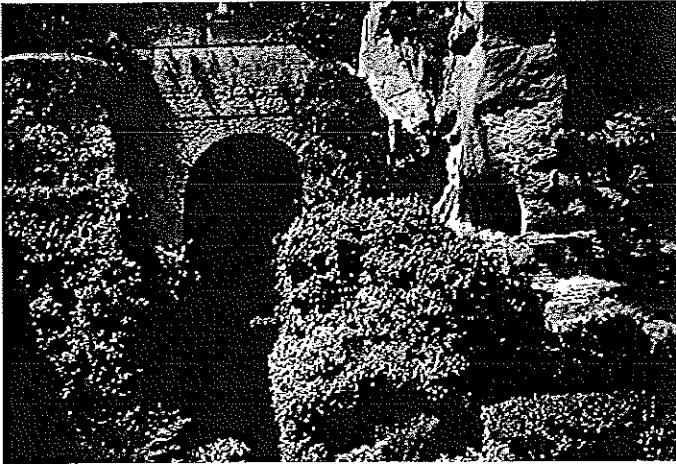


sively, as Vergil intended them to be read; imagine an opera without music or your favorite film without its soundtrack, and you will have some idea of what is to be missed in only reading silently one of the most intensely dramatic and musical of Latin poets.



"Vergil's tomb" and *Crypta Neapolitana*:
columbarium and tunnel from Naples to Puteoli
Late Republic

MANTVA ME GENVIT, CALABRI RAPVERE, TENET NVNC
PARTHENOPE; CECINI PASCVA, RVRA, DVCES.

Vergil's "Epitaph"

POETIC, RHETORICAL, AND METRICAL DEVICES AND FIGURES OF SPEECH

The following figures of speech and poetic and rhetorical devices occur in the selections from Vergil's poetry included in this book; definitions are followed by references to representative examples that appear early in the text, are commented upon in the notes, and should be analyzed as you review these definitions.

Allegory: a prolonged metaphor, i.e., a type of imagery involving the extended use of a person or object to represent some concept outside the literal narrative of a text (e.g., *Fama* or *Rumor*, *Aeneid* 4.173–97).

Alliteration: deliberate repetition of sounds, especially initial consonant sounds, in successive words, for musical (and occasionally onomatopoeic) effect (1.8, 16–17, 35).

Anaphora: repetition of words or phrases for emphasis (1.9–10, 16, 76); often with asyndeton (see below).

Anastrophe: the reversal of normal word order, as with a preposition following its object or a delayed conjunction, often with the effect of emphasizing the word(s) placed earlier (1.5, 13, 19).

Aposiopesis: a dramatic interruption in mid-sentence (1.135, 2.100).

Apostrophe: address to some person or thing not present, usually for emotional effect (1.97, 2.241–42).

Assonance: repetition of vowel or syllable sounds in successive words, for musical (and sometimes onomatopoeic) effect (1.80, 91, 117).

Asyndeton: omission of conjunctions where one or more would ordinarily be expected in a series of words or phrases; often employed in connection with anaphora (see above) and underscoring the words in the series (1.9–10, 16, 44); cf. polysyndeton below.

Bucolic diaeresis: an emphatic pause between words between the fourth and fifth feet, relatively uncommon in Vergil and generally employed to emphasize the word

immediately preceding or following (1.348, 502); see diaeresis below.

Caesura: a pause between words occurring within a metrical foot; the effect at the principal caesura in a line of verse (generally within the third foot, or in both the second and fourth, in the dactylic hexameter) is sometimes to emphasize the word immediately preceding or following (1.11, 46); cf. diaeresis below.

Chiasmus: arrangement of words or phrases in an oppositional, ABBA order, often to emphasize some contrast or to create a word-picture (1.11, 51).

Dactyl: a metrical foot made up of one long syllable followed by two shorts; a series of dactyls in dactylic hexameter verse is sometimes employed to suggest rapid, abrupt, or violent action (1.45, 116, 418).

Diaeresis: a pause between words coinciding with the end of a metrical foot, less common than caesura and sometimes employed to emphasize the word immediately preceding or following (1.52, 116); see bucolic diaeresis above.

Diastole: lengthening of an ordinarily short vowel (and hence the syllable containing it), usually when it occurs under the ictus and before a caesura; sometimes reflecting an archaic pronunciation (1.8, 30); cf. systole below.

Ecphrasis: a digression from the main narrative but generally connecting to it thematically and sometimes describing a painting or other pictorial representation (1.159–69, 6.20–33).

Elision: suppression or contraction of a vowel (or a vowel plus *-m*) or diphthong at

the end of a word before a word beginning with a vowel or a diphthong (or with *h*- plus a vowel or diphthong); the phenomenon generally reflects actual speech patterns, and it is a factor in the metrical scansion of a line of verse, where it is occasionally employed to suggest rapid action or for some other special effect (1.100, 109, 418, 2.172).

Ellipsis: omission of one or more words necessary to the sense of a sentence but easily understood from the context; often a form of the verb *sum* or a speech verb (1.11, 37).

Enjambement: delay of the final word or phrase of a sentence (or clause) to the beginning of the following verse, to emphasize an idea or image or to create suspense (1.4, 11).

Framing: enclosure of a line of verse by placing two closely connected words, often a noun and modifying adjective, at the beginning and end (1.15, 50).

Golden Line: a form of interlocked word order (see below) in which a verb is positioned in the middle of the verse, with adjectives preceding and nouns following in symmetrical arrangement (1.128, 291).

Hendiadys: use of two nouns connected by a conjunction (or occasionally a preposition), often instead of one modified noun expressing a single complex idea; the usual effect is to give equal prominence to an image that would ordinarily be subordinated, especially some quality of a person or thing (1.61, 293).

Hiatus: lack of elision where two syllables would ordinarily be elided, usually employed for emphasis at the end of a clause (1.16, 405).

Hyperbole: emphatic overstatement of a point or a description (1.233, 2.439); cf. *litotes* below.

Hypermetric line: a line of verse with an extra syllable at the end which elides

with the first syllable of the following verse (1.332, 2.745).

Hysteron Proteron: description of events in an order reversing their logical sequence (2.259, 353).

Ictus: the verse accent, or beat, occurring on the first syllable of each foot in the dactylic hexameter; when the ictus coincides with the normal word accent, the rhythm flows more smoothly and rapidly, and when the two conflict (i.e., occur on different syllables) there is a more disjointed effect; assonance and other sound effects can be accentuated by carefully arranging words so that selected syllables fall under the ictus (1.7, 8, 16, 43).

Interlocked Word Order (Synchysis): arrangement of related pairs of words in an alternating ABAB pattern (e.g., adj. A / adj. B / noun A / noun B), often emphasizing the close connection between two thoughts or images (1.4, 132).

Irony: the use of language with a meaning opposite that suggested by the context (2.182, 309).

Litotes: a form of deliberate understatement, generally with a softening effect and often achieved through describing one quality by denying its opposite (1.387, 2.91); cf. *hyperbole* above.

Metaphor: an implied comparison, using one word for another that it suggests, usually with a visual effect (1.301, 2.20).

Metonymy: a type of imagery in which one word, generally a noun, is employed to suggest another with which it is closely related (1.1, 78).

Onomatopoeia: use of words whose sounds suggest their meaning or the general meaning of their immediate context (1.35, 51, 87).

Personification: a type of imagery by which human traits are attributed to plants, animals, inanimate objects, or abstract ideas (1.51, 150).

Polysyndeton: use of a greater number of conjunctions than usual or necessary, often to emphasize the elements in a series (1.18, 87); cf. *asyndeton* above.

Praeteritio: Suggesting that one will pass over a topic and then going on to mention it (4.43, 6.122).

Prolepsis: attribution of some characteristic to a person or thing before it is logically appropriate, especially application of a quality to a noun before the action of the verb has resulted in that quality (1.69, 6.181).

Rhetorical Question: a question that is posed by a speaker but in fact expects no answer, often exclamatory or to indicate indignation (1.37, 4.265).

Simile: an explicit comparison (often introduced by *ut*, *velut*, *qualis*, *ceu*, or *similis*) between one person or thing and another, the latter generally something more familiar to the reader (frequently a scene from nature) and thus more easily visualized; some of Vergil's similes are quite brief (1.82, 2.223–24), while others are extended and involve numerous and frequently complex points of comparison (1.148–56, 430–36).

Spondee: a metrical foot made up of two long syllables; a series of these in a dactylic hexameter line is sometimes used for emphasis or to suggest slow or ponderous or solemn action (1.32, 44, 157).

Syncope: Omission of a short, unaccented vowel, reflecting contractions common in daily speech and often employed in poetry for metrical convenience (1.26, 249).

Synecdoche: a type of metonymy in

which a part is named in place of an entire object, or a material for a thing made of that material, or an individual in place of a class (1.35, 69).

Synthesis: the running together or contraction of two vowels into a single syllable, often treating the vowels *i* and *u* as consonants (1.2, 41).

Systole: shortening of a vowel which was ordinarily long, sometimes reflecting an archaic pronunciation, and not ordinarily occurring when the syllable containing the vowel was under the ictus (1.16, 114); cf. *diastole*.

Tmesis: separation of a compound word into its constituent parts, generally for metrical convenience (1.192, 412).

Transferred Epithet: application of an adjective to one noun when it properly applies to another, often involving personification and focusing special attention on the modified noun (1.4, 101).

Tricolon Crescens: a climactic series of three (or more) examples or illustrations, each (or at least the last) more fully developed or more intense than the preceding (1.99–101, 330–32).

Word-Picture: a type of imagery in which the words of a phrase are arranged in an order that visually suggests the image being described (1.52, 128).

Zeugma: use of a single word with a pair of others (e.g., a verb with two objects, an adjective with two nouns), when it logically applies to only one of them or applies to them both, but in two quite different ways (1.264, 315).

ABBREVIATIONS

The following abbreviations are employed in the notes and end Vocabulary:

(1)	regular first conjugation verb, with endings in <i>-ō, -āre, -āvī, -ātus</i>	imper.	imperative
(2)	regular second conjugation verb, with endings in <i>-eō, -ēre, -uī, -itus</i>	impers.	impersonal
(4)	regular fourth conjugation verb, with endings in <i>-iō, -īre, -īvī, -ītus</i>	impf.	imperfect tense
abl.	ablative case	ind.	indirect
abs.	absolute	indecl.	indeclinable
acc.	accusative case	indef.	indefinite
act.	active voice	indic.	indicative mood
A.D.	after Christ (Lat. <i>anno Domini</i> , lit., in the year of the Lord)	inf(s).	infinitive(s)
adj(s).	adjective(s), adjectival	interj(s).	interjection(s)
adv(s).	adverb(s), adverbial	interrog.	interrogative
anteced(s).	antecedent(s)	intrans.	intransitive
appos.	appositive, apposition, appositional	Lat.	Latin
B.C.	before Christ	lit.	literally
ca.	about (Lat. <i>circa</i>)	loc.	locative case
C.E.	Christian era	m.	masculine gender
cent.	century	med.	medieval
cf.	compare (Lat. <i>confer</i>)	ms(s).	manuscript(s)
cl(s).	clause(s)	n.	neuter gender
class.	classical	nom.	nominative case
compar.	comparative	obj(s).	object(s), objective
compl.	complement, complementary	partic(s).	participle(s)
conj(s).	conjunction(s)	pass.	passive voice
dat.	dative case	perf.	perfect tense
decl.	declension	pers.	person, personal
dir.	direct	pl.	plural
ecccl.	ecclesiastical	plpf.	pluperfect tense
e.g.	for example (Lat. <i>exempli gratia</i>)	pred.	predicate
Eng.	English	prep(s).	preposition(s), prepositional
esp.	especially	pres.	present tense
etc.	and others (Lat. <i>et cetera</i>)	pron(s).	pronoun(s)
f.	feminine gender; (after numerals) and following	quest(s).	question(s)
fut.	future tense	ref.	reference
gen.	genitive case	reflex.	reflexive
hist.	historical	rel.	relative
i.e.	that is (Lat. <i>id est</i>)	sc.	supply, namely (Lat. <i>scilicet</i>)
		sent(s).	sentence(s)
		sg.	singular
		state(s).	statement(s)
		subj(s).	subject(s), subjective
		subjunct.	subjunctive mood
		superl.	superlative
		trans.	transitive
		vb(s).	verb(s)
		voc.	vocative case
		vs.	as opposed to, in comparison with (Lat. <i>versus</i>)

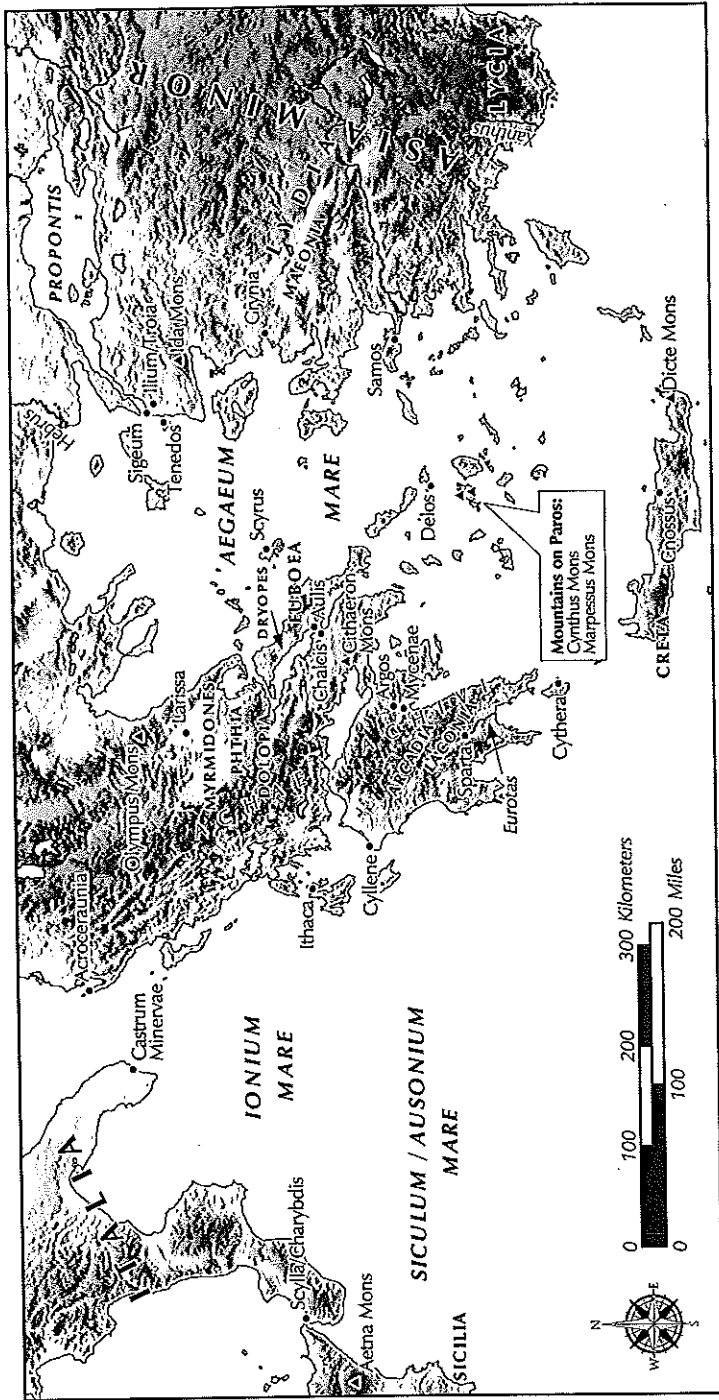
MAPS

Asia Minor, Greece, and the Aegean

Italy

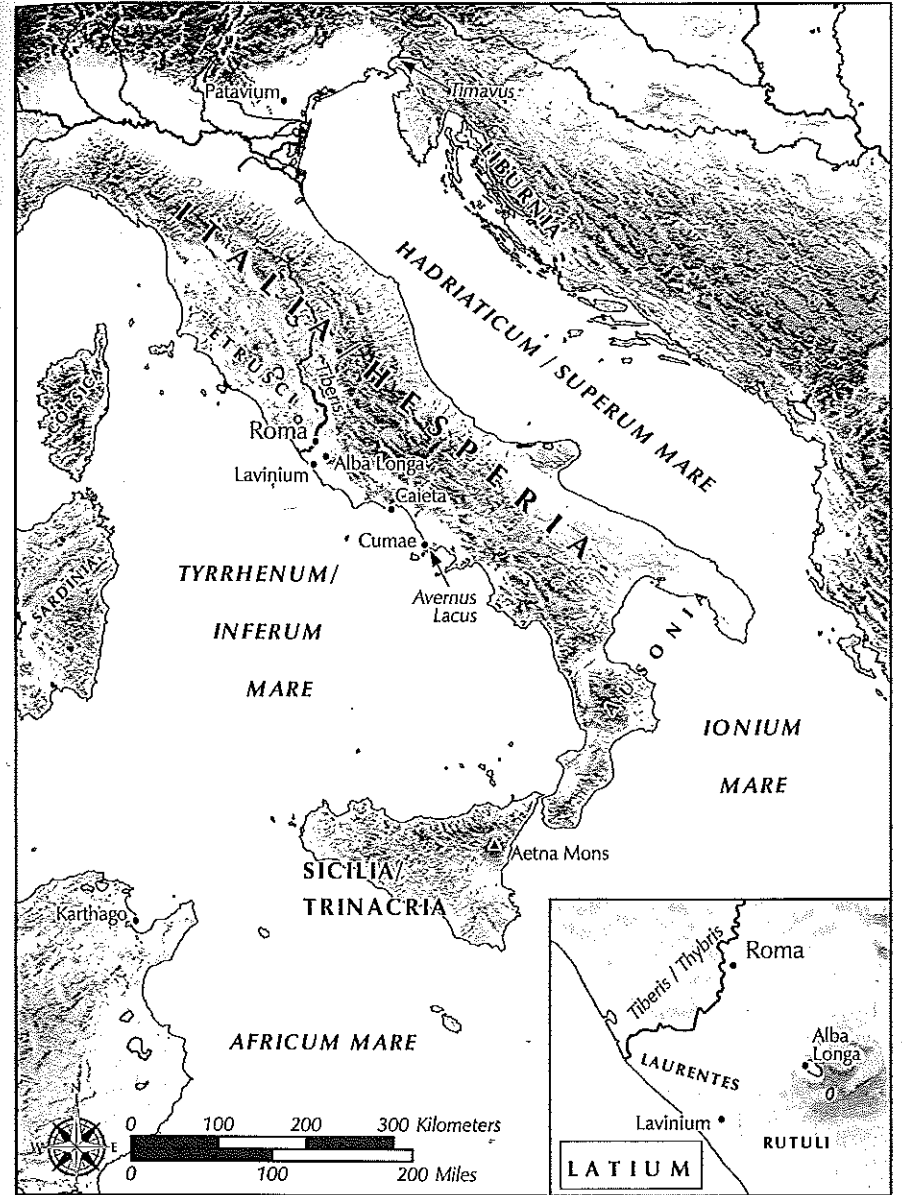
The Mediterranean

The Voyage of Aeneas



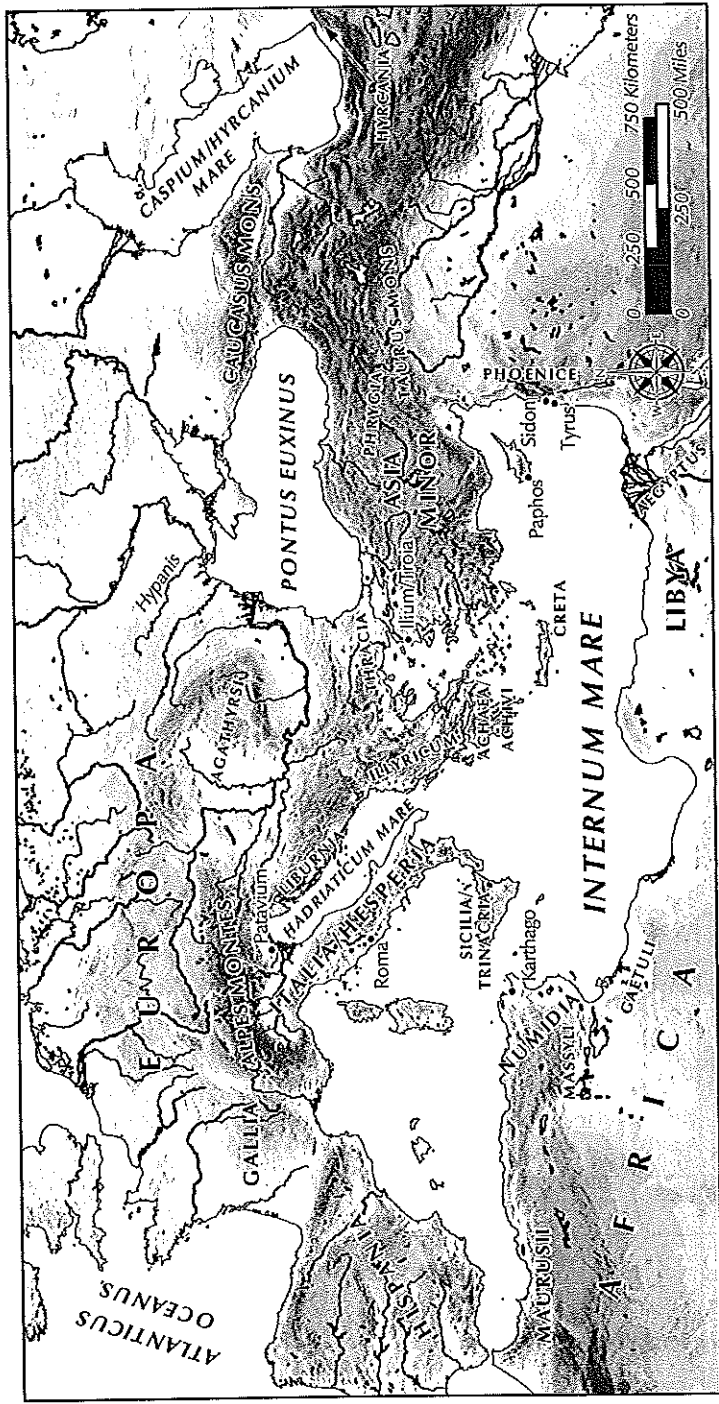
ASIA MINOR, GREECE, AND THE AEGEAN

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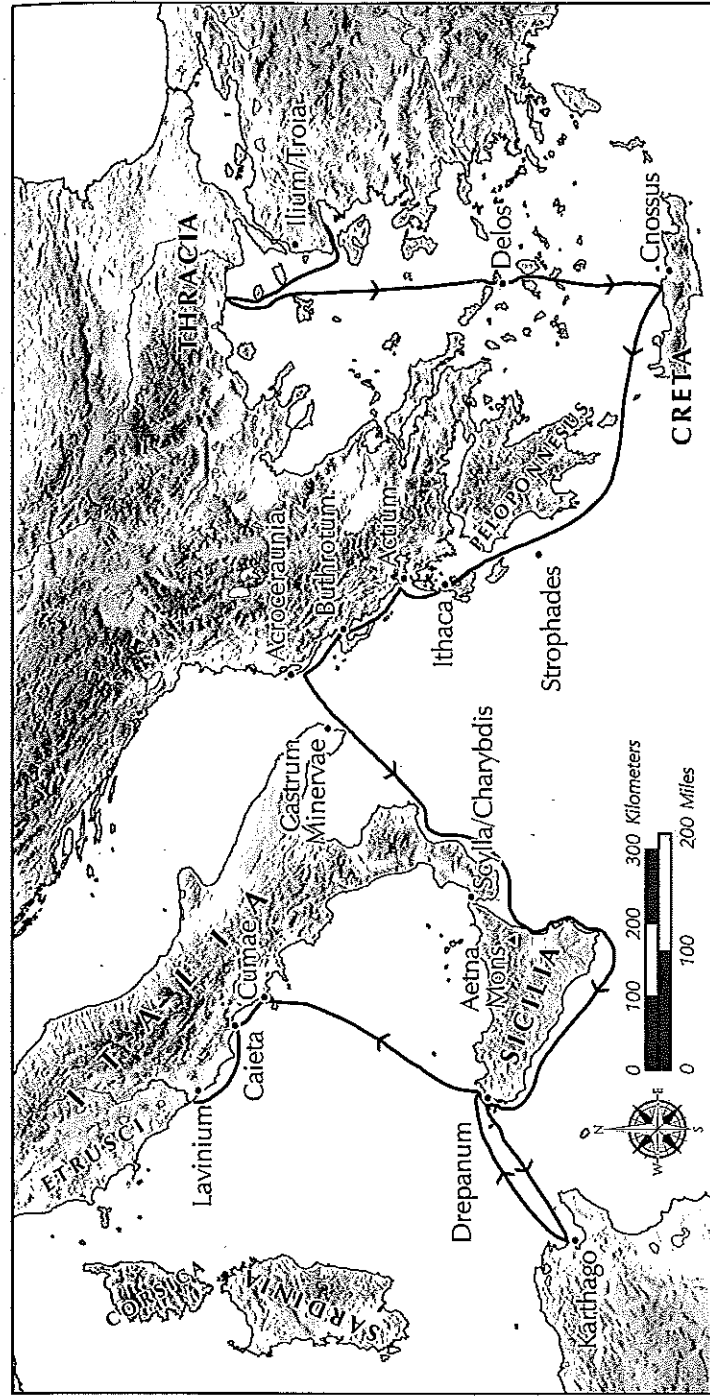
ITALY

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THE MEDITERRANEAN

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THE VOYAGE OF AENEAS

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POETIC AND RHETORICAL DEVICES AND FIGURES OF SPEECH

The following poetic and rhetorical devices and figures of speech occur in the selections from Catullus' poetry included in this book. Those included in the *Teacher's Guide to Advanced Placement Courses in Latin* are marked with asterisks. Definitions are followed by representative examples (some of the definitions in this section and the section on metrical terms are formulated to be consistent with those in *Love and Transformation: An Ovid Reader*, edited by Richard A. Laflaur and published by Scott Foresman-Addison Wesley, 2nd ed., 1999).

- ***Allegory:** Gr., "speaking differently," a prolonged metaphor, i.e., a type of imagery involving the extended use of a person or object to represent some concept outside the literal narrative of a text, e.g., the extended simile of the flower in the garden to represent the desirability of virginity in 62.39-44.
- ***Alliteration:** deliberate repetition of sounds, usually of initial consonants but also of initial stressed vowels, in successive words, for emphasis and for musical and occasionally onomatopoeic effect, e.g.: *Cui dōnō lepidum novum libellum* (1.1, with consonance and assonance as well as alliteration); cf. assonance and consonance.
- ***Anaphora:** Gr., "carrying back," repetition of words or phrases at the beginning of successive clauses, often with asyndeton, for emphasis and emotional effect, e.g., *Ō factum male! Ō miselle passer!* (3.16)
- Anastrophe:** Gr., "turning back," the reversal of normal word order, as with a preposition following its object, often with the effect of emphasizing the word(s) placed earlier, e.g., *ōrāclum Iovis inter aestuōsī* (7.5).

- Antithesis:** Gr., "set against, in opposition," sharp contrast of juxtaposed ideas, e.g., *amant amantur* (45.20).
- ***Apostrophe:** Gr., "turning away," a break in a narrative to address some person or personified thing present or absent, sometimes for emotional effect, sometimes to evoke a witness to a statement being made, e.g., *Amastri Pontica et Cytōre buxifer* (4.13).
- ***Ascending Tricolon:** see Tricolon Crescens.
- ***Assonance:** repetition of internal or final vowel or syllable sounds in successive words, for musical and sometimes onomatopoeic effect, e.g.: *cui dōnō lepidum novum libellum / āridā modo pūmice expolītum?* (1.1-2); cf. homoioteleuton.
- ***Asyndeton:** Gr., "without connectives," omission of conjunctions where one or more would ordinarily be expected in a series of words, phrases, or clauses, underscoring the words in the series, e.g., *perfer, obdūrā* (8.11); cf. polysyndeton.
- ***Chiasmus:** Gr., "crossing," arrangement of words, phrases, or clauses in an oppositional, ABBA order, often to emphasize some opposition or to draw the elements of the chiasmus closer together, e.g., *frātrēsque ūnanimōs anumque mātrem* (9.4) (noun A, adjective B, adjective B, noun A).
- Conduplicatio:** "repetition," for emphasis and emotional effect, e.g., *passer mortuus est meae puellae, / passer, dēliciae meae puellae* (3.3-4).
- Consonance:** repetition of consonants at the beginning, middle, or end of words (thus overlapping with the term *alliteration*), e.g., *quae tū volēbās nec puella nōlēbat* (8.7); cf. alliteration.
- ***Ellipsis:** Gr., "a falling short," omission of one or more words necessary to the sense of a clause but easily understood from the context; often a form of the verb *sum*, e.g., *salapūtium [est] disertum* (53.5); *Chommoda dīcēbat, sī quandō commoda vellet / dīcere, et insidiās Arrius hīnsidiās* (84.1-2; see note on passage).
- ***Enjambement or Enjambment:** "a straddling," delay of the final word or phrase of a sentence (or clause) to the beginning of the following verse, to create suspense or emphasize an idea or image, e.g., *sed identidem omnium / īlia rumpēns* (11.19-20).
- ***Hendiadys:** Gr., "one through two," use of two nouns connected by a conjunction to express a single complex idea, instead of having one noun modified by an adjective; the usual effect is to give equal prominence to an image that would ordinarily be subordinated, especially some quality of a person or thing, e.g., *pestem perniciemque* (76.20), literally *plague and ruin = ruinous plague*.
- Homoioteleuton:** Gr., "like ending," a recurrence of similar endings in successive words, e.g., *Cui dōnō lepidum novum libellum / āridā*

modo pūmice expolītum (1.1–2); cf. assonance and polyptoton.

Hyperbaton: Gr., "a stepping across, transposition," a violation of usual word order for special effect, e.g., **nōn inmerentī quam mihi meus venter**, / **dum sūmptuōsās appetō, dedit, cēnās** (44.8–9), where **dedit**, the verb of the relative clause in line 8, is delayed and interrupts the **dum** clause in line 9. Also here the relative pronoun **quam** does not stand at the beginning of its clause as is usual but comes as the third word in its clause (delayed relative).

***Hyperbole:** Gr., "a throwing beyond, exaggeration," self-conscious exaggeration for rhetorical effect, e.g., **Vērānī, omnibus ē meīs amīcīs/ antistāns mihi mīlibus trecentīs** (9.1–2).

Hysteron Proteron: Gr., "the latter put as the former," a reversal of the natural, logical, or chronological order of terms or ideas, e.g., **ut tēcum loquerer simulque ut essem** (50.13), where the idea of conversing is placed before the idea of being together, which would be prerequisite to any conversation; the more important idea is put first for emphasis, out of chronological order.

***Interlocking Order or Synchysis:** Gr., "a pouring together," an interlocking arrangement of related pairs of words in an ABAB pattern, often emphasizing the close connection between two thoughts or images, e.g., **Vatīniāna / meus crīmina Calvus** (53.2–3).

***Irony:** Gr., "pretended ignorance," the use of language with a meaning opposite its literal meaning, e.g., Catullus' reference to himself as **pessimus omnium poēta** in 49.6 is often interpreted as ironic.

***Litotes:** Gr., "plainness," a form of deliberate understatement in which a quality is described by denying its opposite, usually intensifying the statement, e.g., **nōn sānē illepidum neque invenustum** (10.4).

***Metaphor:** Gr., "carrying across, transference," an implied comparison, using one word for another that it suggests, usually with a visual effect, e.g., **palmulīs** (4.5), *little palms* (of hands) = *blades* (of oars); cf. simile.

***Metonymy:** Gr., "change of name," a type of imagery in which one word, generally a noun, is employed to suggest another with which it is closely related, e.g., **neque ūllius natantis impetum trabis** (4.3), where **trabis**, *timber*, is used in place of **nāvis**, *ship*; this figure is a hallmark of high poetic or epic style and allows the poet to avoid prosaic, commonplace words (such as **nāvis**); this example of metonymy is also an example of synecdoche (see below).

***Onomatopoeia:** Gr., "the making of words" (adjective, *onomatopoeic* or *onomatopoeic*), use of words the sounds of which suggest their meaning or the general meaning of their immediate context, e.g., **pīpiābat** (3.10), *used to chirp*.

***Oxymoron:** Gr., "pointedly foolish," the juxtaposition of incongruous or

contradictory terms, e.g., **facitum cubile clāmat** (6.7).

***Personification:** "person making," a type of imagery by which human traits are attributed to plants, animals, inanimate objects, or abstract ideas, which are then addressed and which may speak as if they were human, e.g., **Phasēlus ille, quem vidētis, hospitēs, / ait fuisse nāvium celerrimus** (4.1–2).

***Pleonasm:** Gr., "excess," use of more words than necessary, repetition of the same idea in different words, e.g., **quam tē libenter quamque laetus invīsō** (31.4).

Polyptoton: Gr., "many case endings," repetition of the same word or of words from the same root but with different endings, e.g., **quicum lūdere, quem in sinū tenēre, / cui primum digitum dare appetentī** (2.2–3); cf. homoioteleuton.

***Polysyndeton:** Gr., "using many connectives," use of a greater number of conjunctions than usual or necessary, often to emphasize the elements in a series, e.g., **ōtiōque et urticā** (44.15).

***Prolepsis:** Gr., "taking beforehand, anticipation," attribution of some characteristic to a person or thing before it is logically appropriate, especially application of a quality to a noun before the action of the verb has created that quality, e.g., **miserō quod omnīs/ ēripit sēnsūs mihi** (51.5–6), not *from miserable me* but *from me [and makes me] miserable*.

***Simile:** "like," an explicit comparison (often introduced by **ut, velut, quālis, or similis**) between one person or thing and another, the latter generally something more familiar to the reader (frequently a scene from nature) and thus more easily visualized, e.g., **amōrem, / quī illius culpā cecidit velut prātī/ ultimī flōs** (11.22–23), cf. metaphor.

***Synchysis:** see Interlocking Order above.

***Synecdoche:** Gr., "understanding one thing with another," a type of metonymy in which a part is named in place of an entire object, or a material for a thing made of that material, or an individual in place of a class, e.g., **vēnimus larem ad nostrum** (31.9), where **larem . . . nostrum** is named in place of **domum nostram** to focus attention on a key element of the concept of home and to avoid the commonplace word **domum**; cf. metonymy.

***Tmesis:** "cutting," separation of a compound word into its constituent parts, generally for metrical convenience, e.g., **mala . . . dīcit** (83.1) = **maledīcit**.

***Transferred Epithet:** application of an adjective to one noun when it properly applies to another, often involving personification and focusing special attention on the modified noun, e.g., **Nam tē nōn viduās iacēre noctēs** (6.6), where **viduās** logically describes the person referred to with the pronoun **tē** but modifies **noctēs** grammatically.

***Tricolon Crescens or Ascending Tricolon:** Gr., "having three mem-

bers," a climactic series of three (or more) examples, illustrations, phrases, or clauses, each (or at least the last) more fully developed or more intense than the preceding, e.g., quicum lūdere, quem in sinū tenēre, / cui primum digitum dare appetenti / et acris solet incitare morsus (2.2-4).

Word-Picture: a type of imagery in which the words of a phrase are arranged in an order that suggests the visual image being described, e.g., manusque collō / ambās iniciēns (35.9-10), where the words manūs . . . ambās surround the word collō just as the girl embraces the man's neck.

Zeugma: Gr., "yoking," use of a single word with a pair of others (e.g., a verb with two adverbial modifiers), when it logically applies to only one of them or applies to them both, but in two quite different ways, e.g., mē recūrāvī ōtiōque et urticā (44.15; see note on passage).

THE METERS OF CATULLUS' VERSE

Hendecasyllabic or Phalaecean (first found in Catullus 1):

Traditionally this meter is divided into feet as follows:

⏏ ⏏ | - ⏏ ⏏ | - ⏏ | - ⏏ | - ⏏

It is now regarded as preferable not to divide the line into feet as above but to give the scheme as follows:

⏏ ⏏ - ⏏ ⏏ - ⏏ ⏏ - ⏏ ⏏

This allows the third, fourth, fifth, and sixth syllables to be regarded as a choriamb (- ⏏ ⏏ -), which was one of the basic metrical patterns in lyric meters.

Pure Iambic Trimeter (found in Catullus 4 and used by Catullus elsewhere only in poem 29, which is not in this book):

⏏ - ⏏ ⏏ | ⏏ || - ⏏ - | ⏏ - ⏏ ⏏

The meter consists of three pairs of iambic feet, divided here by the two single vertical lines. The double vertical lines mark the caesura. The pattern is invariable, except that the final syllable may be either long or short.

Choliambic (first found in Catullus 8):

The choliambic meter is based on the iambic trimeter (three pairs of iambic feet):

⏏ - ⏏ ⏏ | ⏏ || - ⏏ - | ⏏ - - ⏏

In the choliambic (Gr., "limping iambic") meter, the next to the last syllable is long instead of short, thus producing the limping effect. Note where substitutions are possible.

Sapphic Strophe (used by Catullus only in poems 11 and 51):

Traditionally this meter is divided into feet as follows:

Three lines (Lesser Sapphic) - ⏏ | - ⏏ | - || ⏏ ⏏ | - ⏏ | - ⏏

One line (Adonic) - ⏏ ⏏ | - ⏏

It is now regarded as preferable not to divide the line into feet as above but to give the scheme as follows:

Three lines (Lesser Sapphic) - ⏏ - ⏏ - || ⏏ ⏏ - ⏏ - ⏏

One line (Adonic) - ⏏ ⏏ - ⏏

This allows one to recognize choriambic (- ⏏ ⏏ -) as basic constituents of this lyric meter.

Catullus 34

Three lines (Glyconic) ⏏ ⏏ - ⏏ ⏏ - ⏏ ⏏

One line (Pherecratean) ⏏ ⏏ - ⏏ ⏏ - ⏏

Dactylic Hexameter (Catullus 62):

- ⏏ | - ⏏ | - || ⏏ | - ⏏ | - ⏏ | - ⏏

- ⏏ | - ⏏ | - ⏏ || ⏏ | - ⏏ | - ⏏ | - ⏏

- ⏏ | - || ⏏ | - ⏏ | - || ⏏ | - ⏏ | - ⏏

- ⏏ | - || ⏏ | - ⏏ | - ⏏ || ⏏ | - ⏏ | - ⏏

Spondees may be substituted for dactyls in the first five feet, but the substitution of a spondee in the fifth foot is rare. Double vertical lines indicate where caesuras may occur.

Elegiac Couplet (first found in Catullus 70):

Hexameter: - ≍ | - ≍ | - ≍ | - ≍ | - ≍ | - ∪

Pentameter: - ≍ | - ≍ | - | / - ∪ ∪ | - ∪ ∪ | ∪

For caesuras in the hexameter, see above under **Dactylic Hexameter**. In the pentameter, the second half of the third foot and the second half of the sixth foot of a hexameter have been truncated, thus giving two sets of two and a half feet (= five feet or a pentameter). A diaeresis (here frequently coinciding with a pause in the sense) normally occurs after the third foot of the pentameter (marked here with a forward slash).

METRICAL TERMS

The following metrical terms will be found to be useful. Those included in the *Teacher's Guide to Advanced Placement Courses in Latin* are marked with asterisks.

***Caesura**: a pause between words occurring within a metrical foot; the effect is to emphasize the word immediately preceding or, less often, following; cf. diaeresis.

Consonantal i and u: the vowels *i* and *u* become consonants before vowels.

Coriamb: a metrical foot with the pattern - ∪ ∪ ∪ .

***Dactyl**: a metrical foot with the pattern - ∪ ∪ .

***Diaeresis**: a pause between words coinciding with the end of a metrical foot, less common than caesura and sometimes employed to emphasize the word immediately preceding or, less often, following.

***Diastole**: lengthening of an ordinarily short vowel (and hence the syllable containing it), usually when it occurs under the ictus and before a caesura; sometimes reflecting an archaic pronunciation; for an example, see poem 62.4.

***Elision**: Lat., "bruising," the partial suppression of a vowel or diphthong at the end of a word when the following word begins with a vowel or with *h*. A final *m* does not block elision, and thus the letters *um* of *cum* are elided in poem 1.5: *iam tum, cum ausus es unus Italorum*.

***Hexameter**: a line of poetry consisting of six metrical feet.

***Hiatus**: Lat., "gaping," omission of elision; this is generally avoided, but when it does occur it emphasizes the word that is not elided or coincides with a pause in the sense, e.g., *Ō factum male! Ō miselle passer!* (3.16; *male!* and *Ō* do not elide).

***Hypermetric Line**: a line containing an extra syllable, which elides with the word at the beginning of the next line, e.g., *prātī / ultimī* (11.22–23). Elision of this sort is called *synapheia* (see below).

Iambic Shortening: words with a metrical pattern of a short syllable followed by a long syllable, e.g., *sciō*, could be pronounced as two short syllables in ordinary speech. In Catullus 2.6 this carries over into *nescio*. A number of examples will be found in Catullus, e.g., *volo* for *volō* (6.16).

***Iambus (Iamb)**: a metrical foot with the pattern ∪ - .

***Ictus**: Lat., "stroke," the verse accent or beat, falling on the first long syllable in each foot.

***Pentameter**: the second line of an elegiac couplet.

Spondaic line: a dactylic hexameter with a spondee in the fifth foot, e.g., *ūna salūs haec est, hōc est tibi pervincendum* (76.15).

***Spondee**: a metrical foot with the pattern - - .

Synaeresis: Gr., "taking together," occasional pronunciation of the vowel *i* as a consonant *y* before a vowel, e.g., *cōnūbium* (62.57), normally four syllables, pronounced as *cōnūbyum*, three syllables. So, perhaps also *omnium* (11.19).

Synapheia or **Synaphaea**: Gr., "binding," elision at the end of one line with a word at the beginning of the next, e.g., *prātī / ultimī* (11.22–23); *prātī* elides with *ultimī*.

***Syncope** or **syncopation**: Gr., "striking together, cutting short," omission of a letter or a syllable from the middle of a word, e.g., *saeculō* (1.10) = *saeculō*; *nōrat* (3.6) = *nōverat*.

***Synizesis**: Gr., "settling together, collapsing," the pronunciation of two vowels as one syllable without forming a diphthong, e.g., *deinde*.

***Systole**: shortening of a vowel that was ordinarily long, e.g., *illius* (3.8) for *illīus*.

***Trochee**: a metrical foot with the pattern - ∪ .

LEXICAL AND GRAMMATICAL TERMS

Archaism: deliberate use of old-fashioned words or forms no longer in common currency.

Asterisks: e.g., **stanō* (8.11), indication of a hypothetical form not actually found in surviving written documents.

Diminutives: the suffixes *-ulus*, *-olus* (after a vowel), *-culus*, *-ellus*, and *-illus* form diminutive adjectives and nouns, often expressing

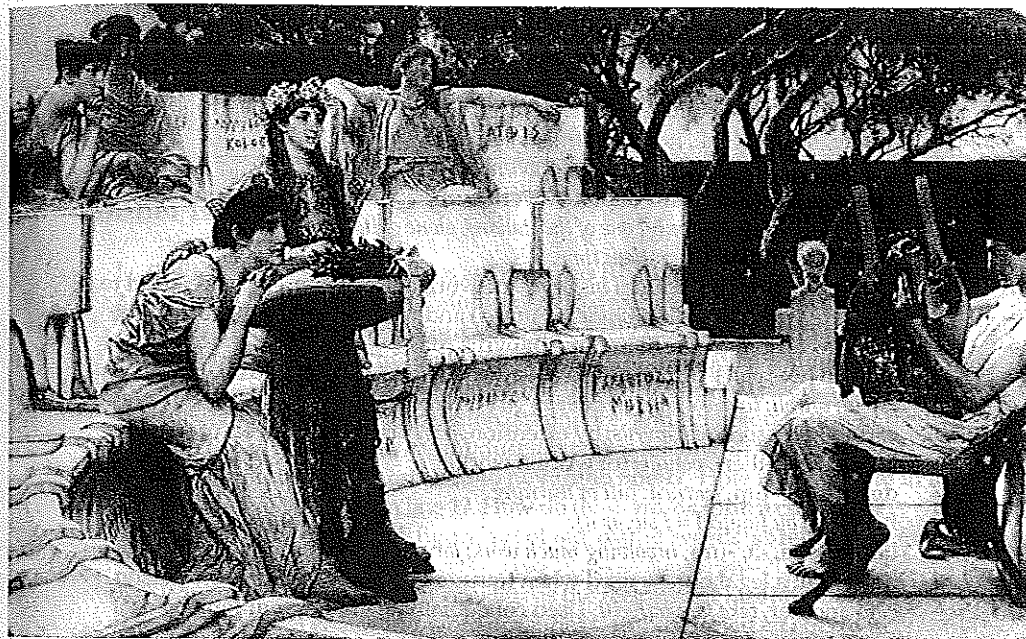
endearment and affection, sometimes pity, e.g., *Cui dōnō lepidum novum libellum* (1.1), [my] dear little papyrus roll.

Inceptive Verbs: verbs with an *-sc-* infix such as *cognōscō* are called inceptive verbs and often denote the beginning (cf. Lat. *incipiō*, to begin) of an action. Thus, *cognōscō* means *to get to know, learn, become acquainted with*. The inceptive infix *-sc-* appears only in the present stem of inceptive verbs, and forms of these verbs derived from the perfect stem are not translated as inceptive. The perfect tense of *cognōscō*, for example, *cognōvī*, means *to have come to understand, to know* and may often best be translated in context as a present tense, *I know*. The pluperfect of inceptive verbs may often best be translated as an imperfect.

Impersonal Verbs: impersonal verbs such as *libet* (*lubet*) + dat., (*it*) is pleasing (to), do not appear in the first or second persons and do not have personal subjects. In dictionaries the subject is given as the impersonal *it*, and this word may be used in your translation. There will often, however, be an infinitive, a phrase, or a clause introduced by *ut* and with its verb in the subjunctive that serves as the actual grammatical subject of the impersonal verb. Thus, in Catullus 2.6, the words *libet iocārī* may be translated *it pleases [her] to play*, with the infinitive filling out the meaning of the impersonal verb, or we may translate *to play pleases [her]*, with the infinitive serving as the subject of the impersonal verb. You may translate either way, but in the notes in this book the actual grammatical subjects of impersonal verbs will usually be pointed out and used as subjects in translations.

LOVE AND BETRAYAL

SELECTIONS FROM CATULLUS



Vivāmus, mea Lesbia, atque amēmus!

"Sappho and Alcaeus"
 Sir Lawrence Alma-Tadema, British, 1836–1912
 The Walters Art Gallery
 Baltimore, Maryland



THIRD ASCLEPIADEAN

---UU--//--UU--UX

---UU--//--UU--UX

---UU--//--UU--UX

---UU--UX

FOURTH ASCLEPIADEAN

---UU--//--UU--UX

---UU--//--UU--UX

---UU--X

---UU--UX

FIFTH ASCLEPIADEAN

---UU--//--UU--//--UU--UX

SAPPHIC

(discussed above, in Catullan meter)

METERS OF OVID

In his *Amores*, included in this text, Ovid used only Elegiac Couplet, discussed above, in Meters of Catullus.

APPENDIX TWO

RHETORICAL / LITERARY FIGURES

Rhetorical / literary figures are the pigments with which a poet paints the vivid pictures characteristic of his or her craft. They allow the reader to form mental images, so that the reader and the poet are walking together in a shared literary experience. Since poetry is generally more evocative of emotion than prose, these figures are important vehicles for imagery, emotion, and enhanced meaning.

ALLEGORY: a representation of a spiritual or abstract concept through the use of a story, which is easier to visualize; an extended **METAPHOR**. Ovid uses war as an allegorical representation of love and the "battles" a lover must "fight" to win the object of his love.

ALLITERATION: the repetition of initial sounds (generally consonantal) in a series of words, as in Catullus 5: *senum severiorum* (2), *aestimemus assis* (3), and *millia multa* (10).

ANAPHORA: the repetition of an initial word in several succeeding phrases, clauses, or sentences. This can be illustrated in the same poem by Catullus 5, lines 7-10: *...deinde centum, dein...dein...deinde...deinde centum. Dein...*

ANTITHESIS: placing two obviously opposing ideas or concepts side by side for rhetorical effect, as in Catullus' *odi et amo* or in his Poem 62, lines 42 and 44 with the boys' vs. girls' version of the wedding night.

APOSTROPHE: an emotional address to some person or thing not present, as Ovid does in *Amores* 3.15, line 1: *Quaere novum vatem, tenerorum mater Amorum...*

ASSONANCE: the repetition of sounds in words of close proximity, as in Catullus 45, lines 3 and 4, and again in line 20: *...amo atque amare...assidue...paratus annos... and animis amant amantur.*

ASYNDETON: the omission of conjunctions in sentences or groups of phrases or words where they would normally be expected. In *Amores* 3.15, Ovid notes that *Mantua Vergilio gaudet, Verona Catullo...*



CHIASMUS: the arrangement of words in reversed or opposite patterns (ABBA), for example, by parts of speech as "noun adj. adj. noun" or "verb noun noun verb," or by cases as "nom. gen. gen. nom.," in framed elements, as found in Horace *Ode* 1.22: *Integer vitae scelerisque purus...*

CONSONANCE: The correspondence of consonants, especially at the ends of words, as opposed to **ASSONANCE**, which is usually applied to vowel sounds only.

ELLIPSIS: the omission of a word or words that can nonetheless be gained from context; quite often this is a form of *sum* that should be placed with a participle, or just inserted for meaning, as illustrated in Horace, *Ode* 1.5, line 12: *miseri (sum)...*

ENJAMBMENT: an overflow of a phrase onto the next line, often delaying the "suspense" of who or what is happening; for example, in Catullus 45, line 1 has *Acmen Septimus suos amores*, swinging down to line 2 for *tenens in gremio...*

HENDIADYS: a single idea expressed through two words, not usually taken together, which are joined by a conjunction, instead of a modified noun. For example, Ovid describes in *Amores* 1.9 his shaded couch as *lectus et umbra*.

HYPERBOLE: an exaggeration, purely for effect. The most obvious example from Catullus is the "How many of your kisses are enough...?" and the answer, among other exaggerations is *quam magnus numerus Libyssae harenae...*

IRONY: the implied meaning is actually the opposite of that which is stated. Horace illustrates this beautifully in *Ode* 1.23, where he has been urging his love in a **SIMILE** that she is not a fawn needing to fear fierce animals, but rather she is "ripe" for a man.

LITOTES: essentially a double negative; this figure affirms one thing by denying its opposite. Horace, in his *Ode* 1.23, compares a girl to a fawn who ventures out *non sine vano...*

METAPHOR: an implied comparison, without "like" or "as"; such as in Catullus 8: *fulsere quondam candidi tibi soles...*

METONYMY: a substitution of a word for another word or concept which it calls to mind. For example, in Catullus 45, *Venerem* (last line) represents love.

ONOMATOPOEIA: the use of a word whose sound suggests its meaning. Catullus, in Poem 3, "laments" the death of Lesbia's sparrow who used to *pipiabat* to its mistress alone.

OXYMORON: a contradiction in terms, as used by Horace in *Ode* 1.22 in his *arida nutrix*, a dry wet-nurse.



PERSONIFICATION: assigning human qualities or feelings to inanimate objects. Ovid animates the tablets in *Amores* 1.12, when he curses them, their words, and their wax, which brought him bad news.

PLEONASM: repetition for emphasis; or, using more words than are necessary to express an idea. Catullus, counting kisses with Lesbia, repeats *centum* and *mille* much more than is necessary to understand that they should kiss "a lot."

POLYSYNDETON: the use of more conjunctions than would be necessary just for meaning. Horace emphasizes his list of places by repeating *sive* and *vel* in *Ode* 1.22.

PROLEPSIS: mentioning a characteristic of something before it is logical, as in Ovid's *Amores* 1.9: leaders are seeking *animos in milite forti*

PROSOPOPOEIA: representing an imagined or absent person as speaking. Ovid approaches this as he puts words in Cupid's mouth in *Amores* 1.1: *Quodque canas, vates, accipe, dixit, opus*.

SIMILE: a comparison using "like" or "as"; Latin words are *similis*, *velut*, *qualis*, and *ut*, among others. Catullus 62, his *amoebean* hymn, compares a young woman to a flower in line 39: *ut flos...*

SYNCHYSIS: using interlocked word order, ABAB; as "noun adj. noun adj.," "nom. gen. nom. gen.," etc. See Horace, *Ode* 1.5, line 6-7: *...aspera nigris aequora ventis...*

SYNECOCHE: a subset of **METONYMY** using a part for the whole from which it is made. For example *ferrea* referring to the iron weapons of war in Ovid's *Amores* 1.1.

TRANSFERRED EPITHET: using an adjective with one noun when it more properly applies to another; Catullus 51, line 11 illustrates this with *gemina teguntur lumina nocte*.

TRICOLON CRESCENS: a series of three words or phrases increasing in importance or intensity. One could find a proud Ovid as the third in a series in *Amores* 3.15: *Manuta Vergilio, gaudet Verona Catullo, Paelignae dicar gloria gentis ego...*

ZEUGMA: joining one word with two others, when logically it only goes with one of the words. In *Amores* 1.9, the lover *...ibit in adversos montes duplicataque nimbo flumine...* "...will go against opposing mountains and rivers doubled by rain." The verb must imply climbing in the first instance as well as swimming in the second.

Poetic, Rhetorical, and Metrical Devices and Figures of Speech

The following figures of speech and poetic and rhetorical devices (including most of those in the *Teacher's Guide to Advanced Placement Courses in Latin*) occur in the selections from Ovid's poetry included in this book; definitions are followed by references to representative examples that appear early in the text and are commented upon in the notes.

Allegory: a prolonged metaphor, i.e., a type of imagery involving the extended use of a person or object to represent some concept outside the literal narrative of a text (e.g., use of Cupid's victory over Apollo in *Met.* I.452-73 to represent the triumph of passion over reason).

Alliteration: deliberate repetition of sounds, especially initial consonant sounds, in successive words, for musical (and occasionally onomatopoeic) effect (*Met.* I.454, 471-72, 489).

Anaphora: repetition of words or phrases for emphasis; often with asyndeton (*Met.* I.458-59, 470-71, 478).

Anastrophe: the reversal of normal word order, as with a preposition following its object, often with the effect of emphasizing the word(s) placed earlier (*Met.* X.49, *Am.* I.9.22, 44).

Apostrophe: address to some person or thing not present, usually for emotional effect (*Met.* IV.114, 155, *Am.* I.9.24).

Assonance: repetition of vowel or syllable sounds in successive words, for musical (and sometimes onomatopoeic) effect (*Met.* I.471, 489, 499).

Asyndeton: omission of conjunctions where one or more would ordinarily be expected in a series of words or phrases; often employed in connection with anaphora and underscoring the words in the series (*Met.* I.480, 505, X.26).

Caesura: a pause between words occurring within a metrical foot; the effect at the principal caesura in a line of verse (generally within the third foot, or in both the second and fourth, in the dactylic

hexameter, and at the midpoint of the pentameter in the elegiac couplet) is often to emphasize the word immediately preceding or following; cf. diaeresis (*Met.* I.460, IV.166, X.11).

Chiasmus: arrangement of words or phrases in an oppositional, ABBA order, often to emphasize some contrast or to create a word-picture (*Met.* I.453, 463-64, 468).

Diaeresis: a pause between words coinciding with the end of a metrical foot, less common than caesura and sometimes employed to emphasize the word immediately preceding or, less often, following (*Met.* I.470-71, 496, 519).

Diastole: lengthening of an ordinarily short vowel (and hence the syllable containing it), usually when it occurs under the ictus and before a caesura; sometimes reflecting an archaic pronunciation (*Met.* X.15, 262).

Ellipsis: omission of one or more words necessary to the sense of a sentence but easily understood from the context; often a form of the verb *sum* (*Met.* I.452, 463).

Enjambement: delay of the final word or phrase of a sentence (or clause) to the beginning of the following verse, to emphasize an idea or create suspense (*Met.* I.487, 496, 519).

Golden Line: a form of interlocked word order (see below) in which a verb is positioned in the middle of the verse, with adjectives preceding and nouns following in symmetrical arrangement (*Met.* I.484, 528-29, IV.113).

Hendiadys: use of two nouns connected by a conjunction (or occasionally a preposition), often instead of one modified noun expressing a single complex idea; the usual effect is to give equal prominence to an image that would ordinarily be subordinated, especially some quality of a person or thing (*Met.* IV.59, X.239, *Am.* I.9.42).

Ictus: the verse accent, or beat, occurring on the first syllable of each foot in the dactylic hexameter and the elegiac couplet; when the ictus coincides with the normal word accent, the rhythm flows more smoothly and rapidly, and when the two conflict (i.e., occur on different syllables) there is a more disjointed effect; assonance and other sound effects can be accentuated by carefully arranging words so that selected syllables fall under the ictus (*Met.* IV.92, 127, 166).

Interlocked Word Order: arrangement of related pairs of words in an alternating ABAB pattern (e.g., adj. A / adj. B / noun A / noun B), often emphasizing the close connection between two thoughts or images (*Met.* I.457, 466, 484).

Irony: the use of language with a meaning opposite that suggested by the context (*Am.* I.12.23).

Litotes: a form of deliberate understatement, generally with a softening effect and usually achieved through describing one quality by denying its opposite (*Met.* X.266, *Am.* I.2.43, I.9.29).

Metaphor: an implied comparison, using one word for another that it suggests, usually with a visual effect (*Met.* I.489, 496, 520).

Metonymy: a type of imagery in which one word, generally a noun, is employed to suggest another with which it is closely related (*Met.* I.483, 538, IV.60).

Onomatopoeia: use of words whose sounds suggest their meaning or the gener-

al meaning of their immediate context (*Met.* I.454, 466, 528).

Oxymoron: the juxtaposition of two opposing ideas, usually to underscore an incongruity (*Met.* I.554, X.252).

Personification: a type of imagery by which human traits are attributed to plants, animals, inanimate objects, or abstract ideas (*Met.* I.516, IV.69-70, *Am.* I.1.27-28).

Polysyndeton: use of a greater number of conjunctions than usual or necessary, often to emphasize the elements in a series (*Met.* I.500-01, 516-18, X.4-5).

Prolepsis: attribution of some characteristic to a person or thing before it is logically appropriate, especially application of a quality to a noun before the action of the verb has created that quality (*Am.* I.9.5).

Simile: an explicit comparison (often introduced by *ut*, *velut*, *qualis*, or *similis*) between one person or thing and another, the latter generally something more familiar to the reader (frequently a scene from nature) and thus more easily visualized; some of Ovid's similes are quite brief (*Met.* I.483, 499), while others are extended and involve numerous and frequently complex points of comparison (*Met.* I.492-96, 533-39).

Synecdoche: a type of metonymy in which a part is named in place of an entire object, or a material for a thing made of that material, or an individual in place of a class (*Met.* IV.86, 119, *Am.* I.2.42).

Systole: shortening of a vowel which was ordinarily long, sometimes reflecting an archaic pronunciation, and not ordinarily occurring when the vowel was under the ictus; cf. diastole (*Am.* I.2.5, 12.9).

Tmesis: separation of a compound word into its constituent parts, generally for metrical convenience (*Met.* X.66-67).

Transferred Epithet: application of an adjective to one noun when it properly applies to another, often involving personification and focusing special attention on the modified noun (*Met.* I.452, 485, 525).

Tricolon Crescens: a climactic series of three (or more) examples or illustrations, each (or at least the last) more fully developed or more intense than the preceding (*Met.* I.500-01, 512-13, *Am.* I.11.9).

Word-Picture: a type of imagery in which the words of a phrase are arranged in an order that visually suggests the image being described (*Met.* I.468, 533, IV.100).

Zeugma: use of a single word with a pair of others (e.g., a verb with two objects, an adjective with two nouns), when it logically applies to only one of them or applies to them both, but in two quite different ways (*Met.* IV.129, X.50, *Am.* I.9.11).

LOVE AND TRANSFORMATION

An Ovid Reader



Hendecasyllabic (or Phalaecean)

This metrical line has eleven syllables ("hendeca" is Greek for "eleven"). It is the most common meter in Catullus' poems.

— U
 U —
 — — — UU — U — U — X

Poem 5, line 1

Vivāmus, mea Lesbia, atque amēmus,

— — — UU — U — U — X

METRICAL TERMS, TROPES OR FIGURES OF THOUGHT, AND RHETORICAL FIGURES OR FIGURES OF SPEECH

The following is a list of definitions for terms used in this book that are important for (1) meter and (2) the figurative use of language, whether a departure from the standard meaning of a word (a trope) or a departure from the standard order of words (a rhetorical figure). References in parentheses are to examples from poems in this book.

ALLITERATION: repetition of the same sound, usually initial, in two or more words. The term usually applies to consonants. (Poem 35, line 14: *Dindymi dominam*)

ANAPHORA: repetition of a word or phrase, often at the beginning of successive clauses or phrases. (Poem 5, line 8: *dein mille altera, dein secunda centum*)

APOSTROPHE: a "turning away" to address an often absent person or PERSONIFIED thing for rhetorical effect. (Poem 3, line 16: [*o factum male! o miselle passer!*])

ASSONANCE: repetition of a sound, usually in the middle or at the end of a word, in successive words. (Poem 5, line 1: *Vivamus, mea Lesbia, atque amemus,*)

ASYNDETON: lack of a conjunction between words or clauses. (Poem 45, line 20: *amant amantur*)

CAESURA: pause or break between words within a metrical foot.

CHIASMUS: arrangement of words parallel in syntax with corresponding words reversed in an A B B A pattern like the Greek letter *chi* (X). (Poem 44, line 13: *gravēdō frīgida et frequens tussis*)

- DIÆRESIS:** pause or break between words that coincides with the end of a metrical unit.
- ECPHRASIS:** literary description of an object. (Poem 64, lines 50 ff.: *Haec vestis...*, of the bedspread)
- ELISION:** suppression, partial suppression, or blending of a final syllable of a word ending in a vowel (or a vowel followed by the letter *m*) before another word beginning with a vowel (or the letter *h* followed by a vowel). ELISION is indicated in scansion by writing the symbol (U) from the end of the first word to the beginning of the second word as well as by crossing through with a single line (/) or putting in parentheses () the elided letters.
- ELLIPSIS:** omission of a word or words that must be understood from the context. (Poem 84, line 2: *insidias Arrius hinsidias*)
- FOOT:** the smallest metrical unit of verse with a given sequence and number of short and long syllables.
- GOLDEN LINE:** two adjectives and two nouns with a verb between. (Poem 64, line 59: *irrita ventosae linqvens promissa procellae*)
- HENDIADYS:** one idea expressed through two words joined by a copulative conjunction. (Poem 14a, line 8: *novum ac repertum*)
- HIATUS:** lack of ELISION. (Poem 3, line 16: [*o factum male! o miselle passer!*])
- HYPERBATON:** disruption of normal prose word order, for example, through wide separation of noun and modifier. (Poem 44, line 9: *dedit*)
- HYPERBOLE:** extravagant exaggeration. (Poem 69: exaggerated description of bad odor)
- HYPERMETRIC LINE:** a line that has an extra syllable which must be ELIDED to the next line. (Poem 11, line 19: *omnium / ilia*)
- HYSTERON PROTERON:** reversal of natural or chronological order of events. (Poem 50, line 13: *loquerer...essem*)

- IAMBIC SHORTENING:** (An iamb is a short syllable followed by a long syllable.) According to this metrical law, a long syllable, if preceded by a short syllable, may be counted as short if the word's natural accent falls on the syllable directly preceding or following it. (Poem 13, line 11: *dabo*) Here, *dabo* (U —) can become (U U) because the word is accented on the first syllable, i.e., the syllable preceding the change.
- IRONY:** statement in which implied meaning is different from explicitly stated meaning. (Poem 70, use of Jupiter as potential marital partner)
- LITOTES:** understatement, usually involving the assertion of something by denying its opposite. (Poem 4, lines 3–4: *neque...nequisse*)
- METAPHOR:** implied comparison in the form of an identity. The "tenor" is the subject to which the METAPHORIC language is applied, while the "vehicle" is the METAPHORIC language itself. (Poem 1, line 2: *arida...pumice expolitum*, where the idea of "polishing" is both literal and figurative or METAPHORICAL in terms of style)
- METONYMY:** application of a term for one thing to another with which it is closely associated. (Poem 64, line 67: *fluctus salis alludebant*, where "salt" is the "sea")
- ONOMATOPOEIA:** use of words which through their sound imitate their meaning. (Poem 64, line 155: *spumantibus expsuis*)
- OXYMORON:** paradox expressed through juxtaposition of seemingly contradictory words. (Poem 64, line 83: *funera... nec funera*)
- PERSONIFICATION:** application to inanimate objects of human qualities. (Poem 4: the speaking boat)
- POSTPOSITION:** placement of a word later than the location expected in prose; often, the placement of a word second rather than first in its clause. (Poem 51, line 5: *misero quod...*)
- SIMILE:** explicit comparison between two distinct things introduced by a word like *velut* (just as). (Poem 11, lines 22–23: *velut...flos*, of the speaker's love)
- STANZA:** division of a poem containing a series of lines repeating in a pattern.

SYNCHYSIS OF INTERLOCKED WORD ORDER: arrangement of words parallel in syntax with an interlocking of the corresponding words in an A B A B pattern. (Poem 109, line 6: *aeternum hoc sanctae foedus amicitiae.*)

SYNCOPE: shortening of a form. (Poem 3, line 6: *norat*: syncopated form of *noverat*)

SYNECDOCHE: part of something used to signify the whole. (Poem 31, line 9: *larem*, for "home")

SYNIZESIS: the joining of two successive vowels within a word into one long syllable. (Poem 64, line 229: *Erectheī*: -eī one syllable)

TMESIS: separation of a compound word. (Poem 64, lines 91-92: *prius...quam*)

TRANSFERRED EPITHET (OR HYPALLAGE): transfer of an adjective from the noun it goes with "in sense" to another related noun. (Poem 7, line 5: *aestuosi*)

TRICOLON CRESCENDO: arrangement of three phrases, clauses etc. with increasing length. (Poem 2, lines 2-4: *quicum ludere, quem in sinu tenere, / cui primum digitum dare appetenti*)

LATIN TEXT WITHOUT NOTES AND VOCABULARY

CATULLUS 1

Cui dono lepidum novum libellum
arida modo pumice expolitum?
Corneli, tibi: namque tu solebas
meas esse aliquid putare nugas
iam tum, cum ausus es unus Italarum
omne aevum tribus explicare cartis
doctis, Iuppiter, et laboriosis.
quare habe tibi quidquid hoc libelli,
qualecumque quod, <o> patrona virgo,
plus uno maneat perenne saeclo.

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