



Further examples:

- a multī clientēs advēnērunt ad nōs salūtandōs.
- b erit nūlla occāsio temp̄i vīsitan̄dī.
- c versibus male recitandīs, poēta Martiālem vexat.
- d cīvēs in theātrum fābulae spectandae causā conveniēbant.
- e hī servī nihil dē dominō dēlectandō intellegunt.
- f amīcus aquam ad flammās exstinguendās quaerēbat.

3 The *gerundive* is also used with a form of the verb **esse** to indicate that something ought to be done:

nōbīs vīlla **aedificanda est**

*We **must build** a house.*

mīlitibus **cōsistendum erit.**

*The soldiers **will have to halt**.*

When the gerundive is used in this way, it is known as a *gerundive of obligation*.

Further examples:

- a tibi novae vestēs emendae sunt.
- b pecūnia reddenda est.
- c nōbīs in hāc vīllā dormiendum erit.
- d existimō captīvōs liberandōs esse.
- e mihi longum iter faciendum erat.

## Part Two: Literary terms and rhetorical devices

The following glossary is not meant to be all-inclusive. In writing a literary appreciation for a piece of literature, it is not enough simply to list literary devices or figures of speech and give examples. Always examine critically each device or figure to see how the writer uses it and what effect is achieved by its use in context.

- 1 **alliteration**: repetition of the same sound, usually a consonant, at the beginning of two or more adjacent words to draw the reader’s attention to those words.
- 2 **allusion**: a brief reference to details the writer expects the reader to recognize; may be proper nouns; references to customs, geography, history, mythology, etc.
- 3 **anaphora**: repetition of a word or phrase at the beginning of several successive clauses or phrases.
- 4 **apostrophe**: a sudden break in the narrative to address the reader or an absent person or thing; often indicates strong emotion.
- 5 **assonance**: repetition of sound, especially of the same vowel sound, in two or more adjacent words.
- 6 **asyndeton**: omission of customary connecting words to express lively action, tense excitement, or choking grief.
- 7 **connotation**: the cluster of implicit or associated meanings of a word as distinguished from that word’s denotative or specific meaning.
- 8 **ellipsis**: omission of word(s) necessary for the grammatical structure of a sentence or clause to give greater brevity, compactness, and force.
- 9 **euphemism**: using a pleasant expression to replace an unpleasant one.
- 10 **figurative language**: language that departs from the literal standard meaning in order to achieve a special effect.
  - a **metaphor**: an indirect comparison (without “like” or “as”).
  - b **personification**: the description of an inanimate object or concept in terms of human qualities.
  - c **simile**: an expressed comparison often indicated by terms such as **velut**, **similis**, **quālis**.
  - d **epic simile**: a comparison extended beyond the obvious by further details.
- 11 **hendiadys**: using two connected nouns rather than a noun modified by an adjective or its equivalent (“two things meaning one”).



## Part Three: Metrics

### Meter or rhythm in poetry

English verse derives its rhythm, or repeated pattern of sound, from the natural stress accent of the English language. For example, Shakespeare's plays are written in iambic pentameter:

x / x / x / x / x /

*If music be the food of love, play on.*

Latin verse derives its rhythm from the length of time taken to pronounce each syllable. The rhythm depends upon the succession of long and short syllables and, to a lesser degree, upon the word accent. Latin poetry was meant to be read aloud; long and short vowels were clearly distinguished by Roman ears.

### 1 Finding syllables

A syllable is a single uninterrupted sound unit within a word. For example, **audiāmus** contains four syllables or sound units: **au-di-ā-mus**.

The number of syllables in a Latin word equals the number of vowels or diphthongs (*two vowels pronounced together*). In a syllable a vowel may be by itself or have a consonant(s) before and/or after it (e.g. **do-ce-ō**, **spe-ci-ēs**, **fert**). Latin diphthongs are **ae**, **au**, **oe**.

A consonant is pronounced with the vowel that follows it, e.g. **ro-gā-vit**.

If two vowels or a vowel and diphthong appear together, pronounce them separately, e.g. **di-ēs**, **fi-li-ae**.

If two consonants appear together, pronounce them separately, e.g. **spec-tā-tor**, **sol-li-ci-tus**.

If more than two consonants appear together, pronounce all except the last with the preceding vowel and the last with the following vowel, e.g. **cunc-tor**.

If the word is compounded, pronounce its original parts separately, e.g. **cōn-sū-mit**.

Notes:

The combination **qu** = **kw**; do not treat the **u** as a vowel.

The letter **i** is a consonant or a vowel. **i** is a consonant if it occurs between vowels (**Trōiae**, **cuius**) or if it begins a word and is followed by a vowel (**iam**, **iangō**).

The letter **u** may be combined with the previous **s** or **g** depending on pronunciation, e.g. **san-guis**, **per-suā-de-ō**, **su-us**, or **ar-gu-ō**.

Divide the following words into syllables: *dēligant*, *suāvis*, *respondeō*, *Graecia*, *quotiēns*, *audit*, *Italia*, *init*, *Britanniae*, *proelium*, *coniūratiō*.

- 12 **hyperbole**: extravagant exaggeration not intended to be taken literally.
- 13 **litotes**: affirming something by denying its opposite; an intentional understatement.
- 14 **metonymy**: substituting a word for a related word, e.g. cause for effect, container for contained.
- 15 **onomatopoeia**: the use of a word or phrase whose sound echoes the meaning; also known as imitative harmony.
- 16 **oxymoron**: a rhetorical contrast achieved by putting together two contradictory terms; produces surprise.
- 17 **paradox**: a statement that seems contradictory but that reveals a truth.
- 18 **polysyndeton**: piling up of connectives; used to create an impressive scene, to stress deliberate action, to emphasize a pathetic enumeration, etc.
- 19 **rhetorical question**: a question used for its persuasive effect and for which no answer is expected or for which the answer is self-evident.
- 20 **synecdoche**: substituting a part for a whole.
- 21 **tmesis**: separating the two parts of a compound word.
- 22 **transferred epithet**: the application of a significant modifier to a word other than the one to which it actually belongs.
- 23 **vidid particularization**: a concrete or specified description, usually achieved by the use of proper nouns rich in connotations.
- 24 **word order**:
  - a **chiasmus**: a crisscross arrangement (ABBA).
  - b **first and last word positions**: placing an important word at first and last places in a line of poetry.
  - c **framing**: a word placed out of its usual order so that it is framed or centered.
  - d **interlocking word order/synchysis**: the words of one noun–adjective phrase alternating with those of another (ABAB).
  - e **juxtaposition**: two words or phrases set side by side to intensify meaning.
  - f **parallelism or balanced structure**: the recurrence or repetition of a grammatical pattern.
  - g **separation**: separating grammatically related words (e.g. noun–noun; noun–adjective) to produce a word picture of the meaning conveyed by the words.



## 2 Length or quantity of syllables

The arrangement of a line of Latin verse is based on a pattern of syllables with long (-) or short (˘) quantities.

A syllable is long by nature if it contains (1) a long vowel or (2) a diphthong, e.g. **dī**-cit, **cae**-ru-le-us.

A syllable is long by position if it contains a short vowel followed by (1) two consonants, one of which may start the next word, e.g. cae-ru-le-**ūs pōn**-tus or (2) a double consonant or **x** or **z**, e.g. In-fē-**līx**.

A syllable is doubtful (i.e. it can be either short or long as the poet wishes) if it contains a short vowel followed by a consonant and then an **l** or **r** (liquid consonants), e.g. **nēc la**-cri-mīs (Virgil, *Aeneid* V.173) or pāl-mās ... **ūt**-rās-que (Virgil, *Aeneid* V.233).

Otherwise a syllable is short.

Mark the long and short syllables in the following: dēligant, respondeō, Graecia, audit, Italia, inī, Britanniae, proelium, inī Graeciam.

## 3 Word stress (ˈ)

In a word of two syllables, the stress falls on the first syllable, e.g. **á**-mō, **á**-mās.

In a word of three or more syllables, the stress falls on the second last (penultimate) syllable if that syllable is long, e.g. **por**-tá-mus, **cōn**-féc-tus.

In all other words of three or more syllables, the stress falls on the third syllable from the end (antepenultimate).

Mark the stress on the following words: amīcus, ancilla, equus, fīlius, leō, mercātor, monēbant, moment, rēgīna, sacerđōs, trahet.

## 4 Rhythmic patterns

Each line of Latin poetry is an arrangement of long and short syllables. Each arrangement carries its own pattern composed of a set number of bars or feet (|); e.g. a dactylic foot = - ˘ ˘, a spondaic foot = - -, a trochaic foot = - ˘.

### A Scansion of dactylic hexameter

In the dactylic hexameter, there are six feet. The fifth foot is almost always a dactyl. To determine the poetic rhythm of a dactylic hexameter line, divide it into its component feet ( ) using the following pattern:

1	2	3	4	5	6
- ˘ ˘	- ˘ ˘	- ˘ ˘	- ˘ ˘	- ˘ ˘	- ˘
- -	- -	- -	- -	( - - )	- -

For example:

- ˘ ˘	- ˘ ˘	- -	- ˘ ˘	- ˘ ˘	- ˘
tūm	mīhī		caerule		us sup
rā	caput		adstitit		imber

Copy the following line and scan it, i.e. mark the rhythm and feet.

errāmus pelagō, totidem sine sīdere noctēs

## B Elision

Latin poetry practices elision; in certain circumstances the final syllable of a word is slurred/combined with the first syllable of the next word. On a page you would put parentheses around this final syllable if it (1) ends in a vowel or diphthong before a word beginning with a vowel or **h**, e.g. **dīx**-it **e**-um-**qu**(e) **ī**-mīs **sub fluc**-ti-**bus** or (2) ends in a vowel + **m** before a word beginning with a vowel or **h**, e.g. **ax**-(em) **u**-mer-ō **tor**-quet. Some of you may be familiar with elision from words such as *l'église* or *l'homme* in French.

Indicate the elisions in the following: rēge hōram, terra ūna, terrae incola, hōram ūna, rēgem hōram, cāsum audiō.

Copy and scan the following:

postquam altum tenuēre ratēs nec iam amplius ūllae  
appārent terrae, caelum undique et undique pontus

## C Caesura

The ending of a word within a foot is called a **caesura** (cut). The mark for a caesura is ||. In a hexameter line the main caesura often falls midway.

For example:

tum mihi | caerule | us || sup | rā caput | adstitit | imber

## D Scansion of elegiac couplet

The elegiac couplet is comprised of two lines, a dactylic hexameter alternating with a pentameter line, which is actually the first two and a half feet of a hexameter twice.

To determine the rhythmic pattern of an elegiac couplet, divide it into its component feet as follows:

Line 1     | - ˘ ˘ | - ˘ ˘ | - ˘ ˘ | - ˘ ˘ | - ˘ ˘ | - ˘

Line 2     | - ˘ ˘ | - ˘ ˘ | - || - ˘ ˘ | - ˘ ˘ | - ˘

For example:

- ˘ ˘	- -	- -	- -	- ˘ ˘	- -
accipe		frāter		no mul	
tum		mā		nantia	
flētu					

- ˘ ˘	- ˘ ˘	- -	- ˘ ˘	- ˘ ˘	- ˘
atqu(e)	in		perpetu	um,	
frāter,	a		v(ē)	atque	va
lē					

Copy and scan the following:

exigis ut nostrōs dōnem tibi, Tucca, libellōs.  
nōn faciam: nam vīs vēndere, nōn legere.



**E Scansion of hendecasyllables**

To determine the rhythmic pattern of a hendecasyllabic line, divide it as follows:

≡ - | - ∪ ∪ | - ∪ | - ∪ | - ≡

For example:

- - | - ∪ ∪ | - ∪ | - ∪ | - -  
 pas-ser | mor-tu-us | est me- | ae pu- | el-lae,  
 - - | - ∪ ∪ | - ∪ | - ∪ | - -  
 pas-ser | dē-li-ci- | ae me- | ae pu- | el-lae,  
 - - | - ∪ ∪ | - ∪ | - ∪ | - -  
 quem plūs | il-l(a) o-cu- | līs su- | īs a- | mā-bat.

Copy and scan the following:

vī-vā-mus, me-a Les-bi(a), at-qu(e) a-mē-mus.

mī-rā-ris ve-te-rēs, Va-cer-ra, sō-lōs

nec lau-dās ni-si mor-tu-ōs po-ē-tās.

**F Final suggestions**

“Scanning” poetry on paper, that is, marking the long and short vowels, is just a way of keeping a record of the rhythm, a device to help you read Latin poetry aloud with an appreciation of the sound effects developed by the Roman poets. A preponderance of dactyls produces a fast pace or light or lilting effect. A preponderance of spondees suggests tension or a slow or difficult movement and produces a more solemn, grand, or ominous effect; several elisions suggest strong emotion.

When you are scanning a line of Latin poetry

- copy the Latin correctly,
- mark elisions and do not count as a syllable,
- mark the syllables you know are long,
- deduce the remaining syllables from the metric pattern,
- read the Latin aloud.

## Part Four: Vocabulary

**1** Nouns, adjectives, verbs, and prepositions are listed as in the Unit 3 Language information.

**2** Verbs such as **crēdō**, **obstō**, etc., which are often used with a noun or pronoun in the dative case, are marked + DAT.

Notice again how such verbs are used:

tibi crēdō.	<i>I put trust in you.</i>
	Or, <i>I trust you.</i>
turba nōbīs obstābat.	<i>The crowd was a hindrance to us.</i>
	Or, <i>The crowd hindered us.</i>

**3** The *present* tense of *second* conjugation verbs like **doceō** has the same endings (except in the first person singular) as the *future* tense of *third* conjugation verbs like **trahō**.

For example:

	PRESENT		FUTURE	
ACTIVE	doceam	<i>I teach</i>	traham	<i>I shall drag</i>
	docēs		trahēs	
	docet		trahet	
	etc.		etc.	
PASSIVE	doceor	<i>I am taught</i>	trahar	<i>I shall be dragged</i>
	docēris		trahēris	
	docētur		trahētur	
	etc.		etc.	

The Vocabulary can be used to check which conjugation a verb belongs to, and thus assist in translating its tense correctly. For example, the conjugation and tense of **iubent** can be checked in the following way:

The verb is listed on [page 328](#) as **iubeō**, **iubēre**, etc., so it belongs to the second conjugation like **doceō**, **docēre**, etc., and therefore **iubent** must be in the present tense: *they order*.

And the conjugation and tense of **dūcent** can be checked like this:

The verb is listed on [page 320](#) as **dūcō**, **dūcere**, etc., so it belongs to the third conjugation like **trahō**, **trahere**, etc., and therefore **dūcent** must be in the future tense: *they will lead*.

Translate the following words, using the Vocabulary to check conjugation and tense:

- |                            |                              |                                |
|----------------------------|------------------------------|--------------------------------|
| <b>a</b> rīdēs, intellegēs | <b>c</b> gaudēmus, monēmus   | <b>e</b> prohibentur, regentur |
| <b>b</b> dēlent, venient   | <b>d</b> convertet, ignōscet | <b>f</b> dūcēris, iubēris      |