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**Ictus with Other Components for the Performing of Classical Latin Verse**

(After submitting the initial abstract of this presentation to the Society for the Oral Reading of Greek and Latin Literature, I asked my colleague, Franz Halberg of the U. of Minnesota's Center for Chronobiology to assist me; I changed the title to "Latin Verse-Ictus and Multimodal Entrainment.") Verse ictus and word-accent are only two of the technical components of the rhythm of Classical Latin verse. Quintilian (9.4.50-51) says Latin *rhythmus* ('rhythm') differs from *metrum* (meter) in that *rhythmus* includes *corporis motus* ('movements of the body'). The normal coincidence of ictus and accent in the final two feet of the Latin hexameter, unlike the case in Greek hexameter, indicates a relationship between Latin ictus and accent. Contrary to the assumption of many, I see no evidence this relationship was a commonality consisting of vocal stress. None of our Classical references to ictus or its sometime synonym *percussio* mention a vocal stress or increase of loudness. Instead, the only references to an externally perceptible ictus mention keeping time with feet, fingers, thumb or movement of the plectrum. In discussing faults of oratorical gesture Quintilian (11. 9.108) also observes that in ordinary speech (*sermo*) there are certain HIDDEN beats (*LATENTES percussiones*) and virtual metrical feet (*quasi aliqui pedes*), according to which many gesture, though orators should not. These are bodily movements, or in some cases, imaginary movements, measured internally (*animo*). They are not the word accent, not even similar to it, though they may coincide with it, especially, as Jackson Knight has taught us, in artistically controlled instances. What then is verse ictus? Our Latin lexicographers agree that it is the beat of Latin poetry. What is not immediately clear is this: How is the beat communicated in performance? Is it to be communicated at all? If not, how do a performer and an audience perceive it? Must they tap their toes? This presentation proposes the notion of kinesthetic empathy as a partial suggestion, and has two purposes: 1) to introduce the perspective of neurophysiology into the study of the processing of oral performance, beginning with Plato's *Ion* and the great 4th- and 3rd-century Greek physician Herophilus of Cos's work on arterial pulsation and ending with Franz Halberg; and 2) to suggest, by performing *Aeneid* I.1 and I.105, as well as *Catullus* 63.19-26, how the performance and reception, then and now, of Classical Latin poetry might be viewed in terms of "multimodal entrainment."