

## Notes on the text and the name of the Archpoet

The Archpoet has infixed in his verse several phenomena, of which some have escaped the notice of modern critics and editors, who might by considering them improve their editions and analyses. Let us take the poet's internal evidence as a basis for improving the edition, in many respects excellent, of Heinrich Watenphul and Heinrich Krefeld.<sup>1</sup>

First, several details of the Archpoet's orthography can be inferred from his rhymes. That he represented the Classical diphthongs *ae* and *oe* as *e* is apparent from the first poem of the Watenphul-Krefeld edition, *Lingua balbus hebes ingenio*, in the rhyme *tedio—medio* I.iv.3-4, also in the rhymes *verbera—genera—cetera* I.xxi.1-3, *premium—medium* I.xxxix.3-4, *parve septimane—nane—Lucane—Mantuane* IV.v.1-4, *presentis evi—in brevi—lupi sevi—levi* V.xvii.1-4, *leta—poeta* VI.2, *Archicancellarie—prudencie—ecclesie* VII.i.1a-3a, *menia—prelia* VII.viii.1a-2a, *Colonie—pauperie—hodie* VII.ix.1a-3a, *Constantine—mine—ruine—spine* IX.xxiii.1-4, *ille—Achille—ville—mille* IX.xxiv.1-4, *ecus (i.e. equus)—Grecus—cecus—pecus* IX.xxxi.1-4, *precor—necor—decor—mechor* X.vi.1-4, *Papie—die—vie—Alethie* X.ix.1-4.

That the Archpoet pronounced *c* before *e* or *i* as *s* in the Francophone fashion is apparent from the rhyme *coacerva—serva* VI.xxxv.3-4, *Mediolanensium—socium* VII.viii.1b-3b, *immensus—sensus—accensus—census* IX.xxii.1-4.

That the Archpoet represented Classical *ti* as *ci* is apparent in the rhyme of *nescio—presumpcio* I.i.3-4, as in *facio—narracio* I.iv.1-2, and *excusacio—gazofilacio—oblacio—raccio* I.xli.1-4, *sapiens—paciens—faciens* VII.iv.1a-3a, *negocio—socio* VII.vii.1a-3a. From the evidence of this one should print Watenphul-Krefeld's *sentio—intentio* as *sencio—intencio* I.iii.3-4, as in *intencio—sencio—facio—oracio* I.xliiii.1-4.

That the Archpoet rhymed voiced *d* with unvoiced *t* is apparent from *incendium—dentium* I.xviii.3-4 and *David—collocavit—habundavit—pavit* V.xxv.1-4.

That the Archpoet retained the letter *h*, even if he did not pronounce it, is apparent from the rhymes *olei—fidei—provehī* I.xliv.2-4, *rectus—iniectus—nardi nec thus—electus* V.ii.1-4, *bonitatis odore—dignus honore* VI.25-6, *ceteris—preteris—etheris* VII.i.1b-3b, *mori—ori—chori—potatori* X.xii.1-4, *chori—fori—mori—labori* X.xv.1-4. From the evidence of this one should print Watenphul-Krefeld's *istrionum* as *histrionum* II.8.

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<sup>1</sup> *Die Gedichte des Archipoeta*, ed. Heinrich WATENPHUL & Heinrich KREFELD (Heidelberg: Carl Winter Universitätsverlag, 1958). Some of the suggested authorial orthography has been incorporated in *Die Lieder des Archipoeta*, ed. & transl. Karl LANGOSCH (Stuttgart: Philipp Reclam Jun., 1965 rept 1979). See also *Hugh Primas and the Archpoet*, ed. & transl. Fleur ADCOCK (Cambridge University Press, 1994).

That the Archpoet avoided epenthetic *p* is apparent from the rhyme of *somnia—omnia* I.xi.1-2.

Second, let us consider the evidence of infixed arithmetic punctilio that guarantees the integrity of coherent stanzas. In I.ii.1-4

Nulli vestrum reor ambiguum  
viris bonis hoc esse congruum  
ut subportet magnus exiguum  
egrum sanus et prudens fatuum

the 18 words divide by duple ratio 2:1 at 12 and 6, so that the major part ends at the word *magnus* | and the minor part begins at the word | *exiguum*. Again in I.iv.1-4

Brevem vero sermonem facio  
ne vos gravet longa narracio  
ne dormitet lector pre tedio  
et ‘Tu autem’ dicat in medio

the 20 words divide by the same duple ratio 2:1 at 13 and 7, so that the longer part begins at the words | *longa narracio*. Again at I.xxviii.1-4

Vos pascitis gregem dominicum  
erogantes divinum triticum  
quibusdam plus quibusdam modicum  
prout quemque scitis famelicum

the 15 words divide by sesquialter ratio 3:2 at 9 and 6, so that the major part ends *quibusdam plus* | and the minor part begins | *quibusdam modicum*. Again in I.xxxix.1-4

Largissimus largorum omnium  
presul dedit hoc mihi pallium  
magis habens in celis premium  
quam Martinus qui dedit medium

the 18 words about the Archpoet’s patron having given more than Martin, who divided his cloak in half, *medium*, divide into equal halves at *magis* | *habens*. In IV.viii

Aliquando facio versus mille cito  
et tunc nulli cederem versuum perito  
sed post tempus modicum cerebro sopito  
versus a me fugiunt carminis oblito

the 23 words divide by sesquialter ratio 3:2 at 14 and 9, so that the minor part begins at the word | *modicum*. In V.iv.2

et in orbem videor ingredi secundum

the second line ends with the word *secundum*, the 12th of 23 words in the stanza, so that whether one reckons from the beginning or from the end the second half begins *secundum*. The Archpoet has divided three stanzas by the ratio 3:2, two by the ratio 2:1, and two by the ratio 1:1.

In IV.iv.4

annis quinque scribere constat esse verum

there are 5 letters before *quinque*, which is the 5th word from the end of the stanza.

Third, let us consider evidence of composition in units larger than the stanza. In I.xxxix.4 after

quam Martinus qui dedit medium

there are 24 lines and 101 words to the end of the poem, of which a central 12th line ends with the central 51st word *mutua* I.xlii.4. The 12 lines and 101 words divide by one-quarter at *det quadrantem gazofilacio* I.xli.2.

In the introduction to the first poem the Archpoet states untruths in the first and third lines and truths in the second and fourth of four lines :

Lingua balbus hebes ingenio  
viris doctis sermonem facio  
sed quod loquor qui loqui nescio  
necessitas est non presumpcio.

The 18 words divide by extreme and mean ratio, 0.61803 and 0.38197, at 11 and 7, at

sed quod loquor | qui loqui nescio.

The 101 letters divide by the same ratio at 62 and 39, in *qui*, hardly the work of one who really does not know how to speak. These four lines introduce a poem of 44 quatrains that begin and end with groups of three quatrains. In the third of the first three the Archpoet states I.iv.1

Brevem vero sermonem facio

and in the third line of the last three he states I.xliii.3

unde finem sermonis facio  
quem sic finit brevis oracio.

Fourth, let us consider evidence the Archpoet has infixed that allows a reader to correct false editorial readings. At VII.iii Langosch gives the text on the left, Watenphul and Krefeld that on the right :

Pollens bonis moribus	Pollens bonis moribus et nitore generis
et nitore generis	in humanis artibus et divinis litteris
In humanis artibus	cum sis maior omnibus nullo minor crederis.
et divinis litteris	
Tersis maior omnibus	
nullo minor crederis.	

The arrangement of Watenphul and Krefeld is preferable, but the reading of neither Langosch nor Watenphul and Krefeld is acceptable. Read, with Adcock,

Pollens bonis moribus et nitore generis  
in humanis artibus et divinis litteris  
ter sis maior omnibus nullo minor crederis

so that in the third stanza the third line begins *ter*. The 19 words divide by 3 at *ter* |. The 42 syllables divide by 3 at | *ter*. The 103 letters divide by 3 two-thirds of the way through *ter*, and after *ter* | there are 33 letters to the end of the stanza. The 7 words of

the last line divide by the seven-part sesquitercian ratio 4:3 at 4 and 3, at *maior* |, the remaining part of the line dividing by the same ratio at | *minor*.

Fifth, let us consider evidence the Archpoet infixed that allows a reader to correct false editorial constructions. In IV.xxi.3-4 Watenphul and Krefeld, Langosch, and Adcock all print two lines of dots, implying loss of two lines of verse, the latter half of stanza xxi. But stanza xxi rhymes on *dari* and *singulari*, and stanza xxii rhymes on *avari*, *nominari*, *scolari*, and *ditari*. Without the two supposedly lost lines stanza xxi occupies six lines of verse with a single rhyme, stanza xxii disappears, and stanzas xxiii-xxxiii become xxii-xxxii. Each line of verse contains 13 syllables, and the entire poem contains exactly 10 times that number of lines, 130.

Now let us consider the art of the Archpoet in a complete poem long admired for narrative genius.

- i    Estuans intrinsecus ira *vehementi*  
       in amaritudine loquar *mee menti*  
       factus de materia levis *elementi*  
       folio sum similis de quo ludunt *venti*
- ii    Cum sit enim proprium viro *sapienti*  
       supra petram ponere sedem *fundamenti*  
       stultus ego comparor fluvio *labenti*  
       sub eodem aere nunquam *permanenti*
- iii    Feror ego veluti sine nauta *navis*  
       ut per vias aeris vaga fertur *avis*  
       non me tenent vincula non me tenet *clavis*  
       quero mei similes et adiungor *pravis*
- iv    Mihi cordis gravitas res videtur *gravis*  
       iocus est amabilis dulciorque *favis*  
       quicquid Venus imperat labor est *suavis*  
       que nunquam in cordibus habitat *ignavis*
- v    Via lata gradior more iuventutis  
       inplico me viciis inmemor *virtutis*  
       voluptatis avidus magis quam *salutis*  
       mortuus in anima curam gero *cutis*
- vi    Presul discretissime veniam te precor  
       morte bona morior dulci nece *necor*  
       meum pectus sauciat puellarum *decor*  
       et quas tactu nequeo saltem corde *mechor*
- vii    Res est arduissima vincere *naturam*  
       in aspectu virginis mentem esse *puram*  
       iuvenes non possumus legem sequi *duram*  
       leviumque corporum non habere *curam*

- viii Quis in igne positus igne non uratur  
 quis Papie demorans castus habeatur  
 ubi Venus digito iuvenes venatur  
 oculis illaqueat facie predatur
- ix Si ponas Ypolitum hodie Papie  
 non erit Ypolitus in sequenti die  
 Veneris in thalamos ducunt omnes vie  
 non est in tot turribus turris Alethie
- x Secundo redarguor etiam de ludo  
 sed cum ludus corpore me dimittit nudo  
 frigidus exterius mentis estu sudo  
 tunc versus et carmina meliora cudo
- xi Tercio capitulo memoro tabernam  
 illam nullo tempore spreui neque spernam  
 donec sanctos angelos venientes cernam  
 cantantes pro mortuis 'Requiem eternam'
- xii Meum est propositum in taberna mori  
 ut sint vina proxima morientis ori  
 tunc cantabunt letius angelorum chori  
 'Sit Deus propitius huic potatori'
- xiii Poculis accenditur animi lucerna  
 cor inbutum nectare volat ad superna  
 mihi sapit dulcius vinum de taberna  
 quam quod aqua miscuit presulis pincerna
- xiv Loca vitant publica quidam poetarum  
 et secretas eligunt sedes latebrarum  
 student instant vigilant nec laborant parum  
 et vix tandem reddere possunt opus clarum
- xv Ieiunant et abstinent poetarum chori  
 vitant rixas publicas et tumultus fori  
 et ut opus faciant quod non possint mori  
 moriuntur studio subditi labori
- xvi Unicuique proprium dat Natura munus  
 ego nunquam potui scribere ieiunus  
 me ieiunum vincere posset puer unus  
 sitim et ieiunium odi tamquam funus
- xvii Unicuique proprium dat Natura donum  
 ego versus faciens bibo vinum bonum  
 et quod habent purius dolia cauponum  
 tale vinum generat copiam sermonum

- xviii Tales versus facio quale *vinum bibo*  
 nihil possum facere nisi sumpto *cibo*  
 nihil valent penitus que *ieiunus scribo*  
 Nasonem post calicem carmine *preibo*
- xix Mihi nunquam spiritus poetrie *datur*  
 nisi prius fuerit venter bene *satur*  
 dum in arce cerebri Bachus *dominatur*  
 in me Phebus irruit et miranda *fatur*
- xx Ecce mee proditor pravitatis *fui*  
 de qua me redarguunt servientes *tui*  
 sed eorum nullus est accusator *sui*  
 quamvis velint ludere seculoque *frui*
- xxi Iam nunc in presencia presulis *beati*  
 secundum dominici regulam *mandati*  
 mittat in me lapidem neque parcat *vati*  
 cuius non est animus conscius *peccati*
- xxii Sum locutus contra me quicquid de me *novi*  
 et virus evomui quod tam diu *fovi*  
 vita vetus displicet mores *placent novi*  
 homo videt faciem sed cor *patet Iovi*
- xxiii Iam virtutes diligo viciis *irascor*  
 renovatus animo spiritu *renascor*  
 quasi modo genitus novo lacte *pascor*  
 ne sit meum amplius vanitatis *vas cor*
- xxiv Electe Colonie parce *penitenti*  
 fac misericordiam veniam *petenti*  
 et da penitenciam culpam *confitenti*  
 feram quicquid iusseris animo *libenti*
- xxv Parcit enim subditis leo rex *ferarum*  
 et est erga subditos inmemor *irarum*  
 et vos idem facite principes *terrarum*  
 quod caret dulcedine nimis est *amarum*

By dividing the poem into halves, of stanzas i-xii and stanzas xiv-xxv round the central stanza xiii, one observes that of the rhymes of the last two stanzas, the former *penitenti—petenti—confitenti—libenti* xxiv echo those of the first stanzas of the first half *vehementi—menti—elementi—venti—sapienti—fundamenti—labenti—permanenti* i-ii, and the latter *ferarum—irarum—terrarum—amarum* xxv echo those of the first stanza of the second half *poetarum—latebrarum—parum—clarum* xiv. The rhymes *navis—avis—clavis—pravis* iii are repeated in *gravis—favis—suavis—ignavis* iv. The rhymes of the end of the first half, *mori—ori—chori—potatori* xii, are repeated at the beginning of the second half, *chori—fori—mori—labori* xv. The rhymes two-thirds of the way through the first half, *uratur—habeatur—venatur—predatur* viii, are repeated at the centre of the

second half, *datur—satur—dominatur—fatur* xix. This repetition accounts for rhymes in 11 of 25 stanzas of the poem.

The Archpoet has linked adjacent stanzas by statement and restatement of diction. Compare *aere* ii.4 with *aeris* iii.2, *mortuus* v.4 with *morte* vi.2, *iuvenes* vii.3 with *iuvenes* viii.3, *habere* vii.4 with *habeatur* viii.2, *Papie* viii.2 with *Papie* ix.1, *Veneris* ix.3 with *Veneris* ix.3, *secundo* x.1 with *tercio* xi.1, *tabernam* xi.1 with *taberna* xii.1 and *taberna* xiii.3, *angelos* xi.3 with *angelorum* xii.3, *cantantes* xi.4 with *cantabant* xii.3, *mortuis* xi.4 with *morientis* xii.2, *vina* xii.2 with *vinum* xiii.3, *vitant* xiv.1 with *vitant* xv.2, *publica* xiv.1 with *publicas* xv.2, *poetarum* xiv.1 with *poetarum* xv.1, *student* xiv.3 with *studio* xv.4, *laborant* xiv.3 with *labori* xv.4, *possunt* xiv.4 with *possint* xv.3, *potui* xvi.2, and *posset* xvi.3, *opus* xiv.4 with *opus* xv.3, *ieiunant* xv.1 with *ieiunus* xvi.2, *ieiunum* xvi.3, and *ieiunium* xvi.4, *unicuique proprium dat Natura munus* xvi.1 with *unicuique proprium dat Natura donum* xvii.1, *ego* xvi.2 with *ego* xvii.2, *versus* xvii.2 with *versus* xviii.1, *faciens* xvii.2 with *facio* xviii.1 and *facere* xviii.2, *bibo* xvii.2 with *bibo* xviii.1, *vinum* xvii.2 and 4 with *vinum* xviii.1, *tale* xvii.4 with *tales* xviii.1, *nisi sumpto cibo* xviii.2 with *nisi prius fuerit venter bene satur* xix.2, *novi* xxii.3 with *renovatus* xxiii.2 and *novo* xxiii.3, *cor* xxii.4 with *cor* xxiii.4, *animo* xxiii.2 with *animo* xxiv.4, *parce* xxiv.1 with *parcit* xxv.1, *fac* xxiv.2 with *facite* xxv.3.

The Archpoet has linked stanzas, this time alternate, by statement and restatement of diction. Compare *nunquam* ii.4 with *nunquam* iv.4, *vias* iii.2 with *via* v.1, *cordis* iv.1 and *cordibus* iv.4 with *corde* vi.4, *dulciorque* iv.2 with *dulci* vi.2, *curam* v.4 with *curam* vii.4, *faciant* xv.3 with *faciens* xvii.2, *scribere* xvi.2 with *scribo* xviii.3, *ieiunum* xvi.3 with *ieiunus* xviii.3, *posset* xvi.3 with *possum* xviii.2, *dat* xvii.1 with *datur* xix.1, *iam* xxi.1 with *iam* xxiii.1, *animus* xxi.4 with *animo* xxiii.2.

The Archpoet has linked stanzas, this time across two intervening stanzas. Compare *res* iv.1 with *res* vii.1, *corporum* vii.4 with *corpore* x.2, *parcat* xxi.3 with *parce* xxiv.1.

Let us note another way the Archpoet has linked stanzas, this time parallel within the first half of the poem. Compare *menti* i.2 with *mentem* vii.2, *levis* i.3 with *leviumque* vii.4, *supra petram ponere* ii.2 with *in igne positus* viii.1, *vias* iii.2 with *vie* ix.3, *meum* vi.3 with *meum* xii.1.

The Archpoet has linked stanzas, this time chiasmically from the centre to the end of the second half of the poem. Compare *dulcius* xiii.3 with *dulcedine* xxv.4, *subditi* xv.4 with *subditis* xxv.1 and *subditos* xxv.2, *spiritus* xix.1 with *spiritu* xxiii.2.

The Archpoet linked the two halves of the poem by stating and restating diction from the first half in parallel order in the second half. Compare *sedem* ii.2 with *sedes* xiv.2, *labor* iv.3 with *laborant* xiv.3 and *labori* xv.4, *nunquam* iv.4 with *nunquam* xvi.2, *vincere* vii.1 with *vincere* xvi.3, *naturam* vii.1 with *natura* xvii.1, *puram* vii.2 with *purius* xvii.3, *non possumus* vii.3 with *nihil possum* xviii.2, *dimittit* x.2 with *mittat* xxi.3, *tunc* x.4 with *iam* xxiii.1, *memoro* xi.1 with *inmemor* xxv.2.

The Archpoet linked the poem with comprehensive chiasmic statement and restatement of diction.

A1	i.1	ira
A2	i.2	amaritudine
B1	ii.1	viro sapienti
B2	iii.1	feror ego veluti sine nauta navis
B3	iii.2	vaga ... avis

C	iv.1	mihī cordis gravitas res videtur gravis
D1	iv.4	cordibus
D2	v.1-2	more iuventutis implico me viciis inmemor virtutis
D3	v.3	voluptatis avidus magis quam salutis
D4	v.4	mortuus in anima
D5	v.4	curam gero cutis
E1	vi.1	presul discretissime
E2	vii.3	legem
E3	viii.4	oculis illaqueat
E4	viii.4	facie
F1	x.1	redarguor
F2	x.1	ludo
G	x.4	tunc versus et carmina meliora cudo
H	xi.2	nullo tempore
I1	xii.1	mori
I2	xii.2	morientis
J	xii.3	chori
K	xiii	Poculis accenditur animi lucerna cor inbutum nectare volat ad superna mihī sapit dulcius vinum de taberna quam quod aqua miscuit presulis pincerna
J'	xv.1	chori
I'1	xv.3	mori
I'2	xv.4	moriuntur
H'	xvi.2	nunquam
G'	xviii.4	Nasonem post calicem carmine preibo
F'1	xx.1	redarguunt
F'2	xx.4	ludunt
E'1	xxi.1	presulis beati
E'2	xxi.2	regulam
E'3	xxii.4	videt
E'4	xxii.4	faciem
D'1	xxii.4	cor
D'2	xxiii.1	iam virtutes diligo viciis
D'3	xxiii.1	irascor
D'4	xxiii.2	renovatus animo
D'5	xxiii.3	quasi modo genitus novo lacte pascor
C'	xxiii.4	ne sit meum amplius vanitatis vas cor
B'1	xxiv.1	electe Colonie
B'2	xxiv.4	feram quicquid iusseris animo libenti
B'3	xxv.1	leo rex ferarum
A'1	xxv.2	irarum
A'2	xxv.4	amarum

The 100 lines of the poem divide by extreme and mean ratio at 38 and 62, the 564 words at 215 and 349, by both criteria at the same place, so that the minor part of the



poem begins with the words *Estuans intrinsecus ... mee menti* i.1-2, and the major part begins with the words *frigidus exterius mentis estu sudo* x.3.

Finally, let us consider the remarkable poem II, *Fama tuba dante sonum*.

Fama tuba dante sonum  
 excitata vox preconum  
 clamat viris regionum  
 advenire virum bonum  
 5 patrem pacis et patronum  
 cui Vienna parat tronum.  
 multitudo marchionum  
 turba strepens histrionum  
 iam conformat tono tonum.  
 10 genus omne balatronum  
 intrat ante diem nonum.  
 quisque sperat grande donum.  
 ego caput fero pronum  
 tanquam frater sim latronum  
 15 reus inops racionum  
 sensus egens et sermonum.

Nomen vatis vel personam  
 manifeste non exponam  
 sed quem fuga fecit Ionam  
 20 per figuram satis bonam  
 Ione nomen ei ponam.

Lacrimarum fluit rivus  
 quas effundo fugitivus  
 intra cetum semivivus  
 25 tuus quondam adoptivus  
 sed pluralis genitivus  
 nequam nimis et lascivus  
 mihi factus est nocivus.

Voluptate volens frui  
 30 comparabar brute sui  
 nec cum sancto sanctus fui.  
 unde timens iram tui  
 sicut Ionas Dei sui  
 fugam petens fuga rui.

35 Ionam deprehensum sorte  
 reum tempestatis orte  
 condemnatum a cohorte  
 mox absorbent ceti porte.  
 sic et ego dignus morte

40 prave vivens et distorte  
cuius carnes sunt absorte  
sed cor manet adhuc forte  
reus tibi vereor te  
miserturum mihi forte.

45 Ecce Ionas tuus plorat  
culpam suam non ignorat  
pro qua cetus eum vorat  
veniam vult et implorat  
ut a peste qua laborat  
50 solvas eum quem honorat  
tremet colit et adorat.

Si remittas hunc reatum  
et si ceto des mandatum  
cetus cuius os est latum  
55 more suo dans hiatum  
vomem vatem decalvatum  
et ad portum destinatum  
feret fame tenuatum  
ut sit rursus vates vatium  
60 scribens opus tibi gratum.  
te divine mentis fatum  
ad hoc iussit esse natum  
ut decore probitatum  
et exemplis largitatum  
65 reparares mundi statum.

Hunc reatum si remittas  
inter enses et sagittas  
tutus ibo quo me mittas  
hederarum ferens vittas.

70 Non timebo Ninivitas  
neque gentes infronitas.  
vincam vita patrum vitas  
vitans ea que tu vitas.  
poetrias inauditas  
75 scribam tibi si me ditas.

Ut iam loquar manifeste  
paupertatis premor peste  
stultus ego qui penes te  
nummis equis victu veste  
80 dies omnes duxi feste.  
nunc insanus plus Oreste

- male vivens et moleste  
 trutannizans inhoneste  
 omne festum duco meste.  
 85 res non eget ista teste.
- Pacis auctor ultor litis  
 esto vati tuo mitis  
 neque credas imperitis.  
 genitivis iam sopitis  
 90 sanctior sum heremitis.  
 quicquid in me malum scitis  
 amputabo si velitis.  
 ne nos apprehendat sitis  
 94 ero palmes et tu vitis.

The scheme of the Archpoet's rhymes coincides with his syntax, which at no point runs over a change of rhyme. In the first rhyming unit in the first line of the first half, *fama tuba dante sonum*, and the first line of the second half, *iam conformat tono tonum*, one sees evidence of the Archpoet's interest in music and music theory. The importance of the ratio *epogdous* 'one over eight' or sesquioctave ratio,  $1 \frac{1}{8} : 1$  or  $9 : 8$ , is that it gives both the tone and the octave, the micro and the macro. In Medieval Latin prose and verse, Insular and Continental alike, this ratio is widely used to refer to the subject considered, to patrons, and to authors.<sup>2</sup> Here in the first rhyming unit the 16 lines divide by  $9 : 8$  at 8.5 and 7.5, at | *tono tonum*. The 56 words divide by the same ratio at 30 and 26, at *tono tonum* |. The 30 words of the major part divide by the same ratio at 16 and 14, at *patrem* |

<sup>2</sup> For other examples of this at places determined by sesquioctave ratio and one-ninth and eight-ninths see D. R. HOWLETT, 'Some Criteria for Editing Abaelard', *ALMA* 51 (1993), p. 195-202 at 198-199; 'Aldhelm and Irish Learning', *Ibid.* 52 (1994), p. 37-75 at 70; 'Arithmetic Rhythms in Latin Letters', *Ibid.* 56 (1998), p. 193-225 at 197, 200, 221; 'Two Works of Saint Columban', *Mittellateinisches Jahrbuch* 28 (1994 for 1993), p. 27-46 at 29; 'Numerical Play in Wulfstan's Verse and Prose', *Ibid.* 31 (1996), p. 61-67 at 63-64; 'Sixes and Sevens in Anglo-Latin Prologues', *Ibid.* 35 (2000), p. 49-70 at 59-61, 70; 'Busnois' Motet *In hydraulis*: An Exercise in Textual Reconstruction and Analysis', *Plainsong and Medieval Music* 4 (1995), p. 185-191 at 189-190; 'Five Experiments in Textual Reconstruction and Analysis', *Peritia* 9 (1995), p. 1-50 at 5, 15-17, 28-30; 'The Polyphonic Colophon to Cormac's Psalter', *Ibid.*, p. 81-90 at 83; 'Seven Studies in Seventh-Century Texts', *Ibid.* 10 (1996), p. 1-70 at 36, 46; 'Rubisca: An Edition, Translation, and Commentary', *Ibid.*, p. 71-90 at 89; 'Insular Latin Writers' Rhythms', *Ibid.*, 11 (1997), p. 53-116 at 83, 87; 'Dicuill on the Islands of the North', *Ibid.* 13 (1999), p. 127-134 at 133; 'Little Lessons in Cambrian Composition: *Vita Sancti Gundleii* and *Vita Sancti Illuti*', *Ibid.* 15 (2001), p. 31-47 at 38; 'Insular Acrostics, Celtic Latin Colophons', *Cambrian Medieval Celtic Studies* 35 (1998), p. 27-44 at 30, 33-34, 43; *The Book of Letters of Saint Patrick the Bishop* (Dublin: Four Courts, 1994), p. 46; *The Celtic Latin Tradition of Biblical Style* (Dublin: Four Courts, 1995), p. 84, 115, 119, 129, 132, 181, 215, 222, 227-228, 259, 267, 272, 354, 371-372, 378, 384, 394; *The English Origins of Old French Literature* (Dublin: Four Courts, 1996), p. 25, 45, 61, 66, 73, 88-90, 95, 98, 104, 109, 117-118, 122-123, 127, 142, 145-146; *British Books in Biblical Style* (Dublin: Four Courts, 1997), p. 240, 246, 540, 611-612; *Cambro-Latin Compositions, Their Competence and Craftsmanship* (Dublin: Four Courts, 1998), p. 42-43, 62-63, 67, 74, 107, 112-113, 137, 140, 152; *Sealed from Within, Self-Authenticating Insular Charters* (Dublin: Four Courts, 1999), p. 19, 69; *Caledonian Craftsmanship, the Scottish Latin Tradition* (Dublin: Four Courts, 2000), p. 18, 22, 90, 95, 106, 160, 184.

*pacis et | patronum* 5, that is, the Archpoet's patron, whom he addresses again in the first line of the last rhyming unit as *Pacis auctor* 86. The 26 words of the minor part divide by the same ratio at 14 and 12, at *ego* | 13, that is, the Archpoet himself. The 14 words divide by the same ratio at 7 and 7, at *frater sim latronum* | 14. The 12 words divide by the same ratio at 6 and 6, at *diem | nonum* 11, that is, by 9:8 at the word 'ninth'.<sup>3</sup>

In the second rhyming unit the 20 words divide by the same ratio at 11 and 9, at | *Ionam* 19. In the major part the 11 words divide by the same ratio at 6 and 5, at *manifeste non | exponam* 18. In the minor part the 9 words divide by the same ratio at 5 and 4, at | *Ione* 21.

In the fourth rhyming unit the 23 words divide by the same ratio at 12 and 11, at *fui* | 31. In the major part the 12 words divide by the same ratio at 6 and 6, at *Ionas* | 33.

In the fifth rhyming unit the 38 words divide by the same ratio at 20 and 18. Between *ego* | 39 and | *mihi* 44 there are 20 words.

In Antiquity in Hebrew and Greek and Latin alike there were single notational systems, alphabetical, for representing letters and numbers and musical notes. In the tradition of gematria, discussed explicitly in the Talmud and exhibited in the Apocalypse and in Martianus Capella *De Nuptiis Philologiae et Mercurii* Book II, a name bears a numerical value as well as a meaning. In the 22-letter Hebrew alphabet the name  $\text{רונה}$  bears a value of  $10+6+50+5$  or 71, and in the 24-letter Greek alphabet the equivalent name  $\text{Περιστερεα}$  bears a value of  $80+5+100+10+200+300+5+100+1$  or 801. If there are examples of the values of these two names in the poem they are not yet apparent to the present writer. In the 23-letter Latin alphabet the name *IONAS* bears an alphanumeric value of  $9+14+13+1+18$  or 55, in the genitive form *IONE* a value of  $9+14+13+5$  or 41, in the accusative form *IONAM* a value of  $9+14+13+1+12$  or 49, and the equivalent name in Latin, *COLVMBA*, bears a value of  $3+14+11+20+12+2+1$  or 63. From the beginning of the poem to *manifeste non exponam* | 18 there are 63 words. From | *Ionam* 19 to | *Ionam* 35 there are 55 words. From | *Ionam* 19 to *Ionas* | 33 there are 49 words. From *Ione* | 21 to | *Ionam* 35 there are 49 words. From | *Ionam* 35 to *Ionas tuus* | 45 there are 41 words. In | *sed quem fuga fecit Ionam per figuram satis bonam* | *Ione nomen ei ponam* there are 41 letters.

In the Archpoet's mother tongue the equivalent of *Ionas* was Middle High German *TAVBE*, which bears an alphanumeric value of  $19+1+20+2+5$  or 47. In *Nomen vatis vel personam manifeste non exponam* there are 47 letters and spaces between words. From *Ionas* | 33 to *Ionas tuus* | 45 there are 47 words.

Now let us consider the larger shape of the text. The Archpoet says

Nomen vatis vel personam  
manifeste non exponam

18 lines from the beginning of the poem, and 18 lines from the end of the poem bring us to

Ut iam loquar manifeste 76.

<sup>3</sup> For other examples of words for ratios that exhibit their own values see Busnois' Motet *In hydraulis*, above n. 2; 'The Verse of Æthelweard's Chronicle', *ALMA* 58 (2000), p. 219-224; 'A Miracle of Maedoc', *Peritia* 16 (2002), p. 85-93 at 90-91; *Insular Inscriptions* (Dublin: Four Courts, 2005), p. 90.

From the beginning of the poem in a second block of 18 lines 19-36 the Archpoet names Jonah four times. From the end of the poem in a second block of 18 lines 59-76 he hopes

ut sit rursus vatis vatam  
scribens opus tibi gratum ...  
poetrias inauditas  
scribens tibi si me ditas.  
Ut iam loquar manifeste ... .

In the former passage the Archpoet names Jonah as the type of himself as a morally defective poet who has fled his patron. In the latter passage he says what he will do if restored. At the centre of the poem are 22 lines, in the second of two central lines of which the Archpoet begs forgiveness

veniam vult et implorat 48.

If even a fraction of this analysis is correct the Archpoet earned both his title and his keep.

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Dictionary of Medieval Latin from British Sources