Syntax and Readings According to The Stem Method

Volume 2
Sophomore Language

Fall 2016

	Nom	Gen	Dat	Acc	Abl
Common Endings					
Sg.	-s / —[a] N: -m / —	-i/-s	-i	-m N: -m / —	— / -e
Pl.	-i / -es N: -a	-um	-is / -bus	-s N: -a	-is / -bus
Endings by Stem Type - Singular					
-a	a-	a-(**i**→)**e**	a-(**i**→)**e**	a-**m**	a-
-o	(o→)u-**s** N: (o→)u-**m**	~~ø~~-**i**	o-~~j~~	(o→)u-**m**	o-
-e	e-**s**	e-**i**	e-**i**	e-**m**	e-
-u	u-**s** N: u-	u-**s**	u-**i** N:u-~~j~~	u-**m** N: u-	u-
C	C-**s**[b] N: C-	C-*i***s**	C-**i**	C-*e***m** N: C-	C-**e**
-i	i-**s** / ~~j~~-**s** N: ~~j~~ / (i→)e-	i-**s**	~~j~~-**i**	~~j~~-*e***m** N: ~~j~~ / (i→)e-	~~j~~-**e**[c] N: i-
Endings by Stem Type - Plural					
-a	a-(**i**→)**e**	a-*r***um**	~~a~~-**is**	a-**s**	~~a~~-**is**
-o	~~ø~~-**i** N: ~~ø~~-**a**	o-*r***um**	~~ø~~-**is**	o-**s** N: ~~ø~~-**a**	~~ø~~-**is**
-e	e-~~e~~**s**	e-*r***um**	e-**bus**	e-**s**	e-**bus**
-u	u-~~e~~**s** N: u-**a**	u-**um**	~~u~~-*i***bus**	u-**s** N: u-**a**	~~u~~-*i***bus**
C	C-**es** N: C-**a**	C-**um**	C-*i***bus**	C-*e***s** N: C-**a**	C-*i***bus**
-i	~~j~~-**es** N: i-**a**	i-**um**	i-**bus**	~~j~~-*e***s** N: i-**a**	i-**bus**

[a]The notation "-s / —" means that this form either takes the ending **-s** or remains as the bare stem.

[b]Liquids (*l, r*) reject the **-s** (*amor-* → *amor*). Dentals (*d, t*) drop out before **-s** (*aestat-* → *aestas*). Usually *-n* drops out and the **-s** is lost (*leon-* → *leo*).

[c]In the ablative singular adjectives always use the bare stem, even when modifying masculine and feminine nouns: *leone gravi*.

Syntax and Readings
According to the Stem Method II

Contents

Vocabulary Lists

The lists presented here are not intended to introduce new and important words into the students' Latin vocabulary. Rather, these lists primarily comprise words taken from the previous year's vocabulary lists that are so important as to warrant review, along with some additional words that occur frequently in the works of St. Thomas Aquinas. In virtue of the former, these lists do not present such details as the genders of nouns, the cases taken by prepositions, or any references to the *Morphological Latin Word List* (MLWL).

Vocabulary List 25

Pronoun Review: Make sure you know not only the dictionary entries and meanings of these pronouns but also all of their morphological forms (declensions).

ego, mei
tu, tui

—, sui (*3rd person reflexive pronoun*)

is, ea, id
idem, eadem, idem

hic, haec, hoc
ille, illa, illud
iste, ista, istud

ipse, ipsa, ipsum

qui, quae, quod (*relative pronoun*)

quidam, quaedam, quoddam

Vocabulary List 26

Pronoun Review: Make sure you know not only the dictionary entries and meanings of these pronouns and pronominal adjectives but also all of their morphological forms (declensions).

quis, quid (*interrogative pronoun*)
quis, quid (*indefinite pronoun*)
aliquis, aliquid
quidam, quaedam, quiddam

ullus, ulla, ullum
nullus, nulla, nullum
alius, alia, alium
unus, una, unum
solus, sola, solum
totus, tota, totum
alter, altera, alterum
neuter, neutra, neutrum
uter, utra, utrum

Vocabulary List 27

sum, esse, fui, [futurum]
possum, posse, potui, —
dico, dicere, dixi, dictum
praedico, praedicere, praedixi, praedictum
pono, ponere, posui, positum
non
et
quod (*conj.*)
quia
ut
sed
enim
scientia, scientiae
doctrina, doctrinae
deus, dei
homo, hominis
ratio, rationis
res, rei
primus, prima, primum
secundus, secunda, secundum
tertius, tertia, tertium
ex
ab
de

Vocabulary List 28

video, videre, vidi, visum
habeo, habere, habui, habitum
procedo, procedere, processi, processum
nosco, noscere, novi, notum
cognosco, cognoscere, cognovi, cognotum
sic
igitur
cum (*conj. and prep.*)
vel
nisi
forma, formae
causa, causae
essentia, essentiae
potentia, potentiae
materia, materiae
modus, modi
principium, principii
genus, generis
actus, actus
sacer, sacra, sacrum
in
ad
per
propter

Vocabulary List 29

eo, ire, ii (ivi), itum
fero, ferre, tuli, latum
differo, differre, distuli, dilatum
moveo, movere, movi, motum
pateo, patere, patui, —
pertineo, pertinere, pertinui, —
quidem
verum
tamen
praeterea
scriptura, scripturae
pars, partis
pater, patris
finis, finis
virtus, virtutis
nomen, nominis
fructus, fructus
spes, spei
compositus, composita, compositum (*part. of* compono)
subiectus, subjecta, subjectum (*part. of* subicio)
proprius, propria, proprium
divinus, divina, divinum
omnis, omne
sub

Vocabulary List 30

facio, facere, feci, factum
significo, significare, significavi, significatum
invenio, invenire, inveni, inventum
ago, agere, egi, actum
ostendo, ostendere, ostendi, ostentum
oportet
magis (*adv.*)
nec
neque
unde
sapientia, sapientiae
cognitio, cognitionis
veritas, veritatis
intellectus, intellectus
sensus, sensus
domus, domus
manus, manus
species, speciei
humanus, humana, humanum
naturalis, naturale
efficiens, efficientis
simplex, simplicis
nihil
huiusmodi

Vocabulary List 31

intellego, intellegere, intellexi, intellectum
demonstro, demonstrare, demonstravi, demonstratum
accipio, accipere, accepi, acceptum
scio, scire, scivi, scitum
fio, fieri, factus sum
etiam
ergo
si
substantia, substantiae
creatura, creaturae
auctoritas, auctoritatis
similitudo, similitudinis
nox, noctis
urbs, urbis
sedes. sedis
mare, maris
exemplar, exemplaris
practicus, practica, practicum
bonus, bona, bonum
vivus, viva, vivum
maximus, maxima, maximum
impossibilis, impossibile
possibilis, possibile
contra

Vocabulary List 32

probo, probare, probavi, probatum
ordino, ordinare, ordinavi, ordinatum
contineo, continere, continui, contentum
attribuo, attribuere, attribui, attributum
reduco, reducere, reduxi, reductum
utor, uti, usus sum
nam
sicut
autem
disciplina, disciplinae
locus, loci
revelatio, revelationis
compositio, compositionis
miles, militis
corpus, corporis
animal, animalis
calidus, calida, calidum
quantus, quanta, quantum
tantus, tanta, tantum
communis, commune
prior, prius
supra
in quantum: *esp.* "inasmuch as"
secundum quod: *esp.* "insofar as"

Vocabulary List 33

iudico, iudicare, iudicavi, iudicatum
tracto, tractare, tractavi, tractatum
traho, trahere, traxi, tractum
arguo, arguere, argui, argutum
sentio, sentire, sensi, sensum
sequor, sequi, secutus sum
tantum (*adv.*)
utrum (*conj.*)
licet (*conj.*)
anima, animae
articulus, articuli
servus, servi
necessitas, necessitatis
demonstratio, demonstrationis
sapiens, sapientis
opus, operis
habitus, habitus
medius, media, medium
infinitus, infinita, infinitum
altus, alta, altum
corporalis, corporale
necesse
accidens
circa

Vocabulary List 34

considero, considerare, consideravi, consideratum
respondeo, respondere, respondi, responsum
trado, tradere, tradidi, traditum
convenio, convenire, conveni, conventum
scilicet
simpliciter
differentia, differentiae
philosophus, philosophi
liber, libri
obiectum, objecti
suppositum, suppositi
argumentum, argumenti
caput, capitis
spiritus, spiritus
fides, fidei
manifestus, manifesta, manifestum
necessarius, necessaria, necessarium
diversus, diversa, diversum
meus, mea, meum
noster, nostra, nostrum
tuus, tua, tuum
vester, vestra, vestrum
suus, sua, suum
quoad

One

Grammar as a Liberal Art

Essay

1. The following comments propose to clarify the nature of grammar as an art, a speculative and liberal art. First I distinguish grammar from other arts concerned with speech [2–9] with particular attention to the difference between grammar and logic [6–9]. Then I show that while grammar is an art, it is a "speculative art" [10–24]. (Here I show how this art is "speculative" as a whole [10–11], and can yet be divided into parts that are "speculative" and "practical" in several ways [12–25].) Finally, I discuss the respect in which it is entitled "liberal" [26–28].

2. Three parts of the trivium, grammar, rhetoric, and logic, have speech as their subject. Though it is not part of the trivium, one might add poetry to this list. Now, it is not difficult to see that these are distinct arts. Each of them must therefore consider speech in its own way.

3. The division of these arts from one another is made clearer by considering that speech belongs properly to the composite of the human body and the rational soul, which is immaterial. This soul has operations in common with the body, such as fear or anger, as well as other operations proper to itself, such as thinking. Speech can be therefore ordered to something immaterial as well as to something material.

4. Logic considers speech insofar as it manifests some immaterial, universal intention, together with all those things that follow such universality. Both rhetoric and poetry consider speech insofar as it manifests not only thoughts but also the passions common to body and soul. But rhetoric considers speech insofar as thought and passion can be ordered to human action, while poetry considers speech insofar as these passions can be ordered to the pleasure and delight of those listening. Respectively, these three arts consider speech insofar as an honest good, a useful good, and a

pleasant good can be found in it.

5. The grammarian, however, does not consider speech precisely as it attains any of these ends. Rather, like many ministerial arts, it considers the making of the instrument as such. A lower art commissioned by a higher art to make its instrument knows the order of this instrument to that end, although it does not know the proper causes of that end. The violin maker knows the order of his instrument to music making, though he does not, precisely as a violin maker, know how to play this instrument. So the grammarian considers speech as an artifact capable of expressing thought and even passion. (Thus a good grammar has a section on the fundamentals of prosody.) But the grammarian does not consider speech precisely insofar as it attains a further end. Rather, he considers the proper principles by which speech itself is formed. He considers what makes a word to be a noun, a verb, or some other part of speech, and the order these parts of speech have to one another. Thus he ultimately considers the constructions that arise from the order between such words as from their proper causes.

6. Distinguishing grammar more carefully here from logic can assist in seeing the order proper to grammar. Logic considers the order in words precisely insofar as this order manifests the order in thought, which must be resolved to things themselves. Thus, for example, the logician considers "substance" insofar as it is a name signifying some individual, such as Socrates, or its essence insofar as these can be conceived. Again, the logician recognizes that "action" is represented as belonging to some subject and terminating in an object. But he considers this "mode of signifying" to be a manifestation of what action is and how it is conceived. Thus, he recognizes that the verb "to suffer" is not in the logical category of action. For the logician the mode of signifying is always considered insofar as it signifies something with a mode of understanding and thus a mode of being.

7. But the grammarian only considers the order in words insofar as it is a principle of sentences. For the grammarian, "substance" is merely something about which other things can be said. He forms the noun and pronoun with this "mode of signification," whether or not the nature signified is a substance logically: "man," "humanity," "whiteness." Likewise he considers the relation of action to a subject and an object insofar as this produces certain kinds of verbs. Thus he sees that the concept of action has produced a distinct schema or template by which the active, transitive verb is formed as an instrument to his intellect, without attention to the reality signified

or its definition. In this way "suffer" in the following passage is understood by the grammarian to be an active, transitive verb: "[I]t can be only weak, irresolute characters... who will suffer an unfortunate acquaintance to be an inconvenience, an oppression for ever."

8. This difference between logic and grammar is pointed out by Saint Thomas when he says, "*quia logica ordinatur ad cognitionem de rebus sumendam, significatio vocum, quae est immediata ipsis conceptionibus intellectus, pertinet ad principalem considerations ipsius; significatio autem litterarum, tanquam magis remota, non pertinet ad eius considerationem, sed magis ad considerationem grammatici.*" Saint Thomas explains the logician's concern with the signification of vocal sounds by stating that this signification is immediate to the intellect's conceptions. One could say that the modes of signifying no longer exist in the written word itself to the extent that these modes of signifying concern the logician. For in writing they are separated from thought. Only when the written text is again read can the logician find his object. For his object is never separated from the modes of understanding.

9. But the written word still possesses in some manner the mode of signifying insofar as it is ordered to certain constructions. The subject, object, and verb thus demand certain forms and positions if they will cohere in a sentence, and these properties are found in writing. Thus, one who is learning another language can recognize the grammatical implications of certain "cases" and positions in a sentence without understanding what the sentence says. He notices that *canem* is accusative and thus some kind of object. Or, again, that "man" and "dog" are in the position appropriate to the subject and object respectively, though he does not know what these words mean. For the modes of signifying are not considered by the grammarian as revealing things and the manner in which those things are conceived, but as constituting parts of speech with the power to be brought together to form a certain whole, the sentence, the mind's principal instrument for expression.

10. Grammar is in this way an art, that is, a "*certa ordinatio rationis quomodo per determinata media ad debitum finem actus humani perveniant.*" It considers the modes of signifying as the means by which one makes speech. Grammar thus bears the notion of a liberal art. For it has "*opus aliquod quod est immediate ipsius rationis, ut... orationem formare.*"

11. Speech, however, is distinguished from the sounds of animals, not by its expression of passion (however much more sublimely it does so), but

by its order to the expression and communication of human thought. For this reason the art concerned with speech precisely as a sign, that is, as an instrument of thought, is among the "speculative" or "theoretical" arts which are ordered to particular, yet speculative, ends. In this sense grammar is always a speculative art, no matter how practical the manner of its study is, no matter how slavish its use is.

12. But, while the grammarian's consideration of the modes of signifying and the constructions they cause is in itself and as a whole a "speculative art" because it produces an opus belonging immediately to reason, there is reason to distinguish within grammar part that is speculative from part that is practical. For the grammarian's consideration can be "*propinqua uel remota ab operatione*." Saint Thomas discusses this distinction as it is appropriate to medicine, which as a whole must be judged a practical art in consideration of its end, the healing of the body.

13. For part of medicine too can be called "practical" and another part "speculative." One part of medicine which "*docet modum operandi ad sanationem*" can be called practical because it is near the operation considered by medicine. Another part that "*docet principia, ex quibus homo dirigitur in operatione, sed non proxime*" is called speculative merely because of its "distance" from operation.

14. A similar distinction between what is near operation and what is far from operation can be found in grammar. And this distinction can be applied to grammar in several ways. Here I will propose three that I understand to be of particular importance.

15. In one way this distinction is found in grammar just as it is found in medicine. This involves distinction of the consideration of grammatical principles from their application to particular operations. For the grammarian must obviously be able to form particular sentences and correct particular grammatical errors. Teaching how to do so is close to operation and therefore "practical" grammar.

16. But grammar also distinguishes the modes of signifying and recognizes them in the various parts of speech. These modes of signifying are then assigned as the proper causes of the constructions found in speech. In this way a particular category, such as substance, or even a very determinate nature, such as a "chain" (taken for an unnamed genus), is understood to provide the "schema" or mode according to which a particular word is this or that part of speech, here a noun or a conjunction. Again, the nature of the demonstrative pronouns "this" and "that" (and their relation to an-

tecedents) may be considered universally, without considering how to use them in a manner close to speech. The grammarian also shows why some mode of signifying gives rise to some construction: how the mode of action allows the verb to be said of a subject or how the mode of a "hook" allows a preposition to terminate an intransitive verb in an object. The grammarian thus considers universally and in principle the operation of all speakers. Insofar as his consideration is distant from the particular act of speaking, it can be called speculative.

17. Note, however, that, though such consideration is "remote from operation," it is not speculative in the sense that it does not have some opus or is not ordered to operation. It can be distinguished as speculative rather than practical because it is farther from the particular opus and operation than other considerations are. Rather than separating such considerations from operation altogether, this "remoteness" allows the consideration to embrace in a universal manner many more *opera* and *operationes*. Thus "speculative grammar" is still an art.

18. Another way in which this distinction is found in grammar arises from the fact that the principles and causes of speech can be considered insofar as they bear upon a particular matter. One often sees, for example, the theologian, who studies the divine nature, consider the application of grammatical principles to the particular matter he speaks of. Sometimes he discusses determinate propositions, as when he explains why the past imperfect is used in the statement, "In the beginning was the Word," or the sense of the demonstrative pronoun "this" in the sacramental formula "This is my body." Again, the theologian sometimes considers the very possibility of naming God or forming propositions about Him. Now all these considerations are near to operation (though one may be nearer than another) because they are contracted to the matter being spoken of.

19. Sacred Theology must often ask such questions, because its subject matter is not properly represented by the modes of signifying found in speech, but other sciences may do so as well. In natural theology the philosopher recognizes that one must not only say that God is alive, but also that he is his life. Again, the physicist must recognize that the perfect and the imperfect or "progressive" aspects signify something really distinct when said of local motion. "To be walking to Athens" is not "to have walked there." Yet, when said of the operations of sense, these aspects signify the same reality. "To be seeing something" and "to have seen it" do not signify a different reality. They only signify that reality with a different aspect.

20. In these examples, grammar is serving another science. Yet even within grammar itself, especially in the consideration of particular languages, the grammarian may be concerned with the need to speak about a particular matter. Thus he may explain the use of the passive or "middle" voice to name certain actions, such as sensing (αἰσθάνομαι) or following (*sequor*). Again, he may distinguish the material and formal accusatives in a statement such as "We made him king." This distinction is founded on some relation in the things signified, the man and his kingship. Likewise, the distinction in various kinds of genitive constructions (e.g. the possessive, the subjective, or the objective genitive) is founded on distinctions in the matter represented by the genitive.

21. In all such cases, grammatical principles must be applied to the matter at hand, whether this occurs in a particular proposition or a very determinate kind of proposition. This nearness to operation is, it seems to me, one way in which a part of the art of grammar, although it remains part of a "speculative art," can be called practical grammar rather than speculative grammar. In this determinate sense, grammar would be speculative when it fails to consider the grammatical import proper to the matter spoken of.

22. Grammar can be distinguished as "practical" and "speculative" insofar as its considerations are closer to or more removed from operation in the two ways mentioned. But grammar can also be remote from or near to operation through a cause proper to its subject. For, though the modes of signifying that grammar studies, whether or not found in all languages, have a kind of universality, these modes of signifying only exist in particular languages that embody them in sounds determined by convention and so they vary in one place and another and at one time and another.

23. Thus what is commonly understood as grammar involves the consideration of the determinate words and constructions used by a language or even the comparison of these among various languages. All such considerations are obviously nearer to operation and can thus be called "practical." But the considerations that abstract from any particular language, even if they illustrate grammar's teachings with the usage of particular languages, are remote from operation and are in this sense called "speculative."

24. Again, even the determinate considerations mentioned above, by which a science applies the teachings of grammar to a particular matter, may demand consideration of one or more particular languages. So Saint Thomas discusses what is proper to Greek and Latin when commenting on

Aristotle's definition of the verb or on the prologue to Saint John's gospel. Such considerations would be practical in two ways.

25. Hence, grammar can be divided into speculative and practical parts in at least these three ways, as it is concerned with the principles of speech or their application in forming particular sentences [15–17], or as it considers speech without attention to the matter spoken of or with such attention [18–21], or as it is concerned with the very nature of language or with particular languages [22–24]. Note that in these ways parts of grammar will be called "speculative grammar" or "practical grammar." But the whole of grammar is not called "speculative grammar" but a "speculative art."

26. Note that all the considerations mentioned belong to grammar insofar as it produces an opus belonging immediately to reason. Such considerations therefore belong to grammar as it is a liberal art. Now an art is a liberal art insofar as it is ordered to the intellect's satisfaction. In this way "liberal" adds some notion to "speculative." The speculative art produces some work that belongs immediately to reason, but the liberal art considers that work in a manner that serves man's intellect and thus makes him free. Arts that serve the body are "slavish" rather than "liberal," insofar as they tie man and his intellect to his lower part and the material world as such. (Somehow the "fine" arts, painting, music, poetry, and so on, stand between these, making something in matter that serves man's knowing powers.)

27. So any consideration of particular languages ordered merely to obtaining the habits of speaking, reading, or writing that language without attention to the principles by which it is an instrument of the intellect shares little or not at all in the liberal character of this art. Though one cannot make the art "servile" (for one cannot change the nature of the art), yet one can use the art in a servile way.

28. The liberal character of grammar demands that in the consideration of a particular language, even in its idioms, one sees the order in words as an instrument the intellect forms for the expression of its thought. To the extent that the grammarian fails to consider the order instituted in language by the mind, he fails to understand the order of speech to his own intellect. He thereby does not consider grammar in the manner appropriate to the free man, who lives for his own sake and thus for the sake of the highest faculty.

Two

The Meaning of Philology

The Meaning of Philology

Closely related to the study of phonology and morphology is something called "philology." Though the word first named a general concern with a culture's literature, including history, through the eighteenth century it came to name in a distinct sense the study of the development in the meanings of words and phrases. Various entries in Samuel Johnson's *Dictionary of the English Language* express this developing sense:

> PHILO´LOGER. *n.s.* [φιλόλογος.] One whose chief study is language; a grammarian; a critick.
>
> > Philologers *and critical discoursers, who look beyond the shell and obvious exteriors will not be angry with our narrower explorations.* Brown.
> >
> > *You expect that I should discourse of this matter like a naturalist, not a* philologer. Boyle.
> >
> > *The best* philologers *say, that the original word does not only signify domestick, as opposed to foreign, but also private, as opposed to common.* Spratt's Sermons.
>
> PHILO´LOGICAL. *adj.* [from *philology.*]
>
> > *Studies called* philological *are history, language, grammar, rhetorick, poesy, and criticism.* Watts.
> >
> > *He that pretends to the learned professions, if he doth not arise to be a critick himself in* philological *matters, should frequently*

> *converse with dictionaries, paraphrasts, commentators, or other criticks, which may relieve any difficulties.* Watts.

philo´logist. *n.s.* [φιλόλογος.] A critick; a grammarian.

philo´logy. *n.s.* [φιλολογία, philologie, Fr.] Criticism, grammatical learning.

> *Temper all discourses of* philology *with interspersions of morality.* Walker.

Johnson based his dictonary upon his own vast knowledge of English literature and his opinions of the ability of its authors. He describes his use of what many would then have called "taste," some judgment of the elements contributing to linguistic beauty, in his editing of the dictionary:

> The words which our authors have introduced by their knowledge of foreign languages, or ignorance of their own, by vanity or wantonness, by compliance with fashion, or lust of innovation, I have registered as they occurred though commonly only to censure them, and warn others against the folly of naturalizing useless foreigners to the injury of the natives.

The growing interest in philology produced many other great works of reference. *The New English Dictionary* (NED), now the *Oxford English Dictionary* (OED), "replaced" Johnson's *Dictionary* in 1933. The writers of this new dictionary established it on the "science" of philology, which proposes to make no judgments regarding the worth of words, phrases, or meanings.

Others are narrow in scope as J. D. Denniston's *The Greek Particles*, a work of over six hundred pages on the twenty Greek "adverbs" devoted to modifying the manner in which the speaker expresses his thought or relates it to another.

Yet other works in philology offer an opportunity for general reflection on the nature of language or the character of specific language, the manner in which thought and language develop, and the influences that urge such development. One particularly pleasant and useful is C. S. Lewis' *Studies in Words*. This work will provide opportunities to examine the various aspects of language that have been described through attention to several words of

great importance. Most of them are particularly necessary to philosophy, such as “nature,” “life,” “sense,” “simple,” and so on.

Three

Readings in *Studies in Words*

List of Readings

1. Introduction to *Studies in Words* and chapter 3 on the word "Sad (with *Gravis*)."
2. Chapter 2 "Nature," pages 24–47
3. Chapter 2 "Nature," pages 47–74
4. Chapter 7 "Simple"
5. *Chapter 9 "World," pages 241–244
6. *Chapter 9 "World," pages 244–268
7. *Chapter 10 "Life"*

Four

Cum Clauses

Syntax

Read CLS: Introduction, I, II.20–20.1, III, III.21, III.24.8

Cum Clauses

A complex sentence incorporates one sentence into another by making the "subordinate" sentence (also called a clause) perform a function in the "independent" or "main" sentence. The dependent clause performs the function of a noun, adjective or adverb. Thus, one manner of classifying subordinate clauses is by the function they perform. One speaks of a "noun clause of purpose," for example, to distinguish it from an adverbial purpose clause. (See LSG 23.1–3, 24.21–3, 24.31–3.) Another means of classifying them is by their use of the indicative or subjunctive and, in the latter case, the reason for the use of the subjunctive. LSG 24 divides clauses into those which use the subjunctive, those which regularly use the indicative and those which regularly use both the subjunctive and indicative. Conditional sentences are of this last kind, although they are treated differently, since the formation of a conditional sentence involves both the main clause and the subordinate clause. Conditions will be treated in chapter 6.

Cum clauses (CLS 24.8) regularly use both the indicative and the subjunctive moods. They are identified by the subordinating conjunction by which they are introduced. *Cum*, originally spelled *quom*, is based on the same pronominal root as *qui, quae, quod*. The accusative singular form, *quom*, came to be used adverbially, and this adverb subsequently added the force of a conjunction. The adverb *cum* has a temporal meaning and is used in tandem with *tum* ("then") to mean "when. . . then." The conjunction *cum*

then took on a few more meanings, all of which may be implied by the word "when."

> When (=While) I am reading, I agree, when I put the book down and begin to think, all that agreement slips away.
>
> When (=Since) they could not persuade them by their own efforts, they sent ambassadors to their leader.
>
> When (=Although) the first ranks had fallen, still the others resisted vigorously.
>
> Whenever (=if) he saw a rose, he thought spring had begun.

When *cum* has the force of "since/because" or the like, the clause is called "causal" (CLS 24.822). When *cum* has the sense of "although/even if" or the like, the clause is called "concessive" (CLS 24.823). When *cum* has the meaning of "if," the clause is conditional; the treatment of such clauses is given under conditional sentences (CLS 25). As *cum* took on meanings beyond the mere indication of time, the subjunctive was used. The subjunctive indicates that more than the mere fact of time is being related: the speaker's conception of how the temporal circumstance relates to the action of the main clause is signified as well. This may happen even when *cum* is translated as "when/while" (CLS 24.821).

The same reasons for using the subjunctive may be found even when a subordinating conjunction other than *cum* is used (other causal and concessive causes are treated in CLS 24.9). Consider whether the following clauses have a causal, concessive or conditional character in addition to their temporal character.

> When the sky is red in the evening, you say "There will be fair weather."
>
> When I was a child, I spoke like a child.
>
> When Herod the king heard this, he was troubled, and all Jerusalem with him.
>
> Go and search diligently for the child, and when you have found him, send me word.
>
> When they saw the star, they rejoiced exceedingly with great joy.

> And when Zechariah came out, he could not speak to them.
>
> And when the living creatures went, the wheels went beside them; and when the living creatures rose from the earth, the wheels rose.
>
> One day, when Moses had grown up, he went out to his people and looked on their burdens.

Ablative Case

Review CLS Section 8 (*in toto*)

Reading 4a: St. Thomas Aquinas, *Super Evangelium S. Ioannis Lectura*, Ch. 1 (Excerpt)

Cum ergo Evangelísta dicit *In princípio erat verbum*, non
evangelista- dicĕ-t principio- es-a-t verbo-m
24.8 6.1 8.32 6.1

intéllegi potest de humáno vel angélico verbo: quia utrúmque
inter.ligĕ-i pot.es-t humano- angelico verbo- utro-m.que
15.12 12.1 12.1 8.16 11.9

istórum verbórum est factum, cum homo et ángelus hábeant sui
isto-rum verbo-rum es-t facto-m homin- angelo-s habe-a-nt suo-i
12.1 10.14 4.52? 24.8 6.1 6.1 12.2?

esse et operatiónis princípium et causam; verbum autem
es-se operation-is principio-m causa-m verbo-m
15.1, 4.41 10.113 4.41 4.41 6.1

hóminis vel ángeli non potest praeexístere eis. De quo autem
homin-is angelo-i pot.es-t prae.existĕ-se eo-is quo-
10.111 10.111 15.12 9.13 12.43

verbo intelléxerit Evangelísta, declárat per hoc quod dicit, hoc
verbo- inter.lex-eri-t evangelista- declara-t ho-.c quo-d dicĕ-t ho-.c
8.16 24.6 6.1 7.2 26.212

verbum non esse factum, cum ómnia sint facta per ipsum;
verbo-m es-se facto-m omni-a s-i-nt facto-a ipso-m
6.1 15.141 4.52 24.8 6.1 11.6

hoc autem est verbum Dei, de quo Ioánnes hic lóquitur.
ho-.c es-t verbo-m deo-i qu-o Ioanni-s loquĕ-tur
6.1, 11.51 4.51 10.11 11.8 6.1 24.6

Sciéndum est autem, quod hoc verbum differt a nostro verbo in
sci-endo-m es-t quo-d ho-.c verbo-m dif.fer-t nostro- verbo-
16.141 26.212 12.43 6.1 12.41 8.12

tribus. Prima differéntia est, secúndum Augustínum, quia verbum
tri-bus prima- differentia- es-t Augustino-m verbo-m
8.4 12.1 6.1 7.2

nostrum prius est formabile, quam formatum[1]: nam cum volo
nostro-m prios- es-t formabili- qua-m formato-m vol-o
12.41 19.2 4.52 24.8

concipere rationem lapidis, oportet quod ad ipsam ratiocinando
cum.cipĕ-se ration-em lapid-is oportet quo-d ipsa-m ratiocina-ndo-
15.12 7.1 10.16? 23.3 11.6, 7.21 15.241

pervéniam; et sic est in ómnibus áliis, quae a nobis
per.veni-a-m es-t omni-bus alio-is qua-i no-bis
14.313? 14.71? 12.1 8.4 11.8, 7.1 11.1, 8.21

intelligúntur, nisi forte in primis princípiis, quae cum sint
inter.ligĕ-ntur primo-is principio-is qua-i s-i-nt
24.6 12.1 8.4 11.8, 7.1 24.8

simplíciter nota, absque discúrsu ratiónis statim sciúntur.
nota- abs.que discursu- ration-is sci-untur
4.52 13.31 8.12 10.16? 24.6

[1] *prius est formabile quam formatum = est formabile priusquam formatum*

St. Thomas Aquinas, *Super Evangelium S. Ioannis Lectura*, Ch. 1 (Excerpt)

Cum ergo Evangelista dicit *In principio erat verbum*, non intellegi potest de humano vel angelico verbo: quia utrumque istorum verborum est factum, cum homo et angelus habeant sui esse et operationis principium et causam; verbum autem hominis vel angeli non potest praeexistere eis. De quo autem verbo intellexerit Evangelista, declarat per hoc quod dicit, hoc verbum non esse factum, cum omnia sint facta per ipsum; hoc autem est verbum Dei, de quo Ioannes hic loquitur. Sciendum est autem, quod hoc verbum differt a nostro verbo in tribus. Prima differentia est, secundum Augustinum, quia verbum nostrum prius est formabile, quam formatum: nam cum volo concipere rationem lapidis, oportet quod ad ipsam ratiocinando perveniam; et sic est in omnibus aliis, quae a nobis intelliguntur, nisi forte in primis principiis, quae cum sint simpliciter nota, absque discursu rationis statim sciuntur.

Reading 4b: St. Thomas Aquinas, Sermo "Puer Iesus" (Excerpt)

Item crescere aetate corporis, non mentis, est laboriosum.
crescĕ-se aetat-e corpos-is menti-s es-t laborioso-m
15.13 8.21? 8.4? 10.112? 10.113? 10.112? 10.113? 4.52

Sed dices: juvenis sum, volo ludere in juventute mea; cum ero
dicĕ-s juven-is s-um vol-o ludĕ-se juventut-e mea- es-i-o
14.313 4.5 15.12 8.32 12.41 24.8

senex convertam me ad Dominum. Certe committis te magno
senec-s cum.vertĕ-a-m domino-m cum.mittĕ-s te- magno-
4.51 14.313 11.21 7.21 14.311 11.21 12.1

labori. Quod homo assuescit a juventute sua, facile est ei;
labor-i quo-d homin- ad.suescĕ-t juventut-e sua- facili- es-t e-i
9.13? 9.53? 23.1, 24.6 6.1 14.311 8.11? 12.41 4.52 9.111?

quod patet, quia facile est rustico in campo laborare, quia
quo-d pate-t facili- es-t rustico- campo- labora-se
24.6 4.52 9.111? 8.31 15.13

consuevit, quod tibi est difficile. Si consuescis facere voluntatem
cum.suev-it quo-d tibi es-t difficili- cum.suescĕ-s facĕ-se volunat-em
24.6 9.5 4.52 25 15.12 7.1

tuam, et vivere in peccatis, aut desperas de vita aeterna, aut
tua-m vivĕ-se peccato-is de.spera-s vita- aeterna-
12.41 15.12 8.1? 8.4? 8.16 12.1

conservas te magno labori. Unde Salomon: *adolescens juxta*
conserva-s te- magno- labor-i Solomon- adolescenti-s
11.21 12.1 9.13? 9.53? 6.1 6.1

viam suam ambulabit, et cum senuerit[2] *non recedet ab ea.* Et
via-m sua-m ambula-bi-t senu-eri-t re.cedĕ-t
7.23? 12.41 24.8 8.12

Jer. III: *bonum est viro cum portaverit jugum Domini ab*
bono-m es-t viro- portav-eri-t jugo-m domino-i
4.52 9.111? 24.8 7.1 10.111?

[2] *senesco, senescere, senui*

adolescentia sua; quia iste de facili potest se levare supra se.

adolescentia-	sua-	iste	facili-	pot.es-t	se	leva-se	se
8.11	12.41	11.53	8.11?		11.21	15.12	11.21

Et ideo Christus dedit nobis exemplum bene operandi a

Christo-s	ded-it	no-bis	exemplo-m		opera-ndo-i	
6.1		9.12	7.1	17.11	15.22	

juventute, quia cum esset duodecim annorum crevit[3] sapientia.

juventut-e		es-se-t		anno-rum	crev-it	sapientia-
8.11	24.8			10.14? 10.17?		8.4

Item periculósum est cum quis crescit aetáte córporis, si non

periculoso-m	es-t		qui-s	crescĕ-t	aetat-e	corpos-is	
4.52		24.8	11.41		8.21? 8.4?	10.112?	10.113?

crescit aetáte mentis. Deus ratiónem requírit de ómnibus.

crescĕ-t	aetat-e		menti-s		deo-s	ration-em	re.quirĕ-t	omni-bus
25	8.21?	8.4?	10.112?	10.113?	6.1	7.1		8.12? 8.16?

Unde in Evangélio, Matt. XVIII: *símile est regnum*

evangelio-			simili-	es-t	regno-m
8.31			4.52		6.1

caelórum hómini ponénti ratiónem cum família sua.

caelo-rum			homin-i	ponĕ-nti-	ration-em		familia-	sua-
10.111?	10.113?	10.16?	9.3	16.11, 16.4	7.1		8.231?	12.41

[3] *cresco, crescere, crevi, cretum*

St. Thomas Aquinas, Sermo "Puer Iesus" (Excerpt)

Item crescere aetate corporis, non mentis, est laboriosum. Sed dices: juvenis sum, volo ludere in juventute mea; cum ero senex convertam me ad Dominum. Certe committis te magno labori. Quod homo assuescit a juventute sua, facile est ei; quod patet, quia facile est rustico in campo laborare, quia consuevit, quod tibi est difficile. Si consuescis facere voluntatem tuam, et vivere in peccatis, aut desperas de vita aeterna, aut conservas te magno labori. Unde Salomon: *adolescens juxta viam suam ambulabit, et cum senuerit non recedet ab ea.* Et Jer. III: *bonum est viro cum portaverit jugum Domini ab adolescentia sua*; quia iste de facili potest se levare supra se. Et ideo Christus dedit nobis exemplum bene operandi a juventute, quia cum esset duodecim annorum crevit sapientia.

Item periculosum est cum quis crescit aetate corporis, si non crescit aetate mentis. Deus rationem requirit de omnibus. Unde in Evangelio, Matt. XVIII: *simile est regnum caelorum homini ponenti rationem cum familia sua.*

Reading 4c: St. Thomas Aquinas, *Compendium Theologiae*, Bk. 1

35. Quod omnia supradicta uno fidei articulo comprehenduntur.

Ex his autem ómnibus quae praedícta[4] sunt, collígere póssumus,
ho-is omni-bus quae prae.dic-to-a s-unt col.ligĕ-se pos.s-umus
8.3 6.1 15.12

quod deus est unus, simplex, perféctus, infinítus, intélligens
quod deo-s es-t uno-s sim.plici-s perfec-to-s infinito-s intel.ligĕ-nti-s
23.1, 26.212 6.1 1.2 4.5 4.5 4.5 4.5 4.5

et volens. Quae quidem ómnia in symbolo fídei brevi
vol-enti-s quae omni-a symbolo- fide-i brevi-
4.5 19.113 6.1 8.3 10.16? 10.14?

artículo comprehendúntur, cum nos profitémur crédere in deum
articulo- com.prehendĕ-ntur nos pro.fite-mur credĕ-se deo-m
8.2 24.81 6.1 15.12 7.2

unum omnipoténtem. Cum enim hoc nomen deus a nómine
uno-m omni.pot.e-nti-m hoc nomin- deo-s nomin-e
24.82 6.1 3.71 8.1

Graeco, quod dícitur theos, dictum videátur, quod quidem a
graeco- quod dicĕ-tur dic-to-m vide-a-tur quod
6.1, 24.6 4.5 4.5? 24.82 23.2, 24.6

theaste dícitur, quod est vidére vel consideráre; in ipso dei
dicĕ-tur quod es-t vide-se con.sidera-se ipso- deo-i
24.6 4.5 4.5 10.11

nómine patet quod sit intélligens, et per cónsequens
nomin-e pate-t quod s-i-t intel.ligĕ-nti-s con.sequĕ-nti-s
8.3 23.1, 26.212 14.71? 4.5 7.2

volens. In hoc autem quod dícimus eum unum, exclúditur et
vol-enti-s hoc quod dicĕ-mus eo-m uno-m ex.cludĕ-tur
4.5 8.3 24.6, 26.212 7.24 7.24

deórum plurálitas, et omnis compositio: non enim est simpliciter
deo-rum pluralitat-s omni-s com.position- es-t sim.plici-ter
10.112? 6.1 6.1 1.2

[4] *praedicta* not "predicated" but "said already".

unum nisi quod est simplex.
uno-m quod es-t sim.plici-s
4.5 23.1 4.5

Per hoc autem quod dícimus, omnipoténtem, osténditur quod
hoc quod dicĕ-mus omni.pote-nti-m os.tendĕ-tur quod
7.2 26.212 7.24? 23.1, 26.212

sit infinítae virtútis, cui nihil subtráhi possit, in quo
s-i-t infinita-i virtut-is cui nihil- sub.trahĕ-i pos.s-i-t quo
4.52, 10.17 9.13? 9.15? 6.1 15.12 26.214 8.3

inclúditur quod sit et infinítus et perféctus: nam virtus rei
includĕ-tur quod s-i-t in.finito-s per.fec-to-s virtut-s re-i
26.212 14.71? 4.5 4.5 6.1 10.112

perfectiónem esséntiae conséquitur.
per.fection-em essentia-i con.sequĕ-tur
7.1 10.112

36. Quod haec omnia a philosophis posita sunt.

Haec autem quae in superióribus de deo trádita sunt, a
haec quae superior-ibus deo- tradĕ-to-a s-unt
6.1 24.6, 6.1 8.3 8.1

plúribus quidem gentílium philósophis subtíliter consideráta sunt,
pluri-bus gentili-um philosopho-is subtili-ter considerato-a s-unt
10.14? 10.11? 8.13

quamvis nonnúlli eórum circa praedícta erráverint: et qui in
non.nullo-i eo-rum prae.dic-to-a errav-eri-nt qui
24.922 6.1 10.14 7.2 24.922 23.1, 24.6

iis verum dixérunt, post longam et laboriósam inquisitiónem ad
i-is vero-m dix-erunt longa-m laboriosa-m in.quisition-em
8.3 7.1 7.2

veritátem praedíctam vix perveníre potuérunt.
veritat-em prae.dic-ta-m per.veni-se potu-erunt
7.2 17.51 15.12

Sunt autem et ália nobis de deo trádita in doctrína christiánae
s-unt alio-a nobis deo- tradĕ-to-a doctrina- christiana-i
16.12 6.1 9.12 8.1 16.12 8.3

religiónis, ad quam perveníre non potuérunt, circa quae secúndum
religion-is qua-m per.veni-se potu-erunt qua-i
10.13? 7.2 15.12 7.2

christiánam fidem ultra humánum sensum instrúimur. Est autem
christiana-m fide-m humano-m sensu-m in.struĕ-mur es-t
7.2 7.2

hoc: quod cum sit deus unus et simplex, ut osténsum est, est
hoc quod s-i-t deo-s uno-s simplici-s os.ten-so-m es-t es-t
26.212 24.82 1.2 6.1 4.5 4.5

tamen deus pater, et deus fílius, et deus spiritus sanctus,
deo-s patr- deo-s filio-s deo-s spiritu-s sancto-s
6.1? 4.5? 4.5? 3.21? 6.1? 4.5? 4.5? 3.21? 6.1? 4.5? 4.5? 3.21?

et ii tres non tres dii, sed unus deus est:[5] quod quidem,
i-i tri-es tri-es deo-i uno-s deo-s es-t quod
LMP17 6.1 4.5 4.5 7.1

quantum possíbile nobis est, consideráre inténdimus.
pos.si.bili- nobis es-t con.sidera-se in.tendĕ-mus
17.4 15.12

[5]As the subject is *ii tres*, the verb should be *sunt*, not *est*. The verb has been drawn into the singular by its proximity to *unus deus*.

St. Thomas Aquinas, *Compendium Theologiae*, Bk. 1

35. Quod omnia supradicta uno fidei articulo comprehenduntur.

Ex his autem ómnibus quae praedícta sunt, collígere póssumus, quod deus est unus, simplex, perféctus, infinítus, intélligens et volens. Quae quidem ómnia in symbolo fídei brevi artículo comprehendúntur, cum nos profitémur crédere in deum unum omnipoténtem. Cum enim hoc nomen deus a nómine Graeco, quod dícitur theos, dictum videátur, quod quidem a theaste dícitur, quod est vidére vel consideráre; in ipso dei nómine patet quod sit intélligens, et per cónsequens volens. In hoc autem quod dícimus eum unum, exclúditur et deórum plurálitas, et omnis composítio: non enim est simplíciter unum nisi quod est simplex.

Per hoc autem quod dícimus, omnipoténtem, osténditur quod sit infinítae virtútis, cui nihil subtráhi possit, in quo inclúditur quod sit et infinítus et perféctus: nam virtus rei perfectiónem esséntiae conséquitur.

36. Quod haec omnia a philosophis posita sunt.

Haec autem quae in superióribus de deo trádita sunt, a plúribus quidem gentílium philósophis subtíliter consideráta sunt, quamvis nonnúlli eórum circa praedícta erráverint: et qui in iis verum dixérunt, post longam et laboriósam inquisitiónem ad veritátem praedíctam vix pervenire potuérunt.

Sunt autem et ália nobis de deo trádita in doctrína christiánae religiónis, ad quam pervenire non potuérunt, circa quae secúndum christiánam fidem ultra humánum sensum instrúimur. Est autem hoc: quod cum sit deus unus et simplex, ut osténsum est, est tamen deus pater, et deus fílius, et deus spiritus sanctus, et ii tres non tres dii, sed unus deus est: quod quidem, quantum possíbile nobis est, consideráre inténdimus.

Five

Sequence of Tenses; Indirect Questions

Syntax

The Sequence of Tenses

The subjunctive mood is not used to signify facts as much as the speaker's conception of the possibility of some state of affairs, or perhaps his will with respect to the same. One might say that the subjunctive conveys some removal from reality (whether in its independent or dependent uses). Generally, the tenses of the subjunctive reflect the degree of removal from reality: present subjunctives indicate less removal from reality than past subjunctives. In other words, present subjunctives are closer to reality than past subjunctives.

When a subjunctive verb appears in a subordinate clause, its tense and aspect are governed by three principles. First, the tenses of the verb used in the main clause may be divided into primary tenses and historical (or secondary) tenses. Second, the present subjunctive verb is used in a subordinate clause that depends on a main clause with a verb in a primary tense; a past subjunctive verb is used in a subordinate clause that depends on a main clause with a verb in an historical tense. Third, in the subordinate clause progressive aspect signifies action that is incomplete at the time of the action of the main clause; perfect aspect signifies action that is complete at the time of the action of the main clause.

The interplay of these three principles produces the "sequence of tenses" (CLS 27) and can be presented in the following chart. Although the chart may make this matter appear complex, each principle makes sense intuitively. You may think of this chart as helping you to answer two natural questions:

1. Why does the verb in the subordinate clause have the tense that it does?
2. Why does the verb in the subordinate clause have the aspect that it does?

The answer to these questions depends not only on the action signified by the verb in the subordinate clause, but also on the relation of this action to the action of the main clause.

5.1 Sequence of Tenses

Verb in Main Clause	Verb in Subordinate Clause	
	Action Incomplete at Time of Main Clause	*Action Complete at Time of Main Clause*
Primary Tense		
Present Progressive Present Perfect (with present force) Future Progressive Future Perfect Present (or Future) Imperative	Present Progressive Subjunctive	Present Perfect Subjunctive
Secondary Tense		
Past Progressive Past Perfect Present Perfect (with past force) Historical Infinitive	Past Progressive Subjunctive	Past Perfect Subjunctive

A few artificial examples with indirect questions will help make this clear.

Primary Sequence

[incomplete action] He asks what the king is doing. *Rogat quid rex faciat.*

[complete action] He asks what the king did. *Rogat quid rex fecerit.*

The verb of the main clause is in the present tense, which is a primary tense. In the first sentence, the king's action is not complete at the time it is being asked about. In the second sentence, the king's action is taken to be complete at the time he asks about it.

Secondary Sequence

[incomplete action] He asked what the king was doing. *Rogavit quid rex faceret.*

[complete action] He asked what the king had done. *Rogavit quid rex fecisset.*

The verb of the main clause is in the past tense, which is an historical tense. In the first sentence, the king's action is not complete at the time it is being asked about. In the second sentence, the king's action is taken to be complete at the time he asks about it.

Genitive Case

Review CLS Section 10 (*in toto*).

Reading 5a: St. Thomas Aquinas: *De Iudiciis Astrorum*

Quia petísti[1] ut tibi scríberem an líceret iudíciis astrórum uti,
pet-isti te-bi scribĕ-se-m lice-se-t iudicio-is astro-rum
9.12 24.21, 27.31 24.1 8.28 10.13 15.12

tuae petitióni satisfácere volens, super ea quae a sacris
tua-i petition-i satisfacĕ-se volenti-s eo-a quo-a.i sacro-is
9.111 15.12 16.4 7.2 24.6

doctóribus tradúntur, scríbere curávi. In primis ergo opórtet te
doctor-ibus tradĕ-ntur scribĕ-se curav-i primo-is oporte-t te-
8.13 14.42 15.12 12.2 7.253

scire, quod virtus caeléstium córporum ad immutánda inferióra
sci-se quo-d virtut-s caelesti-um corpos-um immuta-ndo-a inferi-or-a
15.142 23.1 6.1 10.11? 10.12 16.142

córpora se exténdit. Dicit enim Augustínus, V *de civitáte Dei*:[2]
corpos-a se- ex.tendĕ-t dicĕ-t augustino-s civitat-e deo-i
7.11? 7.21? 11.21 6.1 8.16 10.11

"non usquequáque[3] absúrde dici potest, ad solas córporum
ab.surdo-e dicĕ-i pot.es-t sola-s corpos-um
17.54 17.51 15.12 10.111? 10.113?

differéntias afflátus[4] quosdam sidéreos perveníre."
dis.ferentia-s ad.flatu-s quo-s.dam sidereo-s per.veni-se
7.21 7.252 15.141

Et ídeo, si áliquis iudíciis astrórum utátur ad praenoscéndum
ali.qui-s iudicio-is astro-rum utĕ-a-tur praenoscĕ-ndo-m
6.1 8.28 10.13 25.53 15.21, 16.142

corporáles efféctus (puta[5] tempestátem et serenitátem áeris,
corporali-es ex.fectu-s puta- tempestat-em serenitat-em aer-is
7.1 14.78 7.1 7.1 10.11? 10.12?

[1] *petisti... scriberem* consider the order of tenses here: past progressive subjunctive depending upon a present perfect signifying the simple past: 27, 27.1, 27.3, 27.31.

[2] *V de civitate Dei* Citation: *quinto libro de civitate Dei.*

[3] *usquequaque* everywhere; in every thing.

[4] *afflatus* [acc. pl.] influences.

[5] *puta* think of → for example.

sanitátem vel infirmitátem córporis, vel ubertátem et
sanitat-em infirmitat-em corpos-is ubertat-em
7.1 7.1 10.11? 10.12? 7.1

sterilitátem frúctuum, et cétera huiusmódi[6] quae ex
sterilitat-em fructu-um cetero-a ho-ius.modo-i quo-a.i
7.1 10.11? 10.12? 7.1 11.9

corporálibus et naturálibus causis depéndent), nullum vidétur
corporali-bus naturali-bus causa-is de.pende-nt nullo-m vide-tur
8.11? 25.41

esse peccátum. Nam omnes hómines circa huiusmódi
es-se peccato-m omni-es homin-es ho-ius.modo-i
15.12? 15.142 6.1? 7.253? 6.1

efféctus aliqua observatióne utúntur caeléstium córporum: sicut
ex.fecto-s ali.qua- observation-e utĕ-ntur caelesti-um corpos-um
7.21 8.28 14.44 10.12? 10.13?

agrícolae séminant et metunt certo témpore, quod observátur
agricola-i semina-nt metĕ-nt certo- tempos-e quo-d observa-tur
6.1 8.32 6.1 24.6

secúndum motum solis; nautae navigatiónes vitant in
motu-m sol-is nauta-i navigation-es vita-nt
7.21 10.11? 10.12? 6.1 7.1

plenilúnio, vel in lunae defféctu;[7] medici circa aegritúdines
pleni.lunio- luna-i defectu- medico-i aegritudin-es
8.32 10.12? 10.13? 8.3 6.1

críticos dies obsérvant, qui determinántur secundum cursum
critico-s die-s observa-nt qui- determina-ntur cursu-m
7.11 24.6 7.21

solis et lunae. Unde non est inconvéniens secúndum
sol-is luna-i es-t inconvenienti-s
10.11? 10.12? 10.11? 10.12? 19.22

áliquas alias occultióres observatiónes stellárum circa corporáles
ali.qua-s alia-s occulti-or-es observation-es stella-rum corporali-es
12.43 12.31 7.21 10.11? 10.13?

[6] *huius-modi* "of this sort" → "such." Used as one word only in the gen. sing.
[7] *defectu* defect → eclipse.

efféctus uti astrórum iudício.
ex.fectu-s utĕ-i astro-rum iudicio-
7.21 15.13 10.13 8.28

Hoc autem ómnino tenére opórtet, quod[8] volúntas hóminis non
ho-.c tene-re oporte-t quo-d voluntat-s homin-is
7.11 15.13 2.3 23.1 6.1 10.11? 10.12?

est subiécta necessitáti astrórum; alióquin períret líberum
es-t subiecta- necessitat-i astro-rum peri-se-t libero-m
16.12? 9.3 10.11? 10.12? 10.16? 24.9

arbítrium: quo subláto non deputaréntur hómini neque bona
arbitrio-m quo- sublato- de.puta-se-ntur homin-i bono-a
6.1 8.232 24.6, 14.712 9.5

ópera ad méritum, neque mala ad culpam. Et ideo certíssime
opes-a merito-m malo-a culpa-m certissimo-e
6.1 7.21 7.21

tenéndum est cuílibet christiáno, quod ea quae ex voluntáte
tene-ndo-m es-t quo-i.libet christiano- quo-d e-a quo-a.i voluntat-e
16.141 11.9 12.43 23.1, 3 6.1 24.6 8.11

hóminis depéndent (quália sunt ómnia humána ópera) non ex
homin-is depende-nt quali-a s-unt omni-a humano-a opes-a
10.11? 10.12? 24.6 4.51

necessitáte astris subdúntur:[9] et ídeo dícitur Ieremías X:[10] a
necessitat-e astro-is sub.dĕ-ntur dicĕ-tur
8.11? 9.111! 8.31? 10.14? 8.31

signis caeli nolíte metúere, quae gentes timent.
signo-is caelo-i noli-te metuĕ-se quo-a.i gent-es time-nt
8.11 14.8 15.12 6.1 24.6

Sed diábolus, ut omnes pertráhat in errórem, immíscet se
diabolo-s omn-es per.trahĕ-a-t error-em in.misce-t se-
6.1 7.1 24.23? 24.31? 7.21 11.21

[8] *quod... astrorum* in apposition to *hoc*.

[9] *quod ea... subduntur*. This noun clause is formally the subject of the passive periphrastic. When the periphrastic construction is translated "x ought to hold," the noun clause must become the object of the verb "to hold."

[10] *X* [*capitulo*] *decimo*

opéribus eórum qui iudíciis astrórum inténdunt. Et ídeo
opes-ibus eo-rum qui- iudicio-is astro-rum in.tendĕ-nt
9.12? 8.21? 10.12 8.21? 9.13?

Augustínus dicit in II super Génesim ad lítteram: "faténdum,[11]
Augustino-s dicit littera-m fate-ndo-m
6.1 26.12 7.21 7.12 16.141

quando ab astrólogis vera dicúntur, instínctu quodam
astrologo-is vero-a dicĕ-ntur in.stinctu- quo-.dam
8.13 24.72 8.21 11.9

occultíssimo dici, quem nesciéntes humánae mentes patiúntur;
ob-cult-issimo- dicĕ-i qui-em nescienti-es humana-i ment-es pati-untur
15.141? 7.1 16.31? 16.332? 6.1 14.43?

quod cum ad decipiéndos hómines fit, spirítuum immundórum et
quo-d de.cipi-endo-s homin-es fi-t spiritu-um in.mundo-rum
16.142 7.11? 7.21? 24.81

seductórum operátio est; quibus quaedam vera de temporálibus
seducto-rum operation- es-t qui-bus quo-a.i.dam vero-a temporal-ibus
10.12? 4.52 9.114

rebus nosse[12] permíttitur." Et ideo Augustínus dicit in II *de*
re-bus nov-isse per.mittĕ-tur Augustino-s dicĕ-t
8.16 15.13 2.3 6.1 26.212 8.31

doctrína christiána, quod huiusmódi observatiónes astrórum
doctrina- christiana- quo-d ho-ius.modo-i ob.servation-es astro-rum
8.16 23.1 6.1 10.13

referéndae sunt ad quaedam pacta cum daemónibus hábita.
re.fer-enda-i s-unt quo-a.i.dam pacto-a daemon-ibus habito-a
16.141 7.21 8.231 16.12, 16.4

Est autem ómnino christiáno vitándum pactum vel societátem
es-t christiano- vita-ndo-m pacto-m societat-em
9.4 16.141 7.11 7.11

[11] *fatendum* [*est*]: literally "it ought to be confessed," often translated "one ought to confess," where the "dative of agent" is absent.

[12] *vera... nosse. nosse*, "to know." Accusative and infinitive. Does this serve as the subject of *permittitur*? Or is the accusative a direct object of *nosse*, which is the subject of *permittitur*?

cum daemónibus habére,[13] secundum illud Apóstoli, I Cor. X:
daemon-ibus habe-se illo-d Apostolo-i
8.231 15.13 7.21 10.114? 8.31 8.31

nolo vos fiéri sócios daemoniórum. Et ídeo pro certo tenéndum
nol-o vo-s fi-esi socio-s daemonio-rum certo- tene-ndo-m
7.25 15.141 7.2521 10.111 8.31 16.141

est, grave peccátum esse,[14] circa ea quae a voluntáte hóminis
es-t gravi- peccato-m es-se eo-a quo-a.i voluntat-e homin-is
7.2521 15.141 8.11? 10.11? 10.12?

depéndent, iudício astrórum uti.
de.pende-nt iudicio- astro-rum utĕ-i
8.28 10.13 15.13

St. Thomas Aquinas: *De Iudiciis Astrorum*

Quia petísti ut tibi scríberem an líceret iudíciis astrórum uti, tuae petitióni satisfácere volens, super ea quae a sacris doctóribus tradúntur, scríbere curávi. In primis ergo opórtet te scire, quod virtus caeléstium córporum ad immutánda inferióra córpora se exténdit. Dicit enim Augustínus, V *de civitáte Dei*: "non usquequáque absúrde dici potest, ad solas córporum differéntias afflátus quosdam sidéreos perveníre."

Et ídeo, si áliquis iudíciis astrórum utátur ad praenoscéndum corporáles efféctus (puta tempestátem et serenitátem áeris, sanitátem vel infirmitátem córporis, vel ubertátem et sterilitátem frúctuum, et cétera huiusmódi quae ex corporálibus et naturálibus causis depéndent), nullum vidétur esse peccátum. Nam omnes hómines circa huiusmódi efféctus aliqua observatióne utúntur caeléstium córporum: sicut agrícolae séminant et metunt certo témpore, quod observátur secúndum motum solis; nautae navigatiónes vitant in plenilúnio, vel in lunae defféctu; medici circa aegritúdines críticos dies obsérvant, qui determinántur secundum cursum solis et lunae. Unde non est inconvéniens secúndum áliquas alias occultióres observatiónes stellárum circa corporáles efféctus uti astrórum iudício.

[13] *pactum vel societatem... habere*: Is this an accusative-infinitive construction or an infinitive completed by an accusative object?

[14] *grave peccatum esse... uti. uti* is "accusative" subject of *esse* completed by *grave peccatum* as a predicate noun (predicate "accusative"?)

Hoc autem ómnino tenére opórtet, quod volúntas hóminis non est subiécta necessitáti astrórum; alióquin períret líberum arbítrium: quo subláto non deputaréntur hómini neque bona ópera ad méritum, neque mala ad culpam. Et ideo certíssime tenéndum est cuílibet christiáno, quod ea quae ex voluntáte hóminis depéndent (quália sunt ómnia humána ópera) non ex necessitáte astris subdúntur: et ídeo dícitur Ieremías X: a signis caeli nolíte metúere, quae gentes timent.

Sed diábolus, ut omnes pertráhat in errórem, immíscet se opéribus eórum qui iudíciis astrórum inténdunt. Et ídeo Augustínus dicit in II super Génesim ad lítteram: "faténdum, quando ab astrólogis vera dicúntur, instínctu quodam occultíssimo dici, quem nesciéntes humánae mentes patiúntur; quod cum ad decipiéndos hómines fit, spirítuum immundórum et seductórum operátio est; quibus quaedam vera de temporálibus rebus nosse permíttitur." Et ideo Augustínus dicit in II *de doctrína christiána*, quod huiusmódi observatiónes astrórum referéndae sunt ad quaedam pacta cum daemónibus hábita. Est autem ómnino christiáno vitándum pactum vel societátem cum daemónibus habére, secundum illud Apóstoli, I Cor. X: nolo vos fiéri sócios daemoniórum. Et ídeo pro certo tenéndum est, grave peccátum esse, circa ea quae a voluntáte hóminis depéndent, iudício astrórum uti.

Six

Conditional Sentences; Ablative Absolute

Syntax

Conditional Sentences

A conditional sentence is a complex sentence composed of a main clause and a subordinate clause called a "condition."[1] The main clause of the sentence is called the "apodosis"; the condition is the "protasis."[2] The tense and mood of the verbs in both clauses reflect various kinds of conditions. There are different kinds of "pure" conditions, as well as "mixed conditions" in which the protasis of one kind of condition is paired with the apodosis of a different kind. Conditions are divided into kinds on the basis of three distinctions.

First, open conditions are distinguished from unreal and ideal conditions. **Open** conditions are those which are as likely to be fulfilled as not: "If it rains, the road will be washed out." Conditions that cannot be fulfilled are **unreal**: "If he had been here, that would never have happened." Similar to unreal conditions are **ideal** conditions, which are presented as unfulfilled as of now and unlikely to be fulfilled in the future: "If it should rain, the road would be washed out." Open conditions employ the indicative, while unreal and ideal conditions employ the subjunctive.

Second, particular conditions are distinguished from general conditions. This is, at least in practice, a subdivision of open conditions. **Particular**

[1] The same discussion of conditions is presented more thoroughly in CLS 25, albeit in a slightly different order, in greater detail, and with more exceptions.

[2] When the clauses of a conditional sentence are in the "if... then" order, the protasis ("if" clause) is in front of the apodosis ("then" clause).

conditions refer to particular circumstances: "If you do that, you are making a big mistake." Even though this condition refers to circumstances that could be repeated, the speaker intends to describe only this particular instance. **General** conditions refer to circumstances that may occur generally even to particular subjects: "If my grandpa comes to visit, we have a special dinner." This is equivalent to "Whenever grandpa comes to visit. . . " Often the distinction between these two kinds of conditions is not made explicit by the words in the sentence: it must be intuited from context.

Third, conditions may refer to the **past**, **present** or **future**. By its nature, a general condition that refers to the present also refers to the future, so general conditions are only of two kinds. Unreal conditions refer to the present or past, since it is impossible to completely exclude the possibility of some future event. Instead, ideal conditions are opposed to open conditions in the future.

In effect, then, there are eight kinds of conditions. But these may be reduced to six, insofar as particular and general conditions both employ the indicative and their difference is not reflected in the form of the verb.[3]

The kinds of conditions are presented schematically in Table 6.1 along with examples of each kind. In examining the tables, note the following patterns and their principles. First, open conditionals employ the indicative, whereas ideal and unreal conditionals employ the subjunctive, because the ideal and unreal conditionals indicate some removal from reality, unlike open conditionals. Second, ideal conditionals use the present subjunctive, whereas unreal conditionals use the past subjunctive, because unreal conditionals are more removed from reality than ideal conditionals. Third, mixed conditionals are formed by combining the protasis of one conditional with the apodosis of another; thus, mixed conditionals resolve to the other kinds of conditionals.

The English translations show that each of these conditional sentences has a distinct meaning. They also show that we use the subjunctive for the same conditional sentences that Latin does, although our unfamiliarity with the English subjunctive may not make this easy to see. We also use the same tenses in English as Latin uses.

[3]If their difference is explicit, this is due to an adverb or subordinating conjunction: for example, "whenever" is general, while "if" may be either general or particular.

6.1 Important Latin Conditional Sentences with Examples

Kind of Conditional	Name of Conditional	Protasis Verb	Apodosis Verb	Examples
Open (Particular or General)	**Simple Present**	Pres. Prog. Indicative	(any mood)	*Si hoc dicit, curre!* "If he **says** this, **run**!" *Si hoc cogitat, errat.* "If he **thinks** this, he **errs**."
Open (Particular or General)	**Simple Past**	Past Prog. Indicative *or* Present Perf. Indicative	(any mood)	*Si hoc cogitabat, errabat.* "If he **was** thinking this, he **was** erring." *Si hoc cogitavit, erravit.* "If he **thought** this, he **erred**."
Open (Particular)	**Future More Vivid**	Fut. Prog. Indicative *or* Fut. Perf. Indicative	(usually Fut. Prog. Indicative)	*Si hoc cogitabit, errabit.* "If he **thinks** this, he **will** err." *Si hoc fecerit, poenas dabit.* "If he **does** this, he **will be** punished."
Ideal	**Future Less Vivid**	Pres. Prog. Subjunctive	Pres. Prog. Subjunctive	*Si hoc cogitet, erret.* "If he **should** think this, he **would** err." "**Were** he to think this, he **would** err."
Unreal	**Present Contrary-to-Fact**	Past Prog. Subjunctive	Past Prog. Subjunctive	*Si hoc cogitaret, erraret.* "If he **were** thinking this, he **would** be erring"
	Past Contrary-to-fact	Past Perfect Subjunctive	Past Perfect Subjunctive	*Si hoc cogitavisset, erravisset.* "If he **had** thought this, he **would have** erred."
Mixed	**Mixed Future**	Pres. Prog. Subjunctive	Fut. or Present Progressive Indicative	*Si hoc cogitet, errabit.* "If he **should** think this, he **will** err." *Si hoc dicat, inconveniens est.* "If he **should** say this, it **is** unfitting."
	Mixed Contrary-to-fact	Past Perf. Subjunctive	Past Prog. Subjunctive	*Si hoc cogitavisset, erraret.* "If he **had** thought this, he **would** be in error."

Ablative Absolute

The ablative absolute is a common construction in Latin that contains two elements, one substantive and one verbal. The former may be a noun or pronoun or even an adjective used substantively. The latter is a participle.[4] Thus, this construction may be considered an "abbreviated clause" like the accusative-infinitive construction. It has much of the nature of a sentence—saying something of something—without the grammatical completeness of a sentence. As the CLS notes (8.233) the ablative absolute developed from the ablative of "attendant circumstances." In other words, it conveys almost any idea that is simultaneous with the action of the main clause.

The ablative absolute is called "absolute" because it stands alone, i.e., it is not incorporated into the main clause by a subordinating conjunction or relative pronoun, etc., as a subordinate clause is.[5] While the connection of the ablative absolute construction to the main sentence is not specified, it is often possible to tell from context that the ablative absolute has a temporal, causal or concessive character. To bring this out in an English translation, the ablative absolute can be rendered as a subordinate clause and the appropriate subordinating conjunction supplied.

> *Et plagis impositis abierunt semivivo relicto.* Wounds having been imposed [After wounds were inflicted], they left, the half-alive man having been left [the man being left half-alive].
>
> *Et viso illo, praeterivit.* The man having been seen [Although (When) the man was seen], he passed by.
>
> *Hoc autem ostenso, manifestum est deum non esse nisi unum.* This having been shown [Once (Since) this has been shown], it is manifest that there is only one God.

[4] It is even possible that a second substantive element will be found, which is analogous to the predicate nominative in a nominal sentence. The participle of the copula verb is usually omitted.

[5] English has an analogous construction, called a "nominative absolute": "Off we started, he remaining behind." "Conditions being favorable, we shall surely succeed." Note the absence of a conjunction. Note also the presence of substantive (noun or pronoun) that acts like a subject and a participle that acts like a verb. Still, we would not say that "he remaining behind" is a grammatically complete clause, presumably because the participle falls away somehow from the finite verb.

Because Latin does not have a progressive passive participle or a perfect active participle, it does not offer the speaker the same choices that English does. We may find it much more natural to change the voice of the participle when translating an ablative absolute into English.

> After they had imposed wounds on the man. . . [After they had beaten him. . .]
>
> Although he saw the man. . .

Reading 6a: St. Thomas Aquinas, *Summa Contra Gentiles* 4.7

1. Hanc autem positiónem divínae scriptúrae repugnáre manifésteHa-m.c position-em 7.25 divina-i scriptura-i 9.? re.pugna-se 7.25 manifesto-e

   potest[1] percípere, si quis[2] sacrárum Scripturárum dictapot.es-t per.cipĕ-se 15.12 qui-s 6.1 sacra-rum scriptura-rum dicto-a 10.11?

   diligénter consíderet.diligenti-ter considĕ-se-t 25.53

2. Cum enim scriptúra divína et christum dei fílium, et ángelosscriptura- 6.1 divina- christo-m 7.24 deo-i 10.114? filio-m 7.24 angelo-s 7.24

   dei fílios nóminet, ália tamen et ália ratióne: unde apóstolusdeo-i 10.114? filio-s 7.24 nomina-e-t 24.82 alia- alia- ration-e 8.2 apostolo-s 6.1

   (Hebr. 1:5) dicit: “Cui dixit aliquándo angelórum, ‘fílius meus esdicĕ-t quo-i 9.12 dix-it angelo-rum 10.14 filio-s 4.5 meo-s es-s 23.1

   tu, ego hódie génui te’?” quod ad christum ásserit essetu- 6.1 ego 6.1 ho-.c.die- genu-i 7.1 te- quo-d 26.211 christo-m 7.2 as.serĕ-t 26.211 es-se

   dictum. Secúndum autem positiónem praedíctam, eádem ratióneDic-to-m 4.5 position-em 7.2 prae.dic-ta-m ea-.dem ration-e 8.2

   ángeli fílii diceréntur et christus: utrísque enim nomenangelo-i 6.1 filio-i 4.5 dicĕ-se-ntur 1.2, 14.71? christo-s 6.1 utro-is.que nomin- 6.1

   filiátionis compéteret secúndum quandam sublimitátem natúrae,filiation-is 10.16 com.petĕ-se-t 14.71? qua-m.dam sub.limitat-em 7.2 natura-i 10.112

[1] Implicit subject *aliquis*, as suggested by the next clause.

[2] *quis.* short for *aliquis*: Mnemonic: “After *si, nisi, num, ne*, ‘*ali-*’ takes a holiday.”

in qua creáti sunt a deo.
qua- creato-i s-unt deo-
8.3 8.13

3. Nec obstat si christus sit excellentióris natúrae prae áliis
obsta-t christo-s s-i-t ex.cellenti-or-s natura-i alio-is
6.1 25.5? 4.5

ángelis: quia etiam inter ángelos órdines divérsi inveniúntur, ut
angelo-is angelo-s ordin-es diverso-i in.veniĕ-ntur
8.3 7.2 6.1

ex superióribus patet, et tamen ómnibus eádem filiatiónis rátio
superi-or-ibus pate-t omni-bus ea-.dem filiation-is ration-
8.1 9.11 10.16 6.1

compétit. Non ígitur christus fílius dei dicitur secúndum quod
competĕ-t christo-s filio-s deo-i dicĕ-tur quo-d
6.1 4.5 10.14 1.2 23.1 7.1

ásserit praedícta posítio.
as.serĕ-t prae.dic-ta- position-
6.1

4. Item. Cum ratióne creatiónis nomen filiatiónis divínae multis
ration-e creation-is nomin- filiation-is divina-i multo-is
8.2 10.16? 6.1 10.16 9.11

convéniat, quia ómnibus ángelis et sanctis;[3] si étiam christus
conveni-a-t omni-bus angelo-is sancto-is christo-s
24.82 9.11 9.11 6.1

eádem ratióne fílius dicerétur, non esset unigénitus, licet, propter
ea-.dem ration-e filio-s dicĕ-se-tur es-se-t uni.genĕ-to-s
8.2 4.5 25.5 25.5 4.5

excelléntiam suae naturae, inter céteros primogénitus posset
ex.cellentia-m sua-i natura-i cetero-s primo.genĕ-to-s pot.es-se-t
7.2 10.112 7.2 4.5 25.5

dici. Asserit autem eum scriptúra esse unigénitum (Ioan. 1:14):
dicĕ-i as.serĕ-t eo-m scriptura- es-se uni.genĕ-to-m
15.12 26.211 6.1 26.211 4.5

[3]The verb *conveniat* is implicitly repeated in this clause.

"vídimus eum quasi unigénitum a patre." Non ígitur ratióne
vid-imus eo-m uni.genĕ-to-m patr-e ration-e
7.1 8.1 8.2

creatiónis dei fílius dícitur.
creation-is deo-i filio-s dicĕ-tur
1016? 10.14 4.5 1.2

6. Praetérea. Si christus ratióne creatiónis fílius dícitur, non erit
christo-s ration-e creation-is filio-s dicĕ-tur es-i-t
6.1 8.2 10.16? 4.5 1.2, 25.3 1.2, 25.3

verus deus: nihil enim creátum deus potest dici nisi per
vero-s deo-s nihil- crea-to-m deo-s pot.es-t dicĕ-i
4.5 6.1 4.5 1.2 15.12

quandam similitúdinem ad deum. Ipse autem Iesus[4] christus est
qua-m.dam similitudin-em deo-m ipse- iesu-s christo-s es-t
7.2 7.2 6.1 3.21

verus deus: cum enim Ioánnes dixísset, "ut simus in vero fílio
vero-s deo-s ioanne-s dix-isse-t s-i-mus vero- filio-
4.5 6.1 24.8 8.3

eius," subdit: "hic est verus deus et vita aetérna." Non ígitur
eo-ius subdĕ-t hi-.c es-t vero-s deo-s vita- aeterna-
6.1 4.5 4.5

christus fílius dei dícitur ratióne creatiónis.
christo-s filio-s deo-i dicĕ-tur ration-e creation-is
6.1 4.5 10.14 8.2 10.16?

8. Praetérea. Si christus verus fílius est, de necessitáte séquitur quod
christo-s vero-s filio-s es-t necessitat-e sequĕ-tur quo-d
6.1 4.5 25.3 8.1 25.3 25.3

sit verus deus. Non enim vere fílius potest dici quod ab alio
s-i-t vero-s deo-s vero-e filio-s pot.es-t dicĕ-i quo-d alio-
14.71? 4.5 17.51 4.5 15.12 23.3 8.1

gígnitur, étiam si de substántia generántis nascátur nisi in
gignĕ-tur substantia- genera-nti-s nascĕ-a-tur
8.1 10.11? 25.5

[4]The name *Iesus* is an irregular u-stem. The accusative is *Iesum* and all other forms are *Iesu*. It follows the Greek forms, which derive from Hebrew.

símilem spéciem generántis procédat: opórtet enim quod fílius

simili-em	specie-m	genera-nti-s	pro.cedĕ-a-t	oporte-t	quo-d	filio-s
	7.2	10.112?	25? 24.922		23.3	6.1

hóminis homo sit. Si ígitur christus est verus fílius dei, opórtet

homin-is	homin-	s-i-t	christo-s	est	verus	filius	dei	oportet
10.14?	4.5	14.71	6.1	25.3		4.5	10.14	

quod sit verus deus. Non est ígitur áliquid creátum.

quod	sit	verus	deo-s	es-t	ali.qui-d	crea-to-m
23.3	14.71?		4.5	1.2	11.4? 12.43?	12.1? 12.2

St. Thomas Aquinas, *Summa Contra Gentiles* 4.7

Improbatio opinionis Arii de filio dei.

1. Hanc autem positiónem divínae scriptúrae repugnáre maniféste potest percípere, si quis sacrárum Scripturárum dicta diligénter consíderet.

2. Cum enim scriptúra divína et christum dei fílium, et ángelos dei fílios nóminet, ália tamen et ália ratióne: unde apóstolus (Hebr. 1:5) dicit: "Cui dixit aliquándo angelórum, 'fílius meus es tu, ego hódie génui te'?" quod ad christum ásserit esse dictum. Secúndum autem positiónem praedíctam, eádem ratióne ángeli fílii diceréntur et christus: utrísque enim nomen filiátionis compéteret secúndum quandam sublimitátem natúrae, in qua creáti sunt a deo.

3. Nec obstat si christus sit excellentióris natúrae prae áliis ángelis: quia etiam inter ángelos órdines divérsi inveniúntur, ut ex superióribus patet, et tamen ómnibus eádem filiatiónis rátio compétit. Non ígitur christus fílius dei dicitur secúndum quod ásserit praedícta posítio.

4. Item. Cum ratióne creatiónis nomen filiatiónis divínae multis convéniat, quia ómnibus ángelis et sanctis; si étiam christus eádem ratióne fílius dicerétur, non esset unigénitus, licet, propter excelléntiam suae naturae, inter céteros primogénitus posset dici. Asserit autem eum scriptúra esse unigénitum (Ioan. 1:14): "vídimus eum quasi unigénitum a patre." Non ígitur ratióne creatiónis dei fílius dícitur.

6. Praetérea. Si christus ratióne creatiónis fílius dícitur, non erit verus deus: nihil enim creátum deus potest dici nisi per quandam similitúdinem ad deum. Ipse autem Iesus christus est verus deus: cum enim Ioánnes dixísset, "ut simus in vero fílio eius," subdit: "hic est verus deus et vita aetérna." Non ígitur christus fílius dei dícitur ratióne creatiónis.

8. Praetérea. Si christus verus fílius est, de necessitáte séquitur quod sit verus deus. Non enim vere fílius potest dici quod ab alio gígnitur, étiam si de substántia generántis nascátur nisi in símilem spéciem generántis procédat: opórtet enim quod fílius hóminis homo sit. Si ígitur christus est verus fílius dei, opórtet quod sit verus deus. Non est ígitur áliquid creátum.

Reading 6b: St. Thomas Aquinas, *Summa Contra Gentiles* 1.17

Quod in deo non est materia.

1. Appáret étiam ex hoc deum non esse matériam.
   ad.pare-t ho-.c deo-m es-se materia-m
   8.1 7.25 7.25 4.5

2. Quia matéria id[5] quod est, in poténtia est.
   materia- i-d quo-d es-t potentia- es-t
   6.1 4.5 23.2 4.62

3. Item. Matéria non est agéndi princípium: unde effíciens et
   materia- es-t agĕ-ndo-i principio-m ef.fici-enti-s
   10.13? 4.5 6.1

   matéria in idem non íncidunt, secúndum philósophum. Deo
   materia- i-d.em in.cidĕ-nt philosopho-m Deo-i
   6.1 7.2 7.2 9.11

   autem convénit esse primam causam effectívam rerum, ut supra
   con.veni-t es-se prima-m causa-m effectiva-m re-rum
   15.13 4.5 10.13

   dictum est. Ipse ígitur matéria non est.
   dicto-m es-t ipse- materia- es-t
   6.1 4.5 1.2

4. Amplius. Séquitur res naturáles casu exístere his qui ómnia in
   sequĕ-tur re-s naturali-es casu- ex.sistĕ-se ho-is qui- omni-a
   7.25 8.2 7.25 9.11 24.6

   matériam reducébant sicut in causam primam: contra quos ágitur
   materia-m reduce-ba-nt causa-m prima-m quo-s agĕ-tur
   7.2 2.3

   in II Physicorum. Si ígitur deus, qui est prima causa, sit
   physico-rum deo-s qui- es-t prima- causa- s-i-t
   6.1 24.6, 23.2 4.5 25.5

   causa materiális rerum, séquitur ómnia a casu exístere.[6]
   causa- materiali-s re-rum sequĕ-tur omni-a casu- ex.sistĕ-se
   4.5 10.13 7.25 8.1 7.25

[5] *materia* [*est*] *id*.

[6] *casu existere* seems to be equivalent to *a casu existere*. This sort of equivalence suggests why the original ablative case and the instrumental case merged.

5. Item. Matéria non fit causa alicúius in actu nisi secúndum quod
materia- fi-t causa- ali.quo-ius actu- quo-d
6.1 1.2 4.5 10.13 8.3 24.922 23.1

alterátur et mutátur. Si ígitur deus est immóbilis, ut probátum
altera-tur muta-tur deo-s es-t im.mobili-s proba-to-m
6.1 25.3 4.5 16.12

est, nullo modo potest esse rerum causa per modum matériae.
es-t nullo- modo- pot.es-t es-se re-rum causa- modo-m materia-i
25.3 15.12 10.13 4.5 7.2 10.112?

Hanc autem veritátem fides cathólica confitétur, qua deum
ha-m.c veritat-em fide-s catholica- con.fite-tur qua- deo-m
7.1 6.1 23.2, 8.2? 26.211

non de sua substántia, sed de níhilo ásserit cuncta creásse.
sua- sub.stantia- nihil-o as.serĕ-t cuncto-a creav-isse
8.1 8.1 7.1 26.211

6. In hoc autem insánia David de Dinándo[7] confúnditur, qui ausus
ho-.c in.sania- con.fundĕ-tur qui- aud-so-s
8.3 6.1 10.11 24.6

est dícere deum esse idem quod prima matéria, ex hoc quod, si
es-t dicĕ-se deo-m es-se i-d.em quo-d prima- materia- ho-.c quo-d
15.12 26.211 26.211 4.5 8.1 24.6

non esset idem, opórteret differre ea[8] aliquíbus differéntiis, et sic
es-se-t i-d.em oporte-se-t dif.fer-se eo-a aliquibus dif.ferentia-is
25.5 4.5 25.5 7.25 7.25 8.12? 8.2?

non essent simplícia; nam in eo quod per differéntiam ab álio
es-se-nt sim.plici-a eo- quo-d differentia-m alio-
25.5 4.5 8.3 24.6 7.2 8.1

differt, ipsa differéntia compositiónem facit.
dif.fer-t ipsa- dif.fer-enti-a com.position-em faci-t
6.1 7.1

[7]David of Dinant, (1160–1217) a pantheistic heretic.
[8]*ea* "those things," i.e., God and prime matter.

St. Thomas Aquinas, *Summa Contra Gentiles* 1.17

Quod in deo non est materia.

1. Appáret étiam ex hoc deum non esse matériam.

2. Quia matéria id quod est, in poténtia est.

3. Item. Matéria non est agéndi princípium: unde effíciens et matéria in idem non íncidunt, secúndum philósophum. Deo autem convénit esse primam causam effectívam rerum, ut supra dictum est. Ipse ígitur matéria non est.

4. Amplius. Séquitur res naturáles casu exístere his qui ómnia in matériam reducébant sicut in causam primam: contra quos ágitur in II Physicorum. Si ígitur deus, qui est prima causa, sit causa materiális rerum, séquitur ómnia a casu exístere.

5. Item. Matéria non fit causa alicúius in actu nisi secúndum quod alterátur et mutátur. Si ígitur deus est immóbilis, ut probátum est, nullo modo potest esse rerum causa per modum matériae. Hanc autem veritátem fides cathólica confitétur, qua deum non de sua substántia, sed de níhilo ásserit cuncta creásse.

6. In hoc autem insánia David de Dinándo confúnditur, qui ausus est dícere deum esse idem quod prima matéria, ex hoc quod, si non esset idem, opórteret differre ea aliquíbus differéntiis, et sic non essent simplícia; nam in eo quod per differéntiam ab álio differt, ipsa differéntia compositiónem facit.

Seven

Final Clauses

Syntax

Final Clauses

Recall that complex sentences seem to have arisen from two sentences that were both originally independent (CLS 21). The meanings of the two sentences were related closely enough that one came to be subordinated to the other and become part of it. For example, "This is to be done. The master says (so)," became "The master says (that) this is to be done." If this is generally how subordinate clauses came to be, it is to be expected that independent clauses that employ the jussive subjunctive would, when subordinated, form one or more distinct kinds of subordinate clause. The possibility that indirect questions were derived from the jussive, specifically the deliberative, subjunctive was presented in chapter 5. Final clauses, also called purpose clauses, certainly find their origin in the jussive subjunctive. The action of the main clause is performed with intention and will to achieve what is expressed by the purpose clause.

> *Hoc autem totum factum est ut adimpleretur id quod dictum est a Domino per prophetam*... But all this was done so that that might be fulfilled which was said by the Lord through the prophet...
>
> *Cum inveneritis, renuntiate mihi ut et ego veniens adorem eum.* When you have found him, report back to me so that I may come and adore him.
>
> *Tunc venit Iesus a Galilaea in Iordanen ad Iohannem ut baptizaretur ab eo.* Then Jesus came from Galilee into Jordan to

John in order to be baptized by him.[1]

Libertate usus est, quo impunius dicax esset. He took advantage of liberty, that [whereby] he might bluster with more impunity.

Subordinate clauses always perform the function of a noun, adjective or adverb in the main clause. Final clauses may do any of these. Perhaps it is most common for the purpose clause to be adverbial, since the purpose is a cause—the end or final cause—of the action of the main clause. The examples given above are all adverbial. Here are some examples of substantive and adjectival purpose clauses.

Monet ut omnes suspiciones vitet. He warns that he avoid all suspicion. He warns him to avoid all suspicion.[2]

Decernit uti consules dilectum habeant. He decrees that the consuls hold a levy.

Huic ne ubi consisteret quidem contra te locum relinquisti. You have left him no place where he might make a stand against you.

Curio praemittit equites qui primum impetum sustineant. Curio sends forward cavalry to withstand the first attack.

Although final clauses commonly begin with the conjunction *ut*, these examples show that this is not always necessary. Other clauses may begin with *ut*, such as result clauses, which will be considered in chapter 8. Negative purpose clauses use *ne* rather than *ut non*, which is another sign that they are a development of the jussive subjunctive.

Rubrius servis suis imperat ne ianuam clauderent. Rubrius ordered his servants that they not close the door.

[1]English may use an infinitive to signify purpose. This was common in later Latin and is seen in the Vulgate and Christian authors. It was far less common in the classical era. Latin also uses *ad* plus a gerund to express purpose: *Domine, ad adiuvandum me festina.* Lord, make haste to help me. *Colligite primum zizania, et alligate ea in fasciculos ad comburendum.* Gather the weeds first and bind them in bundles to be burned.

[2]Here, an accusative-infinitive noun-phrase is used in English to translate the Latin clause.

Detinebant illum ne discederet ab eis. They detained him lest he part from them.

Reading 7a: Psalm 9:14–16, 20–36

14. Miserére mei, Dómine:/ vide humilitátem meam de inimícis meis,
misere-re me-i domino-e vide- humilitat-em me-am inimico-is meo-is
14.8 10.21 5 14.8 7.1 8.1

15. qui exáltas me de portis mortis,/ ut annúntiem omnes
qui- ex.alta-s me- porta-is mort-is ad.nuntia-e-m omni-es
6.1 7.1 8.1 10.16 24.2

laudatiónes tuas in portis fíliæ Sion:
laudation-es tu-as porto-is filia-i sion-
7.1 8.3 10.11? 3.21

16. exultábo in salutári tuo./ Infíxae sunt gentes in intéritu quem
ex.ulta-bi-o salutar-i tu-o in.fixa-i s-unt gent-es inter.itu- quem
8.3 16.12 6.1 8.3 7.1

fecérunt;/ in láqueo isto quem abscondérunt/ comprehénsus est
fec-erunt laqueo- isto- quem abs.cond-erunt com.prehenso-s es-t
8.3 7.1 16.12

pes eórum.
ped-s eo-rum
6.1 10.11

20. Exsúrge, Dómine; non confortétur homo:/ judicéntur gentes in
ex.surgĕ- domino-e con.forta-e-tur homin- judica-e-ntur gent-es
14.8 5.1 14.73 6.1 14.73 6.1

conspéctu tuo.
conspectu- tuo-
8.3

21. Constítue, Dómine, legislatórem super eos,/ ut sciant gentes
constituĕ- domino-e legislator-em eo-s sci-a-nt gent-es
14.8 5 7.1 7.2 24.2 6.1

quóniam hómines sunt.
homin-es s-unt
26.213 6.2

22. Ut quid, Dómine, recessísti longe;/ despícis in opportunitátibus,
quid domino-e re.cess-isti longo-e de.spicĕ-s ob.portunitat-ibus
5 8.3

in tribulatióne?
tribulation-e
8.3

23. Dum supérbit ímpius, incénditur pauper:/ comprehendúntur in
super.bi-t in.pio-s in.cendĕ-tur pauper- com.prehend-untur
24.72 6.1 6.1

consíliis quibus cógitant.
con.silio-is quibus cogita-nt
8.3

24. Quóniam laudátur peccátor in desidériis ánimæ suæ,/ et iníquus
lauda-tur peccator- de.siderio-is anima-i sua-i in.iquo-s
26.213 6.1 8.3 10.12 6.1

benedícitur.
bene.dicĕ-tur

25. Exacerbávit Dóminum peccátor:/ secundum multitúdinem iræ
ex.acerbav-it domino-m peccator- multitudin-em ira-i
7.1 6.1 7.2 10.14?

suæ, non quæret.
sua-i quærĕ-e-t
14.73

26. Non est Deus in conspéctu ejus;/ inquinátæ sunt viæ illíus in
es-t deo-s con.spectu- e-jus inquinata-i s-unt via-i ill-ius
6.1 4.62 8.3 10.11 16.12 6.1 10.11

omni témpore./ Auferúntur judícia tua a fácie ejus;/ ómnium
omni- tempor-e au.fer-untur judicio-a tuo-a facie- e-jus omni-um
8.32 6.1 8.1 10.11

inimicórum suórum dominábitur.
in.imico-rum suo-rum domina-bi-tur
10.2

27. Dixit enim in corde suo: Non movébor/ a generatióne in
dix-it corde- suo- move-bi-or generation-e
8.3 8.1

generatiónem, sine malo.
generation-em malo-
7.2 8.2?

28. Cujus maledictióne os plenum est, et amaritúdine, et dolo;/ sub
cu-jus male.diction-e os- pleno-m es-t amaritudin-e dolo-
10.11 8.2? 8.1? 6.1 6.2 8.2? 8.1? 8.2? 8.1?

lingua ejus labor et dolor.
lingua- e-jus labor- dolor-
8.3 10.11 6.1 6.1

29. Sedet in insídiis cum divítibus in occúltis,/ ut interfíciat
sede-t in.sidio-is divit-ibus ob.culto-is inter.fici-a-t
8.3 8.2 8.3 24.2

innocéntem.
in.nocent-em
7.1

30. Oculi ejus in paúperem respíciunt;/ insidiátur in abscóndito,
oculo-i e-jus pauper-em re.spici-unt in.sidia-tur abs.condito-
6.1 10.11 7.2 8.3

quasi leo in spelúnca sua./ Insidiátur ut rápiat paúperem;/
leon- spelunca- sua- in.sidia-tur rapi-a-t pauper-em
8.3 24.2 7.1

rápere paúperem dum attráhit eum.
rapĕ-se pauper-em ad.trahĕ-t eo-m
15.15 7.1 24.72 7.1

31. In láqueo suo humiliábit eum;/ inclinábit se, et cadet cum
laqueo- suo- humilia-bi-t eo-m in.clina-bi-t se cadĕ-e-t
8.3 7.1 7.1 24.81? 24.82?

dominátus fúerit paúperum.
dominato-s fu-eri-t pauper-um
10.2

32. Dixit enim in corde suo: “Oblítus est Deus;/ avértit fáciem suam,
dix-it corde- suo- oblito-s es-t deo-s a.vertĕ-t facie-m sua-m
8.3 16.12, 14.44 6.1 7.1

ne vídeat in finem.”
vide-a-t fin-em
24.2 7.2

33. Exsúrge, Dómine Deus, exaltétur manus tua;/ ne obliviscáris
ex.surgĕ domino-e deo-s ex.alta-e-tur manu-s tua- oblivisca-ris
14.8 5.1 5.2 14.73 6.1 24.2

paúperum.
pauper-um
10.21

34. Propter quid irritávit ímpius Deum?/ dixit enim in corde suo:
quid in.ritav-it in.pio-s deo-m dix-it corde- suo-
6.1 7.1 8.3

“Non requíret.”
re.quirĕ-e-t

35. Vides, quóniam tu labórem et dolórem consíderas,/ ut tradas eos
vide-s tu labor-em dolor-em con.sidera-s tradĕ-a-s eo-s
7.1 7.1 24.2 7.1

in manus tuas./ Tibi derelíctus est pauper;/ órphano tu eris
manu-s tua-s tibi de.relicto-s es-t pauper- orphano- tu er-i-s
7.2 9.12? 9.5? 6.1 9.2 6.1

adjútor.
adjutor-

36. Cóntere bráchium peccatóris et maligni;/ quaerétur peccátum
con.terĕ- brachio-m peccator-is maligno-i quaerĕ-e-tur peccato-m
14.8 7.1 10.11 10.11 6.1

illíus, et non inveniétur.
ill-ius in.veni-e-tur

Psalm 9:14–16, 20–36

[14] Miserére mei, Dómine:/ vide humilitátem meam de inimícis meis,
[15] qui exáltas me de portis mortis,/ ut annúntiem omnes laudatiónes tuas in portis fíliæ Sion:
[16] exultábo in salutári tuo./ Infíxae sunt gentes in intéritu quem fecérunt;/ in láqueo isto quem abscondérunt/ comprehénsus est pes eórum.
[20] Exsúrge, Dómine; non confortétur homo:/ judicéntur gentes in conspéctu tuo.
[21] Constítue, Dómine, legislatórem super eos,/ ut sciant gentes quóniam hómines sunt.
[22] Ut quid, Dómine, recessísti longe;/ despícis in opportunitátibus, in tribulatióne?
[23] Dum supérbit ímpius, incénditur pauper:/ comprehendúntur in consíliis quibus cógitant.
[24] Quóniam laudátur peccátor in desidériis ánimæ suæ,/ et iníquus benedícitur.
[25] Exacerbávit Dóminum peccátor:/ secundum multitúdinem iræ suæ, non quæret.
[26] Non est Deus in conspéctu ejus;/ inquinátæ sunt viæ illíus in omni témpore./ Auferúntur judícia tua a fácie ejus;/ ómnium inimicórum suórum dominábitur.
[27] Dixit enim in corde suo: Non movébor/ a generatióne in generatiónem, sine malo.
[28] Cujus maledictióne os plenum est, et amaritúdine, et dolo;/ sub lingua ejus labor et dolor.
[29] Sedet in insídiis cum divítibus in occúltis,/ ut interfíciat innocéntem.
[30] Oculi ejus in paúperem respíciunt;/ insidiátur in abscóndito, quasi leo in spelúnca sua./ Insidiátur ut rápiat paúperem;/ rápere paúperem dum attráhit eum.
[31] In láqueo suo humiliábit eum;/ inclinábit se, et cadet cum dominátus fúerit paúperum.
[32] Dixit enim in corde suo: “Oblítus est Deus;/ avértit fáciem suam, ne vídeat in finem.”
[33] Exsúrge, Dómine Deus, exaltétur manus tua;/ ne obliviscáris paúperum.
[34] Propter quid irritávit ímpius Deum?/ dixit enim in corde suo: “Non requíret.”

[35] Vides, quóniam tu labórem et dolórem consíderas,/ ut tradas eos in manus tuas./ Tibi derelíctus est pauper;/ órphano tu eris adjútor.

[36] Cóntere bráchium peccatóris et maligni;/ quaerétur peccátum illíus, et non inveniétur.

Eight

Result Clauses; Characteristic Relative Clauses

Syntax

The jussive subjunctive adds to or departs from the factual character of the indicative by bringing in the will of the speaker.

> *Imus ad eum.* We go to him.
>
> *Eamus ad eum.* Let us go to him.

The potential subjunctive adds the speaker's thought about what is possible.

> *Effugit.* He escapes.
>
> *Uti effugiat.* He may somehow escape.

Final clauses result from the use of the jussive subjunctive in a subordinate clause, as we have seen. Different kinds of subordinate clauses derive from the potential subjunctive (CLS 24.3). One sign of the difference in origin of these clauses is the manner in which they are negated. Final clauses are negated by *ne*, just as the jussive subjunctive is. Result clauses and characteristic relative clauses are negated by *non*, just as the potential subjunctive is.

> *Prohibent nos ne eamus ad eum.* They hinder us so that we may not go to him.
>
> *Tam lente currit ut non effugiat.* He is running so slowly that he may not escape.

A **characteristic relative clause** (CLS 24.4), also called a generic relative clause, is a relative clause that conveys not only something factual about a person or thing, but something that describes the character of a person or thing. For example, it is one thing to say a man lied once. It is another thing to say that man is a liar, i.e., the sort of man who lies. There are actions done once or many times that reflect the character of a man, but there are also actions, which may or may not have been done but which would be done by a man of that character. "He is a man who lies," is very different than "He is a man who has lied." The former implies that lying is part of that man's character. But a man's character may also be seen through an action he has not yet done: "He is the sort of man who would betray his friends to save his own life." The judgment of the speaker that a fact reflects something about the character of the person or thing is signified by the potential subjunctive in Latin. English does not always use the subjunctive to make this distinction, however.

> *Sunt qui discessum animi a corpore putent esse mortem.* There are some who think that the departure of the soul from the body constitutes death.
>
> *Nihil video quod timeam.* I see nothing I should fear.
>
> *Quis est homo qui non fleret / matrem Christi si videret*? Who is the man who would not weep if he were to see the mother of Christ?

The use of a relative clause to describe an action that would result from a certain character is very much like a **result clause**. In fact, some scholars believe the latter is derived from the former, while others hold the opposite view (CLS 24.4). The result clause is used to describe something that results from what is described in the main clause (CLS 24.3). At first these clauses might have been merely placed side by side, but then it became natural to subordinate one to the other.

> He is running so fast. He may escape.
>
> He is running so fast (that) he may escape.

In Latin the adverb *uti* ("somehow") has become a conjunction (usually *ut*) meaning "that."

Tam celeriter currit. Uti effugiat.

Tam celeriter currit ut effugiat.

Result clauses may be adverbial, which is most common, and also substantive or adjectival (see CLS 24.31–33).

Reading 8a: *Psalm 13*

1. Dixit insípiens in corde suo: "Non est Deus." Corrúpti sunt, et
dix-it in.sipi-enti-s corde- suo es-t deus cor.rup-to-i s-unt
6.1 8.3 2.2 6.1

abominábiles facti sunt in stúdiis suis; non est qui fáciat
ab.homin.abili-es fac-to-i s-unt studio-is suo-is es-t qui- faci-a-t
4.5 8.3 2.2 24.4

bonum, non est usque ad unum.
bono-um es-t uno-m
7.1 2.2 7.2

2. Dóminus de cælo prospéxit super fílios hóminum, ut vídeat si
domino-s cælo- pro.spex-it filio-s homin-um vide-a-t
6.1 8.1 7.2 10.14? 24.2

est intélligens, aut requírens Deum.
es-t intel.ligenti-s re.quirenti-s deo-m
25.3, 2.2 7.1

3. Omnes declinavérunt, simul inútiles facti sunt. Non est qui
Omni-es de.clinav-erunt in.utili-es fac-to-i s-unt es-t qui-
6.1 4.5 2.2

fáciat bonum, non est usque ad unum. Sepúlchrum patens est
faci-a-t bono-m es-t uno-m sepulchro-m patenti-s es-t
24.4 7.1 2.2 7.2 4.5

guttur eórum; linguis suis dolóse agébant. Venénum áspidum
guttur- eo-rum lingua-is sua-is doloso-e agĕ-ba-nt veneno-m aspido-m
6.1 10.11 8.2 6.1

sub lábiis eórum, quorum os maledictióne et amaritúdine plenum
labia-is eo-rum quo-rum os- male.diction-e amaritudin-e pleno-m
4.62 10.11 6.1 8.2? 4.52

est; velóces pedes eórum ad effundéndum sánguinem. Contrítio et
es-t veloci-es ped-es eo-rum ef.fundĕ-ndo-m sanguin-em con.trition-
4.52 6.1 10.11 16.142? 15.12 7.2? 7.1? 6.1

infelícitas in viis eórum, et viam pacis non cognovérunt; non
in.felicitat-s via-is eo-rum via-m paci-s co.gnov-erunt
6.1 4.62 8.3 10.11 7.1 10.16

est timor Dei ante óculos eórum.
es-t timor- deo-i oculo-s eo-rum
2.2? 1.2? 6.1 4.62? 7.2 10.11

4. Nonne cognóscent omnes qui operántur iniquitátem, qui dévorant
co.gnoscĕ-nt omnes qui- opera-ntur in.iquitat-em qui- devora-nt
6.1? 7.1? 24.6 7.1 24.6

plebem meam sicut escam panis?
pleb-em mea-m esca-m pan-is
7.1

5. Dóminum non invocavérunt; illic trepidavérunt timóre, ubi non
domino-m in.vocav-erunt illo-i.c trepidav-erunt timor-e
7.1 17.5 8.2 4.61

erat timor.
es-a-t timor-
6.1

6. Quóniam Dóminus in generatióne justa est: consílium ínopis
domino-s generation-e justa- es-t con.silio-m in.op-is
6.1 4.62 8.3 1.2 7.1 10.12?

confudístis, quóniam Dóminus spes ejus est.
con.fud-istis domino-s spe-s eo-jus es-t
6.1 4.5 10.12?

7. Quis dabit ex Sion[1] salutáre Israël? Cum avérterit Dóminus
qui-s da-bi-t saluta-re a.vert-eri-t Domino-s
6.1 8.1 7.1 9.12 24.81? 6.1

captivitátem plebis suæ, exsultábit Jacob, et lætábitur Israël.
captivitat-em pleb-is sua-i ex.sulta-bi-t læta-bi-tur
7.1 10.11? 6.1 6.1

[1] *Sion* is indeclinable, as are *Israël* and *Iacob*.

Psalm 13

[1]Dixit insípiens in corde suo: "Non est Deus." Corrúpti sunt, et abominábiles facti sunt in stúdiis suis; non est qui fáciat bonum, non est usque ad unum.

[2]Dóminus de cælo prospéxit super fílios hóminum, ut vídeat si est intélligens, aut requírens Deum.

[3]Omnes declinavérunt, simul inútiles facti sunt. Non est qui fáciat bonum, non est usque ad unum. Sepúlchrum patens est guttur eórum; linguis suis dolóse agébant. Venénum áspidum sub lábiis eórum, quorum os maledictióne et amaritúdine plenum est; velóces pedes eórum ad effundéndum sánguinem. Contrítio et infelícitas in viis eórum, et viam pacis non cognovérunt; non est timor Dei ante óculos eórum.

[4]Nonne cognóscent omnes qui operántur iniquitátem, qui dévorant plebem meam sicut escam panis?

[5]Dóminum non invocavérunt; illic trepidavérunt timóre, ubi non erat timor.

[6]Quóniam Dóminus in generatióne justa est: consílium ínopis confudístis, quóniam Dóminus spes ejus est.

[7]Quis dabit ex Sion salutáre Israël? Cum avérterit Dóminus captivitátem plebis suæ, exsultábit Jacob, et lætábitur Israël.

Reading 8b: *John 3:11–21*

[11]Amen, amen dico tibi, quia quod scimus lóquimur, et quod
dic-o te-bi quo-d sci-mus loquĕ-mur quo-d
9.12 26 23.1 23.1

vídimus testámur, et testimónium nostrum non accípitis. [12]Si
vid-imus testa-mur testimonio-m nostro-m ac.cip-itis
7.1

terréna dixi vobis, et non créditis: quomódo, si díxero vobis
terreno-a dix-i vo-bis credĕ-tis quo-.modo- dix-eri-o vo-bis
7.1 25.3 9.12 25.3 25.3 9.12

cæléstia, credétis? [13]Et nemo ascéndit in cælum, nisi qui
cælesti-a credĕ-e-tis nemo as.cendĕ-it cælo-m qui-
7.1 25.3 6.1 7.2 25?

descéndit de cælo, Fílius hóminis, qui est in cælo. [14]Et sicut
de.scendĕ-t cælo- filio-s homin-is qui- es-t cælo-
8.1 10.16? 8.3

Moyses exaltávit serpéntem in desérto, ita exaltári opórtet Filium
ex.altav-it serpent-em deserto- ex.alta-si oporte-t filio-m
6.1 7.1 8.3 7.25 7.25

hóminis: [15]ut omnis, qui credit in ipsum, non péreat, sed hábeat
homin-is omni-s qui- credĕ-t ipso-m pere-a-t habe-a-t
10.16? 24.6 24.3? 24.3?

vitam ætérnam. [16]Sic enim Deus diléxit mundum, ut Fílium
vita-m æterna-m deo-s di.lex-it mundo-m filio-m
7.1 6.1 7.1 6.1

suum unigénitum daret: ut omnis, qui credit in eum, non péreat,
suo-m uni.geni-to-m da-se-t omni-s qui- credĕ-t eo-m pere-a-t
24.3 7.2 24.3?

sed hábeat vitam ætérnam. [17]Non enim misit Deus Fílium suum
habe-a-t vita-m æterna-m mis-it deo-s filio-m suo-m
24.3 7.1 6.1 7.1

in mundum, ut júdicet mundum, sed ut salvétur mundus per
mundo-m judica-e-t mundo-m salva-e-tur mundo-s
7.2 24.2? 7.1 24.2? 6.1

ipsum. [18]Qui credit in eum, non judicátur; qui autem non credit,
ipso-m qui- credĕ-t eo-m judica-tur qui- credĕ-t
7.2 24.6, 23.1 7.2

jam judicátus est: quia non credit in nómine unigéniti Fílii Dei.
judica-to-s es-t credĕ-t nomin-e uni.geni-to-i filio-i deo-i
8.3 10.111 10.114

[19]Hoc est autem judícium: quia lux venit in mundum, et
ho-.c es-t judicio-m luc-s ven-it mundo-m
4.5 1.2 6.1 23.1 6.1 2.2

dilexérunt hómines magis ténebras quam lucem: erant enim
di.lex-erunt homin-es tenebra-s qua-m luc-em es-a-nt
6.1 7.1 7.1

eorum mala ópera. [20]Omnis enim qui male agit, odit lucem, et
eo-rum malo-a opes-a omni-s qui- malo-e agĕ-t od-it luc-em
10.11 4.5 6.1 23.2 7.1

non venit ad lucem, ut non arguántur ópera ejus: [21]qui autem
veni-t luc-em arguĕ-a-ntur opes-a eo-jus qui-
7.2 24.3? 24.2? 6.1 10.11

facit veritátem, venit ad lucem, ut manifesténtur ópera ejus, quia
faci-t veritat-em veni-t luc-em manifesta-e-ntur opes-a eo-jus
7.1 7.2 24.2? 24.3? 6.1 10.11

in Deo sunt facta.
deo- s-unt fac-to-a
8.3

John 3:11–21

[11]Amen, amen dico tibi, quia quod scimus lóquimur, et quod vídimus testámur, et testimónium nostrum non accípitis. [12]Si terréna dixi vobis, et non créditis: quomódo, si díxero vobis cæléstia, credétis? [13]Et nemo ascéndit in cælum, nisi qui descéndit de cælo, Fílius hóminis, qui est in cælo. [14]Et sicut Moyses exaltávit serpéntem in desérto, ita exaltári opórtet Filium hóminis: [15]ut omnis, qui credit in ipsum, non péreat, sed hábeat vitam ætérnam. [16]Sic enim Deus diléxit mundum, ut Fílium suum unigénitum daret: ut omnis, qui credit in eum, non péreat, sed hábeat vitam ætérnam. [17]Non enim misit Deus Fílium suum in mundum, ut júdicet mundum, sed ut salvétur mundus per ipsum. [18]Qui credit in eum, non judicátur; qui autem non credit, jam judicátus est: quia non credit in nómine unigéniti Fílii Dei. [19]Hoc est autem judícium: quia lux venit in mundum, et dilexérunt hómines magis ténebras quam lucem: erant enim eorum mala ópera. [20]Omnis enim qui male agit, odit lucem, et non venit ad lucem, ut non arguántur ópera ejus: [21]qui autem facit veritátem, venit ad lucem, ut manifesténtur ópera ejus, quia in Deo sunt facta.

Nine

Future Passive Participle

Syntax

The future passive participle (CLS 16.14) was originally a present participle with middle voice. In time, however, it acquired its passive force and was also used to convey future time or necessity. The future passive participle signifies necessity, especially when used in a construction called the **passive periphrastic**.[1] In this construction the participle is used with some finite form of *sum, esse*. It literally means that something is about to be done, but it implies that something must be done.

> *Dicendum est quod...* [literally: "It is about to be said that..."] It must be said that...
>
> *Quid faciendum est mihi?* What must be done by me? What ought I to do?

English has many ways of expressing necessity, including the verbs "must" and "ought."[2] It is also more natural in English to express the obligation with the active voice: "What must be done by me?" → "What ought I to do?" Since the Latin construction is passive, however, the agent is not expressed as the subject but is put in the dative case (CLS 9.4). The use of the ablative case to express the agent for other passive verbs indicates that the agent is the source of the action. Perhaps the use of the dative of agent with the passive periphrastic suggests that the necessity or obligation is thought of as an advantage or disadvantage to the one who is obligated.

[1] The term "periphrastic" is equivalent to "circumlocution," a "speaking around" or indirect way of saying something.

[2] We also have a somewhat similar construction that employs a finite form of the verb "to be" with an active infinitive: "You are to leave now," means "You must leave now."

The passive periphrastic usually cannot be translated literally into English. Unless the construction is identified and its significance recalled, its meaning will be lost. There is another construction in Latin that uses the future passive participle that also cannot be translated literally into English: the **gerundive**. Sometimes the future passive participle is itself called a "gerundive" because it is commonly used in this construction. The name suggests a relation to the gerund, which is correct. It is not known with certainty, however, whether the gerund derived from the gerundive, the gerundive derived from the gerund, or even if they developed independently. Despite the obscurity of the origins, however, it is the case that in the gerundive construction, a future passive participle is used in place of a gerund.

In the classical era of Latin, it was considered bad style to use a gerund with a direct object. Later and Christian Latin used this construction regularly, however.

> *Ad sepeliendum me fecit.* She has done this for burying me.
>
> *Ex principiis scientiae argumentantur ad ostendendum alia.* Sciences argue from principles to showing other things.
>
> *Dicitur omnis creatura mutabilis, accipiendo large mutationem.* Every creature is called mutable by taking "mutation" broadly.

Since we also use gerunds with direct objects in English, understanding and translating this construction presents no special difficulty. What classical Latin did instead of using the gerund with a direct object was to use a gerundive to modify the substantive that would have been the direct object of the gerund. At the same time, the substantive that would have been the direct object was put into the case that the gerund would have been in. Nevertheless, the gerundive construction was understood to mean exactly what the gerund with a direct object would mean. Consider the following examples, many more of which are given in CLS 16.142.

> *consilium* (*capiendi urbem* →) *urbis capiendae* a design of taking the city
>
> *Dat operam* (*agros colendo* →) *agris colendis.* He attends to tilling the fields.

Veniunt ad (*petendum pacem* →) *pacem petendam.* They come to seek peace.

Terit tempus (*scribendo epistulas* →) *scribendis epistulis.* He spends time in writing letters.

In the first example, the gerund (*capiendi*) would be in the genitive and its direct object (*urbem*) would be in the accusative. Instead, the latter takes on the genitive case (*urbis*) of the gerund, and the gerund, which is always neuter and singular, is made into a gerundive that agrees with the noun in gender, number and case (*capiendae*). The same process occurs in each example. As with the passive periphrastic, the reader must identify the construction in order to understand it. Taken literally it does not mean the same thing and may even fail to make sense: "a design of the city to be taken," "They come to the peace to be sought," etc. When the construction has been identified, one must consider the gerundive as if it were a gerund and the noun modified by the gerund as if it were the object of the gerund. In effect, one must be able to reverse the process that produced the gerundive construction.

Reading 9a: St. Augustine: *De Doctrina Christiana*

Díligit nos deus, et multum nobis dilectiónem eius erga nos
diligĕ-t no-s deo-s multo-m no-bis dilection-em eo-ius no-s
7.11 6.1 9.12 7.1 10.12 7.21

diuína scriptúra comméndat. Quomódo ergo díligit? Ut nobis
diuina- scriptura- commenda-t quo-.modo- diligĕ-t no-bis
6.1 8.4 → 17.51 23.3 8.28

utátur an ut fruátur? Sed si frúitur, eget bono nostro, quod[1]
utĕ-a-tur fruĕ-a-tur fruĕ-tur ege-t bono- nostro- quo-d
24.31 23.3 24.31 8.12 24.6? 24.4?

nemo sanus díxerit. Omne enim nostrum bonum uel ipse uel
nemin- sano-s dix-eri-t omni- nostro-m bono-m ipso-
6.1 14.332? 14.71? 6.1 11.6

ab ipso est. Cui autem obscúrum uel dúbium est non egére lucem
ipso- es-t quo-i obscuro-m dubio-m es-t ege-se luc-em
8.12 9.51 4.52 4.52 1.2 15.13 7.253

rerum harum nitóre, quas ipsa inlustráuerit?[2] Dicit
re-rum ha-rum nitor-e qua-s ipsa- in.lustrav-eri-t dicĕ-t
10.112? 10.12 8.12 24.4? 24.6? 26.12

apertíssime etiam prophéta: dixi dómino, deus meus es tu,
apertissimo-e propheta- dix-i domino- deo-s meo-s es-s tu-
6.1 9.12 4.51 1.2 6.1

quoniam bonórum meórum non eges.[3] Non ergo frúitur nobis, sed
bono-rum meo-rum ege-s fruĕ-tur no-bis
10.22 8.18

útitur. Nam si neque frúitur neque útitur, non inuénio
utĕ-tur fruĕ-tur utĕ-tur in.veni-o

[1] *quod* Here the pronoun takes the matter being discussed, namely that God should need our good, as its antecedent.

[2] *inlustrauerit* = *illustraverit* (a) Note perfect stem in *-v*: *illustra-v-*. (LMP 27.31) (b) The *-eri* formant is used by the future perfect active indicative as well as the present perfect active subjunctive. Indicative makes a pure relative clause. (CLS 24.6) Subjunctive makes a "relative clause of characteristic." (CLS 24.4)

[3] *bonorum meorum non eges* Here *egeo* takes an adverbial genitive used for verbs of filling and their opposites. Cf. the English idiom, "in need of."

quemadmódum[4] díligat. Sed neque sic útitur ut nos. Nam nos
qui-em.ad.modo-m diligĕ-a-t utĕ-tur no-s no-s
13.41→17.51→17.3 24.1 23.3

res quibus útimur ad id[5] referimus, ut dei bonitáte
re-s qui-bus utĕ-mur i-d re.fer-mus de-i bonitat-e
7.1 24.6, 8.18 7.21 10.11? 10.16 8.18

perfruámur. Deus uero ad suam bonitátem usum nostrum[6] refert.
per.fruĕ-a-mur deo-s uero- sua-m bonitat-em usu-m nostr-um re.fer-t
24.2? 24.3? 6.1 7.21 7.1 10.12? 10.13?

Quia enim bonus est, sumus, et inquántum sumus, boni sumus.
bono-s es-t s-umus in.quanto-m s-umus bono-i s-umus
4.52 1.2 2.2 2.2 4.52 1.2

Haec[7] autem merces summa est, ut ipso perfruámur et omnes
ha-.i.c merced-s summa- es-t ipso- per.fruĕ-a-mur omni-es
4.51 6.1 1.2 23.3 8.28 24.2? 24.3?

qui eo frúimur nobis etiam ínuicem in ipso perfruámur. Cum
qui- eo- fruĕ-mur no-bis ipso- per.fruĕ-a-mur
8.28 8.28 13.41→17.51 8.31 24.2? 24.3? 24.8?

autem hómine in deo frúeris, deo pótius quam hómine
homin-e deo- fruĕ-(e?)-ris deo- poti-or qua-m homin-e
8.28 8.31 24.81? 24.82? 8.28 17.12 23.3 8.28

frúeris. Illo enim frúeris quo effíceris beátus, et ad eum
fruĕ-(e?)-ris illo- fruĕ-(e?)-ris quo- ex.ficĕ-(e?)-ris beato-s eo-m
8.28 8.21 7.21

te peruenísse laetáberis in quo spem ponis, ut uénias. Inde ad
te- per.ven-isse laeta-bi-ris quo- spe-m ponĕ-s veni-a-s
15.141 8.31 7.1 23.3 24.23, 27.21

[4] *quemadmodum = ad quem modum.*"according to what way," "in what way."

[5] *id* refers to noun clause *ut... perfruamur*: "to this" or even "to this end."

[6] *nostrum* 10.12 or 10.13? LMP 14 or 16? Objective genitive regularly uses the singular form *nostri* (← *nostro-i*). Partitive genitive (here impossible) uses the plural form of the pronoun *nostrum*. Possessive & subjective genitive use the poss. adj., here accusative: *nostrum*. Is this subjective genitive: "God refers our using [of things] to his own goodness"? Is this possessive pronoun in a rarer objective sense: "God refers his use of us to his own goodness"? (Cf. W 74)

[7] *haec* refers to noun clause *ut... perfruamur* as its antecedent.

Philémonem Paulus: ita, frater, inquit, ego te fruar in dómino,
Paulo-s frater- inquĕ-t ego te- fruĕ-a-r domino-
7.21 6.1 5.1 26.11 8.18 8.31

quod si non addidísset “in dómino” et “te fruar” tantum[8] dixísset,
quo-d ad.did-isse-t domino- te- fruĕ-a-r tanto-m dix-isse-t
24.921 25.52, 27.32 17.51 25.52

in eo constituísset[9] spem beatitúdinis suae. Quamquam[10] etiam
eo- con.stitu-isse-t spe-m beatitudin-is sua-i qua-m.qua-m
8.31 25.12, 25.52 7.1 10.13? 11.9

uiciníssime dícitur frui cum delectatióne uti.
vicinissimo-e dicĕ-tur fruĕ-i delectation-e utĕ-i
15.13 8.232 4.51

Res[11] ergo áliae sunt quibus fruéndum est, áliae quibus uténdum,
re-s alia-i s-unt qui-bus fruĕ-ndo-m es-t alia-i qui-bus utĕ-ndo-m
6.1 1.2 24.6, 8.18 16.141 16.141

áliae quae fruúntur et utúntur. Illae quibus fruéndum est, nos
alia-i qua-i fruĕ-ntur utĕ-ntur illa-i qui-bus fruĕ-ndo-m es-t no-s
8.18 16.141 7.24

beátos fáciunt. Istis quibus uténdum est tendéntes ad
beato-s faci-unt isto-is qui-bus utĕ-ndo-m es-t tendenti-es
7.24 8.27 16.11, 16.4

beatitúdinem adiuuámur et quasi adminiculámur,[12] ut ad illas
beatitudin-em ad.iuva-mur qua.si ad.minicula-mur illa-s
7.21 23.3 7.21

quae nos beátos fáciunt peruenire atque his inhaerére
qua-i no-s beato-s faci-unt per.veni-se ho-is in.haere-se
6.1 7.24 7.24 15.12 8.31? 9.13? 15.12

póssimus. Nos uero qui frúimur et útimur inter utrásque
pot.s-i-mus no-s uero- qui- fruĕ-mur utĕ-mur utra-s.que
24.23? 24.21? 6.1 7.21?

[8] *tantum* “only.”

[9] *constituisset* Note *constituo, constituere, constitui, constitutum* rather than *consto, constare* (MLWL 34.1) or *consisto, consistere* (MLWL 32.2).

[10] *quamquam* [adv.] “although,” MLWL 38.1.

[11] *res... aliae... aliae... aliae...* “some things... others... others...”

[12] *adminiculamur adminiculo, adminiculare* “to support,” “to prop up.”

constitúti,	si	eis	quibus	uténdum	est	frui	uoluérimus,	impéditur
con.stitu-to-i		eo-is	qui-bus	utĕ-ndo-m	es-t	fruĕ-i	volu-eri-mus	in.pedĕ-tur
16.12, 16.4		8.18	8.18	16.141		15.12	25.33	25.12

cursus noster[13]	et	aliquándo	etiam	defléctitur,	ut	ab his rebus
cursu-s noster-				de.flectĕ-tur		ho-is re-bus
6.1				25.12		16.142 8.12

quibus	fruéndum	est	obtinéndis	uel	retardémur uel etiam
qui-bus	fruĕ-ndo-m	es-t	obtine-ndo-is		re.tarda-e-mur
8.18	16.141		16.142		24.31

reuocémur	inferiórum	amore	praepéditi.[14]
re.voca-e-mur	in.feri-or-um	amor-e	prae.pedi-to-i
24.31	10.13	8.27	16.12, 16.4

St. Augustine: *De Doctrina Christiana*

Díligit nos deus, et multum nobis dilectiónem eius erga nos diuína scriptúra comméndat. Quomódo ergo díligit? Ut nobis utátur an ut fruátur? Sed si frúitur, eget bono nostro, quod nemo sanus díxerit. Omne enim nostrum bonum uel ipse uel ab ipso est. Cui autem obscúrum uel dúbium est non egére lucem rerum harum nitóre, quas ipsa inlustráuerit? Dicit apertíssime etiam prophéta: dixi dómino, deus meus es tu, quoniam bonórum meórum non eges. Non ergo frúitur nobis, sed útitur. Nam si neque frúitur neque útitur, non inuénio quemadmódum díligat. Sed neque sic útitur ut nos. Nam nos res quibus útimur ad id referímus, ut dei bonitáte perfruámur. Deus uero ad suam bonitátem usum nostrum refert. Quia enim bonus est, sumus, et inquántum sumus, boni sumus.

Haec autem merces summa est, ut ipso perfruámur et omnes qui eo frúimur nobis etiam ínuicem in ipso perfruámur. Cum autem hómine in deo frúeris, deo pótius quam hómine frúeris. Illo enim frúeris quo effíceris beátus, et ad eum te peruenísse laetáberis in quo spem ponis, ut uénias. Inde ad Philémonem Paulus: ita, frater, inquit, ego te fruar in dómino, quod si non addidísset "in dómino" et "te fruar" tantum dixísset, in eo

[13] *noster* is possessive adjective, modifying *cursus* and signifying possessive or subjective genitive. Which seems better here?

[14] *praepediti* 16.12 from *praepedio, praepedire* "to entangle the feet." Modifies implicit subject of *retardemur uel... reuocemur*.

constituísset spem beatitúdinis suae. Quamquam etiam uiciníssime dícitur frui cum delectatióne uti.

Res ergo áliae sunt quibus fruéndum est, áliae quibus uténdum, áliae quae fruúntur et utúntur. Illae quibus fruéndum est, nos beátos fáciunt. Istis quibus uténdum est tendéntes ad beatitúdinem adiuuámur et quasi adminiculámur, ut ad illas quae nos beátos fáciunt peruenire atque his inhaerére póssimus. Nos uero qui frúimur et útimur inter utrásque constitúti, si eis quibus uténdum est frui uoluérimus, impéditur cursus noster et aliquándo etiam defléctitur, ut ab his rebus quibus fruéndum est obtinéndis uel retardémur uel etiam reuocémur inferiórum amore praepéditi.

Ten

*Additional Readings

READING 10A: ST. ANSELM, *Proslogion*

Capitulum II: Quod vere sit deus.

Ergo, domine, qui das fidei intellectum, da mihi, ut quantum scis expedire intelligam, quia es sicut credimus et hoc es quod credimus. Et quidem credimus te esse aliquid quo[1] nihil maius cogitari possit. An ergo non est aliqua talis natura, quia «dixit insipiens in corde suo: non est deus»? Sed certe ipse idem insipiens, cum audit hoc ipsum quod dico: «aliquid quo maius nihil cogitari potest», intelligit quod audit; et quod intelligit in intellectu eius est, etiam si non intelligat illud esse. Aliud enim est rem esse in intellectu, aliud[2] intelligere rem esse. Nam cum pictor præcogitat quæ facturus est, habet quidem in intellectu, sed nondum intelligit esse quod nondum fecit.[3] Cum vero iam pinxit, et habet in intellectu et intelligit esse quod iam fecit. Convincitur ergo etiam insipiens esse vel[4] in intellectu aliquid quo nihil maius cogitari potest, quia hoc[5] cum audit intelligit et quidquid intelligitur in intellectu est. Et certe id quo maius cogitari nequit non potest esse in solo intellectu. Si enim vel in solo intellectu est, potest cogitari esse et in re quod maius est. Si ergo id quo maius cogitari non potest est in solo intellectu, id ipsum quo maius cogitari non potest est quo maius cogitari potest. Sed certe hoc esse non potest. Existit ergo procul dubio aliquid quo maius cogitari non valet et in intellectu et in re.

[1] CLS 8.17.

[2] *aliud... aliud* It is one thing... it is another thing.

[3] *quod... fecit* acts as the accusative subject of *esse*.

[4] *vel* here means "in fact."

[5] *hoc* is the direct object of *audit* and thus part of the *cum* clause.

Capitulum III: Quod non possit cogitari non esse.

Quod utique sic vere est, ut nec cogitari possit non esse. Nam potest cogitari esse aliquid quod non possit cogitari non esse; quod maius est quam quod non esse cogitari potest. Quare si id quo maius nequit cogitari potest cogitari non esse, id ipsum quo maius cogitari nequit non est id quo maius cogitari nequit; quod convenire non potest. Sic ergo vere est aliquid quo maius cogitari non potest, ut nec cogitari possit non esse. Et hoc es tu, domine deus noster. Sic ergo vere es, domine deus meus, ut nec cogitari possis non esse. Et merito.[6] Si enim aliqua mens posset cogitare aliquid melius te, ascenderet creatura super creatorem et iudicaret de creatore; quod valde est absurdum. Et quidem quidquid est aliud præter te solum potest cogitari non esse. Solus igitur verissime omnium[7] et ideo maxime omnium habes esse:[8] quia quidquid aliud est non sic vere et idcirco minus habet esse. Cur itaque «dixit insipiens in corde suo: non est deus», cum tam in promptu sit rationali menti te maxime omnium esse? Cur, nisi quia stultus et insipiens?

Capitulum IV: Quomodo insipiens dixit in corde quod cogitari non potest.

Verum quomodo dixit in corde quod cogitare non potuit; aut quomodo cogitare non potuit quod dixit in corde, cum idem sit dicere in corde et cogitare? Quod si vere, immo quia vere, et cogitavit quia dixit in corde et non dixit in corde quia cogitare non potuit, non uno tantum modo dicitur aliquid in corde vel cogitatur. Aliter enim cogitatur res cum vox eam significans cogitatur, aliter cum id ipsum quod res est intelligitur. Illo itaque modo potest cogitari deus non esse, isto vero minime. Nullus quippe intelligens id quod deus est potest cogitare quia deus non est, licet hæc verba dicat in corde, aut sine ulla aut cum aliqua extranea significatione. Deus enim est id quo maius cogitari non potest. Quod qui bene intelligit, utique intelligit id ipsum sic esse, ut nec cogitatione queat non esse. Qui ergo intelligit sic esse deum nequit eum non esse cogitare. Gratias tibi, bone domine, gratias

[6] *merito* abl. sg. of *meritum*: "by worth" → "worthily, rightly"

[7] Does *omnium* depend on the adverb *verissime*?

[8] *esse* is an infinitive, sometimes translated by the English infinitive "to be" and sometimes by the noun "being."

tibi, quia quod prius credidi te donante iam sic intelligo te illuminante, ut si te esse nolim credere, non possim non intelligere.

Reading 10b: St. Thomas Aquinas, *Summa Theologiae* I, q. 2, a. 2

Ad secundum sic proceditur.

Videtur quod deum esse non sit demonstrabile. Deum enim esse est articulus fidei. Sed ea quae sunt fidei, non sunt demonstrabilia, quia demonstratio facit scire, "fides autem de non apparentibus est," ut patet per apostolum, ad Hebreos XI. Ergo deum esse non est demonstrabile.

Praeterea, medium demonstrationis est quod quid est. Sed de deo non possumus scire quid est, sed solum quid non est, ut dicit Damascenus. Ergo non possumus demonstrare deum esse.

Praeterea, si demonstraretur deum esse, hoc non esset nisi ex effectibus eius. Sed effectus eius non sunt proportionati ei, cum ipse sit infinitus, et effectus finiti; finiti autem ad infinitum non est proportio. Cum ergo causa non possit demonstrari per effectum sibi non proportionatum, videtur quod deum esse non possit demonstrari.

Sed contra est quod apostolus dicit, ad Rom. I, "invisibilia dei per ea quae facta sunt, intellecta, conspiciuntur." Sed hoc non esset, nisi per ea quae facta sunt, posset demonstrari deum esse, primum enim quod oportet intelligi de aliquo, est an sit.

Respondeo dicendum quod duplex est demonstratio. Una quae est per causam, et dicitur "propter quid", et haec est per priora simpliciter. Alia est per effectum, et dicitur demonstratio "quia", et haec est per ea quae sunt priora quoad nos, cum enim effectus aliquis nobis est manifestior quam sua causa, per effectum procedimus ad cognitionem causae. Ex quolibet autem effectu potest demonstrari propriam causam eius esse (si tamen eius effectus sint magis noti quoad nos), quia, cum effectus dependeant a causa, posito effectu necesse est causam praeexistere. Unde deum esse, secundum quod non est per se notum quoad nos, demonstrabile est per effectus nobis notos.

Ad primum ergo dicendum quod deum esse, et alia huiusmodi quae per rationem naturalem nota possunt esse de deo, ut dicitur Rom. I non sunt articuli fidei, sed praeambula ad articulos, sic enim fides praesupponit cognitionem naturalem, sicut gratia naturam, et ut perfectio perfectibile. Nihil tamen prohibet illud quod secundum se demonstrabile est et scibile, ab aliquo accipi ut credibile, qui demonstrationem non capit.

Ad secundum dicendum quod cum demonstratur causa per effectum, necesse est uti effectu loco definitionis causae, ad probandum causam esse, et hoc maxime contingit in deo. Quia ad probandum aliquid esse, necesse est accipere pro medio quid significet nomen non autem quod quid est,

quia quaestio quid est, sequitur ad quaestionem an est. Nomina autem dei imponuntur ab effectibus, ut postea ostendetur, unde, demonstrando deum esse per effectum, accipere possumus pro medio quid significet hoc nomen deus.

Ad tertium dicendum quod per effectus non proportionatos causae, non potest perfecta cognitio de causa haberi, sed tamen ex quocumque effectu potest manifeste nobis demonstrari causam esse, ut dictum est. Et sic ex effectibus dei potest demonstrari deum esse, licet per eos non perfecte possimus eum cognoscere secundum suam essentiam.

Eleven

*On the Dependence of Poetry on Grammar

Essay

1. Medieval thinkers called the seven liberal arts so many *viae* or "ways" into philosophy. In this phrase "philosophy" means not merely one part of the intellectual life but rather the whole. This grants an important position to grammar, the "first" of the liberal arts. In some way grammar is the way into all learning. At least insofar as one man learns from another through speech, this art offers certain principles for the acquisition of other sciences. Yet, through the nature of its subject, grammar also offers particular principles to sciences in some way sharing its subject.

2. Grammar's position clearly causes a common dependence of all arts and sciences upon grammar. To the extent that men communicate the intellectual life to one another through language, both spoken and written, the student must first gain some understanding of a particular language and of the nature of language, before he can go on to grasp other arts and sciences through language. Here, however, the principles grammar offers to other sciences are extrinsic and accidental to those sciences. Other arts and sciences depend upon grammar only for their coming to be and in no way in their scientific character.

3. Some particular art or science, however, may depend upon grammar in a manner that follows the relation between its subject genus and that of grammar. So the student of rhetoric, for example, clearly uses his grammatical ability to speak and read in his study of rhetoric. But this student also uses his ability to grasp the manner in which one sentence expresses its relationship to sentences before or after it—as variously exemplified in every

sentence of this paragraph—and this is of concern intrinsically to rhetoric, which proposes the principles in speech that manifest useful actions. Such dependence of rhetoric upon grammar not only affects the communication of grammar from teacher to student. Rather, insofar as one art (or science) is "subordinate" to another, the man knowing both depends in his use of the subordinate upon the other for the artistic character and determination of the subordinate art. So in mathematical astronomy, the "truths" in Ptolemy or Copernicus depend in the understanding of the mathematician upon the truths in Euclid for their truth.

4. The following remarks immediately concern the manner in which grammar offers certain principles to poetry. By "poetry" here I mean the art by which someone makes or analyzes a poem according to its proper principles. Often, of course, experience serves as the immediate principle of these acts. Experience is most obvious in poets who do not even know of writing. Dependence upon art without much experience can produce poetry exact in its adherence to rhythm, rhyme, or "image," but lacking in "inspiration"—even in these aspects of the poem. Yet in principle these two habits—one concerned with the universal, the other with the particular—complete one another in knowing poetry's principles. So, while these comments attend determinately to the dependence of one art upon another, the experience by which a poet writes poetry depends in a similar manner upon the experience by which he grasps grammatical order.

5. To make poetry's dependence upon grammar clear, I will first show generally why some sciences depend upon other. Here I will not consider the various modes of dependence in particular detail, nor will I discuss the logical character of such dependence. Rather, I will merely attend to the need to use one habit, actually or virtually, in the working of another. Then, I will show, from comparing the subjects of grammar and poetry, why poetry depends upon grammar in this way.

6. Now there are philosophers who do not understand one art or science to depend upon another. Philosophers of the East, for example, especially Indian philosophers, generally hold that there is one science or philosophy. The most commonly known form of East Indian philosophy has God as its subject, insofar as God alone can be said to be simply speaking, while all others things, however much they share in reality, fall away from such being. Parmenides seems to teach something similar, that there is one science of being, expressing in various ways that it is and cannot not be, while the way of illusion establishes sciences upon principles proper to a subject through

which that subject has properties belonging to it rather than other things.

7. Perhaps Socrates, in the Platonic dialogues, suggests that dialectic is one science by which the philosopher resolves all that he knows to his belief or knowledge of the form of the good. The name being belongs properly to such forms and only they would stand as the subject to science strictly speaking. Things other than such forms cannot be said to be simply. Likewise they cannot serve as the subject to any science. One can only have opinion about such things. Yet note Plato's wisdom in expressing this account tentatively.

8. At another extreme, most modern and contemporary philosophers concern themselves with one part of knowledge, say its foundation in reality or its linguistic or psychological structure, while they leave the distinction of "other" sciences and the determination of their principles to those who practice those sciences. This "abdication"—as I would call it—of the role traditionally granted to philosophy is most evident in their subordination to what they understand the "empirical" sciences. They begin with assumptions, for example, that neuroscience has shown that what we call the human mind or intellect is really just the brain or that biology judges that man, having evolved from other animals, does not differ essentially from other animals.

9. Note, however, that such philosophers rarely understand philosophy to depend upon the empirical science that establishes their principles as if philosophy could only attain its proper certainty through habitual possession of that science. Rather, they take its judgments—perhaps with good reason—as facts much as other men take their own sensory judgments. So, while Parmenides temerously ignored the authority proper to empirical knowledge, the contemporary philosopher all too often timorously refuses to exercise authority over such knowledge or even to distinguish things received from those sciences according to its own principles.

10. The understanding of the various sciences and arts developed by Aristotle offers a mean between these two positions. Man has knowing powers that differ in genus and thereby more than one sort of being appears to him immediately. The senses and imagination allow his intellect some grasp on a substance as quantified that does not proceed through any distinct consideration of that substance's nature or essence. So mathematics grasps first principles belonging to any material substance. Through such principles, geometry and arithmetic prove the proper attributes of quantities as generally known to sense and imagination. These sciences do not

demonstrate these attributes as they belong to bodies from principles by which they move in some determinate way. This sort of demonstration belongs perhaps to sciences that resolve to some nature, say light in Einstein's relativity or electromagnetism in Maxwell's field theory.

11. Man's intellect also goes beyond what is immediately known about substances in sense and intellect. So Saint Thomas Aquinas proposes that

> [N]omen intellectus quondam intimam cognitionem importat: dicitur enim intelligere quasi intus legere. Et hoc manifeste patet considerantibus differentiam intellectus et sensus: nam cognitio sensitive occupatur circa qualitates sensibiles exteriores; cognitio autem intellective penetrat usque ad essentiam rei, obiectum enim intellectus est quod quid est ut dicitur in III *de Anima*. Sunt autem multa genera eorum quae interius latent, ad quae oportet cognitionem hominis quasi intrinsecus penetrare. Nam sub accidentibus latet natura rerum substantialis, sub verbis latent significata verborum, sub similitudinibus et figuris latet veritas figurata: res etiam intelligibiles sunt quodammodo interiores respectu rerum sensibilium quae exterius sentiuntur, et in causis latent effectus et e converso. Unde respectu horum omnium potest dici intellectus.

So, insofar as the human intellect grasps substance as apt to move and rest from its substance or essence—however limited such a grasp may be—, it can order its thoughts about such beings through the concepts of "nature" and "movement." This is the study of nature or mobile beings, together with its parts, founded on particular natures, such as living being or being composed from simple beings, from elements.

12. If, in the study of nature, the intellect discovers some other sort of being, one whose essence or "nature" is not a principle of movement, perhaps it can establish another science, one that orders our thought about such beings. Note, however, that our intellect does not seem to know such beings immediately but only as the principle or principles of things it knows immediately. If so, this science may consider immobile beings only as the causes and principles of sensible beings not properly insofar as they are natural beings. This science, called metaphysics or first philosophy, may study sensible and intelligible beings only insofar as they have causes of common attributes such as being, unity, potency and act, and so on.

13. Aristotle calls such sciences "theoretic" or speculative, because they merely look at reality and demonstrate its properties from their proper principles. He also speaks of practical sciences and, again, productive (poetic) sciences. Those who possess these sciences know, not because they grasp the first principles by which the thing done or made exists. Rather, they know how one does things done or makes things made. In the strictest sense, ethics, household management, politics, and military strategy are "practical" sciences, while the various arts are "productive." The "servile" arts seem to be "productive" in the strictest sense, while the "fine" arts and the "liberal" arts involve the notion of production less and less, insofar as they depend less upon matter.

14. Common to practical and productive sciences, however, is the fact that they explain the existence and nature of things made and done only insofar as necessary to the actions and productions by which they are done or made. Like the speculative sciences, practical and productive knowledge must in some way explain these things from their causes. Such causes must be immediately known to the one having that knowledge.

15. But practical and productive knowledge do not take causes that are "first" in the same manner that speculative knowledge does. Doing and making begin with proximate, rather than the remote, causes. Bread is not better insofar as the baker understands what molecular changes kneading causes, but insofar as he kneads the dough well. Similarly, a man is not more prudent insofar as he knows what part of the brain serves the power that judges the singulars that concern moral action. Rather, he is more prudent by using such a power well and thereby knowing such singulars well. Yet again, the student of ethics does not understand what prudence or art are through consideration of the brain.

16. I do not deny that knowledge of molecular structure or brain organization may shed light upon the art of baking or upon prudence. But the baker and the prudent man or the ethicist do not know their objects better precisely insofar as they consider them through such remote causes. Nor do I deny that such knowledge may well be the principle of some other knowledge, practical or speculative.

17. Now, two related difficulties arise in such an understanding of the various arts and sciences. First, most of them do not explain their subjects from their very first causes, but from causes immediately known to us. Even mathematics begins with numbers or the continuum and only analyzes to their intrinsic principles. How can such sciences be certain? Second, the

multiplicity of these habits does not correspond to a multiplicity in the world but to our modes of knowing, doing, and making. This suggests some deficiency in their truth—truth, after all, follows the mind's agreement with reality.

18. Considering an aspect of science and art allows for solution of both difficulties. This aspect, though complex and disparate, bears in common the character of dependence. One science depends upon another for certain of its principles, and this occurs in various ways. In fact, no human science exists in utter independence of the others. And a science may well depend upon another in one way for certain principles, while that other depends upon another in another way for other principles. This arises from the paradox described, that there is one world, one reality, the human intellect strives to know, while the complexity of human knowledge demands many habits of science and art.

19. Such dependence occurs in three principal ways. (I will do little more than mention them.) One science may, as a whole, be "subordinate" to another, insofar as it receives the whole of its certitude from the "higher" science. Such a science takes only its subject independently of the higher. The higher science proves the intelligibility and definition of that subject (and thus the middle term in demonstration). So in its study the liberal art of music adds sound to the ratios of arithmetic, and mathematical astronomy adds "stars" to the circles of geometry. For this reason—its addition of some subject outside the formality of the higher science—, the subordinate science is not properly a "part" of the higher science, as biology and chemistry are parts of natural science.

20. In a second way, one independent science may "receive" its principles from another independent science. So all sciences and arts receive their common principles from metaphysics or "first philosophy." Likewise, mathematics seems to receive its understanding of continuity from natural science, which explains continuity as a proper attribute of mobile being rather than the proper attributes of continuous figures. Again, various arts, such as agriculture and medicine, take principles from natural science or its parts; ethics takes principles from natural philosophy's investigation of the soul, and so on.

21. Two aspects of this "reception" deserve attention. First, the principles received in this sense are general principles to the science that receives. The very intelligibility and definition of the receiving science arises from something known in a more perfect way in another science. In this way,

the science that bestows and defends the principles of another independent science can be called "higher." It considers these principles from "higher" concepts and definitions. These may be more universal, as first philosophy considers being universally, or perhaps more causal, as natural philosophy considers continuity or growth or health through concepts and definitions proper to natural substances.

22. Second, receiving its principles from the higher science does not in itself prevent the lower science from knowing those principles with certitude. This arises from man's complex psychology. One knowing power, say the imagination, may have immediate experience of aspects of number or the continuum, that another knowing power, the intellect can "see" in the lower science and "explain" in the higher science. Yet because the higher science resolves to principles outside the lower, its explanation does not constitute a proof or demonstration belonging to the lower science. So the study of continuity in natural philosophy provides the ground for the possibility of Euclid's postulates: "seeing" a straight line between any two points and a circle with any center and of any radius. But the lower science need not have such an explanation to see its principles. For precisely this reason a science that receives from another in this sense remains independent rather than subordinate.

23. In a third way one science can depend upon another without being "inferior." The study of nature receives certain truths about number and the continuum from mathematics and first philosophy cannot consider what is proper to being, whether material or immaterial, without various truths known to natural science. Further, the universality of first philosophy demands that it be familiar—in a manner humanly possible—with every sort of knowledge man can have.

24. So far as I can see, a science that receives in this way may remain "superior" to the science from which it receives because it does not receive principles touching the full scope of its intelligibility and definition. Rather, a science will receive determinate principles used in particular arguments. So Aristotle's Physics and On the Heaven assumes certain truths about circles and straight lines that belong to mathematics. But the mode of conceiving and defining proper to natural science does not depend upon such principles, only the truth of a particular conclusion. Likewise, Aristotle's Metaphysics seems to assume some first immaterial mover and the separability of the intellectual form from matter—things proved in natural science. Perhaps geometry receives truths about number from arithmetic

in a similar way.

25. This dependence of one science upon another immediately suggests the weakness of the human intellect, necessarily dependent upon sensation for its feeble inspection of reality. Ingeniously the intellect proposes to overcome the limits of such inspection by establishing distinct sciences upon various conceptions. While the nature founding each science has its own immediacy to an intellect dependent upon various knowing powers, the knowledge proper to another science provides further inspection into that nature. Each attention satisfies a distinct aspect of the intellect's desire to know the nature in question: mathematics shows the proper attributes of quantities, natural science and first philosophy may show why material, mobile beings must have some quantity.

26. But this must also be understood as a triumph of the human intellect in its effort to know the one reality that faces it. As the intellect wends through the labyrinth of its knowing powers to discover the relations of causality and intelligibility that relate the disparate things known immediately through these powers, its various habits constitute "one knowledge" of the world, albeit through many sciences and arts. Clearly such habits become one knowledge principally insofar as they reside in one soul attentive to the proper dependencies of one upon another. Anyone attentive to this truth will not disdain any form of knowledge, at least according to its kind. Rather, he will desire to complete each intellectual virtue sufficiently to integrate them into one knowledge of reality.

27. From what has been said, grammar and other sciences and arts that have speech in one way or another as their subject must receive various general principles about speech from other, higher sciences, such as natural philosophy and first philosophy. But among themselves dependence exists, as suggested earlier. They depend, together with all sciences, upon logic and grammar for their understanding of how to come to arrive at the truth and how to speak. Yet one may depend upon another for certain principles proper to it, even general principles. Rhetoric receives an understanding of how a sentence may express its relation to another from grammar, though it uses this understanding to another, perhaps a higher, purpose: convincing others of useful human action. Logic receives its understanding of tense or time as a property of the verb from grammar. Yet it considers not merely the fact of time, but the order of past and future tenses to the present, as well as the truth of future contingent statements in distinction from those necessary and past or present.

28. So poetry or poetics depends upon grammar for particular aspects of language that poetry uses to another, higher purpose. I will briefly discuss poetry's dependence upon syntax and morphology and then discuss its most important dependence, upon phonology.

29. Its unique dependence upon syntax is not difficult to see. From its inception, poetry seems to call for an exalted, noble expression of thought. By this I do not mean that it often speaks in a formulaic or archaic manner. In fact, the many "reformations" of poetry (as of other fine arts) throughout history constantly insist upon returning to "ordinary" language. But poetry does not use ordinary language in an ordinary way. T. S. Eliot expresses this in the following lines:

> [O]ur concern was speech and speech impelled us
> To purify the dialect of the tribe
> And urge the mind to aftersight and foresight...

Few would in fact deny, that poetry proposes to express things with the distinction and delight proper to the beautiful.

30. Likewise, they should grant that grammar offers poetry the understanding it uses to stretch, more rarely to bend or break, the rules of syntax to this purpose. Hear Shakespeare's use of syntax in the following speeches which Goneril speaks to her father, King Lear, from the play of that name. The first she offers in answer to Lear's request to know how much each of his three daughters loves him. Note how the high style of this passage lacks sincerity of ordinary speech.

> Sir, I do love you more than words can wield the matter,
> Dearer than eyesight, space, or liberty,
> Beyond what can be valued rich or rare,
> No less than life, with grace, health, beauty, honor;
> As much as child e'er loved, or father, friend;
> A love that makes breath poor and speech unable.
> Beyond all manner of so much I love you.

31. The next speech, in which Goneril makes her "purposes" clear, retains this nobility of style in a syntax sufficiently rooted in ordinary speech to sound sincere.

> Come sir
> This admiration is much of the savor
> Of other your new pranks. I do beseech you
> Understand my purposes aright.
> As you are old and reverend, should be wise.
> Here do you keep a hundred knights and squires,
> Men so disordered, so debauched and bold
> That this our court, infected with their manners,
> Shows like a riotous inn, epicurism
> And lust make more like a tavern or brothel
> Than a great palace. The shame itself doth speak
> For instant remedy. Be thou desired
> By her that else will take the thing she begs
> A little to disquantity your train.
> And the remainder that shall still depend
> To be such men as may besort your age,
> That know themselves and you.

Clearly the difference between these two passages depends upon many aspects of the verse. Yet Shakespeare manages—despite the manner in which everyone in his plays clearly speaks with his voice—to display Goneril in these speeches as a pretentious and grasping character speaking with two clearly distinct purposes.

31. Grammar cannot teach such uses as rules of syntax, since they are not common to the language. Rather, they express something that language has the power to say though the demands of ordinary life obscure this power. To that extent, the poet uses them through his understanding of grammar, in the form of experience or art. Similarly, a comprehensive grammar will not merely ignore such uses as "poetic license." It will instead explain at least more common, more important, or more impressive expressions of the poets.

32. Similarly, poetry often forms words or gives them new or secondary meanings through its understanding of morphology. Various examples appear in the two speeches from King Lear cited. Note in particular his formation—in almost their only usage—of the verbs "disquantity" and "besort." These uses heighten the pleasure and delight proper to the beauty poetry aims at.

32. However important poetry's dependence upon syntax and morphology seem, one cannot undervalue its dependence upon phonology. Human language has various principles—sounds, pitches, intervals, and emphasis—that arise from the articulation of mouth and throat. So many are possible. Among these, some may be necessary, others come easily, and yet others easily cohere. The study of such sounds belongs principally to grammar, which uses its knowledge of phonology to explain morphology and even syntax.

33. Again, any particular language "selects" from these to form its own phonology. The grammar that teaches the use of that language must have at least an experiential understanding of its phonology. To grammar belongs the proper pronunciation of words to establish meaning and sometimes syntax. For example, grammar proposes the phonological difference between the noun "récord" and the verb "recórd" or the phonological formation of "recórding" from the latter. Again, grammar shows how to use the unstressed "that" in distinction from the stressed "that": "That man told me that you told him." Yet again, grammar knows that interrogatives ("what?," "how?," "who?" and so on) rise in pitch—a "pitch accent"—, while the demonstratives otherwise similar do not rise: "Who told you who I am?" "How do you do that?" "I'll show you how."

34. As the examples show, grammar considers the phonology of these words to explain morphology and, less often, syntax. And, while grammar has little to offer universally, beyond stating the sort of principles available and pointing out common employments of phonology, such as pitch rise on interrogatives, a particular grammar has much to say. Only in exhaustive studies, however does this part of grammar appear at length. In more practical contexts, one looks to phonology no more than necessary.

35. Now, the phonological order serves poetry in several ways. Obviously, it offers the poet a sort of palette of sounds and pitch accents from which he composes his poem. The grammarian's teachings about these sounds, universally or in particular, become the foundation for poetry's teachings about rhyme, alliteration, and assonance. ("Alliteration" occurs when the same consonant or consonant cluster open the stressed syllables of a line or some part of a line. "Assonance" makes a similar use of vowels.)

36. But any language must also articulate these sounds into words, and words into sentences, through some sort of rhythm. Only through rhythm can such sounds become something one. The general principles by which language can establish rhythm belongs to phonology, while the grammar

of a particular language—if it would be complete—must remark upon the principles of rhythm proper to that language.

37. Note that, while the grammarian teaches the rhythmic principles belonging to language or a particular language, the poet must know, and the art of poetry must teach, the effects of various rhythmic principles contributing to the poem as such. Such effects touch especially upon the "brute" power such rhythms have to produce pleasure or delight and, further, the emotional power that rhythm offers to poetry (and music). Further, poetics attends to these as essential to the beauty that it produces.

38. These comments will not pursue a particular consideration of such principles, universally or in particular. Here I propose only the sort of dependence that the art of poetry has upon grammar. I would only suggest three things before closing. First, do not assume that the principles used in the poetry of a particular language constitute all the principles proper to poetry. Second, consider the apparent necessity with which poetry uses a "heightened" rhythm (in distinction from "meter") that distinguished poetry, or at least "verse," from prose. Third, do not assume that the rhythmic principles of one language or one era exemplify all the rhythmic principles available. Perhaps a more "scientific" study would show that choosing certain rhythmic principles necessarily excludes others.

Twelve

The Definition and Elements of Rhythm

Essay

1. Once we recognize the distinction between art and nature, we see that the artifact possesses its nature or form more in its maker or observer or user, than in itself. The fork is in itself only so much silver, and of such a shape. It has no real relation to the food it carries nor to the mouth it feeds. It does have in itself a real relation to the earth's center, so it falls. But its character as an instrument for eating depends upon one for whom eating is good and who recognizes in the fork some utility for eating.

2. The imitative arts also seem to be what they are more for man than in themselves. I have a painting done in paints made from honey and vegetable products. To the brute the painting is no more than this mixture of foods, and in itself it is but a determinate heap of honey and the remains of plants. The juxtaposition of and order among these remains is incidental to the remains in themselves. This order arises in the painting only with us. With man this order seems even to constitute the painting and to make it one thing and no longer many. Certainly these vegetable products are part of the painting; they are its matter. But of themselves they do not make it a painting. Rather, the order makes the painting a painting; makes it one painting, not two; makes it a whole painting.

3. The difficulty of imposing this order in such a way that the painting is one, whole, and complete is evident from the number of bad paintings almost everyone has seen. Even paintings with many good qualities may fail to hold together and make a whole. This difficulty is even greater in the arts whose media are mobile. The painting and the statue will at least stay

still, so that the proportion of its parts can be judged in a glance. But once the music starts and the statue begins to dance, the ordering and balancing of parts depends upon more subtle means of unification.

4. The poet T. S. Eliot recognizes this problem in the first of his *Four Quartets*, Burnt Norton, where he says:

> Words move, music moves
> Only in time; but that which is only living
> Can only die. Words, after speech, reach
> Into the silence. Only by the form, the pattern,
> Can words or music reach
> The stillness, as a Chinese jar still
> Moves perpetually in its stillness.

All speech is composed of sounds which fade as the next is pronounced.

5. Our ordinary means of overcoming this "mortality" of speech is by the grammatical order established among the sounds. If I were to list words with no apparent reason, the sounds merely fade into your memory: the, cat, lies, on, the, mat. No principle exists to make a whole of them, in which whole they preserve their existence. But if I include the grammatical character by which the word "cat" stands as subject and the word "lies" stands as predicate to that subject, then the words exist, not only one after the other, but together in the whole, the sentence: The cat lies on the mat. This grammatical order is the most familiar form or pattern in speech.

6. Among the many orders considered even in grammar, one finds rhythm. Not only words and phrases, but also complete sentences have some rhythm necessary or at least appropriate to their meaning. Consider the many rhythms possible to a straightforward sentence such as, "The cat lies on the mat." One rhythm, more or less variable, expresses mere declaration of the fact. At least three words, the verb and the two nouns, can take stress to emphasize one or another aspect of this fact. Again, the preposition or either article might take stress in response to some particular confusion about the fact. Finally, many rhythms leave the sentence virtually unintelligible; think of how adults first learning the language speak.

7. Yet the poet or the musician is not concerned primarily with this order. For any number of grammatically sound sentences, for example, "on the mat lies the cat," or "Kitty is lying on the mat," may establish the same grammatical and intelligible order. But his song consists in just these words

and sounds. The very sounds of the words (if the sounds are words) are some part of this product, his work of art, and the principal order among these sounds, insofar as they are sounds, is rhythm. Even sounds without pitch distinction, as the striking of a drum, can possess this order. By this order we synthesize the sounds of music, even the dancer's steps and the conductor's gestures.

8. In *Richard II* (V.vi.4242), Shakespeare suggests the primacy of rhythm in music, as Richard calls:

> Ha, ha, keep time! How sour sweet music is,
> When time is broke and no proportion kept.

Just as we bring together the words "the cat is on the mat" into a sentence by means of the grammatical character of the various words, so we bring together the sounds of music according to the rhythmic character of the various sounds.

9. Before entering into the nature of rhythm, some consideration of the word will be useful. In English, rhythm is also called "the beat," "time," and "measure," while in Latin the word *numerus* (number) is used to signify rhythm. Perhaps this is not strange; for time is defined as number. Nor is it odd that in English we speak of "counting" rhythm. What may seem odd is that in Greek the word *rhythmos*, from which we get our word rhythm, has nothing to do with the word *arithmos*, which means number. *rhythmos* is derived, not from the word *arithmos* but from *reo*, to flow.

10. This etymological fact may allow us to understand the comments of Plato, which are the beginning of the philosophical consideration of the nature of rhythm. In the second book of the Laws, he says:

> The nature of the offspring of every sort, being fiery, is not even capable of keeping body or voice still. But they constantly cry out disruptively and with a leap, yet, while none of the other animals attain the sensation of order... only the nature of man has this. Clearly rhythm is the name for the order of movement... [664e5a]

Plato notes also that precisely the lack of order in the movement of children and other young animals prevents the existence of rhythm. Animals that never grasp order and therefore cannot impose it upon their movements

can never move rhythmically. We notice in ourselves, however, that the order in our movements is what we signify by this word rhythm.

11. Plato has done much, and perhaps the most important, in expressing where to pass from our immediate grasp of rhythm into its intrinsic principles. Yet the definition of rhythm—real and not just nominal—demands more. Plato has clarified rhythm's proper subject. Being an accident, rhythm is apt to exist in a subject. But that subject must be determined in such a way that rhythm may exist in it. Plato points out to us that rhythm exists only in moving bodies. This is true whether legs, arms, or vocal cords are the parts in motion. Further, he has expressed rhythm's intrinsic nature as some order in such movement. A definition, however, must analyze this "order" to grasp the *ratio* according to which rhythm is one kind of order from another. Plato has distinguished rhythm from its subject and identified that subject. But he has left the distinction of its genus, or genera, from its specific difference, and perhaps some proximate genus, confused in our ability to recognize rhythm and to distinguish it by a name.

12. Our etymological consideration helps in this analysis. Rhythm is called both "time" and "number." But time is itself defined by number. Time is the number of movement according to the before and after found in it. While the time which is rhythm is certainly not time in this universal sense (the time of a melody is certainly not the time of the universe), yet rhythm does seem to be a determinate "form" of time. Rhythm is also a number of movement.

13. As said before, we "count" melodies. Take "Twinkle, twinkle, little star." The number of this melody is simply two—albeit repeated to form complex "numbers" or rhythms, or even a meter, such as "iambic pentameter." That its number is two becomes more clear by attempting to count it as three. Modern musical notation makes this clear by naming the number of the music as well as the unit at the beginning of the piece. Music in 3/4 time has three beats per measure, the written beat being one quarter of what is called in modern notation the whole note.

14. Yet this recognition does not complete the analysis of rhythmic order. Number—here a "numbered" or "counted" number, not the number by which things are counted—does serve as a genus to rhythm, yet number does not specify the order of motion. Number of movement may be said of two movements occurring simultaneously or one after the other. Again, it may refer to one part of a motion occurring before another. More must be

said to arrive at the number of motion called rhythm.

15. Clearly Plato is not thinking of just any movement. He speaks of the movements of young animals, and rhythm does seem to arise first in vital motions: breathing, the beating of the heart, walking. Such motions give rise to a number by means of their proper articulation. As we walk, we take steps. The lifting and placement of the foot establish the duple or double rhythm. In the heartbeat, however, we find the triple rhythm. The contraction and dilation of the heart are not of equal duration. The dilation of the heart is roughly twice as long as its contraction.

16. Again, the language of musicians and poets bears testimony to this understanding of rhythm. Among the most common rhythmic comments in music is andante, strolling. Further, Greek, Latin, French and English all measure a line of poetry by "steps" or "feet." Further, the Oxford English Dictionary suggests that the word "beat" is applied to the rhythmical throbbing of the heart, as if the irregular pulse is not properly a "beat."

17. Before I complete this definition, allow me to recognize that I do not claim that rhythm is essentially an imitation of walking or the heartbeat. I am merely noting where motion exists already disposed to the counting in which rhythm arises. Now, unencumbered by facile and "preconceived" notions of rhythm, I may properly abstract its difference.

18. These examples allow us to gather the sort of movement of which rhythm is the number. This movement is articulated into parts. An order exists among the articulated parts of such movement and these parts can be measured, that is, counted, by a number. The movement of walking is articulated into the lifting and placement of the foot. The heartbeat is articulated into contraction and dilation; breathing into inspiration and exhalation. In each case some "lifting" or tension or disequilibrium precedes, respectively, some "placement" or relaxing or return to equilibrium. In music and poetry, we call these the "upbeat" and the "downbeat," precisely, at its most elemental level, what the Greeks meant in analyzing rhythm into the arsis and thesis, rise and fall, lifting and setting down again. These are the principles of rhythmic order. Rhythm is, at every level, the number of movement with respect to rise and fall, and, at the most fundamental level, upbeat and downbeat.

19. Now in counting itself, the rise is a "two" or a "three," while the fall is a "one." Yet, attending again to the motion of walking, one notices that each placement of the foot on the ground is a fall, when compared to the previous lifting. Yet, when the foot's placements are compared to

one another, one placement can be higher or lower than another. When we climb a hill, the rising occurs not only by means of the foot's lifting, but by means of successively higher placements. While one is climbing, each placement is a fall or thesis when compared to the lift of the same foot, but this very placement of the foot is a rise or arsis when compared to the previous placement. In this way we come to distinguish the "elementary" rhythm from composite rhythm.

20. Elementary rhythm is that by which two or three beats are brought into rhythmic unity. In ordinary modern musical notation these "straddle" the measure bar. Twoone. Twothreeone. Threeone (two). In poetry, the foot or "step" is sometimes an elementary rhythm, as the standard iamb (whether through length or through stress). At other times the poetical foot may be more like the measure bar, so that the first part or parts of the elementary rhythms, its upbeat or upbeats, constitute the later part or parts of the bar, while the last part of the elementary rhythm, its downbeat, constitutes the first part of the measure.

21. Composite rhythm, however, joins the whole phrase by the order of rising and falling among the various "ones," the downbeats. Whereas elementary rhythm exists in the poetical foot or straddles two such feet (or the measure), the composite rhythm exists more at the level of the poetical line and even beyond. Poetical terms like iambic pentameter, dactylic hexameter, iambic tetrameter catalectic, describe the rhythm of a whole line. And note carefully that some such lines—the second and third of the list—do not contain a number of feet of the same species or even feet equal in duration. Note also that some stanzas, sometimes under recognized names, such as Spenserian stanza, involve lines of unequal length and character.

22. Consider the following example of iambic pentameter from Shakespeare's A Midsummer Night's Dream. (Trust the stresses recommended. What seem like exceptions will be explained later.)

> Í know a bánk | whére the wíld thyme blóws,
> Where óxlips ánd the nódding víolet gróws,
> Quite óvercánopíed with lúscious woódbine,
> With sweét musk róses, ánd with églantíne.
> There sleéps Titánia sómetime óf the níght,
> Lúlled in these flówers with dánces ánd delíght.

Note the impossibility of reading the passage with perfectly or even

nearly equal stressed (or "unstressed") syllables. Some unstressed—more accurately, lightly-stressed—syllables must in more highly "charged" places even be stronger than stressed syllables. Each line has its own "rise," "fall," or "rise" and "fall" by means of the stressed syllables. This is the composite rhythm of the line. Further, the first four lines, and again the last two, each have another higher order of rhythm. Yet again, the whole assemblage of six will have its own meandering "rise" and "fall," albeit many possible versions may be equally admirable.

23. So, again speaking generally, rhythm is the number of movement with regard to rise and fall or upbeat and downbeat. This number synthesizes the units of rhythm, the beats, first one beat with another, in the elementary relation of rise to fall, then one downbeat with another by the relation of rise to fall among themselves. Note that this definition is not restricted to sounds. Rhythm can be seen and felt as well as heard. Rhythm is made more manifest by the conductor's hand and the dancer's body. Very few, if any, can enjoy music or poetry thoroughly without making some movement, however discreetly. We tap our feet, pretend to conduct, lift our hands.

24. This last fact makes it immediately obvious that the definition of rhythm common in our day is an error. This definition asserts that rhythm is nothing other than the alternation of strong and weak beats, loud and soft ones. This is impossible if rhythm is present in the silent movements of the dancer and the conductor.

25. Often the strong or stressed beat does in fact establish the downbeat. Imagine the opening of Beethoven's *Fifth Symphony*. But this is by no means universal. Think of all the music that ends on a quiet note. This end is a downbeat. Think of long phrases that demand that one grow louder or softer through many measures, many "counts" of one, two, and three. In such passages the "one" cannot always be louder than the "twos" and "threes" it precedes or follows. Nor does musical terminology anywhere testify to this definition. Musicians do not speak, in practice, of the loud beat and the quiet beat, but of the upbeat and the downbeat. Again, they use words like height and climax and climb and cadence. Climax comes from the Greek word for "ladder." Cadence is from the Latin word for "fall." Hence, this account of rhythm as the alternation of strong and weak beats must give way to the proper definition of rhythm as the number of motion with respect to rise and fall.

26. As already recognized, rhythm exists at more than one level. The

most simple synthesis, elementary rhythm, offers its downbeats to the next level of synthesis, composed rhythm. These downbeats, however, must be distinguished, not as simply arsic or thetic, that is simply rising or falling, but as more or less so. This, as well as the fusion of the many elementary rhythms, is achieved by the "composed time," commonly known as the "measure" or "bar." These three levels of rhythm (elementary rhythm, composed time, and composed rhythm) must now be closely examined.

27. Elementary rhythm joins one or two beats to the following as rise to fall. The terms upbeat and downbeat signify precisely this relation of rise and fall in the elementary rhythm. If one note is repeated after another with no qualitative or quantitative distinction, no rhythm exists. If, by means of length, intensity, or change of pitch, one note is made "heavier" (not necessarily louder), the heavier note is joined to the preceding "lighter" note as its fall. Experience shows that with differing pitches either the higher or the lower can be made the "heavier," as can either the louder or softer note. Even the high, soft note can sound "heavy" after a loud low one, if the latter lacks equilibrium. But the longer note is necessarily heavy. For by its length it establishes equilibrium.

28. Only two or three beats are joined in elementary rhythm. For these are easily grasped by the hearing of all without distinct counting. Greater numbers do exist in rhythm (the whole melody has a certain number), but these are analyzed by the ear into groups of two and three.

29. Note that although the elementary rhythm is essentially composed of a rise and fall, there need be no sound on the rise. The gesture of the conductor or lift of the body can prepare for a first sounding on the following downbeat.

30. The longer note, being held a second or third time, contains these times or beats within its power. The second or third beat can stand to a following beat as rise to fall. But the second and third beats, when articulated, are most often heard as existing within the power of the preceding downbeat. The upbeats exist in a lengthened downbeat as "change" is in the dollar. This gives rise to the "composed time," commonly known as the measure.

31. The measure is neither a rhythm nor the proper element of rhythm, as often thought. Rhythm is essentially the order of rise to fall. But the composed time is an order in which a rise is contained within the power of a fall, as in a bouncing ball. Nonetheless this order is absolutely necessary in synthesizing the elementary rhythms.

32. Similarly, analysis of a man's climbing a hill does not resolve as to its element to the fall of one foot and lifting of another, but to the rise and fall of one foot, the step. Yet the hike would not be possible unless the fall of one foot were the foundation for the lifting of the other. This relation between the two feet must be attended to by anyone who would understand how the man's many steps allow him to climb the hill. Dom J. Gajard teaches:

> Let us add moreover that the composed time, so constituted, has an undeniable practical value; let us say the word: a certain unity, a certain order, artificial without doubt, but real. The elementary rhythms, in fusing themselves, create this sequence of composed times, which owe their being to the former and would not subsist alone, but which have their own look. By reason of the dependence where the rise is found in relation to the preceding downbeat, upon which it leans and which carries it away in its rebounding, a close union is producedbetween this downbeat and the rise, that is to say between the first time and the second (or the third) of the composed time. The composed time thus forms, practically, a unity, a whole well-tied, being expressed in a single movement and dressing the very color of the downbeat which rules it and carries it away in its life.

33. Most often the second or second and third beats, whether or not distinctly articulated, are heard as within the power of the preceding downbeat, according to the composed time. (This does not occur so simply where phrases begin and end.) This allows Dom Gajard to say "In sum, the composed time is equivalent to a long [note] of which the second beat, the rise, is only the division or the coinage." But the heaviness, and consequent length, natural to the downbeat, by which it draws the following beats to itself, allows the downbeat to be affected by the character of the beats it holds in its sway.

34. While remaining downbeats, the notes or syllables beginning the measure take on in a secondary manner the character of the notes which follow. Placing, after the downbeat, notes or syllables equal, higher, and lower in pitch proves this. A downbeat on *f* is yet more heavy if followed by *e*. The same is lighter, if followed by another *f*; yet lighter, if followed by *g*.

35. In this way distinction is found among the many downbeats in a phrase according to rise and fall, just as the many placings of the foot in the hike over the hill can be distinguished as higher and lower. The climbing occurs principally by means of the rising character of the foot *as it is set down* on the way up. The lift of the foot in each step exists to allow another setting of the foot. But each lift also gives character to the previous setting by its height. Likewise the upbeat prepares us for another downbeat ("what goes up must come down") and gives character to the preceding downbeat.

36. So each downbeat takes some place in the next level of rhythm according to its relation to the *downbeat* before and after it. The last downbeat is always purely thetic. All those preceding it have some arsic character in relation to it. Downbeats that begin a phrase are predominantly arsic.

37. Dom Gajard provides a comparison:

> Consider, in a horse race, the winning horse, in the last hundred meters which precede the end, that is to say, at the moment where one makes it give all that it can. The horse passes through these last hundred meters by a series of successive bounds. It arrives at the end, it has too much *lift* in it to stop clean: it goes on galloping some dozens of meters to stop itself. Before just as after the end, the horse proceeds by successive bounds, which are all composed of a rise and a fall: thetic downbeat. Before just as after the end, each of its falls terminates one bound and throws the following: thetic and arsic downbeat. But before the end, each of these contacts with the ground has for its purpose maintaining and increasing the movement. After the end, each of these falls tends to hold the movement back and finally to stop it. The muscles used are not the same. Then... we say that the downbeats of the horse before the end are above all arsic, while those after the end are above all thetic, although, before as after the end, they would all be (according to the second synthesis) thetic and arsic.

In this way a shape is given to the musical or poetic line, in which the rhythm and pitch interact, affecting one another in subtle but definite ways. For the line does not merely rise and fall once, but often many times and to many different heights and depths.

38. Yet there is in a whole work of any value, even those as large as opera, one all-encompassing rise and fall beneath which stand the many lower strata of rise and fall, down to the elementary rhythm. This greater rhythm is the primary form of the whole work and the primary concern of the conductor and musician. Their aim is to reach convincingly the height or climax of the piece and to arrive at the end or cadence with perfect equilibrium, neither hesitating at nor forcing the final note. While all the notes between the beginning and the height and again between the height and the end must be executed attentively, certain notes stand out as milestones within the greater rhythm. These are the arses (heights or climaxes) of the lower levels of rhythm. The importance due to them is proportionate to the stratum of rhythm which they dominate. For this reason some notes, badly executed, hardly affect a piece, but the climax, poorly done, even with every other note executed flawlessly, can ruin everything.

Thirteen

Latin Poetic Meter; The Elegiac Couplet

Basics of Latin Meter

Quantity of Syllables

In Latin there are two possibilities for **syllable** length, long or short, and the difference between the two is rather like that between a musical quarter-note and an eighth-note.

Short

1. A **syllable is short** when it contains a short vowel which is not followed by two or more consonants: *locus*, place; *tabula*, picture.

2. A stop/mute (*p, b, t, d, c, g*) + a liquid (*l, r*) counts as a single consonant and goes with the following vowel: *pa-trem, cas-tra.* (*qu, ch, ph*, and *th* count as single consonants: *quo-que*)

Long

1. A syllable is long by nature when it contains a long vowel or diphthong: *mōs*, custom; *caelum*, heaven. [Most texts do not mark long vowels.]

2. A **syllable is long by position** when a short vowel is followed by two or more consonants, or a double consonant. (*x* is really *ks*) In *pendentia* the first and second *e* are long by position even though they

are short by nature: *ars*, art; *collum*, neck; *abrumpo*, I break off; *per mare*, through the sea; *nex*, murder.

3. Every diphthong or vowel derived from a diphthong, or contracted from other vowels, is long: *saevus*, cruel; *concludo*, I shut up (from *claudo*, I shut); *cogo*, I drive together (from *co ago*).

Meter

Syllable length was a major determinant of the rhythm and meter of Latin poetry. The lines were constructed in such a way as to fit a certain predetermined structure, in the way rhyme was the structure for English poetry.

The basic unit of poetry is called a "foot"—this was originally a measure (Greek *metron*) of the time it takes to raise one foot in dancing or marching and put it down again. It's similar to a bar in music, or an upbeat and a downbeat. By definition, therefore, a foot has two equal parts (equal in time, that is). Lifting the foot up (which the Greeks called *arsis*), and thumping it down again (which they called *thesis*). A foot consists of *arsis* (one long syllable, usually) followed by *thesis* (another long syllable, or possibly two short ones making up the same amount of time). The foot with two longs is called a **spondee**, the foot with a long and two shorts is called a **dactyl** (from the Greek for "finger"—your finger has a long joint and two short ones). Sometimes found at the end of a line is a **trochee**, which is similar to a spondee (two longs) except the last long is replaced by a short.

13.1 Types of Foot in Latin Poetic Meter

Foot Name	Syllable Pattern	Symbol
Spondee	long + long	– –
Dactyl	long + short + short	– ⏑ ⏑
Trochee	long + short	– ⏑

The dancing would have been accompanied by music, and the music could of course have been the human voice. The dancers keep "in time" with the music, which is divided into a number of "feet"—during each of which the dancers raise and lower a foot. But although music supplied by instruments can be continuous, a singer has to breathe! Thus the song/poem tended

to be split up into equal chunks allowing the singer to take breaths at regular intervals. This is the origin of the line (which of course only became an actual line much later when a poem could be reproduced in writing). Frequently there's a missing bit of the last foot of a line (see hexameter), corresponding to the point where the breath was taken. Most lines also contained a subsidiary pause about halfway through, where the singer could take a short breath—thus a line of verse can be "cut" into two sections—the place where the cut happened was called the **caesura** (from *caedo*, to cut).

Hexameter

The line used by Homer and the Greek epic poets was adapted by the Romans. It has 6 (Greek *hex*) *metra*, or feet, usually a mixture of dactyls and spondees. The first four feet can be either, while the last two are almost always dactyl-spondee or dactyl-trochee. The following is a sample metrical representation of hexameter rhythm.

– ⏑ ⏑ / – ⏑ ⏑ / – ⏑ ⏑ / – ⏑ ⏑ / – ⏑ ⏑ / – ⏑

Elegiac Couplet

The elegiac couplet was first used by the Greeks for epitaphs or short pithy utterances. The phrase "one-liner" would be appropriate, but it's always two lines! The first line is a **hexameter**, the second line is **catalectic**. Each half-line has had a "long syllable" cut off. It is always printed with the second line indented. Its meter might look like:

– ⏑ ⏑ / – ⏑ ⏑ / – ⏑ ⏑ / – ⏑ ⏑ / – ⏑ ⏑ / – ⏑
– ⏑ ⏑ – ⏑ ⏑ – ‖ – ⏑ ⏑ – ⏑ ⏑ ⏑

Elision

When one word ends with a vowel or *m* and another begins with a vowel or *h*, the first vowel is elided. Elision is not a total omission, but rather

a hurried half-pronunciation, similar to grace notes in music.[1] (The meter here is hendecasyllabic, different from the two above.[2])

Vīvā |-mūs, mĕă |Lēsbĭa, |ātque ă |-mēmūs

[1]The elision happens in this example between *Lesbia* and *atque*, and again between *atque* and *a*. The effect is something like, *Lesbi-atqu-amemus*.

[2]Note also that in this metrical notation the macrons (¯) and accents breve (˘) represent length of syllable, not length of vowel.

Reading 13a: Martial: Epigrammaton I.32

Nōn	amo[3]	tē,	Sabidī,[4]	nec	possum	dīcere	quārē:[5]
	am(a)-o		Sabidi(o)-		pot-su-m	dīc-e-se	
17.51		LMP14 5.1		19.112	LMP32.1	15.12	17.3

Hōc	tantum[6]	possum	dīcere:	nōn	amo	tē.
hō-c	tanto-m	pot-su-m	dīc-e-se		am(a)-o	
11.51, 7.11, LMP23	17.51		26.12			

Reading 13b: Catullus: Carmen XCIII

Nīl[7]	nimium[8]	studeō,	Caesar,	tibi[9]	velle	placēre,
	nimio-m	stude-ō	Caesar-	ti-b-i	vel-se	placē-se
17.54	17.51		5.1	9.11?	15.12	15.12

nec	scīr(e)[10]	utrum	sīs	albus an	āter	homō.
	scī-se	utro-m	s-ī-s	albo-s	āter-	homin-
19.112	15.12	23.1, 17.3	1.2 24.1	12.1	12.1	4.51

[3] *amo*. Although the first person singular ending *-o* is long, Latin poets often take the license of using it as short.

[4] *Sabidī*. Vocative singular for io-stem *Sabidio-*. The nominative singular is *Sabidius*. The usual personal ending for the o-stem vocative is *-e*, as *serve* from *servo-*. The io-stems, however, drop the *-o* and lengthen the *-i*. Standard examples are *filī* from *filius* and *Vergilī* from *Vergilius*.

[5] *quārē* introduces an implicit clause *quare non amem te*. 24.1; 26.22.

[6] *tantum* [adv.] "only," "alone." Does tantum modify the verb in its relation to the subject or in its relation to the object?

[7] *nīl*. Contraction of *nihil*. An indeclinable noun, used here to modify *nimium* adverbially: "not" or "not at all."

[8] *nimium*. Derived from adverb *nimis*, "too much" with more or less same meaning.

[9] *tibi*. Catullus takes the license of using *tibī* as if each *i* were short.

[10] *scīre*. *nec [studeō] scīre*...

Reading 13c: Catullus: Carmen XCII

Lesbia[11]	mī̄[12]	dīcit	semper	male[13]	nec	tacet	umquam
Lesbia-	mī-	dīc-i-t		malo-		tace-t	umqua-m
6.1	9.12? 9.112?		17.51	17.51	19.112		17.51

de	mē:	Lesbia	mē[14]	dispeream	nis(i)	amat.
	mē-	Lesbia-	mē-	dis-pere-a-m	ni-si	ama-t
8.16	LMP16	6.1	7.11	14.313	25.11	25.31

quō	signō?[15]	quia	sunt	totidem	mea:	dēprecor	illam
quō-	signō-		s-u-nt	toti-dem	mea-	dē-prec-o-r	illa-m
11.42	8.?	24.921	1.2	4.52	12.2, 6.1	14.44, 14.43	7.11 LMP23

assiduē,	vērum[16]	dispeream	nis(i)	amo.
assiduo-	vēro-m	dis-pere-a-m	ni-si	am-o
17.51	17.55?	14.313	25.11	25.31

[11] *Lesbia* is the woman Catullus loves.

[12] *mī̄*. Contraction of *mihī̄*.

[13] Do these two adverbs, *semper* and *male*, modify the verb separately or does one modify the other? *Lesbia mī̄ dīcit semper male.*

[14] *Lesbia mē̄*. The mid-line rest after *mē̄* is critical to hearing the syntax correctly. The two words *Lesbia mē̄* build the expectation for the final word *odit*, as if Catullus were about to say *Lesbia mē̄ odit*. But he interrupts this with *dispeream*, which cannot have *Lesbia* as its subject. With this interruption, Catullus changes the expected syntax and meaning to one more complex.

[15] *signō̄?* The interrogative *quō̄* is modifying the noun, in an implicit question. The ablative here suggests that this modifies a previous statement, but which: *dispeream nisi Lesbia mē̄ amat* or *Lesbia mē̄ amat*? Or is something else implicit: *quō̄ signō̄ sciō̄?* What sort of ablative is it: original, instrumental, or locative?

[16] *vērum*. "but" (17.25) This brings the first half of the line to another impressive halt. Instead of stating her response to his pleadings, that is, instead of stating the "sign" he has had from her of her love, he interrupts again with *dispeream*. This time however the subordinate clause is *nisi amo*. Is this his sign that she loves him?

Reading 13d: Catullus: Carmen LXXXV

Ōd(ī)[17]	et amo.	Quar(ē)	id[18]	faciam,	fortasse	requīris?
od-ī	am(a)-o	qua-rē-	i-d	faci-a-m	fortasse	re-quīri-s
	17.3	7.1 LMP17	24.1	17.51	26.22	

Nesciō,[19]	sed fierī[20]	senti(ō)	et	excrucior.
ne-sci-ō	fi-e-sī	senti-ō		ex-cruci-o-r
	15.141	14.41		14.42

[17] *odi*. Defective verb with no progressive forms. *ōdī* is the dictionary entry. It is translated with progressive force: "I hate."

[18] *id* refers to fact just mentioned.

[14] *ne-scio*. The first singular ending *-ō* is often taken by poets as short.

[18] *fierī* = [*id*] *fieri*? Hence *id fierī sentiō*. The break suggests that as he speaks he begins to feel "it happen" and thus feel pain: *et excrucior*.

Martial: Epigrammaton I.32

Nōn amo | tē, Sabi | dī, nec | possum | dīcere | quārē:
Hōc tan | tum pos | sum X[21] | dīcere: | nōn amo | tē. X

Catullus: Carmen XCIII

Nīl nimi | um stude | ō, Cae | sar, tibi | velle pla | cēre,
nec scīr- | utrum | sīs X | albus an | āter ho | mō X

Catullus: Carmen XCII

Lesbia | mī dī | cit sem | per male | nec tacet | umquam
de mē: | Lesbia | mē X | dispere | am nis- a | mat. X
quō sig | nō? quia | sunt toti | dem mea: | dēprecor | illam
assidu | ē, vē | rum X | dispere | am nis- a | mo. X

Catullus: Carmen LXXXV

Ōd- et a | mo. Qua | r- id faci | am, for | tasse re | quīris?
Nesciō, | sed fie | rī X | senti- et | excruci | or. X

[21] *X* designates a rest. Note its effect here between *possum* and *dicere*

Fourteen

*Dactylic Hexameter

Vergil: Fourth *Eclogue*

Before the text is presented with notes and vocabulary, its "scansion" is proposed. Re-read the earlier discussion of Latin poetic rhythm. Pay particular attention to the hexameter used in epic verse. Single vertical lines divide the line of verse into its six feet; double vertical lines suggest positions for the *caesura*, a slight pause somewhere in the line to bring out its meaning. The *caesurae* rarely coincide with the divisions of foot.

Siceli|des Mu|sae, ‖ pau|lo ma|iora ca|namus.
non omn|is ar|busta iu|vant ‖ humi|lesque my|ricae;
si cani|mus sil|vas, ‖ sil|vae sint | consule | dignae.

Ultima | Cumae|i ‖ ve|nit iam | carminis | aetas;
magnus ab | integ|ro ‖ sae|clorum | nascitur | ordo.
iam redit | et Vir|go, ‖ rede|unt Sa|turnia | regna,
iam nova | progeni|es ‖ cae|lo de|mittitur | alto.
tu modo | nascen|ti pue|ro, ‖ quo | ferrea | primum
desinet | ac to|to sur|get ‖ gens | aurea | mundo,
casta fa|ve Lu|cina; ‖ tu|us iam | regnat A|pollo.

Teque ade|o de|cus hoc | aevi, ‖ te | consule, i|nibit,
Pollio, | et in|cipient | magni ‖ pro|cedere | menses;
te duce, | si qua ma|nent ‖ scele|ris ves|tigia | nostri,
inrita | perpetu|a sol|vent ‖ for|midine | terras.
ille de|um vitam | accipi|et ‖ di|visque vi|debit
permix|tos hero|as ‖ et | ipse vi|debitur | illis
paca|tumque re|get ‖ patri|is vir|tutibus | orbem.

At tibi | prima, pu|er, ‖ nul|lo mu|nuscula | cultu
erran|tis hede|ras pas|sim ‖ cum | baccare | tellus
mixtaque | riden|ti ‖ colo|casia | fundet a|cantho.
ipsae | lacte do|mum ‖ refe|rent dis|tenta ca|pellae
ubera | nec mag|nos metu|ent ‖ ar|menta le|ones;
ipsa ti|bi ‖ blan|dos fun|dent cu|nabula | flores.
occidet | et ser|pens ‖ et | fallax | herba ve|neni
occidet; ‖ Assyri|um vul|go nas|cetur a|momum.

At si|mul hero|um lau|des ‖ et | facta pa|rentis
iam legere | et quae | sit ‖ pote|ris cog|noscere | virtus,
molli | paula|tim ‖ fla|vescet | campus a|rista
incul|tisque ru|bens ‖ pen|debit | sentibus | uva
et du|rae quer|cus ‖ su|dabunt | roscida | mella.

Pauca ta|men sube|runt ‖ pris|cae ves|tigia | fraudis,
quae temp|tare The|tin rati|bus, ‖ quae | cingere | muris
oppida, | quae iube|ant ‖ tel|luri in|findere | sulcos.
alter e|rit tum | Tiphys ‖ et | altera | quae vehat | Argo
delec|tos hero|as; ‖ e|runt etiam | altera | bella
atque iterum | ad Tro|iam ‖ mag|nus mit|tetur A|chilles.

Hinc, ubi | iam fir|mata ‖ vi|rum te | fecerit | aetas,
cedet et | ipse ma|ri vec|tor ‖ nec | nautica | pinus
muta|bit mer|ces; ‖ om|nis feret | omnia | tellus.
non ras|tros pati|etur hu|mus, ‖ non | vinea | falcem,
robustus | quoque | iam ‖ tau|ris iuga | solvet a|rator;
nec vari|os dis|cet ‖ men|tiri | lana co|lores,
ipse sed | in pra|tis ari|es ‖ iam | suave ru|benti
murice, | iam croce|o ‖ mu|tabit | vellera | luto,
sponte su|a san|dyx ‖ pas|centis | vestiet | agnos.

“Talia | saecla” ‖ su|is dix|erunt | “currite” | fusis
concor|des stabi|li ‖ fa|torum | numine | Parcae.

Adgrede|re o mag|nos‖ —ade|rit iam | tempus—‖ ho|nores,
cara de|um subo|les, ‖ mag|num Iovis | incre|mentum.
aspice | convex|o ‖ nu|tantem | pondere | mundum,

terras|que trac|tusque ma|ris ‖ cae|lumque pro|fundum;
aspice, | venturo | laetan|tur ‖ ut | omnia | saeclo.

O mihi | tum lon|gae mane|at ‖ pars | ultima | vitae,
spiritus | et quan|tum sat e|rit ‖ tua | dicere | facta:
non me | carmini|bus vin|cat ‖ nec | Thracius | Orpheus
nec Linus, | huic ma|ter ‖ quam|vis atque | huic pater | adsit,
Orphei | Callio|pea, ‖ Li|no for|mosus A|pollo.
Pan etiam, | Arcadi|a me|cum ‖ si | iudice | certet,
Pan etiam | Arcadi|a di|cat ‖ se | iudice | victum.

Incipe, | parve pu|er, ‖ ris|u cog|noscere | matrem;
matri | longa de|cem tule|runt ‖ fa|stidia | menses.
incipe, | parve pu|er. ‖ qui | non ri|sere pa|renti,
nec deus | hunc men|sa ‖ dea | nec dig|nata cu|bili est.

Since Vergil's own day, the great question about this **eclogue**, i.e., pastoral poem, has always been: who is the hero? Augustus Caesar and Marcellus have been proposed since earliest times. In the middle ages, many thought Jesus Christ to be the subject of the poem.

Reading 14a: Vergil: Fourth *Eclogue*

Sicelides[1] Musae, paulo maiora canamus.
Sicelid-es musa-i paulo- maior-a canĕ-a-mus
12.1 5.1 M39.2 7.1/12.2 14.74

non omnis arbusta[2] iuvant humilesque myricae;[3]
omni-es arbusta- iuva-nt humili-es.que myrica-i
7.11/12.2 6.1 14.41 12.1 6.1

si canimus silvas, silvae sint consule dignae.
canĕ-mus silva-s silva-i s-i-nt consul-e digna-i
25.31/25.41? 7.11 6.1 14.73 8.22 4.52

Ultima Cumaei venit iam carminis aetas;
ultima- cumaeo-i veni-t carmin-is aetat-s
12.1 12.1 2.2 17.51 10.113 6.1

magnus ab integro saeclorum nascitur ordo.
magno-s integro- saeclo-rum nascĕ-tur ordin-
12.1 13.41 8.1? 10.13/10.14? 14.42 6.1

iam redit et Virgo, redeunt Saturnia regna,
re.dĕ-t virgin- red.e-unt saturni-a regna-
17.51 2.2 17.51 6.1 2.2 12.1 6.1

iam nova progenies caelo demittitur alto.
nova- progenie-s caelo- de.mittĕ-tur alto-
17.51 12.1 6.1 8.12? 14.42 12.1

tu[4] modo nascenti puero,[5] quo ferrea primum
tu- modo- nascĕ-nti- puero- quo- ferrea- primo-m
5.1 17.53 16.21 9.111 8.31 6.1/12.2 M39.1

[1] *Sicilid-* Sicilian
[2] *arbusto-* n. tree
[3] *myrica-* tamarisk
[4] *tu*, i.e. Lucina
[5] *puero* obj. of fave

desinet ac toto surget gens aurea mundo,
de.sinĕ-e-t toto- surgĕ-e-t genti-s aurea- mundo-
2.2 19 12.1 2.2 6.1 12.1 8.31

casta fave Lucina; tuus iam regnat Apollo.
casta- fave- Lucina- tuo-s regna-t Apollin-
12.1 14.8 3.21 12.1 17.51 14.73 6.1

Teque adeo[6] decus[7] hoc aevi, te consule, inibit,
te-.que decos- ho-.c aevo-i te- consul-e in.i-bi-t
8.231 17.51 6.1 L23 10.111? 8.231 8.231 2.2

Pollio, et incipient magni procedere menses;
Pollio- in.cipi-e-nt magno-i pro.cedĕ-se mensi-es
8.231 2.2 12.1 15.12 6.1

te duce,[8] si qua manent sceleris vestigia nostri,
te- duc-e qua- mane-nt sceles-is vestigio-a nostro-i
8.231 8.231 12.1 2.2 10.14 6.1 12.1

inrita[9] perpetua solvent formidine terras.
in.rita- per.petua- solvĕ-e-nt formidin-e terra-s
12.1 12.1 14.41 8.21 7.11

ille deum vitam accipiet divisque[10] videbit
illo- deo-rum vita-m ab.cipi-e-t divi-es vide-bi-t
L23 10.12 7.11 2.1 12.1 2.1

permixtos heroas et ipse videbitur illis
per.mix-to-s heroa-s ipso- vide-bi-tur illo-is
16.12 7.11 6.1 14.42 8.13

[6] *adeo* truly
[7] *decos-* n. glory, honor
[8] *qua-* any, whatever
[9] *inrito/a-* ineffective, useless
[10] *divis* ← *dives* (*divi-*) divine

pacatumque	reget	patriis	virtutibus	orbem.		
pacato-m.que	regĕ-e-t	patria-is	virtut-ibus	orbi-em		
16.12/16.21	2.1	12.1	8.21	7.11		

At	tibi	prima,	puer,	nullo	munuscula[11]	cultu	
	te-bi	prima-	puer-	ne.ullo-	munuscula-	cultu-	
19	9.12	12.1	5.1	12.1	7.11	8.232	

errantis	hederas[12]	passim[13]	cum	baccare[14]	tellus	
erranti-es	hedera-s	passi-m		baccar-e	tellus-	
16.11	7.11	17.51/M38.2	13.41	8.232	6.1	

mixtaque	ridenti	colocasia[15]	fundet	acantho.[16]	
mix-ta-	ride-nti-	colocasia-	fund-e-t	acantho-	
16.22	16.21	7.11	2.2	8.21?	

ipsae	lacte	domum	referent	distenta	capellae	
ipsa-i	lact-e	domu-m	re-fer-e-nt	disten-ta-	capella-i	
L24	8.21	7.21	14.41	16.21	6.1	

ubera	nec	magnos	metuent	armenta[17]	leones;	
uber-a		magno-s	metuĕ-e-nt	armenta-	leon-es	
7.11	19.124	12.1	2.1	6.1	7.1	

ipsa	tibi	blandos	fundent	cunabula[18]	flores.
ipsa-	te-bi	blando-s	fundĕ-e-nt	cunabula-	flos-es
L24	9.5	12.1	2.1	6.1	7.11

occidet	et	serpens	et	fallax	herba	veneni
ob.cidĕ-e-t		serpenti-s		fallaci-s	herba-	veneno-i
2.1		6.1		12.1	6.1	10.113

[11] *munusulo-* small present
[12] *hedera-* ivy
[13] *passim* spread about
[14] *baccar-* n. Celtic valerian?
[15] *colocasia-* (an Egyptian bean)
[16] *acantho-* acanthus (bear's foot)
[17] *armento-* cattle
[18] *cunabulo-* cradle, birth, origin

occidet; Assyrium vulgo nascetur amomum.[19]
ob.cidĕ-e-t Assyrio-m vulgo- nascĕ-e-tur amomo-m
2.1 12.1 17.51 14.43 6.1

At simul heroum[20] laudes et facta parentis
hero-um laud-es fac-ta- par-enti-s
19 17.51 10.13 7.11 7.11 10.12

iam legere et quae sit poteris cognoscere virtus,
legĕ-se qua-i s-i-t pot.es-i-s co.gnoscĕ-se virtut-s
17.51 15.12 11.7 24.1 14.41 15.12 6.1

molli paulatim flavescet[21] campus arista[22]
molli- paulati-m flavescĕ-e-t campo-s arista-
12.1 17.51/M38.2 14.41 6.1 8.21

incultisque rubens pendebit sentibus[23] uva[24]
in.culto-is rube-nti-s pendĕ-bi-t senti-bus uva-
12.1 16.22 2.2 8.232 6.1

et durae quercus[25] sudabunt roscida[26] mella.
dura-i quercu-s suda-bi-unt roscida- mell-a
12.1 6.1 14.41 12.1 7.11

Pauca tamen suberunt[27] priscae vestigia fraudis,
pauco-a sub.es-unt prisca-i vestigio-a fraud-is
12.1 17.25 2.2 12.1 6.1 10.14?

[19] *ammomo-* (fragrant) balsam
[20] *hero-* hero (yet "third" decl.)
[21] *flave-sc-* to become golden
[22] *arista-* beard (or ear) of grain
[23] *senti-* m. thorn
[24] *uva-* grape, bunch of grapes
[25] *quercu-* f. oak
[26] *roscido/a-* dewy
[27] *sub-es-* to be at hand, to lie concealed

quae temptare Thetin[28] ratibus, quae cingere muris
qua-i tempta-se Theti-n rat-ibus qua-i cingĕ-se muro-is
24.6 15.12 7.11 8.21 24.6 15.12 8.21

oppida, quae iubeant telluri infindere[29] sulcos.[30]
oppido-a qua-i iube-a-nt tellus-i in.findĕ-se sulco-s
7.11 24.6 14.75 8.31 15.12 7.11

alter erit tum Tiphys et altera quae vehat Argo[31]
altero- es-i-t Tiphys altera- qua-i veha-t Argo
12.1 2.1 17.51 6.1 12.1 24.6 2.1 6.1

delectos heroas; erunt etiam altera bella
delecto-s heroa-ns es-unt altera- bello-a
12.1 7.11 2.1 17.51 12.1 6.1

atque iterum ad Troiam magnus mittetur Achilles.
at.que Troia-m magno-s mittĕ-e-tur Achille-s
17.51 7.21 12.1 14.42 6.1

Hinc, ubi iam firmata virum te fecerit aetas,
firmata- viro-m fec-eri-t aetat-s
17.21 19.2 17.22 16.21 7.24 7.24 14.332 6.1

cedet et ipse mari vector nec nautica pinus[32]
cedĕ-e-t ipso- mari- vector- nautica- pino-s
2.1/2.2? L24 8.12/9.5? 6.1 12.1 6.1

mutabit merces; omnis feret omnia tellus.
muta-bi-t merci-es omni-s fer-e-t omni-a tellu-s
2.1 7.11 12.1 L32.4 7.11 6.1

[28] *Theti-* Thetis
[29] *infind-* to cut into
[30] *sulco-* furrow
[31] *Argo-* f. (the ship) Argo
[32] *pino/u-* f. pine-tree, anything made of pine wood

non rastros[33] patietur humus,[34] non vinea falcem,
rastro-s pati-e-tur humu-s vinea- falci-em
7.11 14.44 6.1 6.1 7.11

robustus quoque iam tauris[35] iuga solvet arator;[36]
robusto-s tauro-is iugo- solvĕ-e-t arator-
12.1 17.21 17.21 8.12 7.11 2.1 6.1

nec varios discet mentiri lana colores,
vario-s discĕ-e-t menti-si lana- color-es,
12.1 2.1? 15.12 6.1 7.22/7.23

ipse sed in pratis[37] aries[38] iam suave rubenti[39]
ipso- prato-is ariet-s suavi- rube-nti-
L24 19 8.31 6.1 17.22 12.1 16.21

murice,[40] iam croceo[41] mutabit vellera[42] luto,[43]
muric-e croceo- muta-bi-t velles-a luto-
8.21 17.21 12.1 2.1 7.11 8.21

sponte sua sandyx[44] pascentis vestiet agnos.
sua- sandyc-s pascĕ-nti-es vesti-e-t agno-s
17.21 L16 6.1 16.21 2.1 7.11

[33] *rastro-* rake
[34] *humo-* ground
[35] *tauri-* m./f. bull, cow
[36] *arator-* plowman
[37] *prato-* n. meadow
[38] *arie-* ram
[39] *rubenti-* blushing
[40] *muric-* purple (dye) [murex]
[41] *croceo/a-* saffron
[42] *velles-* fleece
[43] *luto-* n. yellow
[44] *sandyc-* red dye

"Talia saecla" suis dixerunt "currite" fusis[45]
tali-a saeculo- suo-is dix-erunt currĕ-te fuso-is
12.1 12.1 26.12 14.8 9.12

concordes stabili fatorum numine Parcae.[46]
concordi-es stabili- fato-r-um numin-e Parca-i
12.1 12.1 10.12? 8.21 6.1

Adgredere o magnos — aderit iam tempus — honores,
ad.gredĕ-se magno-s ad.es-i-t tempos- honor-es
14.8/14.44 18.31? 12.1 2.2 17.21 6.1 7.11

cara deum suboles, magnum Iovis incrementum.
cara- deo-rum suboli-es magno-m Iov-is in.cremento-m
12.1 10.12/10.113? 5.1 12.1 10.12? 3.2

aspice convexo nutantem[47] pondere mundum,
ad.spic-e convexo- nutant-em pondes-e mundo-m
14.8 12.1 16.4 8.21 7.11

terrasque tractusque maris caelumque profundum;
terra-s tractu-ns mari-s caelo-m.que profundo-m
7.11 7.11 10.16 7.11 12.1

aspice, venturo laetantur ut omnia saeclo.
ad.spicĕ ven-turo- laeta-nt-ur omni-a saeculo-
14.8 16.13/16.21 14.43 19.2 6.1 8.28

O mihi tum longae maneat pars ultima vitae,
me-hi longa-i mane-a-t parti-s ultima- vita-i
18.31? 9.5 17.21 12.1 14.721 6.1 12.1 10.14

spiritus et quantum sat erit tua dicere facta:
spiritu-s quanto-m es-i-t tua- dicĕ-se fac-ta-
6.1 6.1/24.6 4.52 1.2 12.1 15.15 7.11

[45] *fuso-* spindle
[46] *Parca-* (in pl.) Fates
[47] *nutanti-* to nod, swagger

non me carminibus vincat nec Thracius[48] Orpheus[49]
me- carmin-ibus vincĕ-a-t Thracio-s Orpheo-s
7.11 8.4 14.71 19 12.1 6.1

nec Linus,[50] huic[51] mater quamvis atque huic pater adsit,
Lino-s ho-i.c matr- qua-m.vis at.que patr- ad.s-i-t
19 6.1 9.111 6.1 23.3 19 9.111 6.1 2.2

Orphei Calliopea,[52] Lino formosus Apollo.
Orpheo-I Calliopea- Lino- formoso-s Apollin-
9.111 3.21 9.111 12.1 3.21

Pan etiam Arcadia[53] mecum si iudice certet,
Pan- Arcadia- me.cum iudic-e certa-e-t,
6.1 17.51 8.232 8.231 25 8.232 25.53

Pan etiam Arcadia dicat se iudice victum.
Pan- Arcadia- dicĕ-a-t se- iudic-e vic-to-m
6.1 17.51 8.232 25.53 11.22 8.232 15.141/L40

Incipe, parve puer, risu cognoscere matrem;
in.cipĕ parvo- puero- risu- con.gnoscĕ-se matr-e-m
14.8 12.1 5.1 8.21 15.21 7.11

matri longa decem tulerunt fastidia[54] menses.
matr-i longo/a- tul-erunt fastidia- mensi-es
9.5 12.1 12.1/M28 L32.4 7.11 6.1

[48] *Thracio-* Thracian
[49] *Orpheo-* Orpheus
[50] *Lino-* Linus
[51] *huic... huic* to the one... to the other
[52] *Calleiopea-* Calliope, the muse of epic poetry
[53] *Arcadia* Arcady
[54] *fastidio-* n. nausea, qualm

Incipe,	parve	puer,	qui	non	risere[55]	parenti,
in.cipĕ	parvo-	puero-	qui-		rise-re	par-enti-
14.8	12.1	5.1	24.6		14.321	9.5

nec	deus	hunc	mensa	dea	nec	dignata	cubili	est.
	deo-s	ho-m.c	mensa-	dea-		digna-ta-	cubili-	es-t
19.11	6.1	7.11	8.22	6.1	19.11	14.321	8.22	

[55] *risere* = *riserunt*

Fifteen

On the Principles of English Iambic Pentameter

Essay

1. English poetry has relied on two quite different principles for "counting" its feet. The poet Gerard Manley Hopkins calls these "Running Rhythm" and "Sprung Rhythm." While the latter has retained the name given it by Hopkins, even he usually calls the former "common rhythm" or "standard rhythm," but it goes more commonly by the formal name, "iambic pentameter." This rhythm takes the names "common" or "standard, because it has dominated English poetry since the period just before Shakespeare and has its roots in the first "great" English poet, Geoffrey Chaucer. Note, however, that sprung rhythm and its techniques arose in English first and, as it were, naturally. I refer you to Hopkins' discussion and examples of that rhythm. In the present comments, I will discuss here the principles of iambic pentameter.[1]

2. Both systems of "counting" have used distinction in stress as the principle means to articulate these "feet." Length of syllable, for example, plays little role in English poetics, unlike in ancient Greek and Latin poetry. In either system, the more emphatic syllable of a foot is its "stress," while a less emphatic syllable—there may be more than one—is "unstressed." Of course, no syllable can be without some stress. Further, the stress of either sort of syllable admits of tremendous variation. There is no firm line between two stressed syllables (a spondee) and a foot constituted of a stressed syllable and a strong "unstressed" syllable. Further, an "unstressed"

[1]While the understanding offered is my own, I note how much I have learned from the observations of George T. Wright's work, especially *Shakepeare's Metrical Art*.

syllable in one foot may be more emphatic than a stressed syllable in another foot, if we attend to the whole line or stanza.

3. Its very name expresses the first two principles of iambic pentameter. The line has five feet, "pentameter," and the foot used is "iambic." The iamb is a foot of two syllables in which the second is more emphatic, more stressed, than the first.[2] The full line of iambic pentameter is therefore of ten syllables. The fact that passages considered iambic pentameter often have nine or eleven syllables may be enough to convince the student of English poetics that this understanding of iambic pentameter, though true, remains insufficient.

4. More immediate evidence occurs in hearing or reading such verse. I recall a student taking up my request that someone read the opening line of Edna St. Vincent Millay's sonnet on Euclid. He recited in a "marching," "poetical" manner:

> Euclíd alóne has loóked on beaúty báre.

When I asked him—twice— to read it as an ordinary sentence, not as "poetry," he recited it in exactly the same way. When I then asked him to say the first word by itself, he announced clearly, "Eúclid." "Now say it that way in the line," I directed, and he repeated, exactly as before.

> Euclíd alóne has loóked on beaúty bare.

5. This approach to iambic pentameter is not uncommon. The account of the line as five iambs becomes a "rule," such that deviation constitutes an error or mistake. ("Deviation" is not pejorative. The etymology from "via," way, should clarify its meaning) In fact, many, if not most, lines of iambic pentameter "deviate" in one or more ways from this "archetype" or pattern, albeit hearing such "deviations" seems to require some imagination of the pattern.

6. Once the reader of English pentameter realizes that its iambic character does not restrict it to use of the iamb, he must learn what options are available and when, what the deviations are. One can divide those commonly used by many or most poets and throughout this meter from those

[2]In Greek and Latin verse, the difference between the syllables of the iamb is length: the first is short, the second is long.

peculiar to a particular poet or particular lines, which belong more to poetic "license." Even the former, the common deviations from the archetype, fall into "standard" deviations and others less common, but following the principles that govern the standard deviations.

7. The line already quoted illustrates the most common "exception" to a line of five iambs. The first foot, Eúclid, is "reversed," that is, a trochee. The naturalness of this line in English strikes one immediately:

> Eúclid alóne has loóked on beaúty báre.

Here poetry "arises" out of ordinary speech or "prose." It expresses something one might think or say, "The higher principles of beauty exist in Euclid's Elements abstracted from any sensuous allurements," together with some feeling and with delight in the very sounds that express this. Most obvious to this particular line, "Euclid" as the only trochee is "alone."

8. In keeping with ordinary speech, the beginning of this sentence and its end are most emphatic. This seems to be the reason that the first foot of iambic pentameter is so commonly a trochee. The opening trochee attains greater emphasis, the conclusion remains emphatic and the whole line retains its iambic "feel."

9. Another common deviation seems to arise for the same reason. This deviation, the "headless" line, drops the first unstressed syllable. It exists already in Chaucer:

> Twenty bookes, clad in blak or reed...

Such lines can often be heard in Shakespeare:

> Where the devil should this Romeo be? (*Romeo and Juliet* 2.4.1)

> Stay, the King hath thrown his warder down. (*Richard II* 1.3.118)

10. A third deviation, the "feminine" ending, has always been found in iambic pentameter. Here an unstressed syllable is added to the final foot. In one sonnet (87), Shakespeare makes almost every line end in this "gentler," less emphatic manner:

Farewell, thou art too dear for my possessing,
And like enough thou know'st thy estimate.
The charter of the worth gives thee releasing;
My bonds in thee are all determinate.
For how do I hold thee but by thy granting,
And for that riches where is my deserving?
The cause of this fair gift in me is wanting,
And so my patent back again is swerving.
Thyself thou gav'st, thy own worth then not knowing,
Or me, to whom thou gav'st it else mistaking;
So thy great gift, upon misprision growing,
Comes home again, on better judgement making.
Thus have I had thee as a dream doth flatter:
In sleep a king, but waking no such matter.

11. The use of the last two techniques in the same line occurs often enough. Consider the following examples carefully; the last line especially might seem to be "trochaic pentameter."

Set it down. Is ink and paper ready? (*Richard III* 5.3.75)

Save him, save him!
This is practice, Gloucester. (*King Lear* 5.3.152)

Never, never, never, never, never. (*King Lear* 5.3.309)

12. Compare this line, in context, with a passage of trochaic tetrameter (four feet). Here is King Lear's line within the full speech:

And my poor fool is hang'd! No, no, no life!
Why should a dog, a horse, a rat, have life,
And thou no breath at all? Thou'lt come no more,
Never, never, never, never, never!
Pray you, undo this button: thank you, sir.
Do you see this? Look on her, look, her lips,
Look there, look there!

The opening of Henry Wadsworth Longfellow's *The Song of Hiawatha*:

On the shores of Gitche Gumee,
Of the shining Big-Sea-Water,
Stood Nokomis, the old woman,
Pointing with her finger westward,
O'er the water pointing westward,
To the purple clouds of sunset.

Do King Lear's five cries of "never" become trochaic? Or do they sound like a "headless" line of iambic pentameter with a "feminine" ending?

13. Three common deviations from the "strictest" form of iambic pentameter have been mentioned. To see how Shakespeare adapted these deviations to almost every foot of the line, one must consider another rhythmic principle, the medial pause of caesura. Caesura (from *caedere*, to cut—hence Julius Caesar, born by caesarian section) is a division of the poetic line, usually somewhere near its middle. Well before Shakespeare, English pentameter regularly, almost monotonously, contained a caesura after the fourth syllable. Note the following passage from Chidiock Tichbourne's "Elegy':

My prime of youth is but a frost of cares,
My feast of joy is but a dish of pain,
My crop of corn is but a field of tares,
And all my good is but vain hope of gain;
The day is past, and yet I saw no sun,
And now I live, and now my life is done.

Poets just before Shakespeare relieved the monotony of this break by shifting it sometimes after the fifth, sixth, or seventh. So Spenser, in the opening of his *Epithalamion* (On the Nuptial Bed—a poetic genre celebrating a bride on her wedding day) takes his breaks after the fourth or fifth syllable:

YE learnèd sisters, which have oftentimes
Beene to me ayding, others to adorne,
Whom ye thought worthy of your gracefull rymes,
That even the greatest did not greatly scorne
To heare theyr names sung in your simple layes,
But joyèd in theyr praise...

14. Shakespeare will eventually free the caesura from any given spot and even allow more than one in a given line. Yet another technique, enjambment, the expansion of the poetic "sentence" beyond the single line, served Shakespeare in this effort. Few poets had often extended the sentence, or more exactly, the phrases of the sentence, so that it "straddled" lines. Consider the freedom of caesura—despite the lack of enjambment and general paucity of metrical variation—in John of Gaunt's famous speech in praise of England:

> This royal throne of kings, this scepter'd isle,
> This earth of majesty, this seat of Mars,
> This other Eden, demi-paradise,
> This fortress built by Nature for herself
> Against infection and the hand of war,
> This happy breed of men, this little world,
> This precious stone set in the silver sea,
> Which serves it in the office of a wall,
> Or as a moat defensive to a house,
> Against the envy of less happier lands,
> This blessed plot, this earth, this realm, this England,
> This nurse, this teeming womb of royal kings,
> Fear'd by their breed and famous by their birth,
> Renowned for their deeds as far from home,
> For Christian service and true chivalry,
> As is the sepulchre in stubborn Jewry,
> Of the world's ransom, blessed Mary's Son,
> This land of such dear souls, this dear dear land,
> Dear for her reputation through the world,
> Is now leased out, I die pronouncing it,
> Like to a tenement or pelting farm:
> England, bound in with the triumphant sea
> Whose rocky shore beats back the envious siege
> Of watery Neptune, is now bound in with shame,
> With inky blots and rotten parchment bonds:
> That England, that was wont to conquer others,
> Hath made a shameful conquest of itself.
> Ah, would the scandal vanish with my life,
> How happy then were my ensuing death!

15. The caesura free to fall anywhere in the line, especially when taken together with enjambment, makes it possible for any foot to sound like the opening or the ending of an iambic line. This allows Shakespeare to introduce a trochee, a "headless" foot, or a feminine ending at any point of the line. The trochee or headless foot will occur just after the caesura; the feminine ending will occur just before. Examples of two—from Antony and Cleopatra—follow. The same caesura presents a feminine ending before and a trochee after:

> . . . she did lie
> In her pavilion—cloth-of-gold of tissue—
> O'er-picturing that Venus where we see
> The fancy outwork nature: on each side her
> Stood pretty dimpled boys, like smiling Cupids. . .

A fine example of a missing unstressed syllable after the caesura occurs in *Richard II* when Northumberland defends himself for having addressed King Richard merely as Richard:

> NORTHUMBERLAND
>
> The news is very fair and good, my lord:
> Richard not far from hence hath hid his head.
>
> DUKE OF YORK
>
> It would beseem the Lord Northumberland
> To say 'King Richard:' alack the heavy day
> When such a sacred king should hide his head.
>
> NORTHUMBERLAND
>
> Your grace mistakes; only to be brief
> Left I his title out.

16. These principles then, the opening trochee, omission of an opening unstressed syllable, and the feminine ending, once they have been extended beyond the mere "line" of iambic pentameter and can occur "anywhere"

relative to some sort of break or pause, explain the greater part of the freedom of the iambic pentameter in Shakespeare and later English poets. Only a few other principles should be noted.

17. Sometimes the first syllable of what seems to be an iamb is so strong, it must be recognized as a spondee—two stressed syllables. Likewise, the second might become so weak that the foot seems rather to be pyrrhic—two unstressed syllables. The latter is especially used before the former: a pattern of two lightly stressed syllables followed by two stressed ones. In the following passage, Orsino, the count "dying" of love in *Twelfth Night*, uses several pyrrhics and spondees, including pyrrhics followed immediately by spondees, and perhaps consecutive spondees:

> If music be the food of love, play on;
> Give me excess of it, that, surfeiting,
> The appetite may sicken, and so die.
> That strain again! it had a dying fall:
> O, it came o'er my ear like the sweet sound,
> That breathes upon a bank of violets,
> Stealing and giving odour! Enough; no more:
> 'Tis not so sweet now as it was before.

Note that such techniques are usually used for particular effect, and to this extent, they border on poetic license, precisely the "license" of the poet to do whatever works in a particular case.

18. These principles cannot explain every passage of English poetry, nor can they settle disagreements about scansion of particular texts. But they do explain much of what confuses people in reading iambic pentameter. Note that, apart from spondees and pyrrhics, all principles reduced to the nature of the English sentence. Trochees and omitted unstressed syllables allow the opening of the line or section to gain emphasis. The feminine ending relaxes the emphatic character of line or section ending. These, together with the natural character of openings and endings, allow for great variety, while maintaining the "iambic" sound that characterizes this as verse. Again, the standard line must "return" with sufficient consistency that the "audience" does not lose track of it. Note these characteristics in the poems that follow.

Sixteen

Selected English Poems

Reading 16a: Edmund Spenser: *Epithalamion*

Ye learned sisters which have oftentimes
Beene to me ayding, others to adorne:
Whom ye thought worthy of your gracefull rymes,
That even the greatest did not greatly scorne
To heare theyr names sung in your simple layes,
But joyed in theyr prayse.
And when ye list your owne mishaps to mourne,
Which death, or love, or fortunes wreck did rayse,
Your string could soone to sadder tenor turne,
And teach the woods and waters to lament
Your dolefull dreriment.
Now lay those sorrowfull complaints aside,
And having all your heads with girland crownd,
Helpe me mine owne loves prayses to resound,
Ne let the same of any be envide:
So Orpheus did for his owne bride,
So I unto my selfe alone will sing,
The woods shall to me answer and my Eccho ring.

Early before the worlds light giving lampe,
His golden beame upon the hils doth spred,
Having disperst the nights unchearefull dampe,
Doe ye awake, and with fresh lusty hed,
Go to the bowre of my beloved love,
My truest turtle dove,

Bid her awake; for Hymen is awake,
And long since ready forth his maske to move,
With his bright Tead that flames with many a flake,
And many a bachelor to waite on him,
In theyr fresh garments trim.
Bid her awake therefore and soone her dight,
For lo the wished day is come at last,
That shall for al the paynes and sorrowes past,
Pay to her usury of long delight:
And whylest she doth her dight,
Doe ye to her of joy and solace sing,
That all the woods may answer and your eccho ring.

Bring with you all the Nymphes that you can heare
Both of the rivers and the forrests greene:
And of the sea that neighbours to her neare,
Al with gay girlands goodly wel beseene.
And let them also with them bring in hand
Another gay girland
For my fayre love of lillyes and of roses,
Bound truelove wize with a blew silke riband.
And let them make great store of bridale poses,
And let them eeke bring store of other flowers
To deck the bridale bowers.
And let the ground whereas her foot shall tread,
For feare the stones her tender foot should wrong
Be strewed with fragrant flowers all along,
And diapred lyke the discolored mead.
Which done, doe at her chamber dore awayt,
For she will waken strayt,
The whiles doe ye this song unto her sing,
The woods shall to you answer and your Eccho ring.

Ye Nymphes of Mulla which with carefull heed,
The silver scaly trouts doe tend full well,
And greedy pikes which use therein to feed,
(Those trouts and pikes all others doo excell)
And ye likewise which keepe the rushy lake,

Where none doo fishes take,
Bynd up the locks the which hang scatterd light,
And in his waters which your mirror make,
Behold your faces as the christall bright,
That when you come whereas my love doth lie,
No blemish she may spie.
And eke ye lightfoot mayds which keepe the deere,
That on the hoary mountayne use to towre,
And the wylde wolves which seeke them to devoure,
With your steele darts doo chace from comming neer,
Be also present heere,
To helpe to decke her and to help to sing,
That all the woods may answer and your eccho ring.

Wake, now my love, awake; for it is time,
The Rosy Morne long since left Tithones bed,
All ready to her silver coche to clyme,
And Phoebus gins to shew his glorious hed.
Hark how the cheerefull birds do chaunt theyr laies
And carroll of loves praise.
The merry Larke hir mattins sings aloft,
The thrush replyes, the Mavis descant playes,
The Ouzell shrills, the Ruddock warbles soft,
So goodly all agree with sweet consent,
To this dayes merriment.
Ah my deere love why doe ye sleepe thus long,
When meeter were that ye should now awake,
T'awayt the comming of your joyous make,
And hearken to the birds lovelearned song,
The deawy leaves among.
For they of joy and pleasance to you sing,
That all the woods them answer and theyr eccho ring.

My love is now awake out of her dreames,
And her fayre eyes like stars that dimmed were
With darksome cloud, now shew theyr goodly beames
More bright then Hesperus his head doth rere.
Come now ye damzels, daughters of delight,

Helpe quickly her to dight,
But first come ye fayre houres which were begot
In Joves sweet paradice, of Day and Night,
Which doe the seasons of the yeare allot,
And al that ever in this world is fayre
Doe make and still repayre.
And ye three handmayds of the Cyprian Queene,
The which doe still adorne her beauties pride,
Helpe to addorne my beautifullest bride:
And as ye her array, still throw betweene
Some graces to be seene,
And as ye use to Venus, to her sing,
The whiles the woods shal answer and your eccho ring.

Now is my love all ready forth to come,
Let all the virgins therefore well awayt,
And ye fresh boyes that tend upon her groome
Prepare your selves; for he is comming strayt.
Set all your things in seemely good aray
Fit for so joyfull day,
The joyfulst day that ever sunne did see.
Faire Sun, shew forth thy favourable ray,
And let thy lifull heat not fervent be
For feare of burning her sunshyny face,
Her beauty to disgrace.
O fayrest Phoebus, father of the Muse,
If ever I did honour thee aright,
Or sing the thing, that mote thy mind delight,
Doe not thy servants simple boone refuse,
But let this day let this one day be myne,
Let all the rest be thine.
Then I thy soverayne prayses loud will sing,
That all the woods shal answer and theyr eccho ring.

Harke how the Minstrels gin to shrill aloud
Their merry Musick that resounds from far,
The pipe, the tabor, and the trembling Croud,
That well agree withouten breach or jar.

But most of all the Damzels doe delite,
When they their tymbrels smyte,
And thereunto doe daunce and carrol sweet,
That all the sences they doe ravish quite,
The whyles the boyes run up and downe the street,
Crying aloud with strong confused noyce,
As if it were one voyce.
Hymen io Hymen, Hymen they do shout,
That even to the heavens theyr shouting shrill
Doth reach, and all the firmament doth fill,
To which the people standing all about,
As in approvance doe thereto applaud
And loud advaunce her laud,
And evermore they Hymen Hymen sing,
That al the woods them answer and theyr eccho ring.

Loe where she comes along with portly pace
Lyke Phoebe from her chamber of the East,
Arysing forth to run her mighty race,
Clad all in white, that seemes a virgin best.
So well it her beseemes that ye would weene
Some angell she had beene.
Her long loose yellow locks lyke golden wyre,
Sprinckled with perle, and perling flowres a tweene,
Doe lyke a golden mantle her attyre,
And being crowned with a girland greene,
Seeme lyke some mayden Queene.
Her modest eyes abashed to behold
So many gazers, as on her do stare,
Upon the lowly ground affixed are.
Ne dare lift up her countenance too bold,
But blush to heare her prayses sung so loud,
So farre from being proud.
Nathlesse doe ye still loud her prayses sing,
That all the woods may answer and your eccho ring.

Tell me ye merchants daughters did ye see
So fayre a creature in your towne before?

So sweet, so lovely, and so mild as she,
Adornd with beautyes grace and vertues store,
Her goodly eyes lyke Saphyres shining bright,
Her forehead yvory white,
Her cheekes lyke apples which the sun hath rudded,
Her lips lyke cherryes charming men to byte,
Her brest like to a bowle of creame uncrudded,
Her paps lyke lyllies budded,
Her snowie necke lyke to a marble towre,
And all her body like a pallace fayre,
Ascending uppe with many a stately stayre,
To honors seat and chastities sweet bowre.
Why stand ye still ye virgins in amaze,
Upon her so to gaze,
Whiles ye forget your former lay to sing,
To which the woods did answer and your eccho ring.

But if ye saw that which no eyes can see,
The inward beauty of her lively spright,
Garnisht with heavenly guifts of high degree,
Much more then would ye wonder at that sight,
And stand astonisht lyke to those which red
Medusaes mazeful hed.
There dwels sweet love and constant chastity,
Unspotted fayth and comely womenhed,
Regard of honour and mild modesty,
There vertue raynes as Queene in royal throne,
And giveth lawes alone.
The which the base affections doe obay,
And yeeld theyr services unto her will,
Ne thought of thing uncomely ever may
Thereto approch to tempt her mind to ill.
Had ye once seene these her celestial threasures,
And unrevealed pleasures,
Then would ye wonder and her prayses sing,
That al the woods should answer and your eccho ring.

Open the temple gates unto my love,

Open them wide that she may enter in,
And all the postes adorne as doth behove,
And all the pillours deck with girlands trim,
For to recyve this Saynt with honour dew,
That commeth in to you.
With trembling steps and humble reverence,
She commeth in, before th'almighties vew:
Of her ye virgins learne obedience,
When so ye come into those holy places,
To humble your proud faces;
Bring her up to th'high altar that she may,
The sacred ceremonies there partake,
The which do endlesse matrimony make,
And let the roring Organs loudly play
The praises of the Lord in lively notes,
The whiles with hollow throates
The Choristers the joyous Antheme sing,
That al the woods may answere and their eccho ring.

Behold whiles she before the altar stands
Hearing the holy priest that to her speakes
And blesseth her with his two happy hands,
How the red roses flush up in her cheekes,
And the pure snow with goodly vermill stayne,
Like crimsin dyde in grayne,
That even th'Angels which continually,
About the sacred Altare doe remaine,
Forget their service and about her fly,
Ofte peeping in her face that seemes more fayre,
The more they on it stare.
But her sad eyes still fastened on the ground,
Are governed with goodly modesty,
That suffers not one looke to glaunce awry,
Which may let in a little thought unsownd.
Why blush ye love to give to me your hand,
The pledge of all our band?
Sing ye sweet Angels, Alleluya sing,
That all the woods may answere and your eccho ring.

Now al is done; bring home the bride againe,
Bring home the triumph of our victory,
Bring home with you the glory of her gaine,
With joyance bring her and with jollity.
Never had man more joyfull day then this,
Whom heaven would heape with blis.
Make feast therefore now all this live long day,
This day for ever to me holy is,
Poure out the wine without restraint or stay,
Poure not by cups, but by the belly full,
Poure out to all that wull,
And sprinkle all the postes and wals with wine,
That they may sweat, and drunken be withall.
Crowne ye God Bacchus with a coronall,
And Hymen also crowne with wreathes of vine,
And let the Graces daunce unto the rest;
For they can doo it best:
The whiles the maydens doe theyr carroll sing,
To which the woods shal answer and theyr eccho ring.

Ring ye the bels, ye yong men of the towne,
And leave your wonted labors for this day:
This day is holy; doe ye write it downe,
That ye for ever it remember may.
This day the sunne is in his chiefest hight,
With Barnaby the bright,
From whence declining daily by degrees,
He somewhat loseth of his heat and light,
When once the Crab behind his back he sees.
But for this time it ill ordained was,
To chose the longest day in all the yeare,
And shortest night, when longest fitter weare:
Yet never day so long, but late would passe.
Ring ye the bels, to make it weare away,
And bonefiers make all day,
And daunce about them, and about them sing:
That all the woods may answer, and your eccho ring.

Ah when will this long weary day have end,
And lende me leave to come unto my love?
How slowly do the houres theyr numbers spend?
How slowly does sad Time his feathers move?
Hast thee O fayrest Planet to thy home
Within the Westerne fome:
Thy tyred steedes long since have need of rest.
Long though it be, at last I see it gloome,
And the bright evening star with golden creast
Appeare out of the East.
Fayre childe of beauty, glorious lampe of love
That all the host of heaven in rankes doost lead,
And guydest lovers through the nightes dread,
How chearefully thou lookest from above,
And seemst to laugh atweene thy twinkling light
As joying in the sight
Of these glad many which for joy doe sing,
That all the woods them answer and their echo ring.

Now ceasse ye damsels your delights forepast;
Enough is it, that all the day was youres:
Now day is doen, and night is nighing fast:
Now bring the Bryde into the brydall boures.
Now night is come, now soone her disaray,
And in her bed her lay;
Lay her in lillies and in violets,
And silken courteins over her display,
And odourd sheetes, and Arras coverlets.
Behold how goodly my faire love does ly
In proud humility;
Like unto Maia, when as Jove her tooke,
In Tempe, lying on the flowry gras,
Twixt sleepe and wake, after she weary was,
With bathing in the Acidalian brooke.
Now it is night, ye damsels may be gon,
And leave my love alone,
And leave likewise your former lay to sing:
The woods no more shal answere, nor your echo ring.

Now welcome night, thou night so long expected,
That long daies labour doest at last defray,
And all my cares, which cruell love collected,
Hast sumd in one, and cancelled for aye:
Spread thy broad wing over my love and me,
That no man may us see,
And in thy sable mantle us enwrap,
From feare of perrill and foule horror free.
Let no false treason seeke us to entrap,
Nor any dread disquiet once annoy
The safety of our joy:
But let the night be calme and quietsome,
Without tempestuous storms or sad afray:
Lyke as when Jove with fayre Alcmena lay,
When he begot the great Tirynthian groome:
Or lyke as when he with thy selfe did lie,
And begot Majesty.
And let the mayds and yongmen cease to sing:
Ne let the woods them answer, nor theyr eccho ring.

Let no lamenting cryes, nor dolefull teares,
Be heard all night within nor yet without:
Ne let false whispers, breeding hidden feares,
Breake gentle sleepe with misconceived dout.
Let no deluding dreames, nor dreadful sights
Make sudden sad affrights;
Ne let housefyres, nor lightnings helpelesse harmes,
Ne let the Pouke, nor other evill sprights,
Ne let mischivous witches with theyr charmes,
Ne let hob Goblins, names whose sence we see not,
Fray us with things that be not.
Let not the shriech Oule, nor the Storke be heard:
Nor the night Raven that still deadly yels,
Nor damned ghosts cald up with mighty spels,
Nor griesly vultures make us once affeard:
Ne let th'unpleasant Quyre of Frogs still croking
Make us to wish theyr choking.
Let none of these theyr drery accents sing;

Ne let the woods them answer, nor theyr eccho ring.

But let stil Silence trew night watches keepe,
That sacred peace may in assurance rayne,
And tymely sleep, when it is tyme to sleepe,
May poure his limbs forth on your pleasant playne,
The whiles an hundred little winged loves,
Like divers fethered doves,
Shall fly and flutter round about your bed,
And in the secret darke, that none reproves,
Their prety stelthes shal worke, and snares shal spread
To filch away sweet snatches of delight,
Conceald through covert night.
Ye sonnes of Venus, play your sports at will,
For greedy pleasure, carelesse of your toyes,
Thinks more upon her paradise of joyes,
Then what ye do, albe it good or ill.
All night therefore attend your merry play,
For it will soone be day:
Now none doth hinder you, that say or sing,
Ne will the woods now answer, nor your Eccho ring.

Who is the same, which at my window peepes?
Or whose is that faire face, that shines so bright,
Is it not Cinthia, she that never sleepes,
But walkes about high heaven al the night?
O fayrest goddesse, do thou not envy
My love with me to spy:
For thou likewise didst love, though now unthought,
And for a fleece of woll, which privily,
The Latmian shephard once unto thee brought,
His pleasures with thee wrought.
Therefore to us be favorable now;
And sith of wemens labours thou hast charge,
And generation goodly dost enlarge,
Encline thy will t'effect our wishfull vow,
And the chast wombe informe with timely seed,
That may our comfort breed:

Till which we cease our hopefull hap to sing,
Ne let the woods us answere, nor our Eccho ring.

And thou great Juno, which with awful might
The lawes of wedlock still dost patronize,
And the religion of the faith first plight
With sacred rites hast taught to solemnize:
And eeke for comfort often called art
Of women in their smart,
Eternally bind thou this lovely band,
And all thy blessings unto us impart.
And thou glad Genius, in whose gentle hand,
The bridale bowre and geniall bed remaine,
Without blemish or staine,
And the sweet pleasures of theyr loves delight
With secret ayde doest succour and supply,
Till they bring forth the fruitfull progeny,
Send us the timely fruit of this same night.
And thou fayre Hebe, and thou Hymen free,
Grant that it may so be.
Til which we cease your further prayse to sing,
Ne any woods shal answer, nor your Eccho ring.

And ye high heavens, the temple of the gods,
In which a thousand torches flaming bright
Doe burne, that to us wretched earthly clods,
In dreadful darknesse lend desired light;
And all ye powers which in the same remayne,
More then we men can fayne,
Poure out your blessing on us plentiously,
And happy influence upon us raine,
That we may raise a large posterity,
Which from the earth, which they may long possesse,
With lasting happinesse,
Up to your haughty pallaces may mount,
And for the guerdon of theyr glorious merit
May heavenly tabernacles there inherit,
Of blessed Saints for to increase the count.

So let us rest, sweet love, in hope of this,
And cease till then our tymely joyes to sing,
The woods no more us answer, nor our eccho ring.

Song made in lieu of many ornaments,
With which my love should duly have bene dect,
Which cutting off through hasty accidents,
Ye would not stay your dew time to expect,
But promist both to recompens,
Be unto her a goodly ornament,
And for short time an endlesse moniment.

GLOSS: tead] torch. ruddock] redbreast. croud] violin.

Reading 16b: William Shakespeare: from *Antony and Cleopatra*

In the following excerpt, Enobarbus describes Cleopatra's entrance on her barge.

Domitius Enobarbus

The barge she sat in, like a burnish'd throne,
Burn'd on the water: the poop was beaten gold;
Purple the sails, and so perfumed that
The winds were love-sick with them; the oars were silver,
Which to the tune of flutes kept stroke, and made
The water which they beat to follow faster,
As amorous of their strokes. For her own person,
It beggar'd all description: she did lie
In her pavilion—cloth-of-gold of tissue—
O'er-picturing that Venus where we see
The fancy outwork nature: on each side her
Stood pretty dimpled boys, like smiling Cupids,
With divers-colour'd fans, whose wind did seem
To glow the delicate cheeks which they did cool,
And what they undid did.

Agrippa

O, rare for Antony!

Domitius Enobarbus

Her gentlewomen, like the Nereides,
So many mermaids, tended her i' the eyes,
And made their bends adornings: at the helm
A seeming mermaid steers: the silken tackle
Swell with the touches of those flower-soft hands,
That yarely frame the office. From the barge
A strange invisible perfume hits the sense

Of the adjacent wharfs. The city cast
Her people out upon her; and Antony,
Enthroned i' the market-place, did sit alone,
Whistling to the air; which, but for vacancy,
Had gone to gaze on Cleopatra too,
And made a gap in nature.

AGRIPPA

Rare Egyptian!

DOMITIUS ENOBARBUS

Upon her landing, Antony sent to her,
Invited her to supper: she replied,
It should be better he became her guest;
Which she entreated: our courteous Antony,
Whom ne'er the word of "No" woman heard speak,
Being barber'd ten times o'er, goes to the feast,
And for his ordinary pays his heart
For what his eyes eat only.

AGRIPPA

Royal wench!
She made great Caesar lay his sword to bed:
He plough'd her, and she cropp'd.

DOMITIUS ENOBARBUS

I saw her once
Hop forty paces through the public street;
And having lost her breath, she spoke, and panted,
That she did make defect perfection,
And, breathless, power breathe forth.

Mecaenas

Now Antony must leave her utterly.

Domitius Enobarbus

Never; he will not:
Age cannot wither her, nor custom stale
Her infinite variety: other women cloy
The appetites they feed: but she makes hungry
Where most she satisfies; for vilest things
Become themselves in her: that the holy priests
Bless her when she is riggish.

Reading 16c: T.S. Eliot: from *A Game of Chess: The Wasteland*

The Chair she sat in, like a burnished throne,
Glowed on the marble, where the glass
Held up by standards wrought with fruited vines
From which a golden Cupidon peeped out
(Another hid his eyes behind his wing)
Doubled the flames of sevenbranched candelabra
Reflecting light upon the table as
The glitter of her jewels rose to meet it,
From satin cases poured in rich profusion;
In vials of ivory and coloured glass
Unstoppered, lurked her strange synthetic perfumes,
Unguent, powdered, or liquid—troubled, confused
And drowned the sense in odours; stirred by the air
That freshened from the window, these ascended
In fattening the prolonged candle-flames,
Flung their smoke into the laquearia,
Stirring the pattern on the coffered ceiling.
Huge sea-wood fed with copper
Burned green and orange, framed by the coloured stone,
In which sad light a carvéd dolphin swam.
Above the antique mantel was displayed
As though a window gave upon the sylvan scene
The change of Philomel, by the barbarous king
So rudely forced; yet there the nightingale
Filled all the desert with inviolable voice
And still she cried, and still the world pursues,
"Jug Jug" to dirty ears.
And other withered stumps of time
Were told upon the walls; staring forms
Leaned out, leaning, hushing the room enclosed.
Footsteps shuffled on the stair.
Under the firelight, under the brush, her hair
Spread out in fiery points
Glowed into words, then would be savagely still.

Reading 16d: Edna St. Vincent Millay: *Euclid alone has looked on Beauty bare.*

Euclid alone has looked on Beauty bare.
Let all who prate of Beauty hold their peace,
And lay them prone upon the earth and cease
To ponder on themselves, the while they stare
At nothing, intricately drawn nowhere
In shapes of shifting lineage; let geese
Gabble and hiss, but heroes seek release
From dusty bondage into luminous air.
O blinding hour, O holy, terrible day,
When first the shaft into his vision shone
Of light anatomized! Euclid alone
Has looked on Beauty bare. Fortunate they
Who, though once only and then but far away,
Have heard her massive sandal set on stone.

Seventeen

*Gerard Manley Hopkins, "Author's Preface" to Poems (1876–89)

Author's Preface

The poems in this book are written some in Running Rhythm, the common rhythm in English use, some in Sprung Rhythm, and some in a mixture of the two. And those in the common rhythm are some counterpointed, some not.

Common English rhythm, called Running Rhythm above, is measured by feet of either two or three syllables and (putting aside the imperfect feet at the beginning and end of lines and also some unusual measures, in which feet seem to be paired together and double or composite feet to arise) never more or less.

Every foot has one principal stress or accent, and this or the syllable it falls on may be called the Stress of the foot and the other part, the one or two unaccented syllables, the Slack. Feet (and the rhythms made out of them) in which the stress comes first are called Falling Feet and Falling Rhythms, feet and rhythm in which the slack comes first are called Rising Feet and Rhythms, and if the stress is between two slacks there will be Rocking Feet and Rhythms. These distinctions are real and true to nature; but for purposes of scanning it is a great convenience to follow the example of music and take the stress always first, as the accent or the chief account always comes first in a musical bar. If this is done there will be in common English verse only two possible feet—the so-called accentual Trochee and Dactyl, and correspondingly only two possible uniform rhythms, the so-called Trochaic and Dactylic. But they may be mixed and then what the Greeks called a Logaoedic Rhythm arises. These are the facts and according

to these the scanning of ordinary regularly-written English verse is very simple indeed and to bring in other principles is here unnecessary.

But because verse written strictly in these feet and by these principles will become same and tame the poets have brought in licences and departures from rule to give variety, and especially when the natural rhythm is rising, as in the common ten-syllable or five-foot verse, rhymed or blank. These irregularities are chiefly Reversed Feet and Reversed or Counterpoint Rhythm, which two things are two steps or degrees of licence in the same kind. By a reversed foot I mean the putting the stress where, to judge by the rest of the measure, the slack should be and the slack where the stress, and this is done freely at the beginning of a line and, in the course of a line, after a pause; only scarcely ever in the second foot or place and never in the last, unless when the poet designs some extraordinary effect; for these places are characteristic and sensitive and cannot well be touched. But the reversal of the first foot and of some middle foot after a strong pause is a thing so natural that our poets have generally done it, from Chaucer down, without remark and it commonly passes unnoticed and cannot be said to amount to a formal change of rhythm, but rather is that irregularity which all natural growth and motion shews. If however the reversal is repeated in two feet running, especially so as to include the sensitive second foot, it must be due either to great want of ear or else is a calculated effect, the superinducing or mounting of a new rhythm upon the old; and since the new or mounted rhythm is actualy heard and at the same time the mind naturally supplies the natural or standard foregoing rhythm, for we do not forget what the rhythm is that by rights we should be hearing, two rhythms are in some manner running at once and we have something answerable to counterpoint in music, which is two or more strains of tune going on together, and this is Counterpoint Rhythm. Of this kind of verse Milton is the great master and the choruses of Samson Agonistes are written throughout in it—but with the disadvantage that he does not let the reader clearly know what the ground-rhythm is meant to be and so they have struck most readers as merely irregular. And in fact if you counterpoint throughout, since one only of the counter rhythms is actually heard, the other is really destroyed or cannot come to exist, and what is written is one rhythm only and probably Sprung Rhythm, of which I now speak.

Sprung Rhythm, as used in this book, is measured by feet of from one to four syllables, regularly, and for particular effects any number of weak or slack syllables may be used. It has one stress, which falls on the only

syllable, if there is only one, if there are more, then scanning as above, on the first, and so gives rise to four sorts of feet, a monosyllable and the so-called accentual Trochee, Dactyl, and the First Paeon. And there will be four corresponding natural rhythms; but nominally the feet are mixed and any one may follow any other. And hence Sprung Rhythm differs from Running Rhythm in having or being only one nominal rhythm, a mixed or 'logaoedic' one, instead of three, but on the other hand in having twice the flexibility of foot, so that any two stresses may either follow one another running or be divided by one, two, or three slack syllables. But strict Sprung Rhythm cannot be counterpointed. In Sprung Rhythm, as in logaoedic rhythm generally, the feet are assumed to be equally long or strong and their seeming inequality is made up by pause or stressing.

Remark also that it is natural in Sprung Rhythm for the lines to be rove over, that is for the scanning of each line immediately to take up that of the one before, so that if the first has one or more syllables at its end the other must have so many the less at its beginning; and in fact the scanning runs on without break from the beginning, say, of a stanza to the end and all the stanza is one long strain, though written in lines asunder. Two licences are natural to Sprung Rhythm. The one is rests, as in music; but of this an example is scarcely to be found in this book, unless in the Echos, second line. The other is hangers or outrides, that is one, two, or three slack syllables added to a foot and not counting in the nominal scanning. They are so called because they seem to hang below the line or ride forward or backward from it in another dimension than the line itself, according to a principle needless to explain here. These outriding half feet or hangers are marked by a loop underneath them, and plenty of them will be found.

The other marks are easily understood, namely accents, where the reader might be in doubt which syllable should have the stress; slurs, that is loops over syllables, to tie them together into the time of one; little loops at the end of a line to shew that the rhyme goes on to the first letter of the next line; what in music are called pauses [symbol], to shew that the syllable should be dwelt on; and twirls [symbol], to mark reversed or counterpointed rhythm.

Note on the nature and history of Sprung Rhythm—Sprung Rhythm is the most natural of things. For (1) it is the rhythm of common speech and of written prose, when rhythm is perceived in them. (2) It is the rhythm of all but the most monotonously regular music, so that in the words of choruses and refrains and in songs written closely to music it arises. (3) It is found

in nursery rhymes, weather saws, and so on; because, however these may have been once made in running rhythm, the terminations having dropped off by the change of language, the stresses come together and so the rhythm is sprung. (4) It arises in common verse when reversed or counterpointed, for the same reason.

But nevertheless in spite of all this and though Greek and Latin lyric verse, which is well known, and the old English verse seen in Pierce Ploughman are in sprung rhythm, it has in fact ceased to be used since the Elizabethan age, Greene being the last writer who can be said to have recognised it. For perhaps there was not, down to our days, a single, even short, poem in English in which sprung rhythm is employed—not for single effects or in fixed places—but as the governing principle of the scansion. I say this because the contrary has been asserted: if it is otherwise the poem should be cited.

Some of the sonnets in this book are in five-foot, some in six-foot or Alexandrine lines.

Nos. 13 and 22 are Curtal-Sonnets, that is they are constructed in proportions resembling those of the sonnet proper, namely $6 + 4$ instead of $8 + 6$, with however a halfline tailpiece (so that the equation is rather $12/8 + 9/2 = 21/2 = 10.5$).

Eighteen

*Selected Poems in Sprung Rhythm

What immediately follows is a translation of the prologue of *Piers Plowman*. It attempts to retain some feeling for the rhythm and alliteration used. The author began the work about two decades before Chaucer began *The Canterbury Tales*.

Reading 18a: From *Piers Plowman*, Book I

Prologue

IN a summer season · when soft was the sun,
I clothed myself in a cloak as I shepherd were,
Habit like a hermit's · unholy in works,
And went wide in the world · wonders to hear.
But on a May morning · on Malvern hills,
A marvel befell me · of fairy, methought.
I was weary with wandering · and went me to rest
Under a broad bank · by a brook's side,
And as I lay and leaned over · and looked into the waters
I fell into a sleep · for it sounded so merry.

Then began I to dream · a marvellous dream,
That I was in a wilderness · wist I not where.
As I looked to the east · right into the sun,
I saw a tower on a toft · worthily built;
A deep dale beneath · a dungeon therein,
With deep ditches and dark · and dreadful of sight

A fair field full of folk · found I in between,
Of all manner of men · the rich and the poor,
Working and wandering · as the world asketh.
Some put them to plow · and played little enough,
At setting and sowing · they sweated right hard
And won that which wasters · by gluttony destroy.

Some put them to pride · and apparelled themselves so
In a display of clothing · they came disguised.
To prayer and penance · put themselves many,
All for love of our Lord · living hard lives,
In hope for to have · heavenly bliss.
Such as anchorites and hermits · that kept them in their cells,
And desired not the country · around to roam;
Nor with luxurious living · their body to please.

And some chose trade · they fared the better,
As it seemeth to our sight · that such men thrive.
And some to make mirth · as minstrels know how,
And get gold with their glees · guiltlessly, I hold.
But jesters and janglers · children of Judas,
Feigning their fancies · and making folk fools,
They have wit at will · to work, if they would;
Paul preacheth of them · I'll not prove it here—
Qui turpiloquium loquitur · is Lucifer's hind.

Tramps and beggars · went quickly about,
Their bellies and their bags · with bread well crammed;
Cadging for their food · fighting at ale;
In gluttony, God knows · going to bed,
And getting up with ribaldry · the thieving knaves!

Sleep and sorry sloth · ever pursue them.
Pilgrims and palmers · pledged them together
To seek Saint James · and saints in Rome.
They went forth on their way · with many wise tales,
And had leave to lie · all their life after—
I saw some that said · they had sought saints:

Yet in each tale that they told · their tongue turned to lies
More than to tell truth · it seemed by their speech.
Hermits, a heap of them · with hooked staves,
Were going to Walsingham · and their wenches too;
Big loafers and tall · that loth were to work,
Dressed up in capes · to be known from others;
And so clad as hermits · their ease to have.

I found there friars · of all the four orders,
Preaching to the people · for profit to themselves,
Explaining the Gospel · just as they liked,
To get clothes for themselves · they construed it as they would.
Many of these master friars · may dress as they will,
For money and their preaching · both go together.
For since charity hath been chapman · and chief to shrive lords,
Many miracles have happened · within a few years.
Except Holy Church and they · agree better together,
Great mischief on earth · is mounting up fast.

There preached a pardoner · as if he priest were:
He brought forth a brief · with bishops' seals thereon,
And said that himself · might absolve them all
From falseness in fasting and of broken vows.

Laymen believed him · welcomed his words,
And came up on their knees · to kiss his seals;
He cozened them with his brevet · dimmed their eyes,
And with his parchment · got his rings and brooches:
Thus they gave their gold · gluttons to keep.
And lend it to such louts · as follow lechery.
If the bishop were holy · and worth both his ears,
His seal should not be sent · to deceive the people.
But a word 'gainst bishop · the knave never preacheth.
Parish priest and pardoner · share all the silver
That the parish poor would have · if he were not there.

Parsons and parish priests · complained to the bishop
That their parishes were poor · since the pestilence time,

And asked leave and licence · in London to dwell
And sing requiems for stipends · for silver is sweet.

Bishops and bachelors · both masters and doctors,
That have charge under Christ · and the tonsure as token
And sign that they should · shrive their parishioners,
Preach and pray for them · and feed the poor,
These lodge in London in Lent · and at other times too.
Some serve the king · and his silver count
In Chequer and Chancery courts · making claim for his debts
Of wards and of wardmotes · waifs and estrays.
And some serve as servants · to lords and ladies,
And instead of stewards · sit in session to judge.
Their mass and their matins · their canonical hours,
Are said undevoutly · I fear at the last
Lest Christ in his council · accurse will full many.
I perceived of the power · that Peter had to keep,
To bind and to unbind · as the Book telleth,
How he left it with love · as our Lord ordained,
Amongst four virtues · the best of all virtues,
That cardinal are called · for they hinge the gates
Where Christ is in glory · to close and to shut
And to open it to them · and show heavenly bliss.
But of cardinals at Rome · that received that name
And power presumed in them · a pope to make,
That they have Peter's power · deny it I will not;
For to love and learning · that election belongeth,
Therefore I can, and yet cannot · of that court speak more.

Then came there a king · with knighthood before him,
The might of the commons · made him to reign;
Then came Mother-Wit · and he made wise clerks
For to counsel the king · and the commons save.

The king and the knighthood · the clergy as well,
Planned that the commons · should provide for themselves.

The commons contrived · of Mother-Wit crafts,

And for profit of all · they plowmen ordained
To till and travail · as true life asketh.
The king and the commons · and Mother-Wit too
Cause by law and loyalty · each man to know his own.

Then looked up a lunatic · a lean thing withal,
And kneeling before the king well speaking said:
"Christ keep thee sir King · and thy kingdom,
And grant thee to rule the realm · so Loyalty may love thee,
And for thy rightful ruling · be rewarded in heaven."
Then in the air on high · an angel of heaven
Stooped and spoke in Latin · for simple men could not
Discuss nor judge · that which should justify them,
But should suffer and serve · therefore said the angel:

> *"Sum Rex, sum Princeps: neutram fortasse deinceps;*
> *O qui jura regis Christi specialia regis, hoc quod agas melius Justus es, esto pius!*
> *Nudum jus a te vestiri vult pietate; qualia vis metere talia grand sere.*
> *Si jus nudatur nudo de jure metatur; si seritur pietas de pietate metas."*

Then an angry buffoon · a glutton of words,
To the angel on high · answered after:

> "*Dum rex a regere dicatur nomen habere,*
> *Nomen habet sine re nisi studet jura tenere.*"

Then began all the commons · to cry out in Latin,
For counsel of the king · construe how-so he would:

> "*Praecepta regis sunt nobis vincula legis.*"

With that there ran a rout of rats at once,
And small mice with them · more than thousand,
And came to a council · for their common profit;
For a cat from the Court · came when he liked

And o'er leaped them lightly · and caught them at will,
Played with them perilously · and pushed them about.
"For dread of divers dangers · we dare not look about;
If we grumble at his game · he will attack us all,
Scratch us or clutch us · and in his claws hold us,
So that we loathe life · ere he lets us go.
Could we with any wit · his will withstand
We might be lords above him · and live at our ease."
A rat of renown · most ready of tongue
Said, as a sovereign · help to himself:
"I have seen men," quoth he · "in the city of London
Bearing bright necklaces · about their necks,
Some with collars of skilful work · uncoupled they wander
Both in warrens and wastes · wherever they like;
And otherwhile they are elsewhere · as I tell you.
Were there a bell on their collars · by Jesus, I think
Men might know where they went · and get out of their way!
And right so," quoth that rat · "reason me showeth
To buy a brass bell · or one of bright silver
Make it fast to a collar · for our common profit,
And hang it on the cat's neck · then we may hear
When he romps or rests · or runneth to play.
And if he wants play · then we may look out
And appear in his presence · the while he play liketh,
And if he gets angry, · beware and shun all his paths."
All this rout of rats · to this plan assented.
But though the bell was bought · and on the collar hanged,
There was not a rat in the rout · for all the realm of France
That dare bind on the bell · about the cat's neck,
Nor hang it round her ears · all England to win;
They held themselves not bold · and their counsel feeble,
Esteemed their labour as lost · and all their long plotting.
A mouse that knew much more · as it seemed to me,
Ran forth determined · and stood before them all,
And to the rout of rats · rehearsed these words:
"Though we killed the cat · yet there would come another,
To scratch us and all our kind · though we creep under benches.
Therefore I counsel all the commons · to let the cat be,

And be we never so bold · to show to him the bell;
For I heard my sire say · now seven years ago,
"When the cat is a kitten · the Court is right wretched,"
As witnesseth Holy Writ · whoso will it read:
"*Vae tibi, terra, cujus rex puer est.*"
No man can have rest there · for the rats by night;
While the cat catcheth conies · he covets not our carrion,
But feeds himself on venison · may we never defame him!
For better is a little loss · than a long sorrow;
He's the fear among us all · whereby we miss worse things.
For many men's malt · we mice would destroy,
And the riot of rats · would rend men's clothes,
Were it not for that Court cat · that can leap in among you;
For had ye rats your will · ye could not rule yourselves.
As for me," quoth the mouse · 'I see so much to come
That cat nor kitten never shall · by my counsel be harmed,
Nor carping of this collar · that cost me nothing.
Though it had cost me full dear · I would not own to it
But suffer him to live · and do just as he liketh:
Coupled and uncoupled · to catch what they can.
Therefore each wise wight I warn · to watch well his own.'

What this dream meaneth · ye men that be merry,
Divine ye, for I never dare · by dear God in heaven!

There hovered an hundred · in caps of silk,
Serjeants they seemed · who practised at Bar,
Pleading the law · for pennies and pounds,
And never for love of our Lord · unloosing their lips.
You might better measure the mist · on the Malvern hills,
Than get a sound out of their mouth · unless money were showed.

Barons and burgesses · and bondmen also
I saw in this crowd · as you shall hear later.
Bakers and brewers · and butchers a-many,
Woollen-websters · and weavers of linen,
Tailors and tinkers · toll-takers in markets,
Masons and miners · and men of all crafts.

Of all kinds of labourers · there stood forth some;
Ditchers and diggers · that do their work ill
And spend all the day singing · "Dieu vous sauve, dame Emme!"
Cooks and their knaves · cried "Pies, hot pies!
Good pork and good goose! · Come, dine! Come, dine!"

Taverners unto them · told the same tale:
"White wine of Alsace · red wine of Gascony,
Wine of the Rhine, of Rochelle · to help settle your meat!"
All this I saw sleeping · and seven times more.

Reading 18b: Hopkins: *The Windhover*

To Christ our Lord

I caught this morning morning's minion, king-
dom of daylight's dauphin, dapple-dawn-drawn Falcon, in his riding
Of the rolling level underneath him steady air, and striding
High there, how he rung upon the rein of a wimpling wing
In his ecstasy! then off, off forth on swing,
As a skate's heel sweeps smooth on a bow-bend: the hurl and gliding
Rebuffed the big wind. My heart in hiding
Stirred for a bird,—the achieve of; the mastery of the thing!

Brute beauty and valour and act, oh, air, pride, plume, here
Buckle! AND the fire that breaks from thee then, a billion
Times told lovelier, more dangerous, O my chevalier!

No wonder of it: shéer plód makes plough down sillion
Shine, and blue-bleak embers, ah my dear,
Fall, gall themselves, and gash gold-vermillion.

Reading 18c: Hopkins: *Carrion Comfort*

Not, I'll not, carrion comfort, Despair, not feast on thee;
Not untwist–slack they may be–these last strands of man
In me ór, most weary, cry I can no more. I can;
Can something, hope, wish day come, not choose not to be.

But ah, but O thou terrible, why wouldst thou rude on me
Thy wring-world right foot rock? lay a lionlimb against me? scan
With darksome devouring eyes my bruisèd bones? and fan,
O in turns of tempest, me heaped there; me frantic to avoid thee and flee?

Why? That my chaff might fly; my grain lie, sheer and clear.
Nay in all that toil, that coil, since (seems) I kissed the rod,
Hand rather, my heart lo! lapped strength, stole joy, would laugh, chéer.
Cheer whom though? The hero whose heaven-handling flung me, fóot tród
Me? or me that fought him? O which one? is it each one? That night, that year Of now done darkness I wretch lay wrestling with (my God!) my God.

Reading 18d: Hopkins: *The Wreck of the Deutschland*

To the happy memory of five Franciscan Nuns, exiles by the Falk Laws, drowned between midnight and morning of Dec. 7th. 1875

I

Thou mastering me
God! giver of breath and bread;
World's strand, sway of the sea;
Lord of living and dead;
Thou hast bound bones & veins in me, fastened me flesh,
And after it almost unmade, what with dread,

Thy doing: and dost thou touch me afresh?
Over again I feel thy finger and find thee.

I did say yes
O at lightning and lashed rod;
Thou heardst me truer than tongue confess
Thy terror, O Christ, O God;
Thou knowest the walls, altar and hour and night:
The swoon of a heart that the sweep and the hurl of thee trod
Hard down with a horror of height:
And the midriff astrain with leaning of, laced with fire of stress.

The frown of his face
Before me, the hurtle of hell
Behind, where, where was a, where was a place?
I whirled out wings that spell
And fled with a fling of the heart to the heart of the Host.
My heart, but you were dovewinged, I can tell,
Carrier-witted, I am bold to boast,
To flash from the flame to the flame then, tower from the grace
to the grace.

I am soft sift
In an hourglass—at the wall
Fast, but mined with a motion, a drift,
And it crowds and it combs to the fall;
I steady as a water in a well, to a poise, to a pane,
But roped with, always, all the way down from the tall
Fells or flanks of the voel, a vein
Of the gospel proffer, a pressure, a principle, Christ's gift.

I kiss my hand
To the stars, lovely-asunder
Starlight, wafting him out of it; and
Glow, glory in thunder;
Kiss my hand to the dappled-with-damson west:
Since, tho' he is under the world's splendour and wonder,
His mystery must be instressed, stressed;

For I greet him the days I meet him, and bless when I understand.

Not out of his bliss
Springs the stress felt
Nor first from heaven (and few know this)
Swings the stroke dealt—
Stroke and a stress that stars and storms deliver,
That guilt is hushed by, hearts are flushed by and melt—
But it rides time like riding a river
(And here the faithful waver, the faithless fable and miss).

It dates from day
Of his going in Galilee;
Warm-laid grave of a womb-life grey;
Manger, maiden's knee;
The dense and the driven Passion, and frightful sweat;
Thence the discharge of it, there its swelling to be,
Though felt before, though in high flood yet—
What none would have known of it, only the heart, being hard at bay,

Is out with it! Oh,
We lash with the best or worst
Word last! How a lush-kept plush-capped sloe
Will, mouthed to flesh-burst,
Gush!—flush the man, the being with it, sour or sweet,
Brim, in a flash, full!—Hither then, last or first,
To hero of Calvary, Christ,'s feet—
Never ask if meaning it, wanting it, warned of it—men go.

Be adored among men,
God, three-numberéd form;
Wring thy rebel, dogged in den,
Man's malice, with wrecking and storm.
Beyond saying sweet, past telling of tongue,
Thou art lightning and love, I found it, a winter and warm;
Father and fondler of heart thou hast wrung:

Hast thy dark descending and most art merciful then.

With an anvil-ding
And with fire in him forge thy will
Or rather, rather then, stealing as Spring
Through him, melt him but master him still:
Whether at once, as once at a crash Paul,
Or as Austin, a lingering-out swéet skíll,
Make mercy in all of us, out of us all
Mastery, but be adored, but be adored King.

Nineteen

Selection from St. Augustine's *Confessions*

To help in reading the more complex structure and style of St. Augustine's late fourth-century Latin, each sentence of this selection from Book I of the *Confessions* is given in isolation from its context, and presented along with the familiar interlinear morphology and references. The sentence is then immediately followed by an alternative version with the syntax somewhat simplified for the sake of intelligibility. At the end, the entire selection is presented as whole.

READING 19A: ST. AUGUSTINE: *Confessions*, I.8.13

(1) Nonne[1] ab infantia huc[2] pergens ueni in pueritiam?

	infantia-		pergĕ-nti-s	ven-i	pueritia-m
	8.11	17.51	16.4; 16.11		7.21

Simplified: Pergens ab infantia huc veni in pueritiam.

(2) Vel potius ipsa[3] in me uenit[4] et successit infantiae?

	ipsa-	ven-it	sub.cess-it	infantia-i
	11.6		9.112/9.113/9.13 ?	

Simplified: Vel ipsa venit in me et successit infantiae.

[1] *nonne* indicates that the sentence is a question expecting the answer "yes."
[2] *huc* "to this place," "thither" (modifying *pergens*)
[3] *ipsa* has *pueritiam* as its antecedent.
[4] *venit* pres. prog. or pres. perf.?

(3) Nec discessit[5] illa:[6] quo[7] enim abiit?
dis.cess-it illa- quo- ab.i-it
8.11?

Simplified: Illa non discessit: quo [infantia] abiit?

(4) Et tamen iam non erat.
es-a-t

Simplified: Iam [infantia] non erat.

(5) Non enim eram infans, qui non farer,[8] sed iam puer loquens
es-a-m infa-nti-s qui- fa-se-r puero- loquĕ-nti-s
4.52 24.2? 20.2 4.52 16.21

eram.
es-a-m

Simplified: Non eram infans. Ego non farer. Iam ego eram loquens puer.

(6) Et memini[9] hoc, et unde[10] loqui didiceram,[11] post[12] aduerti.[13]
memin-i ho-.c loquĕ-i didic-era-m ad.vert-i
7.1 15.12

Simplified: Memini hoc. Didiceram loqui ex hoc loco. Post adverti hoc.

---

[5] *discessit* from *discedo, discedere, discessi, discessus* (LMP 27.3.2)

[6] *illa* has *infantiae* as its antecedent.

[7] *quo* is used as an interrogative adverb: "to what place?" "where?"

[8] *farer* from *for, fari, fatus sum* (*fa-*): "to speak"

[9] *memini* from *memini, meminisse* (perfect used with the force of a present): "I have kept in mind" = "I recall" (LMP 27.3.3).

[10] *unde* replaces *ex hoc loco* or *ex quo loco* (see indented line 2). 22.231 or 22.331?

[11] *didiceram* from *disco, discere* (LMP 27.3.3)

[12] *post* prep. or adv.?

[13] *adverti* from *adverto, advertere*

(7) Non enim docebant me maiores homines praebentes mihi

doce-ba-nt	me-	maior-es	homin-es	prae.be-nti-es	me-(h)i
14.6	7.1	6.1	3.21	16.4; 16.11	9.12

uerba certo aliquo ordine doctrinae sicut paulo post

verbo-a	certo-	ali.quo-	ordin-e	doctrina-i	sic-ut	paulo/a-	
7.1	12.1	11.9	8.21/8.232/8.24?	10.112/10.113?	23.3	17.53	17.51

litteras,[14] sed ego ipse mente, quam dedisti mihi, deus

littera-s	ipso-	menti-e	qua-m	dedi-sti	me-(h)i	deo-s
7.11	11.6/12.43?	8.21/8.31?	24.6	14.321/14.333?	9.12	5.1

meus, cum gemitibus et uocibus uariis et uariis membrorum

meo-s	gemitu-ibus	voc-ibus	varia-is	vario-is	membro-rum
LMP 16 13.41	8.232	8.232	12.1	12.1	10.12

motibus edere[15] uellem sensa[16] cordis mei, ut uoluntati

motu-ibus	ede-se	vel-se-m	senso-a	cord-is	me-i	voluntat-i
8.232	15.12	14.712	7.1; 16.24	10.12	LMP16 24.23	9.113/9.14?

pareretur,[17] nec ualerem quae uolebam omnia nec[18]

pare-se-tur	vale-se-m	qua-i	vol-eba-m	omni-a
14.421; 3.3; 14.712	14.712	11.8/7.1/23.1	24.6	12.1

quibus uolebam omnibus.[19]

qui-bus	vol-eba-m	omni-bus
11.8/9.12/23.1	24.6	12.1

Simplified:

Non docebant me maiores homines. Praebent mihi verba certo aliquo ordine doctrinae. Paulo post litteras docebant.

Ego ipse mente cum gemitibus et vocibus variis et variis membrorum motibus edere vellem sensa cordis mei. Mentem dedisti mihi, deus meus.

[14] *sicut paulo post litteras [me docebant]*

[15] *edere* from *edo, edere*: "to manifest", "to publish"

[16] *sensa* from *sentio, sentire, sensi, sensum* (note that this verb can signify action of the intellect and judgment as well as the senses).

[17] *pareretur* from *pareo, parere*: "to be present", "to submit"

[18] *nec... nec...* "neither... nor..."; this compound sentence is coordinated with *ego... mei*.

[19] *nec valerem [edere] omnia quae volebam nec omnibus quibus volebam.*

Uti[20] voluntati pareretur. Nec valerem [edere] omnia nec omnibus. Volebam [edere] ea et volebam [edere] eis.

(8) Prensabam memoria, cum ipsi[21] appellabant[22] rem aliquam et[23]

pre.nsa-ba-m	memoria-		ipso-i	ad.pella-ba-nt		re-m	ali.qua-m
	8.21	24.81	11.6			7.1	12.43

cum[24] secundum[25] eam[26] uocem corpus ad aliquid mouebant,

		ea-m	voc-em	corpos-	ali.qui-d	move-ba-nt
24.8		12.43	7.21	7.1	7.21, 11.9	

uidebam, et tenebam hoc[27] ab eis uocari rem illam, quod

vide-ba-m	tene-ba-m	ho-.c		eo-is	voca-ri	re-m	illa-m	quo-d
		4.5		8.13	7.252		12.43	

sonabant, cum eam uellent ostendere.

sona-ba-nt		ea-m	vel-se-nt	ostendĕ-se
	26.214!/24.81	7.1		15.12

Simplified: Prensabam hoc memoria. Ipsi appellabant rem aliquam.

Secundum eam vocem corpus ad aliquid movebant. Videbam et tenebam rem illam vocari hoc ab eis.

Hoc sonabant [maiores homines]. Eam vellent ostendere. Videbam et tenebam rem illam vocari hoc quod sonabant ab eis.

[20] *uti* "somehow": an adverb that became the conjunction *ut*

[21] *ipsi* refers to *maiores homines*.

[22] *appellabant* from *appello, appellare*: "to name"

[23] *et* joins *prensabam* to *videbam et tenebam*: it does not join the two cum clauses.

[24] *cum* introduces a clause that depends upon *videbam* (24.81).

[25] *secundum* "following," "according to"

[26] *eam* modifies *vocem*

[27] *hoc* completes *vocari*, a linking verb, as a "predicate accusative." This is a predicate noun completing the linking verb in the accusative-infinitive construction.

(9) Hoc autem eos uelle ex motu corporis aperiebatur tamquam[28]

ho-.c	eo-s	vel-se	motu-	corpos-is	aperi-eba-tur	tam.qua-m
7.1	7.253		8.11	10.12		

uerbis naturalibus[29] omnium gentium, quae fiunt uultu et nutu

verbo-is	naturali-bus	omni-um	genti-um	qua-i	fi-u-nt	vultu-	nutu-
8.11/8.21?	12.1	12.1	10.11	24.6		8.21	8.21

oculorum ceteroque membrorum actu et sonitu uocis indicante

oculo-rum	cetero-.que	membro-rum	actu-	sonitu-	voc-is	in.dica-nti-e
10.12	12.1 19	10.12	8.21	8.21	10.12	16.4; 16.11

affectionem animi in petendis, habendis, reiciendis

affection-em	animo-i	petĕ-ndo-is	habe-ndo-is	re.iciĕ-ndo-is
7.1	10.12	16.142	16.142	16.142

fugiendisue[30] rebus.

fugiĕ-ndo-is.ve	re-bus
16.142 19	8.31?

Simplified:

Ii[31] volunt hoc. Motus corporis aperiebat hoc, tamquam verbis naturalibus omnium gentium.

Verba naturalia omnium gentium fiunt vultu et nutu oculorum ceteroque membrorum actu et sonitu vocis indicante affectionem animi in petendis, habendis, in petendis, habendis, reiciendis uel fugiendis rebus.

[28] *tamquam* qualifies a phrase in apposition to *ex motu corporis*.
[29] *verbis naturalibus* 8.21? Or the object of *ex* and thus 8.11?
[30] *fugiendisue -ue* = *vel*: "or" (enclitic)
[31] *Ii* from *is, ea, id*; this pronoun's root shifts between *i-* and *e-*.

(10) Ita[32] uerba in uariis sententiis locis suis posita et crebro[33]

verbo-a	varia-is	sententia-is	loco-is	suo-is	posito-a	
7.1	12.1	8.31	8.31	12.41	16.4; 16.12	

audita quarum rerum signa essent paulatim[34] conligebam[35]

audita-	qua-rum	re-rum	signo-a	es-se-nt		cum.ligĕ-ba-m
16.4; 16.12	12.42	10.11/10.13?	4.51	24.1	17.51	

measque iam uoluntates edomito[36] in eis signis ore per

mea-s.que		voluntat-es	e.dom-ito-	eo-is	signo-is	os-e
12.41	19	7.1	16.12; 16.33?	12.43	8.31	8.232/8.233?

haec[37] enuntiabam.

ha-i.c	e.nuntia-ba-m
7.2	

Simplified:

Quarum rerum verba erant signa? Verba in variis sententiis locis suis ponebantur et crebro audiebantur.

Paulatim conligebam haec. Meas voluntates, edomito in eis signis ore, per haec enuntiabam.

[32] *ita* refers to what has preceded.
[33] *crebro* "often" (adv.)
[34] *paulatim* "little by little" (adv.) (MLWL 38.2)
[35] *conligebam* from *conligo, conligere*: "to gather together"
[36] *edomito* from *edomo, edomare, edomui, edomitus*: "to subdue," "to tame"
[37] *haec* what is its antecedent?

(11) Sic cum his, inter quos eram, uoluntatum enuntiandarum signa

ho-is	quo-s	es-a-m	voluntat-um	e.nuntia-nda-rum	signo-a
8.231	11.8		10.11/10.13?	16.142/16.143?	7.1

communicaui et[38] uitae humanae procellosam[39] societatem

cum.municav-i	vita-i	humana-i	pro.cellosa-m	societat-em
14.321	10.113/10.16?	12.1	12.1	7.1

altius ingressus sum[40] pendens ex parentum auctoritate

alto-ius	in.gresso-s	s-um	pendĕ-nti-s	parent-um	auctoritat-e
17.12	14.321		16.4; 16.11	10.12?	8.11

nutuque[41] maiorum hominum.

nutu-.que	maior-um	homin-um
8.11 19	12.1; 12.31	10.12?

Simplified:

Inter hos eram. Cum his signa voluntatum enuntiandarum communicavi.

Vitae humanae procellosam societatem altius ingressus sum, pendens ex parentum auctoritate nutuque maiorum hominum.

[38] *et* causes compound sentence or compound predicate?
[39] *procellosam* "stormy"
[40] *ingressus sum* from *ingredior, ingredi, ingressus sum*: "to enter"
[41] *nutus* "nod," → "command" or "will"

St. Augustine, *Confessions* I.8.13

Nonne ab infantia huc pergens ueni in pueritiam? Vel potius ipsa me uenit et successit infantiae? Nec discessit illa: quo enim abiit? Et tamen iam non erat. Non enim eram infans, qui non farer, sed iam puer loquens eram.

Et memini hoc, et unde loqui didiceram, post aduerti. Non enim docebant me maiores homines praebentes mihi uerba certo aliquo ordine doctrinae sicut paulo post litteras, sed ego ipse mente, quam dedisti mihi, deus meus, cum gemitibus et uocibus uariis et uariis membrorum motibus edere uellem sensa cordis mei, ut uoluntati pareretur, nec ualerem quae uolebam omnia nec quibus uolebam omnibus.

Prensabam memoria, cum ipsi appellabant rem aliquam et cum secundum eam uocem corpus ad aliquid mouebant, uidebam, et tenebam hoc ab eis uocari rem illam, quod sonabant, cum eam uellent ostendere.

Hoc autem eos uelle ex motu corporis aperiebatur tamquam uerbis naturalibus omnium gentium, quae fiunt uultu et nutu oculorum ceteroque membrorum actu et sonitu uocis indicante affectionem animi in petendis, habendis, reiciendis fugiendisue rebus.

Ita uerba in uariis sententiis locis suis posita et crebro audita quarum rerum signa essent paulatim conligebam measque iam uoluntates edomito in eis signis ore per haec enuntiabam. Sic cum his, inter quos eram, uoluntatum enuntiandarum signa communicaui et uitae humanae procellosam societatem altius ingressus sum pendens ex parentum auctoritate nutuque maiorum hominum.

A

Appendix: Morphology Review

Morphology Review 1

Nouns: Stem Identification

The Latin noun is inflected by adding a case ending to the stem. Last year you learned how to form Latin nouns, in their various case/number forms, upon being given the noun stem. But since when you read Latin texts you will not be given the stem of a noun but only the inflected form itself, and since recourse to the dictionary entry will yield only the nominative and genitive singular forms of the noun, you need to be able to identify the stem from the dictionary entry. Look at the examples in table A.1.

A.1 Identifying Stems from Dictionary Entries: Examples

Dictionary Entry	Stem	Dictonary Entry	Stem
amica, amicae f.	amica-	animal, animalis n.	animali-
amicus, amici m.	amico-	auris, auris f.	auri-
ager, agri m.	agro-	ars, artis f.	arti-
aurum, auri n.	auro-	dogma, dogmatis n.	dogmat-
actus, actus m.	actu-	crux, crucis f.	cruc-
fides, fidei f.	fide-	sol, solis m.	sol-

It is easiest to recognize a-stems, o-stems, u-stems and e-stems. A-stems, e-stems and u-stems show the vowel stem-ending in both forms: *amica, amicae; fides, fidei; actus, actus*. In o-stems, the stem-ending corrupts to u in the nominative singular (*amico-* → *amico-s* → *amicus*) and is lost entirely in the genitive singular (*amico-i* → *amici*). The rules for i-stems and consonant stems (C stems) are more complex. You should review these

in the *Primer*. Note that the *Morphological Latin Word List* shows the stems of all nouns.

Practice identifying the stems of the nouns given in table A.2. Look up those you are unsure of and try to figure out how you might have recognized the stem without looking them up.

A.2 Identifying Stems from Dictionary Entries: Practice

Dictionary Entry	Stem	Dictonary Entry	Stem
donum, doni n.		manus, manus f.	
species, speciei f.		carmen, carminis n.	
rosa, rosae f.		tempus, temporis n.	
civitas, civitatis f.		mel, mellis n.	
orbis, orbis m.		phantasia, phantasiae f.	
dux, ducis m.		arma, armorum n.	
cervus, cervi m.		humus, humi f.	
fructus, fructus m.		ops, opis f.	

Nouns: Formation of the Nominative and Genitive Cases

The nominative singular of a noun is formed by using the bare stem or by adding an *-s*. A-stems and neuter nouns use the bare stem, with the exception of neuter o-stems, which take *-m* in imitation of the accusative. All masculine and feminine nouns other than a-stems take *-s* (in the case of i-stems and C stems, various changes occur when the *-s* is added; again, you will need to review these in the *Primer*; see also the relevant exercise below).

The genitive singular of a noun is formed by adding *-i* or *-s*. A-stems, o-stems and e-stems take *-i*, while u-stems, C stems and i-stems take *-s*. This does not vary by gender. The stem ending is lost from o-stems. For a-stem nouns, the *-i* changes to *-e*, as it generally does after *a*. This may be observed in the dictionary entries given above.

The nominative plural adds *-i* or *-es* to masc./fem. nouns and *-a* to neuter nouns. A-stems and o-stems take *-i*, while the others take *-es*. The stem ending is lost from o-stems and i-stems. When *-es* is added to e-stems and u-stems, the vowel of the case ending is lost and the ending effectively becomes *-s*. The neuter nominative plural always ends in *-a*.

The genitive plural always takes *-um*. A-stems, o-stems and e-stems add *-r* before *-um* (presumably to avoid contraction of the vowels).

What is stated in these rules may be seen in chart form on the inside cover of your *Syntax and Readings* manual and in LMP 2 and 3–5. Consider the examples given in table A.3 and provide the missing entries.

A.3 Formation of the Nominative and Genitive: Examples and Practice

Dictionary Entry	Stem	Nominative Plural	Genitive Plural
amica, amicae f.	amica-	amica-i → amicae	amicarum
amicus, amici m.	amico-	amico-i → amici	amicorum
actus, actus m.	actu-	actu-es → actus	actuum
fides, fidei f.	fide-	fide-es → fides	fiderum
animal, animalis n.	animali-	animalia	animalium
crux, crucis f.	cruc-	cruces	crucum
pugna, pugnae f.			
nauta, nautae m.			
equus, equi m.			
vir, viri m.			
initium, initii n.			
finis, finis m.			
pars, partis f.			
exemplar, exemplaris n.			
poema, poematis n.			
aetas, aetatis f.			
vox, vocis f.			
princeps, principis m.			
consul, consulis m.			
mater, matris f.			
corpus, corporis n.			
flumen, fluminis n.			
leo, leonis m.			
casus, casus m.			
dies, diei m./f.			

Morphology Review 2

Nouns: Formation of the Dative Case

The dative singular of all nouns is formed by adding *-i*. For a-stems, the *-i* changes to *-e*. O-stems and neuter u-stems reject the case ending. I-

A.4 Formation of the Nominative Singular: Practice

Nominative Singular	Stem	Method of Formation
corpus	corpos-	bare stem, ablaut
vox		
princeps		
flumen		
poema		
pars		
leo		
ars		
lector		
laus		

stem nouns lose the stem ending or the case ending, i.e., they end in one *-i* instead of two.

The dative plural takes *-is* or *-bus*. A-stems and o-stems take *-is*, but the stem-ending is lost. Other nouns take *-bus*, with the theme vowel *-i* being inserted for u-stems and C stems. Additionally, u-stems lose the stem ending. Consider the examples given in table A.5 on the next page and provide the missing entries.

Then in table A.6 on page 186, circle the correct gender, number, and case for each noun. Since we have only introduced the nominative, genitive, and dative cases, you may ignore the accusative and ablative cases in this exercise.

A.5 Formation of the Dative: Examples and Practice

Dictionary Entry	Stem	Dative Singular	Dative Plural
amica, amicae f.	amica-	amica-i → amicae	amica-is → amicis
amicus, amici m.	amico-	amico-i → amico	amico-is → amicis
ager, agri m.	agro-	agro-i → agro	agro-is → agris
actus, actus m.	actu-	actui	actu-ibus → actibus
cornu, cornus n.	cornu-	cornu-i → cornu	cornu-ibus → cornibus
fides, fidei f.	fide-	fidei	fidebus
animal, animalis n.	animali-	animali-i → animali	animalibus
auris, auris f.	auri-	aurii → auri	auribus
crux, crucis f.	cruc-	cruci	crucibus
sol, solis m.	sol-	soli	solibus
auctor, auctoris m.	auctor-	auctori	auctoribus
flos, floris m.	flos-	flori	floribus

copia, copiae f.
aetas, aetatis f.
agricola, agricolae m.
casus, casus m.
consul, consulis m.
corpus, corporis n.
dies, diei m./f.
equus, equi m.
finis, finis m.
flumen, fluminis n.
genu, genus n.
hortus, horti m.
initium, initii n.
leo, leonis m.
liber, libri m.
mater, matris f.
nauta, nautae m.
pars, partis f.
poema, poematis n.
princeps, principis m.
pugna, pugnae f.
signum, signi n.
urbs, urbis f.
veritas, veritatis f.
vir, viri m.
vox, vocis f.

A.6 Noun Identification Practice: Nom., Gen., Dat.

Noun	Identification	Noun	Identification
exercitui	nom/gen/dat/acc/abl sg/pl masc/fem/neut	malorum	nom/gen/dat/acc/abl sg/pl masc/fem/neut
genua	nom/gen/dat/acc/abl sg/pl masc/fem/neut	litus	nom/gen/dat/acc/abl sg/pl masc/fem/neut
rationes	nom/gen/dat/acc/abl sg/pl masc/fem/neut	thematibus	nom/gen/dat/acc/abl sg/pl masc/fem/neut
culpae	nom/gen/dat/acc/abl sg/pl masc/fem/neut	spebus	nom/gen/dat/acc/abl sg/pl masc/fem/neut
regni	nom/gen/dat/acc/abl sg/pl masc/fem/neut	furor	nom/gen/dat/acc/abl sg/pl masc/fem/neut
filio	nom/gen/dat/acc/abl sg/pl masc/fem/neut	panis	nom/gen/dat/acc/abl sg/pl masc/fem/neut
exsilium	nom/gen/dat/acc/abl sg/pl masc/fem/neut	poena	nom/gen/dat/acc/abl sg/pl masc/fem/neut
parentum	nom/gen/dat/acc/abl sg/pl masc/fem/neut	civitati	nom/gen/dat/acc/abl sg/pl masc/fem/neut
civis	nom/gen/dat/acc/abl sg/pl masc/fem/neut	sacerdotum	nom/gen/dat/acc/abl sg/pl masc/fem/neut
signis	nom/gen/dat/acc/abl sg/pl masc/fem/neut	terris	nom/gen/dat/acc/abl sg/pl masc/fem/neut
aciei	nom/gen/dat/acc/abl sg/pl masc/fem/neut	dentes	nom/gen/dat/acc/abl sg/pl masc/fem/neut
iudicum	nom/gen/dat/acc/abl sg/pl masc/fem/neut	legionum	nom/gen/dat/acc/abl sg/pl masc/fem/neut
mel	nom/gen/dat/acc/abl sg/pl masc/fem/neut	sanguis	nom/gen/dat/acc/abl sg/pl masc/fem/neut
generis	nom/gen/dat/acc/abl sg/pl masc/fem/neut	partium	nom/gen/dat/acc/abl sg/pl masc/fem/neut
rerum	nom/gen/dat/acc/abl sg/pl masc/fem/neut	portui	nom/gen/dat/acc/abl sg/pl masc/fem/neut
flores	nom/gen/dat/acc/abl sg/pl masc/fem/neut	agricolae	nom/gen/dat/acc/abl sg/pl masc/fem/neut
rosarum	nom/gen/dat/acc/abl sg/pl masc/fem/neut	vi	nom/gen/dat/acc/abl sg/pl masc/fem/neut
lex	nom/gen/dat/acc/abl sg/pl masc/fem/neut	bovis	nom/gen/dat/acc/abl sg/pl masc/fem/neut

Morphology Review 3

Nouns: Formation of the Accusative Case

The accusative singular is formed by adding *-m*. Neuters other than o-stems, however, use the bare stem. C stems insert the theme vowel *-e*. I-stems imitate C stems in this way and lose the stem-ending in doing so. For o-stems the stem-ending corrupts to *-u*, as it does in the nominative singular.

The accusative plural adds *-s*. Neuters add *-a* instead, as the nominative and accusative of neuters are always the same. C stems add the theme vowel *-e* before the *-s*, and once again the i-stems imitate them, losing their own stem-ending.

Thus, in the accusative singular and in the nominative and accusative plural, we see i-stems assimilating to C stems. Consider the examples given in table A.7 on the next page and provide the missing entries.

Then in table A.8 on page 189, circle the correct gender, number, and case for each noun. Since we have only introduced the nominative, genitive, dative, and accusative cases, you may ignore the ablative case in this exercise.

Adjective Formation

Adjectives are generally o/a-stems or i-stems, but there are a very few C stems (see LMP 27). O/a-stem adjectives use the endings of o-stem nouns for the masculine and neuter and the endings of a-stem nouns for the feminine. The UNUS NAUTA adjectives use special endings for the genitive and dative singular. I-stem adjectives are subdivided by how many endings they have in the nominative singular: three, two, or one. I-stem adjectives always use *-i* for the ablative singular.

Adjectives agree with the nouns they modify in gender, number and case. When the adjective does not have the same stem-ending as the noun it modifies, they may have different endings. Provide the correct form of the adjective for the nouns in table A.9 on page 189.

A.7 Formation of the Accusative: Examples and Practice

Dictionary Entry	Stem	Accusative Singular	Accusative Plural
amica, amicae f.	amica-	amicam	amicas
amicus, amici m.	amico-	amico-m → amicum	amicos
fides, fidei f.	fide-	fidem	fides
animal, animalis n.	animali-	animal	animalia
auris, auris f.	auri-	auri-em → aurem	auri-s → aures
flos, floris m.	flos-	florem	flores

amor, amoris m.
cursus, cursus m.
cinis, cineris m.
hiems, hiemis f.
dies, diei m./f.
copia, copiae f.
laus, laudis f.
mater, matris f.
mulier, mulieris f.
pars, partis f.
pugna, pugnae f.
vox, vocis f.
casus, casus m.
consul, consulis m.
equus, equi m.
finis, finis m.
hortus, horti m.
lector, lectoris m.
liber, libri m.
nauta, nautae m.
pes, pedis m.
princeps, principis m.
corpus, corporis n.
flumen, fluminis n.
genu, genus n.
initium, initii n.
poema, poematis n.
vir, viri m.
signum, signi n.

A.8 Noun Identification Practice: Nom., Gen., Dat., Acc.

Noun	Identification	Noun	Identification
hostes	nom/gen/dat/acc/abl sg/pl masc/fem/neut	tecta	nom/gen/dat/acc/abl sg/pl masc/fem/neut
sociis	nom/gen/dat/acc/abl sg/pl masc/fem/neut	spiritus	nom/gen/dat/acc/abl sg/pl masc/fem/neut
res	nom/gen/dat/acc/abl sg/pl masc/fem/neut	mensas	nom/gen/dat/acc/abl sg/pl masc/fem/neut
virtutibus	nom/gen/dat/acc/abl sg/pl masc/fem/neut	gravitates	nom/gen/dat/acc/abl sg/pl masc/fem/neut
dominarum	nom/gen/dat/acc/abl sg/pl masc/fem/neut	virorum	nom/gen/dat/acc/abl sg/pl masc/fem/neut
litori	nom/gen/dat/acc/abl sg/pl masc/fem/neut	leges	nom/gen/dat/acc/abl sg/pl masc/fem/neut
nautas	nom/gen/dat/acc/abl sg/pl masc/fem/neut	studio	nom/gen/dat/acc/abl sg/pl masc/fem/neut
os	nom/gen/dat/acc/abl sg/pl masc/fem/neut	nubi	nom/gen/dat/acc/abl sg/pl masc/fem/neut

A.9 Adjective Formation Practice

Noun	Adjective Dictionary Entry	Inflected Adjective
flumini	altus, alta, altum	
disputationem	summus, summa, summum	
genera	ultimus, ultima, ultimum	
patrum	acer, acris, acre	
caelo	audax, audacis	
oculi	humilis, humile	
pueris	felix, felicis	
agricolae	prior, prius	
urbi	bellus, bella, bellum	
vitium	gravis, grave	
hostibus	ferox, ferocis	
vitas	sanus, sana, sanum	
artes	humanus, humana, humanum	

Morphology Review 4

Nouns: Formation of the Ablative Case

The ablative singular takes *-e* or uses the bare stem. C stems take *-e*; masculine and feminine i-stems imitate the C stems and, so doing, lose the stem-ending. Neuter i-stems use the bare stem, as do a-stems, o-stems, u-stems, and e-stems.

The ablative plural is the same as the dative plural. Consider the examples given in table A.10 on the facing page and provide the missing entries.

Then in table A.11 on page 192, circle the correct gender, number, and case for each noun.

The UNUS NAUTA adjectives (LMP 8) are o/a-stem adjectives that use different endings for the genitive and dative singular. The genitive singular uses *-ius* for all genders and the dative singular uses *-i* for all genders. Provide the correct form of the adjective for the nouns in table A.12 on page 193.

A.10 Formation of the Ablative: Examples and Practice

Dictionary Entry	Stem	Ablative Singular	Ablative Plural
amica, amicae f.	amica-	amica	amica-is → amicis
actus, actus m.	actu-	actu	actu-ibus → actibus
fides, fidei f.	fide-	fide	fidebus
ars, artis f.	arti-	arte	artibus

pax, pacis f.
deus, dei m.
clavis, clavis f.
vultus, vultus m.
fides, fidei f.
mare, maris n.
auctor, auctoris m.
homo, hominis m.
fuga, fugae f.
aetas, aetatis f.
culpa, culpae m.
casus, casus m.
uter, utris m.
onus, oneris n.
spes, spei f.
equus, equi m.
femur, femoris n.
canis, canis m./f.
carmen, carminis n.
genu, genus n.
vulgus, vulgi n.
vinum, vini n.
laus, laudis f.
lector, lectoris m.
sanguis, sanguinis m.
magister, magistri m.
nauta, nautae m.
navis, navis f.
poema, poematis n.
libertas, libertatis f.
hora, horae f.
gens, gentis f.
murus, muri m.
vox, vocis f.

A.11 Noun Identification Practice: All Cases

Noun	Identification	Noun	Identification
hostibus	nom/gen/dat/acc/abl sg/pl masc/fem/neut	poemata	nom/gen/dat/acc/abl sg/pl masc/fem/neut
frater	nom/gen/dat/acc/abl sg/pl masc/fem/neut	actu	nom/gen/dat/acc/abl sg/pl masc/fem/neut
speculo	nom/gen/dat/acc/abl sg/pl masc/fem/neut	agro	nom/gen/dat/acc/abl sg/pl masc/fem/neut
pontium	nom/gen/dat/acc/abl sg/pl masc/fem/neut	voluptas	nom/gen/dat/acc/abl sg/pl masc/fem/neut
genus	nom/gen/dat/acc/abl sg/pl masc/fem/neut	spei	nom/gen/dat/acc/abl sg/pl masc/fem/neut
equi	nom/gen/dat/acc/abl sg/pl masc/fem/neut	oculis	nom/gen/dat/acc/abl sg/pl masc/fem/neut
animali	nom/gen/dat/acc/abl sg/pl masc/fem/neut	colorem	nom/gen/dat/acc/abl sg/pl masc/fem/neut
legionis	nom/gen/dat/acc/abl sg/pl masc/fem/neut	nautam	nom/gen/dat/acc/abl sg/pl masc/fem/neut
iris	nom/gen/dat/acc/abl sg/pl masc/fem/neut	vinorum	nom/gen/dat/acc/abl sg/pl masc/fem/neut

A.12 Adjective Formation Practice

Noun	Adjective Dictionary Entry	Inflected Adjective
frontem	altus, alta, altum	
versui	ullus, ulla, ullum	
gladio	summus, summa, summum	
formis	superior, superius	
specie	ultimus, ultima, ultimum	
lateris	alter, altera, alterum	
iura	acer, acris, acre	
virginum	pulcher, pulchra, pulchrum	
leone	audax, audacis	
finium	totus, tota, totum	
mulieribus	humilis, humile	
libros	levis, leve	
villarum	felix, felicis	
orum	par, paris	
lucis	prior, prius	
servitutis	alius, alia, alium	
pedem	sanus, sana, sanum	
metibus	humanus, humana, humanum	

Morphology Review 5

Verbs: Aspect Stems and Participle Stems

All the forms of a verb, including the verbal adjectives and verbal nouns, are formed from one of three stems: the progressive stem, the perfect stem, or the participle stem. Last year we studied how these stems are formed from the root (LMP 27, 37.2), but now our focus is on recognition. Beginning with the principal parts of a verb, we should be able to identify these three stems; see the examples provided in table A.13.

A.13 Verb Stem Identification: Examples

Principal Parts	Class	Prog. Stem	Perf. Stem	Part. Stem
fero, ferre, tuli, [t]latum	root	fer-	tul-	lato/a-
rego, regere, rexi, rectum	ĕ	regĕ-	rex-	recto/a-
amo, amare, amavi, amatum	a	ama-	amav-	amato/a-
habeo, habere, habui, habitum	ē	habe-	habu-	habito/a-
audio, audire, audivi, auditum	i	audi-	audiv-	audito/a-
capio, capere, cepi, captum	i/ĕ	capi/ĕ-	cep-	capto/a-

Some roots were originally verb roots, while others were originally noun roots from which verbs may have been derived. Those verbs based on roots which were originally verb roots are called "primitive verbs." They subdivide into root verbs, which use the root with no addition as the progressive stem, and thematic primitive verbs (or ĕ-stems or short-e-stems) which add a theme vowel to the root in certain places. Verbs based on roots that were originally noun roots are called "denominative verbs." These include a-stems, ē-stems (or long-e-stems), and i-stems.

The **progressive stem** can usually be found by removing the *-re* ending from the second principal part. Note, however, that the length of the vowels is not always marked, requiring a look at the first principal part to distinguish short-e stem verbs (ĕ-stems) from long-e stem verbs (ē-stems): the latter show an *-e* in the first principal part while the former do not.

"Assimilated ĕ-stem" verbs are like i-stems in some forms and like ĕ-stems in others. Again, one must look at both the first and second principal parts

to identify these verbs.

The **perfect stem** is easily found by removing the *-i* ending from the third principal part.

The participle stem may be found from the fourth principal part. The neuter nominative singular of the perfect participle is given. You need only find the o/a-stem adjective stem to which that participle belongs.

Identify the class of each verb given in table A.14 and give the three verb stems. Further practice with noun identification and adjective formation are given in table A.15 on the next page and table A.16 on page 197, respectively.

A.14 Verb Stem Identification: Practice

Principal Parts	Class	Prog. Stem	Perf. Stem	Part. Stem
abeō, abīre, abiī, abitum				
adveniō, advenīre, advēnī, adventum				
agō, agere, ēgī, āctum				
cadō, cadere, cecidī, casum				
cernō, cernere, crēvī, crētum				
cogitō, cogitāre, cogitāvī, cogitātum				
dēleō, dēlēre, dēlēvī, dēlētum				
do, dare, dedi, datum				
dormiō, dormīre, dormīvī, dormītum				
ēripiō, ēripere, ēripuī, ēreptum				
faciō, facere, fēcī, factum				
fero, ferre, tuli, [t]latus				
molliō, mollīre, mollīvī, mollītum				
pereō, perīre, periī, peritum				
praesum, praeesse, praefuī, —				
putō, putāre, putāvī, putātum				
redūcō, redūcere, redūxī, reductum				
sedeō, sedēre, sēdī, sessum				
stō, stāre, stētī, statum				
volo, velle, volui, —				

A.15 Noun Identification Practice

Noun	Identification	Noun	Identification
gentis	nom/gen/dat/acc/abl sg/pl masc/fem/neut	frontibus	nom/gen/dat/acc/abl sg/pl masc/fem/neut
latere	nom/gen/dat/acc/abl sg/pl masc/fem/neut	duces	nom/gen/dat/acc/abl sg/pl masc/fem/neut
facie	nom/gen/dat/acc/abl sg/pl masc/fem/neut	fortunis	nom/gen/dat/acc/abl sg/pl masc/fem/neut
mensas	nom/gen/dat/acc/abl sg/pl masc/fem/neut	manibus	nom/gen/dat/acc/abl sg/pl masc/fem/neut
viro	nom/gen/dat/acc/abl sg/pl masc/fem/neut	probitatem	nom/gen/dat/acc/abl sg/pl masc/fem/neut
poemata	nom/gen/dat/acc/abl sg/pl masc/fem/neut	vulgus	nom/gen/dat/acc/abl sg/pl masc/fem/neut
fructuum	nom/gen/dat/acc/abl sg/pl masc/fem/neut	colori	nom/gen/dat/acc/abl sg/pl masc/fem/neut
filiorum	nom/gen/dat/acc/abl sg/pl masc/fem/neut	rerum	nom/gen/dat/acc/abl sg/pl masc/fem/neut
corda	nom/gen/dat/acc/abl sg/pl masc/fem/neut	silentia	nom/gen/dat/acc/abl sg/pl masc/fem/neut

A.16 Adjective Formation Practice

Noun	Adjective Dictionary Entry	Inflected Adjective
domo	unus, una, unum	
fidem	primus, prima, primum	
portibus	asper, aspera, asperum	
arcui	celer, celeris, celere	
opiniones	secundus, secunda, secundum	
animalium	novem	
aes	pulcher, pulchra, pulchrum	
homini	alter, altera, alterum	
libri	tertius, tertia, terium	
opera	ferox, ferocis	
nomine	civilis, civile	
deabus	duo, duae, duo	

Morphology Review 6

Verbs: Tense-Mood Stems

The finite forms of a verb, those determined by person and number, are formed from the ten tense-mood stems based on the progressive stem and the perfect stem; these are presented in table A.17.

A.17 The Ten Tense-Mood Stems of *amo, amare*

Tense & Mood	Progressive Stems	Perfect Stems
Present Indicative	ama-	amavi-i-
Past Indicative	ama-ba-	amav-era-
Future Indicative	ama-bi-	amav-eri-
Present Subjunctive	ama-e-	amav-eri-
Past Subjunctive	ama-re-	amav-isse-

The progressive stem itself is used for the present indicative. Formants are added to the progressive stem to make the other progressive tense-mood stems. Which formants are added depends on the class of the verb (cf. LMP 35). It may be noted, however, that there are never more than three possibilities, as shown in table A.18. Take note of the mnemonic devices, such as (IOU), that indicate when a theme vowel is inserted or some other change occurs when an ending is combined with a given formant.

A.18 Progressive Formants

Indicative			Subjunctive	
Present	Past	Future	Present	Past
—	a / ba / eba	i / bi / e	i / e / a	se

The progressive stem of ĕ-stems includes the short-e theme vowel, even though this theme vowel does not always appear. It is more accurate to think of the theme vowel as never having been present rather than thinking of it as being added and dropping out, but including the short-e allows us to distinguish the progressive stems of these verbs from the verbs of another class. As an example, see table A.19 on the next page for the ten tense-

mood stems of the ĕ-stem verb *mitto, mittĕre*. The formants for the five perfect tense-mood stems are the same for all classes of verbs.

A.19 The Ten Tense-Mood Stems of *mitto, mittĕre*

Tense & Mood	Progressive Stems	Perfect Stems
Present Indicative	mittĕ-	mis-i-
Past Indicative	mittĕ-eba-	mis-era-
Future Indicative	mittĕ-e-	mis-eri-
Present Subjunctive	mittĕ-a-	mis-eri-
Past Subjunctive	mittĕ-re-	mis-isse-

In table A.20, identify the class of each verb and give the three verb stems. Then, provide the tense-mood stems for the verbs in table A.21 on the next page.

A.20 Verb Stem Identification: Practice

Principal Parts	Class	Prog. Stem	Perf. Stem	Part. Stem
acquīrō, acquīrere, acquīsīvī, acquīsītum				
cōnsūmō, consumere, consūmpsī, consūmptum				
errō, errāre, errāvī, errātum				
ineō, inīre, iniī (inīvī), initum				
pariō, parere, peperī, partum				
videō, vidēre, vīdī, vīsum				

A.21 Tense-Mood Stems: Practice

Verb	Tense & Mood	Progressive Stems	Perfect Stems
agō, agere, ēgī, āctum	Pres. Indic. Past Indic. Fut. Indic. Pres. Subj. Past. Subj.		
cogitō, cogitāre, cogitāvī, cogitātum	Pres. Indic. Past Indic. Fut. Indic. Pres. Subj. Past. Subj.		
dēleō, dēlēre, dēlēvī, dēlētum	Pres. Indic. Past Indic. Fut. Indic. Pres. Subj. Past. Subj.		
do, dare, dedi, datum	Pres. Indic. Past Indic. Fut. Indic. Pres. Subj. Past. Subj.		
dormiō, dormīre, dormīvī, dormītum	Pres. Indic. Past Indic. Fut. Indic. Pres. Subj. Past. Subj.		
ēripiō, ēripere, ēripuī, ēreptum	Pres. Indic. Past Indic. Fut. Indic. Pres. Subj. Past. Subj.		
fero, ferre, tuli, [t]latus	Pres. Indic. Past Indic. Fut. Indic. Pres. Subj. Past. Subj.		
praesum, praeesse, praefuī, —	Pres. Indic. Past Indic. Fut. Indic. Pres. Subj. Past. Subj.		

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The **personal endings** (LMP 28), both active and passive, are added to a progressive tense-mood stem to form a finite verb. The personal endings in Latin are shown in table A.22.

A.22 Personal Endings

		First Person	Second Person	Third Person
Active	Singular	-m, -o	-s	-t
	Plural	-mus	-tis	-nt
Passive	Singular	-(o)r	-ris, -re	-tur
	Plural	-mur	-mini	-ntur

Alone among the indicative and subjunctive verb forms, the present indicative perfect adds perfect endings to its tense-mood stem. (The other perfect tense-mood stems take the personal endings.) There are only active perfect endings, as the passive perfect system is formed using the perfect participle and an auxiliary verb. These are shown in table A.23.

A.23 Endings: Present Indicative Perfect

		First Person	Second Person	Third Person
Active	Singular	—	-sti	-t
	Plural	-mus	-stis	-erunt

Parse and identify the verb forms in table A.24 on the following page. Remember that person, number and voice are determined by the ending; aspect is determined by the stem; and tense and mood are determined by the formant added to the stem. Then, in table A.25 on page 203, identify the class of each verb and give the three verb stems. Finally, provide the tense-mood stems for the verbs in table A.26 on page 203.

A.24 Verb Identification: Practice

Verb	Class	Aspect Stem	Formant	[Theme Vowel]	Ending	Identification
amabitur						1st/2nd/3rd sg/pl act/pass prog/perf pres/past/fut indic/subj
aget						1st/2nd/3rd sg/pl act/pass prog/perf pres/past/fut indic/subj
legimus						1st/2nd/3rd sg/pl act/pass prog/perf pres/past/fut indic/subj
moneres						1st/2nd/3rd sg/pl act/pass prog/perf pres/past/fut indic/subj
miserant						1st/2nd/3rd sg/pl act/pass prog/perf pres/past/fut indic/subj
der						1st/2nd/3rd sg/pl act/pass prog/perf pres/past/fut indic/subj
scribunt						1st/2nd/3rd sg/pl act/pass prog/perf pres/past/fut indic/subj
capiat						1st/2nd/3rd sg/pl act/pass prog/perf pres/past/fut indic/subj
egero						1st/2nd/3rd sg/pl act/pass prog/perf pres/past/fut indic/subj
venietis						1st/2nd/3rd sg/pl act/pass prog/perf pres/past/fut indic/subj
habebam						1st/2nd/3rd sg/pl act/pass prog/perf pres/past/fut indic/subj
dixerunt						1st/2nd/3rd sg/pl act/pass prog/perf pres/past/fut indic/subj
mittamini						1st/2nd/3rd sg/pl act/pass prog/perf pres/past/fut indic/subj
eratis						1st/2nd/3rd sg/pl act/pass prog/perf pres/past/fut indic/subj
scriberer						1st/2nd/3rd sg/pl act/pass prog/perf pres/past/fut indic/subj

A.25 Verb Stem Identification: Practice

Principal Parts	Class	Prog. Stem	Perf. Stem	Part. Stem
invenio, invenire, inveni, inventum				
fugio, fugere, fugi, fugitum				
credo, credere, credidi, creditum				
malo, malle, malui, —				

A.26 Tense-Mood Stems: Practice

Verb	Tense & Mood	Progressive Stems	Perfect Stems
seco, secare, secui, sectum	Pres. Indic. Past Indic. Fut. Indic. Pres. Subj. Past. Subj.		
invenio, invenire, inveni, inventum	Pres. Indic. Past Indic. Fut. Indic. Pres. Subj. Past. Subj.		
fugio, fugere, fugi, fugitum	Pres. Indic. Past Indic. Fut. Indic. Pres. Subj. Past. Subj.		

Morphology Review 8

Imperatives

The last of the finite verb forms belong to the imperative mood. We will limit ourselves to the second person present imperatives. Other forms exist but are extremely rare. (If you ever see a verb form that looks like it must be a typo, first check LMP 34.)

In the singular, four verbs use merely the root for the **active imperative**: *dic, duc, fac*, and *fer*. Other singular active imperatives are the same as the progressive stem. Plural active imperatives add *-te* to the progressive stem.

The singular and plural endings for the **passive imperative** are *-re* and *-mini*, respectively.

All imperatives are formed on the progressive stem. Note in the examples in table A.27 where the theme vowel changes from *-e* to *-i*; provide the missing entries.

A.27 Imperatives: Examples and Practice

Principal Parts	Active Sing.	Active Pl.	Passive Sing.	Passive Pl.
fero, ferre, tuli, [t]latum	fer	ferte	ferre	ferimini
rego, regere, rexi, rectum	rege	regite	regere	regimini
amo, amare, amavi, amatum	ama	amate	amare	amamini
habeo, habere, habui, habitum	habe	habete	habere	habemini
audio, audire, audivi, auditum	audi	audite	audire	audimini
capio, capere, cepi, captum	cape	capite	capere	capimini
seco, secare, secui, sectum				
invenio, invenire, inveni, inventum				
fugio, fugere, fugi, fugitum				
credo, credere, credidi, creditum				
videō, vidēre, vīdī, vīsum				

Participles

Latin has four participles. The progressive participle is present, in effect, due to the signification of the progressive aspect as indicating ongoing action. The progressive participle is active. The perfect participle is past, in effect (for a similar reason), and is passive. Latin lacks a progressive passive or perfect active participle. (Deponents will be addressed later.) There are also two future participles, one active and one passive.

Note the following in table A.28: The progressive participle is formed by adding *-nti* to the progressive stem. The perfect participle uses as its stem the participle stem. The future active participle adds the infix *-ur* to the participle stem before the o/a-stem ending. The future passive participle adds *-ndo* or *-nda* to the progressive stem. Provide the missing entries in the table.

A.28 Participles: Examples and Practice

Principal Parts	Prog.	Perfect	Fut. Act.	Fut. Pass.
fero, ferre, tuli, [t]latum	ferenti-	lato/a-	laturo/a-	ferendo/a-
rego, regere, rexi, rectum	regenti-	recto/a-	recturo/a-	regendo/a-
amo, amare, amavi, amatum	amanti-	amato/a-	amaturo/a-	amando/a-
habeo, habere, habui, habitum	habenti-	habito/a-	habituro/a-	habendo/a-
audio, audire, audivi, auditum	audienti-	audito/a-	audituro/a-	audiendo/a-
capio, capere, cepi, captum	capienti-	capito/a-	capituro/a-	capiendo/a-
seco, secare, secui, sectum				
invenio, invenire, inveni, inventum				
fugio, fugere, fugi, fugitum				
credo, credere, credidi, creditum				
videō, vidēre, vīdī, vīsum				

Note the following in table A.29 on the next page: The nominative singular forms of the o/a-stem participles present no difficulty. The progressive participle is an i-stem of one ending. The stem ending is lost and the *-t* is lost when *-s* is added: *ferens, regens, amans, habens, audiens, capiens*. Provide the missing entries in the table. Following this, table A.30 on page 207 provides further verb identification practice.

A.29 Participle Identification: Practice

Participle	Stem	Formant	Case Ending	Identification
educati				1st/2nd/3rd sg/pl act/pass prog/perf pres/past/fut indic/subj
placentium				1st/2nd/3rd sg/pl act/pass prog/perf pres/past/fut indic/subj
reditura				1st/2nd/3rd sg/p act/pass prog/perf pres/past/fut indic/subj
volente				1st/2nd/3rd sg/pl act/pass prog/perf pres/past/fut indic/subj
dicendum				1st/2nd/3rd sg/pl act/pass prog/perf pres/past/fut indic/subj
sumentes				1st/2nd/3rd sg/pl act/pass prog/perf pres/past/fut indic/subj
missa				1st/2nd/3rd sg/pl act/pass prog/perf pres/past/fut indic/subj
iniens				1st/2nd/3rd sg/pl act/pass prog/perf pres/past/fut indic/subj
venturae				1st/2nd/3rd sg/pl act/pass prog/perf pres/past/fut indic/subj
sumptae				1st/2nd/3rd sg/pl act/pass prog/perf pres/past/fut indic/subj

A.30 Verb Identification: Practice

Verb	Class	Aspect Stem	Formant	[Theme Vowel]	Ending	Identification
dati erant						1st/2nd/3rd sg/pl act/pass prog/perf pres/past/fut indic/subj
placerem						1st/2nd/3rd sg/pl act/pass prog/perf pres/past/fut indic/subj
fuit						1st/2nd/3rd sg/pl act/pass prog/perf pres/past/fut indic/subj
missae sunt						1st/2nd/3rd sg/pl act/pass prog/perf pres/past/fut indic/subj
rediretur						1st/2nd/3rd sg/pl act/pass prog/perf pres/past/fut indic/subj
eunt						1st/2nd/3rd sg/pl act/pass prog/perf pres/past/fut indic/subj
negatus est						1st/2nd/3rd sg/pl act/pass prog/perf pres/past/fut indic/subj
velint						1st/2nd/3rd sg/pl act/pass prog/perf pres/past/fut indic/subj

Morphology Review 9

Verbal Nouns

Latin has three verbal nouns: the infinitive, the gerund and the supine. The **supine**, which appears infrequently and only in the accusative and ablative singular, is a u-stem noun formed from the partciple stem (LMP 39). Replace the o-stem ending of the participle stem with a *-u*. The accusative singular ends in *-m* and the ablative is the bare stem, just as for other u-stem nouns. You will notice that the fourth principal part is the same as the accusative supine. Note the examples in table A.31, and provide the missing entries.

A.31 Supines: Examples and Practice

Dictionary Entry	Supine
fero, ferre, tuli, [t]latum	latum, latu
rego, regere, rexi, rectum	rectum, rectu
amo, amare, amavi, amatum	amatum, amatu
habeo, habere, habui, habitum	habitum, habitu
audio, audire, audivi, auditum	auditum, auditu
capio, capere, cepi, captum	captum, captu
seco, secare, secui, sectum	
invenio, invenire, inveni, inventum	
fugio, fugere, fugi, fugitum	
credo, credere, credidi, creditum	
pariō̄, parere, peperī̄, partum	
videō̄, vidēre, vīdī̄, vīsum	

The **gerund** is the same in form as the neuter singular forms of the gerundive, except that the gerund is not found in the nominative case. Note the examples in table A.32 on the facing page and provide the missing entries.

There are five (or six) **infinitives**. The progressive infinitives are present in effect, due to the signification of the progressive aspect. Similarly, the perfect infinitives are past in effect. There are active and passive forms of each. There is also a future infinitive, which is active (LMP 40). You may

A.32 Gerunds: Examples and Practice

Principal Parts	Genitive Sing.	Dative Sing.	Accusative Sing.	Ablative Sing.
fero, ferre, tuli, [t]latum	ferendi	ferendo	ferendum	ferendo
rego, regere, rexi, rectum	regendi	regendo	regendum	regendo
amo, amare, amavi, amatum	amandi	amando	amandum	amando
habeo, habere, habui, habitum	habendi	habendo	habendum	habendo
audio, audire, audivi, auditum	audiendi	audiendo	audiendum	audiendo
capio, capere, cepi, captum	capiendi	capiendo	capiendum	capiendo
seco, secare, secui, sectum				
invenio, invenire, inveni, inventum				
fugio, fugere, fugi, fugitum				
credo, credere, credidi, creditum				
videō, vidēre, vīdī, vīsum				

also see what appears to be a future passive infinitive, which is formed in a way that is analogous to the future active infinitive.

The progressive active infinitive adds *-re* to the progressive stem, which is the same as the formant used for the past subjunctive. The progressive passive infinitive adds *-ri*. (By way of exception ĕ-stems and assimilated ĕ-stems lose the theme vowel and simply add -i.) The perfect active infinitive adds *-isse*, once again the same as the formant for the past subjunctive.

The remaining infinitives are formed by using the neuter accusative singular form of the corresponding participle and the infinitive *esse*. The second principle part is the progressive active infinitive. Note the examples in tables A.33 and A.34 on the next page, and provide the missing entries. Table A.35 on page 211 provides further practice with verb and verbal noun identification.

A.33 Infinitives: Examples and Practice

Principal Parts	Progressive Active	Progressive Passive	Perfect Active
fero, ferre, tuli, [t]latum	ferre	ferri	tulisse
rego, regere, rexi, rectum	regere	regi	rexisse
amo, amare, amavi, amatum	amare	amari	amavisse
habeo, habere, habui, habitum	habere	haberi	habuisse
audio, audire, audivi, auditum	audire	audiri	audivisse
capio, capere, cepi, captum	capere	capi	cepisse
seco, secare, secui, sectum			
invenio, invenire, inveni, inventum			
fugio, fugere, fugi, fugitum			
credo, credere, credidi, creditum			
videō, vidēre, vīdī, vīsum			

A.34 Infinitives: Examples and Practice

Principal Parts	Progressive Active	Progressive Passive	Perfect Active
fero, ferre, tuli, [t]latum	latum esse	laturum esse	ferendum esse
rego, regere, rexi, rectum	rectum esse	recturum esse	regendum esse
amo, amare, amavi, amatum	amatum esse	amaturum esse	amandum esse
habeo, habere, habui, habitum	habitum esse	habiturum esse	habendum esse
audio, audire, audivi, auditum	auditum esse	auditurum esse	audiendum esse
capio, capere, cepi, captum	captum esse	capturum esse	capiendum esse
seco, secare, secui, sectum			
invenio, invenire, inveni, inventum			
fugio, fugere, fugi, fugitum			
credo, credere, credidi, creditum			
videō, vidēre, vīdī, vīsum			

A.35 Verb and Verbal Noun Identification: Practice

Verb/Verbal Noun	Identification			
laudari	1/2/3	sg/pl	act/pass	prog/perf
	pres/past/fut		indic/subj/inf/imp	
dici	1/2/3	sg/pl	act/pass	prog/perf
	pres/past/fut		indic/subj/inf/imp	
fuisse	1/2/3	sg/pl	act/pass	prog/perf
	pres/past/fut		indic/subj/inf/imp	
placeri	1/2/3	sg/pl	act/pass	prog/perf
	pres/past/fut		indic/subj/inf/imp	
laudamini	1/2/3	sg/pl	act/pass	prog/perf
	pres/past/fut		indic/subj/inf/imp	
accepturum esse	1/2/3	sg/pl	act/pass	prog/perf
	pres/past/fut		indic/subj/inf/imp	
dicite	1/2/3	sg/pl	act/pass	prog/perf
	pres/past/fut		indic/subj/inf/imp	
accipe	1/2/3	sg/pl	act/pass	prog/perf
	pres/past/fut		indic/subj/inf/imp	
accipi	1/2/3	sg/pl	act/pass	prog/perf
	pres/past/fut		indic/subj/inf/imp	
dic	1/2/3	sg/pl	act/pass	prog/perf
	pres/past/fut		indic/subj/inf/imp	
ite	1/2/3	sg/pl	act/pass	prog/perf
	pres/past/fut		indic/subj/inf/imp	
sumpturum esse	1/2/3	sg/pl	act/pass	prog/perf
	pres/past/fut		indic/subj/inf/imp	
placere	1/2/3	sg/pl	act/pass	prog/perf
	pres/past/fut		indic/subj/inf/imp	
audiri	1/2/3	sg/pl	act/pass	prog/perf
	pres/past/fut		indic/subj/inf/imp	
voluisse	1/2/3	sg/pl	act/pass	prog/perf
	pres/past/fut		indic/subj/inf/imp	

Morphology Review 10

Deponent Verbs

Deponent verbs do not include any forms other than those already used. Yet here it is useful to recall the distinction between form and use. Morphological identification is always concerned with the form of a word, but in context the word may be used with a different signification than its form indicates. For example, *amat* is progressive in form but may be used to signify simple aspect. Again, *amavit* is present perfect in form but may be used to signify the simple past. Latin lacks forms for the **middle voice**, so passive forms are used to signify middle voice. For example, *moventur* is passive in form but has a middle sense: "they move about."

Thus, deponent verbs do not have forms that are active, but the passive forms they do have signify the middle voice. (Though the middle voice, when it existed distinctly from the active and passive voices, began with a reflexive sense, it was sufficiently active to take a direct object.) The first two principal parts of deponent verbs differ by being passive in form instead of active. The third principal part of a deponent verb corresponds to the fourth principal part of a normal verb, but the perfect participle is given in the masculine and the auxiliary verb *sum* is added. Semi-deponent verbs are deponent only in the perfect system.

A.36 Principal Parts of Deponent Verbs in Comparison

Principal Parts	1st	2nd	3rd	4th
ago, agere, egi, actum	ago	agere	egi	actum
loquor, loqui, locutus sum	loquor	loqui	—	locutus
amo, amare, amavi, amatum	amo	amare	amavi	amatum
for, fari, fatus sum	for	fari	—	fatus sum
habeo, habere, habui, habitum	habeo	habere	habui	habitum
gaudeo, gaudere, gavisus sum	gaudeo	gaudere	—	gavisus sum

Comparatives and Superlatives

Adjectives and adverbs may be in the positive, comparative and superlative degrees in Latin just as in English. We have already reviewed the positive degree of the adjective. To form the comparative, adjectives lose their

stem-ending and add *-ior* for the masculine and feminine and *-ios* for the neuter. Thus, comparative are consonant stem adjectives, which are the same in form as i-stems except that the ablative singular ending is *-e* for all genders. In fact, three of the four consonant stem adjectives listed in MLWL 27 are comparatives and have two stems. Due to rhotacism the two stems are the same in all but the nominative singular.

For the superlative degree, adjectives lose their positive stem-endings and add *-issimo/a*. Note the examples in table A.37 and provide the missing entries.

A.37 Comparatives and Superlatives: Examples and Practice

Positive	Comparative	Superlative
altus, alta, altum (alto/a-)	altior, altius (altior-; altios-)	altissimus, -issima, -issimum (altissimo/a-)
brevis, breve (brevi-)	brevior, brevius (brevior-; brevios-)	brevissimus, -issima, -issimum (brevissimo/a-)
felix, felicis (felici-)	felicior, felicius (felicior-; felicios-)	felicissimus, -issima, -issimum (felicissimo/a-)
firmus, firma, firmum (firmo-)		
vivus, viva, vivum (vivo/a-)		
gravis, grave (gravi-)		
tristis, triste (tristi-)		

Special attention must be given to adjectives whose masculine nominative singular form ends in *-er*. They form the superlative by adding *-rimo/a* to the masculine nominative singular form. This is true whether they are ro/ra-stem adjectives or i-stem adjectives. It is also true whether the e of the masculine nominative singular belongs to the stem or not, i.e., it is true for *asper, aspera, asperum* (*asperrimo/a-*) and *pulcher, pulchra, pulchrum* (*pulcherrimo/a-*). This is not true for adjectives like *purus, pura, purum* (*purissimo/a-*) even though their positive stem ends in *ro/ra-*. Note the examples of these adjectives in table A.38 on the following page and provide the missing entries.

A.38 Comparatives and Superlatives in *-er*: Examples and Practice

Positive	Comparative	Superlative
durus, dura, durum (duro/a-)	durior, durius	durissimus, durissima, durissimum (durissimo/a-)
liber, libera, liberum (libero/a-)	liberior, liberius	liberr**im**us, liberr**im**a, liberr**im**um (liberimo/a-)
celer, celeris, celere (celeri-)	celerior, celerius	celer**im**us, celer**im**a, celer**im**um (celerimo/a-)
asper, aspera, asperum (aspero/a-)		
misero, misera, miserum (misero/a-)		
acer, acris, acre (acri-)		

Adverbs

Many adverbs are ossified forms of nouns or adjectives, usually in the accusative or ablative singular, according to the adverbial senses of these cases: *primo* (first), *modo* (just now), *dextra* (on the right), *privatim* (privately), *multum* (much), *coram* (openly), etc.

Just as, in English, an adjective may be made into an adverb by adding *-ly* (quick → quickly), Latin o/a-stem adjectives generally are formed into adverbs by replacing the stem-ending with *-e* (*malo/a-* → *male*) and i-stem adjectives by adding *-ter* (*gravi-* → *graviter*). The comparative adverb is identical in form to the neuter comparative adjective. The superlative adverb follows a process of formation similar to a positive adverb formed from an o/a-stem adjective. Note the examples of these adverbs in table A.39 on the next page and provide the missing entries.

As in English, there are adjectives and adverbs that have irregular comparatives and superlatives; a few are given in Tables A.40 and A.41 on the facing page.

A.39 Comparative and Superlative Adverbs: Examples and Practice

Adjective	Adverbs		
	Positive	Comparative	Superlative
altus, alta, altum (alto/a-)	alte	altius	altissime
brevis, breve (brevi-)	breviter	brevius	brevissime
celer, celeris, celere (celeri-)	celeriter	celerius	celerrime
firmus, firma, firmum (firmo-)			
gravis, grave (gravi-)			
misero, misera, miserum (misero/a–)			

A.40 Adjectives with Irregular Comparatives and Superlatives

Positive	Comparative	Superlative
bonus, bona, bonum	melior, melius	optimus, optima, optimum
magnus, magna, magnum	maior, maius	maximus, maxima, maximum
malus, mala, malum	peior, peius	pessimus, pessima, pessimum
multus, multa, multum	—, plus	plurimus, plurima, plurimum
parvus, parva, parvum	minor, minus	minimus, minima, minimum

A.41 Adverbs with Irregular Comparatives and Superlatives

Positive	Comparative	Superlative
bene	melius	optime
magnopere [*or* multum]	magis	maxime
male	peior, peius	pessimus, pessima, pessimum
multus, multa, multum	peius	pessime
parum	minus	minime

21.8 Latin Verbs: Common Formants

	Progressive System					**Perfect System**				
	Indicative			Subjunctive		Indicative			Subjunctive	
	Present	**Past**	**Future**	**Present**	**Past**	**Present**	**Past**	**Future**	**Present**	**Past**
	—	-a-/-ba-/-eba-	-i-/-bi-/-e-	-i-/-e-/-a-	-se-	—	-era-	-eri- (IO)	-eri- (I)	-isse-
Verbs	**Formants by Root Verb**									
sum, esse	su-/es-	er-**a**-	er-**i**-	s-**i**-	es-**se**-	fu-**i**-	fu-**era**-	fu-**eri**-	fu-**eri**-	fu-**isse**-
possum, posse	possu-/potes-	poter-**a**-	poter-**i**-	poss-**i**-	pos-**se**-	potu-**i**-	potu-**era**-	potu-**eri**-	potu-**eri**-	potu-**isse**-
volo, velle	vol*u*-/vul-	vol-**eba**-	vol-**e**-	vel-**i**-	vel-(**se**→)le-	volu-**i**-	volu-**era**-	volu-**eri**-	volu-**eri**-	volu-**isse**-
nolo, nolle	nol(u)-	nol-**eba**-	nol-**e**-	nol-**i**-	nol-(**se**→)le-	nolu-**i**-	nolu-**era**-	nolu-**eri**-	nolu-**eri**-	nolu-**isse**-
malo, malle	mal(u)-	mal-**eba**-	mal-**e**-	mal-**i**-	mal-(**se**→)le-	malu-**i**-	malu-**era**-	malu-**eri**-	malu-**eri**-	malu-**isse**-
do, dare	da-	da-**ba**-	da-**bi**-	d*a*-**e**-	da-(**se**→)re	ded-**i**-	ded-**era**-	ded-**eri**-	ded-**eri**-	ded-**isse**-
edo, esse	ed-	ed-**eba**-	ed-**e**-	ed+ **a**-/**i**-	e(d→)s-**se**-	ed-**i**-	ed-**era**-	ed-**eri**-	ed-**eri**-	ed-**isse**-
eo, ire	e-/i-	i-**ba**-	i-**bi**-	e-**a**-	i-(**se**→)re-	i(v)-**i**-	i(v)-**era**-	i(v)-**eri**-	i(v)-**eri**-	i(v)-**isse**-
fero, ferre	fer-	fer-**eba**-	fer-**e**-	fer-**a**-	fer-(**se**→)re-	tul-**i**-	tul-**era**-	tul-**eri**-	tul-**eri**-	tul-**isse**-
fio, fieri	fi-	fi-**eba**-	fi-**e**-	fi-**a**-	fi-**e**-(**se**→)re-					
Stems	**Formants by Stem Ending**									
-ĕ	ĕ-	*ĕ*-**eba**-	*ĕ*-**e**-	*ĕ*-**a**-	ĕ-(**se**→)re-	**-i**-	**-era**-	**-eri**-	**-eri**-	**-isse**-
-a	a-	a-**ba**-	a-**bi**-	*a*-**e**-	a-(**se**→)re-	**-i**-	**-era**-	**-eri**-	**-eri**-	**-isse**-
-e	e-	e-**ba**-	e-**bi**-	e-**a**-	e-(**se**→)re-	**-i**-	**-era**-	**-eri**-	**-eri**-	**-isse**-
-i	i-	i-**eba**-	i-**e**-	i-**a**-	i-(**se**→)re-	**-i**-	**-era**-	**-eri**-	**-eri**	**-isse**-

rego, regere, rexi, rectum		**capio, capĕre, cepi, captum**		**laudo, -are, -avi, -atum**		**moneo, -ēre, -ui, -itum**		**audio, -ire, -ivi, -itum**	
regĕ- (IOU)	rex-i-	capi- (IOU)	cep-i-	lauda- (O)	laudav-i-	mone- (O)	monu-i-	audi- (IOU)	audiv-i-
reg*ĕ*-eba-	rex-era-	capi-eba-	cep-era-	lauda-ba	laudav-era-	mone-ba-	monu-era-	audi-eba-	audiv-era-
reg*ĕ*-e- (-am)	rex-eri- (IO)	capi-e- (-am)	cep-eri- (IO)	lauda-bi	laudav-eri- (IO)	mone-bi-	monu-eri- (IO)	audi-e- (-am)	audiv-eri- (IO)
reg*ĕ*-a-	rex-eri- (I)	capi-a-	cep-eri- (I)	laud*a*-e	laudav-eri- (I)	mone-a-	monu-eri- (I)	audi-a-	audiv-eri- (I)
regĕ-re-	rex-isse-	capĕ-re-	cep-isse-	lauda-re	laudav-isse-	mone-re-	monu-isse-	audi-re-	audiv-isse-

Personal Endings		**"R Passive"**		**Present Perfect**		**Active Imperative**		**Passive Imperative**	
-m/-o	-mus	-(o)r	-mur	-i	-imus	—	—	—	—
-s	-tis	-re/-ris	-mini	-isti	-istis	—/-to	-te/-tote	-re/-tor	-mini
-t	-nt	-tur	-ntur	-it	-erunt	-to	-nto	-tor	-ntor