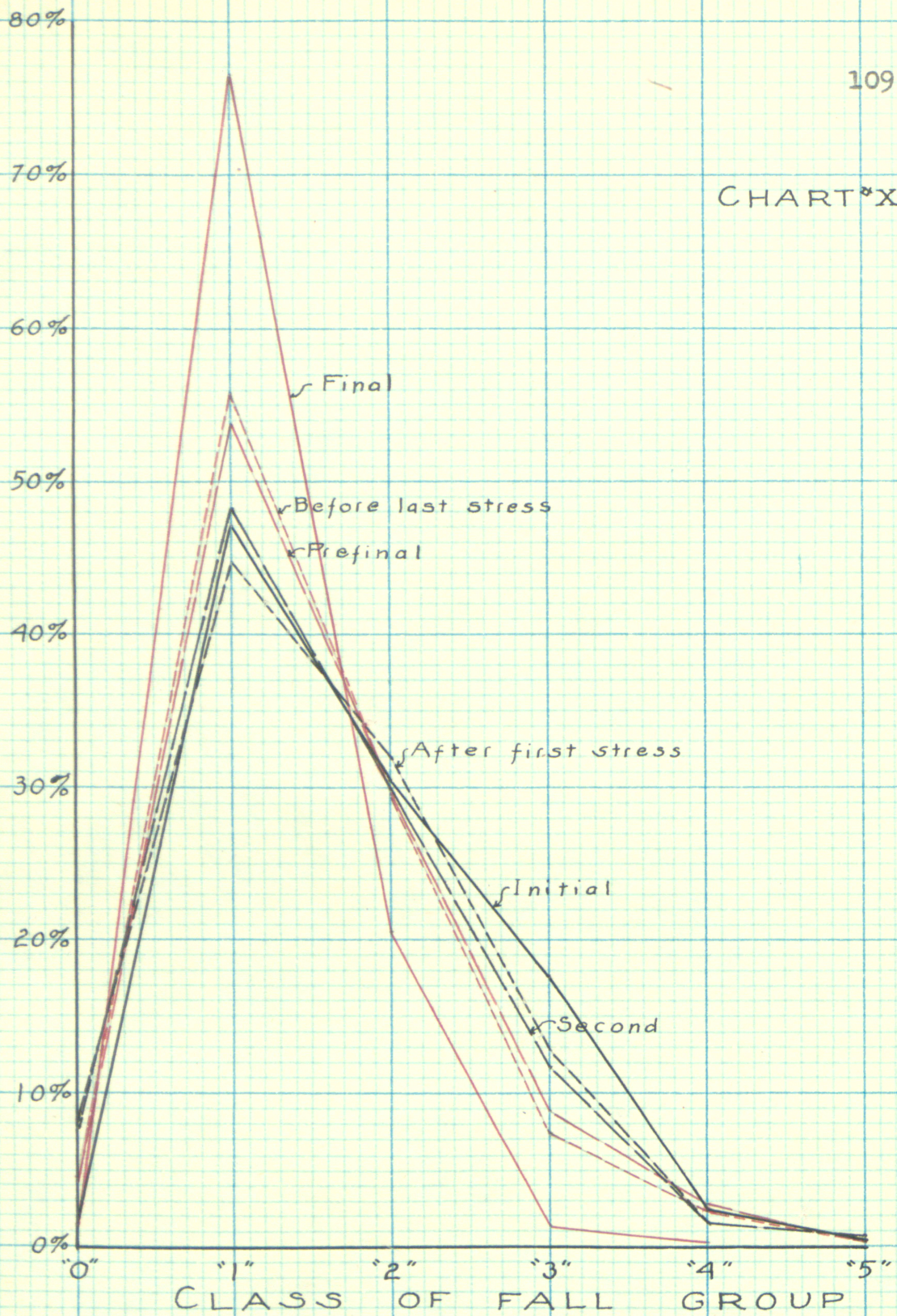
"1 1"	0.0	1.2	4.4	0.0	3.5	0.0	0.0	4.12	12.56	20.04	4.70	5.2	0.0
"2 2"	18.0	22.7	16.9	19.7	25.6	29.0	32.0	23.96	11.40	16.85	18.75	17.7	28.0
"3 3"	0.0	0.0	0.0	0.0	0.3	0.0	0.0	0.00	0.00	0.00	0.00	0.00	0.0
HOMORHYTHMIC	18.0	23.9	21.3	19.7	29.4	29.0	32.0	28.08	23.96	36.89	23.45	22.9	28.0

CHART *X



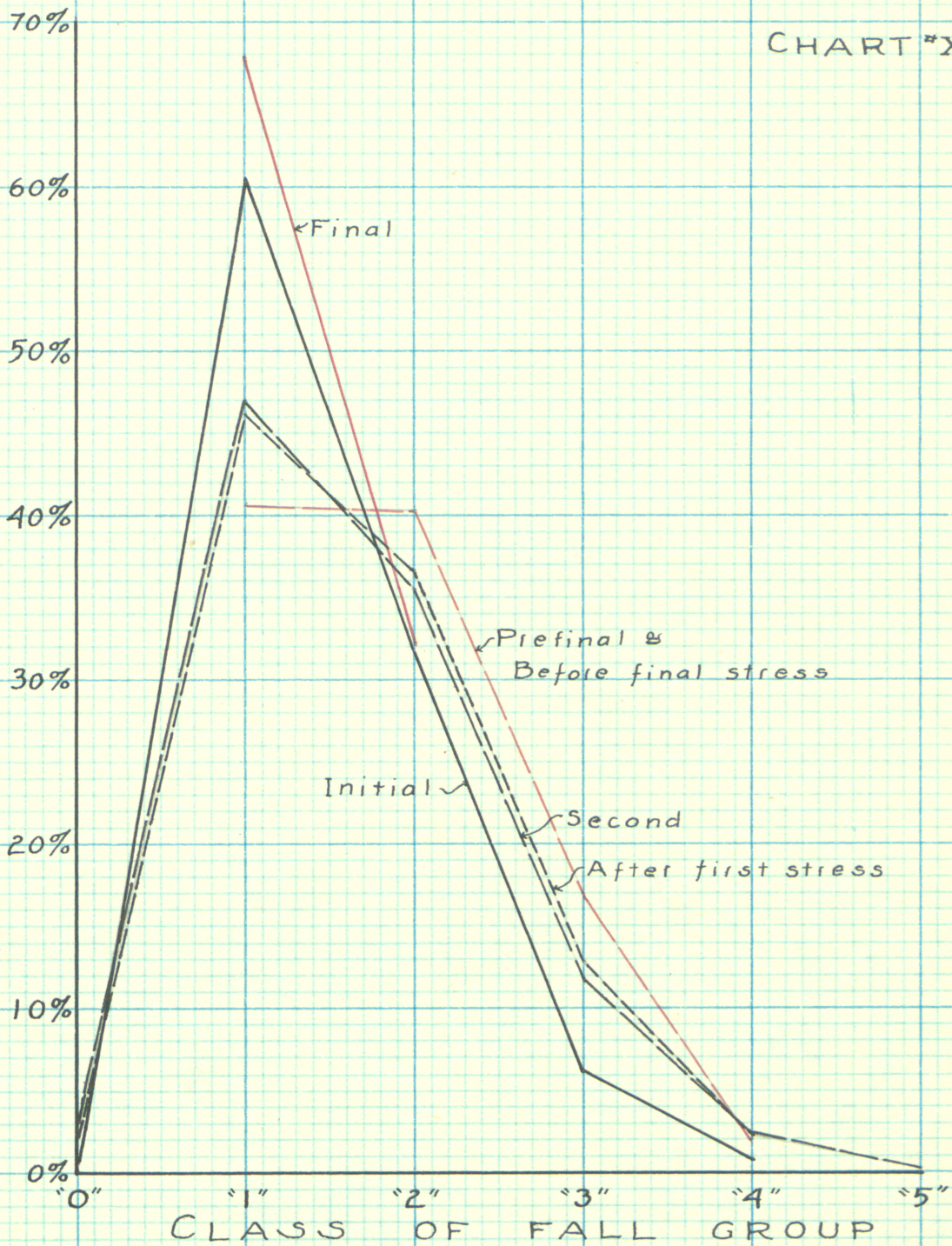
GERMAN #1

CHART XI



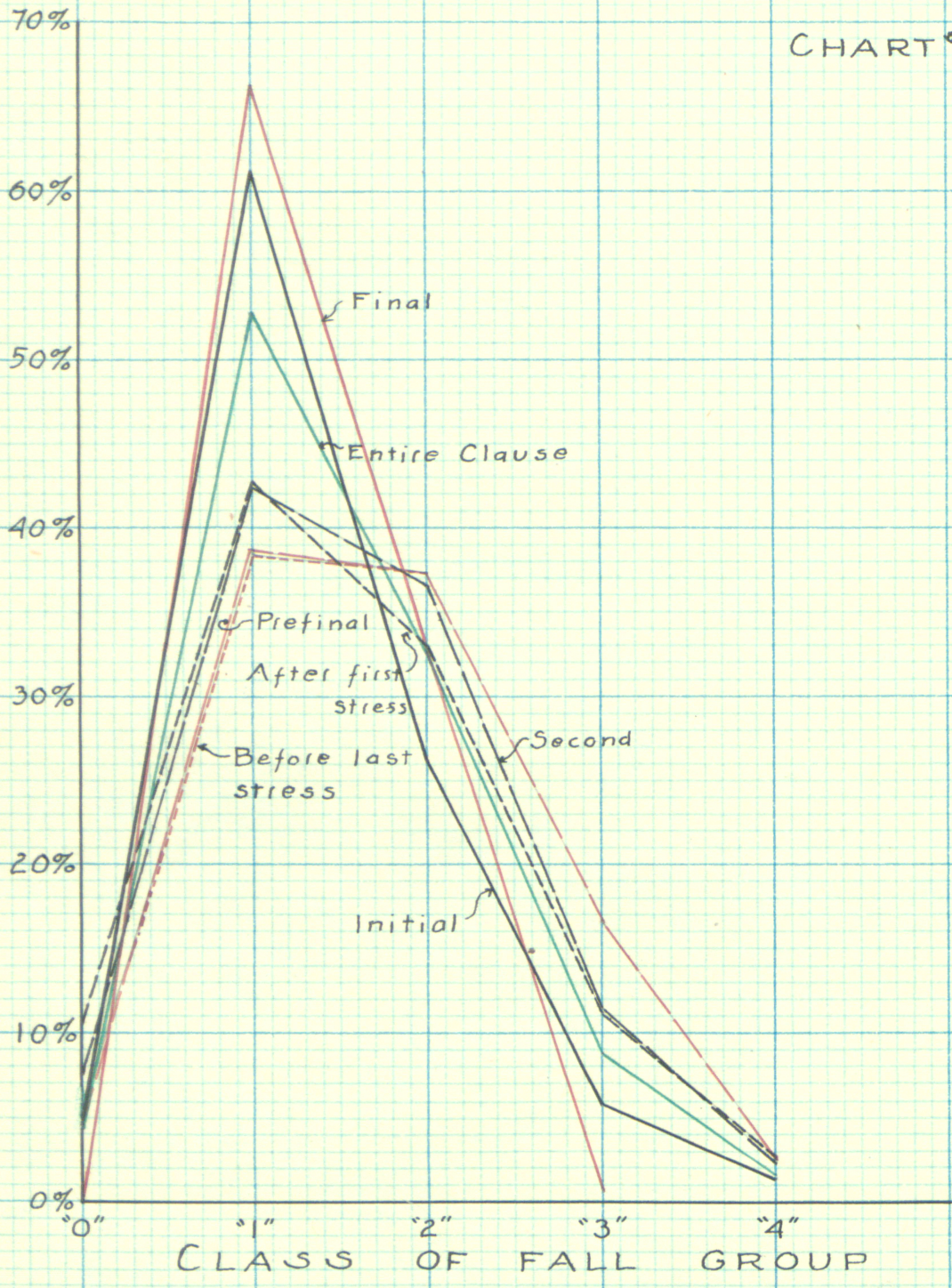
GERMAN I - XX

CHART "XII



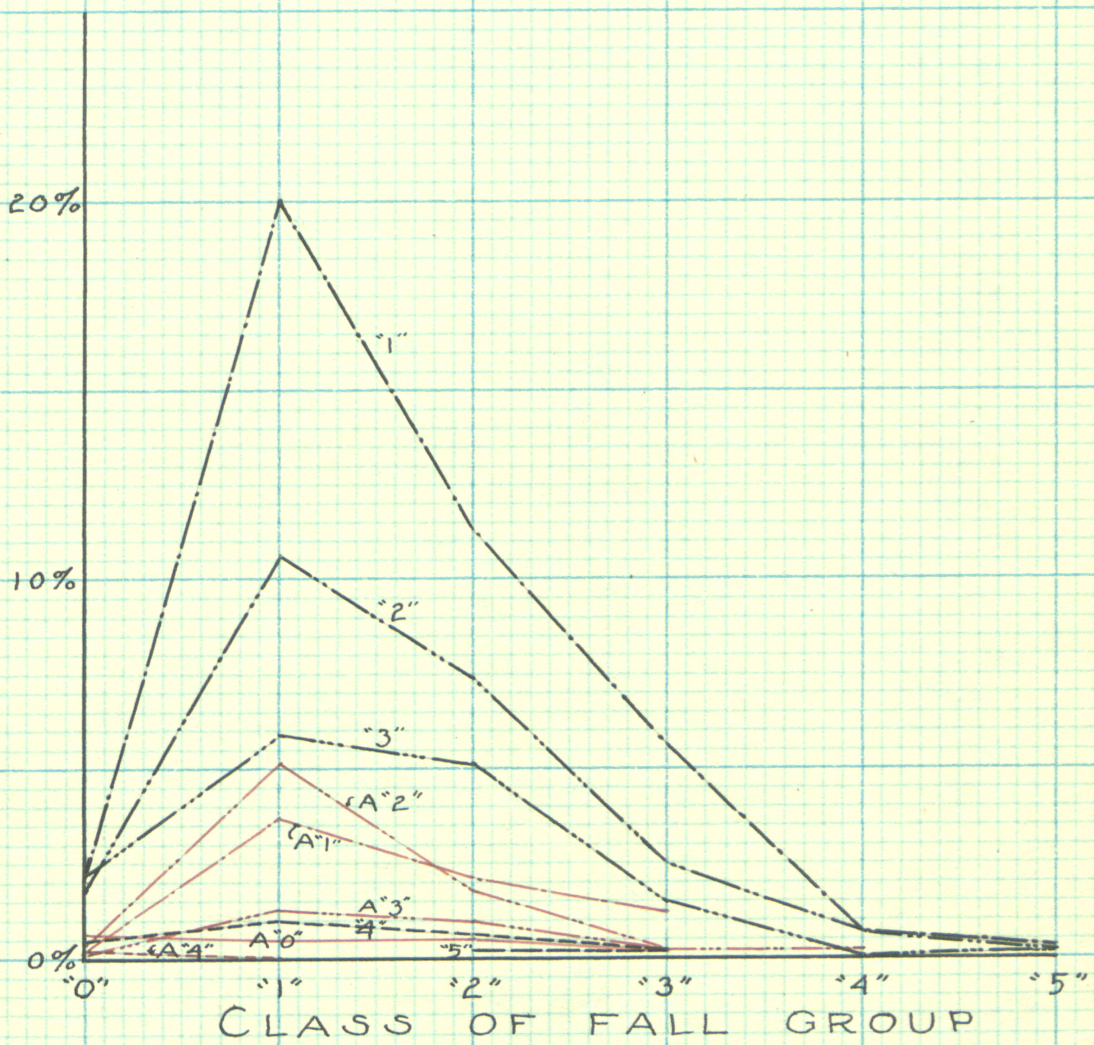
SERM. AD RELIGIOS
I - XX

CHART *XIII



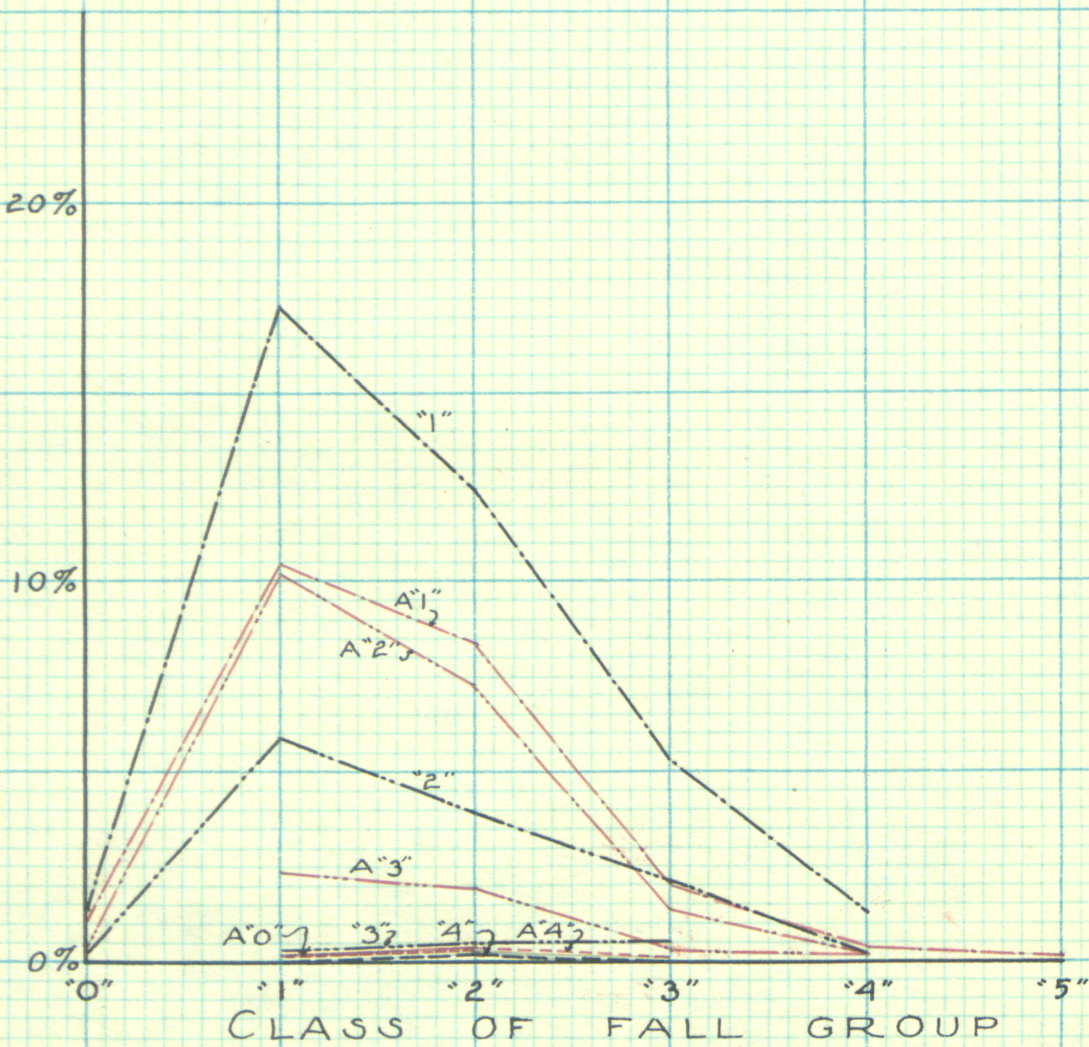
RUSTICANUS DE COMMUNIS

CHART *XIV



GERMAN I-XX
BEGINNINGS

CHART *XV

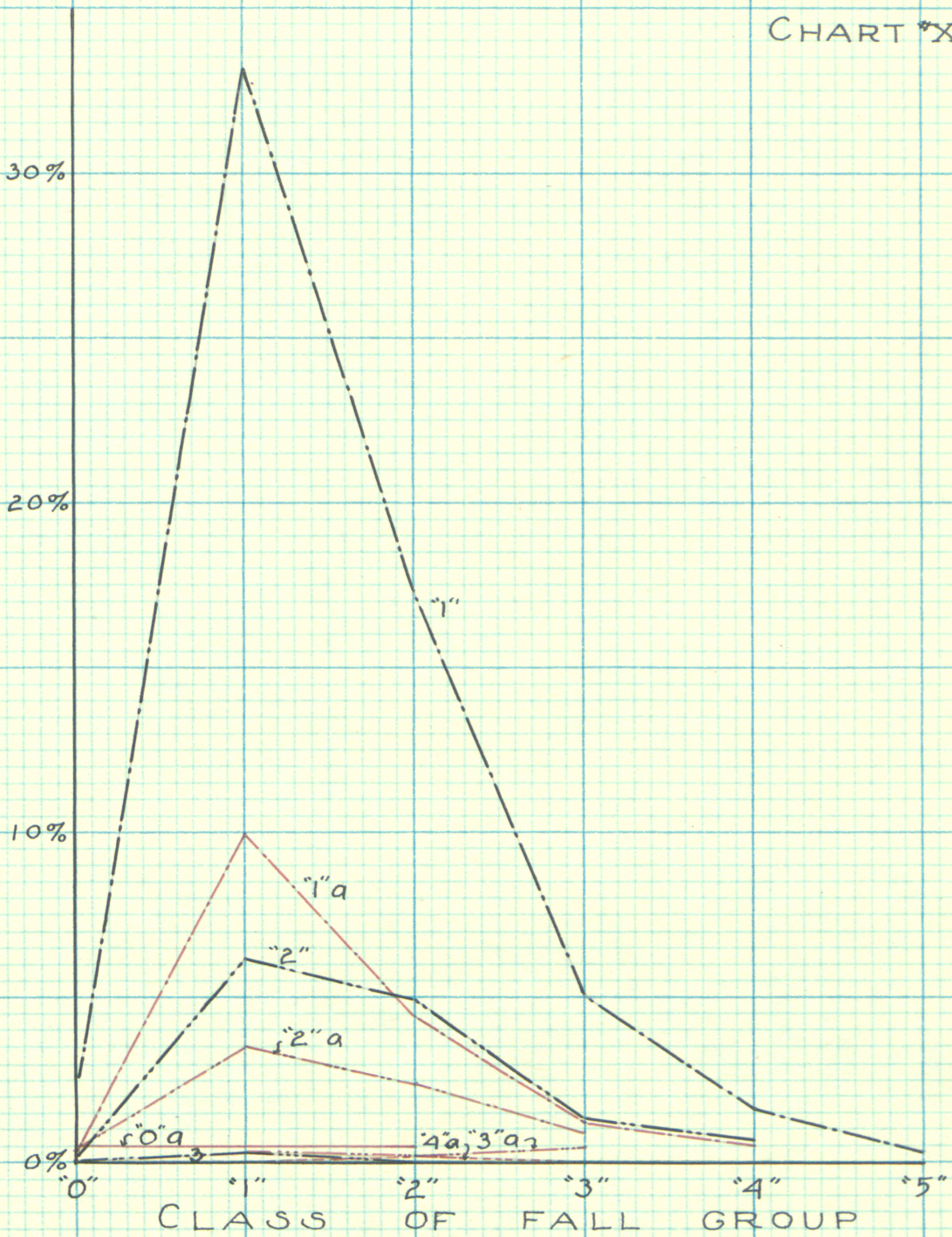


SERM. AD RELIGIOS

I - XX

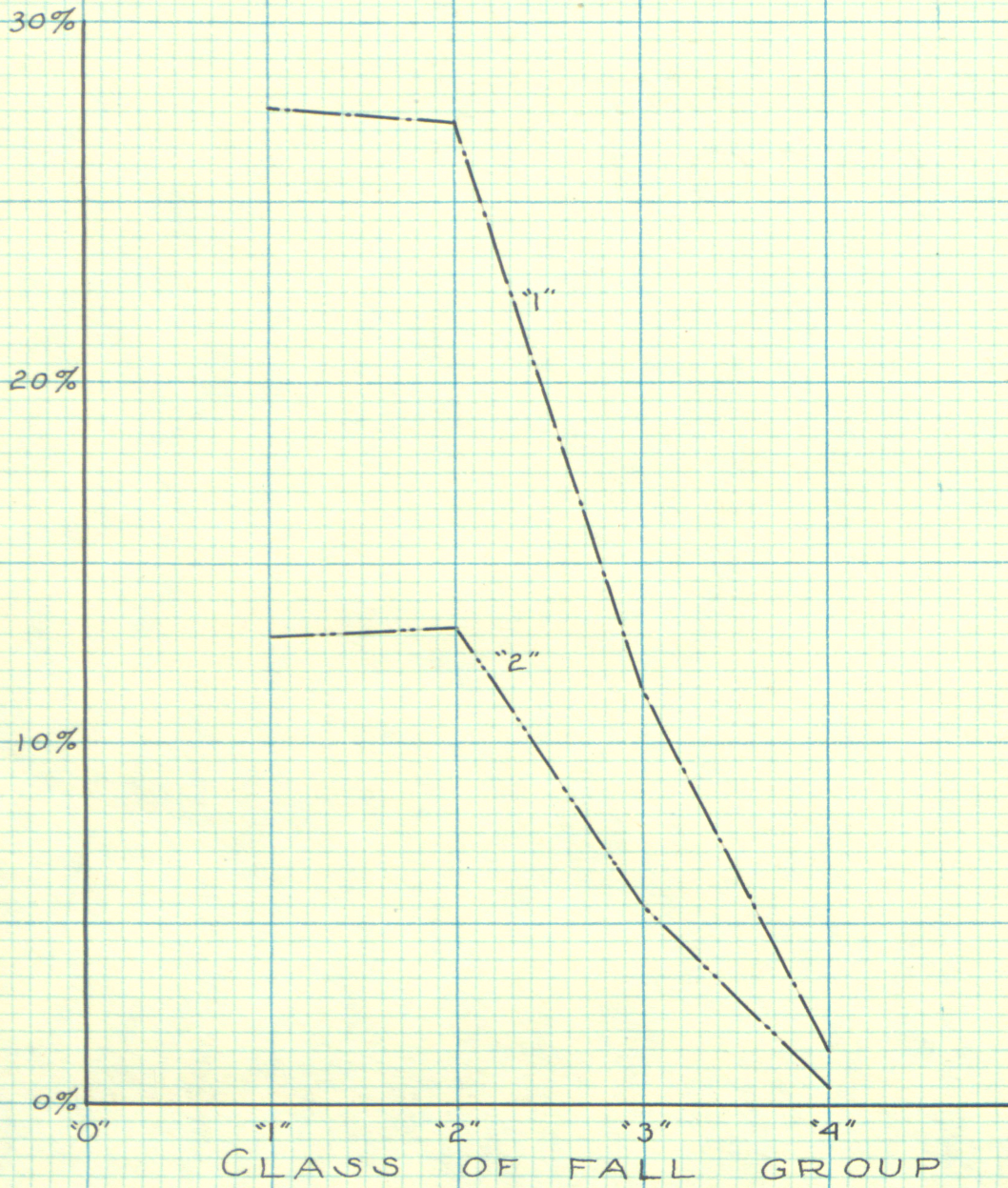
BEGINNINGS

CHART XVI



GERMAN I-XX
ENDINGS

CHART XVII



SERM. AD RELIGIOS.

I - XX

ENDINGS

CHART XVIII

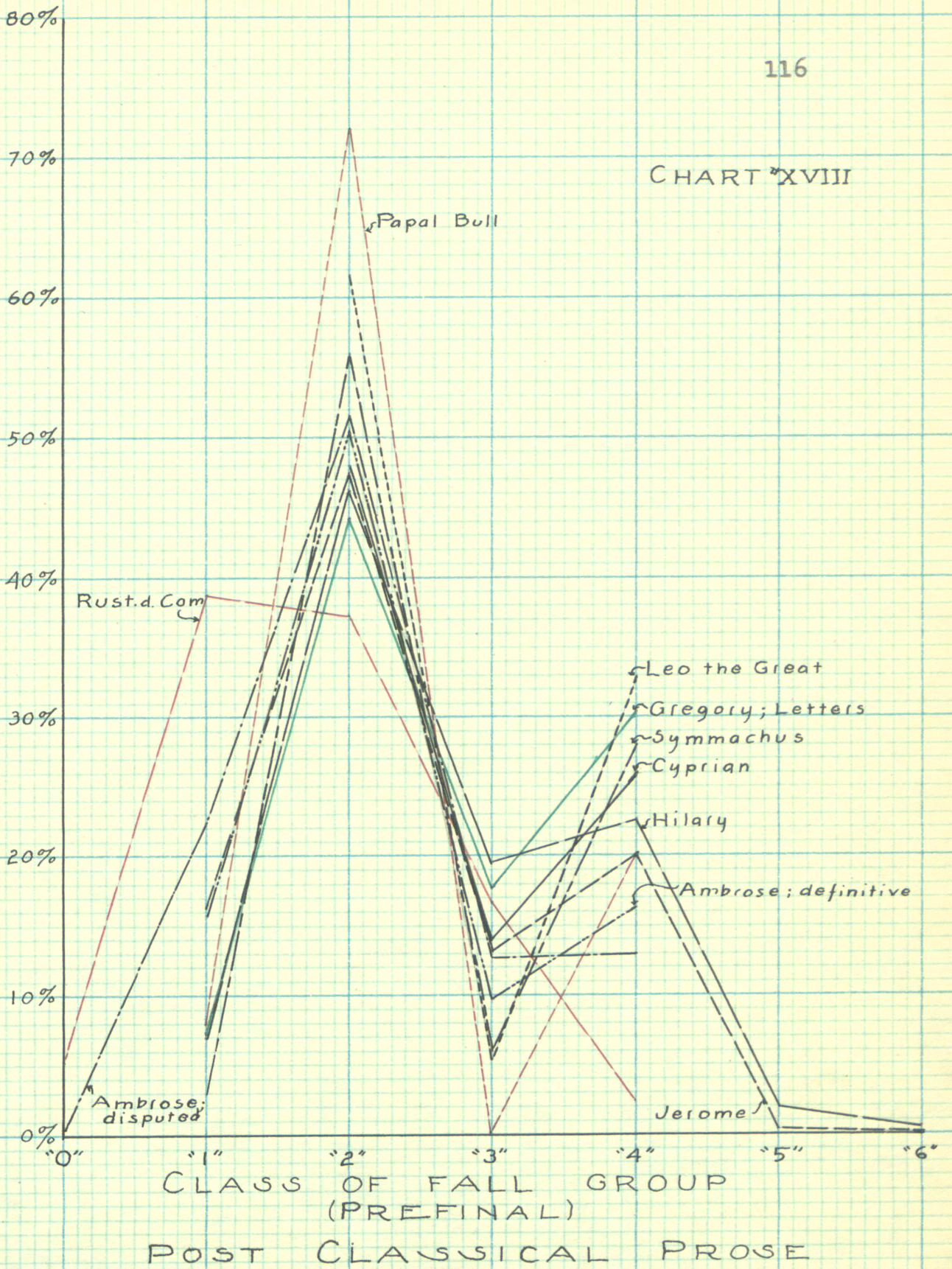
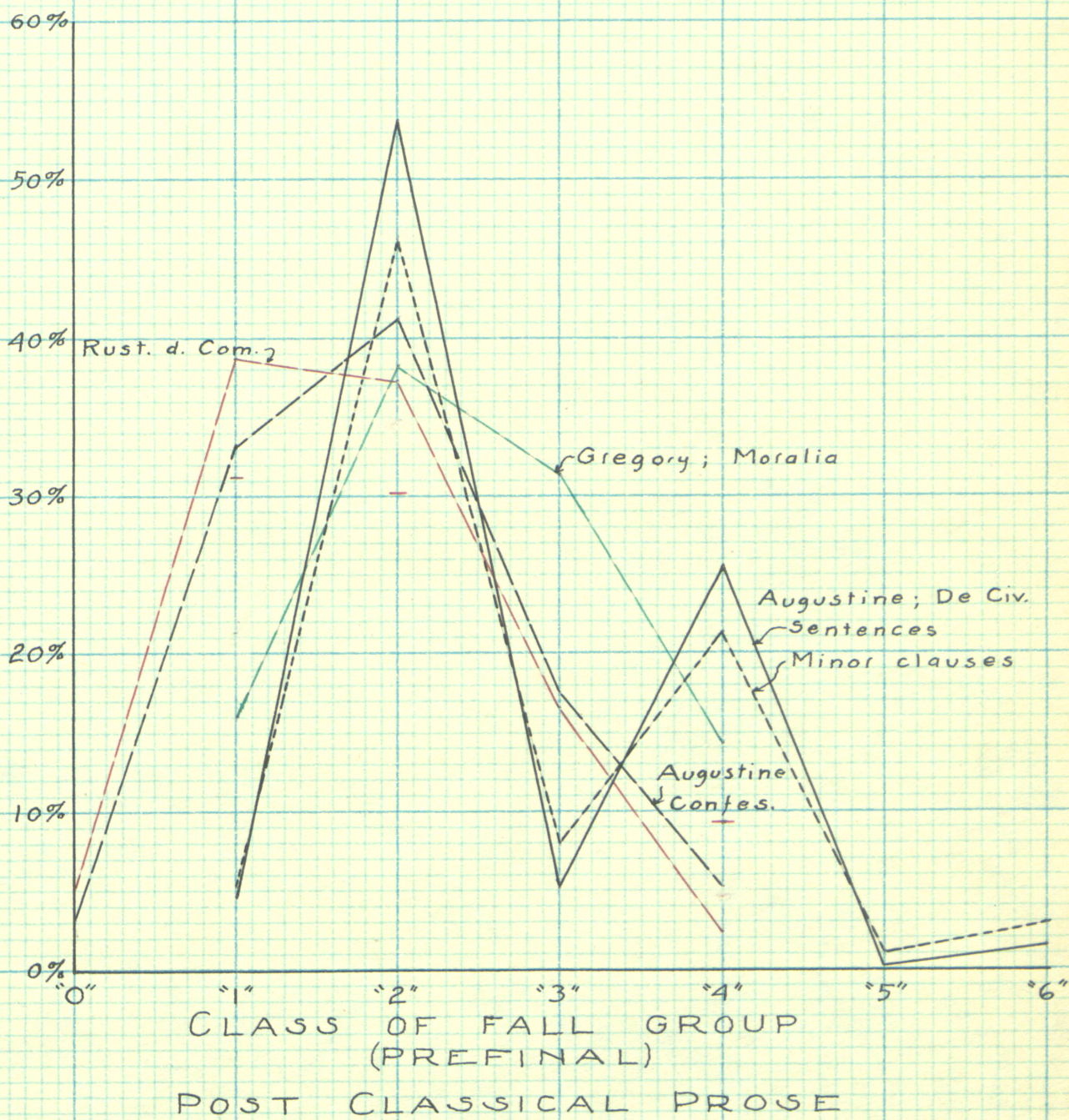


CHART *XIX



Notes

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- 1 p. 3. Buck, C. D., Comparative Greek and Latin Grammar, p. 31.
- 2 p. 3. Bolton, T. L., Rhythm. American Journal of Psychology. Vol. VI, No. 2. Jan. 1894. p. 237.
- 3 p. 5. Sonnenschein, E. A., What is Rhythm? p. 218.
- 4 p. 5. Lipsky, A., Rhythm as a Distinguishing Characteristic of Prose Style. N.Y. 1907 p.
- 5 p.10. Polheim, K., Die Lateinische Reimprosa. pp. 363.
- 6 p.10. Cicero, Orator. LXIII-LXX.
- 7 p.10. Meumann, E., Untersuchungen zur Psychologie und Aesthetic des Rhythmus. in Philosophische Studien. W. H. Wundt, Ed. 1894. p. 412.
- 8 p.13. Plutarch ΤΙΒΕΡΙΟΥΣ ΚΑΙ ΓΑΙΟΥΣ ΓΡΑΓΧΟΙ ΙΙ
- 9 p.14. Bolton, T. L., op. cit. p. 204.
- 10 p.14. MacColl, D. S., Rhythm in English Prose. p.31.
Stetson, R. H., Rhythm and Rime. p.463.
- 11 p.14. Saintsbury, G. E., A History of English Prose Rhythm.
- 12 p.15. Meumann, E., op. cit. p.412.
- 13 p. 19. Since 1908, the Capucins of the Province of Switzerland have been preparing for publication the Opera Omnia of Berthold. Various misfortunes have prevented this proposed publication. Information from Zawart, Anscar, O.M.Cap., The History of Franciscan Preaching and Preachers. p. 3.
- 14 p.36. This method differs from that of Marbe and Lipsky by the recognition of rhythm breaks at the ends of clauses.

Notes

Chapt. III

- 1 p. 79. Santi, Angelo de. Il "Cursus" nella Storia Letteraria e nella Liturgia. La Civiltà Cattolica. Vol. XI p. 275.
- 2 p. 79. Cicero, Op. cit. LXIII-LXX
- 3 p. 81. Santi, Angelo de. Op. cit. Quoted by Albert C. Clark, The Cursus in Medieval and Vulgar Latin. Excerpt, p. 18.
- 4 p. 82. Harkness, A. J.. The Final Monosyllable in Latin Prose and Poetry. American Journal of Philology XXXI 1910. pp. 155, 157. 158.
- 5 p. 83. Schönbach, Anton E. Studien zur Geschichte der altdeutschen Predigt. Fünftes Stück; Die Überlieferung der Werke Bertholds von Regensburg. II. Sitzungsberichte d. P.H.C. d.K.A.d.W. Vol. 152, gives a complete list of writers cited by Berthold in the different groups of Rusticani and Sermones.
- 6 p. 83. Sbaralea, Fr. Joannis Hyacinth., Bullarium Franciscanum Romanorum Pontificum. Tomus II p. 459.
- 7 p. 84. Burdach, K., Über den Satzrhythmus der deutschen Prosa. Sitzungsber. der K. Preuss. Ak. der Wiss. XIX, 1909. p. 523.
- 8 p. 86. Meyer, Wilhelm. Gessamelte Abhandlung zur mittellateinischen Rhythmik. p. 261.
- 9 p. 92. Croll, Morris., The Cadence of English Oratorical Prose. Quotes Shelley, J., Church Quarterly Review, April 1912.
- 10 p. 92. Burdach, K., Op. cit. p. 523.
- 11 p. 93. Burdach, K., Op. cit. p. 523.

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(70c) Sermo XXVIII. - Studien zur Geschichte der
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Wien, bd. 147, 1904. pp 35-45.
- ‡ Rusticanus de Dominicis, Linz 99 (Domin. 2 post Pentec.)
Ibid pp 68-71.
- Rusticanus de Sanctis. Lips. 498, 77, 2.
Ibid pp 67-68.
- Sermones Speciales. Nr. 9 Lips. 496, 51, 4.
Ibid pp 63-65.
- ‡ Sermones ad Religiosos. Sermo XII. De avibus immundis et
mundis, et quod duo genera avium Deo sunt maxima
dilecta, sc. aves S. Mariae, turtures et columbae.
B. Bertholdi a Ratisbona Sermones ad Religiosos XX
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