

Donatus

ARS MAIOR

ARS GRAMMATICA

TRANSLATOR

Jim Marchand

de barbarismo

Barbarismus est una pars orationis vitiosa in communi sermone; in poemate metaplasmus, itemque in nostra loquella barbarismus, in peregrina barbarolexis dicitur, ut siquis dicat mastruga cateia magalia. Barbarismus fit duobus modis, pronuntiatione et scripto. His bipertitis quattuor species subponuntur: adiectio, detractio, inmutatio, transmutatio litterae, syllabae, temporis, toni, adspirationis. Per adiectionem litterae fiunt barbarismi, sicut `reliquias Danaum', cum *reliquias* per *unum* dicere debeamus; syllabae, ut `nos abiisse rati' pro *abisse*; temporis, ut `Italiam fato profugus', cum *Italiam* correpta prima littera dicere debeamus: per detractioem litterae, sicut 'infantibus parvis' pro *infantibus*; syllabae, ut *salmentum* pro *salsamentum*; temporis, ut `unius ob noxam' pro *unius*: per inmutationem litterae, sicut *olli* pro *illi*; syllabae, ut *permities* pro *pernicies*; temporis, ut `fervere Leucaten' [pro *fervere* `et Actia bella videbis'], cum *fervere* sit secundae coniugationis et producte dici debeat: per transmutationem litterae, sicut *Euandre* pro *Euander*; syllabae, ut *displicina* pro *disciplina*; temporis, ut siquis *deos* producta priore syllaba et correpta posteriore pronuntiet. Toni quoque similiter per has quattuor species conmutantur, nam et ipsi adiciuntur, detrahuntur, inmutantur, transmutantur, quorum exempla ultro se offerent, siquis inquirat. Totidem modis etiam per adspirationem deprehenditur barbarismus, quem quidam scripto, quidam pronuntiationi iudicant adscribendum, propter *h* scilicet, quam alii litteram, alii adspirationis notam putant. Fiunt etiam barbarismi per hiatus. Sunt etiam malae compositiones, id est cacosyntheta, quas non nulli barbarismos putant, in quibus sunt myotacismi, labdacismi, iotacismi, hiatus, conlisiones, et omnia quae plus aequo minusve sonantia ab eruditis auribus respuuntur. Nos cavenda haec vitia praelocuti controversiam de nomine pertinacibus relinquemus.

On Barbarism

Barbarism is a bad part of speech in ordinary speech, in poetic discourse it is called metaplasm. In our language it is called barbarism, in the speech of foreigners it is called barbarolexis, as if someone were to say *mastruga* 'sheepskin' (a Sardinian word), *cateia* 'club' (a Celto- Germanic word), *magalia* 'hut' (a Punic word). Barbarism occurs in two ways: in pronunciation and in writing. These have four types each: addition, subtraction, changing and transposing of letters, syllables, tones and aspiration. By the addition of letters barbarism occurs, as in *reliquias Danaum* 'the remnants of the Trojans' (Aeneid 1.30), when we should say for 'remnants' 'a single'; by syllable, as *nos abiisse rati* (Aeneid 2.25) 'we thought they had gone', for *abisse*; in long and short vowels, as *Italiam fato profugus* (Aeneid 1.2) 'to Italy, exiled by fate', since we must pronounce *Italiam* with a short first vowel; by the loss of a letter, as in *infantibu parvis* 'to small children' for *infantibus*; in syllable, as *salmentum* for *salsamentum* 'fish sauce; marinated fish'; in long and short vowels, as *unius ob noxam* 'because of one man's fault' (Aeneid 1.41) for *unius*; by replacement of a letter, as *olli* for *illi*; of a syllable, as *permities* for *pernicies*; of long and short, as in the case of 'fervere Leucaten' (Aeneid 8.677 [see] 'Leucate glow') [for *fervere* 'et Actia bella videbis' 'you will see Actium's battles glow'], since *fervere* is of the second conjugation and should be pronounced long; by transmutation (metathesis) of letters, as *Evandre* for *Evander*; of a syllable, as *displicina* for *disciplina*; of long and short letters, as when someone says *deos* 'gods', lengthening the first syllable and shortening the second. Tones also are changed in these four types, for they too are added, subtracted, replaced and transformed. Many examples offer themselves, if someone asks. In the same number of ways aspiration also is caught by barbarism, which some ascribe to writing, some to pronunciation, because of h, which, as you know, some consider to be a letter, some the sign of aspiration. Barbarisms also come about through hiatus. There are also poor transitions, that is cacosynthesis, which some consider to be barbarism; in it we find mytacism, labdacism, iotacism, hiatus, collisions and other utterances which more or less are rejected by educated ears. Having indicated that one should avoid these errors, we give up the argument about what to call them. Donatus is said to have been St. Jerome's teacher. It is good to see that they had PC problems and regionalisms also. The references to tone show that Donatus was referring to Greek grammarians; tone was of no importance in Latin.

de ceteriis vitiis

Cum barbarismo et soloecismo vitia duodecim numerantur hoc modo: barbarismus, soloecismus, acyrologia, cacenphaton, pleonasmos, perissologia, macrologia, tautologia, eclipsis, tapinosis, cacosyntheton, amphibolia.

1. Acyrologia est inpropria dictio, ut hunc ego si potui tantum sperare dolorem *sperare dixit pro timere*.
2. Cacenphaton est obscena enuntiatio vel in composita dictione vel in uno verbo, ut 'numerus cum navibus aequet', 'arrige aures Pamphile'.
3. Pleonasmos est adiectio verbi supervacui ad plenam significationem, ut 'sic ore locuta est' pro 'sic locuta est'.

4. Perissologia est supervacua verborum adiectio sine ulla vi rerum, ut **ibant qua poterant, qua non poterant non ibant.**
5. Macrologia est longa sententia res non necessarias comprehendens, ut **`legati non inpetrata pace retro, unde venerant, domum reversi sunt'.**
6. Tautologia est eiusdem dictionis repetitio vitiosa, ut egomet ipse
7. Eclipsis est defectus quidam necessariae dictionis, quam desiderata praecisa sententia, ut **`haec secum'; deest enim loquebatur.**
8. Tapinosis est humilitas rei magnae non id agente sententia, ut penitusque cavernas ingentes utrumque armato milite complent et **`Dulichias vexasse rates' et Pelidae stomachum cedere nescii.**
9. Cacosyntheton est vitiosa compositio dictionum, ut **`versaque iuencum terga fatigamus hasta'.**
10. Amphibolia est ambiguitas dictionis, quae fit aut per casum accusativum, ut siquis dicat **`audio secutorem retiarium superasse';** aut per commune verbum, ut siquis dicat **`criminatur Cato', `vadatur Tullius' nec addat quem vel a quo;** aut per distinctionem, ut **`vidi statuam auream hastam tenentem'.** Fit et per homonyma, ut siquis *aciem* dicat et non addat oculorum aut exercitus aut ferri. Fit praeterea pluribus modis, quos percensere omnes, ne nimis longum sit, non oportet.

DE METAPLASMO

Metaplasmus est transformatio quaedam recti solutique sermonis in alteram speciem metri ornatusve causa. Huius species sunt quattuordecim: prosthesis, epenthesis, paragoge, aphaeresis, syncope, apocope, ectasis, systole, diaeresis, episymplice, synaliphe, ecthipsis, antithesis, metathesis.

1. Prosthesis est appositio quaedam ad principium dictionis litterae aut syllabae, ut *gnato* pro *nato*, *tetulit* pro *tulit*.
2. Epenthesis est appositio ad mediam dictionem litterae aut syllabae, ut *reliquias* pro *reliquias*, *induperator* pro *imperator*. Hanc alii epenthesis, alii parenthesis dicunt.
3. Paragoge est appositio ad finem dictionis litterae aut syllabae, ut *magis* pro *mage* et *potestur* pro *potest*. Hanc alii prosparalepsin appellant.
4. Aphaeresis est ablatio de principio dictionis contraria prothesi, ut *mitte* pro *omite*, *temno* pro *contemno*.
5. Syncope est ablatio de media dictione contraria epenthesi, ut *audacter* pro *audaciter*, *commorat* pro *commoverat*.
6. Apocope est ablatio de fine dictionis paragoge contraria, ut *Achilli* pro *Achillis* et *pote* pro *potest*.

7. Ectasis est extensio syllabae contra naturam verbi, ut `Italiā fātō profugus', cum *Italia* correpte dici debeat.

8. Systole est correptio contraria ectasi, ut `aquosus Orion', cum *Orion* producte dici debeat.

9. Diaeresis est discissio syllabae unius in duas facta, ut **olli respondit rex Albai longai**.

10. Episymplice est conglutinatio duarum syllabarum in unam facta contraria diaeresi, ut *Phaethon* pro *Phaëthon*, *Nerei* pro *Ner'i*, *aeripedem* pro *aëripedem*.

11. Synaliphe est per interceptionem concurrentium vocalium lubrica quaedam lenisque conlisisio, ut **atque ea diversa penitus dum parte geruntur**.

Haec a quibusdam syncrisis nominatur.

12. Ecthlipsis est consonantium cum vocalibus aspere concurrentium quaedam difficilis ac dura conlisisio, ut **multum ille et terris iactatus et alto**.

13. Antithesis est litterae pro littera positio, ut *olli* pro *illi*.

14. Metathesis est translatio litterarum in alienum locum, nulla tamen ex dictione sublata, ut *Euandre* pro *Euander*, *Thymbre* pro *Thymber*.

Other Errors

Along with barbarism and solecism there are 12 errors which can be named in this way: barbarism, solecism, acyrologia, cacemphaton, pleonasm, perissology, macrology, tautology, eclipse, tapinosis, cacosyntheton, amphiboly.

1. Acyrologia is speech which does not fit together, as *hunc ego si potui tantum sperare dolorem* `if I have been able to hope for so much grief' (Aeneid 4.419); *sperare* she said for *timere* `to fear'.

2. Cacemphaton is a vulgar utterance either in connected discourse or in one word, as *numerum cum navibus aequet* `equal in number to his ships' (Aeneid 1.193), *arrige aures Pamphile* `prick up your ears, Pamphilus!' (Terence, Andr. 5.4.30 [Loeb l. 937]). [These involve words which are offensive to some, though they are perfectly admissible in discourse, Tr.]

3. Pleonasm is the addition of words useless for full meaning, as *sic ore locuta est* `thus he spoke with his mouth' (Aeneid 1.614) for *sic locuta est*.

4. Perissologia is the useless addition of words without any referent, as *ibant qua poterant, qua non poterant non ibant*. 'they went wherever they could and where they could not, they did not go'.

5. Macrologia is a long sentence containing unnecessary things, such as *legati non inpetrata pace retro, unde venerant, domum reversi sunt* 'the ambassadors not having obtained peace they returned back home, from whence they had come'.

6. Tautology is a faulty repetition of phrases, such as 'me, myself and I'.

7. Eclipse is the lack of some needed phrase, which the sentence is missing, as *haec secum* 'this to herself'; 'she said' is lacking.

8. Tapinosis is weakening (belittling) of a great thing by a statement which is ineffective (does not measure up), as *penitusque cavernas ingentes utrumque armato milite complent* 'deep in the paunch fill the huge cavern with armed soldiery' (Aeneid 2.19), and *Dulichias vexasse rates* 'harried the Ithacan barks' (Eclogues 6.76), and *Pelidae stomachum cedere nescii* 'Pelides' unyielding stomach' (Horace, Odes 1.6.6 = Achilles' anger).

9. Cacosyntheton is a faulty composition of sentences, as *versaue iuencum terga fatigamus hasta* 'and with spear reversed we prick the flanks of the oxen [at first you can't tell which goes with which]' (Aeneid 9.609).

10. Amphiboly is ambiguity in sentences, which is done either through the accusative case, as if someone said: *audio secutorem retiarium superasse* 'I hear shield-man conquered net-man / or vice versa'; or by a passive, e.g. *criminator Cato* 'Cato stands accused / accuses', *vadatur Tullius* 'Cicero is hauled into court / hauls into court', and does not add whom or by whom; or through distinction, as *vidi statuam auream hastam tenentem* 'I saw a golden statue holding a spear / I saw a statue holding a golden spear'. It also comes about through homonymy, as when someone says *aciem* 'point' and does not add 'of the eye [= pupil]' or 'of the squadron' or 'of iron'. It also comes about in many other ways which we do not need to go through, lest things become too boring.

On Metaplasm

Metaplasm is the transformation of a well-formed utterance into a different form by reason of metrics or for embellishment. There are fourteen types: prothesis, epenthesis, paragoge, aphaeresis, syncope, apocope, ectasis, systole, diaeresis, episynaloephe, synaloephe, ecthipsis, antithesis, metathesis.

1. Prothesis is the addition to the beginning of a word of a letter or a syllable, as *gnato* for *nato*, *tetulit* for *tulit*.

2. Epenthesis is an addition in the middle of a word of a letter or a syllable, as *relliquias* for *reliquias*, *induperator* for *imperator*. Some call this epenthesis, others parenthesis.

3. Paragoge is the addition to the end of a word of a letter or a syllable, as *magis* for *mage*, and *potestur* for *potest*. Some call this proparalepsis.

4. Aphaeresis is the removal of the beginning of a word, the opposite of prothesis, as *mitte* for *omitte*, *temno* for *contemno*

5. Syncope is removal from the middle of a word, the opposite of epenthesis, as *audacter* for *audaciter*, *commorat* for *commoverat*.

6. Apocope is removal from the end of a word, the opposite of paragoge, as *Achilli* for *Achillis* and *pote* for *potest*.

7. Ectasis is the stretching out of a syllable contrary to the nature of the word, as *Italiam fato profugus*, since *Italia* ought to be said [with a] short [i].

8. Systole is shortening, the opposite of ectasis, as *aquosus Orion*, since *Orion* ought to be said with a long first o.

9. Diaeresis is the splitting of one syllable into two, as: *olli respondit rex Albai longai* `the king of Alba Longa answered him' (Ennius, Annals 1.31 [Ennius was kind of like those who say *Ellinois* for *Illinois*])

10. Episynaloephe is the gathering of two syllables into one, the opposite of diaeresis, as *Phaethon* for *Phaëthon*, *Nerei* for *Nerëi*, *aeripedem* for *aëripedem*.

11. Synaloephe is a slippery and kind of soft bringing together of competing vowels, as: *atque ea diversa penitus dum parte geruntur* `and while such things were done in far off parts' (Aeneid 9.1). This is called by some syncrisis.

12. Ecthlipsis is a difficult or hard coming together of consonants vying harshly with vowels, as: *multum ille et terris iactatus et alto*

`much buffeted on land and from above' (Aeneid 1.3).

13. Antithesis is the substitution of letter for letter, as *olli* for *illi*.

14. Metathesis is the carrying of a letter into another place, but nothing removed from the word, as *Evandre* for *Evander*, *Thymbre* for *Thymber*.

[The translation, particularly of the examples, is quite difficult in this section, not because I did not understand the Latin, but because one needs context to understand the examples, e.g. an explanation of the Trojan Horse under *tapinosis*. Note that Donatus was aware that there were other people who used other terms, and that many of his definitions do not hold today, as in the case of antithesis. Some wrote that they could not find the examples, so I have added references to Loeb where needful (necessarium).

de solecismo

Soloecismus est vitium in contextu partium orationis contra regulam artis grammaticae factum. Inter soloecismum et barbarismum hoc interest, quod soloecismus discrepantes aut inconsequentes in se dictiones habet, barbarismus autem in singulis verbis fit scriptis

vel pronuntiatis, quamquam multi errant, qui putant etiam in una parte orationis fieri soloecismum, si aut demonstrantes virum hanc dicamus, aut feminam hunc; aut interrogati quo pergamus respondeamus Romae; aut unum [re]salutantes salvete dicamus, cum utique praecedens demonstratio vel interrogatio vel salutatio vim contextae orationis obtineat. Multi etiam dubitaverunt, *scala*, *quadriga*, *scopa* soloecismus an barbarismus esset, cum scilicet id genus dictionis barbarismus esse vel ex ipsius vitii definitione facile possit agnosci.

Soloecismus fit duobus modis, aut per partes orationis aut per accidentia partibus orationis. Per partes orationis fiunt soloecismi, cum alia pro alia ponitur, ut `torvumque repente clamat' (Aeneid 7.399) pro *torve*: nomen pro adverbio positum est. Fit et in eadem parte orationis hoc vitium, cum ipsa pro se non in loco suo neque ut convenit ponitur, ut `cui tantum de te licuit' (Aeneid 6.502) pro *in te*, et `apud amicum eo' pro *ad amicum*, et `intro sum' pro `intus sum', et `foris exeo' pro *foras*. Per accidentia partibus orationis tot modis fiunt soloecismi, quot sunt accidentia partibus orationis. Sed ex his propter compendium exempli causa perpauca monstrabimus. Nam per qualitates nominum fiunt soloecismi, sicut

hauriat hunc oculis ignem crudelis ab alto Dardanus (Aeneid 4.661)

pro *Dardanius*; proprium nomen pro appellativo posuit: per genera, sicut `validi silices' et `amarae cortices' (Bucol. 6.62) et `collus collari caret'; per numeros, sicut 'pars in frustra secant' (Aeneid 1.212) pro *secat*: per conparationem, sicut respondit Iuno Saturnia sancta dearum (Ennius annal. 1.65)

pro *sanctissima*: per casus, sicut

urbem quam statuo vestra est (Aeneid 1.573)

pro `urbs quam statuo'; per modos verborum, sicut

itis, paratis arma quam primum, viri

pro `ite parate'; indicativum modum pro imperativo posuit; per significationes, sicut

spoliantur eos et corpora nuda relinquunt

pro spoliant; per tempora, sicut

ceciditque superbum Ilium et omnis humo fumat Neptunia Troia (Aeneid 3.2)

pro `cecidit et fumavit': per personas, sicut

Danai, qui parent Atridis, quam primum arma sumite pro `qui paretis sumite'; per adverbia, sicut `intus eo' pro *intro*, et `foras sto' pro *foris*, et `Italia venio' et `ad Romam pergo', cum praepositio nomini separatim addenda sit, non adverbio; per praepositiones, cum alia pro alia ponitur aut necessaria subtrahitur; alia pro alia ponitur, ut `sub lucem' pro `ante lucem'; necessaria subtrahitur, ut *silvis te*, *Tyrrene*, *feras agitare putasti* (Aeneid 11.686)

pro `in silvis'; per coniunctiones, sicut `subiectisque urere flammis' (Aeneid 2.37) pro subiectisve; et `autem fieri non debet', cum dicendum sit `fieri autem non debet'. Fiunt praeterea soloecismi pluribus modis, quos reprehendendo potius quam imitando possumus adnotare. Soloecismus in prosa oratione, in poemate schema nominatur.

On solecism

Solecism is an error in combining parts of speech contrary to the rules of grammar. The difference between solecism and barbarism is that solecism contains clashing and non-agreeing phrases, but barbarism happens in the pronunciation or writing of single words, so that many err when they think that solecism can be committed in one part of speech, as when we point out a man and say `she', or a woman and say `he'; or, being asked where we are going, we say `of Rome', or answering a greeting we say `hello', where the pointing out or questioning or greeting has the force of connected discourse. Many also wonder as to whether *scala* `stairs', *quadriga* `four-wheeled wagon', *scopa* `broom' (all of these, in the singular here, should be in the plural) are solecisms or barbarisms, whereas it may be easily be seen from the definition of the error itself that this type of utterance is barbarism.

Solecism comes about in two ways, either through the part of speech or a characteristic of the part of speech (accidence). Solecisms are made by part of speech when one is used for the other, as *torvumque repente clamat* `suddenly she fiercely shouts' (Aeneid 7.399) for *torve* `fiercely'; a noun is used in place of the adverb. This error occurs in the same part of speech when it is placed improperly or not as it should be, as *cui tantum de te licuit* `who had the power to deal with you like that?' (Aeneid 6.502), for *in te*, and *apud amicum eo* `I am going to see [chez] my friend' for *ad amicum*, and *intro sum* `I am inside' for *intus sum*, and *foris exeo* `I am going outside' for *foras*. Through the characteristics of the part of speech (accidence) solecism is brought about in as many ways as there are characteristics. But of these we shall show only a few as examples. Now, solecisms are caused through the qualities of the noun, as: *hauriat hunc oculis ignem crudelis ab alto Dardanus*.

`Let the cruel Dardan's eyes drink in this fire from the deep' (Aeneid 4.661) for *Dardanius* `Dardanian'; a proper noun is placed for an appellative; through gender, as *validi silices* `big rocks' (*silex* is feminine in Virgil), *amarae cortices* `bitter barks' (*cortex* is usually masculine), and *collus collari caret* `the neck is without its collar' (Plautus Captivi 2.2.107; Loeb l. 357). by numbers, as *pars in frusta secant* `some cut it into pieces' (Aeneid 1.212; *pars* requires a singular verb), for *secat*; by comparison, as *respondit Iuno Saturnia sancta dearum* `Juno, daughter of Saturn, hallowed among goddesses, answered' (Ennius, Annals, 1.65 [Loeb 1.62]) for *sanctissima*; by case, as *urbem quam statuo vestra est* `the city I build is yours' (Aeneid 1.573), for *urbs quam statuo*; by mood, as *itis, paratis arma quam primum, viri* `go, prepare arms immediately, men' for *ite, parate*; the indicative is put for the imperative; by meanings, as *spoliantur eos et corpora nuda relinquunt* `they despoil them and leave their nude bodies' for *spoliant*; by tenses, as *cediditque superbum Ilium et omnis humo fumat Neptunia Troia* `proud Ilium fell, and all Neptune's Troy smokes from the ground up', for *cecidit et*

fumavit 'fell and smoked' (Aeneid 3.2); by person, as *Danai, qui parent Atridis, quam primum arma sumite* 'Greeks who obey Agamemnon, take up your arms immediately' for *qui parentis sumite*; by adverb, as *intus eo* 'I go in' for *intro*, and *foras sto* 'I am standing outside' for *foris*, and *Italia venio* 'I come from Italy' and *ad Romam pergo*, since a preposition is to be added to the noun, not an adverb; by prepositions, since one is put for the other or subtracted though needed; one is put for the other, as *sub lucem* for *ante lucem* 'before dawn'; needed ones are left off, as *silvis te, Tyrrhene, feras agitare putasti* 'Did you think yourself, Tuscan, to be chasing beasts in the forest?' (Aeneid 11.686), for *in silvis*; by conjunctions, as *subiectisque urere flammis* 'burn with flames piled beneath' (Aeneid 2.37) for *subiectisve*; and *autem fieri non debet* 'for it should not be done', when we ought to say: *fieri autem non debet* (*autem* must be the second element). Other solecisms are made in various ways, which we may note more in rejecting them than imitating them. Solecism it is called in prose, in poetic speech it is called schema.

de schematibus

Schemata lexeos sunt et dianoeas, id est figurae verborum et sensuum, sed schemata dianoeas ad oratores pertinent, ad grammaticos lexeos. Quae cum multa sint, ex omnibus necessaria fere sunt decem et septem, quorum haec sunt nomina: prolepsis, zeugma, hypozeuxis, syllepsis, anadiplosis, anaphora, epanalepsis, epizeuxis, paronomasia, schesis onomaton, parhomoeon, homoeoptoton, homoeoteleuton, polyptoton, hirmos, polysyndeton, dialyton.

1. Prolepsis est praesumptio rerum ordine secuturarum, ut continuo reges ingenti mole Latinus et cetera.

2. Zeugma est unius verbi conclusio diversis clausulis apte coniuncta, ut Troiugena interpres divum, qui numina Phoebi, qui tripodas, Clari lauros, qui sidera sentis et cetera.

3. Hypozeuxis est figura superiori contraria, ubi diversa verba singulis [quibusque] clausulis [proprie] subiunguntur, ut regem adit et regi memorat nomenque genusque et cetera.

4. Syllepsis est dissimilium clausularum per unum verbum conglutinata conceptio, ut 'hic illius arma, Hic currus fuit'. Hoc schema ita late patet, ut fieri soleat non solum per partes orationis, sed et per accidentia partibus orationis. Item syllepsis est, cum singularis dictio plurali verbo adiungitur, ut sunt nobis mitia poma, castanae molles et pressi copia lactis.

5. Anadiplosis est congeminatio dictionis ex ultimo loco praecedentis versus et principio sequentis, ut sequitur pulcherrimus Astur, Astur equo fidens.

6. Anaphora est relatio eiusdem verbi per principia versuum plurimorum, ut nate, meae vires, mea magna potentia solus, nate patris summi, qui tela Typhoea temnis.

7. Epanalepsis est verbi in principio versus positi in eiusdem fine repetitio, ut ante etiam sceptrum Dictaci regis et ante.
8. Epizeuxis est eiusdem verbi in eodem versu sine aliqua dilatione congeminatio, ut me, me, adsum qui feci, in me convertite ferrum.
9. Paronomasia est veluti quaedam denominatio, ut nam inceptio est amentium, haut amantium.
10. Schesis onomaton est multitudo nominum coniunctorum quodam habitu copulandi, ut Marsa manus, Peligna cohors, Vestina virum vis.
11. Parhomoeon est, cum ab isdem litteris diversa verba sumuntur, ut o Tite tute Tati tibi tanta tyranne tulisti.
12. Homoeoptoton est, cum in similes casus exeunt verba diversa, ut merentes flentes lacrimantes commiserantes.
13. Homoeoteleuton est, cum simili modo dictiones plurimae finiuntur, ut eos reduci quam relinqui, devehi quam deseri malui.
14. Polypoton est multitudo casuum varietate distincta, ut litora litoribus contraria, fluctibus undas inprecor, arma armis, pugnent ipsique nepotesque.
15. Hirmos est series orationis tenorem suum usque ad ultimum servans, ut principio caelum ac terras camposque liquentes lucentemque globum lunae Titaniaque astra spiritus intus alit
16. Polysyndeton est multis nexa coniunctionibus dictio, ut Acamasque Thoasque Pelidesque Neoptolemusque et cetera.
17. Dialyton vel asyndeton est figura superiori contraria carens coniunctionibus, ut ite, ferte citi flammis, date tela, impellite remos.

de schematibus

This is the translation of the De schematibus, sent out last night. Again, I apologize for the translation, especially of the examples, especially from Ennius. Like you and I/me, Donatus had to look for examples, and he may not have chosen too well in every case. I owe to Rick Wright the repetition of 'watery' under hirmos. One really needs to write a commentary on the examples, e.g. under schesis onomaton we need to know who the Marsi, the Peligni and the Vesti were. On schesis onomaton, BTW, I encountered an interesting problem. It is a term I have used for years, but I suppose students just don't worry that much; no one ever challenged me. John did last night, and I said 'You can find it in any dictionary'. It is not in any of them, nor is it in Lausberg. So, generations of students, mea culpa.

On Figures

There are schemata lexeos and schemata dianoeas, that is, figures of words and of senses, but the schemata dianoeas are for the orator, the schemata lexeos pertain to the grammarian. And though there are so many of them, there are of all of them only 17 you need, of which these are the names: 1. prolepsis, 2. zeugma, 3. hypozeuxis, 4. syllepsis, 5. anadiplosis, 6. anaphora, 7. epanalepsis, 8. epizeuxis, 9. paronomasia, 10. schesis onomaton, 11. parhomoeon, 12. homoeoptoton, 13. homoeoteleuton, 14. polyptoton, 15. hirmos, 16. polysyndeton, 17. dialyton.

1. Prolepsis is the foretelling (Vorwegnahme; presumption) of things which (do not) follow the regular order, such as: continuo reges ingenti mole Latinus (Aeneid 12.161) 'Then the kings ride forth, Latinus in mighty pomp ...'

2. Zeugma is subsuming under one verb various phrases properly joined to it, as: Troiugena interpretes divum, qui numina Phoebi, qui tripodas, Clari lauros, qui sidera sentis (Aeneid 3.359): 'O son of Troy, interpreter of the gods, who knowest the will of Phoebus, the tripods, the laurel of the Clarian, the stars ...'

3. Hypozeuxis is a figure contrary to the above, where various verbs are joined to one clause, as: regem adit et regi memorat nomenque genusque (Aeneid 10.149) 'He approached the king and announced to the king his name and his race.'

4. Syllepsis the bringing together of different clauses by one word, as *_hic illius arma, Hic currus fuit_* (Aeneid 1.15 f.) 'Here was her armour, here her chariot.' This scheme is so common that it occurs not only through parts of speech, but also by their accidents (characteristics). It is also syllepsis when singular words are joined by a plural verb, as: *sunt nobis mitia poma, castaneae molles et pressi copia lactis.* (Eclogues 1.80 f.) "We have ripe apples, soft chestnuts and a wealth of pressed cheese."

5. Anadiplosis is the repetition of words from the end of one verse at the beginning of the next, as: *sequitur pulcherrimus Astur, Astur equo fidens.* (Aeneid 10.180) 'Then follows most beautiful Astur, Astur relying on his steed'.

6. Anaphora is the repetition of the same word at the beginning of several verses, as: *nate, meae vires, mea magna potentia solus, nate patris summi, qui tela Typhoea temnis.* (Aeneid 1.664) 'Oh son, my strength, my mighty power alone, / Oh son, who scorn the Typhoean darts of the highest father'

7. Epanalepsis is the repetition of a word placed at the beginning of a verse at its end, as: *ante etiam sceptrum Dictaci regis et ante.* (Georgics 2.536) 'Before even the Cretan king held scepter and before' {sounds a little like Snagglepuss}

8. Epizeuxis is the repetition of the same word in one verse without any words between, as: *me, me, adsum qui feci, in me convertite ferrum.* (Aeneid 9.427) 'On me, on me, I am here, who did it, on me turn your blade'

9. Paronomasia is kind of like punning, as: *nam inceptio est amentium, haut amantium.* (Terence, Andr. 1.3.13; Loeb 218) 'This is a scheme more of madmen than of lovers' [a very common pun]

10. Schesis onomaton is a number of nouns joined together in a common way, as: Marsa manus, Peligna cohors, Vestina virum vis. (Ennius, 280) `Marsine hand, Pelignine cohort, Vestine machismo'

11. Parhomoeon happens when several words begin with the same letters, as: o Tite tute Tati tibi tanta tyranne tulisti. (Ennius 1.113; Loeb 109) `Yourself upon yourself, Oh Titus Tattius the Tyrant, you took these terrible troubles.' [very often cited]

12. Homoeoptoton occurs when various words end in the same case, as: merentes flentes lacrimantes commiserantes. (Ennius 1.107; Loeb ?): `sorrowing, weeping, shedding tears, commiserating'.

13. Homoeoteleuton is when several utterances end in a similar fashion, as: eos reduci quam relinqui, devehit quam deserui malui. (Ennius, Iphigenia, fragm. 9) `I did not wish to bring them back as much as to give them up, to lead them as much as to desert them'

14. Polypoton is the use of many cases in various ways, as: litora litoribus contraria, fluctibus undas inprecor, arma armis, pugnent ipsique nepotesque. (Aeneid 4.628) `Shore against shore, water against wave, I pray, arms against arms, may they fight, they and their children.'

15. Hirmos is a series of utterances keeping their tenor right to the end {linking of associated qualities}, as: principio caelum ac terras camposque liquentes lucentemque globum lunae Titaniaque astra spiritus intus alit (Aeneid 6.724) `First, the watery heavens and the watery earth, and the watery plains, the shining orb of the moon and Titan's stars, a spirit within sustains'

16. Polysyndeton is a phrase joined by many conjunctions, as: Acamasque Thoasque Pelidesque Neoptolemusque (Aeneid 2.262) `Acamus and Thoas and Neoptolemus son of Peleus'

17. Dialyton or asyndeton is a figure contrary to the above, lacking in conjunctions, as: ite, ferte citi flammam, date tela, impellite remos. (Aeneid 4.593) `Go, bring flames quickly, give out spears, ply the oars'

de tropis

Tropus est dictio translata a propria significatione ad non proprium similitudinem ornatus necessitatisve causa. Sunt autem tropi tredecim: metaphora, catachresis, metalepsis, metonymia, antonomasia, epitheton, synecdoche, onomatopoeia, periphrasis, hyperbaton, hyperbole, allegoria, homoeosis.

1. Metaphora est rerum verborumque translatio. Haec fit modis quattuor, ab animali ad animale, ab inanimato ad inanimatum, ab animali ad inanimatum, ab inanimato ad animale: ab animali ad animale, ut Tiphyn aurigam celeris fecere carinae; nam et *auriga* et *gubernator* animam habent: ab inanimato ad inanimatum, ut `ut pelagus tenere rates'; nam et *naves* et *rates* animam non habent: ab animali ad inanimatum, ut Atlantis cinctum assidue cui nubibus atris piniferum caput; nam ut *haec* animalis sunt, ita *mons* animam

non habet, cui membra hominis ascribuntur: ab inanimato ad animale, ut 'si tantum pectore robur Concipis'; nam ut *robur* animam non habet, sic utique *Turnus*, cui haec dicuntur, animam habet. Scire autem debemus esse metaphoras alias reciprocas, alias partis unius.

2. Catachresis est usurpatio nominis alieni, ut *parricidam* dicimus qui occiderit fratrem, et *piscinam* quae pisces non habet. haec enim nisi extrinsecus sumerent, suum vocabulum non haberent.

3. Metalepsis est dictio gradatim pergens ad id quod ostendit, ut 'speluncis abdidit atris' et

post aliquot mea regna videns mirabor aristas.

4. Metonymia est [dictio] quaedam veluti transnominatio. Huius multae sunt species. aut enim per id quod continet id quod continetur ostendit, ut 'nunc pateras libate Iovi'; aut contra, ut 'vina coronant'; aut per inventorem id quod inventum est [ostendit], ut sine Cerere et Libero friget Venus; aut contra, ut vinum precamur, nam hic deus praesens adest. haec exempli causa diligentibus posita etiam reliqua demonstrabunt.

5. Antonomasia est significatio vice nominis posita, quae fit modis tribus: ab animo, a corpore, extrinsecus: ab animo, ut 'magnanimusque Anchisiades'; a corpore, ut 'ipse arduus altaque pulsat Sidera'; extrinsecus, ut infelix puer atque impar congressus Achilli.

6. Epitheton est praeposita dictio proprio nomini. Nam antonomasia vicem nominis sustinet, epitheton numquam est sine nomine, ut 'dira Celaeno' et 'dia Camilla'. Fit etiam epitheton modis tribus: ab animo, a corpore, extrinsecus. His duobus tropis vel vituperamus aliquem vel ostendimus vel ornamus.

7. Synecdoche est significatio pleni intellectus capax, cum plus minusve pronuntiat. Aut enim a parte totum ostendit, ut 'puppisque tuae pubesque tuorum'; aut contra, ut 'ingens a vertice pontus in puppim ferit' et 'fontemque ignemque ferebant'. Meminisse autem debemus, cum fit a parte totum, ab insigni parte faciendum.

8. Onomatopoeia est nomen de sono factum, ut tinnitus aeris, clangor tubarum.

9. Periphrasis est circumlocutio, quae fit aut ornandae rei causa, quae pulchra est aut, vitandae, quae turpis est, ut et iam prima novo spargebat lumine terras et cetera et 'nimio ne luxu obtusior usus sit genitali arvo' et cetera.

10. Hyperbaton est transcensio quaedam verborum ordinem turbans, cuius species sunt quinque: hystero-logia, anastrophe, parenthesis, tmesis, synchysis.

11. Hystero-logia vel hystero-proteron est sententiae cum verbis ordo mutatus, ut torrere parant flammis et frangere saxo.

12. Anastrophe est verborum tantum ordo praeposterus, ut 'Italiam contra' pro *contra Italiam*.

13. Parenthesis est interposita ratiocinatio divisae sententiae, ut Aeneas, neque enim patrius consistere mentem passus amor, rapidum ad naves praemittit Achaten.

14. Tmesis est unius compositi aut simplicis verbi sectio, una dictione vel pluribus interiectis, ut `septem subiecta trioni' pro *septemtrioni* et 'saxo cere comminuit brum' et Massili portabant iuvenes ad litora tanas, hoc est *cerebrum* et *Massilitanas*.

15. Synchysis est hyperbaton ex omni parte confusum, ut tris notus abreptas in saxa latentia torquet, saxa vocant Itali mediis quae in fluctibus aras. est enim ordo hic: *tris abreptas notus in saxa torquet, quae saxa in me- diis fluctibus latentia Itali aras vocant*.

16. Hyperbole est dictio fidem excedens augendi minuendive causa: augendi, ut *nive candidior*, minuendi, ut *tardior testudine*.

17. Allegoria est tropus, quo aliud significatur quam dicitur, ut et iam tempus equum fumantia solvere colla, hoc est `carmen finire'. Huius species multae sunt, ex quibus eminent septem: ironia, antiphrasis, aenigma, charientismos, paroemia, sarcasmos, astismos.

a. Ironia est tropus per contrarium quod conatur ostendens, ut egregiam vero laudem et spolia ampla refertis tuque puerque tuus et cetera. Hanc nisi gravitas pronuntiationis adiuverit, confiteri videbitur quod negare contendit.

b. Antiphrasis est unius verbi ironia. ut [bellum lucus el Parcae] bellum, hoc est minime bellum, et lucus eo quod non luceat, et Parcae eo quod nulli parcant.

c. Aenigma est obscura sententia per occultam similitudinem rerum, ut mater me genuit, eadem mox gignitur ex me, cum significet aquam in glaciem concrecere et ex eadem rursus effluere.

d. Charientismos est tropus, quo dura dictu gratius proferuntur, ut cum interrogantibus nobis, numquis nos quaesierit, respondetur `bona fortuna'; exinde intellegitur neminem nos quaesisse.

e. Paroemia est accommodatum rebus temporibusque proverbium, ut `adversum stimulum calces' et `lupus in fabula'.

f. Sarcasmos est plena odio atque hostilis inrisio, ut en agros et quam bello, Troiane, petisti, Hesperiam metire iacens.

g. Astismos est tropus multiplex numerosaeque virtutis. Namque astismos putatur quidquid simplicitate rustica caret et faceta satis urbanitate expoliturum est, ut est illud

qui Bavium non odit amet tua carmina, Maevi, atque idem iungat vulpes et mulgeat hircos.

h. Homoeosis est minus notae rei per similitudinem eius quae magis nota est demonstratio. Huius species sunt tres: icon, parabole, paradigma.

- a. Icon est personarum inter se vel eorum quae personis accidunt comparatio, ut 'os humerosque deo similis'.
- b. Parabole est rerum genere dissimilium comparatio, ut qualis mugitus fugit cum saucius aram taurus et cetera.
- c. Paradigma est enarratio exempli hortantis aut deterrentis: hortantis, ut Antenor potuit mediis elapsus Achivis Illyricos penetrare sinus et cetera; deterrentis, ut at non sic Phrygius penetrat Lacedaemona pastor Ledaeamque Helenam Troianas vexit ad urbes.

On Tropes

A trope is an expression taken out of its proper meaning to a similar improper one for the purpose of embellishment or necessity. There are thirteen tropes: 1. metaphora, 2. catachresis, 3. metalepsis, 4. metonymia, 5. antonomasia, 6. epitheton, 7. synecdoche, 8. onomatopoeia, 9. periphrasis, 10. hyperbaton, 11. hyperbole, 12. allegoria, 13. homoeosis.

1. Metaphor is the transformation of things or words. This takes place in four ways, from the animate to the animate, from the inanimate to the inanimate, from the animate to the inanimate, from the inanimate to the animate -- from the animate to the animate, as *Tiphyn aurigam celeris fecere carinae*; for both *auriga* 'driver' and *gubernator* 'guider' have souls -- from inanimate to inanimate, as *ut pelagus tenuere rates* (Aeneid 5.8) 'when the ships gained the deep'; for neither *naves* 'ships' nor *rates* 'rafts, ships' are alive -- from animate to inanimate, as *Atlantis cinctum assidue cui nubibus atris piniferum caput*; (Aeneid 4.248) 'Atlas, whose pine-wreathed head is always encircled by black clouds', for these are animate, *mons* 'mountain', to which human members are attributed, is not alive -- from the inanimate to the animate, as *si tantum pectore robur concipis* (Aeneid 11.368) 'if in your heart you nourish such strength', since *robur* 'strength' is not alive; likewise also Turnus, to whom these things are said, is a living being. We need to know that some metaphors are reciprocal, others individual.

2. Catachresis is the misuse of an inappropriate noun, e.g. when we call someone a 'parricide' who has slain his brother, and when we call a swimming pool a *piscina*, though it has no fish. For this, if it did not appropriate a name from somewhere else, would not have a word of its own.

3. Metalepsis is an expression gradually leading up to what it shows, as *speluncis abdidit atris* (Aeneid 1.60) 'hid them in dark caverns', and: *post aliquot mea regna videns mirabor aristas*.

(Aeneid 1.69) 'after a long time shall I marvel at ears of corn, looking at my kingdom?'

