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Russian Word-Play  
Poetry  
from Simeon Polotskii  
to Derzhavin



RUSSIAN WORD-PLAY POETRY FROM  
SIMEON POLOTSKII  
TO DERZHAVIN

ITS CLASSICAL AND BAROQUE  
CONTEXT

C. L. DRAGE

School of Slavonic and East European Studies  
London 1993

RUSSIAN WORD-PLAY POETRY FROM SIMEON POLOTSKII  
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## ILLUSTRATIONS

The following illustrations follow p.12 in the text:

1. Simeon Polotskii's 'Cross'
2. Simeon Polotskii's 'Star'
3. Simeon Polotskii's 'Heart'
4. Ivan Velichkovskii's 'Cross'
5. Aleksei Rzhevskii's 'Rhombus'

## PREFACE

It is easy to see why scholars both in the East and the West should have been slow to recognize the long history behind the late seventeenth-century and eighteenth-century Russian word-play poems and the extent and coherence of the poetic system to which they belong. The poems themselves are often short and unusual in form and sometimes obscure in expression. They rarely have the characteristics favoured by editors of collected works or anthologists. Consequently they tend to become known only when complete editions of their authors' works are published.

Three factors have retarded the study of word-play poetry in the Slavonic literatures. The first is that most of the earliest word-play poems are in Greek or Latin and that many of the books which refer to them are in Latin. Since the two classical languages are no longer widely known to scholars in Eastern Europe, these rich sources are largely closed to them. Second, in Eastern Europe there has been a general reluctance to investigate the foreign, i.e. extra-Slavonic, origins of Slavonic word-play poems. A third factor is that much valuable material on them has remained unpublished in manuscripts.

The failure to relate these poems to a single system has led to their being treated as individual, eccentric poetic experiments, as they are, for example, in G. A. Gukovskii's *Ruskaia poeziia XVIII veka* of 1927.

Among the first twentieth-century Russian literary scholars to acknowledge the existence of a corpus of Russian and Russian Church Slavonic word-play poetry and to identify some of its varieties was P. N. Berkov. His *Virshi* of 1935 includes six types of word-play poem. His identifications of the types are mainly correct, but regrettably he gives no sources for the poems which he printed.

After the Second World War I. P. Eremin published a description of word-play poems in the works of Simeon Polotskii. He added to the types exemplified by Berkov, but his account has the disadvantage of being confined to a single author, and he makes no attempt to give a history of the different types.

The first scholar to try to define word-play poetry with respect to the Slavonic literatures as a whole and to name and give examples of its main types was D. Tschizewskij. His booklet, *Formalistische Dichtung bei den Slaven* (1958), covers the production of word-play poetry from the origins of the Slavonic literary languages to the twentieth century. He made a careful

## I. PICTURE POEMS

Some types of word-play poetry, known collectively in Latin as *carmina curiosa*, *nugae*, or *lusus poetici*, in Greek as τεχνοπαίγνιον and in Russian as курьезный стих, are very ancient. One such are picture poems, called *carmina figurata* or фигурные стихи. They are blocks of verse arranged to form the outline or silhouette of an object which may or may not be referred to in the body of the poem. This is the true picture poem, and it is found in Greek, Latin, Russian and other literatures. But there are other compositions, presented in the identical way so that their outline recalls some object, which are not in poetry but in prose; and there are yet others which are partly in poetry and partly in prose.

Picture compositions are known of as early as the fourth century B.C. when several were written by Simias of Rhodes. Three of his picture compositions, the celebrated 'Egg', the 'Axe' and the 'Wings of Love', found their way into the *Palatine Anthology*, a collection of some 3,700 Greek epigrams made by an unknown Byzantine scholar or scholars around A.D. 980.<sup>2</sup> Sometimes picture poems contain elements additional to their verbal texts and the outlines they present. Thus Besantinus's 'Altar', composed in Greek in the reign of the second-century Roman emperor Hadrian, and presumably addressed to him, is also an acrostic, the first letters of whose twenty-six lines spell the words Ὀλύμπιε, πολλοῖς ἔτεσι θυσείας (O Olympian, mayest thou sacrifice for many years).<sup>3</sup> There is a parallel among Simeon Polotskii's picture poems.<sup>4</sup>

Picture poems do not appear to have been mentioned along with other *carmina curiosa* by such fourth-century Latin grammarians as Servius Honoratus, Marius Victorinus or Diomedes.<sup>5</sup> However, they were composed in the eighth century as, for example, by Lul, the assistant of Boniface and the future bishop of Mainz.<sup>6</sup>

Along with other examples of word-play poetry picture poems tend to be treated towards the end of works on poetics, customarily after the epigrams and the epitaphs.

Probably the fullest treatment ever given to them is found in *Encyclopaedia*, the work of the German Protestant theologian Johann Heinrich Alsted. Born in 1588, he became professor of philosophy and theology at Herborn in Nassau, from where he moved to a chair at Weissenburg in Transylvania: the reason for the employment of a German professor in this eastern part of Hungary appears to have been its large German population. Alsted remained in Weissenburg until his death in 1638. In 1629 he completed and in 1630 published his seven-volume encyclopaedia, which contains a

detailed description of sixty varieties of word-play poetry, among them many examples of picture compositions, mainly poems.<sup>7</sup>

Alsted refers to word-play poetry in his sections on both Greek and Latin verse prosody, but when he comes to Greek word-play poetry or, as he calls it, *technopaegnon*, he merely says that it is identical to Latin: 'Technopaegnon poësios Graecae idem est cum Latino', and confines himself to printing a single example, Simias of Rhodes's 'Egg', using a text very different from that in the *Palatine Anthology*.

In the pages on Latin word-play poetry he lists the following varieties of picture compositions: the 'Amphora', the 'Altar' (*ara*), the 'Cup' (*calix*), the 'Water-clock' (*clepsydra*), the 'Shield' (*clypeus*), the 'Column' (*columna*), the 'Spindle' (*fusus*), the 'Organ' (*organum*), the 'Egg' (*ovum*), the 'Felt Cap' (*pileus*), the 'Goblet' (*poculum*), the 'Pyramid' (*pyramis*), the 'Rake' or the 'Mattock' (*rastrum*), the 'Steps' (*scala*), the 'Axe' (*securis*), the 'Saw' (*serra*), the 'Tripod' (*tripus*) and the 'Tower' (*turris*). All the examples with which he illustrates these picture compositions are in Latin, except one, which is in Greek. He mentions Simias's 'Egg' a second time, but now he specifies three sizes of egg, a larger egg (*ovum grandius*), which he has already exemplified in the section on Greek verse prosody, a smaller egg (*ovum minus*), which he illustrates here with a Latin egg, and a tiny egg (*ovum pusillum*), which he illustrates with a single sentence of Greek prose σιμίας ῥόδιος μ' ἐποίησεν οὕτως (*sic*) (Simias of Rhodes made me thus), printed in an egg-like shape.<sup>8</sup>

σ ι –  
 μ ί α ς  
 ῥ ό δ ι ο ς  
 μ' ἐ π ο ί η –  
 σ ε ν ο ῦ –  
 τ ω ς.

The German poet and literary theoretician Martin Opitz (1597-1639) was a near contemporary of Alsted. The first edition of his *Buch von der Deutschen Poeterey* (1624) contains no picture poems (in German *Bilder Reime*) nor any references to them.<sup>9</sup> However, when Enoch Hannman brought out an 'augmented and improved' edition of this work in 1645, he inserted a single picture poem called the 'Pyramid', a subject which occurs among Alsted's examples. It is a short poem of lines with predominantly alternate rhyme in honour of 'immortal poetry'.<sup>10</sup>

Nicht.  
 Es bricht  
 Zusammen  
 Gantz uberhin  
 Der strenge Flāmen  
 Die Dōner und der Lauf  
 Pyramidem. Es fahren  
 Der greise Zeit. Sie bawet auf  
 Der Poesie beit trotz den Jahren  
 Den scharffē Zahn gesetzt die Ewigkeit  
 Als Vielfraß alles das das mā ansch a uet  
 Die steinern Gebürg'. In sie hat doch die Zeit  
 E g y p t e n r ũ h m d i c h n i t / d a ß d u h a s t a u f f g e b a u e t.

Two early seventeenth-century English poems reproduce the chief features of Besantinus's 'Altar' and Simias of Rhodes's 'Wings of Love'. Both come from *The Temple*, a collection of short religious poems by George Herbert (1593-1633), the poet and Anglican clergyman who was rector of Bemerton near Salisbury for the last three years of his life.<sup>11</sup>

George Herbert's 'Altar' contains sixteen iambic lines of various lengths rhyming in pairs. The altar table is made up of two pentameters and rests on a stone of two tetrameters. This stone is supported by a column of eight dimeters, which in its turn stands on a base of two tetrameters set in a plinth of two pentameters.

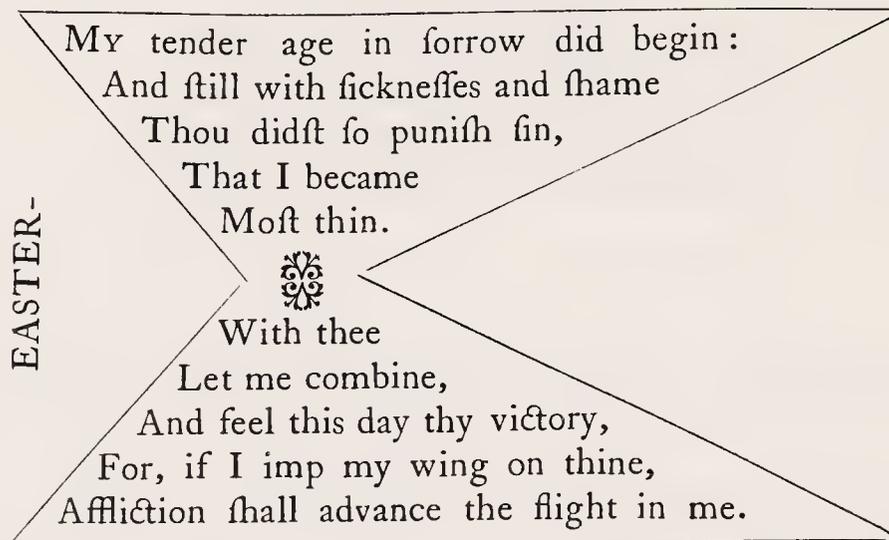
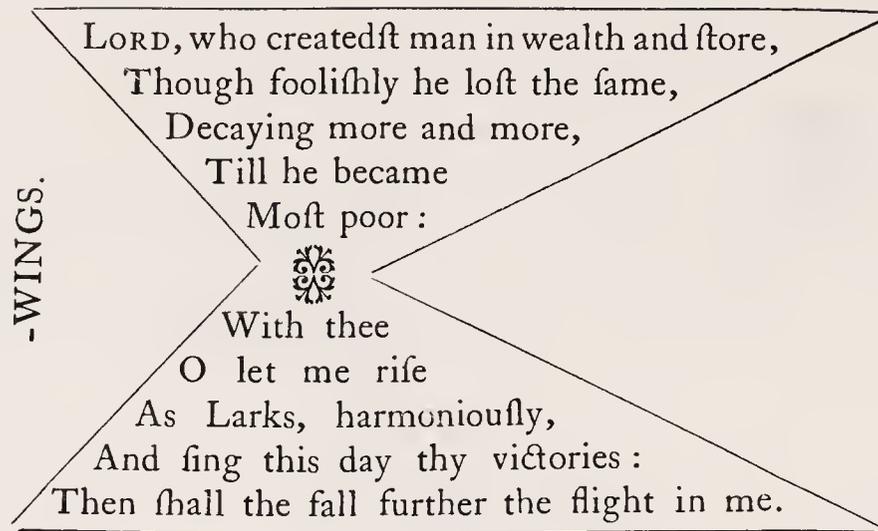


## The Altar

BROKEN ALTAR, Lord, thy fervant rears,  
 Made of a heart, and cemented with tears :  
 Whose parts are as thy hand did frame ;  
 No workman's tool hath touch'd the fame.

A HEART alone  
 Is such a stone,  
 As nothing but  
 Thy power doth cut.  
 Wherefore each part  
 Of my hard heart  
 Meets in this frame,  
 To praise thy name :  
 That, if I chance to hold my peace,  
 These stones to praise thee may not cease.  
 O let thy blessed SACRIFICE be mine,  
 And sanctify this ALTAR to be thine.

His 'Easter-Wings' has four wings, each again composed of iambics. The two upper wings are made up of five lines which decrease by a foot each line from pentameter to monometer, whereas the two lower wings increase similarly by a foot each line from monometer to pentameter. Just as the narrowing down of the upper wings symbolizes the poet's decline in prosperity and health, so his rise in spirituality is indicated by the widening out again of the lower wings. This contrast in significance between the upper and lower wings creates an antithesis typical of Baroque word-play poetry.



Justus Georg Schottel (1612-76), the poet and authority on the German language, devoted five pages to *Bilder Reime* in his *Ausführliche Arbeit von der Teutschen HauptSprache* (1663).<sup>12</sup> All his texts are in verse, and his five picture poems portray the objects they represent as silhouettes, with the edges of their lines of verse forming the contours of the objects. He has a sixteen-line 'Egg' in iambics, a fourteen-line 'Tower' in dactyls, a twenty-eight-line 'Pyramid' in trochees (which contains fourteen types of trochaic verse-lines), a twenty-two-line Catholic 'Cross' in trochees and, finally, a twenty-one-line 'Goblet' (or perhaps in the context of the 'Cross' a 'Chalice') in dactyls and anapaests.

Here is Schottel's 'Egg':

Behend  
 Das Ende  
 Bey jedem Ding  
 Klein / groß / gering  
 Gar unverhoft sich find  
 Das eitle weg verschwindt/  
 Wer auf Gott uñ auf Tugend traut  
 Der hat auf festen Grund gebaut  
 Was Tugend gibt / Was Gott beschert  
 Bleibt unverdorben/ unverwehrt/  
 Darum ich nur GOtt liebe  
 In Tugend mich stets übe  
 All Eitelkeiten  
 Werf ich zu seiten  
 Behende  
 Ihrende.

And this is his 'Cross':

Gar viel Schmerzē  
 Ich im Herten  
 Stets entpfinde/  
 Meine Sünde  
 Trucken täglich mich / weil ich nicht kan leben  
 Wie die Seele wil: Weil ich nicht kan streben  
 Recht mit Emsigkeit nach des Himēls willen/  
 Muß ohn Willen oft Leibeswillen stillen/  
 Auf Gott trauen/  
 Auf jhn schauen/  
 Sey stets mir  
 Höchste Gier:  
 Seine Güte  
 Mein Gemüte  
 Stets erfülle  
 Stets umhülle  
 Er mich Armen  
 Mit erbarmen  
 Stets erquikke/  
 Denn ich schikke  
 Mein Begehren  
 Nach dem Herren.

Alsted's monumental work was known to some of the teachers of the Kiev Academy in the seventeenth and early eighteenth centuries, but at this time his name was regarded, in B. Uhlenbruch's words, as 'taboo', so taboo that it could not be mentioned, and he was therefore referred to simply as the 'author of the *Encyclopaedia*'.<sup>13</sup> In Orthodox Kiev then and later the fear of Protestant influences, literary as well as religious, appears to have been even stronger than that of Catholic influences.

In his edition of Simeon Polotskii's selected works Eremin printed three picture poems. Only one is of the type which Alsted demonstrates in his numerous examples, that is, the type which is built up out of blocks of horizontal verse-lines. This picture poem is called the 'Cross' (*krest*), and it has the form of an Orthodox cross with a vertical beam and three cross-beams instead of the single cross-beam of the Catholic cross.<sup>14</sup> However, unusually for the Orthodox cross, it does not have eight points, because the vertical beam does not project beyond the topmost cross-beam. The verse-lines are pairs of isosyllabic rhyming lines of different lengths. Note that the pairs of rhyming lines constituting the second and longest cross-beam are printed consecutively on the same lines as if they were leonines, whereas the lines forming the vertical beam below the second and third cross-beams are eleven-syllable syllabic lines divided at the caesura after the fifth syllable.

Alsted does not have a 'Cross' among his examples of picture poems, but he uses the shape of a cross, actually a Catholic one, elsewhere among his examples of word-play poetry.<sup>15</sup>

The other two picture poems given by Eremin are of a 'Star' and a 'Heart':<sup>16</sup> neither occurs among Alsted's examples. Nor can their structure be paralleled from among his picture poems. Instead of a silhouette being built up by blocks of verse of varying length, a picture is formed by the verse-lines themselves, so that, for example, the eight points of the star are lines of verse issuing from its centre, and the oval curves of the heart consist of curving lines of verse. The 'Star' was composed in honour of the birth of the Tsarevich Simeon Alekseevich in 1665. Like Besantinus's 'Altar', it contains an acrostic: the first letters of the verse-lines forming the star's centre spell the tsarevich's (as also the author's) first name 'Simeon'. The 'Heart' occurs in Simeon Polotskii's poem *Orel rossiiskii*, which celebrates the presentation of the Tsarevich Aleksei Alekseevich (1654-70) to the people as heir to the throne in 1667.

What was the source of Simeon Polotskii's picture poems? Born in 1629, he was a student at the Kiev Academy, then the Mogilianskii Academy, from about 1642 to about 1653, and he may have studied also at the Jesuit college in Vilnius. He is not known to have studied in the West. The absence of close

correspondences between Simeon Polotskii's picture poems on the one hand and those in Alsted's *Encyclopaedia* and the *Palatine Anthology* on the other suggests that he had no direct knowledge of either work. In fact, the unique manuscript of the *Palatine Anthology* was not discovered in Heidelberg by the French scholar Salmasius (1588-1653) until 1607, and it remained there only until 1623, when it was taken to Rome. There it was left until 1797, and its whole text was not published until 1813-14.<sup>17</sup> In view of the prominence of the cross, the heart and the star in Catholic religious symbolism Simeon Polotskii most probably took the models for his picture poems from some Catholic work on poetics which he may have seen in Vilnius.

The Ukrainian poet and printer Ivan Velichkovskii was a decade or so younger than Simeon Polotskii. Little is known of his life, but at the beginning of the 1680s he is thought to have been working at the printing-press founded in Chernigov by its archbishop, Lazar' Baranovich. In the mid 1680s he moved to Poltava and became a priest at the Church of the Assumption. He died in Poltava in 1726.<sup>18</sup>

Like others of his fellow-countrymen at that time, he was a master of word-play poetry, and among his *carmina curiosa* there is a picture poem called the 'Cross'. Like Simeon Polotskii's 'Cross', it is an Orthodox cross with three cross-beams, but, unlike his, it has eight points because the vertical beam projects above the topmost cross-beam. Also like Simeon Polotskii's, it is formed of pairs of mainly rhyming isosyllabic lines, but it is shorter, with twenty-two lines against forty-three.<sup>19</sup>

In his treatment of word-play poetry Alsted manifests the impartial interest of the polymath. But in Western Europe attitudes to it were changing. Magnus Daniel Omeis, who was born in Nuremberg in 1646 and who became professor of eloquence, morals and poetry at Altdorf, included a section on picture poems in his *Gründliche Anleitung zur Teutschen accuraten Reim- und Dicht-Kunst* of 1704.<sup>20</sup> He states, correctly, that they are not new inventions but by his time were already about two thousand years old, and he refers to examples in German poetry. But he then proceeds to dismiss both this and other forms of word-play poetry scornfully: 'One should not spend too much time on such school trifles (*Schul-galanterien*).'<sup>21</sup>

This seems to have been the attitude also of Feofan Prokopovich, who returned to Kiev from his studies abroad in 1702 and became a teacher at the Kiev Academy, his former school. In 1705, the year after the appearance of Omeis's work, he gave a course on poetics to the Academy's students. However, the section on the epigram in his manuscript textbook *De Arte*

*Poetica*, which he wrote for this course, and which is the section to which one would normally turn for information on word-play poetry, has not a single word on the picture poem or on any other type of word-play poetry.<sup>22</sup>

Prokopovich was made rector of the Kiev Academy in 1710, and in 1715 Peter I summoned him to St Petersburg, where he lived and worked for the rest of his life. He managed the school which he opened in his mansion on the Karpovka River in St Petersburg in 1721 personally; so the list of subjects in its syllabus should be indicative of his views. It may therefore be significant that from the subjects taught at the Kiev Academy grammar, rhetoric and logic remained on its syllabus, but that poetics did not.<sup>23</sup> Had Prokopovich begun to doubt its value?

Prokopovich had no control over the syllabus of the Slavo-Graeco-Latin Academy in Moscow, whose academic tradition stretched back to its foundation in the 1660s by Simeon Polotskii. It is therefore not surprising that the poetics course in the Moscow Academy in the late 1720s and early 1730s should have differed completely from that taught by Prokopovich in Kiev twenty years earlier and, in particular, that, unlike the Kiev poetics course, it should have included a full treatment of the *carmina curiosa*.

This course was given by a young monk, Fedor Kvetnitskii, who had graduated from the academy in 1729 and had been immediately appointed to its staff. He had been entrusted with the class in poetics, and on 17 November 1732 he completed his own Latin manuscript textbook entitled *Clavis Poetica* (The Key to Poetry).<sup>24</sup> Part of the significance of this course is that it was the one which M. V. Lomonosov started on 15 July 1732 and on which he was examined on 1 July 1733 and on the succeeding days.<sup>25</sup> In view of the conservative nature of academic syllabuses the course presented in *Clavis Poetica* may have been similar to that taken by V. K. Trediakovskii when he studied at the Moscow Academy in 1723-25. The *carmina curiosa* occupy ff. 115-22 of the manuscript textbook.<sup>26</sup>

Compared to that followed by the German verse theoreticians of the seventeenth century, the order in which Kvetnitskii takes the poetic genres is unusual. Epigrams, anagrams and epitaphs come first, then the other literary and dramatic genres, and finally the *carmina curiosa*. The end position of the *carmina curiosa* is standard: what is unexpected is the placing of the epigrams and epitaphs in front of all the other poetic genres. The explanation may lie in the order in which Kvetnitskii introduced the Latin poets to his pupils, that is, he may have started with the epigrammatist Martial, then gone on to Virgil, Ovid and Plautus, and ended with the *carmina curiosa*.

Despite the full attention which he gives to many other types of word-play poetry Kvetnitskii passed over the picture poems in silence. Nor did

Trediakovskii refer to them in his *Novyi i kratkii sposob k slozheniiu rossiiskikh stikhov* in the editions of either 1735<sup>27</sup> or 1752;<sup>28</sup> nor were they mentioned in Lomonosov's *Pis'mo o pravilakh rossiiskogo stikhotvorstva* of 1739,<sup>29</sup> nor in A. P. Sumarokov's article '*O stoposlozhenii*'.<sup>30</sup>

An explanation for at least Lomonosov's silence on the picture poems and other types of the *carmina curiosa* may be found in some passages from the works of Johann Hübner and Johann Christoph Gottsched, some of whose writings on versification Lomonosov is known to have studied.<sup>31</sup> In his *Neuvermehrtes poetisches Hand-Buch* of 1712 Hübner gives a brief treatment of two of the *carmina curiosa*, the echo and the acrostic.<sup>32</sup> He mentions some of the other types by name, but refuses to say anything about them: 'Now there are still several artificial genres remaining, that is, poems with irregular rhyming patterns (*Irr-Reime*), chain rhymes (*Ketten-Reime*), picture poems (*Bilder-Reime*), the *Wieder-Tritte*, the *Sechstinnen*, and the like ... However, because I have not composed any in my life, nobody will expect me to give him any instruction in them.'<sup>33</sup> In a similar vein Gottsched writes in his *Grundlegung einer Deutschen Sprachkunst* of 1748: 'At the beginning of this century the celebrated Reimmann wrote *Poesis Germanorum Canonica et Apocrypha* and in its last section proposed various new forms of verse. But I shall not treat of them in this chapter, because they have not met with the least approval in Germany. Just as little shall I give rules for picture poems (*Bilderreime*), the *Sechstinnen*, acrostics, chronostics, logogryphs, poems with irregular rhyming patterns (*Irreime*), poems with end rhymes (*Endreime*), serpentine verses (*Ringelreime*), echoes (*Widerhällen*), poems based on anagrams (*Buchstabenwechseln*), cabalistic (*Cabbalistischen*) poems and riddle-verses (*Räthselsersen*). Now that the true art of poetry has been made clear this poetical trash has been completely rejected. Rather shall I speak of certain Greek and Latin types of verse which have already made a good beginning in Germany.'<sup>34</sup> This passage reveals a deeper and more reasoned hostility to the *carmina curiosa* than that expressed by Omeis.

Although ignored by Trediakovskii, Lomonosov and Sumarokov, picture poems reappeared subsequently in eighteenth-century Russian poetry. In 1761 A. A. Rzhevskii published in the journal *Poleznoe uveselenie* a verse fable under the title *Muzh i zhena* in the form of an almost perfect rhombus or an ace of diamonds, with some resemblance to Simias's 'Egg'.<sup>35</sup> However, in other ways Rzhevskii's 'Rhombus' differs from Simias's 'Egg': the verse-lines of the 'Rhombus' are all iambs of different lengths, whereas Simias's 'Egg', whether in the text of the *Palatine Anthology* or in Alsted's text, does not appear to be in verse. Prosodically Rzhevskii's 'Rhombus' seems to be close to Schottel's 'Egg', which is also in various iambic metres. Unlike both Simias's

'Egg' and Schottel's 'Egg', the 'Rhombus' does not constitute an entire composition, but is preceded by four lines of verse and followed by eighteen more.

Some forty years later Derzhavin composed two picture poems. The first consists of six lines of iambics in memory of Field-Marshal A. V. Suvorov, who died in disgrace in St Petersburg in 1800. The lines are arranged to form the outline of a coffin if looked at from one end.<sup>36</sup>

### На смерть Суворова

Окончи, вечность,  
Тех споров бесконечность,  
Кто больше из твоих героев был.  
Окончи бесконечность споров.  
В твое святилище вступил  
От нас Суворов.

Neither the *Palatine Anthology*, nor Alsted, nor Schottel, nor Simeon Polotskii provided a model for this type of picture poem.

On the other hand, Derzhavin's second picture poem, a 'Pyramid' dated 1809,<sup>37</sup> is in the tradition of the 'Pyramid' picture poem exemplified by Alsted, Hannman and Schottel.

### Пирамида

Зрю  
Зарю,  
Лучами;  
Как свещами,  
Во мраке блестящу,  
В восторг все души приводящу.  
Но что? - От солнца ль в ней толь милое блистанье?  
Нет! - Пирамида - дел благих воспоминанье.

## SIMEON POLOTSKII'S 'CROSS'

Крест пречестный церкви слава,  
На нем умре наша глава  
Христос господь, всѣх спаситель,  
Кровию си искупитель.

Хотяй дѣло  
си весело  
совершити,  
должен быти  
креста чтитель  
и любитель.

И от него вся дѣла начинати            в распятом на нем выну уповати.  
Он бо обыче тѣх благословити,       иже крест на ся тщатся возложить.  
В началѣх дѣл си и конец дарует,    какова в дѣлѣх кто благотребует.  
Крест на демона мечь от бога даны    и на вся, иже гонят христианы.  
Сим враг Голиаф адский посѣчеса,    и жало смерти грѣх в конец сотресея.

Сей царем вѣрным  
в бранех помогает,  
нечестивыя  
враги истребляет.  
Он православным  
есть защищение,  
гонителем же  
в водах топление.  
Его здѣ знамя  
впредѣ полагаю,  
его ти силы,  
царю наш, желаю.

Да та тя вславит, яко Константина,  
чтителя суща приснодѣвы сына.

Да будет ти крест, яко столп огненный  
в нощи, а во дни — облак божественный.

Щит твоим людем,  
страх же враждующим,  
на христианы  
со мечем идущим.  
Сим Христос враги  
своя побѣдил есть,  
крест на побѣду  
и тебѣ вручил есть,  
да христианы  
от варвар спасеши,  
сам в силѣ его  
много лѣт живеши.





IVAN VELICHKOVSKIĬ'S 'CROSS'

Сию ти малую  
книжицу дарую,  
Февроние панно:  
изволь непрестанно  
за всех мольбу многу  
приносити Богу.  
И о мне, сестрице,  
помолися сице:  
Господи, спаси раба Иоанна, -  
от него же ми сія книжечка данна.  
Аще же живъ буду  
и азъ не забуду,  
за тебе ко Спасу  
всегдашнего часу  
молби приносити  
милости просити  
да даст ти все благо  
и спасет от злаго  
яко благодатель  
и жизни податель,  
ему же честь, слава  
буди и держава.

# ALEKSEI RZHEVSKII'S 'RHOMBUS'

## ПРИТЧА 1 МУЖ И ЖЕНА

Муж некогда жену за то свою бранил,  
Что дома не сидит и всякий день гуляет.  
Поступок женин был весьма ему не мил,  
И для того вот так жену свою щуняет:

«Нет,  
Мой свет,  
Неложно  
То, что с тобой  
И жить не можно,  
Как с доброю женой.  
С двора всегда ты ходишь;  
Тебя по вся дни дома нет.  
Не знаю, с кем приязнь ты водишь;  
Нельзя ужиться нам с тобой, мой свет.  
Гуляй, да только меру знать в том должно;  
Похвально ль приходить на утренней заре?  
По всякий день гулять тебе жена, не можно,  
Лишь то льзя похвалять, что есть в своей поре.  
Ты худо делаешь, жена, неложно,  
А ходишь только, чтоб тебе гулять,  
И дом пустой ты оставляешь.  
Хожу и я, да торговать;  
А ты всегда лытаешь».  
«Как мне бы не ходить,  
Где ж хлеб достати?  
Тебе так жить  
Некстати:  
Не всяк  
Так

живет, как мы с тобою;

Иной не ссорится по смерть с своей женою».

Сем мужу своему, жена мнит, угожу;

Что слушаюсь его, ему то докажу,

И буду поступать всегда по мужней воле,

С двора уж никуда ходить не стану боле.

На завтрая домой как с торгу муж пришел,

И дома он свою хозяйшку нашел.

Жена, увидевши вдали его, встречает;

Муж очень рад: жена приказы наблюдает.

Пришед, ей говорит: «Хозяйшка, мой свет,

Пора обедать нам». — «У нас обеда нет, —

Жена ответствует, — я есть ведь не варила».

— «Да для чего?» — спросил. «С двора

я не ходила».

— «Да для чего?» — «Ты сам мне не велел ходить;

Сидела дома я, кому же есть купить?»

Нельзя, чтоб тот когда наукой пременился,

Несмыслен кто родился.



## II. ALPHABETIC VERSES

Abecedarian or alphabetic verses, in which successive lines of verse or successive stanzas begin with successive letters of an alphabet, Hebrew, Greek, Latin or Church Slavonic, are even more ancient than the picture poems.<sup>38</sup> Examples of them are found in Psalms 25 and 34 of the *Psalms of David* in their original Hebrew. Another occurs in Psalm 119, each of whose twenty-two parts is headed by successive letters of the twenty-two-letter Hebrew alphabet and each verse of which starts with the letter which heads each part. According to D. L. Page abecedarian verses are found in the prologue of a Greek comedy of the end of the third century B.C.<sup>39</sup>

In his *Encyclopaedia* Alsted cites an alphabetic poem of twenty-two Latin lines in elegiac couplets composed for the New Year by Prince Maurice of Hesse. Each successive line starts with a new letter of the Latin alphabet. Not quite all the letters of the Latin alphabet were used.<sup>40</sup> Here are its first eight lines:

*Annus* abit transactus, adestque recentior annus;  
*Bis* sit prosperior qui venit, atque abiens.  
*Christe* rogo primum votum largire petenti,  
*Da* PACEM nobis, optime CHRISTE, tuam.  
*E* verbo sincera tuo DOCTRINA resultans  
*Floreat* in templis, floreat inque scholis.  
*GRATIA* sit populo DIVINA parata misello;  
*Hassia* quos RITUS iam tenet, obtineat.

Among Velichkovskii's *carmina curiosa* is an alphabetic song in which each successive word instead of each successive verse-line starts with the next letter of the alphabet. Since it is the Church Slavonic alphabet, there are two 'z's, *dzelo* and *zemlia*, two 'i's, *izhe* and *izhei*, and both forms of *uk*. The alphabetic sequence of the Church Slavonic letters is maintained perfectly until the letter 'kh', *kher*, inclusive. The song has twelve six-syllable syllabic lines, rhyming in pairs.<sup>41</sup>

Аз благ всех глубина,  
 девая едина,  
 живот зачах званым,  
 Исуса избраным,  
 котрий люде мною  
 на обед покою

райска собирает,  
туне учреждает.  
Умне фенікс Христе,  
Отче, царю чисте,  
шествуй щедротами,  
Матере мольбами.

### III. ACROSTICS

Acrostics are perhaps the type of word-play poetry best known to the present-day reader. In their simplest form the initial letters of lines of verse spell out a word or a name or a short sentence. In this form they were used by the early Latin poet Ennius<sup>42</sup> and by the composers of the Sibylline oracles.<sup>43</sup> They are also found in the short passages of verse of unknown date at the beginnings of Plautus's comedies, which summarize their plots: the words which they make are the plays' titles.<sup>44</sup> Acrostics at the beginning and end of *Ilias Latina*, an epic antedating Nero's death, attribute the work to an Italicus, but probably not the Silius Italicus who wrote *Punica*.<sup>45</sup>

By extension the term 'acrostic' is sometimes applied to the word formed by the initial letters not of successive verses but of successive words.

The initial letters of some verses quoted by the Christian apologist Lactantius of the late third century A.D. spell out the five Greek words Ἰησοῦς Χριστὸς Θεοῦ υἱὸς σωτήρ , but if the initial letters of these five words are assembled, they form the word ἰχθύς .<sup>46</sup> A word such as ἰχθύς might be termed an acrostic of the second degree on the ground that it is formed from words which are themselves acrostics. But this usage is objectionable, since etymologically the word 'acrostic' refers to the extremity of a verse-line, i.e. its beginning or end, whereas in this example the letters constituting the 'acrostic' are at the beginnings of successive words.

True acrostics of the second degree exist. Boccaccio composed a celebrated one in his *L'amorosa Visione*, in which the initial letters of all the triplets of this fifty-chapter poem form three further poems, in the first of which he dedicates his work to his love Maria. This dedicatory poem is itself an acrostic, since the initial letters of its first, third, fifth, seventh and ninth lines spell the name 'Maria'.<sup>47</sup>

Acrostics of these types were known all over Europe in the Dark Ages, the Middle Ages and the Renaissance, and examples can be found in English, French, Italian, German and other literatures.<sup>48</sup>

In double acrostics the last letters of successive lines form a word or a name as well as their first letters, often the same word or name;<sup>49</sup> and in triple acrostics letters in the middles of the lines do the same.<sup>50</sup> As Tschizewskij points out, there is no possibility of the words or names conveyed by an acrostic being apprehended by the ears alone: like most types of word-play poetry, this type can be appreciated by the eyes only.<sup>51</sup>

Alsted mentions four types of acrostic, that is, verse-initial only, verse-final only, verse-initial and verse-final together, and verse-initial, verse-medial and verse-final together.<sup>52</sup> He gives the examples which were by then

standard, adding also acrostics by Liberius and Belisarius in honour of Sedulius the bishop.<sup>53</sup> He also gives examples of 'acrostics' formed from the first letters of words. One is:

Scripturae Ad Normam Cum Tanta Volumina Scribam,  
THEiologos Omnes Metior Atque Sophos.

The 'acrostic' is 'Sanctus Thomas'. Note that the hexameter of the elegiac couplet is a leonine verse in that the words ending the two hemistichs rhyme.<sup>54</sup>

Acrostics are frequent in the Russian Church Slavonic poetry of the second half of the seventeenth century.

According to Pozdneev, the monk German, who died on 11 December 1682 at about the age of forty, composed fourteen acrostic songs in which his own name is given. Some of the acrostic messages go much beyond the naming of their author or their addressee and are short poems in their own right. Typically this superimposed poem repeats more directly, because less diffusely, the message of the substrate poem. Unusually one of German's acrostic messages is autobiographical: 'In the month of May I am ill', a complaint about an unseasonal sickness.<sup>55</sup>

Simeon Polotskii incorporated an acrostic poem into his *Orel rossiiskii* composed to celebrate the coming of age of the Tsarevich Aleksei Alekseevich in 1667, with the text 'O Lord, grant many years to the Tsar Aleksii Mikhailovich'. The acrostic message runs down the initial letters of the twenty-two-line poem and then continues down the initial letters of the second hemistichs, so that the poem is at once a simple acrostic and a mesostich, a combination not covered by Alsted's scheme, which provides for a verse-medial message only within the triple acrostic. A further contrast is that in Alsted's triple acrostic the verse-initial, verse-medial and verse-final texts are identical, whereas in Simeon Polotskii's poem the verse-medial text completes the verse-initial one.<sup>56</sup>

In November 1678 — the date is revealed in the acrostic itself — Archimandrite Tikhon composed a long verse preface to his historical work *Latukhinskaia Stepennaia kniga*. The acrostic extends over the entire poem and consists of four rhyming lines of nine-syllable syllabic lines (one of which is missing one syllable) and a conclusion in prose which gives the date. The acrostic identifies the author and his monastery, adding the engaging confession that he 'composed these books without difficulty and received sufficient reward for his work'.<sup>57</sup>

The acrostic contained in the prefatory verses by the monk Mardarii Khonikov in 1679 for his edition of Johannes Piscator's translation of the Bible is less communicative: 'The monk Mardarii Khonikov worked on this.'<sup>58</sup>

Мудрости слава буди Богу подателю,  
 отцу, сыну и духу, мира создателю,  
 Научившему дело се благо начати,  
 а благоволившему в ползу всех скончати.  
 Художне лица в книзе сей изображенна,  
 мерными славенскими стихи изьясненна.  
 А сие бысть тщанием мужа всеблагаго,  
 рачителя писаний весма предрасаго.  
 Добр убо сей, добрых же желатель совершен,  
 Афанасий именем, Иоанном рожден,  
 Рекомый Федосиев, иже мя понуди;  
 Иисус же Христа сей царства общник буди!  
 И сие аз преслушник зол в сем не смех быти,  
 худоумен сый, дерзнух сия сочинити.  
 Обаче, читателю, изреши дерзаю:  
 Не даждь зоилю места, тебе умоляю,  
 Иже завистлив сый враг и благих нещадей,  
 коварен бо злый, сему никогда же внимай,  
 Онаго злобу тщетну присно повергая,  
 весело же на худы труды призирая,  
 Твоею мудростию грубая исправи,  
 рабу же милостиве твоему остави.  
 Усердие мое в сем более возлюби,  
 долгих же моих трудов вотще не погуби.  
 Издавый седмь тысящъ сто осмьдесят седмаго,  
 лепо хвалити долженствую творца благаго,  
 Строящаго все, еже есть угодно ему,  
 яко царю и богу, за вся слава тому.

According to S. N. Brailovskii the monk, teacher and writer Karion Istomin wrote two acrostics. The first is a *privetstvo* to mark the birth on 18 February 1690 of Peter I's son Aleksei by his first wife Evdokiia Lopukhina. It is a twenty-two-line poem in six-syllable syllabics with paired rhyme. Its message, addressed to the new-born child, sums up the wishes expressed in the main text: 'Tsarevich Aleksii, may you live forever.'

Амишь буди слава,  
 Любовь чиста, права  
 Единому богу,  
 К себе в слогах многу.  
 Израиль нелестный,  
 Избранный и честный  
 Царев сын, царевичь  
 Алексей Петровичь,  
 Радуйся блаженно,  
 Емли жизнь спасенно,  
 В господа изрядствуй,  
 Известно отрадствуй,  
 Человеком в ползе,  
 В златых летах долзе.  
 Езди умне в книгах,  
 Чти мудрость в веригах:  
 Носит она златы,  
 Общит в любовь браты.  
 Жити с нею благо,  
 Имство всем предрасаго.  
 Возрасти тя бог в славе,  
 Имети ю здраве! <sup>1</sup>

The other acrostic occurs in Istomin's *Bukvar*´, which was published anonymously in Moscow in 1696. It is found in the section *O uchenii privetstvo* right at the end of the book and reveals the author's name as *Karion ieromonakh Istomin*.<sup>59</sup>

The acrostics in St Dimitrii Rostovskii's well-known spiritual song *Iisuse moi preliubeznyi, serdtsu sladoste*<sup>60</sup> and in his *kant* in honour of the martyr St Dimitrii of Salonika<sup>61</sup> confine themselves to naming their composer: the former, evidently written at an early stage in his ecclesiastical career, calls him simply the 'priest-monk Dimitrii', whereas the latter, the text of which follows, names him in his capacity as archimandrite of the Novgorod-Severskii Monastery and so dates the work to between 17 September 1699 and 23 March 1701.

Добраго воя, цареви избранна  
 Иисусу Христу, врагом не попраша  
 Мученика славу Димитрия чтемо,  
 и песней венец ему соплетемо.  
 Триумфуй вечне над врагов соборы,  
 радуйся между ангельския хоры,  
 Иисуса, яко сладка, возлюбивый  
 и за честь его душу положивый!  
 Сему подражай, копием пронзенну,  
 алчущу, с оцтом желчью напоенну;  
 Вдался на горькия за сладкаго раны,  
 исповедаючи Христа пред тираны.  
 Чашу спил смертну, в любовь рожденный,  
 агнец за агнца умер заколенный;  
 Ребра копиям любезно предавый,  
 Христу с любовию славно сострадавый,  
 Испустил крови обильныя реки —  
 мертвен вред людем омыти на веки.  
 Алчущим днесь спасения токи  
 не возбраняют от гробной опоки:  
 До раки его приходит кто верно,  
 ранам приемлет врачество безмерно.  
 И мы к тебе вси спешно прибегаем,  
 твоей помощи усердно желаем.  
 Не отриши нас, воине избранный,  
 от полков, идеже еси сочотанный;  
 Врагом в сем мире ты стерый главу,  
 господя твоего пришедый во славу,  
 Отыми от нас вся смертныя раны,  
 разжени ума злокозныя <б>раны.  
 Обрати сердца горé всегда быти,  
 даждь молитвами долго zde пожити.  
 Стани в помощь, всегда вооруженный  
 копием, крестом, да ти, возлюбленный,  
 Именопосец ту долго здравствует  
 и вечне в небе со Христом да царствует.

In accordance with his patent policy of ignoring all manifestations of word-play poetry Prokopovich says nothing about acrostics in his *De Arte Poetica* and appears to have written none.

The acrostic was one of the two types of word-play poetry which Hübner described, but his specification of it is brief: 'An acrostic, or an acrostichon, is a type of verse in which the initial letters contain a name or something else noteworthy.' His example is a four-stanza German poem which spells out 'Erdmuthe Dorothea Herzogin zu Sac[h]sen'.<sup>62</sup>

The Portuguese philologist and grammarian Emmanuel Alvares (1526-72), an early member of the Society of Jesus, composed a Latin grammar which was used in schools and colleges all over Europe and went into many editions. Towards its end there is a short section on metrical feet and the quantities of syllables. In later generations scholars took it upon themselves to expand this section, and so, when in 1730 Ludovicus Vaslet, tutor to the Marquis of Hartington, brought out a new edition of Alvares's grammar in London, he added to it a large section on word-play poetry under the heading *Lusus Poetici*.<sup>63</sup> This may have been the first edition of Alvares's grammar to deal with the *carmina curiosa*: the editions of 1572, 1599 and 1632 at least say nothing about them.<sup>64</sup> In this section Vaslet gave examples of both simple and double acrostics.<sup>65</sup>

Kvetnitskii, Vaslet's contemporary in Moscow, devoted a full three pages of his manuscript *piitika* to them. His first example is a double acrostic in Latin on the name of Jesus.<sup>66</sup> As was then accepted, the letters 'u' and 'v' of the Latin alphabet are treated as one letter, namely 'u', and the letters 'i' and 'j' are identified in 'i'. His second example is of a triple acrostic in Latin, again on the name of Jesus, which runs down the middle of the poem as well as down the beginnings and ends of its lines.<sup>67</sup> In a further example he follows the procedure which produced the word ἰχθύς, i.e. the 'acrostic' is based on the initial letters (but, in distinction from ἰχθύς, also on some final letters) of successive words rather than on the initial letters of successive verses:

Int[r]epidE cunctoS hostes hoc nomine UinceS.<sup>68</sup>

But why should one stop with the triple acrostic? The final development of this process is demonstrated by a poem in the first line of which the initial letters of every word form a word or a name in conjunction with the initial letters of every word which stands in the lines immediately below it. If the

word or name is to be the same throughout, as it is in many double and triple acrostics, it follows that each word in the same line must begin with the same letter. Now a line in which each word begins with the same letter is called in Alsted's terminology a *tautogrammon*.<sup>69</sup> Hence the final development of the acrostic via the double and the triple acrostic is the acrostic each of whose lines is a *tautogrammon*. Alsted gives an example based on the Latin word 'Deus': Kvetnitskii's example uses the name 'Iudas':<sup>70</sup>

Impius, I[n]constans, Iudas, Infidus Iniquus,  
 Uilis, Vanicrepus, Veterator, Vappa, Venenum,  
 Deductor, Discors, Delator, Dira, Dolosus,  
 Antitrifur Atrox, Astutus, Apostata Avarus,  
 Sanio, Secutor, Stultus, Saevus, Sceleratus.

In both these Latin acrostics the verse-lines are all dactylic hexameters of a kind.

No eighteenth-century Russian poets followed either Alsted or Kvetnitskii down this path;<sup>71</sup> nor did they follow the latter in imitating his squared cross, in which the dactylic hexameter

Ore patris Numen Bethleem generatur in antrO,

repeated four times, forms the four sides of a square, with the 'O's at the beginning and end of the line binding the sides together at each corner.<sup>72</sup> A refinement is provided by a second sentence, which also begins and ends with an 'O' and which crosses the square diagonally in two directions, starting from both the top left- and the top right-hand corners. This second sentence, another dactylic hexameter, reads:

Omnibus ut pateat caelO sub nascitur ipsO.

Nor did any of the further developments of the acrostic illustrated by Kvetnitskii find imitators among Russian poets later in the eighteenth century. In one of them, a poem of ten Latin elegiac couplets, the letters carrying the acrostic message, abandoning all connection with the etymological meaning of the acrostic, cross the verse-lines diagonally.<sup>73</sup> The letters with the message are not confined to the beginnings or ends of words: they are found in any position in a given word. The message, when read from the bottom up, starting from the beginning, middle and end of the last line, reads:

Tendit ad ardua virtus.

One of the functions of the acrostic is to reveal surreptitiously a fact which it might be unbecoming or even dangerous to state openly. The first motive was probably dominant in the acrostic poems written by the Russian monks in the late seventeenth century: the second was certainly uppermost in the acrostic with which Kantemir accompanied the manuscript copies of his first satire. It is a simple acrostic which reveals his first name, Antiokh, only.<sup>74</sup> It was probably composed after the completion of the first text of *Satira I* by the end of 1729 but not later than April 1730 when Kantemir's authorship of it became widely known.

### Автор о себе (Эпиграмма III)

Аще и росски пишу, не росска есмь рода;  
 Не из подлых родиться дала мне природа.  
 Трудов, бед житье мое исполнено было,  
 Ища лучшего, добро, бывше в руках, сплыло.  
 Отца, мать погребох в отрочески лета,  
 Хоть могу быть не отец, житель бедный света.

Acrostics were not confined to monks, prelates or highly educated aristocrats: they were found also among the Old Believers, people of varied social origins who had rejected the Russian Orthodox Church of the time and abhorred the ways of contemporary Russian society.

Two acrostics survive lamenting the deaths of the brothers Andrei and Simeon Denisov in 1730 and 1741 respectively: along with Daniil Vikulin they had been leaders of the Old Believer community on the River Vyg in the Olonets *guberniia*. The first, composed on the death of Andrei Denisov by a woman, probably a member of the women's monastery founded in 1706 about twenty versts from the River Vyg on the River Leksa, is a simple acrostic with the message: 'I am crushed by grief.'<sup>75</sup>

### СТИХ ПЛАЧА, ЕМУ ЖЕ КРАЕГРАНЕСНЕ «ПЕЧАЛЬ СОКРУШАЕТ МЯ»

Печальный терн мене убодает,  
 еже око мое не зрит, что желает.  
 Чайние от мене удалися,  
 а цвет моя жизни сокрыся!  
 Лишихся аз сокровища предрага,  
 се моей жалости отрада ни мала.

Обители исполнены плачевна клича,  
 како же аз буду едина без плача?  
 Радость церковна перстию покрыся,  
 утеха пустынна во гробе держится,  
 Шает искра во гнезде моего сердца,  
 Андрея не вижю пустынноводца!  
 Едина в печали пребываю,  
 тебе, сладчайша света, поминаю.  
 Мне отсюда никогда да буди радость,  
 яко остави нас христианска сладость.

The second, a lamentation on the death of Simeon, also a simple acrostic, bears the message: 'Trofim weeps for Simeon, and Koz'ma sorrows from distress of heart.'<sup>76</sup> No doubt Trofim and Koz'ma, who subsequently became a leader of the Old Believer community, were the acrostic's authors.

Several of the songs found in a manuscript *sbornik* of love-songs of the 1730s and early 1740s are also simple acrostics. Most of them contain merely a name, either that of the author of the acrostic song or that of the song's subject. Among these names are 'Kniazhna Praskov'ia Trubetskaia',<sup>77</sup> 'Aleksii Isniulovich Tatki',<sup>78</sup> 'Kniaz' Aleksii Dol[gorukii]'<sup>79</sup> and 'Praskov'ia Ioannovna'.<sup>80</sup> One song contains a cry of despair: 'Because of misfortune I am ruining my life in the world.'<sup>81</sup>

However, cultivated Russian poets of the latter two-thirds of the eighteenth century in general shunned the acrostic, and only isolated examples of it occur.

I. F. Bogdanovich (1743-1803) has an example of the acrostic riddle, whose solution (*Vint*) is given by the acrostic message:<sup>82</sup>

Весь век мой в юности цветет,  
 И никогда не умираю;  
 Но разве кто меня убьет,  
 То жизнь мою окончеваю.

Iu. A. Neledinskii-Meletskii (1752-1828) composed a six-line poem with the actual title *Zagadka akrosticheskaia* (Acrostic Riddle). Its solution is *Druzhba*:<sup>83</sup>

Довольно именем известна я своим;  
 Равно клянется плут и непорочный им.  
 Утехой в бедствиях всего бываю боле,  
 Жизнь сладостней при мне и в самой лучшей доле.

Блаженству чистых душ могу служить одна,  
А меж злодеями - не быть я создана.

There are three simple acrostics by Derzhavin.<sup>84</sup> The first, a four-line poem in iambic hexameters, is yet another acrostic riddle. It has the solution *Rosa*:

Родясь от пламени, на небо возвышаюсь;  
Оттуда на землю водою возвращаюсь.  
С земли меня влечет планет всех князь к звездам;  
А без меня тоска смертельная цветам.

The line of the second simple acrostic is metrically heterogeneous, consisting of a choriamb followed by two amphibrachs, catalectic in the first and third lines and acatalectic in the second and fourth lines. The acrostic *Boga* is in the genitive/accusative case for the reason that it answers the question 'Kogo ia budu pet'':

Буду я петь Тебя, как и пел,  
Отче благий! как звать, не умею;  
Гуслими души звенеть, как звенел;  
Альфой начав, омегой немею.

The third, composed on 6 July 1816, two days before he died, appears to have the message *Ruina chti*, which is obscure enough to allow different interpretations. One of them could be: 'It is a ruin, take this into account,' which would reinforce the poem's expressed meaning. Another interpretation would take *chti* as a contraction of *chesti*, but the sense 'the ruin of honour' seems less apt, and Derzhavin, unlike certain of his contemporaries, was no student of the old manuscripts in which such contractions abound. When an acrostic message is difficult to understand, the possibility, always present in acrostics, that the letter sequences could have arisen fortuitously, increases, and with respect to this poem we may doubt whether we have to do with an acrostic at all.<sup>85</sup>

Река времен в своем стремленьи  
Уносит все дела людей  
И топит в пропасти забвенья  
Народы, царства и царей.

А если что и остается  
Чрез звуки лиры и трубы,  
То вечности жерлом пожрется  
И общей не уйдет судьбы!

## IV. ECHO POEMS

The echo is one of the best known and most documented of the *carmina curiosa*. It is mentioned by the grammarian Servius Honoratus of the fourth century A.D., who writes: 'The echo metre is used when the sound of the last syllable accords with the penultimate syllable, as in:

Exercet mentes fraternas grata malis lis.'<sup>86</sup>

According to this example the word forming the echo should be a monosyllable orthographically identical to the last syllable of the preceding word. Note also that the echo word *lis* is a part of a complete sentence and is not the answer to a question posed by the preceding words, which was to be the more usual relationship between the echo words and the words which preceded them.

The adjective ἤχητικοί from ἤχώ (echo) occurs in a list of qualities desirable in verse-lines drawn up by the grammarian Diomedes, but his explanation indicates that he meant by it no more than 'ringing' or 'sonorous'.<sup>87</sup>

Alsted deals with the echo poem in the context of alliteration, a misunderstanding because alliteration requires the identity or similarity of sounds at the beginnings of words, whereas the echo requires the identity or similarity of one word to the final portion of a preceding word. In his Latin examples syllabic quantity is disregarded, and only orthographic identity sought:<sup>88</sup>

Dic an dives ero, si carmina scripsero? Sero.  
Semicaper Faunus cur ita clamat? Amat.  
Vere novo sponsum me fore reris? Eris.

Note that in all three examples the echo answers a question asked by the preceding words and that the first example, a dactylic hexameter, is a leonine. In a further example he gives an echo verse, metrically an elegiac dactylic pentameter like the last two of the three previous examples, which is also a macaronic in that it mixes two languages, Latin and Greek:

Utraque verno aevi flore decora. Κόρα.

Yet another example resembles the first in being a dactylic hexameter which is both an echo verse and a leonine, but differs from it in that both hemistichs contain echo words: note that the line has a late caesura.

Dic mihi, quisnam clamor? Amor. Quisnam furor? Uror.

Finally he cites a forty-eight-line echo poem by Paulus Melissus Schedius in hendecasyllables.

The echo is mentioned in Opitz's *Buch von der Deutschen Poeterey*<sup>89</sup> and again in Hannman's edition of 1645.<sup>90</sup>

Schottel makes a sharp distinction between the 'pure echo' and the 'rhyming echo'.<sup>91</sup> The 'pure echo' is the precise repetition of the last sounds of the last word of the line, whereas the 'rhyming echo' can be 'barely or not at all distinguished from the rhyme'. These are the last eight lines from his example of a 'pure echo' (*Reines Echo oder Wiederhall*):

Recht ja Recht sol wieder schweben  
 Sich mit Fried zusammen kleben. **Echo.** Leben.  
 Fried und Recht die können geben  
 Rechten Nutzen / rechtes Leben. **Echo.** Eben.  
 Wollust die aus Kriegen kömt  
 Wie ein Rauch dahin verschwind. **Echo.** Wind.  
 Niemand spinnt bey Kriegen Seiden /  
 Worin kan der Krieg uns kleiden? **Echo.** Leiden.

Along with other word-play poems George Herbert included an echo poem in *The Temple*.<sup>92</sup> Unlike Alsted his echoes are based on phonetic, not orthographic, identity, and as in Schottel's 'pure echo' the echo word is either phonetically identical with its source, e.g. 'no' with 'know' and 'holy' with 'wholly' (pronounced with a single [l]), or it repeats more or less of its final segments, e.g. 'I' repeats the final diphthong of 'high' and 'leisure' the last segments of 'pleasure'. The rhymes in the last two lines suggest that Herbert pronounced 'persever' with penultimate stress, as did Shakespeare. The only exceptions are lines 11 and 12, in which, even if the pronunciation ['jɪs], now dialectal, is postulated for 'yes', the echo is still not a 'pure' one, because 'bliss' does not contain a segment [j].

## Heaven

O who will show me those delights on high?

ECHO. *I.*

Thou Echo, thou art mortal, all men know.

ECHO. *No.*

Wert thou not born among the trees and leaves?

ECHO. *Leaves.*

And are there any leaves, that still abide?

ECHO. *Bide.*

What leaves are they? impart the matter wholly.

ECHO. *Holy.*

Are holy leaves the Echo then of bliss?

ECHO. *Yes.*

Then tell me, what is that supreme delight?

ECHO. *Light.*

Light to the mind: what shall the will enjoy?

ECHO. *Joy.*

But are there cares and business with the pleasure?

ECHO. *Leisure.*

Light, joy, and leisure; but shall they persevere?

ECHO. *Ever.*

The variety in the nature and formation of the echo word or phrase is illustrated by Simeon Polotskii's twenty-four-line echo poem *Dialog kratkii*, which he composed in 1660 either for presentation to the Tsar Aleksei Mikhailovich or for recitation before him on 19 January by twelve youths (*otroki*) whom he had brought with him to Moscow from the Bogoiavlenskii School in Polotsk.<sup>93</sup> Eleven of the verse-final echo words are disyllabic, nine are trisyllabic, one is monosyllabic and one is tetrasyllabic. The echo word follows directly after the word or part of a word which it echoes in some lines, but in other lines the rhyming syllables are separated by one or two syllables. The greater the gap between the rhyming syllables, the more an echo verse comes to resemble a leonine verse, for example, line 20, in which the echo word is separated from the phrase which it echoes by two syllables. Here is the text of the poem from the *Rifmologion*.

## Диалог краткий

Рцы, Щасте, кому служиш, кто есть сей? Алексей.  
 Чья кров? Сын Михайлов. Государев? Царев.  
 Кто саном? Царь роксаном. Коль дуж? Храбрый муж.  
 Буди ж царь на премнога крепок лета, света.  
 Что в нем зриши еда лепоты? Доброты.  
 Кия? Всякия. Дажь едину. Милостыню.  
 Кую любовь имеет ко богу? Премногу.  
 Ближних любит ли своих и како? Ей, всяко.  
 Что му боляре, рцы ми ответом? Советом.  
 Како на враги творит победы? Без беды.  
 Есть ли победным отец милосерд? Ей, усерд.  
 Вем, не крве хошет в бранех, но веры без меры.  
 Земль му пространства тако ж не треба, но неба.  
 Тем молим: буди помощ ему бога многа.  
 Царствуй же здрав, о царю всим концем под солнцем,  
 И милостив всегда на твоя люди буди.  
 Подаждь на державныя си грады отрады,  
 Да тако славен будеш повсюду, отсюду.  
 Кому свет есть царица Мариам? Россиам.  
 О царевиче повеждь ми. Исполнь надеждми.  
 Что с ним будем? Страх людем. Известно? Нелестно.  
 Сут ли царевны светила человеком? Всим веком.  
 Тем да всегда сияют во вси концы света,  
 Единодушно поем многа лета.

On the same occasion Simeon Polotskii offered a second echo poem, consisting of twelve Sapphic stanzas, under the title *Dialog kratkii o gosudare tsareviche i velikom kniaze Aleksii Aleksieviche*; however, only the first seven stanzas have the same features as the first echo poem, namely that the echo word or phrase is an answer to a question, and that the rhyming questions and answers are close to one another. In the remaining five stanzas there is no framework of questions and answers, and in many lines the rhyming words or phrases occur at the ends of hemistichs, so that these lines resemble leonines.

In 1691 Velichkovskii presented the metropolitan of Kiev, Varlaam Iasinskii, with a *sbornik* entitled *Mleko ot ovtsy pastyru nalezhnoe* and containing an extensive section of *carmina curiosa*.<sup>94</sup> In it he writes that the echo is a 'verse-line in which, like some echo, that is, answer, two syllables formed from the very last letters of the line answer each end of the line'.<sup>95</sup> His

example takes the form of a series of questions and remarks addressed to Adam on the consequences of his expulsion from Eden. In accordance with this prescription all the echo words or phrases are disyllabic. Here is his thirty-line echo poem:

Что плачеша Адаме: земнаго ли края?  
 Рая.  
 Чему в онъ не внидеши, боиш ли ся браны?  
 Раны.  
 Не м[ожеша] ли внийти внутрь его побѣдно?  
 Бѣдно.  
 Или возбранен тебѣ вход ест херувими?  
 Ими.  
 Откуда дѣет ти ся сицевая досада?  
 С сада.  
 Кто ти в садѣ снѣдь смертну подаде от древа?  
 Ева.  
 Ктоже еву в том прелсти, змий ли вертоградскій?  
 Адскій.  
 То съеши слезами не без вины поле;  
 Оле!  
 Отсель вся будеша со трудом стяжати,  
 жати,  
 Отсель тебе, чаю, смерть возмет ко гробу  
 обу.  
 То смерти уже есте во вѣки предани,  
 Ани.  
 Откуда же жизнь паки начнете взымати  
 Мати.  
 Мати чаю отродит вас [от пут] Христова  
 Ова.  
 Плодом ли пречистыя матере ожисте?  
 Исте.  
 Обы и нас спасл тот плод дѣвья утробы  
 Обы.

Note that Velichkovskii's echo words meet precisely the requirements of Schottel's 'pure echo': on the other hand, Schottel does not require that the echo word should be disyllabic.

A shorter version of this echo poem (by two lines) is quoted by Berkov, who comments, not quite correctly, that it is made up of questions and

answers.<sup>96</sup> Tschizewskij also quotes from this poem but only its lines 7-14.<sup>97</sup> His observation that '*carmina echoica* are poems in which the last word is repeated by the Echo and so provides an answer to the question posed in the poem' is also inaccurate: in fact in Velichkovskii's poem only parts of the last words are repeated, and not all the echoes are answers to questions.

Exceptionally in view of his critical attitude towards the *carmina curiosa* in general Omeis devotes three pages to the echo, mainly of advice on how to avoid faults in its composition.<sup>98</sup> Prokopovich, however, has nothing to say about it.

Johann Hübner wrote: 'An echo is a repetition of a sound which is caused by the reiteration of the last syllables, such as was once sung in the performance of "The Converted Wittekind" in the school theatre at Merseburg by one who had fallen in love with Rotrudis, a princess and daughter of Charlemagne.'<sup>99</sup> He then cites an entire song in German. Here, for example, is its fifth verse.

Indeß erscheine mir im Traume,  
 Rotrudis, meiner Seelen-Lust:  
 Jetzt lieg ich unter diesem Baume,  
 Vielleicht einmahl an deiner Brust,  
 Da will ich sagen, du bist mein  
 Und ich bin dein,  
 Echo. Dein, dein, dein.<sup>100</sup>

A single repetition is enough to constitute an echo: the two subsequent repetitions show the original echo re-echoing.

As his illustration of 'Echoici versus' Vaslet quotes an exchange in which a succession of questions is posed and answered in the hexameters and pentameters of elegiac couplets.<sup>101</sup> The answers, all disyllabic except one which is monosyllabic, which constitute the echoes, complete each hexameter and pentameter. In the majority of lines orthographic, but not phonetic, identity is achieved, for example:

Echo, quid tibi vis? Urget quis te furor? Uror.  
 Quae causa est cursus? Quis tibi clamor? Amor.

Kvetnitskii defines the *carmen echicum* as one which as its last word has one which answers, and has a similar cadence to, its penultimate word.<sup>102</sup> He illustrates it with an altercation between a young husband and his elderly wife expressed in Latin hendecasyllables. The following lines from it show that he adhered to the convention that the echo word should be disyllabic.

Linguae es faemina nequioris? Oris.  
Et mens es[t] tibi plena fraudis? Audis.

Very probably echo poems or passages of echo lines still remain unrecognized in the writings of eighteenth-century Russian poets. In view of Tschizewskij's remark that *carmina echoica* often occur in Baroque drama they may also be found in the texts of late seventeenth-century and early eighteenth-century Russian plays.<sup>103</sup>

## V. CARMINA CHRONOSTICA

The *carmen chronosticum*, to give it its Latin name, is based on the fact that in Latin certain letters of the alphabet, namely, M, D, C, L, X, V and I, can also behave as numbers: the great majority of the Latin letters, however, did not have this subsidiary numerical function. It was quite different in classical Greek, in which not only did all the letters of the alphabet also serve as numbers, but three obsolete letters continued to be employed as numbers long after they had ceased to be used as letters. These letters were: *digamma* or *vau*, which stood for 6, *koppa*, which stood for 90, and *san*, which stood for 900. The Old Church Slavonic literal system for numbers was based on the numerical system of Byzantine Greek. The numerical values of the Old Church Slavonic letters were the same as those of the letters of the Byzantine Greek alphabet to which they corresponded; but, if a letter in the Old Church Slavonic alphabet did not have a precise counterpart in the Byzantine Greek alphabet, it was left without a numerical value. In this way *buky*, *zhivete*, *shta*, *sha*, the hard and soft *jers*, *jery*, *jati*, all the ligatured letters and *jus bol'shoi* were excluded from the numerical alphabet: for an unclear reason *jus malyi* was retained as the equivalent of *san*, signifying 900.

The *carmen chronosticum* is defined by Alsted as a poem in which literal numerals are used to indicate a date by the year, month and day, or simply by the year: the latter are named *eteostichs*.<sup>104</sup> He gives two examples from sixteenth-century history. One refers to the Emperor Charles V and the other to the Massacre of St Bartholomew's Day on 24 August 1572 in the reign of Charles IX of France. Here is his first example:

CaroLVs est Intus reCubans hoC noMIne quintus.  
Ex rebus gestis reliqua haeC vos sCire potestis. (1557)

Note that only the capitalized letters are summed and that both the dactylic hexameters are *leonines*.

The second consists of a single dactylic hexameter:

BarthoLoMaeVs fLet, qVIa FranCICVs oCCVbat AtLas. (1572)

Omeis names the category, but gives no examples of it.<sup>105</sup> Prokopovich does not even mention it.

Among his *lusus poetici* Vaslet includes the *Epitaphium numerale, sive Chronographicum, aut Chronosticum*. His example is an epitaph on a woman

who died in childbirth in Haarlem in Holland on the Feastday of the Holy Innocents, 1572.<sup>106</sup>

QVa ferVs InnoCVos IVgVLarat LVCE pVeLLos  
ReX, heV! fataLIIs LVXIt et Ipsa MIhI.

Kvetnitskii defines what he calls the *carmen chronosticon* as a way of specifying a year by using letters from the ecclesiastical numerical system.<sup>107</sup> His example is:

OrbIs VICtor eraM seD VICtor et astra sUbIVI.

If the numerical values of the capitalized letters are summed, they give the total 1725, the year of Peter I's death.

In the best examples all the Latin letters with numerical values are capitalized and not just some of them. From this point of view the examples cited from Vaslet and Kvetnitskii are superior to those cited from Alsted.

A *carmen chronosticum* in honour of Peter II's coronation was composed by Kantemir.<sup>108</sup> When the numerical values of the capitalized letters according to the Church Slavonic system are summed, they produce the date 1728. The pair of rhyming lines are eleven-syllable syllabic lines with caesura after the fifth syllable, the commonest syllabic line after the thirteen-syllable line. In a note on these lines Kantemir wrote: 'In this epigram all that is noteworthy is that, if you add together those letters of the first line which have some numerical meaning or other (and which have been deliberately writ large), they will produce the total 1728, the number of the year in which the Emperor Peter II was crowned with the royal crown. Such a verse is ordinarily called a *khronostikh*.' The lines were written after 25 February 1728, when Peter II was crowned, but before 18 January 1730, when he died.

ПЕТР ПРІЯ СВЫШЕ КРЕПКУ ВЛАСТЬ НА ЛЮДИ  
Венчаньем. Творче, помощь крепка буди.

In 1774 Sumarokov composed a twelve-line poem called *Na strel'tsov* on the revolt of the *strel'tsy* in Moscow in May 1682.<sup>109</sup> His purpose in writing it, as he explains in a note, was to demonstrate how a precise date and time could be conveyed in poetry in an elevated style without directly naming either times or days. Although different in execution from Kantemir's distich, Sumarokov's poem might be described as a type of *carmen chronosticum* in that in it a date is indicated in a riddling manner.

## VI. CARMINA CANCRINA

More complex than the *carmina chronostica* are the *carmina cancrina*, the 'crab' songs, known in Russian as *raki*. Part of their complexity is due to the variety of the terms applied to them. Besides *carmina cancrina* they are known as *carmina retrograda*,<sup>110</sup> *versus reciproci*, *versus recurrentes*<sup>111</sup> and *versus convertibiles*.<sup>112</sup> In English they are known as palindromes. All these terms refer to the same feature, namely, that these lines can be read backwards, i.e. from right to left, as well as forwards, i.e. from left to right. Like most of the *carmina curiosa*, the *carmina cancrina* are intended for visual appreciation only.

The complexity of the *carmina cancrina* lies also in the different forms in which their palindromic character can be realized. The fundamental division is between verbal palindromes, in which merely the order of whole words is reversed but the individual words are still read from left to right, and literal palindromes, in which both the order of the words and the order of the letters in the words are reversed. In verbal palindromes the reversed line still consists of the same words but in the reverse order, whereas in the literal palindromes groups of letters are produced which may have to be recombined into different groups if they are to form the words making up the original line, unless these words are symmetrical, such as *Anna*, Lat. *ama*, or Rus. *ded*. If all the words are symmetrical, then there will be no need for any recombination of letters in the reversed line. Alsted gives an example of a dactylic hexameter containing only symmetrical words:

Otto tenet mappam, madidam mappam tenet Otto.<sup>113</sup>

Characteristically *carmina cancrina* contain both symmetrical and asymmetrical words.

A fourteen-line Greek poem which has been identified as the prologue of an unknown New Comedy play and dated to the end of the third century B.C. contains seven verbal palindromes.<sup>114</sup> Each odd-numbered line has been reversed to form the following even-numbered line. The metre, the comic iambic trimeter, remains unchanged.

Ἔρως, Ἄφροδίτης υἱὸς ἐπιεικῆς, νέος,  
 νέος ἐπιεικῆς υἱὸς Ἄφροδίτης Ἔρως,  
 ἐλήλυθ' ἀγγελῶν τοιοῦτο πρᾶγμά τι,  
 πρᾶγμά τι τοιοῦτον ἀγγελῶν ἐλήλυθα,

κατὰ τὴν Ἴωνίαν πάλαι γεγενημένον,  
 γεγενημένον πάλαι κατὰ τὴν Ἴωνίαν.  
 κόρην νεανίσκος νέαν Τροιζηνίαν,  
 Τροιζηνίαν νέαν νεανίσκος κόρην  
 ἐπρίατ' ἔρασθεις εὐπορος πωλουμένην,  
 πωλουμένην εὐπορος ἔρασθεις ἐπρίατο.  
 Τροιζήνιος γεγενημένος κατὰ τοὺς νόμους,  
 κατὰ τοὺς νόμους γεγενημένος Τροιζήνιος,  
 ἔχων γυναῖκα κατεβίω· τὸ τέρμ' ἔχεις.  
 ἔχεις τὸ τέρμα· κατεβίω γυναῖκ' ἔχων.

This poetic device was no doubt calculated to impress the play's plot upon the audience's mind at the outset of the performance. Its powerful effect, due to each statement being made twice, but the second time with its emphasis altered thanks to the changed word order, can be appreciated from this English rendering by Page:

Love, son of Aphrodite, gentle youth  
 (Youth gentle, son of Aphrodite, Love)  
 Is come, to tell the following romance;  
 (The following romance to tell, is come);  
 It happened in Ionia long since;  
 (Long since it happened in Ionia);  
 A rich young man, seeing a maid at Trozen,  
 (At Trozen, seeing a maid, a rich young man,)  
 A prey to love, purchased her at a sale;  
 (Purchased her at a sale, a prey to love);  
 He changed his nationality by law;  
 (By law his nationality he changed);  
 He lived a married man. That is the end.  
 (That is the end. He lived a married man).

The Latin grammarians of the fourth century A.D. were interested in verbal palindromes, but apparently not in literal palindromes. Their attention was directed to the changes of metre which the reversal of the words of a given line could bring about. Thus Servius Honoratus gives examples of a dactylic hexameter, which, when reversed, becomes a *versus Sotadicus*, i.e. an ionic a majore tetrameter brachycatalectic.

Ire cupis si rus mala vites somnia quaeso.  
*Reversed:* Quaeso somnia vites mala si rus cupis ire.

His other example, an iambic trimeter, when reversed, turns into an elegiac dactylic pentameter.

Micant nitore tecta sublimi aurea.<sup>115</sup>

*Reversed:* Aurea sublimi tecta nitore micant.

Another of the fourth-century grammarians, Marius Victorinus, gives an example of an elegiac couplet which is reversed line by line. The dactylic hexameter once again produces a *versus Sotadicus* and the dactylic pentameter an iambic trimeter. However, he also cites lines which, when reversed, preserve their original metre unchanged. One such is the Virgilian

Musa, mihi causas memora, quo numine laeso,<sup>116</sup>

which was the example used by most of the writers on this subject up to the eighteenth century. Reversed, this line remains a dactylic hexameter, although not one which adheres to the Virgilian conventions.

*Reversed:* Laeso numine quo, memora causas mihi, Musa.

If individual lines can be reversed, why not whole elegiac couplets, so that the last word of the pentameter becomes the first word of the hexameter? Marius Victorinus gives an example to demonstrate the feasibility of this transformation also. Since the two lines of the elegiac couplet are unequal in length, and since in the reversed couplet the shorter line has to precede the longer, the last word or words of the original hexameter have to be added to the reversed pentameter to bring it up to hexameter length.

Icarium Notus ut confidens flamine tranat,  
Caerula verrentes sic freta Nereides.<sup>117</sup>

*Reversed:* Nereides freta sic verrentes caerula, tranat  
Flamine confidens ut Notus Icarium.

To this range of examples another fourth-century grammarian, Diomedes, added a further example, showing how a slightly imperfect iambic trimeter (it has one syllable too many), when reversed, can turn into a perfect elegiac dactylic pentameter.

Pio precare ture caelestum numina,<sup>118</sup>

*Reversed:* Numina caelestum ture precare pio.

These Latin grammarians dealt only with verbal palindromes. Alsted repeats and extends their examples and goes on to give numerous and varied examples of literal palindromes, to which he applies the Greek term διαυλώνιον from δίαυλος, meaning a 'double course', i.e. a racing track which goes to the furthest point of a stadium and then returns.<sup>119</sup>

All but one of Alsted's examples are in Latin, but there is one in Greek, with only two imperfections in the reversed line (in its second word an *o micron* is present where an *alpha* is required, and in the fourth word an *alpha* is present where an *o micron* is required).

Νίψον ἀνομήματα μὴ μόνον ὄψιν 120

Reversed: Νίψον ὀνομήματα μὴ μόναν ὄψιν

He completes his account of the *carmina cancrina* with a palindromic *tour de force*, a poem of twenty-nine elegiac couplets, entitled 'Melos retrogradum', every line of which is a literal palindrome. He introduces it with a justified enthusiasm: 'Inter omnia retrograda maxime admirabile est illud elegiacum.'<sup>121</sup> Here are its first ten lines:

Aspice: nam raro mittit timor arma, nec ipsa,  
 Si se mente reget, non tegeter Nemesis.  
 Me tum animat recte, me dem et certamina mutem,  
 Si res una velit utile, vanus eris.  
 Sumere fatali vis si vi, lata feremus:  
 Seu temere regnum emungere, re metues.  
 Ire diu, et tumide tete dimitte videri:  
 Sevo Marte palam tot mala petra moves.  
 Se ledi feret ira pede, parit ere fideles  
 Seva pedes animos omnia [*vere omina*] sede paves.

According to Tschizewskij Slavonic examples of the *versus cancrini* appeared in the sixteenth century, but he does not give examples.<sup>122</sup>

In his *Mleko* Velichkovskii distinguished three types of *carmina cancrina*, which he calls *raki*: literal palindromes (*rak leteralniyi*), verbal palindromes (*rak slovnnyi*) and contradictory palindromes (*rak prekoslovnnyi*).<sup>123</sup>

He illustrates the first category with a poem, eleven of whose lines are literal palindromes.<sup>124</sup> In the first seven lines the Virgin Mary praises her own mother Anna, and in the remaining lines the Virgin in heaven is praised by her

worshippers on earth. The lines which are literal palindromes are italicized. Line 18 is an alternative to line 16.

Мене ради на радість богом міру данна  
*Анна во дар бо имя ми обрадованна.*  
 Анна дар и мнѣ сѣнь мира данна.  
 Анна ми мати и та ми манна  
 Анна пита мя я мати панна.  
 Знай всяк, аз в небѣ есм чиста нива  
*А вѣдай там Я мати а дѣва.*  
 Знай о [нас в] небѣ чистая ниво.  
*{О вѣда}й тамо мати а дѣво.*  
 Тебѣ силной все небо отверзесе само  
*О мати великая аки лев и тамо*  
*Аки лев и тамо о мати велика*  
*Аки Лот о мати и тамо толика.*  
 Лот з святых чина, ты з святѣйших лика  
 Марія в небѣ и по смерти жива:  
*А вѣдай тамо то мати а дѣва.*  
 Або так:  
*А вѣдай там ест се мати а дѣва.*  
 Аще бы и под морем могл люд пребывати  
*И тамо вѣдом Ісус ім о дѣво мати.*  
 От гроба Климентія мощно то познати.

Velichkovskii explains that the grave of Pope Klimentii was on the sea-bed, but that each year in his memory the sea gave way, so that the faithful could praise Jesus, 'wondrous among his saints', beside the pope's grave.

A version of lines 12 and 13 of this poem (but with line 13 preceding line 12) was printed by Berkov as examples of the *carmen cancrinum*.<sup>125</sup>

After this poem Velichkovskii gives an isolated seven-syllable line И там Ісус і [мат]и, introducing it with the words: 'This too can be read backwards.'

Velichkovskii's example of the verbal palindrome is a couplet of ten-syllable syllabic lines which is reversed line by line:

Высоко дѣва ест вознесенна  
 Глубоко яко бѣше смиренна.<sup>126</sup>

*Reversed:*

Вознесенна ест дѣва высоко  
 Смиренна бѣше яко глубоко.

The reversed lines retain the meaning of the original lines.

He next gives two examples of verbal palindromes which reverse both the order of their words and their sense, that is, they are contradictory palindromes, although they are slightly imperfect in that the reversed lines involve a change in the position of commas. Tschizewskij calls palindromes which reverse their sense as well as their word order 'antithetic'.<sup>127</sup> In

Velichkovskii's first example, read from left to right, the Virgin Mary speaks, but, reading from right to left, the speaker is Eve:

Со мною жизнь, не страх смерти,  
Мною жити, не умерти.<sup>128</sup>

*Reversed:* Смерти страх, не жизнь со мною  
Умерти, не жити мною.

In the second example the speaker, reading from left to right, is Abel, but, reading from right to left, it is Cain:

Богу пожру жертву тучну, не худую,  
Многу, не малую, бла[гую, не] злую.<sup>129</sup>

*Reversed:* Худую, не тучну жертву пожру Богу  
Злую, не благую, малую, не многу.

Kvetnitskii distinguishes literal from verbal palindromes, and among his examples of the literal palindromes cites:

Roma tibi subito motibus ibit amor,

and of the verbal palindromes:

Crede mihi summo labuntur culmine Reges.<sup>130</sup>

In view of their technical difficulty Russian verse palindromes in the eighteenth century are extremely rare.

Probably in his latter years Derzhavin composed a four-line verse riddle, the first two lines of which are literal palindromes. Its solution is *Bog*.

Я разуму, уму заря,  
Я иду с мечем, судия,  
с начала тот же, и с конца  
и всеми чтуся за отца.<sup>131</sup>

The first line is a perfect literal palindrome in that in the reversed line even the comma after *разуму* remains in the same place; however, in the reversed

second line the comma has removed from between с and мечем to between мечем and судия.

## VII. VERSES WITH EMPHASIZED WORDS OR LETTERS

Just as simple acrostics allow a poet to communicate two messages, only the first of which is immediately apparent, so verses in which some words or letters are made to stand out by increased size or by being written or printed in vermilion (*kinovar'*) can be used to convey a second text. In contrast to the second text of the acrostic this second text is readily perceptible: if the words are not already entire, they have only to be assembled from the individual letters or groups of letters singled out in the verse-line.

In the simplest form of this type of word-play poetry whole words are picked out by being printed in capitals. In the following example from George Herbert's *The Temple* the second message is conveyed by a succession of capitalized words, which cross a ten-line poem diagonally, starting with the first word of the first line and ending with the last word of the last line.<sup>132</sup> Note that both the first and the last lines and the superimposed text are in the same metre, the iambic pentameter with a feminine ending. The secondary text sums up the primary text so accurately that it may well have been composed before it. If so, the secondary text might more properly be called the primary text, around which the apparent but not real 'primary text' was composed by way of exegesis.

### Coloss. iii. 3 Our Life is hid with Christ in God

MY words and thoughts do both express this notion,  
That LIFE hath with the sun a double motion.  
The first IS straight, and our diurnal friend;  
The other HID, and doth obliquely bend.  
One life is wrapt IN flesh, and tends to earth:  
The other winds towards HIM, whose happy birth  
Taught me to live here so, THAT still one eye  
Should aim and shoot at that which IS on high;  
Quitting with daily labour all MY pleasure,  
To gain at harvest an eternal TREASURE.

Verses with emphasized letters resemble the *carmina chronostica* in the way in which certain letters are picked out, but they differ from them in that the letters are assembled into words in the order in which they occur in the text, generally going from left to right, whereas the numerical letters

identified by their size or colour in the *carmina chronostica* are simply added up, the order in which they occur being irrelevant.

After the death of the Tsarevich Aleksei Alekseevich in 1670 but before the marriage of the Tsar' Aleksei to Natal'ia Kirillovna in 1671 Simeon Polotskii composed epigrams to be placed beneath portraits of members of the Russian royal family. Each epigram consists of a pair of rhyming, mainly isosyllabic syllabic lines, whose purpose is to explain the meaning of their names. The names themselves are spelt out by single emphasized letters or by pairs or triplets of them in the first line of each epigram.<sup>133</sup> Here is the epigram to Sof'ia Alekseevna (1657-1704), who ruled from 1682 to 1689. Most of the epigrams have eleven-syllable lines, but the first line of this one has twelve syllables:

Славно, яко ФинИкс, мудрость процветает,  
недвижим камень в фрон си полагает.

In his *Mleko Velichkovskii* has six verse-lines which contain his Christian name and surname spelt out in capital letters three times.<sup>134</sup> First the Christian name and the surname appear together, but distinguished by being in different fonts, in a pair of anisosyllabic rhyming lines, which have been written on one line presumably to make the two names easier to make out. Next, the surname is preceded by the Christian name, Ioann, in a pair of rhyming thirteen-syllable lines. The third time, again in a pair of rhyming thirteen-syllable lines, both the Christian name and the surname are printed individually as literal palindromes, so that the letters forming both names are reversed, but the reversed Christian name still precedes the reversed surname. Note that this is not the literal palindrome as defined above, because here the order of the names themselves is not reversed, only the letters constituting them, i.e. this is a literal palindrome which is not at the same time a verbal palindrome. The lines read:

#### Остання штука

Ісуса Христа ВЕЛИЧайМО, яко Ввесь есть СладКІЙ  
зНаймо.

Із несОздАННа отца восіавый чисте,  
ВЕЛИЧаю з МатКОю Тя, ВсеСладКІЙ Христе.

Автор до чителника.

НАстрой навспак цинобру. Если угадаеш,  
ГорШІЙ Кто з Сих, ВолК ЧИ ЛЕВ,—

То мене познаеш.

Kantemir composed three epigrams, the burden of each of which is that he as author of *Satira I* refuses to reveal his name. The third epigram, as already mentioned, is a simple acrostic based on his Christian name, Antiokh.

The second epigram runs:

**Автор о себе (Эпиграмма II)**

Кто я таков - не скажу, а вот мне приметa:  
Не русак, дик именем, млада мои лета.<sup>135</sup>

As it is printed here, none of its letters is emphasized, but if certain letters were to be singled out, as they are below, they would spell its author's surname backwards, just as does the second line of the third pair of lines from Velichkovskii's *Mleko* given above.

Кто я таков - не скажу, а вот мне ПРИМЕТА:  
Не русАК, дик именем, млада мои лета.

Emphasized letters generally have the function of carrying a second message, but in the epigram which Trediakovskii printed in 1730 in his translation *Ezda v ostrov liubvi* and in which all the words are capitalized except those directly referring to the epigram's target, their function is to imply the target's insignificance.

**К оуждателю Зоилу**

МНОГО НА МНОГИ КНИГИ вас, братец, БЫВАЛО,  
А НА ЭТУ НЕУЖЛИ вас ТАКИ НЕ СТАЛО?<sup>136</sup>

The twenty-four-line poem which Mikhail Sobakin wrote for the New Year of 1737 to celebrate the capture of Azov in 1736 uses emphasized letters to headline the key facts about the victory, the two countries which were involved in the battle, Russia and the Crimea, their respective leaders, Anne and the khan, the place which was captured, and the date of the poem's composition.<sup>137</sup> It is written in twelve-syllable syllabics.



## VIII. VERSES WITH LETTERS REPLACED BY THEIR CHURCH SLAVONIC NAMES

Velichkovskii composed a rhyming couplet in which some of the capitalized letters stand for their names in the Church Slavonic alphabet, and only if these letters are replaced by their respective Church Slavonic names do the two lines rhyme and make sense. In its original form this couplet reads:

со См бѣом ДЕЖЛ  
НОП нас СТ блюсти буде.<sup>138</sup>

The third singular future auxiliary *буде* is a Ukrainianism (<бути). When the capitalized letters are replaced by their Church Slavonic names, it reads:

со Словом Богом добро есть живот, люди,  
наш он покой, нас Слово твердо блюсти буде.

The second line is a normal thirteen-syllable syllabic line with caesura after the seventh syllable. The first is the same only if *есть* is read as a disyllable; otherwise it would be a twelve-syllable line, and the prosody of the couplet must be described as pre-syllabic owing to the absence of isosyllabism.

Tschižewskij cites a similar example from Berkov:

с богом ЗДЕ пребывати в свете.  
НОП, нас хранит всех от сети.<sup>139</sup>

With their Church Slavonic names substituted for the capitalized letters it reads:

с богом здесь добро есть пребывати в свете.  
наш он покой, нас хранит всех от сети.<sup>140</sup>

Isosyllabism could be achieved by reading *пребывать* for *пребывати*; otherwise the prosody of this rhyming couplet has to be regarded as pre-syllabic.

Berkov and Tschižewskij term this type of word-play poetry *carmen gryphicum*, and Berkov explains 'gryphic verses' (*grificheskie stikhi*) as verses which 'contain words read according to the names of their letters, as a result of which the verse acquires another meaning'. However, the appropriateness of this term with its suggestion of riddles seems doubtful, and the implication that

the unexpanded couplets already have a satisfactory meaning cannot be accepted.

## IX. CARMINA SERPENTINA

The theoreticians of the *carmina curiosa* disagree on the definition of the *carmen serpentinum*, and in particular Kvetnitskii holds a different view of it from Alsted. The latter describes it as a verse or verses whose 'end agrees with its beginning', i.e. is identical with it, whether it takes the form of a single word or a group of words.<sup>141</sup> He cites the examples:

*Graja juvenca venit, quae te, patriamque domumque  
Perdat, io prohibe: Graja juvenca venit.*

And:

*Una fuit mulier, patuit qua janua letho,  
Ex qua vita redit, una fuit mulier.*

In this couplet the hexameter refers to Eve and the pentameter to the Virgin Mary. He applies to them the further term *epanaleptici* (from Gr. ἐπαναλαμβάνειν : to take up again, resume, repeat), and contrasts them with verses which he calls *concatenati* or *epanodici* (from Gr. ἐπάνοδος: a return, recapitulation), which go into reverse halfway, e.g.

Me tibi donat honor, sed honor qui me tibi donat.

Schottel assigns the terms *rhythmus circinnans* and *Ringel Reime* to this type of word-play poetry.<sup>142</sup> His first example has two lines:

*Ringel Reim  
von zwei Zeilen*

Glück-Unglück hat die zeit / gefaßt steh und bereit  
Wans Glücke lacht / dieweil Glück-Unglück hat die zeit.

In his second example the repetition, not quite perfect, of the opening words of the first line comes in the fourth line:

*Ringel Reim  
von vier Zeilen*

Das alte hinvergeht / wer sicher hie wil leben  
Der mus in Unschuld stets der Frömmigkeit nachstreben:  
Ohn Gottes furcht gar kein erschaffnes hie besteht /

Die Welt ist Eitelkeit / das eitle hinvergeht.

Among the other examples is a poem of fifteen lines with a repetition of the opening four words of the first line after the eighth and fourteenth lines, which is the pattern of the rondeau in its pure form.<sup>143</sup>

Vaslet gives an extensive example from one of Martial's epigrams (Book IX, no.99), which accords exactly with Alsted's definition:

Rumpitur invidia quidam, charissime Juli,  
 Quod me Roma legit, rumpitur invidia.  
 Rumpitur invidia, quod turba semper in omni  
 Monstramur digito, rumpitur invidia.  
 Rumpitur invidia, tribuit quod Caesar uterque  
 Jus mihi natorum, rumpitur invidia.  
 Rumpitur invidia, quod rus mihi dulce sub urbe est,  
 Parvaque in urbe domus, rumpitur invidia.  
 Rumpitur invidia, quod sum jucundus amicis,  
 Quod conviva frequens, rumpitur invidia.  
 Rumpitur invidia, quod amamur, quodque probamur:  
 Rumpatur, quisquis rumpitur invidia.

As a further example he adds the famous couplet from Ovid's *Amores* (I, 9):

Militat omnis amans, et habet sua castra Cupido:  
 Attice, crede mihi, militat omnis amans.<sup>144</sup>

Each stanza of Rzhevskii's three-stanza poem in iambic hexameters which begins *I vsiakii tak zhivet* and which he incorrectly terms a rondeau resembles a *carmen serpentinum* as defined by Alsted and Vaslet in that the opening four words of each stanza are repeated as its concluding four words: the chief difference between Rzhevskii's poem and Alsted's examples is that the repetition does not occur in the immediately following line but in the fourth line; however, in this feature Rzhevskii's poem corresponds precisely to the second of Schottel's examples.<sup>145</sup>

## РОНДО

И всякий так живет, ты думаешь всечасно;  
 Но худо извинять порок в себе пристрастно.  
 Хотя бы утонул в пороках злых весь свет,  
 Неправ и ты, хотя и всякий так живет.

И всякий так живет, вещаешь ты напрасно;  
 Тем извинять себя безумию причастно.  
 Та мысль не облегчит, коль сердце совесть рвет  
 Один ли только я? — и всякий так живет.

И всякий так живет, о мнение ужасно!  
 В объятия твои ввергать себя опасно.  
 Сия жестока мысль в несчастье приведет,  
 Как станем рассуждать: и всякий так живет.

(1761)

Another of Rzhevskii's 'rondeaus', also published in 1761, involves the repetition of a sequence of words from the start of the poem, but here the repeated words have the nature of a refrain occurring after each three-line stanza.<sup>146</sup>

## РОНДО

Не лучше ль умереть, ты часто рассуждаешь,  
 Успехов в чем-нибудь когда не обретаешь;  
 И часто говоришь: возможно ли терпеть?

Не лучше ль умереть?

Коль ты желанием своим не обладаешь,  
 Ища себе чинов, и их не получаешь,  
 Начто на свете жить, коль радости не зреть?

Не лучше ль умереть?

Желав сокровища, ты голову ломаешь,  
 Но тщетно тратишь труд, его не умножаешь.  
 Несносно коль ни в чем успехов не иметь:

Не лучше ль умереть?

Влюбясь в красавицу, пред нею воздыхаешь;  
 О рок! ты вздохи те все суетно теряешь.  
 Доколе мучиться? доколь в любви тлеть?

Не лучше ль умереть?

Желанного конца уже ты достигаешь:  
 Идет желанна смерть — ты на нее зриаешь.  
 Скажи, желаешь ли теперь ты умереть?

Не лучше ль потерпеть?

Охотно умереть ты для того желаешь,  
 Что скоро смерти ты себе не ожидаешь,  
 И только говоришь: не лучше ль умереть?

Не лучше ль потерпеть?

A third 'rondeau', published in 1763, is rather an exercise in the composition of a poem with continuous rhyme.<sup>147</sup> Needless to say, neither of these latter two poems is a *rondeau sensu stricto*.

In 1805 I. I. Dmitriev published a poem called *Stansy* consisting of four four-line stanzas, each of which starts and ends with the words *ia schastliv byl*.<sup>148</sup> Apart from the fact that its fourth lines consist solely of the words *ia schastliv byl*, making an iambic dimeter, whereas the fourth lines of Rzhevskii's first 'rondeau' are iambic hexameters, the last hemistichs of which are formed by the words *I vsiakii tak zhivet*, and that Dmitriev's poem has alternate rhyme whereas Rzhevskii's has paired rhyme, the stanza structures of the two poems are identical.

#### СТАНСЫ

Я счастлив был во дни невинности беспечной,  
 Когда мне бог любви и в мысль не приходил;  
 О возраст детских лет! почто ты бы не вечной?  
 Я счастлив был.

Я счастлив был во дни волшебств, очарований,  
 Когда любовью свет и красен лишь и мил;  
 Дождуся ли опять толь сладостных мечтаний?  
 Я счастлив был.

Я счастлив был во дни надежды, уверенья,  
 Когда Кларисы взгляд меня животворил;  
 Одни желанья уж были наслажденья!  
 Я счастлив был.

Я счастлив был во дни восторгов непрерывных  
 И сердцу милых бурь! Как я тогда любил!  
 Увы! тогда не пел я в песнях заунывных:  
 Я счастлив был.

X. *VERSUS CONCORDANTES*

Kvetnitskii writes: 'The serpentine verse is that in the second line of which certain words or syllables are placed which go with both the first line and the third and which is read in the manner of a curved snake.'<sup>149</sup> He gives first two Latin examples and then some lines in Russian Church Slavonic which are found also in Velichkovskii, although he does not mention him by name.

Pauper		cael		temn		pauper
	amat		um con		it	honores
Dives		lux		quir		dives
Ad cael	duc	men		Basili		alt
	um	it	tes		us	um
In nigr	trud	men		Calvin		avern
Я	ни	раз	пло			украша
	ко	ву	но	ды		ютъ.
Та	дѣ	крас	ро			ублажа

However, in other writers these examples are termed *versus concordantes* or *versus symphoni*. These two Latin examples of *versus concordantes* come from Alsted:<sup>150</sup>

Nunc	{	bonus	}	in mundo	{	tristatur	}	et astra	{	capessit.
		malus	}			laetatur	}			relinquit.
Qu	{	anguis	}	di	{	tristi	}	mulce	{	pavit,
H	{	sanguis	}	mi	{	Christ	}	dulce	{	lavit.

Simeon Polotskii's 'Star', the picture poem which he composed in 1665 to mark the birth of the Tsarevich Simeon Alekseevich, contains eight couplets of *versus concordantes*, all eleven-syllable syllabic lines with caesura after the fifth syllable. The couplets are also an acrostic, since the first letters (occasionally the second letters) of each of the middle shared lines form the name СИМЕОНЪ. The problem posed by the name's last letter, a hard *jer* (which cannot start a line), is solved by prefacing it with a small *c*. Here are the first three couplets:<sup>151</sup>



## Афиеросис 1

Надеждо	Ру	си	е привѣтство
Але	кси	е	же въ
	ца	ру	цѣ твои
Сего не	пре	зри	ащѣ рабѣ приносит
малѣй	ша	го	рѣ
	да	ру	цѣ свои
Праведно	солн	це	ркве ко главѣ
ты	лѣ	по	днесшѣ миль
ре	че	ся	дѣя
Кто же от	солн	ца	ру десницы
	ког	да	ткнетѣ
не при	зрѣ	ся	твоея.

The first four lines are reconstituted by reading the first three columns only from top to bottom; the second four lines are reassembled similarly by reading down the third and fourth columns.

Надеждо Руси, Алексие царю,  
 Сего не презри малѣйшаго дару.  
 Праведно солнце ты лѣпо речеся,—  
 Кто же от солнца когда не призрѣся!  
 Сие привѣтство, еже въ руцѣ твои  
 Зри, ащѣ рабѣ приносит горѣ руцѣ свои,  
 Церкве ко главѣ поднесшѣ миль ся дѣя,  
 Царю, десницы да ткнетѣ ся твоея.

## Афиеросис 2

Ты же о	солн	це	ркве	надеждо
славна	Рус	ка	ко	
	ро	да	м	ти хвалу
Прекрасный	цвѣ	те	бе	достойну?
ложесн	царски	х	ва	лы Царѣ
	пло	да	сть	славу,
О Але	кси	е	гоже	выну
но	во	про	сла	влять
я	влен	не	мол	чно
Солнцу наш	свѣ	те	бѣ	тщание,

	весм	а	он	тя
подо	блен	не	лож	но
Зодий сий	при	ми	ло	стию си
написан	ны	и	зба	вит
	те	бѣ	д	вскорѣ,
По чину	су	ща	стем	прославит,
зо	ди	я	ко	
на	не	бѣ	л	свѣт в зорѣ.

The first half of the second *Afierosis* is obtained by reading the first three columns only from top to bottom, and its second half by reading the third, fourth and fifth columns similarly from top to bottom.

Ты же, О солнце славна руска рода,  
 Прекрасный цвѣте ложесн царских плода,  
 О Алексие новопроявленне,  
 Солнцу наш свѣте весма подобленне,  
 Зодий сий прими, написанны тебѣ  
 По чину суща зодия на небѣ.  
 Церкви надеждо, како дам ти хвалу,  
 Тебе достойну? Хвалы Царь дасть славу,  
 Егоже выну прославлять немолчно  
 Тебѣ тщание, а он тя неложно  
 Милостию си избавит бѣд вскорѣ,  
 Щастем прославит, яко бѣл свѣт в зорѣ.

Both poems are parts of the cycle written to celebrate the presentation to the people of the young Tsarevich Aleksei Alekseevich in 1667: the first greets him as the 'hope of Russia' and the second as the 'hope of the church'. Each poem is called an *afierosis* (<ἀφιέρωσις <ἀφιερῶω: to hallow, consecrate), because its purpose was to consecrate him to the tasks which awaited him. As Hippisley remarks, the term 'aphaeresis' refers to the removal of initial letters or syllables from words. It is therefore quite inappropriate for poems which show no instances of this process, although many instances of words which have been split.

The essential structural feature of these poems is that the elements listed in the third column of the four in *Afierosis 1* and in the third column of the five in *Afierosis 2* are incorporated both into the lines constituting the first half of the poem and into those which make up its second half. Thus the two third columns complete the columns to their left and right in exactly the same

way as the middle line completes the first and third lines in the first type of *versus concordantes*.

The contrast between the first type of *versus concordantes* and this second type lies in the difference in the position of the shared elements. In the first type the shared elements in the middle line occupy the same positions in the first and third lines, i.e. if they serve as prefixes, roots or suffixes in the first line, they do so also in the third line. In this second type the shared elements conclude words belonging to the first half of the poem but initiate words belonging to its second half.

What unites the two types and allows them both to be described as *versus concordantes* is the fact that they are composed in the identical way. The first line of the first type and the first half of the second type are composed first. Next the elements in the first line of the first type and in the first half of the second type which are to be shared are identified. Finally, the third line of the first type and the second half of the second type are constructed around the shared elements.

## XI. CARMINA JOCOSA

According to Alsted *versus jocosi* are so called because they are composed to evoke merriment (*ad jocum captandum*).<sup>154</sup> He gives two examples of such verses which he says are called *cruces grammaticorum*:

Mala mali malo mala contulit omnia mundo.

De cane, de cano, cane decane, cane.

In *Mleko* Velichkovskii describes as humorous (*zhartovnyi*) lines in which pairs of lines may be read in two ways. Horizontally from left to right they yield one sense, but vertically, so that each word in the upper line is construed with the word in the lower line standing immediately below it, they produce a diametrically opposed sense. He gives two examples.

Остав молитву, дѣвство растли, злых чти, друже,  
Лѣность люби, сохраняй злость, лай добрых друже.

Возненавижд трезвенных, пьяниц люби зѣло,  
Гордых почитай, злослов смиренных всецѣло.

Berkov cites the second couplet in a slightly different version as his example of *carmen antitheticum*, б.<sup>155</sup>

These examples satisfy the definition of the *carmina curiosa* proposed earlier, but it is not certain that both of Kvetnitskii's examples of the *carmen jocosum* would do so. The definition which he gives of it seems hard to distinguish from that of the epigram: 'A humorous poem is one which is composed with keenness of mind with a view to merriment and wit.'<sup>156</sup>

His first example is in crude dactylic hexameters:

Si vis sanari, de morbo nescio quali,  
Accipe igitur medicinam nescio qualem,  
Uttere nescio quo, sanabere nescio quando.

It is not easy to see how this qualifies as word-play poetry.

The fourth-century Roman poet Ausonius demonstrated the humorous effect of ending dactylic hexameters with monosyllables, a device which goes back to a celebrated line in Virgil's *Aeneid*, where, however, its purpose is not

humorous but rather to suggest the ungainly collapse of the ox which the words describe:

Sternitur, exanimisque tremens procumbit humi bos.<sup>157</sup>

Perhaps in extension of this model Ausonius wrote ten short poems in dactylic hexameters, all of whose lines end with monosyllabic words, and a single sixteen-line poem, also in dactylic hexameters, in which each line begins and ends with a monosyllable and the word which ends one line is repeated to start the following line. The cycle is completed by the last word of the last line, which is the same as the first word of the first line. He calls this last poem *Technopaegnion*.<sup>158</sup>

Alsted, conceivably with the distinction made by Ausonius in mind, describes two types of *carmen acromonosyllabicum*: that which simply ends with a single monosyllabic word, and that which ends one line with a monosyllabic word and starts the following line with the same monosyllabic word.

As his last example of the *versus Proteus* Alsted gives two dactylic hexameters capable of many millions of permutations. Both lines consist entirely of monosyllables except for one word, whose function is to provide for the compulsory dactyl in the fifth foot and which, as there are no other short syllables in the lines, is immovable:

Lex, rex, grex, res, spes, ius, thus, sal, sol, (bona) lux, laus.

Mars, mors, sors, fraus, fex, Styx, nox, crux, pus, (mala) vis, lis.<sup>159</sup>

Vaslet mentions Ausonius's *Technopaegnion* and describes and exemplifies both *versus monosyllabis finiti* and *versus monosyllabis coepti et finiti*. His examples of both types come from Ausonius's poems. These are the first two lines of his example of the type which merely ends with a monosyllable:

Saepe in conjugiiis fit noxia, si nimia est dos.

Sexus uterque potens, sed praevallet imperio mas.

These are the first four lines of the type which ends with a monosyllable and starts the next line with the same monosyllable:

Res hominum fragiles alit, et regit, et perimit fors.

Fors dubia, aeternumque labans: quam blanda fovet spes.

Spes nullo finita aevo: cui terminus est mors.  
Mors avida, inferna mergit caligine quam nox.

Under the heading *Versus Proteus, qui varias species induere potest* Vaslet includes a dactylic hexameter containing nine monosyllabic words:

Rex, dux, sol, lex, lux, fons, spes, pax, mons, petra, Christus.

In a note he points out that the names assigned in this verse to Christ have all been taken from various passages in the scriptures. The line is very similar to the first of Alsted's two dactylic hexameters exemplifying the *versus Proteus*.<sup>160</sup>

Kvetnitskii's second example of the *carmen jocosum* is an elegiac couplet containing no fewer than fourteen monosyllabic words:

Pix, pax, fex, fax, lux, nex, nix, nox, Phrix, quoque Styx, strix  
Et grex et Rex et crux habet ipsa crucem.

Part of its humorous effect is due to all the monosyllables ending in *x*. There can be little doubt that this qualifies as word-play poetry.<sup>161</sup>

George Herbert, who did not disdain word-play poetry if it could provide an attractive vehicle for his religious teaching, composed a three-stanza poem in which every word but one is a monosyllable.<sup>162</sup>

### The Call

Come, my Way, my Truth, my Life:  
Such a Way, as gives us breath:  
Such a Truth, as ends all strife:  
Such a Life, as killeth death.

Come, my Light, my Feast, my Strength:  
Such a Light, as shows a feast:  
Such a Feast, as mends in length:  
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:  
Such a Joy, as none can move:  
Such a Love, as none can part:  
Such a Heart, as joys in love.

Ausonius's poem *Technopaegnon*, a form of the *versus Proteus* demonstrated by both Alsted and Vaslet, and one of Kvetnitskii's forms of the *carmen jocosum* may have contributed to the complex literary ancestry of Rzhevskii's *Oda 2, sobrannaia iz odnoslozhnykh slov*, which he published in the journal *Poleznoe uveselenie* in 1761. Here is this three-stanza poem, which contains only monosyllabic words. With its alternate rhyme and continuous masculine endings its stanza is identical to that of George Herbert's poem, except that the latter's metre is the trochaic tetrameter catalectic, whereas this poem is composed in iambic trimeters acatalectic.

## Ода 2,

## собранная из односложных слов

Как я стал знать взор твой,  
 С тех пор мой дух рвет страсть:  
 С тех пор весь сгиб сон мой;  
 Стал знать с тех пор я власть.

Хоть сплю, твой взор зрю в сне,  
 И в сне он дух мой рвет:  
 О коль, ах, мил он мне!  
 Но что мне в том, мой свет?

Он мил, но я лишь рвусь;  
 Как рвусь я, ты то знай.  
 Всяк час я мил быть тщусь;  
 Ты ж мне хоть вздох в мзду дай.<sup>163</sup>

## XII. MACARONIC SONGS

A typical macaronic song of the Renaissance was a bilingual composition in Latin and a vernacular language, whose words received Latin terminations. They were often attempts of students to express ideas outside the range of their limited Latin vocabulary. Trilingual and multilingual macaronics followed.

The term was soon extended to bilingual and multilingual poems which did not include Latin. Part of their facetious effect was due to the juxtaposition of words and phrases from two or more languages, but another and perhaps greater part was the result of the melding of two or more languages by the addition of morphemes belonging to one language to another. This was the more striking if one language had a synthetic morphology whereas the other had an analytic one. Hence the effectiveness of the macaronics formed from Latin on the one hand and from one of the modern, mainly analytic languages of Western Europe on the other.

Macaronics formed from two synthetic languages offered increased opportunities for yet more bizarre linguistic effects, since there could be an interchange of derivational and inflectional morphemes instead of a unidirectional transference, in which the morphemes of the synthetic language were attached to the roots and stems of the words of an analytic language.

Simeon Polotskii composed macaronics in Russian Church Slavonic and Polish and in Russian Church Slavonic, Polish and Latin.<sup>164</sup> An unusual feature is that the languages are kept apart from one another. Here, from his *Rifmologion*, are four lines from his birthday greeting to the boyar Bogdan Matveevich Khitryi in Russian Church Slavonic alternating with Polish.

Радости полный днесь день совершаемъ,  
Иова свята свѣтло прославляемъ.  
Ktorego dał bog tobie za patrona,  
Moy dobrodzieiu, on tobie obrona ...

A Christmas greeting, again from the *Rifmologion* and to the same boyar, evidently a versatile linguist, was in Russian Church Slavonic, Polish and Latin.

День превеселый нынѣ совершаемъ,  
Христа рожденна пѣсньми прославляем.  
Ktoremu niebo posyła anioły  
Z wdz[i]ęcznemi hymny na fest przewesoły.  
Hi nunciarunt Deum incarnatum,  
Turba[e] pastorum in Bethleem natum.

Волови со дари ко Христу приидоша,  
 Миро, кадило, злато принесоша.  
 Ktorem na drodze gwiazda wodzem była  
 Aż do Bethlehem, gdzie Panna powiła.  
 Pastores autem ut Christum widerunt,  
 Diwino culta [vere cultu] mox adorauerunt ...

Kvetnitskii defined his *carmen slavonolatinum vel Macaronicum (sic)* as one 'which is written in a mixed Latin and Slavonic language inflected according to the Latin construction in such a way, however, that the number and quantity of the verses are preserved'.<sup>165</sup> His example is a macaronic elegiac couplet:

Rozcrisare solet tverdus zub semper orechum  
 Natruždare zubem tverdus orechus amat.

'Rozcrisare' and 'natruždare' are macaronic formations from разгрызать and натруждать respectively.

Although quintessential macaronics contain words whose roots, word-derivational affixes or inflectional suffixes, come from two or more languages, in others, like those of Simeon Polotskii, the merging of the two or more languages stops at the level of the verse-line. In yet others, as in this macaronic passage from a verse composition by Princess E. R. Dashkova (1743-1810), it stops at the level of the word:<sup>166</sup>

Иные женщины мужей своих лаская,  
 Французские слова с Российскими мешая,  
 Им нежно говорят: mon соеиг, иль жизнь моя  
 «Позволь мне помахать; хоть я жена твоя,  
 «Да хочется пожить в приятной мне свободе,  
 «И свету показать, что мы живем по моде;  
 «Любовник мой тебе конечно будет друг,  
 «Всегда тебе готов для дружеских услуг.  
 «Да он же и умен, aimable и прекрасен,  
 «Не правда ли, mon соеиг, ты на это согласен?  
 А муж хотя к жене всю верность наблюдал,  
 И к женщинам другим отнюдь не отлетал,  
 Но слушая сие, он только что вздыхает,  
 И ей с учтивостью по моде потакает.

Жена ему в ответ: «mon coeur très obligée,  
«Вишь верность наблюдать конечно préjugé  
«И верность в женщине не глупости ли знак?  
Тут муж ей говорит: так маминька, так-так.

XIII. *VERSUS PROTEI*

Alsted defines the *versus Proteus* as one whose words can be transposed in many different ways but which, however they are transposed, still form a correct verse-line. He demonstrates this capability with a line composed by Julius Caesar Scaliger:

Perfide sperasti te divos fallere, Proteu,

the position of the words of which can be permuted almost limitlessly, e.g.

Proteu, sperasti te, perfide, fallere divos.

Perfide, sperasti te, Proteu, fallere divos.

Fallere te divos sperasti, perfide Proteu.

Sperasti, Proteu, te fallere, perfide, divos.

He gives two further examples, the first of which is an elegiac couplet which he describes as *distichon centies variabile*.<sup>167</sup>

In his *Mleko* Velichkovskii describes a 'multi-adaptable verse' which can be changed round several dozen times and states that the Romans knew it as 'Protean verse' from the name of the sea-god Proteus who was renowned for his ability to change his form. His example is a twenty-line poem of ten rhyming couplets, each line of which has five words. Each successive couplet presents the words in a new order, but the couplet continues to rhyme. This is achieved by constructing each of the couplets so that the first word of the upper line corresponds to the first word of the lower line in the sense that it both rhymes with it and has the same number of syllables as it. Both words should have the penultimate stress which is normal in syllabic verse, so that, when needed, they can take their place at the end of the line.

Яко ниву рясно плоды украшают,  
 такo дѣву красно роды ублажают.  
 Ниву рясно плоды украшают яко,  
 Дѣву красно роды ублажают тако.  
 Рясно плоды украшают яко ниву,  
 Красно роды ублажают тако дѣву.  
 Плоды украшают яко ниву рясно,  
 Роды ублажают тако дѣву красно.  
 Украшают яко ниву [рясно плоды,  
 Ублажают тако д[ѣву красно роды].  
 Яко плоды рясно ниву у[крашают],  
 Тако роды красно дѣву ублажают.  
 Ниву украшают рясно плоды яко.  
 Дѣву ублажают красно роды тако.  
 Рясно яко плоды украшают ниву,  
 Красно тако роды ублажают дѣву.  
 Плоды яко ниву украшают рясно,  
 Роды тако дѣву ублажают красно.  
 Украшают яко рясно ниву плоды,  
 Ублажают тако красно дѣву роды.

Since each of the words of an upper line rhymes with the corresponding word in the lower line, providing that the rhyme involves orthographic as well as phonetic identity, couplets of a Protean poem can be presented in the same way as *versus concordantes* with the elements common to both lines substracted from them to form a line inserted between them. However, this relationship between the Protean poem and the *versus concordantes* holds only on the basis of Tschizewskij's narrow definition of the latter, namely that 'the middle line contains the endings to the beginnings of the words in the first and third lines': if the shared elements are other than word-final, it cannot be sustained.<sup>168</sup>

Vaslet defines the *versus Proteus* as one 'which can assume various forms', and he goes on to give two dactylic hexameters as examples:

Tot tibi sunt dotes, virgo, quot sydera coelo.

Speras, perfide, jam Divos te fallere, Proteu?

The second of these examples is patently derived from Alsted's first example.<sup>169</sup>

## XIV. CARMINA CLIMACTERICA

Kvetnitskii defines the *carmen climactericum seu gradatum* as one in which there is an approach to some object as though by an ascent or descent; but the two examples which he then gives, both elegiac couplets, make it clear that his concept is a semantic one only and that this type of poem has nothing to do with true word-play poetry: it is simply a category of epigram.<sup>170</sup> Here is one of the two examples:

Aspide quid peius? Tigris. Quid tigride? Daemon.  
Daemone quid? Mulier. Quid muliere? Nihil.

In 1805 Dmitriev published a four-line poem which parallels this poem precisely:<sup>171</sup>

«Что легче перышка?» – «Вода», – я отвечаю.  
«А легче и воды?» – «Ну, воздух». – Добрый знак!  
А легче и его?» – «Кокетка». – «Точно так!  
А легче и ее?» – «Не знаю».

## XV. LEONINES

Leonines, *versus Leonini* or *leoninskie stikhi*, are verses with internal rhyme, generally between the caesura and the line's end or clausula. In the Latin hexameter the rhyme between the strong caesura and the clausula can only be perfect if both the two syllables preceding the caesura are long and the final *anceps* syllable of the clausula is also long: in other circumstances the rhyme involves conflicts of quantities. In the Latin pentameter similarly the rhyme between the caesura and the clausula can only be perfect if the last *anceps* syllable of the clausula is long.

In the classical period leonines in the pentameter of the elegiac couplet occur occasionally, but in the hexameter they are very rare.

Leonines may occur in Russian syllabic or syllabo-tonic verse, but without the framework of the Latin hexameter, whose hemistichs differ metrically, or of the elegiac couplet to prevent the verse-lines from disintegrating, the presence of the internal rhymes tends to divide long lines into two short lines with the internal rhymes being perceived as end rhymes: what inhibits this is the fact of the rhyming hemistichs being printed in a single line.

This is the case with Simeon Polotskii's *Telo krasnoe* (from *Vertograd mnogotsvetnyi*), an eleven-line poem in ten-syllable syllabic lines (except line 2, which has eleven syllables), in which the first hemistich of five syllables rhymes with the second hemistich of five syllables.<sup>172</sup> It is simply the fact that the poem is presented in long lines of ten syllables which prevents its being perceived as consisting rather of five-syllable lines rhyming in pairs. This is certainly the acoustic impression.

## Тело красное

Красное тело	зрети весело,
егда распалится,	мерзко явится.
Тое кто любит,	душу си губит,
ибо то будит,	да всяк с ним блудит.
Не люби тела,	и будет цела
душа конечно,	поживет вечно
При жизни хлебе	со Христом в небе.
Душы любите,	тело мертвите,
Да его страсти	вас во напасти
никогда вводят,	но да отходят,
Ничто вредивше,	целы лишивше.

Rhyming the ten-syllable lines in pairs would not have preserved the integrity of the ten-syllable lines, because each of the clausula rhymes would have rhymed also with the rhymes at the two caesurae; so the acoustic impression would have been of four short rhyming lines.

The solution to this difficulty is to replace the rhyming hemistichs with rhyming cola inserted into a pair of long rhyming lines: the two end rhymes would tend to preserve the integrity of the long lines. This example comes from Simeon Polotskii's *Rifmologion*:<sup>173</sup>

Есть прелесть, в свете, як в полном цвете, ту ты остави,  
 Возлюбленная, душе грешная, от злоб воспряни.  
 Преходит время, а грехов бремя тя угнетает;  
 Демон же смелый на тебе в стрелы яд свой впускает...

But the fact is that leonines are a type of verse whose existence depends on the way in which they are presented on the page.

The same applies to the four lines from Simeon Polotskii's cycle of verses under the title *Stisi na voskresenie Khristovo obshchii* (in his *Rifmologion*), which are cited by Eremin as examples of leonines:<sup>174</sup>

Бог всемогущий, небом владушый  
       днесь торжествует, мир ликовствует,  
 Яко геена днесь побежденна,  
       грех упразднися, смерть умертвися ...

## XVI. LOGOGRIPHI AND CARMINA GRIPHICA

Alsted defines *griphi* or *logogriphi* as a type of poem 'quo vocis multiplex faecunditas absconditur', a capacious formulation which can serve as a catch-all for a rather heterogeneous group of word-play poems.<sup>175</sup>

Vaslet gives numerous examples of *logogriphi*.<sup>176</sup> All except one have the form of either one or more dactylic hexameters or elegiac couplets. In one example a pair of dactylic hexameters contains a clue to a six-letter word and clues to three other words formed by removing varying numbers of letters from the six-letter word without, however, altering the order of the letters which are left.

*Musica, Mus, Sica, Musca*

Literulis senis aures oblecto sonore;

Curro tribus; quatuor perimo; sed quinque volabo.

Another example, consisting of a single dactylic hexameter, contains a message which is revealed by the removal of a single letter from both the beginning and end of a word, here 'navem', qualified as 'prora puppique carentem' (a ship lacking its prow and stern). The dactylic hexameter is:

Mitto tibi navem prora puppique carentem.

The meaning is: 'Mitto tibi "ave" ' (I send you a greeting).

A third example, exemplified by an elegiac couplet, depends on the existence in Latin of the homonyms *facies* (you will do) and *facies* (faces) and the homomorphs *Vēneris* (of Venus) and *vēneris* (thou shalt have come). In the pentameter the humour is created by the juxtaposition of identical sequences of letters which can be read either as integral words or as divided into two words. The couplet is:

Quid facies, facies Veneris cum veneris ante?

Ne sedeas, sed eas, ne pereas per eas.

A fourth example also rests on the divisibility of a single word into other words. This word is the verb *sustineamus*, the first person plural present subjunctive of *sustineo*. The word form can be divided into three nouns, all in the nominative, *sus*, *tinea* and *mus*. The equivalence of the three words to the original integral word is based on the identity of letters only: the difference in vowel quantities between *sustīnēāmus* and *tīnēā* and *mūs* is ignored.

This last example reappears in Kvetnitskii under the heading *carmen grammaticum*, which he defines as 'a poem containing a word which, when divided, is equivalent to more words and which obscures its meaning until the grammatical order has been reinstated'.<sup>177</sup> The verse-line, as given by Kvetnitskii, is:

Furfur edit pannum, panem quoque sustineamus.

With the last word divided into three it can be construed: sus edit furfur; pannum tineam; panem mus. The text of the verse-line is identical to that of Vaslet except that the latter, more correctly, reads 'furfurem' for 'furfur'.

The third and fourth types of *logogriphi* appear to be the source of the word-play devices used by Rzhevskii in his *Idillia* (1762), whose effects depend on the existence of homonyms and the resolution of integral words into constituents:<sup>178</sup>

### ИДИЛЛИЯ

На берегах текущих рек  
 Пастушок мне тако рек:  
 «Не видал прелестнее твоего я стану,  
 Глаз твоих, лица и век.  
 Знай, доколь продлится век,  
 Верно я, мой свет, тебя, верь, любити стану».

Вздохи взор его мой зрел.  
 Разум был еще не зрел.  
 Согласилась мысль моя с лестной мыслью с тою.  
 Я сказала: «Будешь мой,  
 Ты лица в слезах не мой,  
 Только будь лишь верен мне, коль того я стою».

Страсть на лесть днесь променя,  
 И не мыслит про меня.  
 О неверный! ныне стал пленен ты иною.  
 Мне сказал: «Поди ты прочь  
 И себе другого прочь».  
 Как несносно стражду днесь, рвуся я и ною.

The first eight lines contain four pairs of homonyms. In the remaining ten lines besides two more pairs of homonyms there are three words which are resolvable into constituents: *stoiu* into *s toiu*, *promenia* into *pro menia* and *inoiu* into *i noiu*.

The fourth type of *logogriphi* is found also in Derzhavin's four-line poem *Na Bagrationa* of 1806.<sup>179</sup>

О, как велик На-поле-он!  
Он хитр и быстр и тверд во брани;  
Но дрогнул, как простер лишь длани  
К нему с штыком Бог-рати-он.

Here it is the two names which have to be divided into constituents, *Napoleon* into *na pole on* and *Bogration* into *Bog rati on*. The acceptability of the substitution of the spelling *Bog* — for *Bag* — in the name of the Russian general rests on their both being pronounced [ b ə g ] in the third pre-tonic syllable.

What unites the various types of *logogriphi* is that, while one meaning of a verse-line or whole poem is obvious, another, more or less hidden, lies waiting to be uncovered.

In May 1680 Simeon Polotskii included a section of eight-syllable syllabics in a *privetstvo* written to celebrate the second marriage of the boyar Mikhail Timofeevich.<sup>180</sup> However, each of the eight-syllable syllabic lines can be split into two four-syllable lines, so that the poem can also be read as consisting of two columns of short, four-syllable lines.

Бог, сый въ небѣ	Боже благий
Радость тебѣ	Свѣте драгий
Да дарует	Да храниши
Честь и славу	Марфу здраву
Мужу праву	В твою славу
Да готует	Юже зриши
За то, яко	Тя любящу
Всѣм благ всяко	И служащу
Бываеши	Сердцем правым
Бѣдным милость	Умом десным
Скорбным радость	Словом честным
Творяеши ...	Не лукавым ...

In 1761 Rzhevskii reproduced this scheme almost exactly in *Sonet, zakliuchaiushchii v sebe tri mysli*, whose iambic hexameters can similarly be divided into two iambic trimeters.<sup>181</sup> In this way the fourteen iambic hexameters of the sonnet can also be read as twenty-eight lines of iambic trimeters.

**СОНЕТ,**

**ЗАКЛЮЧАЮЩИЙ В СЕБЕ ТРИ МЫСЛИ:**

*читай весь по порядку, одни первые полустихия и другие полустихия*

Вовеки не пленюсь	красавицей иной;
Ты ведай, я тобой	всегда прельщаться стану,
По смерть не пременюсь;	вовек жар будет мой,
Век буду с мыслью той,	доколе не увяну.
Не лестна для меня	иная красота;
Лишь в свете ты одна	мой дух воспламенила.
Скажу я не маня:	свобода отнята —
Та часть тебе дана	о ты, что дух пленила!
Быть ввек противной мне,	измены не брегись,
В сей ты одна стране	со мною век любись.
Мне горесть и беда,	я мучуся тоскою,
Противен мне тот час,	коль нет тебя со мной;
Как зрю твоих взор глаз,	минутой счастлив той,
Смущаюся всегда	и весел, коль с тобою.

A year later, in 1762, he repeated this exercise, but replaced the rhyming pattern of the first eight lines, which in the sonnet of 1761 have alternate rhyme, by enclosing rhyme, and that of the last six lines, *aabccb*, by *aabcbc*.<sup>182</sup>



XVII. *VERSUS CORRELATIVI*

The essence of this type of word-play poem, also known as *versus reticulati*, is that a list of words all belonging to one part of speech is followed by a list of the same number of words, belonging to a different part of speech, such that the first item of the first list is construed with the first item of the second list and so on. Typically, there can be two, three or four such lists, consisting of the same number of words, but each list representing a different part of speech. It is as if three or four sentences, constructed identically, had been decomposed so that all their subjects were brought together, then all their verbs, then all their direct objects and finally all their instruments or agents.

Two lines from *Hamlet* (Act III, Scene I, lines 158-59) may present a perhaps slightly distorted example of the *versus correlativus*:

O, what a noble mind is here o'erthrown!  
The courtier's, soldier's, scholar's, eye, tongue, sword;

The change of the expected word order 'eye, sword, tongue' to 'eye, tongue, sword' may have been dictated by a metrical consideration, a preference for a monosyllable containing a long vowel, 'sword', over one with a short vowel, 'tongue', to form the stressed syllable of the line's final iambic foot.

Alsted gives the following example:

Anguis, aper, juvenis, pereunt vi, vulnere, morsu,  
Hic fremit, ille gemit, sibilat hic moriens.<sup>183</sup>

Vaslet's example is:

Pastor, arator, eques, pavi, colui, superavi,  
Capras, rus, hostes, fronde, ligone, manu.<sup>184</sup>

A line in M. I. Popov's verse translation of Gellert's verse fable 'Die Nachtigall und die Lerche', published in *Dosugi* in 1772 under the title *Solovei*, may be an example of the *versus correlativus*:<sup>185</sup>

Урчал, дробил, визжал, кудряво, густо, тонко,

The line meets the first requirement, namely that the number of words belonging to the different parts of speech should be identical. The doubt arises over whether the three adverbs qualify the three verbs individually, the first adverb going with the first verb etc.: if they do, this is a true *versus correlativus*. The two following lines, however, fail to satisfy the first requirement:

Порывно, косо вдруг, вдруг томно, нежно, звонко,  
Стенал, хрипел, щелкал, скрипел, тянул, вилял ...

In the twentieth century V. Ia. Briusov revived this type of word-play poetry with an elegiac couplet in dactylo-trochees:<sup>186</sup>

**Характеристика Вергилия  
(Топология Пентадия)**

Пастырь, орайт, воин, пас, возделывал, низил,  
Коз, огород, врагов – веткой, лопатой, мечем.

XVIII. POEMS WITH CONTINUOUS RHYME WHICH  
REVERSE THE SEQUENCE OF  
RHYMING WORDS  
HALFWAY

Neither classical Greek nor Latin verse prosody made any regular use of rhyme as a prosodic device, and, as already remarked, the internal rhyme of leonine verse was a rarity. Consequently word-play poetry involving rhyme is almost exclusively post-classical.

Alsted does not mention rhyme in his treatment of Greek and Latin verse prosody except for a fleeting reference to leonines:<sup>187</sup> Schottel, however, gives it several pages.<sup>188</sup> He describes in particular the *Wiederkehr* (*carmen retrocurrens seu recurrens*)<sup>189</sup> and the *Wiedertritt* (*carmen retrogradiens*);<sup>190</sup> the similarity of the Latin designations to those of the *carmen cancrinum* is unfortunate. Both types of poem have continuous rhyme in the sense of the phonetic identity of the final vowel plus consonant of the words which end each line. The special feature of the *Wiederkehr*, as also of the *Wiedertritt*, is that the sequence of rhyming words is reversed halfway through the poem, in the following example from the fifth line.<sup>191</sup>

*Wiederkehr*

(*Carmen retrocurrens*)

Von vier Reimwörteren

1. Alle Welt ist Sorgen voll.
2. Niemand sorget wie er soll /
3. Jeder wünscht ein eignes wol /
4. (So zu reden) Sorgen-toll. **Wiederkehr**
4. Armer Mensch bist Sinnen-toll
3. Leib und Seel hats nimmer wol /
2. Biß du lernest wie man soll /
1. Recht seyn Himmels-Sorgen voll.

Schottel prints another and longer *Wiederkehr*, of twenty-six lines, all of whose lines end in words in *-ingen*. The lines are numbered successively 1-13 and then 13-1. These are the two lines numbered 13, which end in *dingen* and *bedingen* respectively, since the sequence of rhyming words goes into reverse from the second 13th line.<sup>192</sup>

13. Doch wollen wir jetzt nicht um ein gewisses dingen.
13. Dan wenn man alle Lust nach Wunsch nur wil bedingen. /

The only difference between the *Wiederkehr* and the *Wiedertritt* is in the number of their lines and the number of the individual rhyming words. The word *tritt* means 'step', and the name *Wiedertritt* doubtless refers to the forward and backward movement of two feet as in a dance. The *Wiedertritt* therefore cannot have more than two different rhyming words and consequently not more than four lines. Here are Schottel's three examples of the *Wiedertritt*:<sup>193</sup>

*Wiedertritt oder Gegentritt*

1. Schön ist der Wald und grünes Feld:
2. Was sol mir Ehre/ Gold und Geld?
2. Viel Müh' ist da/ wo ist viel Geld/
1. Viel beßer ist mir Wald und Feld.
1. Wir Schäfer leben ohne leid/
2. Wo Ehre wohnt/ regieret Neid;
2. Je grösser Guht/ je grösser Neid/
1. Wir bleiben frölich ohne Leid.
1. Laß stehlen/ Morden/ wer da kan/
2. Laß seyn/ wer wil/ ein Sorgen Mann/
2. Ein solcher Mann ist ein UnMann/
1. Der nur so eitle Sorgen kan/

In 1760 Lomonosov composed a six-line epigram attacking the literary style of a contemporary writer. The writer's name is not given, but its position in the poem is indicated by a succession of dots terminating in the possessive suffix *-ov*.

The epigram's first four lines form a *Wiedertritt* in that they display continuous rhyme and in that the order of the individual rhyming words in the first and second lines is reversed in the third and fourth lines, so forming the recurrence necessary for this *carmen curiosum*.

Like Rzhevskii's picture poem *Muzh i zhena* and Derzhavin's *carmen cancrinum*, Lomonosov's *Wiedertritt* is accompanied by verse-lines which belong neither to this or any other type of *carmen curiosum*. Here is this *Wiedertritt*:<sup>194</sup>

Кто хочет походить по пням и по болоту  
По кочкам, по грязи и збить к ходьбе охоту?  
Желаешь сбить свою к хождению охоту?

Пройди песком, по пням, по камням, по болоту,  
 Где терн, крапива, грязь, и ржавчина, и пыль.  
 Спешешь отстать от книг? Читай ....ов штиль.

Two other Russian poems of this period display one of the features of the *Wiederkehr* and the *Wiedertritt*, namely continuous rhyme.<sup>195</sup>

Eighteen of the twenty-two lines of one of Rzhevskii's 'rondeaus' end in words in *-at'*, all infinitives. However, all the rhyming words except one (*vymyshliat'*) differ from one another, and there is no recurrence in Schottel's sense. Here is this poem, published in 1763.

#### РОНДО

Чтоб книги нам читать,  
 И их, читая, понимать,  
 И красоту их познавать,  
 И чтобы самому писать,  
 Чтоб звезды на небе считать  
 И меру им определять,  
 Или природу испытать, —  
 Лишь потрудись, то может всяк,  
     Никак.  
 Но букли хорошо чесать,  
 И чтоб наряды вымышлять,  
 Чтоб моды точно наблюдать,  
 Согласие в цветах познать,  
 И чтоб нарядам вкус давать,  
 Или по моде поступать,  
 Чтоб в людях скуку прогонять,  
 Забавны речи вымышлять,  
 Шутить, резвиться и скакать,  
 И беспрестанно чтоб кричать,  
 Но, говоря, и не сказать, —  
 Того не может сделать всяк  
     Никак.

Continuous rhyme is also demonstrated in Sumarokov's forty-four-line poem *Dvadtsat' dve rifmy*, composed in 1774 to support his case in favour of the aesthetic merits of rhyme against G. A. Potemkin, who was arguing for blank verse. All the odd-numbered lines end in words in *-adu / -iadu*: the even-numbered lines rhyme in pairs. The similarity to the *Weiderkehr* and the *Wiedertritt* consists in the use of a single rhyme in all the twenty-two odd-numbered lines; but again there is no recurrence in Schottel's sense.

## ДВАДЦАТЬ ДВЕ РИФМЫ

Потемкин! Не гнусна хорóша рифма взгляду  
 И слуху не гадка,  
 Хотя слагателю приносит и досаду,  
 Коль муза не гладка,  
 И геликонскому противна вертограду,  
 Когда свиньей визжит.  
 И трудно рифмовать писцу, в науке младу,  
 Коль рифма прочь бежит.  
 Увидеть можно рифм великую громаду,  
 Но должно ль их тянуть?  
 А глупые писцы их ищут, будто кладу,  
 В кривой тащат их путь.  
 Что к ним ни прибредет, поставят рифмой сряду,  
 Так рифма негодна!  
 А я на рифму ввек нехстати не наяду,  
 Хоть рифма не бедна.  
 К заросшему она вралей приводит саду,  
 Где только лес густой,  
 И ко ошипанну под осень винограду,  
 Где хворост лишь пустой.  
 Набрався таковы в избах пииты чаду,  
 Вертятся кубарем  
 И ставят хижину свою подобно граду,  
 Вдуваясьсь пузырем.  
 Я ввек ни разума, ни мысли не украду,  
 Имея чистый ум.  
 Не брошу рифмою во стихотворство яду  
 И не испорчу дум.  
 Не дам, не положу я рифмой порчи складу,  
 Стихов не поврежу;  
 Оставлю портить я стихи от рифмы гаду,  
 Кто гады — не скажу.  
 Им служит только то за враки во награду,  
 Что много дураков,  
 Которые ни в чем не знали сроду ладу,  
 И вкус у них таков.  
 Несмысленны чтецы дают писцам отраду,  
 Толпами хвалят их,  
 Хотя стихи пищат и спереду и сзади,  
 И Аполлон им лих.  
 Однако скверному такому муз он чаду  
 Обиды не творит.  
 Так он не свержется, хотя и врет, ко аду,  
 И в аде не сгорит.

## XIX. SECHSTINNEN

The *sechstinnen* are poems consisting of six six-line stanzas. Their lines do not rhyme, but the verse-final words in each stanza follow the sequence of verse-final words laid down in the first stanza, with the exception that the verse-final word of the last line of the first stanza provides the verse-final word of the first line of the second stanza. This sets off a permutation which works itself out over the whole six stanzas. In the sixth stanza the last word of the last line is the same as the last word of the first line of the first stanza, and with this the permutation is complete. The six verse-final words are not chosen at random but are anagrams of the words forming the poem's title. Schottel gives a full description of the *sechstinnen*,<sup>196</sup> and Hübner<sup>197</sup> and Gottsched<sup>198</sup> refer to them.

Like the poems in which the sequence of rhyming words is reversed, the *sechstinnen* form patterns in verse-final words, not in rhymes, and this is their essential difference from the sonnet, the madrigal, the ballade and the rondeau, all of which make patterns in rhymes only.<sup>199</sup>

Here are the first two verses of a *sechstinne* by Schottel:

1. Es wikkelt sich gar oft und spielet mit verzug
  2. Eh sich zu eigen gibt ein hochgewünschtes Glück:
  3. Man muß mit Meisterhand/ und mühsamlich aufbauen
  4. Eh man sein eigen Haus versichert kan besitzen:
  5. Nur wan man wol geharrt/ gebaut/ getrauet fest/
  6. Dan folgt die Niessung recht gantz eigen und gewünscht.
- 
6. Die Oster Sonne komt und strahlet uns gewünscht/
  1. Blikt lieblich klar/ und scheint viel schöner nach verzug/
  2. Bringt den GeburtsTag her und drin ein hohes Glück/
  3. Ein langes hohes Glück/ so wil der Himmel bauen/
  4. Und unser Fürst und Herr ruhmwürdigst sol besitzen/
  5. Und die Stammreiche Seul Hochfürstlich gründen fest.

## XX. BOUTS-RIMÉS

*Bouts-rimés* are poems composed around a set of previously selected verse-final words, which rhyme together in a certain pattern; the subject of the poems can be left open, or it can also be laid down. According to Gilles Ménage their inventor was the seventeenth-century French poet Dulot who sketched out the outlines of three hundred sonnets all in the form of their rhyming end words. It was the theft of these skeleton sonnets in 1648 which brought his technique to light and initiated a literary craze which swept over Europe.

In 1761 Rzhevskii published a sonnet in *Poleznoe uveselenie* which was constructed around fourteen end words taken from a sonnet by A. V. Naryshkin: the end words of the fourteen lines of the two sonnets are completely identical. Unlike those of the *sechstinnen*, however, which do not rhyme, they are involved in the sonnet rhyming pattern *abba abba ccd ede*.<sup>200</sup>

**СОНЕТ,  
СОЧИНЕННЫЙ НА РИФМЫ, НАБРАННЫЕ НАПЕРЕД**

На то ль глаза твои везде меня встречали,  
Чтобы, смертельно мне любя тебя, страдать,  
Чтоб в горести моей отрады не видать  
И чтобы мне сносить жестокие печали?

Прелестные глаза хотя не отвечали,  
Что буду жизнь, любя, в утехах провождать,  
Я тщился радости себе от время ждать,  
Чтобы несклонности часы с собой промчали;

Но временем узнал, что тщетно я люблю,  
Что тщетно для тебя утечи я гублю  
И страстью суетной терзаюся всечасно;

Однако я о том не буду век тужить:  
Любить прекрасную приятно и несчастью,  
Приятно зреть ее и для нее мне жить.

This is the sonnet by Naryshkin:

За то, что нежностью любовь мою встречали,  
Прелестные глаза! вовеки мне страдать,  
Вовеки вами мне покоя не видать,  
Вы мне причиною неспосныя печали.

Надеждой лстя, вы мне притворно отвечали,  
Что время счастливо могу я провождать,  
Что должен за любовь себе награды ждать.  
Надежда сладкая! Те дни тебя промчали.

Любезная! тебя напрасно я люблю,  
Напрасно музами спокойствие гублю,  
Суровости твои то кажут мне всечасно;

Но пусть я не любим, хоть буду век тужить,  
Хоть буду о тебе вздыхати я несчастно, —  
Ты будешь мне мила, доколе буду жить.

In 1763 Rzhevskii printed in *Svobodnye chasy* a sonnet and an epigram composed 'to set rhymes' (*na zadannye rifmy*). It is not certain that the noun *rifmy* here means identical rhyming words rather than merely rhyming words because we are not told what the *zadannye rifmy* are.<sup>201</sup> However, it almost certainly means identical rhyming words because in the same year Bogdanovich published in *Nevinnoe uprazhnenie* three poems of four lines each under an overall title which incorporates the phrase *na odni zadannye rifmy*.<sup>202</sup> The fact that the four lines of each of the poems end with the same words, *imeiu*, *o nem*, *umeiu* and *moem*, implies that the phrase means identical rhyming words.

**СОНЕТ И ЭПИГРАММА  
НА ЗАДАННЫЕ РИФМЫ**

1

**СОНЕТ**

Что в сердце я твоим нередко пременяюсь,  
Хотя скрываешь ты, не можно не видать.  
Я всякий час тобой, любезная, пленяюсь,  
И должен всякий час, премены ждав, страдать.  
Я в мыслях иногда твоих с душой равняюсь,  
Ты сердце мне свое и руку хочешь дать;  
Но вдруг тогда же я тобою обвиняюсь,  
Что мыслей не могу твоих я отгадать.  
Знать, мне назначено несчастну быть судьбою  
И, зря переменной нрав, всегда гореть тобою.  
Не зная судьбы своей, несчастлив человек:  
Я, может быть, еще вздыхаю не напрасно,  
Иль презрено мое тобою сердце страстно, —  
Того мне знать нельзя, прекрасная, вовек.

2

## ЭПИГРАММА

Ты часто говоришь, что я тебя гублю,  
 И слыша вздохи я твои, тобой скучаю,  
 Что я на страсть твою бесстрастно отвечаю,  
 И всякий терпит то ж, кого я не люблю.

These are the three four-line poems by Bogdanovich which suggest that the phrase *na zadannye rifmy* refers to identical rhyming words.

СТИХИ, ТРОЯКО СОЧИНЕННЫЕ  
НА ОДНИ ЗАДАВАННЫЕ РИФМЫ

I

Что есть всему творец, сомненья не . . . . имею;  
 Мне сердце говорит . . . . о нем;  
 Но иначе любить я бога не . . . . умею,  
 Как только в ближнем лишь . . . . моем.

II

Не мучусь, если я богатства не . . . . имею,  
 Хоть должен я пещись . . . . о нем;  
 Колю милою любим, спокойным быть . . . . умею  
 В среднем житии . . . . моем.

III

Влюбяся я в тебя, спокойства не . . . . имею,  
 И, потеряв покой, хотя грущу . . . . о нем;  
 Но возратить его, Клариса, не . . . . умею,  
 Приятность находя в мучении . . . . моем.

Again in 1763 and in the same journal Bogdanovich published *Oda v chest' krasote*<sup>203</sup> and *Drugaia oda, s temi zhe rifmami, protiv krasoty*;<sup>204</sup> both poems have three six-line stanzas, and the end words of all the lines in them are identical. Since the second ode propounds precisely the reverse view to the first, it might be called antithetic.



In 1787 in *Novye ezhemesiachnye sochineniia* appeared a ten-line poem by Neledinskii-Meletskii under the title *Stikhi na zadannye rifmy*.<sup>205</sup> Again the word *rifmy* seems to mean whole rhyming words and not merely rhymes. This impression is strengthened by the fact that the end words are separated from the rest of the line by three dots.

#### СТИХИ НА ЗАДАННЫЕ РИФМЫ

Бывал я молодец, стал мокрая... тряпица.  
 Что прежде было мед, то стало мне ... горчица.  
 Бывало, поясом свой сделавши ... платок,  
 Пуститься в плясуны и в зубы взять ... свисток  
 Довольно, чтоб забыть мне всяко ... огорченье,  
 А ныне тщетно бы подобное ... раченье.  
 Ко счастью человек ползет, как будто ... рак:  
 Ему б идти вперед — он пятится ... дурак.  
 Играет смолода, как в быстрой речке ... щука,  
 А с летами придут заботы, грусть и ... скука.

What connects these Russian poems with the German *sechstinnen* is that they are all built round a predetermined succession of end words: what separates them from the *sechstinnen* is that the Russian words are involved in a pattern of rhymes and endings.

## XXI. CARMINA CABALISTICA

In Kvetnitskii's description of it the *carmen cabalisticum*, like the *carmen chronosticum*, is a method of indicating a date, but unlike the *carmen chronosticum*, which uses only those Latin letters which have a numerical value, the *carmen cabalisticum* uses all the letters of an alphabet, each of which is assigned a numerical value by a chart. The sum of these values gives the date.<sup>206</sup> Note that in Kvetnitskii's conception of the *carmen cabalisticum* all the letters of a given verse-line are taken into account and not only those letters which are singled out from the others in some way. As he points out, the same verse-line can form both a *carmen cabalisticum* and a *carmen chronosticum* depending on which letters are involved in establishing the date.<sup>207</sup>

## XXII. CARMINA ARITHMETICA

Kvetnitskii seems to be the only source of this type of word-play poetry which he describes in detail over three and a half pages.<sup>208</sup> Its essential feature is the assignation of the numbers 1, 2, 3, 4 and 5 to the vowels *a*, *e*, *i* (*j*), *o* and *u* respectively in Latin sentences, most of which are dactylic hexameters. These sentences are then used to choose individuals from a group of thirty, consisting of fifteen Catholics and fifteen Jews, to be thrown overboard from a sinking ship in order to lighten it. The aim is that only the Jews should be sacrificed in this way and that all the Catholics should be preserved. With one sentence every tenth man is selected to be hurled into the sea, with another every ninth man, and so on. The scheme, perhaps designed for class use, is as bizarre as it is complex. The reference to Catholics no doubt indicates the religious allegiance of the college in which it originated.

## XXIII. CARMINA QUADRATA

Kvetnitskii's *carmen quadratum* consists of a square, each of whose four sides has five slots which contain words constituting dactylic hexameters.<sup>209</sup> Most of the second, third and fourth columns, if read downwards, and the second, third and fourth lines, if read from left to right, also produce correct dactylic hexameters.

XXIV. *VERSUS OMNIVOCI*

The *versus omnivocus* consists of a line of verse which contains one example of each of the eight parts of speech. This dactylic hexameter is given by Alsted:

Vae tibi ridenti, quia mox post gaudia flebis.

Vaslet, who prefers the term *versus absolutus*, exemplifies it with this dactylic hexameter:

Ah! si me flentem super aethera mox rapuisses!

Note that for both these examples to be perfect the present participles 'ridenti' and 'flentem' have to be regarded as adjectives.<sup>210</sup>

No doubt this type of *carmen curiosum* was devised to help in the teaching of grammar.

XXV. *VERSUS RHOPALICI*

Servius Honoratus and Ausonius both cite examples of this type, also called *versus ascendens* or *fistularis*. It consists of a succession of words, starting with a monosyllabic word, each of which is one syllable longer than the preceding word.<sup>211</sup> These two examples are dactylic hexameters:

Rem tibi confeci, doctissime, dulcisonoram (Servius).

Spes Deus aeternae stationis conciliator (Ausonius).

This example is an elegiac couplet:

Ut via virtutis laudabilis anteferenda  
Formidabilibus sollicitudinibus! (J. Bisschop).

The unsubstituted scheme of the two hemistichs in the pentameter is identical, which would preclude the second hemistich from having one more syllable than the first; but the possibility of substituting one long syllable for two short ones in the first hemistich (but not in the second) allows the syllabic length of the word filling the whole of the first hemistich to be less than that of the word filling the whole of the second hemistich.

There is a clear application of this type of word-play poetry to the teaching of Latin verse composition.

## XXVI. *VERSUS GIGANTEI*

Alsted terms these verse-lines μακρόκωλοι and defines them as employing words of excessive length.<sup>212</sup> His example is an elegiac couplet:

Conturbabantur Constantinopolitani  
Innumerabilibus sollicitudinibus.

J. Bisschop produced this model consisting of three elegiac couplets:<sup>213</sup>

Terrificaverunt Otthomannopolitanos  
Intempestivis anxietudinibus.  
Debellaverunt, heu! Gratianopolitanos  
Terriculamentis Carolomontesii.  
Depugnaverunt Constantinopolitani  
Opprobramentis illacrymabilibus.

These lines from *Macbeth* (Act II, Scene II, lines 60-63) contain an example of the *versus giganteus* in English:

Will all great Neptune's ocean wash this blood  
Clean from my hand? No, this my hand will rather  
The multitudinous seas incarnadine,  
Making the green one red.

If any examples of this type of word-play poetry exist in eighteenth-century Russian poetry or more probably in Russian Church Slavonic *piitiki*, they should be easy to recognize.

## XXVII. CENTONES

Alsted defined the *Cento* as a poem put together from several verses from one or more poets and mentioned that it is also called the *carmen harmoniacum*.<sup>214</sup>

Vaslet gave as his example of the *Cento* eleven dactylic hexameters assembled from fragments of lines taken from different books, occasionally from the same book, of Virgil's *Aeneid* or from his *Georgics*. Each composite line consists of two such fragments, and the books from which each fragment comes are indicated in the margins.

This particular *Cento* was composed by Laelius Capilupus and was intended to convey 'aliquo modo' the sense of the Lord's Prayer. Here are its first four lines:

Aen.		Aen.
5	Salve, sancte parens, summi regnator Olympi,	7
11	Quem primi colimus, Coelo Ereboque potentem;	6
1	Semper honos, nomenque tuum, tua magna voluntas,	12
1	Imperium sine fine tuum, laudesque manebunt:	1

In a note Vaslet quoted Julius Caesar Scaliger, who compared the *Centones* to parodies on the ground that they altered the sense of the original verses, adding that they had been composed from Virgil's works by Ausonius, Proba Falconia and Capilupus among others.<sup>215</sup>

XXVIII. THE *REBUS*

The *Rebus* is a riddle which has something in common with the verse-lines in which letters are replaced by their names in the Church Slavonic alphabet (see Chapter VIII). There are several categories.

In one a picture is accompanied by a line of verse which alludes in some way to the subject of the picture. In this way the *Rebus's* solution is indicated by two clues, a pictorial one and a verbal one.

As his example Vaslet gives the seal of the abbot of Ramsey in Huntingdonshire.<sup>216</sup> The seal bears the engraving of a *ram* swimming in a *sea*, the pictorial clue, accompanied by the elegiac pentameter:

Cujus signa gero dux gregis est, ut ego

which is the verbal clue. Putting the two clues together solves the riddle.

In another category an incomplete sentence has to be completed by supplying lexical elements suggested by the mutual position to one another of certain of the words. The correctness of the solution is proved both by the meaningfulness of the sentence which results and by its metrical correctness as a verse-line.

Vaslet's example of this category of *Rebus* recalls the format of the *versus concordantes* (see Chapter X). The *Rebus* is:

Est		servire	
	aliis		tenetur.
Jure		qui	

The lexical element to be supplied is the verbal prefix *sub-*, and the solution is the dactylic hexameter:

Jure subest aliis, qui subservire tenetur.

Another Latin *Rebus*:

O	quia	tua	te
be	bus	bia	abit

has a similar solution, the addition of the root *super* to the incomplete sequences in the second line. This yields:

O superbe, quia superbus, tua superbia te superabit.

A third category depends on the fact that, if words in one language are pronounced according to the phonetic conventions of another, and the resulting sounds are interpreted as being words of that other language, they can be made to yield a totally different sense from their original one.

Vaslet cites the Latin *Rebus*: Vindex mortalium, decus pacis, belli tremor. If these words are read as they would be in French, they sound: Vindex mort à Lyon, d'écus pas six, belître mort. Vaslet explains 'belître' as a beggar or a sorry fellow. The sense, though obscure, differs radically from that of the Latin words read either in an Anglicized or Italianate style.

## CONCLUSION

Scattered among the works of Russian poets between the mid seventeenth and early nineteenth centuries are isolated, generally small-scale poems, which belong neither to the genres of Russo-Ukrainian scholasticism, nor to those of Russian neo-classicism, nor to the minor poetic genres of fixed form, such as the sonnet, the ballade, the madrigal or the rondeau. These poems, the *carmina curiosa*, although heterogeneous in formal characteristics, are united by common traits, a preoccupation with and delight in verbal ingenuity.

Some of their forms were invented in the Middle Ages, but others were created in Hebrew literature before the golden age of Greek literature. Some forms were popular in the Alexandrian age of Greek literature and others in the silver age of Latin literature. Some centuries later they were widely cultivated in the monasteries where literary learning was preserved after the dissolution of the Roman Empire. Surviving into the early Middle Ages, they flourished during the Renaissance and reached a peak of elaboration and complexity in the sixteenth and seventeenth centuries. Thereafter their decline was rapid in both Western and Eastern Europe. In Russia, at least, they continued to be studied in the religious academies in the eighteenth century, as witness Kvetnitskii's *Clavis Poetica*: outside them they fell into disuse by the middle of the eighteenth century.

However, stray examples of the *carmina curiosa* occur in Russian poetry in the second half of the eighteenth century and in the early nineteenth century, and twentieth-century Russian poets have employed some of their techniques from time to time.

There were several causes for their decline in Russia. The *carmina curiosa* had been part of the traditional syllabus of the religious schools of Eastern Europe. Apart from providing intellectual entertainment they had educational functions, among them to develop the linguistic abilities of future preachers and theologians. But the lay schools founded in Moscow and St Petersburg in the first half of the eighteenth century had quite different aims. They jettisoned almost the entire medieval academic syllabus and along with it the *carmina curiosa*, introducing instead the sciences, modern languages, social accomplishments and professional skills. Significantly, some forms of the *carmina curiosa* survived longer in Old Believer communities, which had been deliberately set up out of reach of contemporary cultural influences.

In the second half of the eighteenth century outside the religious schools the *carmina curiosa* could not retain their *aficionados*. Poetic puzzles could not compete with the richer intellectual fare being offered by the literary journals, translated and original stories and novels, and the theatre.

Even within the religious schools the *carmina curiosa* had come under criticism. In the second quarter of the seventeenth century the Jesuit theologian, poet and teacher M. K. Sarbiewski had omitted them from his *Praecepta Poetica*, as did Prokopovich from his *De Arte Poetica* at the beginning of the eighteenth century.

The reason for this negative attitude to the *carmina curiosa* among clerical academics, as also among some non-clerical academics, appears to have been a growing realization that their tradition was alien to Greek and Latin literature of the best periods, that is, for Greek literature, the sixth and fifth centuries B. C., and, for Latin literature, the first century B. C. and the first century A. D. This sharpened perception of the literary taste of the foremost Greek and Latin writers could not be obtained until many of their works, which had been lost for centuries, were rediscovered and published. When this took place in the sixteenth and seventeenth centuries, it became plain that these classical authors had written virtually no *carmina curiosa* at all and that almost all these poetic forms were either pre-classical – the minority, or post-classical – the great majority. Moreover, such arbiters of classical literary taste as Horace in the first century B. C. and Longinus in the first (or perhaps the third) century A. D. had not endorsed them. The *carmen serpentinum*, of which there are examples by Ovid and Martial, is a striking exception.

The attitude of the German literary theorists of the seventeenth and eighteenth centuries vacillated. Alsted treated the *carmina curiosa* at length and uncritically. Schottel's account, shorter than Alsted's, was still substantial. Reimmann's, reputedly, was full and positive. Opitz, on the other hand, omitted them; Hannman treated them briefly; Omeis, Hübner and Gottsched were dismissive or condemnatory. In France Boileau failed to mention them in his *L'Art poétique*, as did his eighteenth-century Russian epigone Sumarokov in his *Epistola II* of 1747. Lomonosov had presumably been initiated into them by Kvetnitskii, but his poetic works contain hardly a trace of them.

The reappearance of the *carmina curiosa* in the works of certain Russian poets of the second half of the eighteenth century, among them Rzhevskii, Bogdanovich, Neledinskii-Meletskii and Derzhavin, presents a problem which perhaps their literary biographers may be able to solve.

## NOTES

- 1 For the labyrinth in the works of Simeon Polotskii see A. Hippiisley, 'Cryptography in Simeon Polockij's Poetry' (hereafter 'Cryptography'), *Russian Literature*, V, 1977, pp. 389-402, in particular pp. 393-95, and *The Poetic Style of Simeon Polotsky* (hereafter *Poetic Style*), Birmingham Slavonic Monographs, No. 16, Birmingham, 1985, pp. 55-57, and L.I. Sazonova, *Poeziia russkogo barokko (vtoraia polovina XVII - nachalo XVIII v.)*, Moscow, 1991 (hereafter *Poeziia russkogo barokko*), pp. 82-86. For a general treatment of the labyrinth poem see J. Adler, U. Ernst, *Text als Figur. Visuelle Poesie von der Antike bis zur Moderne*, 2nd edn, Weinheim, 1988 (hereafter *Text als Figur*), pp. 168-82.
- 2 W.R. Paton (ed. and trans.), *The Greek Anthology*, five vols, London, 1916-18, vol. 5 (1918), pp. 134-35, no. 27 ('Egg'), pp. 126-27, no. 22 ('Axe'), and pp. 128-29, no. 24 ('Wings of Love').
- 3 *Ibid.*, pp. 130-31, no. 25.
- 4 See Simeon Polotskii's 'Star' (note 16).
- 5 See T. Gaisford, *Scriptores Latini Rei Metricae* (hereafter *Scriptores Latini*), Oxford, 1837, pp. 363-77 (Servius Honoratus), pp. 1-241 (Marius Victorinus), and pp. 422-524 (Diomedes).
- 6 E.S. Duckett, *Anglo-Saxon Saints and Scholars*, New York, 1947, p. 395.
- 7 J.H. Alsted, *Encyclopaedia*, seven vols, Herborn, Nassau, 1630. The edition referred to in this monograph is: *Scientiarum Omnium Encyclopaedia*, four vols, Lyons, 1649. Word-play poetry occupies pp. 539-40, 547-64, of the first volume.
- 8 *Ibid.*, 1, p. 559.
- 9 M. Opitz, *Buch von der Deutschen Poeterey*, Brieg, 1624.
- 10 M. Opitz, *Prosodia Germanica, oder Buch von der Teutschen Poeterey ... von Enoch Hannman ... vermehrt und ... verbessert* (hereafter *Prosodia Germanica*), Frankfurt am Main, 1645. The 'Pyramid' is found on pp. 196-97. In the edition of 1658, which was also published in Frankfurt, it is on pp. 290-91. For another 'Pyramid' from this period see Adler, Ernst, *Text als Figur*, p. 101.
- 11 *The Works of George Herbert in Prose and Verse*, two vols, London, 1859, II, pp. 19, 38. For Herbert's 'Altar' see Adler, Ernst, *Text als Figur*, p. 88. For other picture poems portraying wings see *ibid.*, pp. 44, 47, 53.
- 12 J.G. Schottel, *Ausführliche Arbeit von der Teutschen HauptSprache* (hereafter *Ausführliche Arbeit*), Braunschweig, 1663. For the *Bilder Reime* see pp. 951-55.
- 13 Fedor Kvetnickij, *Clavis Poetica*, ed. B. Uhlenbruch, Slavistische Forschungen, Band 27/III, Cologne, 1985, pp. LXX-LXXI and footnote 136.
- 14 Simeon Polotskii, *Izbrannye sochineniia*, ed. I.P. Eremin, Moscow-Leningrad, 1953, p. 113, and Hippiisley, *Poetic Style*, p. 58, note 7. See also Eremin, 'Poeticheskii stil' Simeona Polotskogo', *Trudy Otdela drevne-russkoi literatury*, VI, Moscow-Leningrad,

- 1948, pp. 125-53, p. 145; D. Tschizewskij, *Formalistische Dichtung bei den Slaven* (hereafter *Formalistische Dichtung*), Heidelberger Slavische Texte 3, Wiesbaden, 1958, p. 45; and Sazonova, *Poeziia russkogo barokko*, pp. 78-81. For another 'Cross' by Polotskii see Hippisley, *Poetic Style*, pp. 54-55.
- 15 Alsted, *Encyclopaedia*, 1, pp. 554, 555.
- 16 Polotskii, *Izbrannye sochineniia*, opposite pp. 129, 128 respectively. For the 'Star' see Hippisley, 'Cryptography', pp. 390-91, and *Poetic Style*, pp. 53-54, 57-58, and for the 'Heart' *Poetic Style*, p. 58, and Sazonova, *Poeziia russkogo barokko*, p.81. The 'Cometa Poeticus' of Franciscus Vigilius Grammatica, published in 1726, has a marked similarity to Simeon Polotskii's 'Star' (Adler, Ernst, *Text als Figur*, p. 108). Alsted refers to Balthasar Bonifacius's 'Heart', but he does not print it (*Encyclopaedia*, 1, p. 552).
- 17 J.E. Sandys, *A History of Classical Scholarship*, three vols, New York, 1967, vol. II, p. 285; A. Lesky, *A History of Greek Literature*, London, 1966, p. 742.
- 18 O. I. Bilets'kyi (ed.), *Khrestomatiia davn'oi ukrains'koï literatury (do kintsia XVIII st.)* (hereafter *Khrestomatiia*), 3rd edn, Kiev, 1967, p. 254.
- 19 Tschizewskij, *Formalistische Dichtung*, p. 44.
- 20 M.D. Omeis, *Gründliche Anleitung zur Teutschen accuraten Reim- und Dicht-Kunst durch richtige Lehr-Art/ deutliche Reguln und reine Exempel vorgestellet ...* (hereafter *Gründliche Anleitung*), [2 parts], Altdorf, 1704.
- 21 Ibid., [I], p. 128.
- 22 Feofan Prokopovich, *Sochineniia*, ed. I.P. Eremin, Moscow-Leningrad, 1961, pp. 322-30.
- 23 I.A. Chistovich, *Feofan Prokopovich i ego vremia*, Sbornik statei, chitannykh v Otdelenii russkogo iazyka i slovesnosti Imp. Akademii Nauk, vol. 4, St Petersburg, 1868, p. 631.
- 24 Kvetnickij, *Clavis Poetica*, p. 3.
- 25 A.V. Topchiev et al. (eds), *Letopis' zhizni i tvorchestva M.V. Lomonosova*, Moscow-Leningrad, 1961, pp. 25-26.
- 26 According to the pagination of B. Uhlenbruch's edition, pp. 231-45.
- 27 V.K. Trediakovskii, *Izbrannye proizvedeniia*, Moscow-Leningrad, 1963, pp. 365-420.
- 28 Id., *Sochineniia*, three vols, St Petersburg, 1849, I, pp. 121-78. Trediakovskii made a critical reference to leonines in his essay 'O drevnem, srednem, i novom stikhotvorenii rossiiskom' (*Sochineniia*, I, pp. 756-96, in particular pp. 764-65).
- 29 M.V. Lomonosov, *Izbrannye proizvedeniia*, Moscow-Leningrad, 1965, pp. 486-94.
- 30 A.P. Sumarokov, *Polnoe sobranie vsekh sochinenii, v stikhakh i proze*, ed. N.I. Novikov, 10 parts, 2nd edn, Moscow, 1787, 10, pp. 50-77. According to M. Grinberg, P.N. Berkov dated this article to 1771-73 (M. Grinberg, 'Stat'ia A.P. Sumarokova "O stoposlozhenii" kak sostavnaia chast' ego iazykovoï i literaturnoi programmy', *Uchenye zapiski Tartuskogo Gosudarstvennogo Universiteta*, No. 709, Tartu, 1985, pp. 100-13, p. 101.

- 31 G.M. Korovin, *Biblioteka Lomonosova*, Moscow-Leningrad, 1961, pp. 307-08.
- 32 J. Hübner, *Neu-vermehrtes poetisches Hand-Buch, das ist, eine kurzgefaste Anleitung zur Deutschen Poesie ...* (hereafter *Hand-Buch*), Leipzig, 1712, pp. 115-17, 119-20.
- 33 *Ibid.*, p. 125.
- 34 J.Ch. Gottsched, *Grundlegung einer Deutschen Sprachkunst*, Leipzig, 1748, p. 534. Jacob Friedrich Reimann (1668-1743), a schoolteacher and inspector of schools (1702) in Halberstadt, published his *Poesis canonica et apocrypha; bekannte und unbekannte Poesie derer Teutschen* in 1703 (*Allgemeine Deutsche Biographie*, vol. 27, Leipzig, 1888, pp. 716-17). For *Sechstinnen*, *Irreime*, *Ringelreime* and *Buchstabenwechseln* see Schottel, *Ausführliche Arbeit*, pp. 975-77, 968, 948-51 and 971-75 respectively.
- 35 G.P. Makogonenko, I.Z. Serman, *Poety XVIII veka*, two vols, Leningrad, 1972, I, pp. 213-15, no. 89, and notes, p. 585; Tschizewskij, *Formalistische Dichtung*, p. 44. G.A. Gukovskii seems to have been unaware of the long history of the types of word-play poetry which Rzhevskii composed and which Gukovskii treats merely as a reaction against Sumarokov's poetry: 'The poetry of artificiality replaced the poetry of simplicity' (*Russkaia poezii XVIII veka*, Leningrad, 1927, p. 182). The interesting question is where and how Rzhevskii became acquainted with the forms of word-play poetry which he reintroduced. For Rzhevskii's picture poem see *ibid.*, p. 181.
- 36 Tschizewskij, *Formalistische Dichtung*, p. 44. The text printed here has been taken from G.R. Derzhavin, *Sochineniia*, ed. Ia.K. Grot, seven vols, St Petersburg, 1864-83, 3 (1866), p. 380, no. LXXXIV, note 1. Grot explains that he copied the particular form which the epitaph has here from a manuscript *sbornik*. A few years earlier Derzhavin had composed the following prose epitaph on himself:

Здесь лежит Державин,  
который поддерживал правосудие;  
но, подавленный неправдою,  
пал, защищая законы.

Grot records that the autograph of this epitaph is on the back of a letter to the poet dated 6 May 1796 and suggests that the epitaph was written that same year after a time when it is known that Derzhavin had had many troubles in his official position. Grot describes the epitaph as having the appearance of a lapidary inscription, but it also resembles the shape of a coffin seen from one end (*ibid.*, 3 [1866], p. 504).

- 37 Tschizewskij, *Formalistische Dichtung*, pp. 42-43. The text of the 'Pyramid' given here is taken from Derzhavin, *Sochineniia*, ed. Grot, 3 (1866), p. 442: Tschizewskij's text (p.43) differs from it substantially.
- 38 Tschizewskij, *Formalistische Dichtung*, pp. 20-23; E. Kuhs, *Buchstabendichtung. Zur gattungskonstituierenden Funktion von Buchstabenformationen in der französischen*

- Literatur vom Mittelalter bis zum Ende des 19. Jahrhunderts* (hereafter *Buchstabendichtung*), Heidelberg, 1982, pp. 30-39, 109-10.
- 39 D.L. Page, *Greek Literary Papyri*, two vols, 1 (no more published), London, 1941, pp. 322-25.
- 40 Alsted, *Encyclopaedia*, 1, p. 549. In the original the word 'floreat' is in roman type.
- 41 Tschizewskij, *Formalistische Dichtung*, p. 23.
- 42 Cicero cites an acrostic 'Q. Ennius fecit' from verses by Ennius (*De Divinatione*, II, 111).
- 43 For an example see H. Diels, *Sibyllinische Blätter*, Berlin, 1890, pp. 25-37, 113-15.
- 44 Alsted, *Encyclopaedia*, 1, p. 548.
- 45 J. Wight Duff, *A Literary History of Rome in the Silver Age*, London, 1968, pp. 273-76.
- 46 For the description of a word such as  $\iota\chi\theta\acute{\upsilon}\varsigma$  as an acrostic, see *Paulys Real-Encyclopädie der classischen Altertumswissenschaft*, vol. 1, Stuttgart, 1894, column 1201, and *Encyclopaedia Britannica*, eleventh edn, Cambridge, 1910-11, 1 (1910), A-AND, p. 156.
- 47 For the term 'acrostic in the second degree' see *Encyclopaedia Britannica*, IV (1910), BIS-CAL, p. 103.
- 48 For acrostics in French literature see Kuhs, *Buchstabendichtung*, pp. 100-07.
- 49 For Tschizewskij, on the other hand, a 'double acrostic' is a poem in which the initial letters of its odd-numbered lines spell a first name and those of its even-numbered lines a surname (*Formalistische Dichtung*, p. 53).
- 50 Tschizewskij writes: 'Poems in which letters standing in the middle of the lines form particular words are called "mesostichs"' (ibid., p. 54). It is not clear from this whether the letters involved can stand in any position in the words in which they occur, or whether they must be word-initial or word-final.
- 51 Ibid., p. 52.
- 52 Alsted, *Encyclopaedia*, 1, p. 548.
- 53 Ibid.
- 54 Ibid.
- 55 A.M. Panchenko (ed.), *Russkaia sillabicheskaia poeziia XVII-XVIII v.v.*, Leningrad, 1970, p. 19, where other acrostics by German are cited. A complete list is given in A.V. Pozdneev's doctoral thesis (see ibid., p. 19, footnote 1). Panchenko remarks that in the 'mature period' of syllabic prosody acrostics were used 'fairly rarely' (ibid., p. 20). For examples of acrostics prior to Polotskii see ibid., pp. 62-70, no. 4, and notes, pp. 363-64, a poem by I.A. Khvorostinin, who died in 1625; and pp. 75-77, no. 6, pp. 78-81, no. 7, and pp. 82-84, no. 8, and notes, pp. 365-66, all poems by the *spravshchik* Savvatii: no. 6 is dated between 23 March and September 1634; nos 7 and 8 are undated but are probably before September 1652, the last mention of Savvatii in the records of the Moscow Pechatnyi dvor (ibid., p. 73). See Panchenko, *Russkaia stikhotvornaia kul'tura XVII veka*, Leningrad, 1973, pp. 43-44, 63-77. See also A.V. Pozdneev, 'Rukopisnye

- pesenniki XVII-XVIII vekov', *Uchenye zapiski*, Moskovskii Gosudarstvennyi zaochnyi pedagogicheskii institut, Tom 1, Moscow, 1958, pp. 5-112, in particular pp. 15-18; the date of German's death is given on p. 16.
- 56 Hippisley, *Poetic Style*, p. 59, and 'Cryptography', p. 391; Eremin, 'Poeticheskii stil' Simeona Polotskogo', p. 144; Sazonova, *Poeziia russkogo barokko*, pp. 62-63.
- 57 Panchenko, *Ruskaia sillabicheskaia poeziia XVII-XVIII v.v.*, pp. 175-78, no. 177, and notes, pp. 377-78.
- 58 Ibid., pp. 180-81, no. 178, and notes, p. 378.
- 59 Ibid., pp. 19-20, and S.N. Brailovskii, *Odin iz pestrykh XVII-go stoletia*, *Zapiski Imperatorskoi Akademii Nauk*, VIII<sup>e</sup> Série. Classe Historico-Philologique, vol. 5, no. 5, St Petersburg, 1902, pp. 132, 266. For the acrostic in Istomin's *Bukvar'* see T.A. Bykova, M.M. Gurevich, *Opisanie izdaniia napechatannykh kirillitsei, 1689 - ianvar' 1725 g.*, Moscow-Leningrad, 1958, p. 60. Further examples of acrostics by Karion Istomin are cited by Sazonova, *Poeziia russkogo barokko*, p. 62.
- 60 C.L. Drage, W.N. Vickery, *An XVIIIth Century Russian Reader*, Oxford, 1969, pp. 7-8, no. 7, and notes, pp. 203-04.
- 61 Panchenko, *Ruskaia sillabicheskaia poeziia XVII-XVIII v.v.*, pp. 253-54, no. 200, and notes, p. 386.
- 62 Hübner, *Hand-Buch*, pp. 119-20. The text is unchanged in the edition of 1742.
- 63 E. Alvarus, *Regulae de Syllabarum Quantitate, Cultiores multo & auctiores quam antea editae. His accedit ARS METRICA, Ita concinnata, Ut quae de praecipuis CARMINUM generibus documenta traduntur, exemplorum loco esse possint. Quibus adjungere visum est LUSUS ALIQUOT POETICOS...* (hereafter *Regulae*), London, 1730. The section 'Lusus aliquot poetici e variis auctoribus collecti' occupies pp. 75-118.
- 64 E. Alvarus, *De Institutione Grammatica Libri Tres*, Olyssippone, 1572; id., *De Institutione Grammatica Libri Tres*, Eborae, 1599; id., *Prosodia sive Institutionum Linguae Latinae Liber Quartus*, [sine loco], 1632. In Solutio XIII of *Clavis Poetica*, 'De figura in universali', Kvetnitskii refers to an 'Emmanuele' whom Uhlenbruch identifies as Emmanuel Alvares (*Clavis Poetica*, pp. XL-XLI and 50 (f. 24<sup>v</sup>)).
- 65 Alvarus, *Regulae*, pp. 93-95.
- 66 Kvetnickij, *Clavis Poetica*, p. 231.
- 67 Ibid.
- 68 Ibid., p. 232.
- 69 Alsted, *Encyclopaedia*, 1, p. 548. For the *tautogrammon* in Latin and French poetry see Kuhs, *Buchstabendichtung*, pp. 51-59.
- 70 Kvetnickij, *Clavis Poetica*, p. 232.
- 71 For examples of the *tautogrammon* in Bal'mont see the first stanza of his poem 'Cheln tomlen'ia' (K.D. Bal'mont, *Stikhotvoreniia*, Leningrad, 1969, pp. 89-90, and quoted by Tschizewskij, *Formalistische Dichtung*, p. 17):

Вечер. Взморье. Вздохи ветра.  
 Величавый возглас волн.  
 Близко буря. В берег бьется  
 Чуждый чарам черный челн.

Further examples occur in Bal'mont's poem 'Pesnia bez slov' (ibid., p. 90), whose first stanza is:

Ландыши, лютики. Ласки любовные.  
 Ласточки лепет. Лобзанье лучей.  
 Лес зеленеющий. Луг расцветающий.  
 Светлый свободный журчащий ручей.

- 72 Kvetnickij, *Clavis Poetica*, p. 232.
- 73 Ibid., p. 233.
- 74 Antiokh Kantemir, *Sobranie stikhotvorenii*, ed. Z.I. Gershegovich, Leningrad, 1956, p. 237, and notes, pp. 472-73. For an analysis of the functions of the acrostic with many examples of its use principally from the West European literatures of the fifteenth and sixteenth centuries see J.L. Flood, '»Die Botschaft hör' ich wohl ...« Zu Anonymität und »Versteckspielen« bei Hermann Bote', *Hermann Bote, Städtisch-hansischer Autor in Braunschweig 1488-1988*, ed. H. Blume, E. Rohse, Tübingen, 1991, pp. 261-91, in particular pp. 263-67.
- 75 Panchenko, *Russkaia sillabicheskaia poeziia XVII-XVIII v.v.*, pp. 304-05, no. 230, and notes, p. 396.
- 76 Ibid., pp. 305-06, no. 231, and notes, p. 396.
- 77 J. Sullivan, C.L. Drage, *Russian Love-Songs in the Early Eighteenth Century: a Manuscript Collection*, three vols, London, 1988-89, 1 (1988), pp. 12-13, no. (13), and pp. 63-65, no. 61, and notes, 2 (1989), pp. 17-18, and pp. 75-77.
- 78 Ibid., 1, pp. 30-31, no. 32, and notes, 2, pp. 40-41.
- 79 Ibid., 1, pp. 104-05, no. 108, and notes, 2, pp. 133-36.
- 80 Ibid., 1, pp. 144-45, no. 150, and notes, 2, pp. 195-97.
- 81 Ibid., 1, pp. 2-3, no. 1, and notes, 2, pp. 2-4.
- 82 S.A. Vengerov (ed.), *Russkaia poeziia. Sobranie proizvedenii russkikh poetov* (hereafter *Russkaia poeziia*), vol. I, *XVIII vek. Epokha klassitsizma*, St Petersburg, 1897, p. 589.
- 83 Makogonenko, Serman, *Poety XVIII veka*, 2, p. 293, no. 136, and notes, p. 526.
- 84 For the first two simple acrostics see Derzhavin, *Sochineniia*, ed. Grot, vol. 3 (1866), p. 468, and Tschizewskij, *Formalistische Dichtung*, pp. 54-55. Tschizewskij's reference for the two acrostics, 'Grot III, 368', is incorrect.
- 85 Derzhavin, *Sochineniia*, ed. Grot, vol. 3 (1866), pp. 235-36. For a discussion of the principles involved in the acceptance or rejection of acrostics as applied to fifteenth- and sixteenth-century German literature see Flood, '»Die Botschaft hör' ich wohl ...«', p. 273.

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- 86 Gaisford, *Scriptores Latini*, p. 377.
- 87 *Ibid.*, p. 470.
- 88 Alsted, *Encyclopaedia*, 1, p. 549.
- 89 Opitz, *Buch von der Deutschen Poeterey*, pp. [29-30, 49-50].
- 90 *Id.*, *Prosodia Germanica*, pp. 33-34, 64-65. In the edition of 1658 the echo appears on pp. 33-34, 64-65, 273-76.
- 91 Schottel, *Ausführliche Arbeit*, pp. 946-48.
- 92 *The Works of George Herbert*, II, pp. 216-17.
- 93 See Eremin, 'Poeticheskii stil' Simeona Polotskogo', p. 143; A. Khippisli, 'Carmen echicum u Simeona Polotskogo', *Trudy Otdela drevnerusskoi literatury*, XXIX, Leningrad, 1974, pp. 361-64; and Hippisley, *Poetic Style*, pp. 24, 29-31. The last two lines of the poem are not echo verses. Lines 2, 3, 6 and 21 contain internal echoes beside the verse-final echoes.
- 94 Bilets'kyĭ (ed.), *Khrestomatiia*, p. 254.
- 95 *Ibid.*, p. 256.
- 96 P.N. Berkov (ed.), *Virshi. Sillabicheskaiia poeziia XVII-XVIII vekov*, Leningrad, 1935, pp. 271-72, and notes, p. 315.
- 97 Tschizewskij, *Formalistische Dichtung*, pp. 47-48. Tschizewskij's text differs from that of Bilets'kyĭ.
- 98 Omeis, *Gründliche Anleitung*, [I], pp. 125-28.
- 99 Hübner, *Hand-Buch*, pp. 115-16.
- 100 *Ibid.*, p. 117.
- 101 Alvarus, *Regulae*, p. 92.
- 102 Kvetnickij, *Clavis Poetica*, p. 239.
- 103 Tschizewskij, *Formalistische Dichtung*, p. 48.
- 104 Alsted, *Encyclopaedia*, 1, p. 551. See also Kuhs, *Buchstabendichtung*, pp. 39-51, 108-09, 128-29.
- 105 Omeis, *Gründliche Anleitung*, [I], p. 128.
- 106 Alvarus, *Regulae*, p. 96.
- 107 Kvetnickij, *Clavis Poetica*, pp. 233-34.
- 108 Kantemir, *Sobranie stikhotvorenii*, pp. 234-35, and notes, pp. 470-71; Tschizewskij, *Formalistische Dichtung*, p. 51.
- 109 A.P. Sumarokov, *Izbrannye proizvedeniia*, ed. P.N. Berkov, Leningrad, 1957, p. 309, and notes, p. 566.
- 110 Kvetnickij, *Clavis Poetica*, p. 242. For *carmina cancrina* in French literature see Kuhs, *Buchstabendichtung*, pp. 59-66.
- 111 Alsted, *Encyclopaedia*, 1, p. 550.
- 112 Alvarus, *Regulae*, p. 78.

- 113 Alsted, *Encyclopaedia*, 1, p. 550. For symmetrical, i.e. palindromic, words in English see A. Belsey, *A Short Treatise on the Art of the Palindrome*, Cardiff, 1984, pp. 4-5.
- 114 Page, *Greek Literary Papyri*, vol. 1, pp. 322-25.
- 115 Gaisford, *Scriptores Latini*, p. 377. For a definition of the *versus Sotadicus* see *ibid.*, p. 374. The *versus Sotadicus* should contain fourteen syllables; so Servius Honoratus's line is one syllable too long. A hypermetric syllable could be removed by reading 'quaeso omnia' for 'quaeso somnia'. The reversed line would be further improved by reading 'rus si' for 'si rus'.
- 116 *Ibid.*, pp. 155-56. The line comes from Virgil, *Aeneid*, I. 8.
- 117 *Ibid.*, p. 156.
- 118 *Ibid.*, p. 502.
- 119 Alsted, *Encyclopaedia*, 1, p. 550.
- 120 *Ibid.*
- 121 *Ibid.*
- 122 Tschizewskij, *Formalistische Dichtung*, p. 35.
- 123 Bilets'kyi, *Khrestomatiia*, p. 257.
- 124 *Ibid.*
- 125 Berkov, *Virshi*, p. 270, and notes, p. 314.
- 126 Bilets'kyi, *Khrestomatiia*, p. 257, and Tschizewskij, *Formalistische Dichtung*, p. 38.
- 127 *Ibid.*, p. 39.
- 128 Bilets'kyi, *Khrestomatiia*, p. 257.
- 129 *Ibid.*
- 130 Kvetnickij, *Clavis Poetica*, p. 242.
- 131 Tschizewskij, *Formalistische Dichtung*, p. 36. The text in Derzhavin, *Sochineniia*, ed. Grot, vol. 3 (1866), p. 443, note 1, differs:
- Я разуму уму заря,  
Я иду с мечем судия;  
С начала та ж я и с конца  
И всеми чтуся за Отца.
- Tschizewskij dates the poem to 1805, but does not cite his evidence.
- 132 *The Works of George Herbert*, II, p. 89.
- 133 Panchenko, *Ruskaia sillabicheskaia poeziia XVII-XVIII v.v.*, pp. 166-67, nos 165-70, and notes, pp. 376-77; Hippisley, 'Cryptography', pp. 391-92. See also Sazonova, *Poeziia russkogo barokko*, pp. 61-62.
- 134 Bilets'kyi, *Khrestomatiia*, p. 259; Tschizewskij, *Formalistische Dichtung*, p. 50; Hippisley, 'Cryptography', p. 392.
- 135 Kantemir, *Sobranie stikhotvorenii*, p. 237, and notes, p. 472.
- 136 V.E. Vasil'ev et al. (eds), *Ruskaia epigramma vtoroi poloviny XVII-nachala XX v.*, Leningrad, 1975, p. 68, no. 30, and notes, p. 629.

- 137 Berkov, *Virshi*, pp. 258-59, and notes, p. 313. See also Berkov, 'U istokov dvorianskoi literatury XVIII veka. Poet Mikhail Sobakin', *Literaturnoe nasledstvo*, 9-10, Moscow, 1933, pp. 421-32, in particular pp. 425-26.
- 138 Tschizewskij, *Formalistische Dichtung*, p. 50.
- 139 Ibid. Tschizewskij corrects Berkov's reading ПОП to НОП and alters the spellings and punctuation. See Berkov, *Virshi*, p. 274, and notes, p. 315.
- 140 In the first line Berkov reads ЗДЕ as zelo dobro est'. In his text he gives the first three letters of the second line as ПОП, although in his notes he gives them as НОП and substitutes for them наш отец паки.
- 141 Alsted, *Encyclopaedia*, 1, p. 563. For an example of epanalepsis in a hymn composed in elegiac couplets by the Venerable Bede see Duckett, *Anglo-Saxon Saints and Scholars*, p. 325. A couplet translated by Duckett gives its flavour:  
'A spouse betrothed to God, she reigned on earth for twice six years,  
Then in a cell she dwelt, a spouse betrothed to God.'
- 142 Schottel, *Ausführliche Arbeit*, pp. 948-51.
- 143 Ibid., p. 949.
- 144 Alvarus, *Regulae*, pp. 87-88. These examples are exceptions to the generalization that the Greek and Latin writers of the best periods did not use the techniques of the *carmina curiosa*.
- 145 Makogonenko, Serman, *Poety XVIII veka*, 1, p. 218, no. 96, and notes, p. 585.
- 146 Ibid., 1, p. 211, no. 86, and notes, p. 584.
- 147 Ibid., 1, p. 295, no. 210, and notes, p. 588. This 'rondeau' is considered in Chapter XVIII, 'Poems with Continuous Rhyme which Reverse the Sequence of Rhyming Words halfway', along with Schottel's *Wiederkehr* and *Wiedertritt*, with which it shares the feature of (almost) continuous rhyme. For a formal definition of the rondeau see C.L. Drage, *Russian Literature in the Eighteenth Century*, London, 1978, pp. 98-99.
- 148 I.I. Dmitriev, *Polnoe sobranie stikhotvorenii*, Leningrad, 1967, p. 352, no. 308, and notes, p. 459, which cite an authorial note describing this poem as a translation.
- 149 Kvetnickij, *Clavis Poetica*, p. 242. Evstratii, an adherent of Tsar Vasiliu Shuiskii in the *Smutnoe vremia* and probably a monk, provides support for this view of Kvetnitskii. In 1613 he composed a twelve-line poem in couplets in what according to him was called *serpentikum versus* (sic) by the Romans (Panchenko, *Russkaia sillabicheskaia poeziia XVII-XVIII v.v.*, p. 39). Its first couplet has the following form:



i.e. Единому Богу в Троицы,  
Славимому в единицы;

- In his note Panchenko correctly identifies this form of word-play poetry as *simfonicheskaia* (ibid., p. 362).
- 150 Alsted writes: 'Versus concordantes, seu symphoni, dicuntur, qui habent communes quaedam dictiones et syllabas, ac conveniunt dictionum ac syllabarum numero, etsi sunt antithetici ...' (*Encyclopaedia*, 1, p. 552). This is the meaning given to the term *versus concordantes* also by Tschizewskij, who illustrates it with a Polish example (*Formalistische Dichtung*, p. 45). In Alsted's text of the second example 'anguis' and 'sanguis' have been inverted: in the present text they have been transposed, and the full stop after 'pavit' has been replaced by a comma.
- 151 Hippisley describes the lines of the couplet which he cites from Simeon Polotskii's picture poem, the 'Star', as sharing 'common elements where they join, thus forming what is known as symphonic or serpentine verse' (*Poetic Style*, p. 57). His use of the term 'symphonic verse' is in agreement with Alsted, but not his use of the term 'serpentine verse', in which he agrees with Kvetnitskii.
- 152 Berkov, *Virshi*, p. 268, and notes, p. 314.
- 153 Eremin, 'Poeticheskii stil' Simeona Polotskogo', p.144; Tschizewskij, *Formalistische Dichtung*, p. 49; Hippisley, 'Cryptography', pp. 396-98, and *Poetic Style*, pp. 60-61.
- 154 Alsted, *Encyclopaedia*, 1, p. 554. In the second example a comma has been inserted after 'decane'.
- 155 Bilets'kyi, *Khrestomatiia*, p. 258; Berkov, *Virshi*, p. 269, and notes, p. 314.
- 156 Kvetnickij, *Clavis Poetica*, p. 244.
- 157 Virgil, *Aeneid*, V. 481.
- 158 H.G. Evelyn White (ed.), *Ausonius*, two vols, London, 1919-21, I, pp. 286-309.
- 159 For the two types of *carmen acromonosyllabicum* see Alsted, *Encyclopaedia*, 1, p. 547, and for the two dactylic hexameters exemplifying the *versus Proteus* see ibid., 1, p. 561.
- 160 See Alvarus, *Regulae*, p. 91, and for the *versus Proteus*, p. 85.
- 161 Kvetnickij, *Clavis Poetica*, p. 244.
- 162 *The Works of George Herbert*, II, p. 178.
- 163 Makogonenko, Serman, *Poety XVIII veka*, 1, p. 213, no. 88, and notes, p. 584. This poem and Rzhenskii's verse fable *Muzh i zhena*, which he presents in the form of a picture poem, were printed on successive pages in the same issue of *Poleznoe uveselenie* in 1761. N.D. Kochetkova, who compiled the notes for this volume of *Poety XVIII veka*, sees both works solely in contemporary eighteenth-century terms. On her view, Rzhenskii composed *Oda 2* to support Sumarokov's rule on the stressing of monosyllables in Russian verse, namely that prepositions and conjunctions preceding monosyllabic words are unstressed, and he wrote *Muzh i zhena* in order to demonstrate the use of all the iambic metres from the monometer to hexameter. However, it is not clear why Rzhenskii should have wished to give examples of the six iambic metres, and the explanation that in *Muzh i zhena* he was combining the creation of a picture poem with a

- demonstration of a range of verse-lines, just as Schottel had done in his picture poem the 'Pyramid', seems more plausible. *Oda 2* might be regarded as a contribution to the controversy on the stressing of monosyllabic words in poetry, or it could be a *carmen curiosum*. However, since, when *Oda 2* and *Muzh i zhena* were first published, they were printed side by side, the likelihood is that, if one is a *carmen curiosum*, then the other is too. Gukovskii also saw Rzhevskii's *Oda 2* only in terms of the controversy over monosyllables (*Russkaia poeziia XVIII veka*, pp. 180-81).
- 164 Eremin, 'Poeticheskii stil' Simeona Polotskogo', pp.144-45; Tschizewskij, *Formalistische Dichtung*, p. 31; Hippisley, *Poetic Style*, pp. 33-34.
- 165 Kvetnickij, *Clavis Poetica*, p. 244.
- 166 Vengerov, *Russkaia poeziia*, p. 717. Note that the final *e* of *aimable* in the ninth line of the passage is sounded.
- 167 Alsted, *Encyclopaedia*, 1, p. 561.
- 168 Bilets'kyĭ, *Khrestomatiia*, p. 258; Tschizewskij, *Formalistische Dichtung*, p. 42. Eremin's treatment of Velichkovskii's *stikh mnogoprimentel'nyi* shows that he may have misunderstood the term ('Poeticheskii stil' Simeona Polotskogo', p. 143). For Tschizewskij's narrow definition of the *versus concordantes* see *Formalistische Dichtung*, pp. 45-46.
- 169 Alvarus, *Regulae*, p. 85.
- 170 Kvetnickij, *Clavis Poetica*, pp. 244-45.
- 171 I.I. Dmitriev, *Polnoe sobranie stikhotvorenii*, ed. G.P. Makogonenko, Leningrad, 1967, p. 352, no. 307, and notes, p. 459.
- 172 Panchenko, *Russkaia sillabicheskaia poeziia*, p. 160, no. 148, and notes, p. 376; Eremin, 'Poeticheskii stil' Simeona Polotskogo', p. 142.
- 173 Hippisley, *Poetic Style*, p. 23; Eremin, 'Poeticheskii stil' Simeona Polotskogo', p. 142.
- 174 Ibid., p. 142.
- 175 Alsted, *Encyclopaedia*, 1, p. 555. For *logogriphi* in French literature see Kuhs, *Buchstabendichtung*, pp. 137-55.
- 176 Alvarus, *Regulae*, pp. 112-15. The punctuation of Vaslet's examples has been revised.
- 177 Kvetnickij, *Clavis Poetica*, p. 244.
- 178 Makogonenko, Serman, *Poety XVIII veka*, 1, p. 262, no. 166, and notes, p. 587; Gukovskii, *Russkaia poeziia XVIII veka*, p. 180; N.J. Crowe, *The Pastoral Theme in the Literature of Eighteenth- and Early Nineteenth-Century Russia*, unpublished PhD thesis, Cambridge, 1991, pp. 117-22.
- 179 Derzhavin, *Sochineniia*, ed. Grot, vol.2 (1865), p. 579. In a note Grot records that the poem was published in the issue of the journal *Blagonamerennyi* for February 1818. See also Vengerov, *Russkaia poeziia*, p. 669, and for a different text, Derzhavin, *Stikhotvoreniia*, Leningrad, 1957, p. 309, and notes, p. 442.

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- 180 Eremin, 'Poeticheskii stil' Simeona Polotskogo', p. 143; Tschizewskij, *Formalistische Dichtung*, p. 48.
- 181 Makogonenko, Serman, *Poety XVIII veka*, 1, p. 217, no. 95, and notes, p. 585; Gukovskii, *Russkaia poeziia XVIII veka*, pp. 179-80.
- 182 Makogonenko, Serman, *Poety XVIII veka*, 1, p. 263, no. 169, and notes, p. 587.
- 183 Alsted, *Encyclopaedia*, 1, p. 549. A comma has been inserted after 'vulnere', and 'moriens' is read for 'movens'.
- 184 Alvarus, *Regulae*, p. 86.
- 185 Makogonenko, Serman, *Poety XVIII veka*, 1, p. 561, no. 354, and notes, p. 613.
- 186 V. Ia. Briusov, *Opyty*, ed. D. Tschizewskij, Slavische Propyläen, Band 60, Munich, 1969, p. 120, and notes, p. 190. See also Tschizewskij, *Formalistische Dichtung*, p. 47.
- 187 Alsted, *Encyclopaedia*, 1, p. 549.
- 188 Schottel, *Ausführliche Arbeit*, pp. 857-67.
- 189 Ibid., pp. 935-38.
- 190 Ibid., pp. 938-40.
- 191 Ibid., p. 936.
- 192 Ibid., p. 938.
- 193 Ibid., p. 939.
- 194 M.V. Lomonosov, *Polnoe sobranie sochinenii*, ten vols, Moscow-Leningrad, 1950-59, vol. 8 (1959), p. 676, no. 247, and notes, pp. 1115-16.
- 195 Makogonenko, Serman, *Poety XVIII veka*, 1, p. 295, no. 210, and notes, p. 588; Sumarokov, *Izbrannye proizvedeniia*, pp. 310-11, and notes, p. 567.
- 196 Schottel, *Ausführliche Arbeit*, pp. 976-77. Schottel spells Lat. *sextina* as *sechstine*: Hübner and Gottsched spell it as *sechstinne*.
- 197 Hübner, *Hand-Buch*, p. 125.
- 198 Gottsched, *Grundlegung*, p. 534.
- 199 For the rhyming schemes of the sonnet, the rondeau, the ballade and the madrigal see Drage, *Russian Literature in the Eighteenth Century*, pp. 95-100.
- 200 Makogonenko, Serman, *Poety XVIII veka*, 1, p. 257, no. 144, and notes, p. 587.
- 201 Ibid., 1, p. 291, nos 202-03, and notes, p. 588.
- 202 I. F. Bogdanovich, *Stikhotvoreniia i poemy*, Leningrad, 1957, p. 153, and notes, p. 234.
- 203 Ibid., p. 157, and notes, p. 235.
- 204 Ibid., p. 158, and notes, p. 235.
- 205 Makogonenko, Serman, *Poety XVIII veka*, 2, p. 269, no. 118, and notes, p. 524.
- 206 Kvetnickij, *Clavis Poetica*, pp. 234-36.
- 207 Ibid., p. 235.
- 208 Ibid., pp. 236-39.
- 209 Ibid., p. 241.

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- 210 Alsted, *Encyclopaedia*, 1, p. 558; Alvarus, *Regulae*, p. 77. In a note on his example Vaslet classifies 'flentem' as a participle.
- 211 Ibid., p. 77.
- 212 Alsted, *Encyclopaedia*, 1, p. 555.
- 213 Alvarus, *Regulae*, p. 78.
- 214 Alsted, *Encyclopaedia*, 1, p. 551.
- 215 Alvarus, *Regulae*, p. 99.
- 216 Ibid., pp. 116-18. All the examples which follow have been taken from Vaslet except the *Rebus* which begins 'O superbe ...'. In German *Rebuses* are known as Bilder-Schriften. See Omeis, *Gründliche Anleitung*, [I], pp. 194-97.

## INDEXES

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