

Contents

Latin Pronunciation & ancient & modern Accents

Geo-social Applications of the Natural Phonetics & Tonetics Method

With counseling by Fernando Maggi

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O.

Preliminary observations on Latin pronunciation

o.1. Vowels ⁰

i	(i) /ɪ/ [ɪ, ɪ, ɪ], /CiV/ [CiV], /ViжV/ [ViжV], /#jV/ [#jV] ¹ (i) /i/ [i♯, iC, iV, i, i] ²
e	(ě) /E/ ['E, E, E] (ē) /e/ ['e♯, eC, eV, e, e]
a	(ă) /A/ [ă, ă, ă]/[a/ (ā) /a/ ['a♯, aC, aV, a, a]
o	(ǒ) /ɔ/ ['ɔ, ɔ, ɔ] (ō) /o/ ['o♯, oC, oV, o, o]
u	(ǔ) /u/ [ǔ, ǔ, ǔ], /CuV/ [CuV] ³ (ū) /u/ ['u♯, uC, uV, u, u]
y	(ŷ) /Y/ ['Y, Y, Y] ⁴ (ŷ) /y/ ['y♯, yC, yV, y, y]
æ	[ɛz̩] [ɛa̩, ēa̩, ēa̩]/[ea/ (ea)
au	[ɔz̩] [ɔa̩, ɔa̩, ɔa̩]/[na/ (na)
œ	[eø̩] [eø̩, eø̩, eø̩]/[eo/ (eo)
eu	/eu/ ['eu, eeu, eeu, eeu] (for the true Latin diphthong and for Greek ευ)
eu	/eu/ ['eu] (for Greek ειο)
ei	/EI/ ['EI, EI, EI, EI] ⁵
ei	(eī) /Ei/ ['Ei, Ei, Ei, Ei]
ou	/σu/ ['σu, σu, σu, σu]
ui	/ui/ ['ui, ui, ui, ui] (& more diphthongs, triphthongs and tetraphthongs).

⁰ This is a general presentation of the subject. The chapters after this will provide fuller information and descriptions, which are more updated and systematized than in any previous treatises about Latin (even our own ones, including the first edition of this book).

¹ *Audio* ['audɪo], *pejus* (much better than *peius*) ['peɪjʊs], *etiam* ['etiɛ̃] /-ɛ̃/, *jam* (much better than *iam*) ['jɛ̃ŋ] /jɛ̃ŋ/.

For metrical reasons, certain dictionaries and grammars, unfortunately, mark as

‘long’ the *short vowels* that precede *i* + a vowel, which –in reality– are [Vi^jV], although often presented as /VjjV/, eg ‘pēiūs’ (for *pejus*). Of course, the barbarous ‘system’ of ~ & ˘, would not be fit, with something like ‘pēiūs’ or ‘pēiūs’, which would ‘produce’ wrong things like ‘[pēiūs, pēiūs]’!

² There is a phonetic difference in length between stressed ([]) and unstressed long vowels ([.]), including half-stressed ones, ([]): *ara* (abl.) ['ara], cf *ara* (nom.) ['a:rə].

The same is true, in spontaneous speech, when a long vowel is followed, in the *same syllable*, by a consonant (ie checked, or closed, syllable), or a vowel, as seen (under note 5, below, ie just a longer syllable, not two, nor a hiatus!) for *aer*, *aeris* ['aer, 'aeris].

Perhaps in the fourth millennium (to be optimistic), they will definitely be recognized as monosyllabic, in spite of absurd grammatical diktats (only based on written vowels), ‘to be assigned to different morpho-syllables’.

Of course, in poetic speech, things are often pushed away from their real natural essence, for ‘stylistic’ reasons...

³ *Puer, puella* ['puer, pu'ɛlla]. But *qu, ngu* are [k̚, ɳ̚] /kw, ngw/ (fig 4.2.1).

⁴ These have rounded lips, generally used in Greek loans, and appear in the vo-cogram boxes just to the right of those of [i(♯), i] &c (fig 3.1.1).

⁵ There occur various vowel sequences, which are true phonetic diphthongs, even if phonemically we may prefer to consider them simply as sequences, just like consonant sequences.

The two more frequent sequences (in lexemes) are: *au* (‘au’) [a:] and *æ* (‘ae’) [ea] (which is derived from archaic *ai* [ai]; quite frequent as a desinential grammeme).

Instead, *œ* (‘oe’) [øə] is rare, but with ‘surprises’ for the other spelling (with true *oe* [øε]): *pœna* ['pøena], *obœdio* [ø'bøədɪo], but: *coemo* [køemo], *coemisti* [kø'misti], *poeta* /poëta/ [po'e:tə].

For the traditional spelling *eu*, we have two different situations, due to Greek loans. Thus, we have ‘problematic’ cases like: *heu!* [hœu], *idoneus* [r'do:nœu:s], but *Dareus* [da'reu:s], and even *Briareus* ['briareu:s], *Capaneus* [kəpəneu:s], and *Atreus* ['atreu:s] (including rarer [ə'treu:s]): notice the difference, which become s semantic in cases like: *Theseus* ['the:seu:s], but *theseus* [the'seu:s], or *Lynceus* ['lyŋkeu:s], but *lynceus* [lyŋ'keu:s]!

In addition, we find (and others, too): *ei* [e:i], *ui* [ʊ:i], which are decidedly rarer; even more so are *eī* [e:i], *yī* [y:i], and *ou* [o:u], which only occurs lexically in the conjunction *prout*, although in phono-texts we also find -o v- [o#u, o#v] (= [o:u, ou]).

We can even find triphthongs formed by *æ* + a vowel (at the beginning of a following word), [æə#V], provided there are neither interruptions, nor stress increases on the initial vowel.

In cases like *aes, aeris* we have ['æəs, 'aeris] (even if too often written as *aes, aeris*), while *aer, aeris* (often indicated as *aer, aeris*, to guarantee a visible difference) are, instead, ['aer, 'aeris], from Greek ἄηρ [a'ɛr].

Also: *pœna* [pœnə], but *poema*, *poematis* (or *poëma*, *poëmatis*) [pœ'ẽ.mə, pœ'ẽ.m̩t̩is] (real hiatuses because of their stress pattern) from Greek ποίημα [pɔi.je.m̩a].

We also have cases like *aunculus* [ɛ'vñkulus] (from *avunculus* [ɛwvñkulus], horribly written as *auunculus*, simply fooling oneself to ‘respect’ Latin better).

o.2. Consonants (shown in an ‘antiphonic’ alphabetical order, but see fig 4.0 for a more scientific treatment)

<i>b</i>	/b/ [b] ⁶
<i>c, k</i>	/k/ [k, ƙ], <i>ch</i> /kh/ [kh, ƙh] ^{7, 19}
<i>d</i>	/d/ [d] ⁶
<i>f</i>	/f/ [f]
<i>g</i>	/g/ [g, ڻ], /gN/ [ŋN, ڻN] <i>gn</i> , <i>gm</i> ⁸ , and <i>ngu</i> + a vowel /ngw/ [ŋ̪g, ڻ̪g] ¹⁴
<i>h</i>	/h/ [h, ڻ] ⁹
<i>j</i>	/j/ [j] ¹⁰
<i>l</i>	/l/ [l], <i>l</i> + a vowel /lV/ [lV], - <i>l</i> /l#/ [l#] (final, + a pause), <i>l</i> + a consonant /lC/ [lC], <i>ll</i> /l̩l/ [l̩l] ¹¹
<i>m</i>	/m/ [m], - <i>m</i> # or - <i>m</i> ^h (word- or syllable-final + pause/vowel/consonant) /Vm̩#/ [Vm̩, ڻm̩, ڻ] ¹²
<i>n</i>	/n/ [n], /VnC/ [VN≡C], but <i>nf</i> , <i>ns</i> /Vŋf, Vŋs/ [Vm̩f, ڻm̩f, ڻŋs, ڻf, ڻs] ¹³
<i>p</i>	/p/ [p], <i>ph</i> /ph/ [ph] ^{7, 20}
<i>qu</i>	/kw/ [k, ƙ], and <i>ngu</i> /gw/ [ŋ̪g, ڻ̪g] ¹⁴
<i>r</i>	/r/ [r], <i>rh</i> /r(h)~(h)r/ ¹⁵
<i>s</i>	/s/ [s], <i>s</i> /s/ [z] + <i>b</i> , <i>d</i> , <i>g</i> /b, d, g/, or + <i>m</i> , <i>n</i> , <i>r</i> , <i>l</i> /m, n; r; l/, in neutral accents ^{16, 17}
<i>t</i>	/t/ [t], <i>ti</i> /t̩V/ [t̩V], <i>th</i> /th/ [th] ^{7, 20}
<i>v</i>	/w/ [w]
<i>x</i>	/ks/ [ks] ¹⁸
<i>z</i>	/z/ [z] ¹⁹

⁶ /b, d/ become /p, t/ [p, t] when followed by voiceless consonants: *urbs*, *obtusus*, *adpatruus* ['urps, ɔp'tusus, ət'patruus], except for insistence (which produces strained realizations). Let us also see that [ʊʊ] is a monotimbric diphthong, /ʊʊ/, different from ['u(̩), ڻu], /u/.

Of course, we have *x* [ks], ie ‘cs’, as in *rex* ['reks]. In sentences, *ab*, *sub*, *ad* assimilate to following consonants, according to usual word formation rules (nowadays, crystallized in the current spelling of Latin texts).

This produces geminates, in fluent speech, with the possibility to keep their place of articulation before other stops or nasals.

However, voicing is lost before voiceless consonants: *ad portas* [əp'pɔrtas, ət'p-], *ad quem* [ək'k̩ēm, ət'k-], *sub monte* [sʊm'mɔnt̩, sʊb'm-], *sub die* [sʊd'die, sʊb'd-], *sub fine morbi* [sʊffɪ'nɛ 'mɔrbi, sʊpf-].

⁷ ‘Aspirated’ voiceless stop, actually the sequence [kh, ƙh], mainly in Greek loans,

as a phonostyleme (for φ [ph], θ [th], χ [kh], [kh] before front vowels).

Of two adjoining ‘aspirated’ stops, the first one loses its ‘aspiration’ (and, of course, belongs to the previous syllable): *phthisis* [p^hθɪsɪs] /phth-/.

⁸ In clear and precise (but pedantic) pronunciation, /gN/ (ie /g/ + nasal) can be [gN]. The highly controversial matter about [ŋn] and [gn], for *gn*, is simply a tiny realization difference for /gn/.

As a matter of fact, even in word-initial position in a phrase, we have [ŋn]: *tibi gnarigabo* [trbɪŋnarr̥ga'bō, tibi-] /gn-/ . In addition, any forms with *gn-* are mainly archaic: *nosco* ['nosko] (← *gnosco*) –including the name *Gnæus* [g'neəʊs] – or, in any case, with variants in *n*: (*g*)*naritas* [(g)'na'r̥itas], thus also [trbɪnarr̥ga'bō, tibi-].

We equally have *tegmen* ['tɛŋ-mēn] /gm-/ , or ['tɛg-mēn] for insistence (more systematically so in *popular* speech). In *rural* speech, also ['tɛf-mēn]. For *ngu* see *g* and *qu* (and note 13).

⁹ Rather weak, even in preclassical age, and not rarely voiced; between vowels, by then = [Ø] (zero): *nihil* ['nił, 'nɪ(h)ił], *mihi* ['mii, 'mii, ,mi, „mi] (only pedantically ['mifil]).

¹⁰ Rather than more traditional, but highly misleading, *i*, it is better to systematically use *j* /j/ [j] (cf § 0.7-8, § 4.8, §8.1.2).

¹¹ Thus, velarized alveolar lateral, /l/ [ł], before a pause or a consonant. But /l/ [ł] (where [ł] is *semivelarized*). In non-neutralal pronunciation: /li, lɪ, lj/ [łi(r), ɿ, ɿj].

Up to the end of the preclassical age, [ł] also occurred before non-front vowels (including /e, a/), as shown by *famulus* ['fɛmʊlʊs; -ł-] or *simulare* [,sɪmʊ'lārɛ; -ł-] (vs *familia* [fɛ'miliɛ] or *similis* ['sɪmɪlɪs, -łɪs]), where, by assimilation, the vowels which preceded [ł] had become back ones.

¹² *Word-finally*, either before a pause or a vowel beginning a following word, *m* simply nasalizes the vowels, [i, ē, ẽ, ź, û], in unstressed syllables, but becomes a sequence of a nasalized vocoid and a seminasal (pre)velar contoid, if stressed, [ĩŋ, 'ẽŋ, 'ẽŋ, 'õŋ, 'õŋ]. Let observe: *pulchrum est* ['pułkhr̥u(st)], *pulchra es* ['pułkhr̥e(s)].

Before a consonant (except bilabials, either word-final or word-internal), *m* is /ŋ(#)C/ [Vŋ, Vñ, .V]. The same before /f, s, j, w, h/ (even [?] by emphasis). However, for crystallized words, which means (still) not perceived as true compounds, *m* + /m, p(h), b/ is [mm, mp(h), mb].

When followed by /r, l/, it is either dropped, nasalizing the vowel, or completely assimilated. Let us just consider a couple of examples: *cum grano salis* [kʊ'gra'no 'selis], *cum libro* [kʊ'líbro, kuł'libro] (including [kuł'libro]).

In addition to what already said, for *word-internal m*, before a following consonant, we have: *quamquam* [kẽŋkẽ] /kweŋkwẽ/, *omnis* ['õŋnis] /'õŋnis/. In our phonemic transcriptions, we simplify a bit, using /Vŋ/ for nasal(ized) vowels, [Vŋ, Vñ, .V], as already seen.

The same is done for /kw, gw/ [k, k̥; g, g̥] (with possible different realizations, as we will see).

¹³ Alveolar before a vowel, but homorganic to a following consonant, except for *nf* and *ns*, where nasalization occurs (as in the preceding case) and lengthening the syllable (*not* the vowel!) with [ŋ, ɳ], if stressed and becoming closed: *confero*, *consans*, *constantis*, *mens*, *mentis* [kõŋfəro, 'kõŋst̩əs, kõs'təntɪs, 'mẽŋs, 'mentɪs].

Traditionally, for metrical reasons, by forcing things, given the very limited written possibilities, this fact is shown also as non-etymological '/V:/', also keeping *n* (in 'cōn-'): 'cōnfērō, cōnstāns, cōnstāntɪs, mēns, mēntɪs'. This lets people think we may really have something like '/koŋfero, 'koŋstaŋs, koŋstəntɪs/', or ['kõfəro, 'kõstās, kõs'təntɪs] (with '/meŋs, 'mentis/ ['mẽs, 'mentis']), where excessively long vowels, especially in unstressed syllables, are clearly surprising, at least in everyday language, which, more naturally, prefers /koŋfero, koŋsteŋs, koŋstəntɪs, 'meŋs, 'mentis/.

In word-final position, in phrases with *in*, *non*, we find that *n* /n/ assimilates not only to stops and nasals, but also to /j, w/ [ŋj, ɳw] (including /ni:, ni, nj/ [ŋi(ʷ), ɳi, ɳj], word-internally, in popular and rural speech).

However, it does not assimilate before /r, l/, as –on the contrary– it does in word-internal position. Anyway, in popular and rural speech, such assimilations were frequent, if not normal, even before word-internal /r, l/.

Before a vowel, *n* remains /n/ [n], although it is not resyllabified with it, when stress is present, at least in careful pronunciation: *in agrum* [in'a-grū] /in'agrūm/ (but [r'næg-rū], in colloquial and broader accents, as popular and rural ones).

¹⁴ Labio-(pre)velar stops (cf fig 4.2.1): voiceless, *qui* ['ki:] /'kwi/, or voiced, *languor* [ləŋgɔr] /ləngwɔr/; /gw/ [g̬] occurs only between /n/ and vowels different from /u/. However, in rural and popular speech, /kw, gw/ [k, ɺ; g, ɻ̬] were practically replaced by '/k∅, g∅/' ie [k, g] (including [ɺ, ɻ̬], and even (postpalatal) [ɛ, ɻ̬], before front vowels, in addition to /gm/ [gm, gm], and rural [γm, γm]).

¹⁵ Generally, an alveolar tap, [ɾ], both in stressed and unstressed syllables, with the possibility of either ‘aspiration’ [rh], or ‘preaspiration’ [hr], for *r̥h*, *ɸ*, in Greek loans, as a phonostyleeme, in sophisticated accents.

¹⁶ *Disgregatio*, *Lesbos*, *asma* [dizgre'gatio, 'lezbos, 'azme] /sg-, -sb-, -sm-/. But *disjungo*, *transversus* [diz'juŋgo, trẽ'swersus] /s̩j-, -s̩w-/. However, colloquially, also [diz'juŋgo, trẽz'wersus].

¹⁷ Obviously, *sc* is always [sk, sk̬]: *scio* [s̩k̬io]. In rural speech, /s/ before any /C/ tended to become [ʂ, ʐ; ʂ, ʐ̬] (prepalatal, or lamino-alveolar, respectively).

¹⁸ The change from /ks/ to /gz/ for ex- [eksV-] decidedly belongs to periods after the classical age, while the change of (initial) x- /ks → s/ happened even later than in classical age, thus, it is equally a non-neutral peculiarity.

¹⁹ It generally occurs in Greek loans, as a phonostyleeme (for ζ). Since, in addition to [z], it also had further possible intervocalic variants, [zz] and [dz] (*not* just [dʒ], stopstrictive), it is hardly surprising that in verse it could ‘lengthen syllables’.

In addition to what already indicated above, in *popular* and *rural* speech, any voiceless simple consonants, between any voiced phones (either vocoids, or con-

toids), tended to become lenis, [C], or half-voiced, [C].

Furthermore, again popular and rural speech, between vowels, often had the continuous contoids shown in the table of consonants (in fig 4.8, & fig 4.9), including [z] for /r/ and [ɿ] for /l/ [ɿ] (to be seen in G 4).

²⁰ Let us observe that /ph, th, kh/ [ph; th; kh, kh/] are phono-stylemes for Greek loans with original φ, θ, χ /ph, th, kh/ [ph; th; kh, kh/]. In popular or rural speech they were replaced by plain /p, t, k/ [p; t; k, k̄, c̄].

Furthermore, [?] could freely occur before vowels in word-initial position, after pause or in stressed syllable, especially for emphasis, /#V-/ [?V-]: ei! [ɛi], ɔi!, ɔɔi!, ɔɔɔi!.

Let us add that words like *suavis*, *suesco* and Suetonius were generally treated differently in current language and in verse. Thus, /#swV-/ [sV-] was often changed into [suV-] for metrical ‘reasons’.

The Latin spelling used in this book

o.3. In this book, we decided to use a more realistic Latin spelling, and –frankly– more ‘friendly’, although somewhat different from that more commonly used at school. Exactly for this reason, it is more advisable, not to be overcome by wild doubts, for people who are interested in the best possible phonic rendering of Latin, especially if completed by the Natural Phonotonetics method.

As a matter of fact, besides using systematically v/V for /w/ [w] (instead of u/V, or u/U, also to avoid things like *uiuus*, for *vivus* ['wi:wus], or *uiduus*, for *viduus* ['widuus], or *uuula*, for *uvula* ['u:wule] (term of a successive technical use, also phonetic, though not classical). We know that many ancient people (also teachers) used to write -uos, -uom, to avoid -uus, -uum (or -VVS, -VVM). However, for -vus, -vum, it is much better to write V with a small letter, rather than to change them into more ‘archaic’ forms.

Even words like *mutuus*, *mutuum* ['murtuʊs, 'murtuɔ̄s] /-ʊsəŋ/, or *divus*, *divum* ['di:wus, 'di:wɔ̄s] /-ʊŋ/, are much better than *diuus*, *diuum*, also avoiding saying ['murtuʊs, 'murtuɔ̄s] (not even ['murtuos, 'muutuɔ̄s']). Often, Sallustius and Cicero used *quom*, for the conjunction, instead of a more common *cum* /kuŋ/ [kõŋ, kũ, kõ], to better distinguish it from the preposition (since, popularly, /kw/ became /k/).

o.4. Also for /j/ [j], we clearly prefer to write j/J (rather than the ambiguous i/I). These are the ‘famous’ *Ramist letters* (introduced by ‘Petrus Ramus’, ie Pierre de la Ramée, 1515-1572). But, we prefer to go even further, by replacing au, ae, oe for [aʊ, aɛ, oɛ] with au, æ, œ, as in: *cauda* [keudə], *Augustus* [aʊ'gʊstus], æs [sɛə], æris [æərɪs], Aeneæ [aɛ'nɛəɛ], Oedipus [oɛdɪpʊs], poena [pœnən], poenalis [pœn'nałɪs]. As, typographically, Th is much fitter for ‘Th’ rather than ‘TH’, also Au, Ae, Oe (or Aü, Aë, Oë) are certainly better than AÜ (or AU), AE, OE! Equally, for /w/ [w], clearly avoiding u/U, and even u/V, also v/V could usefully be replaced by w/W.

Besides, doing like this, it will not be necessary to use aü, aë, oë (and Aü, Aë, Oë) for [a'ʊ, 'aɛ, 'ae; o'ɛ]: *aunculus* [a'ʊŋkʊlʊs] (from *avunculus* [a'vʊŋkʊlʊs]), or

Greek forms, like *aer*, *aeris* ['aer, 'aerɪs], or *poema* [po'e'me].

All this is (much) better than current mean expedients using ~ and - over the vowels, ‘pretending’ to indicate true phonemes, but remaining too inveigled in the same old spelling. As a matter of fact, by simply using poor written diacritics, we cannot do anything better (or really useful). The only serious conclusion: real phonic transcriptions are certainly needed...

Another even poorer expedient, sufferingly devised by ‘clever’ scholars, to justify the difference between the true Latin diphthong [eu] and [eu], necessary in Greek loans (cf note⁵ above), was to add a ‘beach umbrella’, producing ēū for some cases of [eu].

o.5. Let us tell in advance clearly that the ‘very famous’ lengths of the Latin vowels, were ‘exploited’ particularly for poetical recitations, often accompanied on string and wind instruments. Actually, the long vowels, ‘/V:/’, were really [V·] only in stressed open syllables, while they were simply [VC], in stressed closed syllables, or [.V(C)], in unstressed syllables (either closed or open).

Rather than true ‘long’ vowels, they actually were *tense* vowels, [i, e, a, o, u, y] (opposed to *lax* vowels, [ɪ, ɛ, ə, ɔ, ʊ, ʏ]), half-lengthened only in true open stressed syllables ['i#", 'e#", 'a#", 'o#", 'u#", 'y#'].

Therefore, when some scholarly people ‘enjoy’ being histrionic, mostly nowadays, and for a word like *adeo* ['ədeo] /-eo:/, drawl something like ['ə·deo·'] (or even ['ə:dE·o:']), become utterly ridiculous.

Certainly, æ [æə] and œ [œə], were not reduced to monophthongs, at least in the classical time, although they were not much wide (as tongue movement), particularly in unstressed syllables in colloquial speech. Indeed, afterwards, they became real monophthongs, through successive reductions, also of length (we will see some of these changes, with the aid of adequate figures).

Instead, *au* [əu] (which was already articulatorily wider), remained practically unchanged for a longer time, before becoming, in successive times, a monophthong, [ɔ, o], through [ɔɔ, ɔɔ̄, ɔ̄ɔ̄].

On the other hand, a committed physician or public administrator, could certainly have used ‘technical’ terms as *extrauterus* [ɛkst्रə'utərəs], *extrauterinus* [ɛks-t्रə'utə'rɪnəs], or *extraurbanus* [ɛkst्रə'ʊrbə'nəs] (not with the diphthong *au* [əu], although similar), or *extraurbanissimus* [ɛkst्रə'ʊrbə'nɪsɪməs] (in case ‘solvable’ by writing a hyphen after *extra-*, if *au* was not used when necessary).

o.6. Obviously, in phrases, also true (and undeniable) hiatuses may occur, as in *extra urbem*, *extra uterum* [ɛkstra'ʊrbɛ̄, ɛkstra'ʊtefʊ̄]. However, in current (not slow) pronunciation, it is certainly possible to have, instead, [-rʃʊr-], with [a] changing to the prevelar semi-approssimant, [t̪], where [ʃʊ] is clearly not a ‘diphthong’. As we should clearly know, by now, the only true diphthongs are formed by tautosyllabic vocoids, [VV, ɿV, ɿɿ], surely not by [VV, VV], nor [CV]!

There is also a linguistic curiosity about the handling of loan words. Indeed, for the *Chauchi/Cauci* (Germanic) people, [kʰæʊkhi, kæʊki], we also find various

spelling renderings, including *Cayci* [ke'y'ki], probably depending on different ways of perceiving the term, by the Romans, in addition to geo-social (and communicative) differences by the people in question.

The true Latin language is (and certainly was) that of every-day life, not the affected one for ‘artistic’ and ‘poetical’ aims, as nowadays it happens for *opera*, or even *rap* (just to give only a couple of extreme examples). Exactly for this very reason, in this book we will not deal with any metrical form. The language used in prose (literary, historical, or documentary) certainly falls within our purposes, without neglecting the language of every-day life (including colloquial, illiterate, or rural, as opposed to mannered accents).

0.7. But, back to /j/, let us consider when *j* has to be used, instead of *i*. In *Word-initial position*, when it is not actually /i/ (as in Greek words): *jam* ['jẽŋ], *juvenis* ['juwenis], *jas* ['jus], *jussu* ['jussu], *jacto* ['jekto], *jecur* ['jekur], *Julius* ['jurlius], *Jupiter* ['juppiter], but (Greek): *Iulus* ['iulius], *Ionius* ['onijs].

We know quite well that, especially in poetry, but also in current language, oscillations between /CiV/ [CiV] and /CjV/ [CjV] were quite frequent (as a matter of fact the Romance evolution surely preferred /CjV/, even for /CeV/).

Between true vowels, also when, to be true, it is [ij], not simply [j], after a diphthongized vowel, exactly with [i], giving [Vi]V, which, mostly in metrical notations was ‘presented’, for instance, as in cases like ‘āō, pēūs’, disguised as ‘[aio, peius]’, instead of *ajo* ['aijo], *pejus* ['pejus].

Probably, sequences with /Vi/ [Vi] diphthongs, followed by /jV/ [jV], were not perceived clearly enough (as the Sanskrit ‘phono-grammarians’ might have done, instead). Indeed, this may explain possible double realizations.

A ‘practical solution’, and less unsuitable, consisted in producing ['aijo] and ['pejus], as a compromise, although somehow too ‘overplayed’. However, a language that wrote geminate consonants, by doubling letters, could –or should–have needed to use -ii-, as Cicero (and others) often did: *aio*, *peiius*, *Pompeii* (or, better still, introducing, at least *j*, in case also *jj*): *ajo*, *pejus*, *Pompe(j)i*. However, -ii-, -iii, to be true, already announced ['aijo, 'peijus] and [pom'peiji], although a ‘non-phonic’ spelling was predominant: *aio*, *peius*, *Pompei(us)*.

Other examples: *major* ['meijor], *hujus* ['hujs], *Gajus* ['gajs], *Dejanira* ['deje'nir-a], and *Pompejus* [pom'pejus].

0.8. Also in *combinations with prefixes* (ending in a consonant), we have *j* /j/ (even if, traditionally and ambiguously, *i* is still used): *abjectus* ['ebjek'tus], *injectum* [in'jek'tūs], *subjectum* [sub'jektūs], *adjuvo* ['ad-juwo], *conjungo* [kon'jun'go], *disjungo* [dis'jun'go], *subjungo* [sub'jun'go], and even *subjicio* [sub'jikio] (in addition to a more frequent *subicio* [su'bikio], by dissimilation and resyllabification, through [sub'i'kio]).

Let us remind, once again, that, in metrics (but also currently, especially in colloquial speech), [i, j] and [u, w] often exchanged to ‘balance things’... On the other hand, (classical) Latin, in its evolution, changed, almost automatically, [iV, uV] and [rV, uV] into [jV, wV, ȐV, ȐwV].

Let us add that there is no real need to also posit ‘[ww]’ (or, in case, ‘[uw]’) for loans or exclamations. As a matter of fact, a trustworthy spelling is the more suitable device for possible variants, as in the following examples: *Evander* [e'wəndər], *Euander* [eu'əndər], *evoe!* [ɛ'wɔə, ʌ'wɔə], *euhoe!* [ɛ'uɦɔə, ʌ'euɦɔə].

o.9. It is not necessary to expand our ‘reform’ of Latin spelling, in addition to what just considered above. However, at least as an amusing play, we want to concisely present the *Latin graphonemes*, which could convince some less older (and less stubborn) Latinists to change in favor of a possible wider diffusion of the study of this language.

Of course, all those who are not interested in phonetics or simply in pronunciation are not considered here. Nevertheless, it is an undeniable fact that any language (even those with no spelling yet), before being something to write (or to chisel!), are exclusively phonic matters. Any possible way of writing languages is certainly a subsequent ‘conquest’ – unfortunately, seen what we have to see around the world: a complete chaos!

Thus, for the pleasure of just a few of us, we will show the correspondence between the Latin phonemes and their ‘graphonemes’. In addition to the necessary introduction of /j/ j J, /w/ v V, /ŋ/ ɳ (while keeping /kw, ngw/ qu Qu and ngu), and /ɛʊ/ au Au, /æʊ/ æ Ae, /øʊ/ œ Oœ, we should/could also use: /ɪ/ i I, /i/ i I, /ɛ/ e E, /e/ e E, /ə/ a A, /a/ a A, /ɔ/ o O, /o/ o O, /ʊ/ u U, /u/ u U, /y/ y Y, /y/ y Y.

Of course, a further ‘improvement’ to help Latin to be loved, rather than hated, might certainly consist in actually changing both /w/ v V and /kw, ngw/ qu Qu ngu into /w/ w W and /kw, ngw/ kw Qw ngw!

Notice (and remember) that the ‘normal’ letters stand for the short vowels, while the ‘special’ ones represent the ‘long’ (or, better, *tense*) vowels. Of course, their precise shapes have the only aim to differentiate them, independently from any possible ‘resemblance’ with phonetic symbols, trying to avoid complications and the use of ‘traditional’ diacritics over letters.

o.10. However, the *graphonemes* that we showed might be conveniently used, in place of any form of traditional spelling (either the more ‘sclerotic’ one, partially used in *LPD·LLL*), or an expanded Ramist one.

Certainly, it would indicate pronunciation much better, and might be used at least by younger and shrewder classicists, avoiding actual transcriptions, which nevertheless remain the best way to really show the pronunciation of any language, either modern or dead.

Nevertheless, about those who still ‘prefer’ using the clearly outdated spelling, not to betray the ‘spirit’ of Latin, it seems quite legitimate to ask why they use ‘diabolic’ things like *electricity* and *computers*, instead of ‘prodigious and exceptional’ *wax tablets* with ‘fantastic possibilities’ and a ‘sure future’...

Besides, even the ‘official’ spelling of the classical Latin period was certainly not completely uniform and unchanging. Clearly, writers did their best, for the that time, but certainly would not have been so stubborn as not to consider useful

and not impossible improvements, if only their technical devices could have been a little less ‘petrified’.

0.11. *Acknowledgments.* Special thanks to Fernando Maggi, for his kind counseling over years, who is working on his *Latin Pronouncing Dictionary · Lexicon Latinæ Locutionis* (LPD · LLL). Certainly, such a work will be useful, because it is necessary to decidedly separate real pronunciation from spelling, in spite of all its chaotic inconsistencies, which, unfortunately, will not be ‘modernized’, not to deviate from tradition...

After the version in preparation, with older spelling followed by *canIPA* phonemic transcriptions, someone might prepare a ‘simpler’ *graphonemic* version, resulting in: *Lexicon Latinæ Locutionis* (or, more cautiously, perhaps: *Lexicon Latinæ Locutionis*), cf § 12.11-19.

In addition, thanks to: Marco Cerini, Fritz Forkel, Renato Seibezzi, and Marco Zago. Very sadly, both school and university teachers pay very little attention to the pronunciation of Latin, offending the ears of poor (interested) students, either with coarse or ridiculous ‘performances’. This is the 3rd edition, updated and enlarged.

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1.

A general approach to Natural Phonetics

1.0. In this introductory chapter, we will present the fundamental categories, with a simplified treatment limited to the most basic elements. These categories constitute the minimum necessary to proceed scientifically with phonetics.

In what will follow, every part will be gone into in greater depth and with added detail, helping the reader to arrive at a more complete knowledge of the subject.

Vowels

1.1. The back of the tongue is the fundamental element in vowel production. It moves in two different directions: HIGH–LOW and FORWARD–BACK. Consequently, the combination of these two elements produces a *quadrilateral*, which gives us the fundamental VOCOGRAM, used for showing –inside it– the positions of the vowels of a given language. On the left side of fig 1.1, there are three orograms indicating the zone of vocoid articulations; these orograms are steadily more schematic, moving downwards. The first, on top, is the most realistic, while the third, at the bottom, is a quadrilateral.

On the right-hand side of fig 1.1, the upper diagram is an orogram which shows the tongue: LOW and CENTRAL, as in the pronunciation of *a* [a] in most languages. The upper outlines of the positions of *i* [i], HIGH and FRONT, and *u* [u], HIGH and BACK, are also given – as they occur in most languages. The points are connected and contained in the white (or transparent) quadrilateral, which is given enlarged in the figure below (the *vocogram*, on the lower part of the right-hand side).

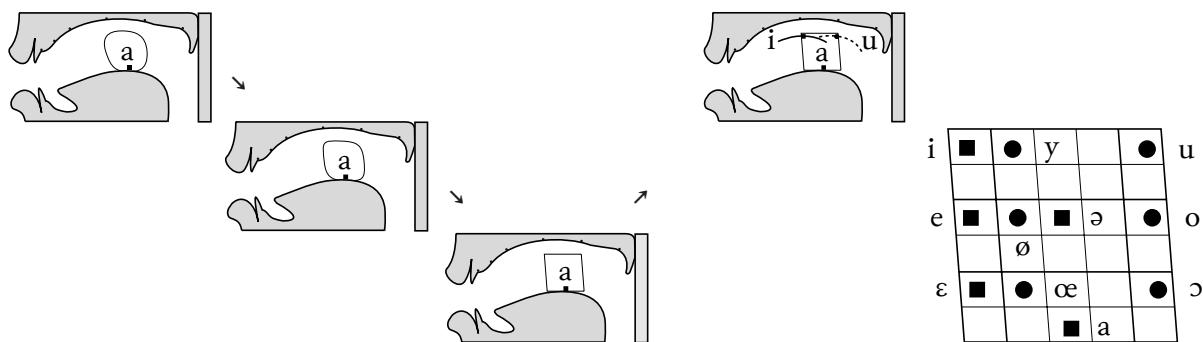
1.2. In the large quadrilateral, 11 vowels have been placed, shown by (square and round) MARKERS. The ROUND ones refer to vowels articulated with ROUNDED lips, while the SQUARE ones naturally represent vowels with unrounded –either SPREAD or neutral– lip position.

The symbols [i, a, u] correspond to Spanish *i, a, u*, as in *utilizar* [u̯tiliθar] (or Italian *utilità* [u̯tilita]), while [e, o] are the ‘closed’ vowels of Portuguese, as in *vê, povo* [ve, 'povu] (or Italian *tre, sono* ['tre, 'sono]); [ɛ, ɔ] are the (stressed) ‘open’ vowels of Portuguese, as in *pé, pô* ['pe, 'pɔ] (or Italian *sette, otto* ['sette, 'otto]). Note also German *Kamm, Tag* ['kham, 'tha:k], *viel, Kuh* ['fi:l, 'ku:], and –but closer– *Weg, Boot, weg, Loch* ['ve:k, 'bo:t, 've:k, 'loχ]. The Italian words written *corressi* and

volto have two different meanings corresponding to two different pronunciations: (*se*) *corressi* ‘(if) I ran’ [kor'ressi], and (*io*) *corressi* ‘(I) corrected’ [kor'ressi]; (*il*) *volto* ‘(the) face’ ['vol:to], and (*io*) *volto* ‘(I) turn around’ ['vɔl:to]. Consequently, the two GRAPHEMES *{e, o}* can each represent two different phonemes: /e, ε/ or /o, ɔ/.

The vowels of a number of languages are concisely shown in fig 1.1. Our bibliography contains the books we produced (or intend to produce) to accurately describe a number of languages.

fig 1.1. The articulatory extent of vowel sounds.



1.3. fig 1.1 (the vocogram part) contains three more vowels /y, ø, œ/, which are rounded, and for this reason have circular markers. These vowels are *almost* like /i, e, ε/ with lip rounding added. However, the tongue is a bit farther back than it is in /i, e, ε/, and in fact, these rounded vowels are a little centralized in the vocograms. /y, ø, œ/ occur in many languages, such as French: *lune, deux, seul* ['lyn, 'dø, 'søl], or German: *Füsse, Öl, zwölf* ['fy:sə, 'øl, 'tsfoelf] (as well as in several Italian dialects, particularly Lombardian, Piedmontese, and Ligurian).

The first German example also has an instance of [ø], which is generically placed in the center, at the height of [e, ø, o] (cf fig 1.1). However, '[ø]' has many different realizations in the different languages, which are better rendered with more appropriate symbols.

The symbol '/', (an uncurved apostrophe) placed immediately before a syllable, indicates STRESS. The CHRONEME, /:/, indicates distinctive lengthening of the preceding vowel – for example, in German there is a contrast between *Stadt* ['ʃtat] ‘city’ and *Staat* ['ʃta:t] ‘State’. When the same symbol occurs in PHONETIC TRANSCRIPTIONS (in brackets, []), instead of in PHONEMIC TRANSCRIPTIONS, which are written between slashes, / /), it is called a CHRONE, and indicates length which is not distinctive.

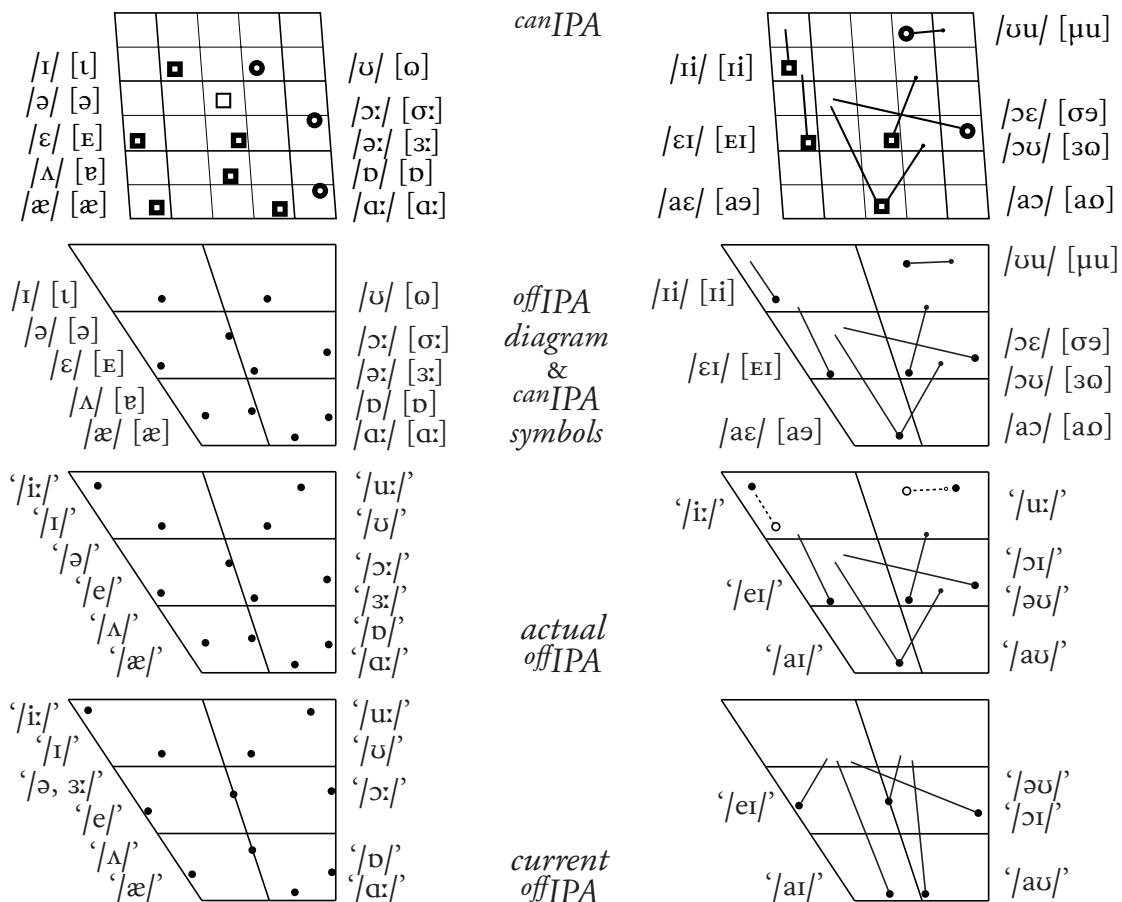
1.4. An example of non-distinctive lengthening is that occurring in Italian word-internal stressed unchecked syllables: *seme, solo* ['se:me, 'so:lo].

In conclusion, vowels consist of three fundamental elements: RAISING (of the tongue and jaw), ADVANCING (of the back of the tongue), and lip ROUNDING (or its absence).

As a first approach to the vowel phonemes of English, which are many more than in Spanish (5) or in Italian (7), we reproduce a simplified version of the vocograms of neutral British English, showing only its monophthongs (9 + schwa /ə/) and

diphthongs (7), with no combinatory variant, and excluding centering diphthongs, as well (here). This is done to enable the comparison with other similar figures currently found in phonetics or linguistics textbooks. We also present them both in our own vocograms and in the official quadrilaterals (but keeping our symbols) for a quicker comparison (followed by both an actual and current application of offIPA criteria and symbols, too).

fig 1.2 Four versions of simplified monophthongs and diphthongs of neutral British English.



Voicing

1.5. Voicing is the ‘voice’ given to vowels and certain consonants by the vibration of the vocal folds (which are located in the larynx).

Voicing can, therefore, be present or absent, giving rise to two main TYPES OF PHONATION: VOICED and VOICELESS consonants.

To give a few examples, the consonants present in *man, ring, dig, jazz, these, leisure* are voiced: ['mæn, 'rɪŋ, 'dɪg, 'dʒæz, 'ðrɪz] and ['leɪzə, 'laɪzə; 'leɪzə].

The Spanish or Italian /j, ʎ/ are also voiced, and in neutral Italian pronunciation, they are always geminated between vowels, just like the consonants written doubled in the official orthography: *sogno, foglio, mamma, babbo, oggi* ['sɔɲɲo, 'fɔʎʎo, 'mamːma, 'babːbo, 'ɔdʒːɔdʒːi].

However, in other languages, /j, ʎ/ are generally found without gemination, as in Spanish: *mañana, calle* [ma'ɲaɳa, 'kaɻe], or Portuguese *ninho, filho* ['niʃu, 'fiʎu].

1.6. The other fundamental group of consonants is that of VOICELESS consonants, as seen in *pack*, *teach*, *south*, *fish* [phæk, 'θrɪtʃ, 'saʊθ, 'fɪʃ]. Of course, we have *fishy* [fɪʃ-i], while in neutral Italian, /ʃ/ is geminated between vowels: *pesce* ['peʃ:se].

Gemination occurs even in foreign words adapted into Italian, such as the word *cachet* [kaʃʃɛ], which in French is [kaʃɛ]. It is interesting to note that Italians also pronounce the orthographic geminates of foreign languages as true phonic geminates, as in the English name *Billy* ['bil.li], instead of ['bul.i].

Consonant gemination is distinctive in Italian, as the following examples demonstrate: *cade*, *cadde* ['ka:de, 'kad:de], *tufo*, *tuffo* ['tu:fo, 'tuf:fo], *nono*, *nonno* ['nɔ:ño, 'nɔ:n:ño], *caro*, *carro* ['ka:ro, 'kar:ro]. In neutral Italian, there is also gemination in cases such as *è vero* [ev'vero], *ho sonno* [os'son:no], *a casa* [ak'ka:za], *blu mare* [blum'ma:re], *così forte* [kozif'för:te], *tornerò domani* [torne'rōd do'mani], *città balneare* [tʃit'tab balne'a:re]. This kind of gemination is better defined as *co-gemination*.

Consonants

1.7. We will now see how the consonants are produced. As we have seen, the articulation of vowels is determined by the back of the tongue, with its up/down movements (complemented by closing and opening of the jaw), as well as its front/back movements, and also by the possibility of lip rounding. With consonants, instead, the space available is greater. In fact, it extends from the lips all the way to the larynx (cf fig 1.3).

In the table of fig 1.3, the names across the top are the main PLACES OF ARTICULATION, ranging from the lips to the larynx. The names to the left of the rows, instead, indicate the main MANNERS OF ARTICULATION. Intersections between the rows and columns can then produce various consonant sounds, and the number is often doubled due to the possibility of adding voicing (ie the voiced PHONATION TYPE).

All the British English consonant phonemes are given in the table, including the voiced elements forming diphonic pairs (given in parentheses). The consonants

fig 1.3. Simplified table of consonant sounds.

	bilabial	labiodental	dental	alveolar	postalveolar	postalveo-palatal protruded	palatal	velar	velar rounded	uvular	laryngeal
nasal	m		n			p	j				
stop	p (b)		t (d)	t̪ (d̪)			k (g)				
stop-strictive						tʃ (dʒ)					
constrictive	f (v)		θ (ð)								
grooved con.			s (z)			ʃ (ʒ)					
approximant				ɹ			j	w	ɹ	h	
trill											
lateral				l			ɫ				

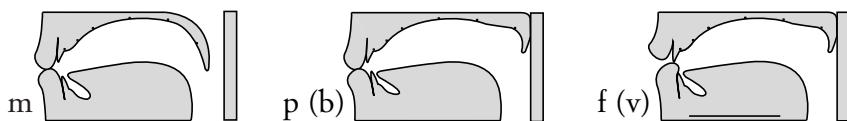
(symbols in brackets –or standing alone [except h]– are *voiced*)

[ŋ; t, (d); r, (r̥); ɬ] also appear; these are not phonemes of English (and are therefore given in italics), but are very important in certain other languages, or as taxophones in words like *cats* [t̪hæts] and *heads* [hɛd̪z]. All of these articulations are given in fig 1.4-10 (and again, from another perspective, in fig 1.11-17).

Places of articulation

1.8. Here we consider the most important PLACES (or *points*) of articulation according to a structural and typological point of view (further on, we will see many more). The most external ones are BILABIAL ([m; p, b]), as in *my pub* [maʊ'phəb̪], and LABIODENTAL ([f, v]), as in *five* [fɪv̪]. These articulations are particularly easy to see (fig 1.4).

fig 1.4. Bilabial and labiodental articulations.



Immediately afterwards, we encounter the places: DENTAL ([t, d; θ, ð; s, z], fig 1.5), as in *the thing, seize* [ðə'θɪŋ; 'sɪz̪], and Spanish *data, zona* ['d̪ata, 'θoŋna] (in American Spanish we have ['soŋna]); ALVEOLAR ([n; ʃ, ʒ; r; l], fig 1.6), as in *today* [t̪ə'deɪ], and Spanish or Italian *rana, luna*, Sp. [r̪a:n̪a, lu:n̪a], It. [ra:na, lu:na].

In English, /t, d/ are alveolar (as we have already seen), as is Castilian Spanish /s/. In phonemic (or phonological) transcriptions, simpler symbols may be used: *today* /t̪ə'deɪ/, *casas* /'kasas/. However, in truly useful phonetic transcriptions, more precise symbols are to be used, [t̪, d̪; s̪] (although not official IPA).

fig 1.5. Dental articulations.

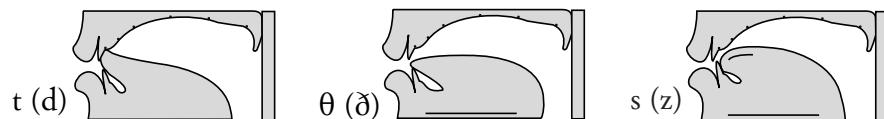
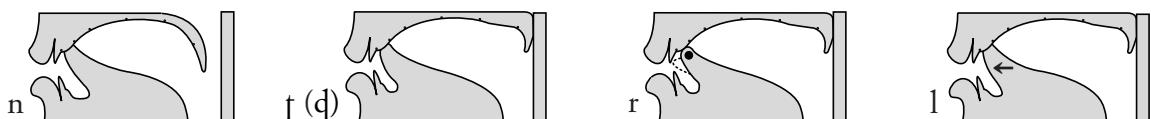


fig 1.6. Alveolar articulations.



1.9. We, now, have the POSTALVEOLAR place of articulation (fig 1.7), which is still farther back than the alveolar one. It occurs in British English *rain* ['r̪eɪn̪]. It is quite clear that the British articulation is postalveolar (in spite of the misleading official term 'retroflex', which intends to mean the same thing, although saying it in a more complicated way).

However, in part because of a less clear official terminology, even British and American phoneticians often exchange the symbols, using [ɻ] for the neutral

American *r*, which is not postalveolar, but a slightly postalveolarized prevelar approximant, that we indicate exactly with the symbol [ɹ].

The following place of articulation, which officially (but very dangerously) is called ‘postalveolar’, naturally risks being confused with the preceding articulation (which is legitimately POSTALVEOLAR) – a common fate with those who entrust their fate to overly simplistic definitions.

1.10. In reality, we have here a compound articulation. It is not merely POSTALVEOLAR, but also has two simultaneous articulatory components (ie *coarticulations*): one which is PALATAL and another which is LABIAL.

fig 1.7 (on the right) shows the articulation of the (respectively, voiced and voiceless) consonants *church*, *judge* [tʃʌtʃ], [dʒədʒ]. As can be seen, there is a point of contact, in the postalveolar zone, indicated in black (for reasons that we will soon see when we move on to manners of articulation), and a point of proximity of the articulatory organs (at the palate), as well as (fairly visible) protrusion of the lips.

The descriptions of this articulation are usually among the worst (and this goes for the MANNER as well). In fact, perhaps thinking to make things easier by (excessive) simplification, the articulation is often described as ‘palatal’ (as an alternative to ‘postalveolar’, already seen). In reality, its proper definition is POSTALVEO-PALATAL PROTRUDED, precisely because each of its three components is fundamental.

1.11. For example, in Spanish, we encounter an articulation without lip protrusion, which is therefore simply POSTALVEO-PALATAL. It is useful to indicate this slightly different articulation with a symbol of its own (as we have already mentioned, and will again). The symbol used is a suitably modified version of the one used for the articulation with lip protrusion, so that the relationship between the articulations is preserved in the symbols, without, however, confusing them together. In phonemic transcriptions, the more general symbols are employed in all cases, thus, we have Spanish *chachachá* /tʃatʃa'tʃa/ [tʃatʃa'tʃa].

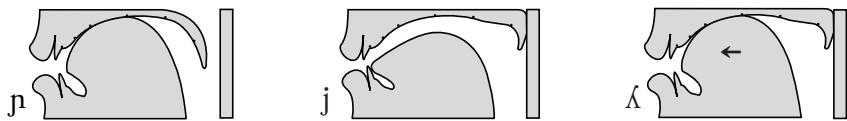
Although it is more complex, this clearer definition surely helps the reader to fully understand the mechanism of its articulation; and the consequential knowledge and phonetic richness leads to much more satisfying practical results. In fact, phonetics should not be carried out unwillingly, proceeding only by memorization. Phonetics is an artistic science, and as such, should be ‘savored’ and ‘lived’ in the best and most creative way (as we have already pointed out in § 1.4).

fig 1.7. Postalveolar and postalveopalatal protruded articulations.



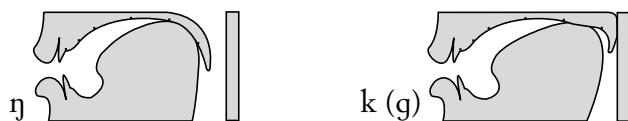
1.12. We next come to the true PALATAL place of articulation (fig 1.8), as with Italian /ɲ, j,ʎ/, or in Castilian Spanish *sueño*, *ciencia*, *calle* ['sweɲo, θjeñθja, 'kaʎe], or in Italian *gnocco*, *paio*, *foglia* [ɲɔkko, 'paio, 'fɔʎʎa]. English has /j/ in *yes*, *unit* [jɛs, ʃuնɪt].

fig 1.8. Palatal articulations.



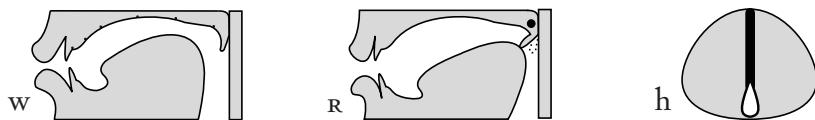
1.13. We also have the VELAR place (fig 1.9). The velar nasal, /ŋ/, is a phoneme in English (occurring between vowels as well): *sing, singing* ['sɪŋ, 'sɪŋ-ɪŋ]. Moreover, there are the velar stops, /k, g/, also with their prevelar taxophones, occurring before palatal vocoids (or [j]), as in *cat, get* [t̪χæt̪, 'gɛt̪]. In Spanish and Italian, [ŋ] only occurs as a contextual variant (ie taxophone) of the phoneme /n/, as in Sp. *congreso* /kon'gresco/ [kon'gɾe'so] or It. *congresso* /kon'gresso/ [kon'gres:s'o].

fig 1.9. Velar articulations.



1.14. Adding lip rounding (as in [u]), we obtain the VELAR ROUNDED place of articulation (fig 1.10, on the left), as in /w/ in *wit, one* ['wɪt̪, 'wen:], or in Spanish *cuatro* ['kwa:t̪ro], or Italian *uomo* ['wɔ:mo].

fig 1.10. Velar rounded, uvular, and laryngeal articulations.



1.15. Farther back, we find the UVULAR place (fig 1.0, in the middle), which we will exemplify with the voiced trill, [r]. It may advisable to use this symbol in phonemic transcriptions of French and German, even though the most frequent actual realization in these languages is not a trill (as will be seen later on). The purpose of this choice of a phonemic symbol is to make it particularly evident that the articulation is uvular (and not alveolar, [r], or postalveolar, [ɹ]): French *rare* /ʁa:r/ ['ʁa:r], and German *rein* /ʁaen/ ['ʁaen]. Let us observe that [ʁ] is a constrictive, while [ɹ] is an approximant: progressively weaker than [r].

The last place of articulation (in this simplified table) is the LARYNGEAL place, most commonly represented by /h/ (fig 1.10, on the right), as in English *hat* [hæt̪], and German *Hans* ['hans].

Manners of articulation

1.16. Now, in order to fully master the table of fig 1.3 (which can be pictured mentally as well, since it is fairly simple – though new to those who have never done phonetics), we will move on to the seven fundamental MANNERS OF ARTICULATION, using the same consonants, but from this opposing perspective.

The PLACE and the MANNER of articulation are two of the *three* components constituting the consonants – the third is the TYPE OF PHONATION, particularly the distinction VOICED vs VOICELESS.

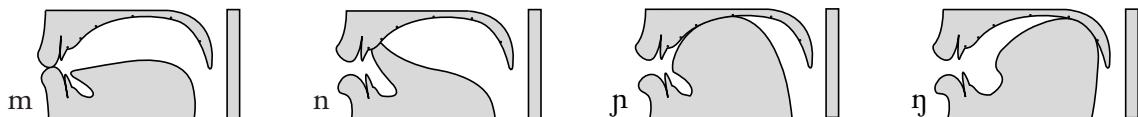
We will now move through the table, from the top downwards, so that we can see these MANNERS of articulation. The presentation will follow a quite precise physiological and articulatory logic, as we shall see.

1.17. Nasal (1). Lowering the velum, we open the passage to the nasal cavity, thus allowing expiratory air to escape from the nose. The result is the NASAL manner of articulation, which is combined with a closure produced somewhere in the mouth (in this table, in the bilabial, alveolar, palatal, or velar places).

However, these articulations should certainly not be called ‘stops’ (the next manner that we will consider), since nasal sounds are continuous, not momentary. Notwithstanding the closure in the oral channel, air can continuously escape through the nose, and the sound can be prolonged as long as expiratory air remains available.

The nasal consonants we have considered are [m, n, ñ, ɲ] in English *man*, *singing* [mæn, 'sɪŋɪŋ], or in Spanish *mar*, *no*, *caña*, *tengo* ['mar, 'nɔ, 'ka'na, 'tengo], or in Italian *mai*, *no*, *ragno*, *lungo* ['maɪ, 'nɔ, 'raŋ'no, 'luŋ'go], and they are voiced. We group them together in fig 1.11 so that it can be easily seen that the velum is lowered in all of them.

fig 1.11. Nasal articulations.



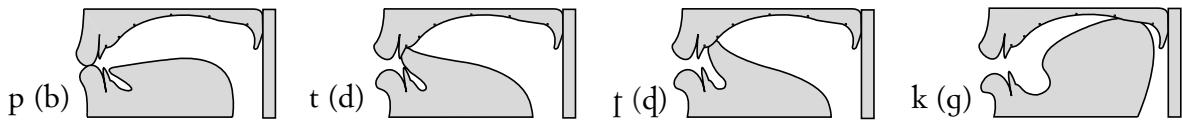
1.18. Stop (2). If, instead, the velum is raised (as in all the manners which follow), and a closure occurs, we have the STOP manner of articulation (fig 1.12). Here we have voiced and voiceless consonants, as in [p, b; t, d; ʃ, ʒ; k, g; ɿ, ɿ]: *pen*, *Ben*; *two*, *do*; *cot*, *got* ['phen;, 'ben; 't̪hʊu, 'd̪ʊu; 'kʰɒt̪, 'gɒt̪]; and [t, d] *diente* (Sp.) ['d̪jɛnt̪e]; *dente* (It.) ['dɛn̪te].

In all the figures given to illustrate the manners of articulation, the reader should pay particular attention to what they have in common (even between different places of articulation) – these common features are precisely the characteristics of the manner in question.

1.19. Constrictive (3). For now, it will be convenient to skip the manner which is ‘halfway’ between the preceding manner and this one (and indicated in the table as 2+3, since it results from a combination of those two manners in a single sound – the reason will be seen shortly).

We therefore come to the CONSTRACTIVE manner of articulation, characterized by the speaker bringing the articulatory organs sufficiently close together that there is an audible noise of air friction. The constrictive manner is characterized by this friction, which however differs quite a bit in sound, depending upon the

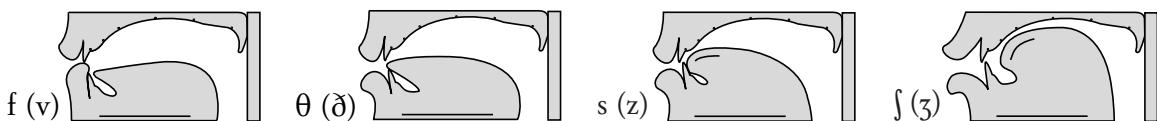
fig 1.12. Stop articulations.



place of articulation. In the table of fig 1.3, we have four DIPHONIC PAIRS of constrictives (which appear in fig 1.13), ie [f, v; s, z; θ, ð; ʃ, ʒ], as in *five, seize, this thing, ash, rouge* [fə'vɪ, 'sraɪz, ðɪs'θɪŋ, 'æʃ, 'ʁuʒ]. As we have indicated, a diphonic pair consists of voiceless and voiced elements, sharing the same place and manner of articulation.

The term CONSTRITIVE is clearer and more appropriate, since it is articulatory in nature, and therefore easier to put into concrete relationship with the production of the sounds in question. However, due to a sort of pernicious inertia, the term 'fricative' is still more common (the term is auditory and semantically much less transparent).

fig 1.13. Constrictive articulations.



1.20. *Stopstrictive* (2+3). The combination of manners 2 and 3 produces the STOPSTRICTIVE manner, which naturally derives from *stop + constrictive*. The more common term 'affricate' is not articulatory, but rather auditory, and therefore less evident and less easily concretized.

Instead, the new term *stopstrictive* immediately communicates the exact nature of the sound by virtue of its compound structure: the sound is composed of a first part which is incomplete, firmly joined to a second part, which characterizes it.

In the table, we have one diphonic pair of stopstrictives, [tʃ, dʒ], as in *match, age* ['mætʃ, 'eɪdʒ]. The mechanism is a combination of the stop manner (2) and the constrictive manner (3), with a total *length* corresponding to that of a *single* segment, *not* to the sum of two segments. A duration equivalent to that of two segments is found instead in SEQUENCES /ts, dz; tʃ, dʒ/, such as, for example, *cats, heads* [khaets, 'heɪdz], or French *patchouli, adjective* [paʃʃuли, ɔdʒektif].

It is important to pay careful attention to the distinction between the stopstrictive symbols, [tʃ dʒ], which are *monograms*, and the symbols for *sequences*, /tʃ, dʒ/, which are similar, but clearly not identical. For instance, in English, we have *patchouli*, [phætʃ-əli, pə'tʃhuли] and *adjective, agent* ['ædʒəktɪv, 'eɪdʒənt]. The two successive phases of the articulation are, in fact, HOMORGANIC (ie produced in the same place of articulation). What occurs here is the combination of two different manners: the first half is a stop, corresponding in place of articulation to the constriction of the second half.

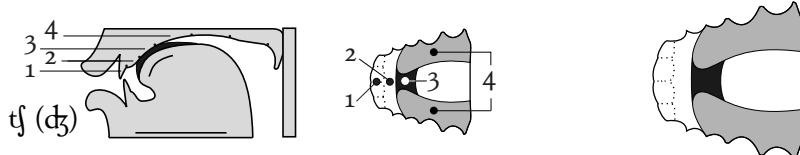
1.21. The best symbols for indicating stopstrictives are MONOGRAMS, as [tʃ, dʒ], which make three fundamental points quite clear: that the sound is a SINGLE

sound, and not two sounds in sequence (even though it is composed of two distinct phases), with the NORMAL *duration* of one segment.

In fact, for instance, in Italian it is possible to have phonemic oppositions such as the one between *mogio* ‘downcast’ and *moggio* ‘bushel’: /'mɔdʒo/, 'mɔdʒɔ/ [mɔ:dʒo, 'mɔdʒɔ], and HOMORGANIC, as was mentioned above – it is therefore not a simple combination of [t, d] with [ʃ, ʒ], as can unfortunately be read in certain linguistics texts (and even phonetics texts!).

In fig 1.14, the first phase is marked in black, while the second one is in grey (as with all the other articulations). The first phase is the *stop* phase, and the second is the *constrictive* one, with the articulatory organs close together, but without occlusion of the passage of air. The two diagrams on the right-hand side of fig 1.14 show the mechanism from another point of view: that of PALATOGRAMS.

fig 1.14. Stopstrictive articulations.



1.22. Comparing the orogram of [tʃ, dʒ] with that of [ʃ, ʒ] (fig 1.13), it is possible to see the difference between the constrictives and the stopstrictives, at least for the case of the postalveopalatal (protruded) place of articulation.

Both of these, in our figures, contain a horizontal line at the bottom, which by convention represents the noise common to the two manners. Instead, a curved line, at the height of the blade, represents (also by convention) a longitudinal groove.

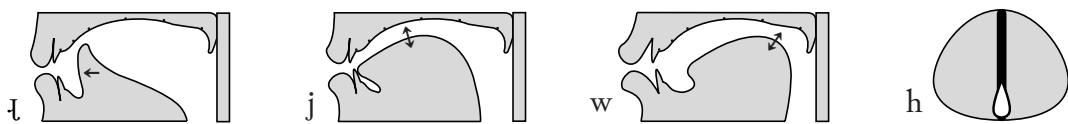
This groove is formed between the blade of the tongue and the part of the palatal vault that it approaches and partially touches. It is through the groove that air escapes, causing the hissing noises which characterize these GROOVED SOUNDS.

1.23. *Approximant* (4). The next manner, following the table of fig 1.3, is the APPROXIMANT manner. It is distinguished from the CONSTRITIVE manner (3) because the articulatory organs are less close together, and as a result, they produce a less apparent noise. In fact, this noise is mostly heard only in the voiceless sounds, while in the voiced ones it is usually ‘covered over’ by the voicing produced by vocal-fold vibration.

fig 1.15 gives the orograms of [l, j, w], in which the amount of space between the back of the tongue and the palatal vault is clearly visible. In the orthographic systems of different languages, [j, w] are found written both with ‘vowel’ graphemes and ‘consonant’ graphemes: *use*, *yes*, *quite*, *wet* [ju:s, 'jes, 'khwæ:t, 'wɛ:t] in Italian, *ieri*, *uomo* [jɛ:ri, 'wɔ:mo]. Both are voiced.

In the table of fig 1.3 (and fig 1.15, on the right), we have [h], as well. Although it is mostly foreign to the Romance languages, it is nevertheless very important in many other languages: English *hut* [hɛ:t], German *Hut* ['hʊ:t]. It is voiceless, and produced in the glottis by opening the arytenoids. Therefore, it usually has no oral articulation of its own (except for coarticulation).

fig 1.15. Approximant articulations.



1.24. Trill (5). The second to last manner in the table is the TRILL manner. It regards sounds which produce a pair of rapid tapping contacts of the tongue tip against the alveolar ridge, in the case of [r] in Italian *rana* [ra:n:a], or of the uvula against the postdorsum, as in the [R] theoretically possible for French *rue* ['ry] or German *Rast* ['rast].

In Spanish, the alveolar trill is typically longer: *rana* [ra:n:a] (sometimes we find '/rana:/', or, on the contrary, simply *perro* ['pero'], for real ['per:o], as opposed to *pero* ['pero'] ['pe:ro']. Both are voiced, and both are shown in fig 1.16, where the tapping contacts are indicated schematically by the dark balls, and more concretely by the dashed outlines (more easily visible in the magnified versions on the sides).

Later on, we will also encounter 'trills' with only one tapping contact (these are called TAPS). It will be seen, in any case, that the grapheme *r* does not represent a strong or weak trill at all, in many languages, but rather a constrictive or an approximant, in most cases (which we will see adequately, when necessary).

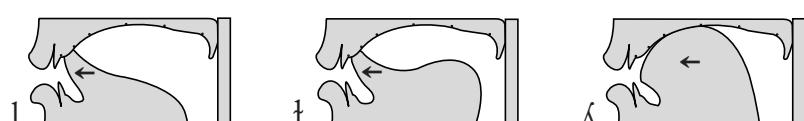
fig 1.16. Trill articulations.



1.25. Lateral (6). The last manner is the LATERAL one, in which the tongue, while touching a point on the palatal vault, contracts laterally, thereby permitting air to pass out by the sides of the tongue.

fig 1.17 shows the laterals [l, ɿ], as in *lily* [lil-i], or in Castilian Spanish *calle* ['ka:l:e], or Italian *luglio* [luʎʎo]. English and many other languages do not have any [ɿ] sound, but rather a velarized alveolar [ɫ], as in *fulfil* [fʊɫfi:l:].

fig 1.17. Lateral articulations.



2.

A general approach to Natural Tonetics

Prosodic elements

2.1. While speaking of the vowels (§ 1.2), we have already mentioned the distinct role that segment DURATION (also called LENGTH or QUANTITY) can have in certain languages.

Normally, the CHRONEME, /:/, is placed after a vowel when it is necessary to indicate length (as we have seen in § 1.2, in the case of German *Stadt* [ʃtɔ:t] ‘city’ and *Staat* [ʃta:t] ‘State’).

At times, differences in duration are combined with differences in timbre, as we find, again in German, with *offen* [ɔ:f:m̩], *Ofen* [Pɔ:f:m̩].

Duration can also be associated with diphthongization, as in English *bee*, *two* [bri, tʰju:], Too often, these last examples are still transcribed ‘[bi:, tu:]’, as if they were actually long monophthongs (and, unfortunately, they are also often transcribed without a stress mark, as if monosyllables could not be either stressed or unstressed).

2.2. PHONEMIC LENGTH of consonants is better indicated by doubling, or more technically GEMINATING the symbol. This is especially true of languages such as Italian, where –phonetically as well– the consonants in question are truly GEMINATE, extending over two different syllables ([CC], and not merely ‘lengthened’ consonants, [C:]): *vanno*, *detto*, *faccio*, *passo*, *carro*, *gallo* [van:nɔ:, det:tɔ:, fat:tɔ:, pas:sɔ:, kar:ro, gal:lo].

It is thus important to avoid transcriptions such as ‘/van:o, 'det:o, 'fat:o, 'pas:o, 'kar:o, 'gal:o’ (or, even worse, ‘/fat:ʃo/’). Let us also note English: *penknife*, *book-case*, *this seat* ['phen,næf, 'bʊk,kɛɪs, ðɪs'seɪt].

PHONETIC LENGTH (which is not distinctive) of single elements, whether vowels or consonants, is marked with the CHRONE, [:], or with the SEMI-CHRONE, [·] (when less duration is present): English *car*, *card*, *cart*, *cardigan* [kha:, kha:d, kha:t, kha:dɪgən], *sea*, *seed*, *seat*, *seeding* ['sɪ:i, 'sɪ:id, 'sɪ:t, 'sɪ:dɪŋ].

Stress

2.3. Word STRESS (as well as that of RHYTHM GROUPS, or *stress groups* – the first term is preferable) is marked by ['] in front of the syllable in question: *finally* [fa:θ'la:i].

nəli] (and certainly not in front of the stressed vowel, ‘[fáənəli]’, nor above the vowel, ‘[fáənəli]’). Secondary stress, which is weaker (and generally, phonetic and not phonemic, ie without distinctive value), is denoted by [:]: *dynamite* ['dáənə-maɪt̪] (not ['dáənəməθ̪'], nor ['dáənəməθ̪']).

Especially in Romance studies, terminological inertia has dragged obviously unscientific names through time from the Roman era to the present, and so we must insist, once again, that ‘tonic’ is completely inappropriate in the sense of STRESSED.

The word *tonic* clearly refers to the *tone* (pitch) of a syllable, not to its *stress*. The Romans took their terminology for syllable PROMINENCE from Greek, where prominence was *tonal* (determined by *pitch*, in addition to inevitable intensity), even though, in Latin, prominence was *intensive, stress-based*. All terms of this sort without scientific foundation should be rigorously avoided, since they cannot fail to produce dangerous conceptual misunderstandings.

2.4. In the case of stress position, it is also good to use scientific and objective terminology. We will therefore speak of FINAL-STRESSED words (stressed on the last syllable, rather than ‘oxytone’), ie with stress on the last syllable: *ago, again, replace, kangaroo* [ə'gɔ:, ə'ge(i)n, ɻə'phleɪs, ɻhæŋgə'kʌruː].

Spanish *terminó, convoy, tendría, tomar* [ter'mi'nɔ, kom'bɔi, ten'dria, to'mar]. Italian: *partirà, partirai, ferrovia, Manin* [parti'ra, parti'ra:i, ferro've:a, ma'nin:].

Next we have PENULTIMATE-STRESSED words (stressed on the last but one syllable, better than ‘paroxytone’): *apparent, deductive, evolution* [ə'phæ:t̪ən̪t̪, d̪e'fæk̪t̪v̪, e'vel̪ju:n̪] or [i:və-].

Spanish: *termino, mañana, hermoso* [ter'mi:ño, ma'ɲa:na, er'mo:so], Italian: *ritorno, domani, principi* ‘principles’ (also written *princípi*) [ri'tor:no, do'ma:ni, priç'tʃip̪i] (different from *principi* ‘princes’, also written *príncipi*); PREPENULTIMATE-STRESSED ones (stressed on the last but two syllable, better than ‘proparoxytone’): *dedicate, cumbersome, curiosity* ['d̪e:d̪i:khei̪t̪, ɻhəm'bəs̪m̪, ɻhjøər̪i:p̪sət̪i].

Spanish: *término, régimen, regímenes* ['t̪er'mi:ño, 'r̪e:gimen, r̪e:ximenes], Italian: *ritornano, domenica, termino, fabbrica* [ri'tor:nano, do'me:nika, 'ter:mino, 'fab:brika].

Much less frequently, we encounter words STRESSED ON THE FOURTH TO LAST SYLLABLE: *prosecutor, definitely* ['phɹɒsək̪hjʊt̪ə, 'd̪efənətl̪i].

Italian: *terminano, fabbricalo* ['ter:mina:ño, 'fab:brikalo]; on the FIFTH TO LAST: *cumulatively, positivism* ['khjumjəl̪ət̪ivli, -leit̪ivli, 'phɒz-ət̪ju:n̪izm̪], Italian: *fabbri-camelo* ['fab:brikame:lo].

And on the SIXTH TO LAST as in the very rare Italian form *fabbricamicelo* ‘build it for me there, or by means of that, or out of that’ ['fab:brikamitʃe:lo] (actually, a form made up purposely as an example, just to set a linguistic record).

Sentence stress

2.5. It is advisable to consider as SENTENCE STRESS, or *ictus*, every case of word stress which remains stressed in sentence context, and does not become reduced. When stress reduction actually occurs, it is a phonetic (rather than a phonemic)

phenomenon, as in Italian *tre gatti* ‘three cats’ [treg'gat:t], where the isolated ['tre] loses its stress when placed in a rhythm group.

In English such a reduction does not occur; as a matter of fact, we can easily have examples such as: *Then three nice black cats ran out* ['ðen ðri: 'na:s 'blæk 'kæts 'æn 'aʊt].

It is preferable to avoid using the term ‘sentence stress’ to refer to the sentence FOCUS; this last notion refers to the word, or words (and therefore concepts), which in a given utterance are communicatively more PROMINENT. In fact, they are highlighted by virtue of being new to the conversation (as opposed to being already given, or known).

2.6. Sentence stress and focus are in fact two distinct attributes, although they are not necessarily incompatible. In fact, they can both be present in the last stress group, even though this possibility is statistically the least frequent: *I never said that was true* [aə'nev-ə 'sed 'ðæp wəz'ði:mju:.]. Or, in Italian, *Non ho mai detto che questo fosse vero* ‘I never said that was true’ [no,nɔmmmai'detto kek,kwesto,fosse've:ro:.]).

In practice, it is much more probable that the sentences above would be said as [aə'nev-ə 'sə:d· 'ðæp wəz'ði:mju:.], or better [aə'nev-ə 'sə:d· 'ðæp wəz'ði:mju:.], or [aə'nev-ə 'sed.. 'ðæp wəz'ði:mju:.] (and [no,nɔmmmai'det:to· kek,kwesto,fosse've:ro:.], or [no,nɔmmmai'det:to· kek,kwesto,fosse've:ro:.], or also [nonɔm'maidetto· kek,kwesto,fosse've:ro:.]).

Therefore, a concrete utterance (which is sufficiently long) will have multiple *ictuses*, ie *prot tonic* syllables and one or more *tonic* syllables (in the rigorous sense of *stressed syllables* in the *tune*).

At the same time, the utterance can also have one or more points which are communicatively *highlighted* (ie the *sentence foci*), and these are generally expressed by different proportions of stress and pitch.

The sentence *These are the new co-workers of my neighbor Roberta* [ðri:zəðə'njmu: 'kh3o,w3:kəz əvmae'neibə ɿə'b3:tə..] can be variously realized, with single or multiple highlights.

We can therefore encounter [ðri:zəðə'njmu: 'kh3o,w3:kəz əvmae'neibə ɿə'b3:tə..], or also [ðri:zəðə'njmu: 'kh3o,w3:kəz əvmae'neibə ɿə'b3:tə..], or possibly [ðri:zəðə'njmu: 'kh3o,w3:kəz əvmae'neibə ɿə'b3:tə..], or else also [ðri:zəðə'njmu: 'kh3o,w3:kəz əvmae'neibə ɿə'b3:tə..]. Notice the importance of the continuative tune [:], even without a short pause [:] (or longer: [:]).

2.7. Of course, similar subdivisions are possible for the corresponding Italian sentence, too: *Questi sono i nuovi colleghi della mia vicina Roberta*: [kwesti,sono'i'nwɔ:vi kol'lɛgi· ,della,miavi'tʃi:na ro'ber:ta:], or also [kwesti,sono'i'nwɔ:vi kol'lɛgi· ,della,miavi'tʃi:na ro'ber:ta:], or possibly [kwesti,sono'i'nwɔ:vi kol'lɛgi· ,della,miavi'tʃi:na ro'ber:ta:], or else also [kwesti,sono'i'nwɔ:vi kol'lɛgi· ,della,miavi'tʃi:na ro'ber:ta:].

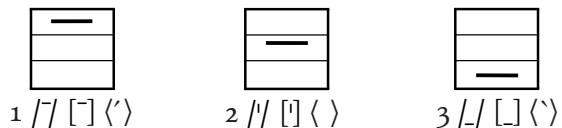
In any case, the elements highlighted can also be grammemes, in cases such as particular contrasts. With the examples above, we can have ['ðri:z:], or [ðri:z'a:] (with *are* highlighted), or even [ðə,njmu] (with *new* destressed, but with *my* highlighted, ['ma:ə], for some particular reason). Quite the same for Italian (and other languages).

Some kind of attenuation can occur in parts of the sentence rendered ‘parenthetical’, as in [ləvmaə'neɪbə ɿə'bɜ:tə..], where *of my neighbor Roberta* is spoken as a sort of afterthought. Again, similar possibilities occur in the Italian example given: [l'del-la,miavi'tʃi:na ro'bər:ta..] *della mia vicina Roberta*.

Tones

2.8. Certain languages have distinctive TONES; these are called, logically enough, TONEMES. Distinctive tones imply that when the pitch of a syllable changes, its meaning can change, as well. Let us look at, for example, the three basic ton(em)es of the African language Yoruba (cf fig 2.1): *ró, ro, rò /'ro, 'ro, _ro/* ‘to drape, to till, to think’.

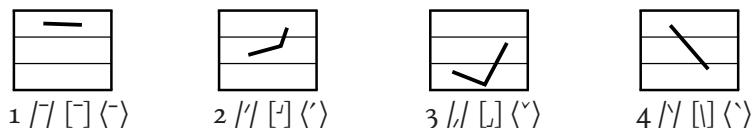
fig 2.1. The three Yoruba tonemes.



In fig 2.2, the four ton(em)es of Mandarin Chinese are shown: *mā, má, mǎ, mà /'ma, 'ma, ,ma, 'ma/* ‘mother, hemp, horse, to curse’. Of course, in our book *Chinese Pronunciation & Accents*, all possible variants are clearly shown.

fig 2.2.

The four (Mandarin) Chinese tonemes.



Examining these fairly simple examples, it becomes clear that the graphic signs used are capable of referring to (quite) different tonetic realities in different languages.

Intonation

2.9. We will now concisely introduce the bare essentials of INTONATION. In fact, all languages have their own intonation systems, and phonetics should therefore not be treated without examining intonation, as well. Unfortunately, it is often left out entirely, even in descriptions of particular languages or in transcriptions of sentences or passages! A notably bad example of this omission is given by the ‘official manual’ of the International Phonetic Association: *Handbook of the International Phonetic Association: A Guide to the Use of the International Phonetic Alphabet* (found in the bibliography).

In every language the THREE MARKED TUNES (/. ? ;/) and the UNMARKED PRO-TUNE (the normal / /, without a special symbol) should be clearly indicated with appropriate symbols (both on a phonetic, or rather, TONETIC level, and on a phonemic, or TONEMIC one). The *tune* involves the final stressed syllable of an utterance and the syllables around it (cf fig 2.3), while the *protune* is what is found

before the tune in the same intonation group (cf fig 2.3, on the right). In the example *his cousin's name is Bartholomew* [hɪz'khezṇz 'neɪm ɪzba'θɒl-əmjuː..], the tune is constituted by the full name of *Bartholomew*, while the protune is everything prior to it: *his cousin's name is...*

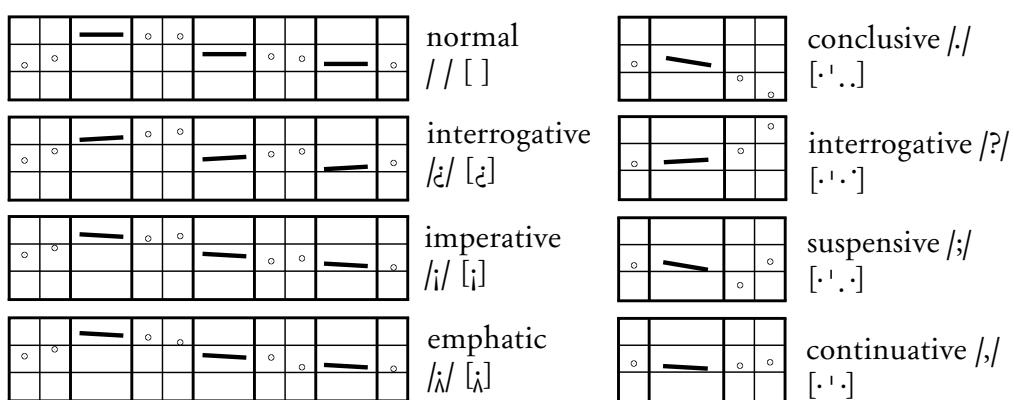
The example of *Bartholomew* is particularly interesting because it allows us to consider the four ideal components of a tune: the *pretonic* syllable (*Bar-*), the *tonic* syllable (*-thol-*), and the two *posttonic* ones (*-omew*).

The pronunciation of this example normally provides a reasonably adequate realization of the schematic tonal movements shown in fig 2.3 (which besides the unmarked protune and the three marked tunes, give the important interrogative protune, /ɛ/, which is marked, and the continuative intoneme, /;/ – which is unmarked).

2.10. If the example were *his cousin's name is Dick* [hɪz'khezṇz 'neɪm ɪz'dɪk..], the tune would be *is Dick*. The tonic and posttonic syllables would consist of only one syllable (*Dick*). In consequence, the ideal movement shown in the diagrams (for the case with four syllables) would be compressed, not just horizontally, but inevitably in terms of the vertical range, as well. When only one syllable is present (as in the answer to a question like *what is his cousin's name? – Dick*), the result is a fusion of the expected pitch patterns which maintains the characteristic movements, but in an attenuated form.

The intonation schemes of the British school were among the few to have some practical use; but precisely for the reasons considered here (and in general), they are sometimes decidedly excessive. In fact, for [·'..] or [·'·'·] (cf fig 2.3), they give diagrams like ↗ or ↘ when there is only one short voiced element: for example for [i] in *Dick* – if the result were truly as extended as their diagrams show, it would rather sound like a police siren!

fig 2.3. The four protunes and tunes of neutral British English.



2.11. The protune and the tune taken together form an INTONATION GROUP more usefully called TUNING. We use examples such as *My favorite dictionary*, or *That patient thinks he's Giuseppe Verdi*, to show that the parts of an intonation group do not necessarily respect word boundaries. In fact, the tunes in these utterances are, respectively: [ɿət'fɑɪvɪkʃnɪ..] and [i'veədʒɪ..] (-rite dictionary and -pe Verdi). The protunes, on the other hand, are [ðæts maʊf'EɪV] and [ðæp'pheɪʃnt 'θɪŋks iz-

[dʒmu'sep] (*My favo-* and *That patient thinks he's Giusep-*). The full examples are: [ðæts maθfεɪnɻət̪ 'dɪkʃn̪i..] and [ðæp'pheɪʃnt̪ 'θɪŋks izdʒmu'sep-i 'vɛədi..].

It will be seen that our transcriptions are not subdivided pedantically along word boundaries. That practice is still quite common (in the best case, motivated by hopes of helping the reader). It is much more useful to subdivide transcriptions into rhythm groups, as we have done, instead of giving things (and symbols) like '[ðæt̪ iz 'maɪ 'feɪvrət̪ 'dɪkʃənri]'.

Or '[ðæt̪ 'peɪʃnt̪ 'θɪŋks hɪz dʒu:sepi 'vɛədi]', where the stresses and some unreduced forms (for current reduced forms or 'weak forms') are also unnatural (ie in the cases of '/iz 'maɪ/' in the first example and '/hɪz/', at least, in the second, which are weakened in normal speech, both articulatorily and prosodically).

2.12. Another (not unimportant!) counsel regards the fact that 'sounds have no capitals'; note that, for other reasons, the traditional orthographies of languages such as Arabic and Hindi, and Chinese and Japanese as well, have no capital letters. Children can easily tell that there is no phonic difference between *smith* and *Smith*, or between Italian *franco* and *Franco* – both of the English examples are pronounced exclusively [smɪθ], and the Italian ones are both pronounced [fraŋ:ko].

And yet, even in textbooks, all too often we find (printed, as well) atrocities such as '[Dʒu:sepi 'Vɛədi]' and also '/Mai/' absurdly derived from writing conventions! The 'transcription' of *My* is given with a capital letter, because it is the first word in the sentence! Moreover, the transcription of *Giuseppe* uses a capital letter because the word is a proper name, and the result is an inappropriate and ambiguous digram, *Dʒ*, instead of a slightly less forced *Dʒ*, which would at least represent the unity of the sound [dʒ] better.

2.13. fig 2.4 will be a useful explanatory tool in order to understand more explicitly the use of tonograms (given that we are not all musicians or singers, for whom the analogy with a musical score is obvious). Let us observe, then, the graphemic text, to which we have given the form of the intonation curve. Normally this curve is shown with the lines and dots of tonograms, but here we have used a more 'intuitive' approach.

fig 2.4. An iconic way to introduce people to intonation.

1	<i>See you on Saturday.</i>	
2	<i>(Will they) see you on Saturday?</i>	
3	<i>(If they don't) see you on Saturday...</i>	<i>(it'll be a total disaster.)</i>
4	<i>(If they don't) see you on Saturday...</i>	<i>(don't worry about it.)</i>

We show just four examples, based on the segment *see you on Saturday* (in neutral British pronunciation), expressly to compare them with $\bar{\cdot}$ and $\underline{\cdot}$, seen above. These examples contrast pairwise: a *conclusive* utterance is contrasted with an *interrogative* one (of a total question), and a *suspensive* utterance with a *continuative* one.

2.14. In the case of the last two sentences, the semantic importance of what follows (given in parentheses) is fundamental, whether it is expressed out loud, or instead remains implicit. In any case, the suspensive tune is characterized by decidedly greater and more immediate anticipation, while this is lacking with the continuative. This difference, and certainly not their syntax, explains the difference in intonation between the third and fourth examples.

Applying the movements of the three tunes to a slightly different example, we see that in neutral (better than ‘standard’) British English, the *conclusive tune* is falling (./ [·' · ·]), of the type shown in fig 2.3: *Christian* ['khʌstʃən.] (and also in three examples in fig 2.4).

The *interrogative tune* is rising (/?/ [·' · ·']), as in the question *Christian?* ['khʌstʃən']. The third tune, the *suspensive*, is used to create a sort of anticipation, or ‘suspense’. In neutral British pronunciation, it is falling-rising, /;/ [·' · ·]: *Although his name’s Christian, –[khʌstʃən.] – he’s no good Christian at all.*

2.15. In fig 2.3 (as well as in the second example of fig 2.4), we have the *interrogative protune*, /ɔ:/, as well. This protune is a modification of the normal protune, and it anticipates on the rhythmic-group syllables of the protune the characteristic movement of the interrogative tune (although in an attenuated form).

Obviously, in the part specifically dedicated to the topic, we will be more explicit and more exhaustive. Here, we remark only that the interrogative protune is the same in all types of questions, whether these are TOTAL questions, like *Is his cousin’s name Christian?*, or PARTIAL ones (containing a question word, such as *why, when, who, how...*), such as *Why is his cousin’s name Christian?*

We must warn the reader that, contrary to what grammar books and writing-based teaching imply, not all questions have an interrogative tune, nor should they.

In fact, partial questions, in order to sound truly natural and authentic, should be pronounced with a conclusive tune (or at most, with the unmarked *continuative* tune, with pitch in the mid band, which will be seen in greater detail later on): *Why is his name Christian?* [ɔ: -wəəɪz (h)ɪz'nɛɪm 'khʌstʃən.] (or ['khʌstʃən.], with a continuative tune).

2.16. Let us conclude this chapter by drawing attention, again, to fig 2.3. The left bottom part of it shows two more protunes and their typical movements. The imperative one, /ɪ/, and the emphatic one, /ʌ/, which do not need any explanation.

3. Latin Vowels

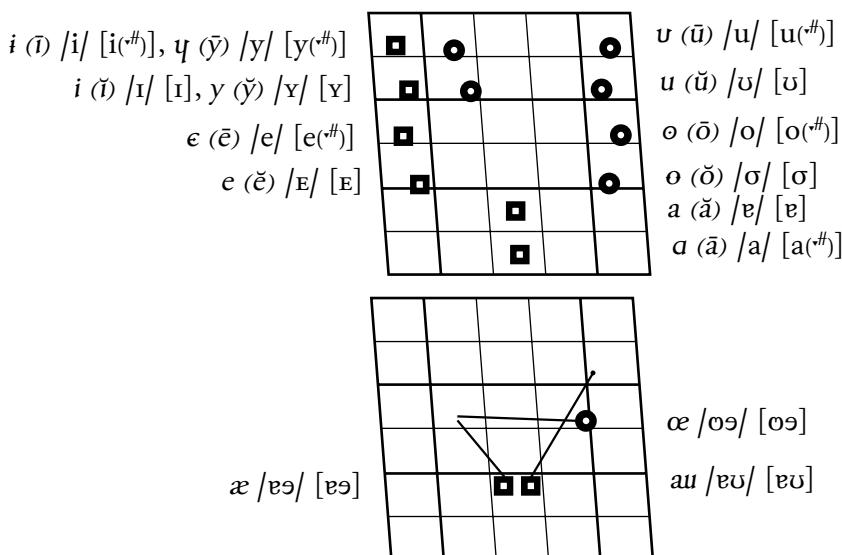
International & neutral classical Latin

3.1. The vowels of Latin have been reconstructed, fairly accurately, in spite of their unsatisfactory spelling, thanks to the rich documents of the Latins themselves, and to the evolution in the various Romance idioms (and dialects), derived from Latin. Obviously, we include /y, y/ for Greek loanwords, used in classical Latin.

Here are some examples to illustrate the distinctive relevance of the different vowels, more for their timbres and tenseness, than for their actual (phonetic) lengths, even if, in the examples given here, we mostly have *free* (or *open*) syllables, [V[#], V^{•#}], and so, half-long vocoids, for stressed ‘long’, or much better *tense*, i, ε, a, o, u, y [i, e, a, o, u, y] (while in *checked* –or *closed*– syllables, [VC] –or *unstressed* ones, [V] – we have only [⁽⁽⁾iC, ⁽⁽⁾eC, ⁽⁽⁾aC, ⁽⁽⁾oC, ⁽⁽⁾uC, ⁽⁽⁾yC] or, [i, e, a, o, u, y], respectively).

But, it is not so for ‘short’, or much better *lax*, i, e, a, o, u, y [i, e, ε, o, u, y]. Obviously, in spite of a continued insistence by Latin grammars (and even more so by Latin prosody), especially in a *Latin Pronouncing Dictionary*, it is more convenient, instead, to represent the Latin vocalic phonemes as: /i, i; e, ε; a, a; o, o; u, u; y, y/, since their timbres, more than their lengths, are the real distinctive features.

fig 3.1.1. International & neutral Latin vowels and the three canonical diphthongs.



Its limited lengthening, mainly used in metrics, in the real language, is only a secondary phenomenon, too much emphasized mostly due to ‘artistic’ purposes.

3.2. Examples:

- liber* [ˈli:bɛr] (‘free’) & *liber* [ˈlibɛr] (‘book’)
- venit* [ˈve:nit] (‘he came’) & *venit* [ˈwenit] (‘he comes’)
- malum* [ma:lʊ] (‘apple’) & *malum* [məlʊ] (‘evil’)
- populum* [po:pulʊ] (‘poplar’) & *populum* [pɔ:pulʊ] (‘people’)
- furor* [fu:rɔr] (‘I steal’) & *furor* [fʊrɔr] (‘fury’).

Further examples: *pilum* [ˈpirlʊ] (‘javelin’), *pilum* [ˈpɪlʊ] (‘hair’), *es(t)* [ˈɛs, ˈɛst] (‘you are; he is’), *es(t)* [ˈɛs, ˈɛst] (‘you eat; he eats’), *anus* [ˈa:nus] (‘ring’) & *anus* [ˈənus] (‘old woman’).

Besides: *vidit* [ˈwi:dɪt], *videt* [ˈwɪdɛt], *vinum* [ˈwɪnʊ], *vittam* [ˈwɪttɛ], *legit* [ˈlegɪt], *legem* [ˈle:gɛ], *velum* [ˈve:lʊ], *sectam* [ˈsektɛ], *solem* [ˈso:lɛ], *nucem* [ˈnu:kɛ], *lucem* [ˈlu:kɛ], *ruptum* [ˈruptʊ], *coctum* [ˈkɔktʊ], *cursum* [ˈkʊrsʊ], *corsum* [ˈkɔrsʊ]. Greek loans: *thymum* [ˈthy:mʊ], *tyrannus* [ty'rənnʊs].

3.3. Considering again the subject of the representation of the Latin vowels (by using phono-symbols), we have to make a rather important decision about the phonemic representation of the vowels of (classical) Latin. A more ‘complete’ (but a bit redundant choice) would impose to indicate both timbres, and lengths, providing: /i:, i; e:, e; a:, a; o:, o; u:, u; y:, y/.

However, as already anticipated, a perhaps ‘less immediate’ hypothesis would favor length, giving: /i, i; e, e; a, a; o, o; u, u; y, y/ (as a ‘deeper’ phonemic representation). An ‘intermediate’, more practical, hypothesis favors timbres, all the more so because the Romance languages and dialects, derived from Latin, have generally lost the functionality of quantity, favoring quality, although in more or less different ways.

3.4. As already said, it seems to be much better to posit: /i, i; e, e; a, a; o, o; u, u; y, y/, also because real length could actually be present only in stressed open syllables, as [V[#]] (but as [VV[#]], in a kind of pronunciation more fit for metrics, with two actual morae).

As a matter of fact, in closed or unstressed syllables, their timbres are kept, but their ‘lengths’ are reduced or lost. Besides, the Latin vowel length was based on morae, somewhat artificially (much ‘exploited’ indeed in metrics, as already said). The same was true of real diphthongs. But, consonantal length produced gemination, [CC], not simple lengthenings, as [C:]’.

However, by using a purely ‘quantitative’ notation, it would be possible to simultaneously (and more ‘economically’) indicate the different vowels, giving: /i(i), e(i), a(i), o(i), u(i), y(i)/. But, also to avoid frequent and inevitable ‘doubts’ it is much better to prefer the tense/lax version. Let us see fig 3.1.1, which also presents the ‘graphonemes’ seen in § 0.9.

The second vocogram of fig 3.1.1 shows the three most typical diphthongs (both stressed and unstressed): *prædam* [prædəm̩], *Cæsar* [kæsər], *cœsura* [kœsʊrə], *cœnam* [kœnəm̩], *pœna* [pœnə], *pœnalis* [pœnəlɪs], *pausa* [paʊsə], *aurum* [aʊrʊm̩], *auriga* [aʊrɪgə].

Additional views

3.5. The following figures add further useful perspectives for the vowels and diphthongs of fig 3.1.1.

fig 3.1.2. Orogams and labiograms.

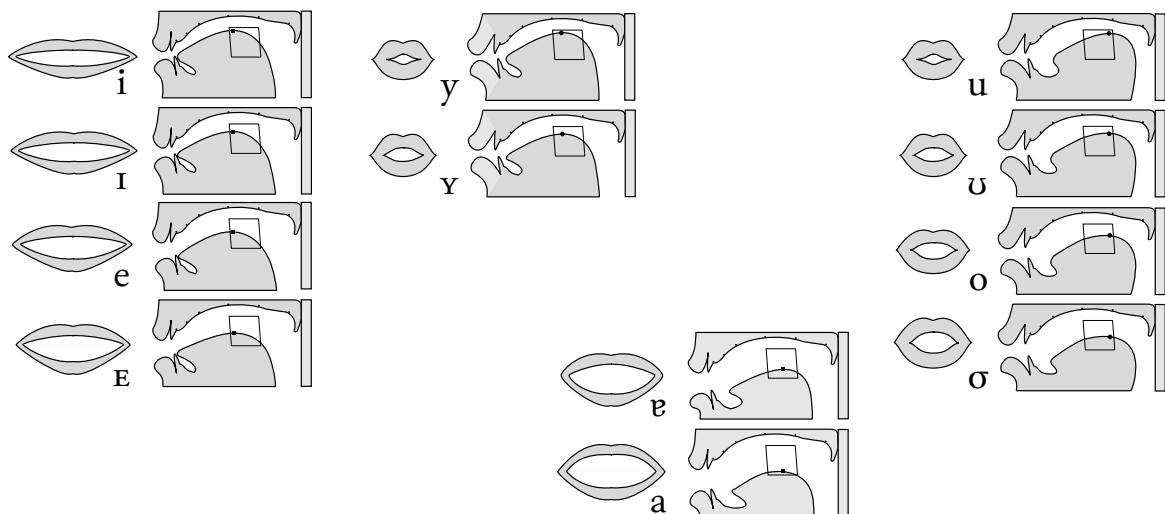
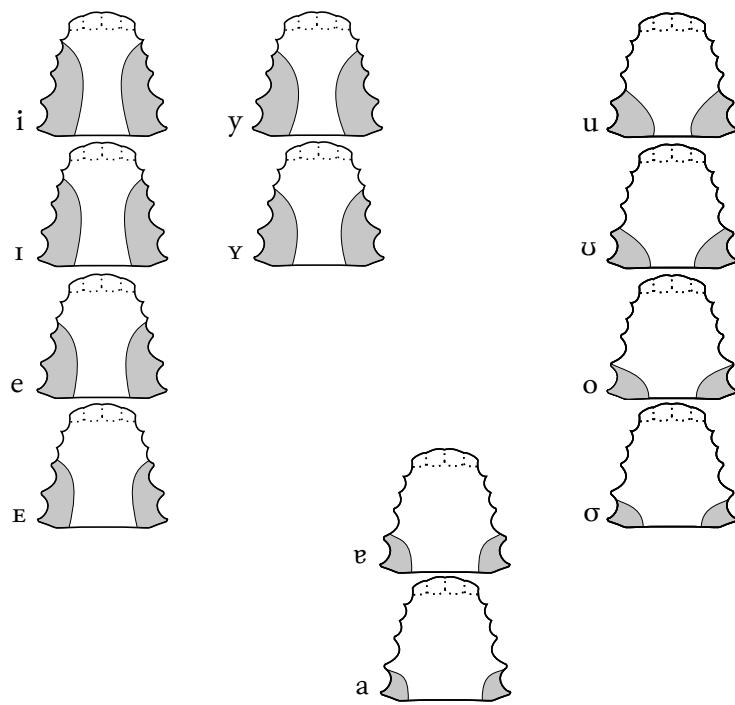


fig 3.1.3.
Palatograms.



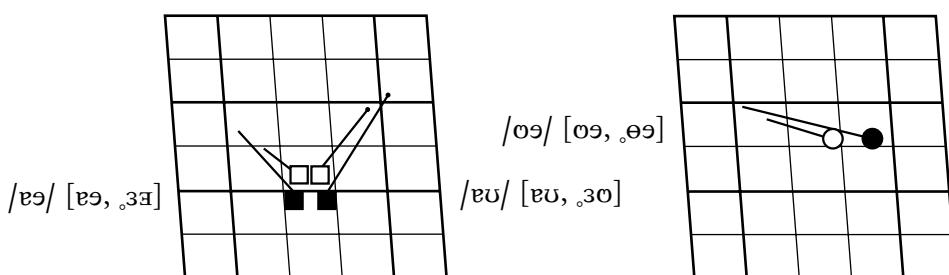
National & neutral peculiarities

3.6. However, in a more ‘native’ pronunciation (thus: *national*), somehow more natural or spontaneous, we find some differences, dependent on stress (both for their timbres and length, cf fig 3.2): *prædam* [prædəm], *Cœsar* [kœsər], *cœsura* [kœsʊrə], *cœnam* [kœnəm], *pœna* [pœnə], *pœnalis* [pœnəlɪs], *aurum* ['aʊrʊm], *auriga* [əʊrɪgə]. See further colloquial reductions shown in fig 3.4-5.

Thus, the first two vocograms of fig 3.2 show the colloquial version of the three canonical diphthongs, with different realizations in stressed and unstressed syllables. These last ones are weaker: more centralized in the vocogram and shorter in their extension.

These diphthongs are not necessarily so in their actual duration, even if in unstressed (and/or in closed, or checked, stressed) syllables they might certainly be more than sufficient as short, except, perhaps, in (excessively respectful) metrics (or pedantic language). No doubt, real language is one thing, while art, or metrics, is quite another thing.

fig 3.2. *National*, or more native-like, canonical diphthongs (and xenodiphthong *eu*).



3.7. Certainly, there are further true diphthongs, more or less occasional, also produced by morphological inflection (cf fig 3.6). Unfortunately, grammatical ‘tradition’ calls them ‘hiatuses’, rather than legitimate *diphthongs*, because it needs an ‘alibi’ for counting ‘syllables’. Besides, often, they are reduced to just simple vowels, even short ones, of just a single mora, in order to determine the position of stress in words, depending on the number of the available morae.

Without this ‘illegitimate’ deviation, it all does not add up! For instance, in *Cœsareus* [kœsə'reʊs], do we have only three legitimate phono-syllables? Yes, indeed.

Besides, it is necessary to ‘invent’ the story, usually shown as ‘*Cœsärēus*’ (pardon: ‘Cae-’!), for which the ‘penultimate syllable’ is short, referring to ‘-rē-’ [-rE-]. But, if we want to be more precise phonically (rather than ‘grammar-spelling-dependent’), it would be more correct to talk about the ‘morae’ of the last two vocalic graphic sequences. They are not ‘syllables’ at all!

According to such highly ‘unphonetic’ ways of reasoning make ‘scholars’ to invent what they need in order to ‘explain’ how to determine where the stress of given words has to fall. So, *Cœsareus* has to be ‘analyzed’ (or, rather, ‘masqueraded’) as ‘*Cœsärēüs*’ (or even as ‘*Cœsärēūs*’), for something much more worthy of any human being, as [kœsə'reʊs], or ‘graphonemically’ *Cœsareus*.

On the other hand, Greek ευ is /eu/ [ευ], as in *Ilioneus* (or, masqueraded, more or less heavily, as Ἰλιόνευς) for [iliōneus] (including colloquial [iliōneos]), for ‘graphonemic’ *Ilioneus*.

3.8. However, it is also necessary to keep well in mind that the true *last* syllable, if properly identified as ‘monosyllabic’, should be of no importance in determining the stress position in Latin words.

And it may be either a tense (or ‘long’) vowel, //V:#// [V#], or /VC#/ [VC#], or even //V:C#/ [VC#], as //Vs#/ [Vs#], in: *reges* ['re·ges], *dominos* ['dōmīnos].

Except /V:k#/ [Vk#], deriving from /Vke#/ [V·KE#], as *illic* /illi:k/ [iʎlik], *illuc* /illuk/ [iʎluk]. It is stressed, as we have shown, including some other /V:C#/ sequence, always obtained enclitically, by dropping a vowel, or by contraction.

However, due to morphological ‘deviations’, the various ‘counts’ are too often ‘fraudulently altered’, when they present ‘-ēus’ (seen above), as a ‘hiatus’, thus: ‘bi-syllabic’, instead of what it really is, ie an entirely normal phono-diphthong, /eu/. Thus, a single syllable (although a bimoraic one).

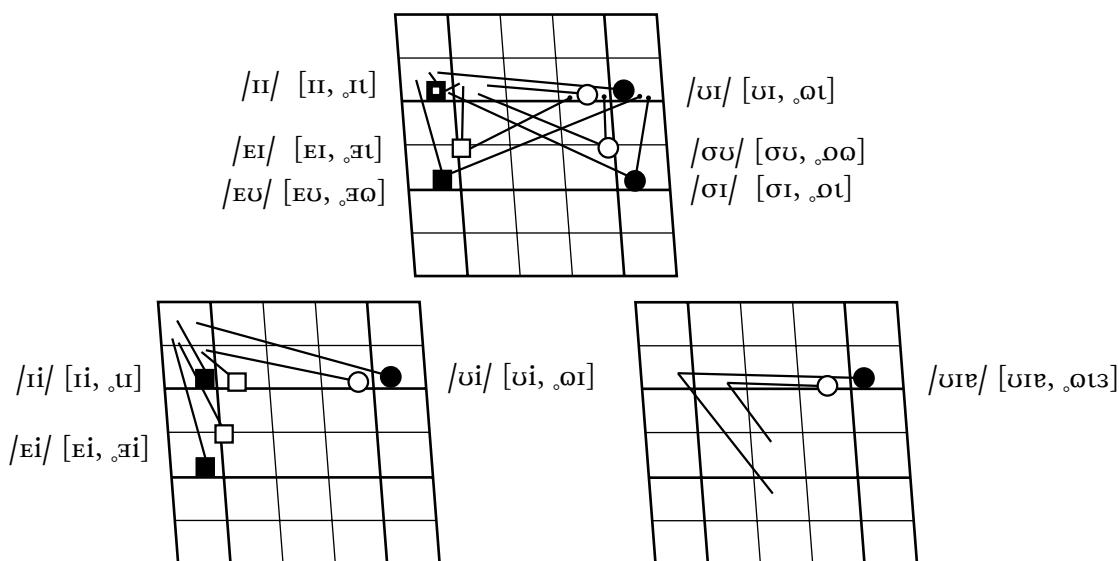
Unfortunately, this is what, for over 2000 years, we have to ‘accept’, otherwise our clever scholars would not be able to determine (not without uncertainties) where various Latin words have/had their stress. Sadly, this is what, inevitably, happens when grammar is ‘lived’ in an extreme radical way, as crazily fanatical religious people do, with their absurd –but clearly unexisting– god(s).

Colloquial peculiarities

3.9. The vocograms of fig 3.3 show further diphthongs, used fairly frequently. But, many others occur, more or less occasionally, shown in fig 3.6.

In any case, a true ‘solution’ to the problem of Latin stress will safely be found in

fig 3.3. *Colloquial* variants.



a *Latin Pronouncing Dictionary*, as the one in preparation, with real phonemic transcriptions, although a little simplified, with no taxophones, well explained, however, in its introduction, but already with rather precise timbres.

It will be easy to convert it either into a ‘deep’ type (more ‘abstract’, for more theoretical disquisitions, or more general indications), or into a more ‘native’ one (including all necessary taxophones to actually make it more ‘natural’).

Even the ‘intermediate’ kind of LPD, by adequately using *speech synthesis*, may produce much more satisfying realizations than the too many ‘overacting performances’ delivered by various ‘experts’.

Using, in addition, phonotonic transcriptions, with all necessary taxophones and protunes, tunes, pauses, parentheses, and quotations, as in our more complete transcriptions (with adequate transitions between the various phones), the result is, practically, that of ‘native’ or ‘professional’ speakers, of the classical age, forgetting about ‘artists’ and ‘hams’.

Obviously, adding also *paraphonic indications* will really complete all realizations (cf § 14: ‘Superstructures’, in our *Natural Phonetics & Tonetics*).

3.10. fig 3.4 shows further reductions, more typical of colloquial pronunciation. Besides, fig 3.5 shows other common reductions in quicker colloquial speech, as the frequent realizations of unstressed es and est (of the verb ‘to be’): [əs(t), əs(t), s(t), s(t)].

fig 3.4. Colloquial reductions.

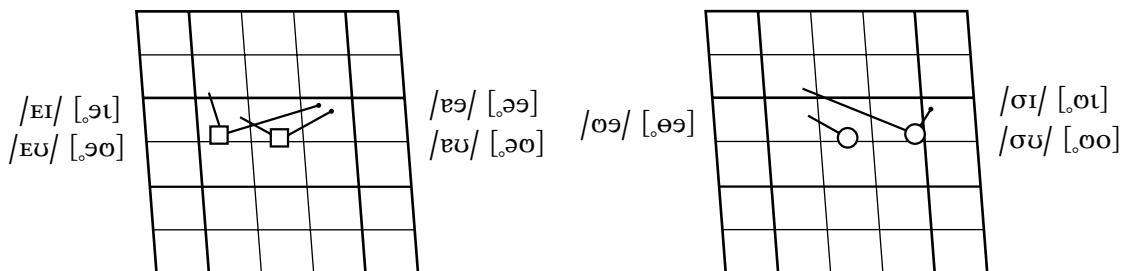
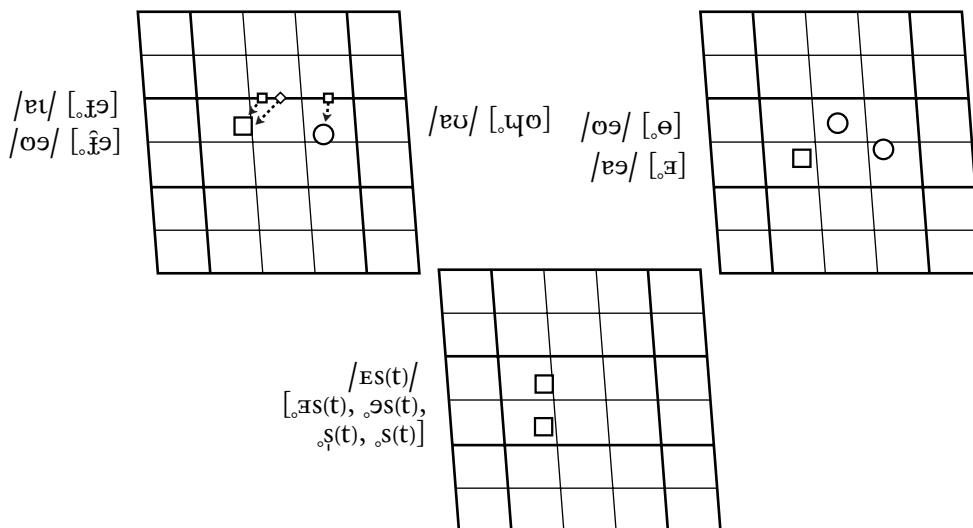


fig 3.5. Further reductions in quicker colloquial speech.



All this, in addition to the possible change of α , σ , au / $\alpha\theta$, $\sigma\theta$, $au\theta$ / into sequences of a semiapproximant and a vocoid, or a fusion into a single vocoid, again in unstressed syllables, and mostly in quicker spontaneous speech, as in: *ædilis* [æθdɪlɪs, əθ-, ʃθ-, ɪθ-], *œconomus* [θθ̄kɒnɒmʊs, θθ̄-, ʃθ-, θ-], *aurora* [aʊtɔ:rə, əθ-, ʃθ-, ə-, ɔ-], &c.

Such actual possibilities might seem to be excessive to people used to simply consider Latin as a (dead and fossilized) language to be left in its untouchable sarcophagi, unless some poets were not obliged force it into a different more or less reckless and unlikely direction.

3.11. Let us add fig 3.6 (with its sections), that shows several ‘non-canonical’ diphthongs and triphthongs, which occur within or between words, both in stressed and unstressed syllable, as typical realizations, mostly in colloquial speech. Let us see, for instance, *anteo* [aɪnt'ɛθo], or *præeo* ['præθo, 'præθo] (surely not ‘[eo, e'o]’, cf bottom vocograms).

Latin also had nasalized vowel phones, resulting from /Vŋ/ phonemic sequences (dealt with in Ch 4), realized as (for lax vowels): [ɪŋ, ɛŋ, ɛ̄ŋ, ɔŋ, ɔ̄ŋ; ɪ̄ŋ] (stressed), and [i, ɛ, ɛ̄, ɔ, ɔ̄; ɪ̄] (unstressed), corresponding to those shown in the first vocogram of fig 3.1.1).

3.12. It is unnecessary (and it would be uselessly more complicated) to posit nasalized vowel *phonemes* (some very rare indeed, contrary to some others, often also used with lexical or morphological functions).

More or less frequently, also tense vowels were surely nasalized. Latin could also have nasalized canonical diphthongs, especially if derived from /VVŋ/ [VV̄ŋ, V̄Vŋ, V̄] sequences, with vowels followed by -m.

Inevitably, only pedantic speakers tried to realize such sequences according to spelling, with [VV̄], perhaps producing even [V̄V̄, V̄V̄], in order not to ‘betray’ spelling, but actually ‘mispronouncing’ the language.

fig 3.6.1. Additional vowel sequences: true colloquial diphthongs & triphthongs.

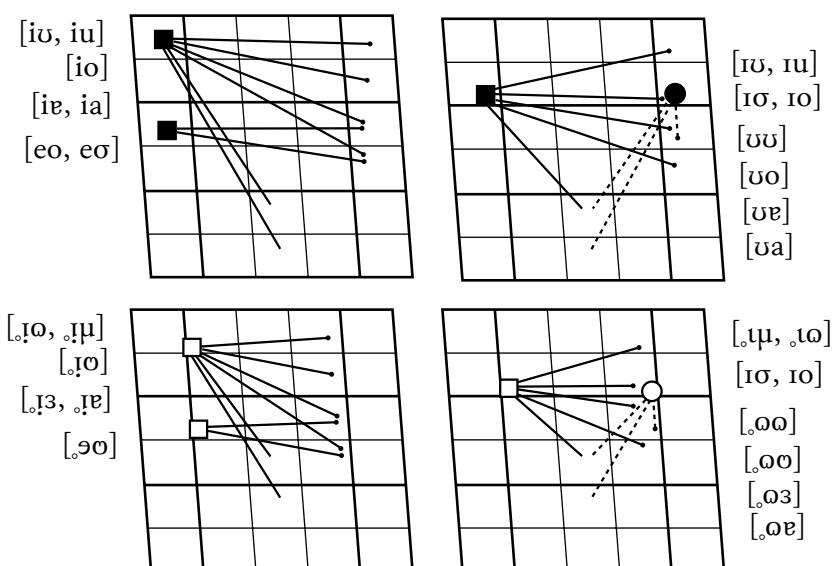


fig 3.6.2. Further vowel sequences: true colloquial diphthongs & triphthongs.

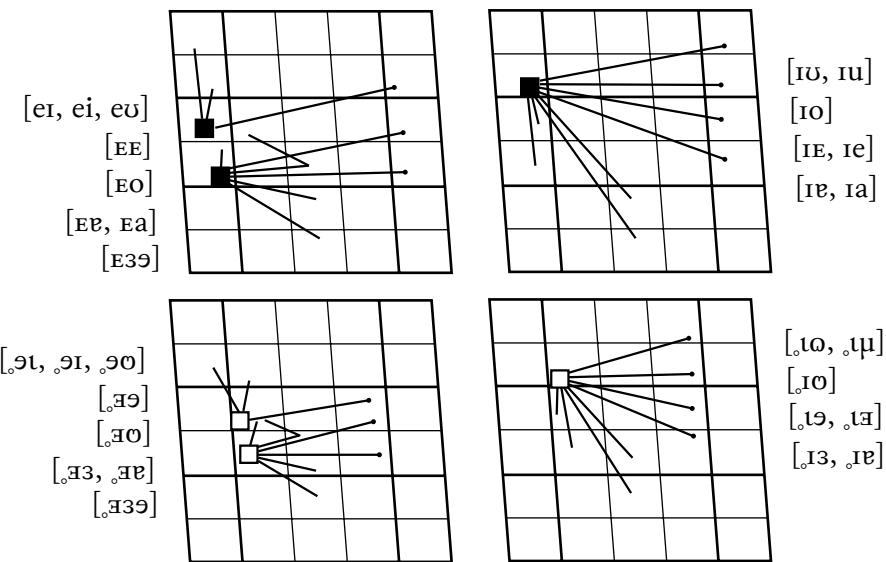
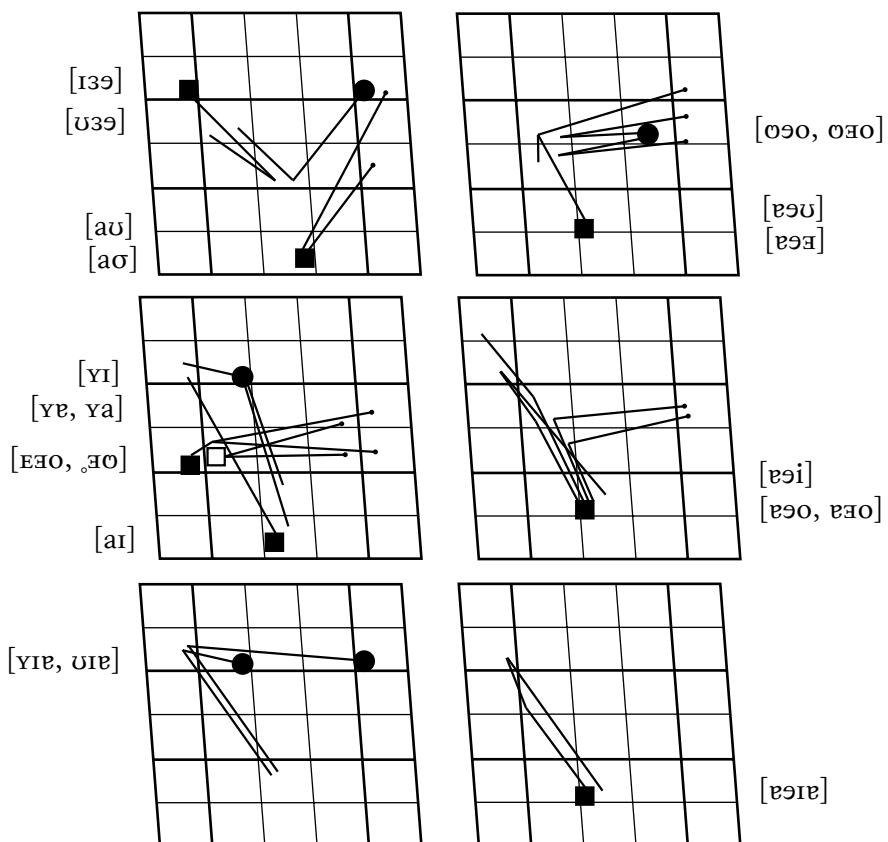


fig 3.6.3. Additional vowel sequences: further colloquial diphthongs & triphthongs.



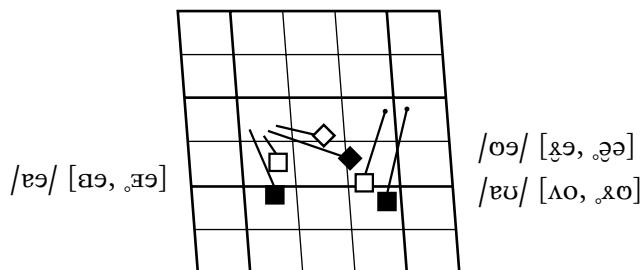
Obviously, current spelling possibilities have incredible, even absurd, limits. Too many ‘deductions’ about the true nature of vowels in specific ‘nasalization’ contexts, due to clearly inadequate criteria (excessively based on poor traditional spelling), often mix tense and lax vowels.

This is done using the artificial language of poets (amply documented), rather than true colloquial Latin.

Illiterate peculiarities

3.13. In *illiterate* speech, the three canonical diphthongs were as in fig 3.7, in stressed and unstressed syllables. In *rural* speech, we had what is shown in fig 3.8.

fig 3.7. *Illiterate* Latin canonical diphthongs.



Rural peculiarities

fig 3.8. *Rural* Latin vocalic situation (with no /y/, y/, but with /t̪/ [t̪], see the second vocogram).

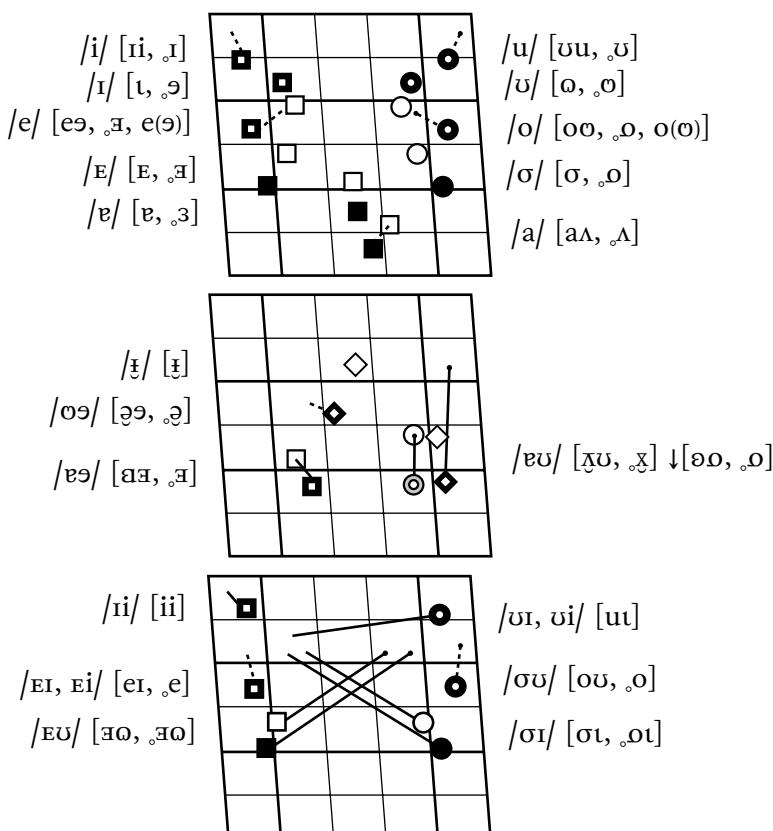
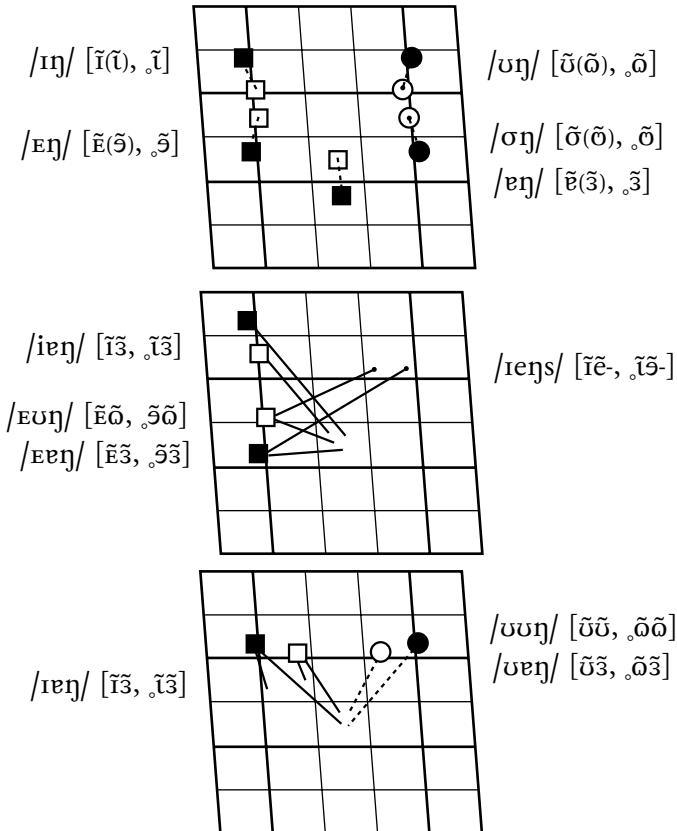


fig 3.9. Rural Latin nasalized realizations.



3.14. fig 3.8 shows the typical vowels of rural Latin. In addition, the last three vocograms presents the realizations of the nasalized vowels and some nasalized diphthongs. Examples are easy to find, for useful comparisons with neutral Latin.

Vowel nasalization

3.15. As we know, Latin may present the phonemic sequence /Vŋ/, both for its vowels and diphthongs, producing nasalized vocoids, which function distinctively: *ie* *vita* ['wɪte], *vitam* ['wɪtɛ] (both different from the ablative form *vita* ['wɪta]). fig 3.11.1-2 show the mechanism of nasalization. fig 3.11.1, simply applied to three

fig 3.11.1. Comparison between oral (1) and nasalized (2) vocoids.

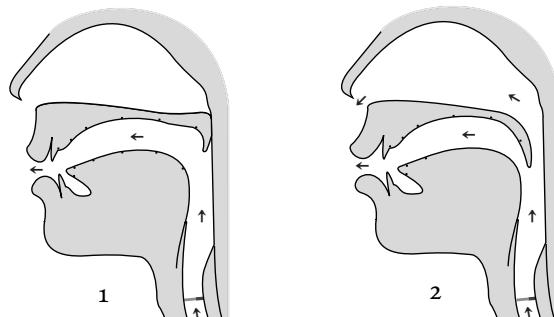
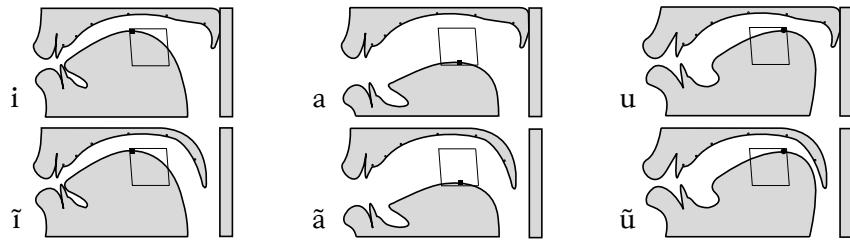


fig 3.11.2. Three oral and nasalized vocoids.



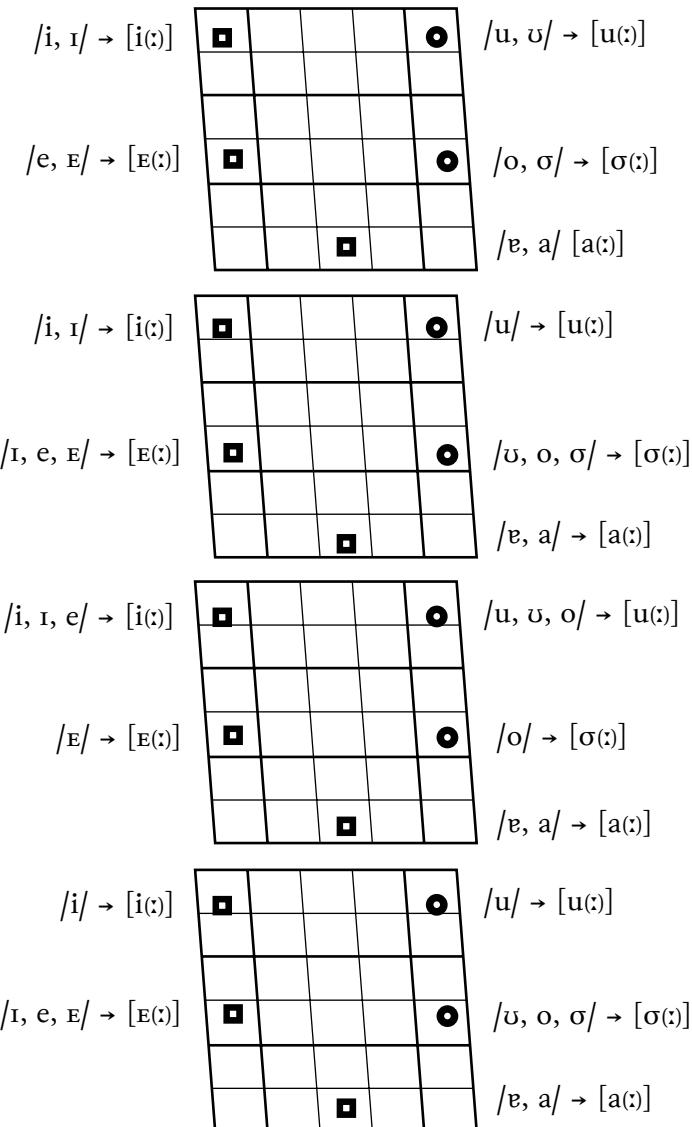
extreme vocoids: [i, a, u] → [ī, ā, ū].

Thus, for nasalized vocoids, the expiratory air (coming from the lungs, and making the vocal fold to vibrate, in order to produce phonation), comes out not only through the mouth, but also through the nose.

fig 3.10.1. Four partially different issues, with *seven* (or *six*) phonemes.

/i/ → [i(:)]	■			●	/u/ → [u(:)]
/ī, e/ → [ē(:)]	■			●	/ū, o/ → [ō(:)]
/E/ → [ɛ(:)]	■			●	/σ/ → [ɔ(:)]
		■			/ā, a/ → [a(:)]
/i/ → [i(:)]	■			●	/u/ → [u(:)]
/E/ → [ē(:)]	■			●	/σ/ [ō(:)]
/ī, e/ → [ɛ(:)]	■			●	/ū, o/ → [ɔ(:)]
		■			/ā, a/ → [a(:)]
/i/ → [i(:)]	■			●	/u/ → [u(:)]
/ī, e/ → [ē(:)]	■			●	/σ/ [ō(:)]
/E/ → [ɛ(:)]	■			●	/ū, o/ → [ɔ(:)]
		■			/ā, a/ → [a(:)]
/i/ → [i(:)]	■			●	/u/ → [u(:)]
/ī, e/ → [ē(:)]	■			◎	/ū, o, σ/ → [ɔ(:), ō(:)]
/E/ → [ɛ(:)]	■			●	/ā, / → [a(:)]

fig 3.10.2. Four further partially different issues, with *five* phonemes.



Romance evolutions

3.16. The weakness of the vocalic ‘quantity’ in spoken Latin was quickly followed by its complete loss in Romance languages and dialects. In central Italy, and Galicia, we had seven vowel phonemes, $/i, e, \varepsilon, a, \sigma, o, u/$, theoretically $[i, e, \varepsilon, a, \sigma, o, u]$ (cf fig 3.10.1, first vocogram).

In addition, there were further changes, but not in a very systematic way, also with non-etymological exchanges between the median elements (but not only them), as in Corsica (second vocogram in fig 3.10.1) and eastern Catalonia (third vocogram, ignoring here some additional taxophones).

The fourth vocogram in fig 3.10.1 presents six phonemes, $/i, e, \varepsilon, a, \sigma-o, u/$, theoretically $[i, e, \varepsilon, a, \sigma-o, u]$, as in northwestern Italy and southern France. Looking at each vocogram, it is fundamental to carefully observe the exact evolution from the Latin vowels to the different Romance ones.

3.17. In other parts of Italy and Europe, there were only five phonemes, /i, e, a, o, u/, theoretically [i, e, a, ɔ, u], cf fig 3.10.2, as in Spain, Romania and Sardinia, first vocogram, or second vocogram, mostly in Sicily, or other parts of southern Italy, third and fourth vocograms.

Generally, the situation was the one directly inherited from actually spoken Latin, while, in the history of the Romance languages, many other Latin words were taken from written texts, with different treatments.

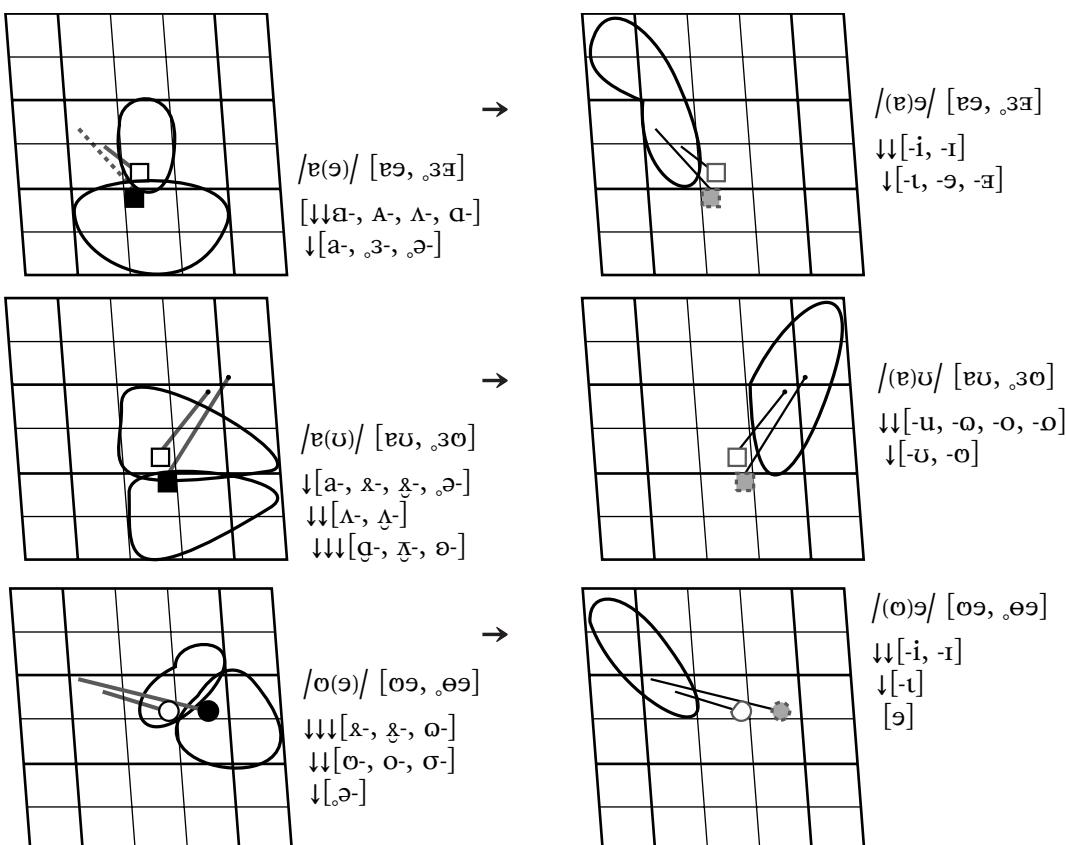
For instance, in Italian, such lofty words with stressed written *e* or *o*, were given the phonemes /ɛ, ɔ/ used for learned words, even for etymological Latin /e/ and /o/, as in: *estremo* [est're:mo], *devoto* [de'vɔ:to], from Latin *extremus* [eks'tre:mʊs], *devotus* [de'vɔ:tʊs].

In addition: *aurum* [aʊrʊm], *cælum* [kælʊm], *pœnam* [pœnəm] gave Italian *oro* [ɔ:ro], *cielo* [tʃe:lɔ], *pena* [pe:nə].

About the three canonical diphthongs of Latin

3.18. For [aʊ, eɪ, ɔʊ], the most ‘direct’ evolution was as [ɔ, ε, e], although in different areas and for different words (and periods and ways of using them), diverse exits were quite frequent.

fig 3.12. Latin diphthongs /aʊ, eɪ, ɔʊ/: monolingual and bilingual sociophonic variation (cf G 11).



For instance, Latin *causa* [kʊ̄ʊsə] became Italian *cosa*, [kɔ̄zə] (or with [s], in traditional, nowadays outdated pronunciation), meaning ‘thing’, but as a learned word, meaning ‘cause’, it is *causa* [kaʊ̄uzə].

However, the evolutions just seen, in the vocograms of fig 3.10.1-2, are further complicated by actual and possible different issues, depending on particular words and especially contexts. In addition, the vowels occurring in unstressed syllables, very often, behaved in different ways than those in stressed syllables, in different periods and areas.

3.19. Let us carefully consider how *æ*, *au*, *œ* [ā, āu, ō] are shown in fig 3.1.1, fig 3.2, fig 3.4, fig 3.5, fig 3.7, and fig 3.8 (second vocogram). They appear in a number of partially different ways. However, they represent the same realities, in spite of more or less important nuances.

They are *monophonemic* diphthongs (although bimoraic). It may be interesting (as a general phonic reflection) to observe how the ‘corresponding’ diphthongs of English (/ae, āo, œ̄/) and German (/ae, ao, œ̄/) actually vary as far as their realizations are concerned, in the different regional accents by native speakers.

As they are also monophonemic diphthongs, they are ‘free’ to change even beyond what one might ‘reasonably’ expect: even more than in classical Latin (but with obvious social, regional, and ethnic differences, some of which are illustrated in Ch 11).

Thus, fig 3.12 shows how those three Latin entities varied within a few ancient accent, either native or bilingual.

Useful comparisons with English and German

3.20. Here, fig 3.13.1-3 will show how the three similar canonical monophono-

fig 3.13.1. English diphthongs: /ae/.

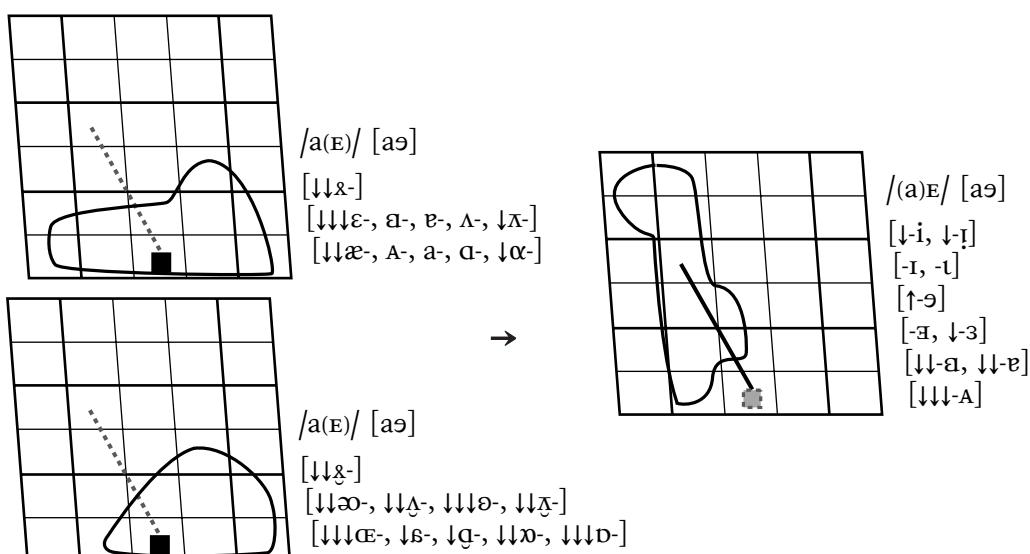


fig 3.13.2. English diphthongs: /aʊ/.

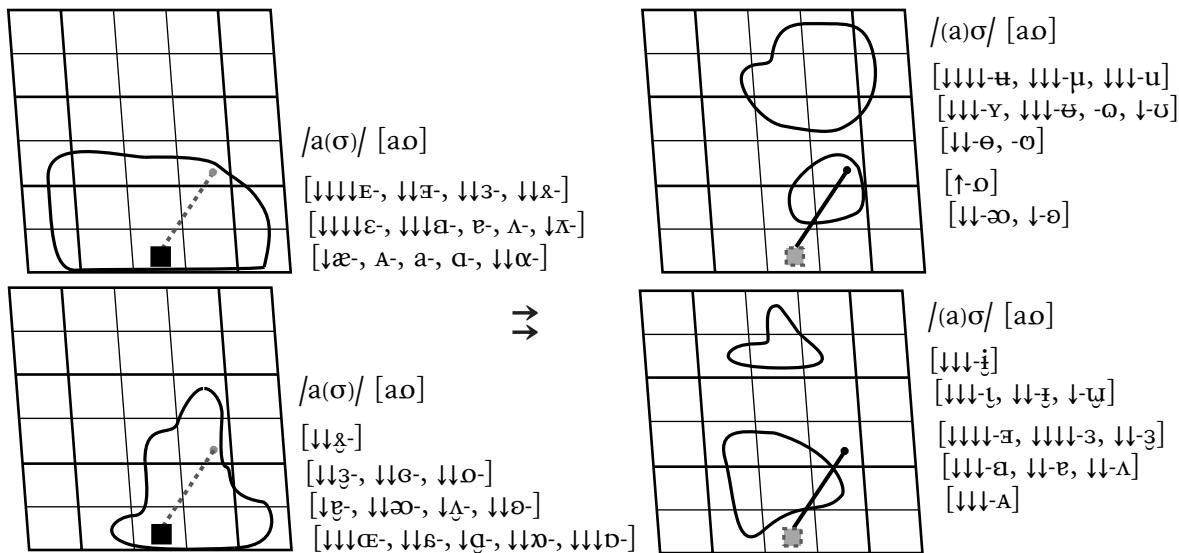
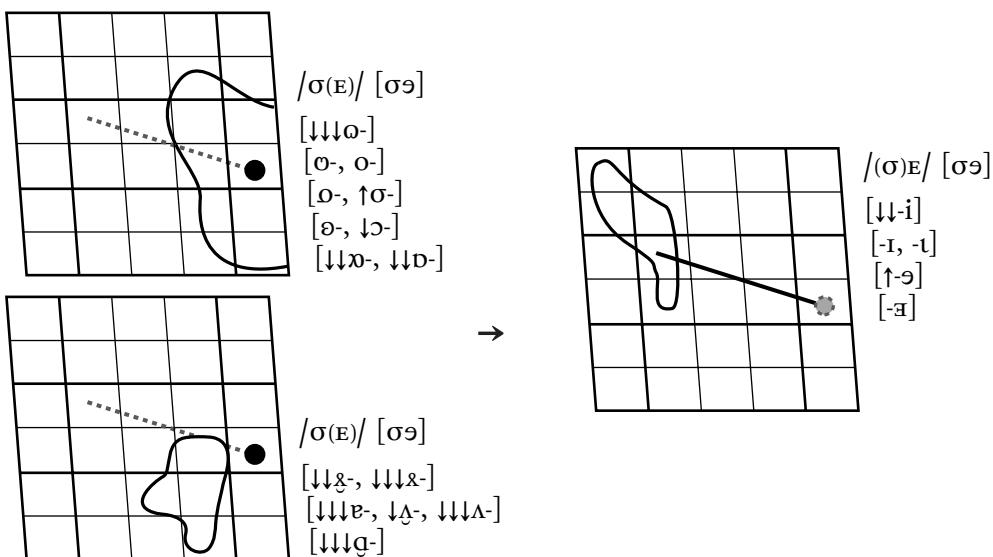


fig 3.13.3. English diphthongs: /σe/.



mic diphthongs behave in English.

Of course, this is simply done because such sociophonic comparisons (either in space or in time) are useful in better understanding fascinating facts about Natural Phonetics, both for living and dead languages.

3.21. In addition, and for further useful comparisons, the three canonical diphthongs of German are shown in fig 3.14.1-3.

It may be decidedly interesting to extend such comparisons to further languages, certainly including one's own mother tongue and other languages which are sufficiently known especially from their phonic point of view.

fig 3.14.1. German diphthongs: /ae/.

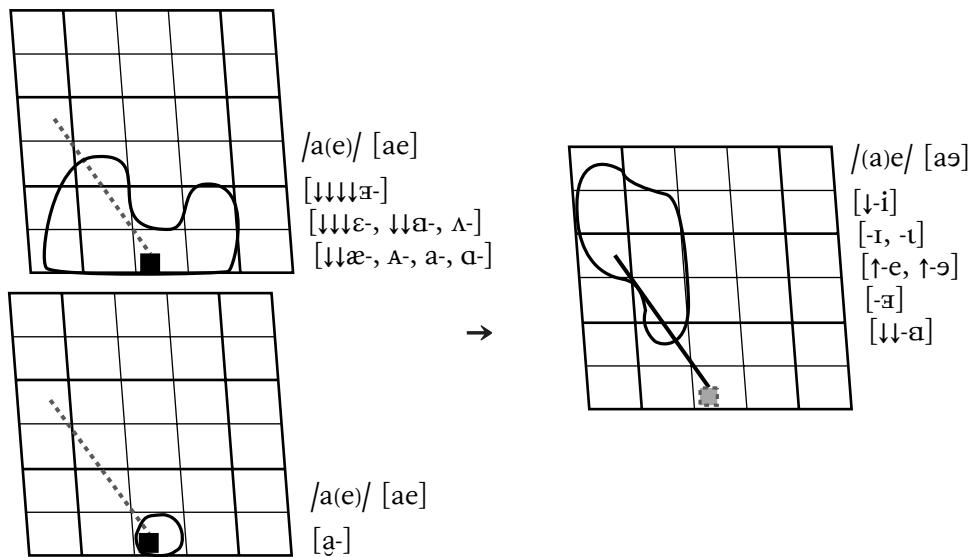


fig 3.14.2. German diphthongs: /ao/.

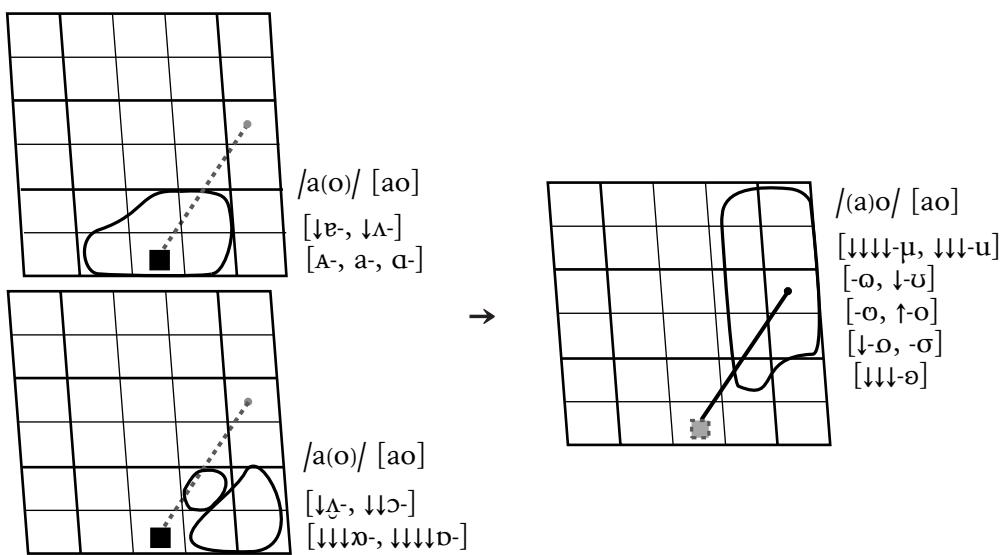
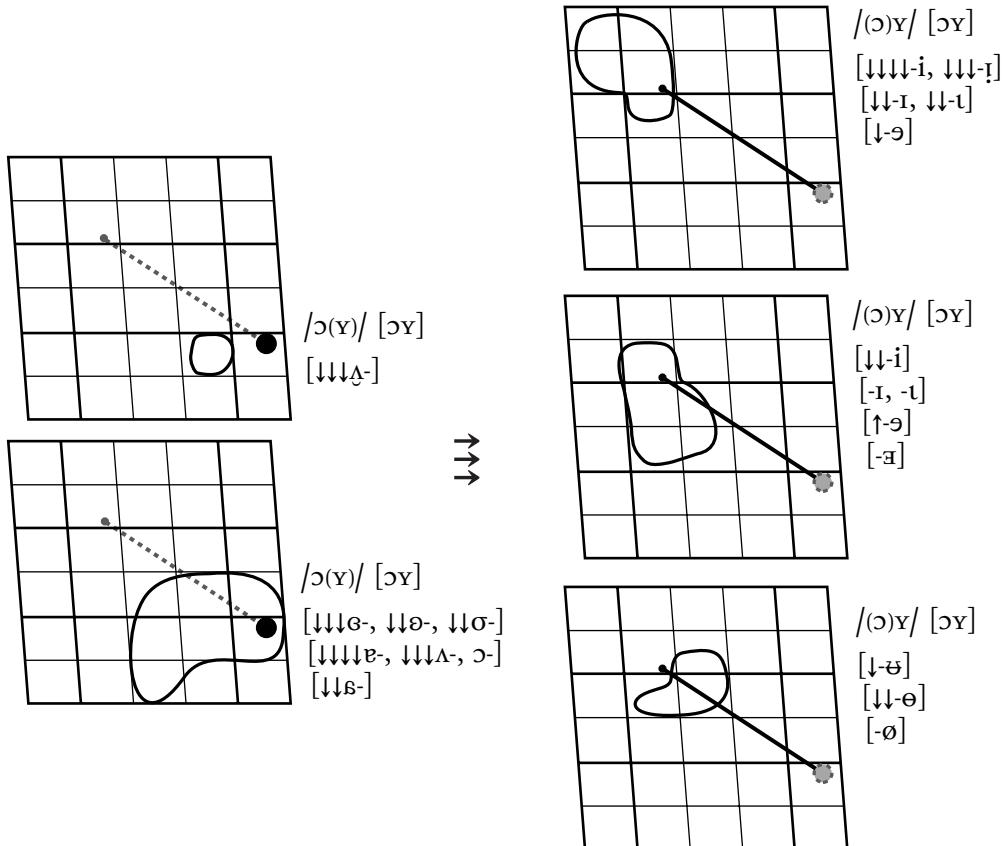
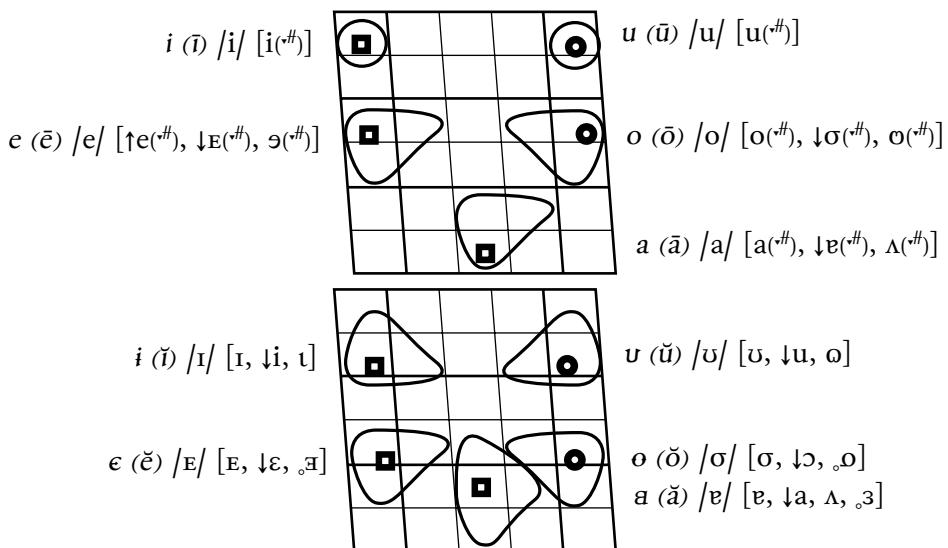


fig 3.14.3. German diphthongs: /ɔy/.



3.22. Let us end with the situation of the main five tense and five lax monophthongs. fig 3.15 presents their actual neutral realizations, including their non-neutral areas, in which they may still be sufficiently understandable, although with some problems, as shown. This completes their geo-social treatment.

fig 3.15. Latin tense and lax monophthongs: their frequent realization areas.

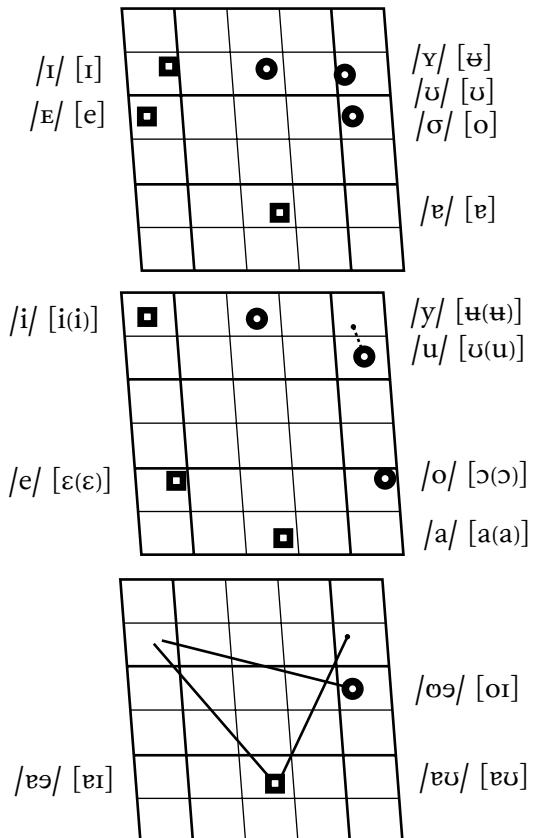


How the Greeks must have (mis)pronounced the main Latin vocalic elements

3.23. Let us consider here (seriously enough) a fascinating subject: how the ‘prestigious’ Greeks could be heard by the ‘envious’ Romans. Well, fig 3.16 is eager to answer this intriguing question.

Due to their prosodic structure, based on morae, this is a fairly reliable suggestion for: /i, e, a, σ, υ, ύ/, /ɪ, e, a, o, u, y/, and /εα, οα, ια/.

fig 3.16. Main Latin vocalic realizations by the Greeks.



4. Latin Consonants

4.0. In this chapter we will show the orograms of all consonants to be presented, not only for neutral (international and national) Latin, but also of colloquial, and illiterate and rural Latin accents (including very peculiar consonants of some modern languages, which sound unfit for Latin).

However, fig 4.0 only shows the neutral contoids, while those of the other accents will be shown later on (for comparisons and integration).

fig 4.0. Table of main Latin consonants.

	<i>bilabial</i>	<i>labio-dental</i>	<i>dental</i>	<i>dento-labialized</i>	<i>dento-velarized</i>	<i>alveolar</i>	<i>alveo-(semi)velarized</i>	<i>palatal</i>	<i>prevelar</i>	<i>prevelo-labialized</i>	<i>velar</i>	<i>velo-labialized</i>	<i>laryngeal</i>
Nasal	m	[n]			n	[ŋ]	[ŋ]				ŋ		
Stop	p b	t d				[k g]	[k g]	k g	[k g]		[p]		
Constrictive	f	s z	[s]					j		[ʃ]		w	
Approximant					r [r]								
Tap (trill)					[t̪]	l	[t̪-l]						
Lateral												h [h]	

Nasals

4.1. Latin has three *nasal* phonemes. In addition to /m/ [m] and /n/ [n], it also has /ŋ/ [ŋ] (with various taxophones, cf fig 4.0 & fig 4.1).

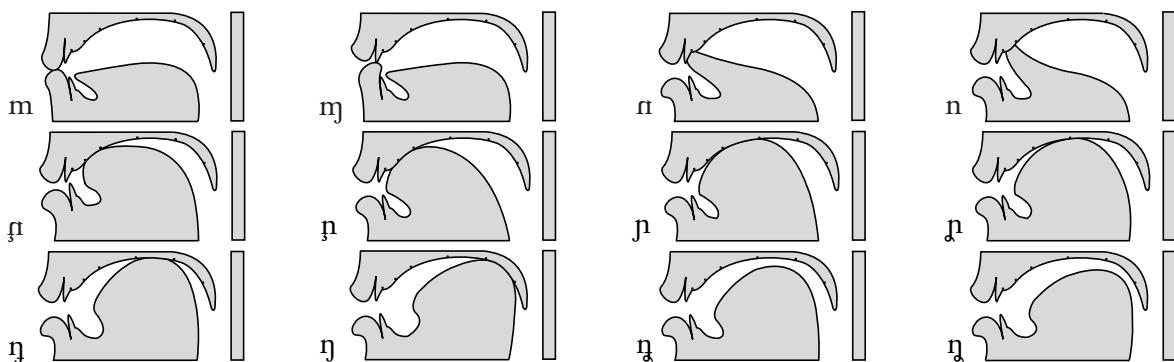
Clearly, /m/ [m] and /n/ [n] are absolutely necessary in Latin, as the following examples will show, including /nC/ sequences, within words, or between words, with regular assimilation. It is certainly convenient to add the third nasal phoneme, even if its occurrence is rather limited: /Nŋ/.

Examples: *mos* ['mos], *campus* ['kəmpʊs], *nox* ['noks], *montes* ['mɔntes], *lingo* ['lin̪go], *jungo* ['juŋgo], *dignus* ['dɪŋnʊs], *magnus* ['mæŋnʊs]. Let us notice carefully that

these last two words, phonemically, have /gn/, not '/ŋn/', although we clearly have /gn/ [ŋn] (including possible [gn]), *not* [Vŋ, Vŋ, .V], as with /Vŋ/. We also have rural: /gn/ [γn, ψn].

As a matter of fact, there is no real phonic impediment at all with [ŋ] belonging to the /g/ phoneme, *but* [Vŋ, Vŋ, .V] to /Nŋ/ (cf § 3.11 & § 5.37). There is no conflict between the two levels: phonemic and phonetic. They represent two necessary aspects of the same matter, complementing each other.

fig 4.1. Latin consonants: nasals (and two semi-nasals).



4.2. In Ch 3, we saw that classical Latin also had nasalized vocoids, as, for instance: [ĩ, ē, ë, õ, û; ũ], which, graphically, are mostly represented by vowel letters followed by -nf-, -ns- and -ns or -m, (mostly in word-final position).

But, let us also consider -m-, in word-internal position, before a different consonant (including -mn-, as we will see), but not for -mm- /mm/ [mm], nor for -mp- /mp/ [mp], -mph- /mph/ [mph], -mb- /mb/ [mb].

Thus, we have /ŋ/ in compounds with -m-, obviously belonging to an original -m /ŋ/. It is quite reasonable to believe that Latins would have written differently (instead of with -m-) those words, by using -n-, instead, if they really had /n/, with all its possible assimilations, implicit in /nC/ [n≡C] (including possible semi-nasals).

On the other hand, instead of invalidating this practice, the frequent spelling variants alternating -m- and -n- can only attest that different speakers used different pronunciations, although not necessarily for all words.

Thus, words like *numquam/nunquam*, *tamquam/tanquam*, *quamitus/quantus*, *jandum/jandudum*, *eorumdem/eorundem*, *comtero/contero*, *comtritum/contritum*, *imbutus/inbutus*, were pronounced as: ['nõŋkẽ, 'tẽŋkẽ, 'jẽŋduðõ, eõrũŋdẽ, 'kõŋterõ, kõ'tritõ, iŋ'burtus], by certain speakers, while other speakers might surely pronounce them as: ['nuŋkẽ, 'taŋkẽ, 'jaŋduðõ, eõruntõ, kõnterõ, kõntritõ, im'burtus].

4.3.1. Therefore, the pronunciation that we consider (more) neutral, for classical Latin, phonemically is: /'nuŋkweŋ, 'taŋkweŋ, 'jaŋduðuŋ, eõruntdeŋ, 'kõnterõ, iŋ'burtus/ (always with the variants indicated above).

On the other hand, also for the graphic sequence -mn-, we consider well-grounded a realization like: *omnis* /'oŋnis/ [ɔŋnis] (although with the possibility of having ['õma-, 'o'ma-], or even ['õm-], too, perhaps as a 'refined' form ↑).

Indeed, spellings like *columpna* (for *columna* /kɔ'lʊmna/) seem to attest a hyper-correct intention to affirm [kɔ'lumne], according to the (far from unexceptionable) spelling, instead of [kɔ'lʊnə].

In addition, fluctuating spellings as *confert*/*comfort* and *convocat*/*comvocab*, strengthen the idea of possible social variants, also producing [kɔðfεrt], or [komfεrt], and [kɔðwoko], or [kɔŋwoko], in addition to [kɔŋfεrt, kɔmfεrt, kɔðwoko, kɔŋwoko], &c.

All this to confirm that, the neutral structure /VŋC/ [V(ŋ)C] for -nf-, -ns-, is also possible before approximants and sonants: *inuria*, *inhabilis*, [ɪjurɪa, ɪhibɪlis] (in addition to further colloquial realizations with [ɪŋ'jur-, ɪŋ'jur-] [ɪn'hɪə-, ɪn'hɪə-]).

It is fundamental to clearly realize that /Vgn/ [Vŋn] is different from /VŋC/, especially in neutral pronunciation. Thus, phonemically, it is not at all convenient to use /ŋn/ for gn sequences (instead of more natural and diaphonemic /gn/) and, perhaps, /nf, ns/ for nf, ns or /m#/ for -m, (instead of /ŋf, ŋs, ŋ#/).

4.3.2. The only possible excuse for making such illogical ‘choices’ would be for not compromising oneself with ‘bewigged’ (even if young, but too) traditional ‘experts’, absurdly dominated by both ‘inherited’ poor spelling possibilities and by the evident phonic unpreparation of Latin ‘experts’ (not only ancient, but modern ones, too)!

It should be obvious, for instance, that in -m, there is nothing acceptable as anything trying to suggest intrinsic ‘bilabialism’, not even as a seminasal realization, [m]. Simply there was no other possible letter free, since -n was used for a full alveolar nasal, [n].

And, of course, something similar is true of nf and ns, because homorganic [mf, ns] would hardly be suitable, instead of [ŋf, ŋf, ŋs, ŋs] (velar and prevelar seminasals, in stressed syllables only, with a preceding [V], but simply [Vf, Vs], in unstressed ones).

Obviously, in this case, the choice of n depended on the paradigmatic use of -ns-, -nt-, rather than on clear really perceived particular nasal phones.

Actually, the real situation, both for -m /ŋ/ and nf, ns /ŋf, ŋs/, was simply something which our Latin experts, blindly, mainly entangled in grammar and lexicon matters, could not ‘catch’ clearly enough.

4.4. Also the change of -nr- and -nl- to -rr- and -ll-, /r̥r, ll/ [r̥r, ll], must have had more or less colloquial realizations, like [r̥r, ll]. Even the preposition *in* [in] had certainly different realizations, more or less assimilated to the consonants that followed in sentences (as attested by deviant inscriptions, often without -n).

Therefore, in addition to [in≡C] (homorganic) also [i^N≡C] (^N seminasal) and [iC] occurred, including [i^N≡C] (with a seminasalized vocoid followed by a homorganic seminasal contoid).

However, inevitably, things were rather unstable, so that, as also for *cum* /kuŋ/ [kũ], at least occasionally, for different speakers, [ku^N≡C], [ku^N≡C] and [kuⁿ≡C] were possible, too. Two examples: *cum Julio* [kɔðju'lɪo, kuŋ'ju-, kuŋ'ju-], *cum libro* [kɔ'lɪbro, kuɿ'lɪ-, kuɿ'lɪ-, kuŋ'lɪ-], &c.

Stops

4.5. Latin has three diphonic pairs of *stops* (cf fig 4.2.1): /p, b; t, d; k, g/, [p, b; t, d; k-k̄, g-ḡ], with the taxophones [k, g], before front vocoids, and with the addition of the /kw, gw/ phonemic sequences, [k-k̄, g-ḡ]. They are (pre)velolabial, which are better not to be considered as separate complex phonemes, '/k, g/' , for two reasons: for their limited distribution, and also because, popularly, they were certainly reduced to simple /k, g/ [k, k̄, g, ḡ].

Furthermore, even ‘studying’ the various but often inconclusive ‘descriptions’ by Latin grammarians and authors, we cannot find anything systematically unitarian.

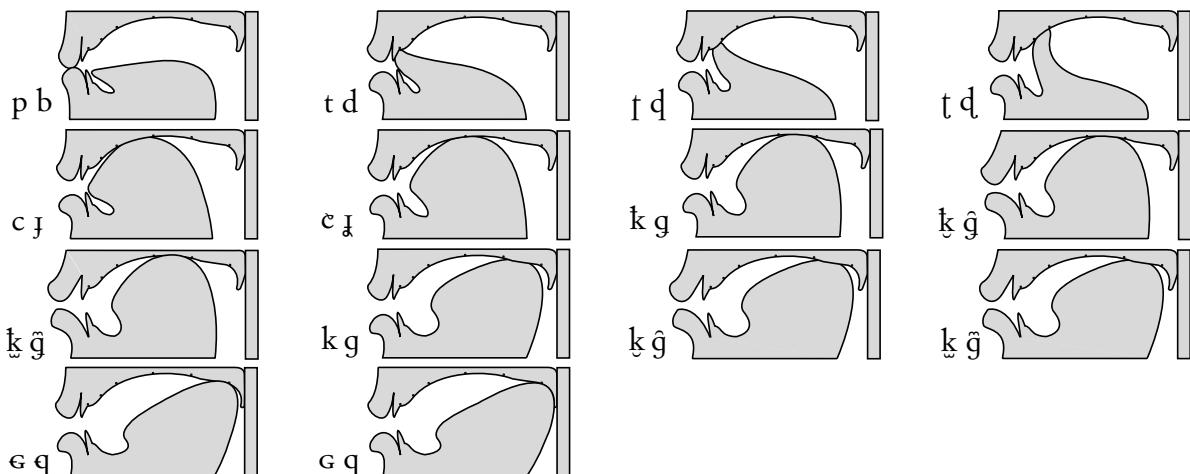
Too often, their formulations are ‘obscure’ and contradictory, due to the lack of a sufficient scientific basis (obviously, a natural phonetic one).

Unfortunately, they lacked the (almost modern scientific, and quite natural) training that their Sanskrit ‘colleagues’ had, with no need of sophisticated instruments, except one’s own mouth and ears. Or were they all *surdastri* [sur'dəstri], as our phonologists and acoustic phoneticians (and too many ‘phoneticians’, too) seem to be?

The only possible and reliable conclusion is that /kw, gw/ had different realizations, depending on speakers and their phonic training, due to sociolinguistic factors.

Therefore, the simplest and more ‘neutral’ realization consists in its straightforward performance, with approximant contoids in stressed syllables, but with semiapproximant ones in unstressed syllables: [kw, ˘kw, ˘'gw, ˘.gw, ˘] (with [k˘qV, ˘'g˘qV, ˘.g˘qV, ˘q], ie before front vowels).

fig 4.2.1. Latin consonants: stops (including English [t, d; ˘t, ˘d], for useful comparisons).



4.6. On the other hand, as already hinted at, illiterate people unified /kw, gw/ into ↓[k, g] (and ↓[k̄, ḡ]), while more ‘litterate’ people involved themselves in producing ↑[k, ḡ] (and ↑[k̄V, ḡV, ˘ḡV]). We consider neutral an accent that uses such velo-labial contoids).

Of course, oscillations in different directions were certainly not only occasional. In addition, in mannered Latin accents (cf G 9) such *rounded* realizations were excessively changed into *protruded* ones: ↓[k, ḡ] (and ↓[k̄V, ḡV, ˘ḡV]). The same

for /[#]swV/ (cf § 4.7). The Latin expression *aurea mediocritas* [‘aurēa, medī’okrītas] seems perfect in such case.

Besides, in order to sufficiently ‘darken’ /kw, gw/, so to be able to distinguish them from plain /k, g/ (not to make a bad impression, socially), other speakers very likely produced uvular and pre-uvular stops: [q, ɢ, qV, ɢV]), and uvularized [s] for /sw/ [ʂ].

For the word-initial sequence *gn-*, we have /[#]n/, while in archaic Latin it was still /[#]gn/: *gnarus* ['na'rus] (with the pedantic possibility of having [g'narus, ɣ'narus]).

For word-internal -*gn-*, we find further possibilities, with /gn/: [Vŋn, Vŋn] (urban and favorite), [V᷑n, V᷑n] (somehow, intermediate), [Vgn, Vgn] (illiterate and less favorite), but also [Vn, Vn] (for /Vgn/, especially in rural pronunciation, however rather (and sufficiently) different from /VŋC/ [V᷑ŋC, V᷑ŋC, .V᷑C]).

Examples: *ignis* [iŋnis], *tegmen* [tēŋmen], *magnus* ['məŋnʊs], *cognomen* [koŋ'no'men], *pugna* ['puŋne]. All of them also with the variants shown above.

Let us insist that it is very important to know quite well that this couple of taxophones, [ŋ, ᷑], has nothing to do with the phoneme /ŋ/, which we use for nasalized vocoids: /Vŋ/ [V᷑, V᷑] (in addition to unstressed [.V᷑], as seen above, carefully and cleverly avoiding to confuse them).

It must be clear that it is no strange thing at all, phonemically, to have /VŋC/ and /Vgn/. The important thing is to clearly know that those two structures are different, both phonetically and phonemically, even if they might seem to be somehow ‘interwoven’.

fig 4.2.2 shows the laryngeal stop, [ʔ], which is not a Latin phoneme, but may be used, for emphasis, especially before stressed vowels: *ita!* [i"ʔɪta]. Besides: [i"ʔir-te], [i"ʔi:te:], which demonstrate, even further, that for the Latin vowels, what really matters is timbre, not length.

fig 4.2.2. Laryngeal stop.

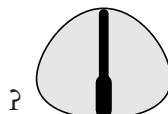
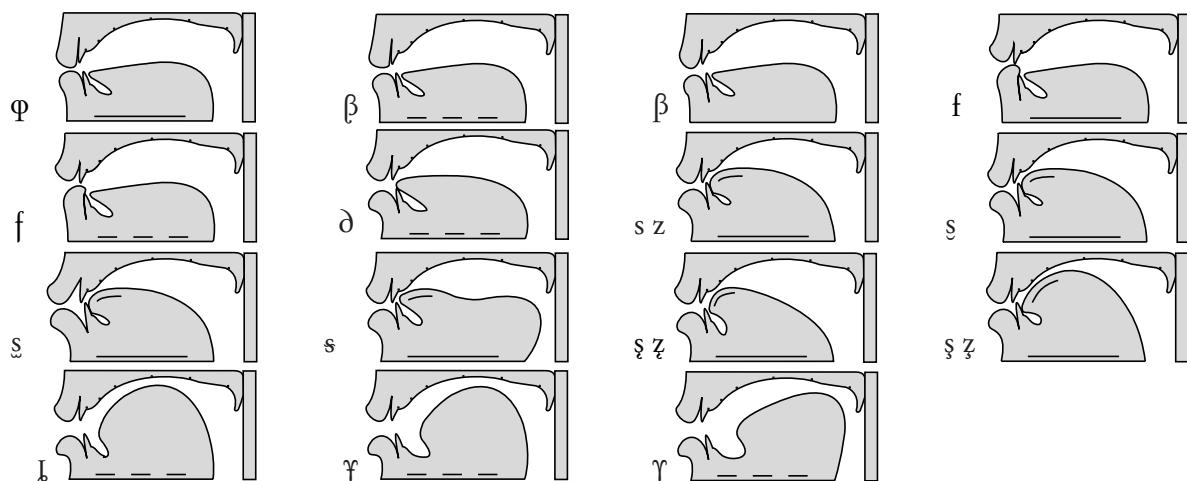


fig 4.3. Latin consonants: constrictives (and semiconstrictives).



Constrictives (or ‘fricatives’)

4.7. Latin has only two (voiceless) *constrictives*, /f, s/ [f, s], as in: *fovere* [fɔ̄we·rE], *sese* ['sese], *bona scientia* ['bōnəs k̄r̄ēntiə], *nescire* [nesk̄i·rE] (cf fig 4.3).

Let us carefully observe that words beginning in /swV/ had [sV] in ((inter)national) neutral Latin, although currently people generally used [swV, swV]: *suavis* ['sawvis], *suadeo* ['sa·dEO], *suesco* ['sesko], *Suetonius* [se·to·nius].

Of course, the spelling *sv-* *Sv-* is also possible, and even welcome, including ‘grammphonemic’ *sw-* *Sw-*, as well! Mannered Latin accents, instead of plain [s], had even [s] (cf G 9).

Approximants (or ‘frictionless continuants’)

4.8.1. Latin has three *approximant* phonemes, /j/ [j], /w/ [w] (for /kw, gw, sw/, see § 4.6-7), and /h/ [h] ([h] in weaker syllables, with others): *lus jurandum* ['lus ju·rəndū], *volvere* ['wołwERE], *quousque* [kɔ̄'usķE], *hau* ['heu], *habere* [hē'be·rE, h̄-].

4.8.2. The situation of Latin *h* is a little peculiar, as in the Romance languages, which derived from Latin itself. Differently from many other languages of the world, the main Romance languages do not have a /h/ phoneme, even if they ‘inherited’ the grapheme *h* from Latin *h*.

Even in Latin, /h/ was certainly not one of its principle phonemes. Actually, although the grapheme *h* was quite frequently used in written texts, it tended not to be always realized as /h/ [h]. Clearly, *mihi* ['mii, 'mii, ,mi, mi] and *nihil* ['nił, 'nił, nił, nił] were as shown, including the more realistic variants: *mi* ['mi, ,mi, mi] (& ['mii, 'mii]) and *nil* ['nił, nił, nił] (& ['nił]). Also: *dehinc* [dēhink, dēhink, 'dēink] (including *deinc*).

The sociophonic situation, of course, included a number of partially different ‘realities’, (more or less obscure) observations by the Latins themselves. Thus, we inevitably have to consider the following ‘categories’: *neutral* pronunciation, that we prefer, in addition to an excessive *mannered* one (cf G 9), on the one hand, and *colloquial* and *illiterate* (including *popular* and *rural*), on the other hand.

Let us explain that all (more or less obscure) observations by the Latins themselves, posed again exactly the same by philologists and classicists, must necessarily be ‘interpreted’ according to the sociophonic categories just introduced above. So, it is very important to clearly distinguish between *neutral* and *colloquial* pronunciation.

4.8.3. As said, we prefer –as neutral– the *refined* (but certainly not mannered) one, which adheres more to the inherited spelling, while, for the colloquial one, we accept all indications (and others) currently found, as indications of ‘relaxed’ productions. Certainly, oscillations and hypercorrections were quite frequent, not only in illiterate speech, but also in the colloquial one.

Thus, for (initial) *h*-, we certainly have neutral: [h, ,h]; colloquial: [h, ,Ø] ('zero'); but illiterate (popular and rural): [,Ø, ,Ø]. Examples: *habeo* [həbeo] [hə-] [ə-], *habere* [hə'be·rə] [ə-] [ɜ-].

For the Greek loans, with /Ch/ (/ph, th, kh/), we have the same situation. Neutral: [Ch, ,Ch] (including [hr, ,hr], or a somewhat more refined [rh, ,rh], for *rh*, without excluding possible [rf, ,rf]); colloquial: [Ch, ,CØ-]; illiterate: [CØ, ,CØ]. Examples (respectively): *phalanx* [phələnks] [phə-] [pə-], *phantasma* [fəntazmə] [pən-, t̪fən-] [pən-].

For compounds with prefixes ending in a consonant, followed by *h*- at the beginning of the second element, we had: neutral [ChV, C,hV], colloquial [ChV, C,V, ,CV]; illiterate [CV, ,CV]. Examples: *adhuc* [əthuk] [ət'huk] [ət'uk, ətuk], *inhumanus* [inhu'manus, inhu-] [in-u-, inu-] [inu-].

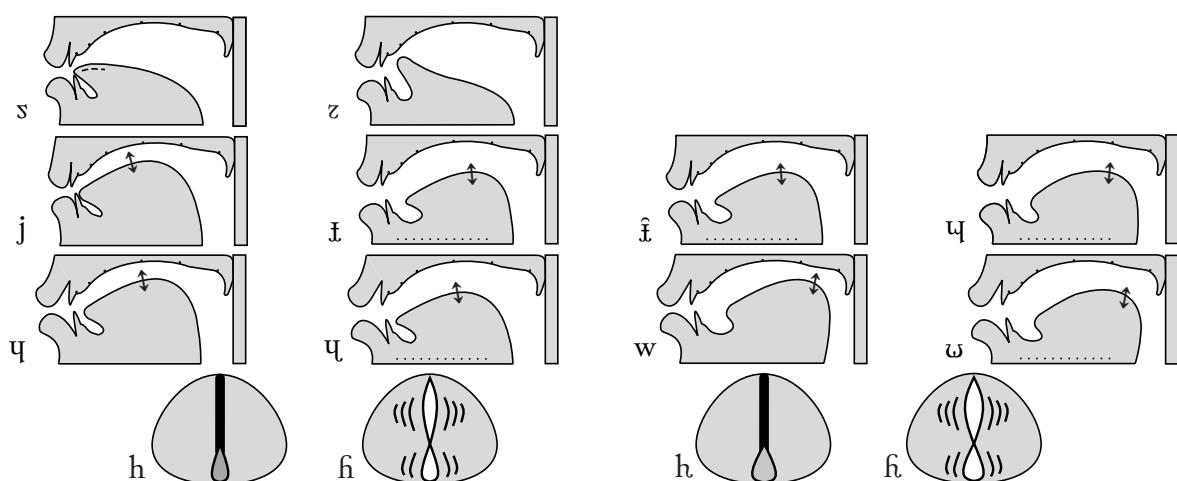
4.8.4. Of course, for intervocalic *h*, we posit: neutral [hV, ,hV], colloquial [hV, ,hV] (including [,hV, ,hV]); illiterate [,ØV, ,ØV]. Examples: *cohortis* [kɔ'hɔrtis] [kɔ-hɔr-] [kɔ'rɔr-], *cohors* [kohɔrs] [kɔfɔr-] [kɔɔr-].

Clearly, [h, f, ,f] (especially the voiced ones, [f, ,f]) were not perceived with absolute certainty, and therefore often 'denied' (even vouching for that). Exclamations might vary a lot, even in neutral pronunciation: *hui!* [hui, -h-, -f-, -ɸ-, -θ-].

Sadly, it is impossible to ignore that even ancient Latin 'experts' were rather hopeless at real phonic analyses, only very partially remedied in the recent late centuries, which might seem to be enough, but it is certainly not so (even 'committed' contemporary philological classicists).

4.8.5. fig 4.4 also shows further approximants (and semiapproximants) seen in § 3, as possible taxophones of vowels in some diphthongs, in fast speech: § 3.10.

fig 4.4. Latin consonants: approximants (and semiapproximants).

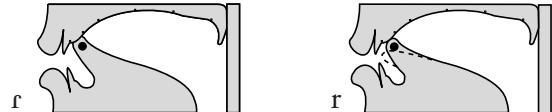


Rhotics

4.9. Latin has an alveolar *rhotic*, /r/, realized as a tap, [ɾ] (with the possibility of the corresponding trill, [r], especially for emphasis): *rarus* ['raɾus], *ars* ['əɾs], *artis* ['aɾtɪs], *reprimere* [ɾe'priːmɛɾɛ], *perdere* [peɾdɛɾɛ].

fig 4.5.1.

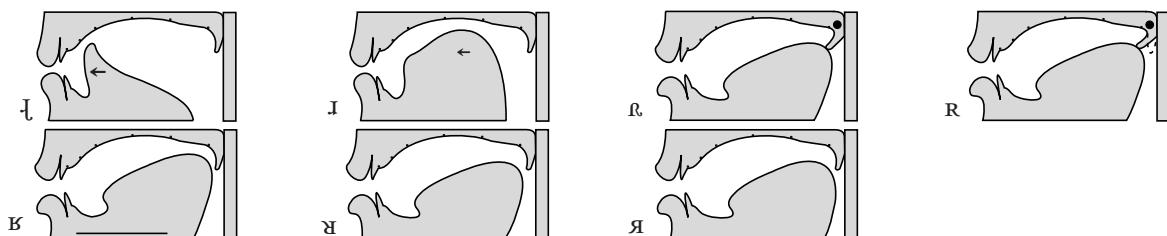
Latin consonants: alveolar tap & trill.



Let us briefly observe that the Latin ‘phonic’ terminology, unfortunately, still today, uses a semantic naiveté, calling ‘liquid’ any rhotic or lateral articulations. But, we know quite well that even the essence of real phonetics is not for anyone (sadly, including linguists and phonologists)...

fig 4.5.2 also shows the most different contoids occurring in really bad ‘modern’ accents, in languages as English, French, German, and others. Too often they can also be heard in the (teaching) recordings of Latin courses!

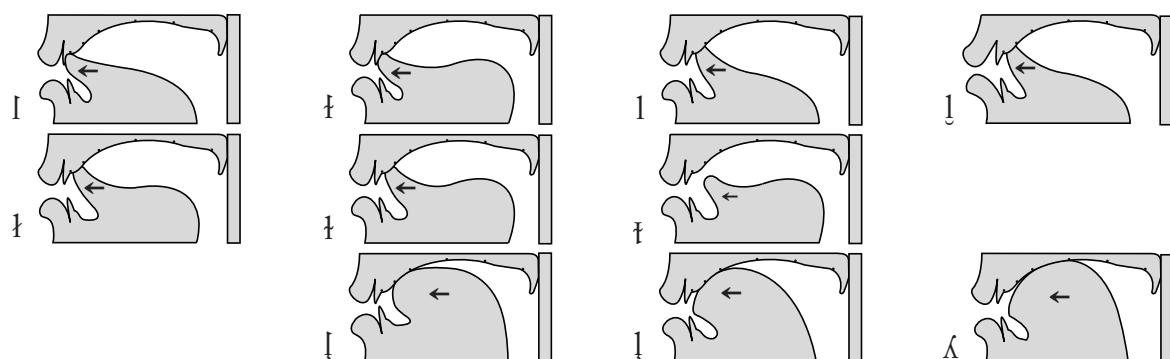
fig 4.5.2. Unfit ‘rhotics’ for Latin: English, French, German...



Laterals

4.10. Classical Latin (either international, national, or colloquial) had an alveolar *lateral*, /l/, with the following realizations: [lV, ll, lC, l#] ((half-)velarized, including [f] before dental contoids), as in: *Lucullus* [lu'kułlus], *Lucilius* [lu'kilius],

fig 4.6. Latin consonants: laterals (& taxophones, & variants).



falsus [fəlsus], *falcatus* [fəlkatus], *salve* ['sɛl-we], *sol* ['soł], *Figlinæ* [fr'gli:næ], *Angli* [əŋgli], *Anglii* [əŋglii], *Anglorum* [əŋglɔ:rū], *Anglorum* [əŋglɔ:rū].

In archaic and rural or popular and illiterate accents, although with many oscillations, we could have: /l/ [l] before front vowels, /i, ɪ, e, ɛ/, but /l/ [ł] before low vowels, /a, ɑ/, or rounded ones, /u, ʊ, o, ɔ/. The same before consonants, or when word-final, too, as in neutral Latin.

Thus, considering here only different results, we find: *Lucullus* /lu'kullus/ [łu'kullus], *Lucilius* [łu'kilius], *Anglorum* [əŋglɔ:rū], *Anglorum* [əŋglɔ:rū].

The same *non-neutral* accents, instead of [ł], had (here shown with neutral vowels): *belli* ['belli], *stella* [stelła], *gallina* [gałłi:nə], *nullus* ['nułłus].

Gemination

4.11. Consonants spelled as *geminate* correspond to phonic geminate ones: *accommodus* [æk'kommódus], *stella* [stelle] (but see the examples just given, at the end of § 4.10, for /ll/). They can also form minimal pairs: *calidus* ['keliđus] ('hot'), *callidus* ['kełlidus] ('skillful'), *sumus* ['sumus] ('we are'), *summus* ['summuss] ('highest').

Also vowel quantity is distinctive, in Latin, although its importance is only secondary, phonetically, in comparison with timbres. However, as we saw (in Ø 3), the quantity of Latin *syllables* (more than that of its *vowels*) is important to succeed in establishing the position of stress in Latin words (and names).

Some examples: *venit* ['wenit] (he comes), *venit* ['we·nit] (he came), *malum* ['məłłu] (evil), *malum* ['małłu] (apple).

On the other hand, for the tense /V/, we find [V̄] only in stressed open syllables, [V̄#, V̄#]. In all other cases, we have [VC, VC, V̄] (as already seen, but here are some further examples, with hyperphonemic indications): *nullus* ['nułłus] //nu:llus//, *tabesco* [ta'bесko] //ta:bɛsko://, *sutura* (abl.) [su'tu:ra] //su:tua:ra://, *sus* ['sus] //sus// (different from *suus* ['suus] //suus//).

4.12. Metrically, in addition to different vocalic timbres, length was used much more, sometimes even excessively, for artistic (or 'hamming') reasons.

As a matter of fact, as we have already said, in real spoken Latin, for communicative aims (even high ones, as in literary or descriptive prose), no doubt (timbric) quality was more important than (prosodic) quantity. All this, mainly due to older 'traditions', mostly (but excessively) based on metrical factors, aiming at distorting and 'disfiguring' the real language.

In order to form a precise opinion about such a 'straining' effect, one should simply listen, for about ten seconds (hopefully not more!), to the sound files by Daitz (1984, which are even worse for 'his' Greek).

The consonants of colloquial, and illiterate, and rural accents

4.13. fig 4.7 shows the table of the contoids typically used in colloquial speech. fig 4.8 shows the contoids of *illiterate* Latin. Let us notice, in particular, /f/ [ɸ], intervocalic /b, d, g/ [β; δ; ɣ], and weaker (postvocalic) /s/ [s̪], and /j, w/ [ʒ, ω]. Notice the absence of /h/. In addition: /n, l/ [n̪, l̪] (prepalatal) and /k, g/ [c, ɟ] (postpalatal, including assimilated [ɲ, ɿ]) occurring before front vowels.

fig 4.7. *Colloquial* Latin consonants, for comparisons (mainly: [f; ɸ, ʒ, ψ]).

	bilabial	labiodental	dental	dentovelar	alveolar	alveo(semi)-velar	palatal	previlar	prevolabial	velar	velolabial	laryngeal
Nasal	m	[n̪]	n		[p̪]	[ɸ]	[ŋ]					
Stop	p b	t d			[k g]	(k̪ ɣ)	k g	(k̪ ɣ)				[?]
Constrictive	f	s z			j	[ʃ]	[ʒ]	[w]	w			
Approximant			r [r̪]									
Tap [trill]			[t̪]	l [l̪]	[t̪-t̪]							
Lateral												

fig 4.8. *Illiterate* Latin consonants, for comparisons.

	bilabial	dental	alveolar	alveolabial	alveolar	prepalatal	palatal	postpalatal	velar	velolabial	laryngeal
Nasal	m	[n̪]	n		[p̪]	[ɸ]	[ŋ]				
Stop	p b	t d			[k g]	(c ɟ)	k g				[?]
(Semi)constr.	ɸ (β)	s [z ɣ]			j [j̪]	[ʃ]	[ʒ]				
(Semi)appr.		[s]	r [r̪]						w [ω]		
Tap [trill]			l [l̪]	[l̪-l̪]	[l̪]						
Lateral (semi-)											

fig 4.9. *Rural* Latin consonants, for comparisons.

	bilabial	dental	dentovelar	alveolar	alveolabial	prepalatal	palatal	previlar	velar	velolabial
Nasal	m	[n̪]	n		[p̪]	[ɸ]	[ŋ]			
Stop	p b	t d			[k g]	(c ɟ)	k g			
(Semi)constr.	ɸ [β]	s [z]	[θ]		[ʃ]	[ʒ]	[ʃ]	[ʒ]		
Approximant				r [r̪]			J			
Tap [trill]				[t̪]		[f̪]				
Lateral (semi-)		[l̪]	[t̪]	l [l̪]	[t̪-t̪]	[l̪]				

fig 4.9 shows the contoids of *rural* Latin, respectively. Let us notice, in particular, intervocalic /b, d, g/ [β; δ; ɟ, ɣ, ɻ], and /r/ [ʐ]; /j, w/ [j, ω]; but especially: /n; t, d; s; r; l/ [ɳ; ʈ, ɖ; ʂ; ڻ; ɻ] and /k, g/ [c, ɟ] (palatal, including assimilated [ɲ; ɻ]) occurring before front vowels. Notice the absence of /h/.

5. Latin Structures

Length and stress

5.1. *Lenth* is generally thought to be phonemic both for the vowels and for the consonants. It is also combined with other phonoprosodic factors. Especially for the vowels, length is certainly only a secondary and minor factor, because their main feature is the different phonetic timbres, due to their being tense (rather than ‘long’ or lax (rather than ‘short’): *venit* ['wenit] ‘he/she/it comes’ vs *venit* ['we·nit] ‘he/she/it came’, *populum* ['po·pulū] ‘people’ vs *populum* ['po·pulū] ‘poplar’, *malum* ['məlū] ‘bad’ vs *malum* ['ma·lū] ‘apple’; *male* /'mele/ ‘badly’ vs *malle* ['meɬe] ‘to prefer’, *sumus* ['sumus] ‘we are’ vs *summus* ['summus] ‘supreme’.

The lax (‘short’) vowels, either stressed or not, are as shown in the vocogram (§ 3). Only when stressed, *and* in free (or ‘open’) syllables, the phonemic tense (‘long’) vowels are phonetically half-long, '/V:/ [V#, V#']. Otherwise, we have [VC, V]: *stellæ* '/stelleɪ/, but actually [stelleɪ] (even if directly followed by tautosyllabic, and so weaker, vowels: *aer* '/a:er/' ['aer]).

However, in everyday spoken language, unstressed '/V:/ (either in free or checked, or ‘closed’, syllables) were realized as (phonetically) short vocoids, but not lax ones, [V], with their correct tense timbres. The diphthongs kept their two elements, as already shown: *stellæ* [stelleɪ] (with some normal differences both in colloquial or quicker speech, in addition to occurring in unstressed syllables).

This is also documented by many regional Italian dialects and accents, although neutral Italian has /stella/ [stel·la] (regionally: [stella, stella], including [stella, stella], here ignoring not few broad regional vowel and consonant variants).

5.2. In classical Latin, *stress* depends on the ‘length’ of the *penultimate vowel* of a word, judging on the basis of prosodic morae, and mainly according to its nature: tense or lax. If the vowel is *lax and in a free syllable*, ie as its only vocalic mora (not followed by any tautosyllabic consonant, which would make the syllable ‘heavy’), the stress is shifted to the vowel of a preceding syllable (if any).

Thus, the antepenultimate (or third last, or last but two) one: *cupido* ‘wishes’ (dat./abl.) ['kupido] and *cupido* ‘desire’ (nom.) [ku·pido]; *democratia* (nom.) ‘democracy’ [,demo'kratia] (Greek: δημοκρατία [..de.mo.kra'ti.ja]), and *viginti* ‘20’ [wi'ginti].

So, when the penultimate vowel is ‘long by nature’, as in *cupido* [ku'pi:do], or ‘by position’ (ie ‘by convention’!), as in *viginti* [vi:gɪn̩ti], it carries (intensive) stress. Not a pitch accent any longer, as it possibly was in archaic Latin, but with no distinctive function: simply with [-] (raised middle, but certainly not actually high, [-], instead of [], middle).

In addition, archaic Latin unstressed or half-stressed syllables very likely were low, [.] [..], or half-low, [.] [..] (but certainly with no melodic implication), and weaker, also becoming more centralized in the vocogram.

5.3. Back to ‘serious’ matters, given the terribly unfriendly spelling inherited for Latin, we are in a mess when trying to determine where a given word has its stress (including the complication of grammatical inflections). All this, if we had not reliable (?) dictionaries and grammars, that –somehow– could help us in ‘calculating’ what we decidedly need. Not an easy enterprise (nor sure), indeed!

Unfortunately, also about dictionaries and grammars, we are certainly not in safe hands. First of all, they *never* coincide in showing the nature (or ‘length’) of all vowels. Too often, such works generally puzzle us making us in an absurd state of uncertainty.

5.4. But, let us try to put things in order, as far as possible, seeing the chaotic situation, although most (‘serious’, but dreamer) Latinists would say they have anything under control.

Thus, having inevitably to rely on the poor Latin spelling that ‘we’ might consider suitable for ‘representing’ that language, we have to keep well in mind that the concept of the true ‘last syllable’ of a word, sadly, has two ‘possible’ interpretations.

A really natural (and phonic) one, and an extremely irrational one, based on spelling (and grammar) as if writing could be considered as safe as pronouncing.

So, by looking at the end of Latin words, we should have been told at school that, when the quite unnatural Latin spelling presents two vocalic letters, it would much better do to roll the dice!

To be true, those ‘vocalic sequences’, also depending on morphological ‘complications’, and etymological acquisitions, sometimes ‘represent’ two ‘syllables’, but some other times, just one pseudo-phono-syllable, but actually a horrible ‘grapho-syllable’.

Trying to put things right, we have to state that both tense and lax one-letter vowels count as just one entity, in this wild way of ‘investigating’ phonic things by using poor graphic devices.

Thus, -i, -e, -a, -o, -u (and Greek -y), even when followed by one or two consonants (most frequently by -s), may ‘represent’ either /i, e, a, o, u; y/, or /ɪ, ɛ, ə, ɔ, ʊ, y/. As they were ‘cleverly’ written showing a single glyph, they ‘obviously’ count for just one element.

We must, surely, add (immediately) that also -æ, -œ, -au (ie /æ, œ, aʊ/) ‘miraculously’ stand for just *one* element, even if badly written as -ae, -oe, -au! Any other combination of two vowel elements, instead, ‘perfidiously’ stand for *two* elements,

including the other two Latin *eu* sequences, *ie /eu, eu/*, as in *Theseus* ['the'seʊs], *the-seus* [the'seʊs].

Thus, excluding the very final vocalic element, *ie /u/*, we have that, in *Theseus* ['the'seʊs], the penultimate vowel, *ie /e/*, is a lax, ‘short’ vowel, which ‘refuses’ the stress. On the contrary, in *theseus* [the'seʊs], we have */e/*, a tense, ‘long’ vowel, which ‘wants’ a stress.

With other vocalic combinations, it is somehow less complicate to ‘guess’ where the stress will be, again provided we exactly know the nature (tense or lax, ‘long’ or ‘short’) jealously hidden by of the penultimate vocalic *letter*.

So, ‘scholars’ are happy with all other vocalic sequences, which –for them– ‘are’ two different *syllables*, against any phono-natural principle (most probably also on the Moon, or Mars and Venus). Of course, here, grammar has its own faults, too, if it considers pronunciations just as an uncomfortable way of dealing with spelling, with the main aim to ‘discover’ where stress is. But, there are no bounds to ‘human’ foolishness...

5.5. Thus, we still happen to have to read (quite often, even in academic books) that words as the following ones are bisyllabic: *dea, meus, leo, aer, quoad*. On the contrary, we clearly have: ['dee, 'meʊs, 'leo, 'aer, 'kʊəd] (what else could we have, actually?).

Clearly, we can not tolerate any longer to find such irritating statements, which have nothing to do with pronunciation, *ie phonetics* (or its functional additional part, called phonemics, or phonology), being simply and entirely dominated by grammar and prosody (and spelling)!

5.6. Of course, the *artistic metrical reading*, accompanied by string- or wind-instrument music, is quite another thing in comparison with *true* language. As a matter of fact, it was artificially done in its rather unnatural way, in addition to its ‘deserving’ counterpart in the unnaturalness of singing (as, especially, in opera singing).

Here are some special cases of seeming ‘irregular’ stress patterns. So we have the *dropping of a final vowel*: *educ(e)* [e'duk; e'du'ke], *illic(e)* /ɪl'lɪk/ [ɪ'lɪk; i'lɪ'ke], *addi(c)e* [əd'dik; əd'di'ke], *adhuc(e)* [əd'huk, ə'th-; -u'ke].

We can also find the *contraction* of some similar phonemes into just one, producing possible different results, /ii, ji, i/ [ii, ji, i] (in genitives or vocatives): *Mercur(i)i* [mer'kʊrii, -kuri, -kur-ji, -kur-i, 'merku-ri, 'merku-ri, 'merkuri], or *Valer(i)i* [ve'lɛri, ve'leri, ve'ler-ji, ve'ler-i, ve'le-ri, 'vele-ri, 'vele-ri, 'wele-ri], including: *consil(i)i* [kõ'sili, kõ'sili, kõ'sil-ji, kõ'sil-i, 'kõŋsɪ-lji, 'kõŋsɪ-lji, 'kõŋsili], and *imper(i)i* [im'peri, im'peri, im'per-ji, im'per-i, 'impe-ri, 'imperi].

Besides, let us also consider carefully: *irritat* (from *irrita(vi)t*) [irri'ta(wi)t], different from *irritat* (present) [ir'rɪtət], *disturbat* (from *disturba(vi)t*) [distur'ba(wi)t], and *disturbat* (present) [dɪs'tɜrbət], *munit* (from *muni(vi)t*) [mu'nɪ(wi)t], and *munit* (present) ['mu'nɪt].

5.7. We also find cases of *oscillation*, depending on whether composition or dropping are more or less evident (including the very origin of certain names) as in: *satin*

[se'tin, 'setin] (from *satisne* [se'tizne] /sn-/), *sicin* [si'kin, 'si'kin] (from *sicine* [si'kine, 'si'kine]), *viden* [vr'den, 'widēn] (from *videsne* [vr'dezne] /sn-/), *tanton* (from *tantone* [ta'ntōne]) [tənton, 'tenton], *nostra(ti)s* [nostras, 'nostras], *deinde* [deinde, deinde].

Names: *Camillus* [ke'mi'lus, 'kemilus], *Cethegus* [ke'the'gus, 'kethegus], *Mæcenas* (from *Mæcena(ti)s*) [mæ'ke:nas, 'mækə'nas], &c.

Also Greek words and names oscillate, if they maintain their original forms: *strapen* ['setrəpen, se'trəpen], *Acarnan* [e'kernan, eker'nan], *Cleopatra* [kle'ɔpetrə, kleɔ'petrə]. Notice that the ‘normal’ syllabification for clusters of a consonant followed by /r, l/, is /#Cr, #Cl/, while with /m, n/, we have /C#m, C#n/.

Let us consider: *agrim* ['a-grū], *dplus* ['du-plus], but: *agmen* ['ag-men], *agnus* /agnus/ ['aŋ-nus]. Let us also add: *disjungo* [di'sjungo], and *sequi* ['seki] (better than ['se-kwi]). However, for metrical reasons, things could be forced to produce even /C#r, C#l/ (in addition to further ‘literary’ monstruosities).

5.8. Furthermore, we have to consider the effect of the enclitics -ce, -ne, -ve, -que, -dem, -met, -nam, -te, -cum, and *quidem*, /ke, -ne, -we, -kwe, -met, -te/ and /deŋ, -naŋ, -kuŋ, -kwideŋ/ [-ke, -ne, -we, -ke, -met, -te; -dē, -nē, -kō, -kidē], which attract stress to the preceding syllable (with possible oscillations). So, we have: *musaque* ['mu'se-ke, mu'seke], which is not at all confused with *musaque* (abl.) [mu'sake], not even when stress coincides.

In addition, *utraque* ['u'trəke, u'trəke], equally different from *utraque* [u'tra'ke], *illene* [ɪllene, ɪllene], *loquive tacereve* [lo'ki, we te'ke'rewe, lo'ki'we, teke'rewe], *egomet* ['egɔmet, e'gɔmet], *tu quidem* ['tu' kidē, 'tu' kidē].

5.9. The following words are felt to be unitary words (thus, with /\$\$\$\$/): *alicubi* [e'líkubi, -i], *sicubi* ['síkubi, 'síkubi], *necubi* ['ne'kubi, -i], *equidem* ['ekidē], *identidem* [i'dentidē], *utinam* ['utinē], *utiquam* ['utikē], *undiique* ['undiķe], *itaque* ['iteke] ‘therefore’.

But we have: *itaque* ‘and so’ (ie et ita) [i'teke, 'iteke], and *pone* ‘behind’ ['po'ne, po'ne] (but *pone!* –imperative– [ʃpo'ne]).

Compound verbs with -do, -fit have two stress possibilities (although the ‘regular’ one is the less favored): *circumdo* [kirkū'do, kirkūndo], *satisdo* [satiz'do, se'tizdo] (also: *satis do*), *pessumdo* [pe'ssū'do, pes'sūndo] (also *pessundo*, *pessum do*), *arefit* [a're'fit, 'arefit], *madefit* [ma'de'fit, 'madefit].

Concerning verbs with -facit, we only have *arefacit* [a're'fekit], *madefacit* [ma'de'fekit]. Their ‘normalized’ forms would have been: ‘*areficit* [a'refikit]’, and ‘*madeficit* [ma'defikit]’.

5.10. There are further possible oscillations, in sentences, in cases like: *apud me* [əpu'd'me, e'pu'dme] including [əpum'me, e'pumme], *pater mi* ['pater'mi, pe'termi], *morem gerit* ['mo'rē'gerit, mo'rēŋgerit], *operam dare* ['operē'dare, 'operēŋdare].

Unfortunately, most of us, at school, will have carefully ‘learned’ *unicuique suum* (as best) as ‘[uni'ku'ikwe 'suum]’ (‘may all get their due’), while its true realization is [unr'ku'ike'suū], with the diphthong *ui* ['ui] (and *uum* /uŋ/ [uõ], too).

Let us add another (necessary) observation about *exiguitas*, which has to be pronounced [ɛksr'gūt̪as], not ['ɛksɪg̪ɪt̪as]; indeed, /gw/ [g̪] only occurs after /n/ [ŋ, ɲ], as in: *lingua* /lɪŋgwə/ [lɪŋg̪ə].

5.11. In actually spoken Latin, without much linguistic and grammatical consideration, and without necessarily having to know etymological evolution of all words, it is more than ‘natural’ to think about certain paradigmatic ‘simplifications’ or ‘normalizations’, avoiding particular exceptions.

This involves, inevitably, the existence of variants, less ‘learned’, but more ‘systematic’ for a spontaneous use of the language, which we certainly propose as more than real, not only as possible.

Let us begin, certainly, with: *actus* ['aktus, 'æk-], *rectus* [rektus, 'rɛk-], *tectus* ['tek-tus, 'tɛk-], *actio* ['aktio, 'æk-], *lector* ['lektor, 'lɛk-], *rector* [rektor, 'rɛk-], *adactus* [ə'dak-tus, ə'dɛk-], *effractus* [ɛffraktus, -freak-]. As they are in closed syllable, what may actually distinguish the two forms is only their timbres, rather evident.

5.12. There is plausible oscillation, with twofold results, in the paradigmatic inflection (most of all for nouns). Indeed, the differences documented for monosyllables, whose nominatives (in closed syllable) are entered with vowels of different timbres (or ‘lengths’) by comparison with the other inflected forms.

Indeed, it is more than natural to undergo analogic influence, with alternative forms, in addition to more awkward mixed patterns, so beloved by grammarians and philologists, that we do not show here. Thus, a more natural model of forms (in clear phonemic opposition) had: *vas*, *vasis* ['was, 'wɑ:sɪs], *vas*, *vadis* ['wəs, 'wədɪs], *os*, *oris* ['os, 'o:ris], *os*, *ossis* ['os, 'ɔssɪs], *sil*, *silis* (ochre) ['sil, 'sɪ:lɪs], *sil*, *silis* (hartwort [bot.]) ['sɪł, 'sɪlɪs], &c.

But, there are also forms like: *fur* ['fur, 'furɪs], *glis*, *gliris* ['glis, 'glɪrɪs], *glos*, *gloris* ['glos, 'glo:ris], *lis*, *litis* ['lis, 'lɪtɪs], *ren*, *renes* ['ren, 're:nɪs], *sal*, *salis* ['sał, 'sa:lɪs], *sol*, *solis* ['soł, 'so:lɪs], *splen*, *splenis* ['splen, 'sple:nɪs], &c.

Besides, there are also other forms like: *crux*, *crucis* [kruks, 'krukɪs], *grex*, *gregis* ['gřeks, 'gřegɪs], *cor*, *cordis* ['kɔr, 'kordɪs], *fel*, *fellis* ['feł, 'fełlɪs], *mel*, *mellis* ['meł, 'mełlɪs], &c.

5.13. Certain speakers might also treat some words as having long vowels (perhaps kept, or recovered, from archaic times, or social and regional usages), producing: *cor*, *cordis* ['kɔr, 'kordɪs], *fel*, *fellis* ['feł, 'fełlɪs], *mel*, *mellis* ['meł, 'mełlɪs], *os*, *ossis* ['os, 'ossɪs] (including ['o:sɪs]), &c.

In addition, there are ‘irregular’ or ‘anomalous’ forms, with different vowels in the nominative and the other inflected forms, found both in texts and dictionaries (even ‘serious’ ones).

For such forms, it is legitimate to propose variants like: *rex*, *regis* ['rɛks, 'reks, 'rɛ:gɪs], *as*, *assis* ['as, 'əssɪs, 'as], *lar*, *laris* ['lał, 'lařɪs, 'lał, 'lařɪs] (cf *Lar*, *Laris* ['lał, 'lařɪs]), *par*, *paris* ['pał, 'pařɪs, 'pał], *dispar*, *-aris* ['dišpał, 'dišperřɪs, -ař], *pes*, *pedis* ['pes, 'pɛs, 'pedɪs], *vis*, *vi* ['vis, 'vi'].

Also: *animal*, -is [əniməl, -aɫ, ənɪməlɪs], *bacchanal*, -is [bækhanəl, -aɫ, bækha'na-ɫɪs], *tribunal*, -is [trɪburnəl, -aɫ, tribu'naɫɪs], *vectigal*, -is [vektɪgəl, -aɫ, vektɪ'gaɫɪs], &c.

5.14. Even the ‘rule’ according to which //V:V(ɔ)// becomes /VV(ɔ)/ (ie ‘long vowels are shortened –actually tense vowels become lax– when immediately followed by another vowel, except in words from Greek), an extensive ‘normalization’ is plausible, as for: *res*, *rei* ['res, 'res, 'rei, 'rei], *grus*, *gruis* ['grus, 'grus, 'gruis, 'gruis].

Furthermore, such a ‘normalization’ is more than plausible for words like the following ones: *victrix*, *victricis* ['wɪktriks, -triks, wɪk'triksɪs], *audax*, *audacis* ['aʊdaks, 'aʊdaksam], *vox*, *vocis* ['woks, 'woks, 'wōkɪs, 'wōkɪs]. The same may also be true for words like: *simplex*, *simplicis* ['simpleks, 'simpleks, 'simplɪkɪs].

Of course, in poetry (apart from other possible strainings), all this may not happen at all, or less frequently (but with other possible ‘surprises’).

Also regarding the stress patterns of Latin words, a paradigmatic pressure may be more or less frequent, in current language (as also in poetry, for different reasons). For instance: *totus*, *totius* ['tōtus, tōtius, 'tōtius], *alter*, *alterius* ['əltər, əltə-rius, əltərius], *unus*, *unius* ['urnus, ūnius, 'urnius].

5.15. Latin enclitics ending in a vowel /-V#/; -ce, -ne, -que, -ve [-ke, -ne, -ke, -we]... Monosyllables ending in a vowel //V:#//: *a*, *de*, *di*, *do*, *e*, *me*, *ne*, *pro*, *qui*, *se*, *si*, *te*, *tu* [*a*, *de*, *di*, *do*, *e*, *me*, *ne*, *pro*, ki, *se*, *si*, *te*, *tu*]... If stressed, in sentences: ['a, 'de, 'di, 'do, 'e, 'me, 'ne, 'pro, ki, 'se, 'si, 'te, 'tu]...

Even as prefixes, in compounds, those monosyllables remain tense (or ‘long’): *amoveo* [a'moweo], *designo* [desɪ̄nno], *eveho* ['eWE(h)o]... However, they are shortened when immediately followed by another vowel (even if with an intervocalic -h- (corresponding to ‘zero’, /Ø/ [Ø]): *deamo* ['dœamo], *prohibeo* [prø(h)ibeo], *proinde* ['prøɪndə] (and [prøɪndə]).

However, words with *pro-* + *f-* may have two different realizations: *profano* [prøfə'nus], *profiteor* [prøfɪtər], *profundo* [prøfundo]; but: *profero* [prøfəro], *proficio* [prøfɪkio]...

Besides, in composition, *re-* is [re-] or [rE-], depending on words, as in: *refert* [rEfərt] (*refero* [rEfəro]), but: *refert* [rEfərt] (*res* ['res] + *fert* ['fərt], ‘it concerns’).

For *ne-* we have [ne-] in: *nefas* ['nefas], *neque* ['neke], *nequeo* ['nekeo], but [ne-] in other compounds: *nequam* ['ne:kə], *nequiter* ['ne:kɪter]...

5.16. There is a long-standing ‘academic’ debate about ‘hidden quantity’ for the Latin vowels. It derives from both the so-called ‘Lachmann’s law’ and a traditional ancient metrical practice by grammarians and writers.

It consists in providing ‘length’ (either adding or removing it) to particular syllables, for prosodic ‘reasons’. Of course, poets were rather free to ‘invent’ what they needed.

Common (although highly educated) speakers, as it was possible to find among senators, politicians, lawyers and writers, might certainly have some specific knowledge (or intuition) of the phonemic structure of (classical) Latin. However, most

of them did not have sufficient and necessary linguistic tools, as philologists, etymologists, and many grammarians and actors have and had.

Most of them, having learnt to use Latin, by reading and writing it, had to rely mostly on current spelling (subject to oscillations) and on what they heard from teachers and other speakers.

They surely could not do systematically what the German philologist Lachmann did, by ‘explaining’ that an underlyingly ‘short’ vowel in a Latin verb stem, ending in a voiced stop, was lengthened in its participle, where the consonant became voiceless before *-tum* [-tʊ], as in *lego* [lɛgo] ‘(I) read’ and *lectus* [lɛktʊs] (while we have: *lego* [lɛgo] ‘bequeath’ with *legatus* [lɛgatʊs]).

5.17. This brings us to state that, even among native speakers, inevitably, some of them, mostly those without a philological and etymological background, could not be sure about the ‘true’ kind of vowel they had in the syllables exhibiting that possibility.

Thus, their knowledge of Latin phonemics was not sufficient to clearly and surely distinguish between [ɪ, i; ɛ, e; ə, a; ɔ, o; ʊ, u] in closed syllables. In addition, most of them were probably not so ‘smart’ as to certainly catch the real difference between the phonetically tense or lax elements of each pair of phonemes.

All this is to suggest the high probability of a *diaphonemic* system including both the use of the tense and lax vocoids (or ‘lengthened but short(ened)’, in those syllables). Thus, ‘accurate’ speakers pronounced (or, rather, tried to pronounce) [i, e, a, o, u], while other speakers (or the same, on different occasions) pronounced [ɪ, ɛ, ə, ɔ, ʊ].

Of course, this ‘phenomenon’ applies to the ‘real’ cases of Lachmann’s law, including: *actus* ['aktʊs], *scriptus* [s'kriptʊs], but not: *factus* ['fektʊs], *dictus* ['diktʊs], *sectus* ['sektʊs], *coccus* ['koktʊs].

To ‘complicate’ things for users of Latin, we also have words like *structus* [struktʊs], with a tense vowel due to analogy. This certainly increases the inevitable ‘confusion’ among non-specialists, who mainly may depend on spelling (and non-high linguistic skills).

5.18. Let us conclude by saying that, no doubt, in addition to real neutral (and ‘professional’) Latin pronunciation, a sort of ‘semi-professional’ pronunciation certainly existed, exhibiting oscillations between the so-called ‘length’ of vowels in closed or unstressed syllables. Let us call it ‘mediatic’ pronunciation, also because it was certainly possible to hear it used by some categories of speakers indicated above.

In addition to words containing /kt/ sequences, the same was true of /nkt, nks, ks/ sequences, including /ŋf, ŋs/ ones, as in: *sanctus* ['saŋktʊs], *conjunx* ['koŋ-juŋks], *dixi* ['diksi], *vox* ['woks] (but *nox* ['noks]), *confero* ['kɔŋfəro] (with [kɔŋ-] passed off as ['kɔːr-] in metrical descriptions).

It may be interesting (and sufficiently useful) to see § 678-9 of Hale & Buck (1903) for indications on ‘hidden quantity’ by contexts and a (not complete) list of words subject to such peculiarities.

Also several (more reliable or less unreliable) dictionaries may be useful to find words which may exhibit such oscillations between tense and lax vowel phonemes, also depending on how many and which ancient Latin texts they have drawn their (more or less trustworthy) deductions and registrations from.

Just to make a simple example, Hale & Buck do *not* list *stella*, as one word that some dictionaries provide as corresponding to [stelle], as the neutral Italian form [stella] clearly attests.

The ‘rule’ of Latin stress

5.19. In Latin, stress depends on the general length of the penultimate *syllable*: if it results to be ‘long’, or better *heavy*, /VC[#]C(C)\$#, /V[#]C(C)\$#, -VV[#]C(C)\$#, -V:C[#]C(C)\$#, -VVC[#]C(C)\$#/; it takes the stress, as we saw in many examples.

Instead, if the penultimate syllable has a single mora, that is a short vowel at the end of that syllable, /\$.V[#]C(C)\$#/; the stress falls on the antepenultimate syllable, may it be short/light: /V[#]C(C)\$\$/; or long/heavy: /VC[#]C(C)\$\$/; /V[#]C(C)\$\$/; /VV[#]C(C)\$\$/; /V:C[#]C(C)\$\$/; /VVC[#]C(C)\$\$/.

Exceptions, only seeming, once they have been fully explained, are *not few*, indeed. Let us start from *enclitic words*, like *-que*. The stress falls on the syllable that precedes it, even if it is short. Examples: *rosaque* [rɔ:səkɛ] (nominative, and *rosaque* [rɔ:sakɛ] ablative), *patreque* [pæ:t'rekɛ].

5.20. Latins had the consciousness, or the intuition, that those words were compounds, not simple ones, so that the ‘heavy’ syllable was the one which preceded the enclitic form.

However, when a word was felt to be simple, not compound, the ‘rule of the penultimate’ was applied again, so we had: *utinam* ['utinɛ], *utique* ['uti:kɛ] (‘however’ &c, different from *utique* ['ut:i:kɛ], ‘in any case’ &c), *eadem* ['e:dɛ] (nominative, but *eadem* ['e:a:dɛ] ablative).

Also in the case of those compounds of *facio* [fækio] that maintain /ə/: *satisfacio* [sətisfækio], *calefacit* [kalefækit], *commonefacis* [kommonefækis]. However, we regularly have: *conficis* [kɔnfɪkis], *perficit* [perfɪkit] (*conficio* [kɔfɪkio], *perficio* [perfɪkio]).

So, there is a kind of confirmation of the rule, according to which the normal stress pattern in Latin words falls on the penultimate or antepenultimate syllable. However, there are exceptions (only seeming, once their explanation is known).

5.21. As a matter of fact, we have *apocopated* words, that have lost the vowel of the *final* syllable, but maintain their stress on that very syllable: it is the demonstrative particle *-ce* [-kɛ] → -c /-k/ [-k, -k], or of the interrogative one *-ne* [-nɛ] → -n [-n] (even with *-s* of a preceding word: *satis, audis*): *illic* [i'l'lik], *illuc* [i'l'luk], *istic* [i'stik], *adeon* [a'de:on], *satin* [sa'tin], *audin* [a'udin].

The other case of apocope (or fall) regards -e [ɛ#] of the imperatives of *dico, duco, facio* ['diko, 'duko, 'fækio]: *addic* [a'didik], *adduc* [a'dduk], *olfac* [o'lfæk].

Besides, *syncopated* words (due to the fall of *-i-* [-i-]), which ended in *-a(ti)s*, *-i(ti)s* [*-a(t)i*s, *-i(t)i*s]: *optimas* [ɔptɪ'mas], *Arpinas* [ærprɪ'nas], *Quiris* [kri'ris], *Samnis* [sɛn'nis].

Equally, for perfect forms in *-it* [-it], *-at* [-at], derived from *-ivit* [-i(w)i't], *-avit* [*-a(w)i't*]: *perit* [pe'rit], *audit* [əʊ'dit], *amat* [ə'mat], *fumat* [fu'mat].

5.22. Also the second and third singular persons of the compounds of *fio* [fio] maintain their stress on *-i-* [-i-]: *satisfis* [sətɪsfɪs], *calefit* [kæləfɪt], *commonefis* [kɒm'monəfɪs].

Vocatives and genitives of nouns like *Vergil(i)i* [wɛr'gil(i)i] and *Ovid(i)i* [ɔ'wid(i)i], with the [-i-] mora, (before [-i#]), which shifts the stress to the preceding syllable, [-C[#]C] (in addition to the structure [-VC[#]ji], which certainly strengthens the mechanism). The same is true of the genitives of words like *imperium* [im'periū], ie *imper(i)i*, so that we have: [im'peri(i)i] (always with [-VC[#]ji], too). See more variants at § 5.6.

5.23. But everything is not always so simple. As a matter of fact, also for words ending with more than one written vowel, one must ‘discover’ the ‘weight’ of the *penultimate vocalic mora* (or *phonemic vowel*, rather than ‘phonemic syllable’), independently from the vowel weight of the true last phono-syllable of the word.

These include possible æ, œ, au [æ, œ, əʊ], which are *mono-phonemic* (although *bi-moraic*) diphthongs, but certainly *not* ‘bi-syllabic’, as even other diphthongs certainly are, like those in fig 3.6.

There are also some triphthongs (and a few tetraphthongs, shown there, too), but they are certainly *not* ‘bi-syllabic’, provided there is no stress difference after their first elements).

Thus, if the penultimate mora is long (by nature, having a tense vowel, or by position, being in a closed syllable), phonically, it takes the stress. If it is short, it shifts the stress to the preceding vowel (reminding what happens to penultimate ‘short’ syllables).

This is also true of forms like *Caius*, *Gaius* [keɪjus, 'g-], much better written as *Cajus*, *Gajus*, but sadly usually ‘masked’ as ‘Cāius, -āī-, -āī-’, &c, clumsily trying to indicate [-eɪjus]. This does not mean that certain speakers, less attentive to the real nature of pronunciation, because less philologically oriented, might actually utter something like [ka'jus, 'g-], provided stress did not change (in longer words).

5.24. There is no real difference between phonetic and phonemic diphthongs. Nothing different is possible, except for phonologies that do not consider phonetics, while phonology is nothing but the *functional* aspect of phonetics itself, besides the fundamental one, ie *articulatory*, and the *auditory-prosodic*, equally important).

Indeed, even words like the following ones are *final-stressed* (ie stressed on the last phono-syllable, for about 10%), also words like: *museum* [mu'seū], *athenæum* [æthe'næeū], *unius* [u'nius].

All this, in addition to: *illuc* [ɪ'luk], &c, *dies* ['d̥iɛs], *diei* [d̥i'eɪ], *faciei* [fæk'reɪ], *Juleus* [ju'lɛus], *intueor* [ɪnt'ueoṛ], *introeo* [ɪnt'rœo], *introis* [ɪnt'rɔɪs], *introii* [ɪnt'rɔɪi], *introeunte* [ɪnt'rœe'unte], or non-classical *introiet* [ɪnt'rɔɪet], &c &c.

5.25. Instead, words like the following ones are phonically *penultimate-stressed* (for about 60%): *invidiæ* [ɪn'vɪdɪə], *imagineæ* [ɪmɪ'gɪnɪə], *perfodio* [pɛrfɔdɪo], *perfodi* [pɛrfɔdɪ], *balneum* [bɛlnɛʊ̯], *facies* [fekɪes], *fluvii(s)* [fluwri(s)], *mulier* ['mu-lijɛr], *mulieris* [mu'lijɛrɪs], *muliebris* [mu'lijɛbrɪs], *religio* [rɛ'lɪgɪo], *astutus* [ə'stʊtʊs], *astutia* [ə'stʊtɪə], *astrologia* [ə'strɔlɔgɪə].

And: *plebejus* [plɛ'bɛjus], *placeo* ['plɛkɛo], *placatio* [pla'katiø], *annuus* ['ənnuus] (with tautosyllabic [uus], certainly not 'bi-syllabic [u-us, u#us]'), *aeris* ['aɛrɪs], *aeria* [a'ɛriə], *area* ['aɛrɛə], *flagitiosus* [fla'gitrɔsʊs], *dominorum* [dɔmɪ'nɔrʊ̯], *æneæ* [ə'neæ], *Aeneadæ* [ə'nɛnɛdæ].

More: *defleo* ['de'fleo], *defluo* ['de'fluo], *defraudo* [de'frəudo], *defui* ['de'fui], *dejicio* [de'jɪkɪo], *demorior* [de'mɔriɔr], *perii* ['pɛrɪi], *introeuntium* [ɪntro'ɛn̩tɪʊ̯], *Julii* [jʊrlɪi], *Julus* [jʊrlʊs], *Julius* [jʊrlɪʊs], *Julia* [jʊrlɪə], *Juliae* [jʊrlɪə].

5.26. Lastly, the following ones are phonically *antepenultimate-stressed* (for about 30%): (*per*)*graviter* [(pɛr)grɛwɪter], *trigemini* [tri'gɛmɪni], *muliebriter* [mu'lɪɛbrɪter], *zelotypus* ['ze'lɔtypʊs] ([*z] means that, when preceded by a vowel in a phrase, it is [zz] or [dz]), *atavus* ['ætəwʊs], *pauperibus* [pə'u'pɛrɪbus], *ædiculæ* [ə'dɪkʊlæ].

Latin scholars and Latin ‘accent’

5.27. Varro used to make tonetic references, when dealing with ‘accent’, and he surely would have defined as ‘musical’ most (clearly non-tonemic) accents and languages with non-monotonous pitch movements, only after hearing three simple sentences, if *protunes* or *tunes* were more lively than usual.

Moreover, Nigidius, used to talk rather clearly –who, honestly, could deny that?— about *similarities* with interrogative and suspensive tunes (especially with vocatives and genitives of personal names, like *Vergili* [wɛr'gil(i)i] and *Ovidi* [ɔ'wi-d(i)i]), but *not* about a ‘musical accent’.

Obviously, he understood that, somehow, tonality was involved, and functionally pertinent, for *intonation*, but he interpreted (or explained) it wrongly, ignoring intensity and the actual communicative nature of tonality, probably, confusing the tonetic and intensive levels, which have quite different functions, in all languages, either ancient or modern.

5.28. Probably, out of poor direct experience with many other languages, he ended up by connecting a ‘high accent’ and an *interrogative tune*, that, actually, raises to the high band of a tonetic scheme. Besides, for a ‘low accent’, the connection with a *conclusive tune* might seem to be inevitable, since it falls.

Finally, for a ‘circumflex accent’, with more complex and differentiated movements, the analogy with the *suspensive tune* appeared to be almost ‘justified’, since, in most languages, both nowdays and surely once, we find the most composite and surprising movements for that: therefore, ‘circumflexity’.

But, all this was a methodological trap and, frankly, only evitable thanks to a

better preparation about ‘prosody’, broadly speaking. Even other people’s many references about ‘high, low, circumflex voice’, are nothing else than a poor use of terms, badly copied from Greek grammar (for its legitimate tonemes), confusing the three marked *tunes*, that any language has, for communication (and we cannot do without them).

5.29. In addition, Pompey perfectly heard Latin vowel quantities (not exactly syllabic), even if he called them ‘accent differences’. Precisely, he also used to say that it was not possible to utter *arma* ['ärme], nor *musa* ['muse], instead of the correct forms ['ärme, 'muse], for a clear reason of intolerability (for native people).

Latin speakers, more or less deliberately, had a (rather) clear perception of vowel ‘quantity’ (or better ‘quality’, tense or lax) and, consequently, out of linguistic instinct, syllabic, too.

This mostly happened in stressed position, succeeding in determining the place of stress, which –obviously and inevitably– was nothing else than a general prominence, formed by: intensity, length, and pitch (clearly together with vocalic timbres, for tense and lax elements).

Thus, native speakers, especially the learned ones, spontaneously followed the ‘rule’ of the penultimate syllable, which rejected intensity, if it was short, sending it to the preceding syllable, except for the motivated cases of weaker or stronger prominence.

5.30. For illiterate speakers, things were a little different, even if with oscillations, since they did not have problems for the stress of words that they heard repeated every day. However, for other words, having to inflect them by ‘improvising’, analogy often intervened, ‘normalizing’ seemingly ‘irregular’ inconvenient paradigms.

Therefore, in illiterate Latin (as, on the other hand, in Romance languages) analogy affected much the paradigms of declensions and conjugations, as in the variants of the following examples: *unius* [u'nius], *alterius* [ełte'rius], *solius* [solius] (already occurring in neutral speakers, too, at least occasionally, but, particularly, out of metrical ‘necessities’): *recipit* ['rekipit] and [re'kipit] (as [re'kipio]), *displacent* ['displikent] and [dis'plikent] (as *displiceo* [dis'plikeo]).

Also cases like *verum est* ['we·rūst, we'rūnst], due to the ‘weight’ of the final syllable (which reminds forms like *istic* [istik]), or *veritas* ['veritas, wərī'tas] (like *veritatem* [wərī'tatē], and words like *nostras* [nōs'tras]).

All this explains why, only with great sensitivity toward the quantity and quality of vowels, speakers were able to apply the ‘rule’, not necessarily learned at school, but from everyday life, sometimes without a fundamental awareness, mostly derived from deep reflections, even if rather unconscious (phonically, too).

5.31. Let us consider, now, examples with /(C)V[#]/ (but *not* '/(C)V[#]/', *nor* /(C)VC[#]/), as in: *conditus* (‘founded’) ['konditus], against *conditus* (‘flavored’) [kon'dirtus], or *loqueris* (‘you speak’) [lōke'ris], against *loqueris* (‘you’ll speak’) [lō'ke·ris].

These examples, and many more, demonstrate that, also in Latin, stress (or, bet-

ter, the place of stress) had and has a distinctive function, even though it uses different characteristics simultaneously: intensity, segmental (and syllabic) nature and length, phonic timbres.

5.32. On the other hand, there is a(n only) seeming exception, in apocopated words, especially in //V:kE#/ → //V:k#/ , in vocatives, but not only there, those with the contraction of the last phono-syllable, [-ii] → [-i], and those with grammemes like -que [-#kE], with a clear consciousness of their morphological combination.

Thus: *illuc* [ɪl'uk] (perhaps also [-uk]), by coarticulation, in spite of the fall of -e [-E]), *Ovidi* [o'widi, ɔ'widi..], *itaque* (et ita ‘and so’) [ɪtəkE] – but: *itaque* (‘therefore’) ['ɪtəkE], perceived, and used, as a unitary word (even if not by all speakers).

In addition, what Cicero, actually, meant (mostly in *Orator*), when referring to ‘musicality’, served to suggest how to overcome monotony. Besides, Cicero, apart from a possibly excessive lexical (and syntactical, and metrical) xenophilia, referred really, and most of all, to *paraphonic functions*, although he was not able to analyze and describe them as such.

5.33. Actually, after all, Vitruvius and Quintilian added, more clearly, references to timbre and volume (that is: quality and intensity), as well as raw *paraphonic* elements for the voice: strong/mild, fast/slow, high/low (also suggesting the use of intermediate settings), but nothing more.

As a matter of fact, all those things served to become able to use a language appropriate to express, for instance, opposition or remission, certainty or uncertainty, satisfaction or sadness, hope or disappointment, optimism or pessimism, &c &c...

The ‘melodic accent’ (or, better, a *toneme*) serves to distinguish words with different meanings, otherwise a possible tonetic movement is only an ‘odd’ peculiarity of a given language (or dialect). In addition, a ‘toneme’ without a distinctive/contrastive function is meaningless and aimless (and, thus, useless).

Therefore, all the available ‘descriptions’ and ‘interpretations’ are not enough to ‘testify’ the actual presence of a true ‘melodic’ or ‘musical’ accent in Latin. As a matter of fact, it really seems that we are only dealing with ‘deviant’ and incomplete impressions, perceived (and interpreted) wrongly.

5.34. The tonemes of ancient Greek were firmly connected to vowel quantity and quality, which native speakers could distinguish clearly. They were one and only thing, also with intensity, which cannot be missing, otherwise, it is impossible to communicate (if not through thought, provided someone may be able to).

The fundamental mistake, no doubt, consists in having ‘pontificated’, by confusing tonality, timbres, and intensity. It is the same thing when someone talks only of (true or false) hiatuses and diphthongs, by ‘arguing’ only with *two* opposite extremes (and considering more spelling than pronunciation).

On the contrary, the following *three* phono-structures must be adequately considered: /VV/, /VV/, /CV/ (respectively: diphthong, hiatus, and the sequence of a consonant and a vowel).

5.35. Let us remind, once more, that any sequence of two (or three, or even four) vocoids, that has no higher intensity on any vocoid different from the first ones, is *not* a phono-hiatus, but a phono-diphthong (or tri-, or tretra-), whatever grammars, and school, even university, may continue to say!

Also about this subject, on (Latin) stress, scholars talk only about pitch or intensity, as if they were mutually exclusive. Instead, even here we are dealing with more components: intensity, quantity, tonality, intonation, and paraphonics! Obviously, real languages use them all, inevitably, even if ‘experts’ seem not to know that, at all!

5.36. Besides, it should not be necessary to mention ‘inventors of puzzles’ like Sergius and Capella, famous at that time (as some present-day television ‘personalities’), who clearly admitted that Latin was (quite) different from Greek. They openly declared that the Greeks had their own way of pronunciation and stress, while the Romans did differently.

However, eventually, they presented poor and absurd plagiarisings (as it happens with so many horrible and indecent contemporary television shows for poor mad-people). According to such ‘scholars’ normal entries like Galenus [gə'le:nus], Galeni [gə'le:ni], Creta [k're:tə], Cælius [kæ'lju:s], Roma [rɔ:mə], lux [luks], Cicero [t̪i:kero] and nix [nɪks], should be something like: ‘[.gə,lee.nus, .gə'lee,ni, .kree,tə, .kæ,lju:s, .rɔ:me, .luks]» (or, even: ‘[gə,lee,nus, .kree,te, .rɔ:me, .luks]’) and ‘[-k̪i,k̪e,ro, -nɪks]’!

But, perhaps, instead of [.] or [_,], respectively, also ['] or [_.] or ['] or [_] or [^]? And, instead of [-], also ['] or [_.] or ['] or [_.] or ['] or [v] or [v]? And, instead of [-], perhaps, even [-]? As true schizoid hams! However, using instruments like those of Natural Phonotonetics, the possibilities correspondent to ancient ‘descriptions’, although ‘accurate’, are manifold, as just seen.

5.37. In short, however, we are personally very grateful to all ancient people who dealt with this subject, because they themselves dismantled the ramshackle organization of an absurd Latin ‘melodic accent’. Indeed, it is quite obvious that even an example like est ['est, _est, æst, øst, st, st] (‘is’), in contrast with est [est, est] (‘eats’) does not represent at all a minimal pair to demonstrate the existence of real tonicity in Latin, which is the necessary and inalienable scientific condition.

Instead, all that demonstrates that, in Latin, vocalic ‘quantity’ was strictly tied to timbric *quality*, producing the results that we have just shown, although actual ‘length’ depends on the syllabic structure of the words in question, remaining explicit only in stressed open syllables.

All this, we will never grow tired of reminding, inevitably goes together with tonality, exclusively determined by the intonation of the sentences and by paraphonics (for emotions, mood, social and personal roles, &c) inevitably present.

However, it is impossible to deny that, for ‘artistic’ aims, as in poetic declamation, and most of all in musical performances, lengths are capable of cropping up again more or less clearly, even if by distorting (and... doing violence to) true language, as we have already reminded, as it happens, particularly, in *opera* and *rap* performances. It is only a matter of good taste and patience!

5.38. Not even for more ancient forms of Latin, it seems possible to imagine a stress pattern different from an intensive one, obviously, not without syllabic length, and with some tonality, otherwise we would produce sentences like those of old ‘talking machines’, unbearably monotonous and irritating.

Furthermore, archaic Latin seems to have had (still) a stronger stress on the initial part of its words (although not necessarily on their very first syllables), with consequent weakening of the vowels in unstressed syllables, particularly those next to the stressed syllable.

There also was reduction of duration, tonality, and timbric quality, with frequent centralizations (in the vocogram), fusions and neutralizations, even to actual schwa, [ə], for short vowels, in addition to complete falls, by elision or contraction.

On the other hand, languages tend rather ‘spontaneously’ to get rid of tonemic accents. It happened so for Sanskrit, in comparison with previous Veda, for modern Greek in comparison with ancient Greek (already in its remote version defined ‘*koiné*’). Slovene and Lithuanian are doing the same.

Also many regional accents of Japanese have lost their tonemic structure. And native speakers are not able to determine for certain those structures, succeeding in ‘valuing’ correctness, only by listening, or repeating, words or sentences. The same is true, usually, for Swedish and Norwegian.

Of course, such a simplification is not possible with languages like Vietnamese, or Mandarin Chinese (or other Chinese tongues), which have a consistent number of tonemes (and allotones) used mainly on monosyllabic words, with extremely simple (and quite restricted) structures. Otherwise, communication would sincerely become impossible.

5.39. Hearing people saying that Latin in its early stages did not have such a tonemic complication, but that it ‘acquired’ it later on, perhaps in its preclassical time, and keeping it in its classical time, just to lose it afterwards, sounds decisively unreal and unnatural. All languages are becoming simpler, by eliminating ‘useless’ complications.

Once more: the ‘matter’ of a Latin melodic accent was a real blunder implemented by irresponsible imitators of the ‘Greek spirit’, regarded as a superior civilization...

The (sad) reality is that the Greek masters, ‘imported’ to Rome, spoke Latin with a Greek accent, that they were not able to get rid of, notwithstanding (possible, but improbable) good intentions, with the result that the fatuous offsprings of well-off families, which means the few ones who could go to school, acquired to ‘ham’, by stupidly and uncritically flaunting around.

However, the fact remains that those who still may want to believe in that ‘thing’ are free to do so...

Unbiased reflections on Latin stress

5.40. It is certainly a good intent to want to reconstruct and use the stress patterns of ‘real’ or official Latin, that we find in several ‘classical’ texts arrived to us.

But we should not ignore (or ‘hide’) that (obviously and naturally) also Latin, as any other actual language, was surely not as homogeneous as ‘desired’. Even in those ‘representative’ texts, we find lexical and grammatical differences.

Less obviously pronunciation differences appear; but, certainly there existed more or less copious, although not clearly and sufficiently ‘denounced’. Certainly, before the differences found in the ‘appendix Probi’, more perceptive peculiarities (and more or less condemned) ‘oddities’ were current for the exact realization of vowels and consonants, but also for stress assignment, and probably more numerous.

5.41. Fonemically, Latin had vowels (traditionally called ‘short’ and ‘long’) and diphthongs. It also had simple consonants, but also consonant groups (or clusters) with different elements (or alike, thus: geminates).

Properly understood, Latin vowels, rather than being phonemically exactly ‘short or long’, had, instead, different timbres: (more or less) peripheral in a vocogram. Indeed, we have: peripheral /i, e, a, o, u/ (including /y/, for Greek loans) and centralized (or less peripheral) /ɪ, ɛ, ə, ɔ, ʊ/ (and /ʏ/).

As for the ‘mythical vocalic lengths’, we have to clarify at once that they are not exactly *phonemic*. Rather, they are mainly phonetic, since their true relevance (as anticipated) concerns their timbres (both phonetic and phonemic).

However, we have to admit that, phonetically, the peripheral vocoids, occurring in stressed free syllables, were half-long. On the contrary, if unstressed or in checked (either stressed or unstressed) syllables, they are simply short.

It is simply fair to recognize that realizations with full length, [V:], mainly, but not only, in unstressed syllables, sound quite forced (and even ridiculous), especially uttered by German, Czech, or Hungarian ‘experts’, for instance. Lets consider: Cicero, contradico /kikero, kɔntra'diko/ [kikero, kɔntra'diko] when rendered as [kikero:, kɔntra'diko]: insufferable!

5.42. Coming to the central question about Latin stress, we have to accept it may have some *phonemic* distinctive relevance, in addition to *phonetic* reality, more interesting, indeed. Thus, a true and real description of the pronunciation and stress of classical Latin (as in a pronunciation dictionary) should be organized and realized as (if) starting from actually listening to real spoken Latin.

We sadly know the ‘rule’ for inferring which Latin syllable to stress. But what the rule does not say (or not clearly enough) is how to identify the correct vowel to stress, if we only depend on the ‘quantity’ (more or less accurately indicated in our dictionaries), with not really simple calculations.

Obviously, in order to establish the vocalic timbres, we could make a comparison with the most direct descendant from Latin, ie Italian. But, clearly enough, we should consider ‘true’ Italian, that is the one which spontaneously developed in the greater part of central Italy.

5.43. It is very sad to have to admit that the ‘Italian’ of southern regions, but above all that of the two major islands and northern regions, is simply a strongly bas-

tardized form of language. Such a ‘language’ derived from forcing clearly different underlying dialectal structures to ‘school Italian’. We might, legitimately, talk about ‘foreign’ substrata, in territories only politically ‘unified’ (not rarely forcedly).

Up to two or three generations ago, in northern and southern Italy, the very first contact with the Italian language, technically, happened when beginning to go to school. This ‘explains’ the aberrant (and offensive) vocalic timbre distributions outside central Italy. Indeed, both timbres (for vowels and many consonants) and the distribution of word stress are learnt by spontaneous acquisition from the surrounding linguistic environment. All this, independently from any true semantic or etymological knowledge.

Thus, there is no ‘reasoning’ (nor ‘rule’) to get to the ‘true’ pronunciation of Italian. It is a ‘spontaneous’ and direct learning, with no reflection about how to pronounce real words, even if different from others, determined by school impositions on a language built in theory, only due to partially direct evolution.

5.44. It should be collected that all this refers to words *directly* inherited from Latin, but not to those ‘added’ by schooling, mostly *indirectly* taken from Latin, but with different phonic results. Thus, with /ɛ, ɔ/ instead of legitimate /e, o/, for learned words, extraneous to spontaneous usage.

Of course, as good Italian actors, independently from their geographical origin, can certainly prove that neutral pronunciation can be learnt and described in handbooks and dictionaries.

But, let us go back to our ‘mystery’: how to determine stress in Latin words. Clearly enough, native speakers learnt it ‘spontaneously’, by simple direct contact, for the quality of vowels and consonants, or word stressing. Obviously, there certainly were not few differences between educated people, who could read and write, and ‘common’ people, who could not read or write.

No doubt, at that time, the last people mentioned were the majority. However, even those people used to speak ‘their’ Latin, which was rather poor both lexically and grammatically. As a matter of fact, they were native and ‘competent’ people, for their particular language (with the limits just considered). Surely, they did not have any true linguistic reflection: they just used the language that they heard around, every day (with no schooling at all).

5.45. Indeed, this is the ‘genuine and spontaneous’ way to learn how to speak, in order to communicate with fellow creatures. They continuously heard sentences and words with their legitimate phonemes and stress (without neglecting intonation, obviously). It is not even necessary to become aware of it: simply learning, through imitation and repetition. It is a different activity, though equally necessary, as walking and providing food.

Educated people (like Cicero and Julius Caesar) are to be considered different: actually the absolute minority of population. They, and even more so *grammarians*, starting from what was used, elaborated their grammars, that we still use today.

But we must not forget that, even without grammarians, Latin was what it was

(and is), with its own linguistic mechanisms, as any other language, written or only oral. Even in poor and out-of-the-way villages, also tiny ones, specific languages are used, perfectly mastered by their inhabitants, with particular structures, ie vowels, consonants, intonation, and stress patterns, more or less rigorous (and possible tonemes).

They are all ‘natural’ things even if acquired unconsciously, with no schooling. However, anything works regularly, even with no ‘suspicion’ at all about the existence of possible particular ‘rules’.

5.46. Back to stressing: for official Latin, that is the one we can find in several texts arrived to us, including grammatical treatises. Well, it is nothing but a ‘deduction’ drawn from real usages. How many Chinese speakers (excepting some specialists) could be able to describe with scientific precision the structure of their tonemes and taxotones? Even for them, it is simply imitative reproduction, although fundamental for communication.

For us, the grammarian’s ‘rules’ are very useful (and convenient). But, frankly, it is not imaginable that Latin people (educated ones included), when speaking spontaneously, had to calculate (as a modern computer) the ‘weight’ of any single phonic element.

Not even the ‘syllabic weight’ could be used in order to utter words and sentences that might please grammarians (according to the rules deduced and described by them). Simply, everyday use and systematic practice may produce results like those. Otherwise, no language at all might be used fluently.

Naturally, this implies that, depending on the level of linguistic knowledge, in this case also for Latin, speakers could *adequately* reproduce what grammarians described. But, certainly, not to please them, rather *reproducing* the actual language, without many complicated calculations, or particularly elaborated conscious strategies.

5.47. Therefore, it is logical and legitimate to think that not all native speakers could always talk (and pronounce) the same way. Indeed, as it happens for any other language, even today, analogy can cause differences in the pronunciation of some words, either isolated or in sentences.

We know quite well that we inherited grammatical paradigms, through word formation, with themes, infixes and (very numerous) verbal and non-verbal endings. It is not at all rare, in Latin and Romance languages, that endings and suffixes ‘deform’ the structure and shape of words, sometimes in surprising ways.

Frequent words, alone or with the complication of endings and suffixes, can certainly attract and ‘drag’ other words, also influenced by paradigms, producing forms that grammarians would condemn as ‘uneducated’ and ‘wrong’.

For instance, let us consider a word like *hallec* ‘fish sauce’ (also without *h*, or with simple *l*, which clearly shows, *pace* any grammar(ian)s, that variation is real). In its inflection, it adds a syllable, producing, for instance, *hallecis* /hæl'lekɪs/ [hællekɪs], in comparison with *hallec* /hællek/ [hællek].

However, for a word and concept so common and popular (and with its variations), a pronunciation like [hełlek] is more than plausible and ‘natural’ (certainly not ‘electronic’). Most probably, in ‘true’ spontaneous speech, this ‘aberrant’ form was currently used, because more simple and even more ‘logical’.

5.48. In classical times, authors of texts (and even poetry) certainly relied on their capacity of using Latin, as when speaking unstrainedly, certainly with no straining calculations. Actually, only after classical Latin was not spoken any more, practically after 1000 years, non-native scholars began to mark vowels and syllables adding (not systematically, nor in a completely accurate way) ~ and ¯, for ‘short’ and ‘long’ vowels. In such works, and dictionaries, differences are not at all rare, without necessarily being true mistakes (or oversights). They are clearly very useful for us, but certainly not the only reliable ones.

Geographically and socially, nobody can deny the existence of stress differences, not differently from what happened during the change of Latin into the different Romance languages and dialects.

Let us simply consider a few examples of Latin words and their transformation in Italian, Spanish, Portuguese, Catalan, for instance. Here we just show the stressed vowels, indicated by a very wise orthographical accent or by a bold type.

5.49. LATIN: *amabamus, appendix, -icem, applico, auguro, Bulgaria, duumvir, attenuo, pharmacia, philosophia, pituita, platinum, rumpere, tendere, Umbria.*

ITALIAN: *amavamo, appendice* (-pen- considered as aberrant), **applico**, **auguro**, **Bulgaria** (-aria considered as high-sounding), **duunviro**, **attenuo**, **farmacia**, **filosofia**, **pituita** (or -uita, also /-wi-/), **platino**, **rompere**, **tendere**, **Umbria**.

SPANISH: *amábamos, apéndice, aplico, auguro, Bulgaria, duunviro, atenúo, farmacia, filosofía, pituita /wi/, platino, romper, tender, Umbría.*

PORTUGUESE: *amávamos, apêndice, aplico, auguro, Bulgária, duíviro, farmácia, filosofia, pituita /wi/, platino, romper, tender, Úmbria,*

CATALAN: *amàvem, apèndix, aplico, auguro, Bulgària, duunvir, attenuo, farmàcia, filosofia, pituïta, platí, rompre, tendir, Úmbria.*

5.50. After all, oscillations in pronunciation (for its vowels, consonants, and stress) are welcome and natural, provided they are found in the languages with truly ‘linguistic native’ speakers, that is in areas where that language has developed in a spontaneous and natural way, without ‘foreign’ interferences (free from other different dialect substrata), provided its development (even on different areas) may actually be considered to be a true monolingual native one.

So, it is very important to know (and accept) that the best pronouncing dictionaries of English, rightly, present variants used by native speakers (independently both from etymology and ‘expert acceptance’), provided they are really reliable and without strange and unnatural oddities. Also our Italian Pronouncing Dictionary (*Dizionario di pronuncia italiana*) faithfully shows legitimate variant, accurately classifying them.

5.51. Thus, even a Latin Pronouncing Dictionary should necessarily have the categorical imperative *not* to deny logical and natural variants, provided they are motivated and explained adequately and clearly. This is also clearly true when someone stubbornly insists in pretending to accept only what might be considered to be ‘traditionally legitimate’.

However, it would be highly misleading not to consider different ways for accepting or not some variants. The kind of evolution the pronunciation of a given language adopts obviously presents different possible choices, in addition to etymology, like: actual usage, morphological analogy, form attraction, and so on.

For instance, Latin *littera* in Italian gives *lettera*, with /lettera/, although ‘experts’ (too ‘respectfully’ dependent on tradition) still prefer /l̪ettera/, even condemning the etymological (and more native-like and wide-spread in central Italy). However, in Tuscany we find /lettera/, due to the /ɛ/ of *leggere* and *letto*, clearly ‘strange’, but still stubbornly considered by ‘experts’ as the only acceptable form.

In the case of Latin *ancilla*, which gave Italian *ancella* /an'tʃɛlla/, morpholexical analogy rightly imposes /ɛ/ of the suffix *-ella*.

Practical summary of the correspondence between phonemic and phonetic representation of Latin ‘length’

5.52. Summing up the phonetic use of *syllable length* in Latin. As we saw, the so-called ‘long’ vowels (//V://) are [V̄#, V̄#] only in stressed open syllables, either within or at the end of words.

In all other cases, //V:// are [VC] and [VC, V̄#, V̄#], ie short, in closed or in unstressed syllables. Above, we said that we are dealing with *syllable length*, also for /Vŋ/ [V̄ŋ, V̄ŋ] (and this is true of metrics, as well). Indeed, in current language, in unstressed syllables, we have [.V̄], although, metrically, it is a ‘heavy’ syllable, too, as any other /VC/ sequence, ie /Vŋ/, but *not* a ‘hyper-heavy’ one, as //Vŋ// (unless it is /VVŋ/).

Traditionally, for lack of a better way of ‘indicating’ this fact, without clear phonic devices, but trying to ‘solve’ by means of very poor ‘devices’, diacritics are written over the vowels of the concerned syllables, like ī, ī, instead of simple i.

However, for the ‘necessity’ of showing syllable length in metrics, this bungled device is used even for /VŋC, Vŋf, Vŋs/ and /ViŋV/, either in stressed or unstressed syllables, with the result to ‘show’ false things like ‘/Vn:C, Vnf, Vns, ViV/’.

Unfortunately, such ‘things’ are highly misleading, inducing people (and scholars, too) to think that the phonic reality ought to be with (nasalized) [ī, ē, ā, ð, ū; ū], even [ī; ē; ā; ð; ū; ū], instead of true [ī, ē, ē, ð, ū; ū] (in unstressed syllables, and [īŋ, ēŋ, āŋ, ðŋ, ūŋ; ūŋ] in stressed syllables).

Of course, this would surely produce ‘heavy’ syllables, in any case, *but* with wrong timbres, instead of real /Vŋ/ [V̄ŋ#C, V̄ŋ#f, V̄ŋ#s] and [Vi#jV] (not ‘[Ci#jV]’), with their legitimate [ī, ē, ē, ð, ū, ū] and [ei, ei, oi, ui, yi], respectively (but [CiV], instead of a supposed ‘[CiŋV]’).

Thus, in real language, the timbres identify the phonemic quality and ‘length’,

which, in poetry language, determine where stresses are to be ('honestly' or 'dishonesty') put, but without necessarily lengthening those syllables.

6.

Latin Intonation

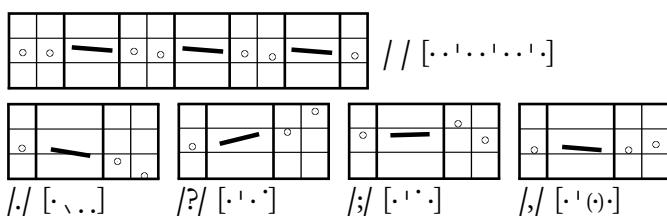
6.1. The following intonation patterns are based on reliable deductions, going backwards, from Romance results to the original language, and favoring nearby territorial realities. So, let us complete this outline of classical Latin pronunciation, by also providing possible intonation patterns (fig 6.1). They can safely be accepted as plausible and utilizable, with no real problems, nor strained interpretations.

Let us add some reliable differences for *rural* Latin (fig 6.2), too.

fig 6.1. International & neutral classical Latin intonation patterns.



fig 6.2. Rural Latin intonation patterns: main differences (in comparison with fig 6.1).



6.2. Sentences transcribed phonotonetically.

Velim latine recte loqui.

[^WEL^I. l^ET^INE. TEKTE lo^{KI}.]

(I'd like to speak Latin well)

Scimus quid dicere velis/vis.

[s^KIMUS. KID'DIKE'E 'W(EL)IS.]

(We know what you mean)

Maximas gratias (tibi ago).
 ['məksimas 'gra'tras. ₁tibi'ago.₁, -bi]
 (Thank you very much)

Quid opinaris de hoc?
 [χɪd̪o pi'narɪz. ₁de'fɔk.₁]
 (What do you think about it?)

Ut valeas hodie?
 [χʊt̪waleas. ₁'hōd̪ie.₁]
 (How are you feeling today?)

Quo imus?
 [χ̄ko. χ̄imus.]
 (Where are we going?)

Loqueris latine?
 [χ̄lɔk̄eriz le'ti'ne.]
 (Can you speak Latin?)

Frater tuus intellegitne latinum sermonem?
 [χ̄frater, tuus. χ̄in, telle'gitne le'tiñ ſer'mo'nē.]
 (Does your brother understand Latin?)

Is venit cras?
 [χ̄is'wenit: χ̄ikras.]
 (Is he coming tomorrow?)

Si sabbato venire non potueris, in angustiis erimus!
 [si'sabbato. we'nī're, nompo-tue'ris. | ɿ'angustiis'erimus.]
 (If you can't come on Saturday, we'll be in trouble)

Cum ad stationem perveni, navigium profectum erat
 [kū'etste'tio'nē. per-we'ni. | na'wigri. pro'fektū, erat.]
 (When I came to the station, the ship had gone)

Iterne equo, an pedibus faciemus?
 [χ̄i'terne -eko. | χ̄am'pedibus, fe'ki'e'mus.]
 (Shall we go by coach, or on foot?)

Sunt: unus, duo, tres, quattuor, quinque.
 ['sunt: 'u'nus. 'duo. 'tres. -kət̪tuor. | 'kinq̄ke.] ([duo.])
 (There are: one, two, three, four, five)

Sunt: unus, duo, tres, quattuor, quinque...
 ['sunt: 'u'nus. 'duo. 'tres. -kət̪tuor. 'kinq̄ke] ([duo.])
 (There are: one, two, three, four, five...)

Nihil interest, num sabbato venire non poteas.
 [ni'linterest· nū'sebbeto· we'nī're nom'poteas.]
 (If you can't come on Saturday, there's no problem)

Iterne in ræda, an equo, an pedibus faciemus?
 [i'terne in'ræda· i'ōekō'māz· i'ōēa'ti'ōnāz· fæk'rē'mus.]
 (Are we going by coach, by ship, or on foot?)

Hoc utilissimum lexicon est.
 [hō'kutrīlissimū 'leksikōnest.] ([-kōst.])
 (This is a very useful dictionary)

Hoc utilissimum lexicon est.
 [hō'k ,utrlissimū 'leksikōnest.] ([-kōst.])
 (This is a very useful dictionary)

Lexicon hoc utilissimum est.
 ['leksikōn,hōk ,utrlissimū,est.] ([-mōst.])
 (This is a very useful *dictionary*)

Hoc utilissimum lexicon est.
 [hōkutrīlissimū· 'leksikōnest.] ([-kōst.])
 (This is a *very* useful dictionary)

Hoc lexicon vere utile est.
 [hōk'leksikōm· wē're'utile,est.] ([-lest.])
 (Questo è un dizionario molto *utile*)

Minime, dixit, id non feci.
 ['minime. 'diksit·] 'id nom'fe'ki.] (['diksit·], nō'fe'ki.])
 (No, he said, I haven't done it)

Plane, deliciæ meæ.
 ['plane·] 'delikiræ'meæ.·]
 (Of course, my dear)

Plane, deliciæ meæ. Cras donum (meum) habebis.
 ['plane·] 'delikiræ'meæ.· 'kras· 'do'nū(meū) h̄abebis.]
 (Of course, my dear. Tomorrow you'll have a present)

Plane, deliciæ meæ, cras donum (meum) habebis.
 ['plane·] 'delikiræ'meæ.· 'kras· 'do'nū(meū) h̄abebis.]
 (Of course, my dear, tomorrow you'll have a present)

Sincere, dixit, omnino securus non sum.
 [sīn're'ke'rē. 'diksit·] ū'nī'no se'kurusnōn,sū.·] (['diksit·], om'ni'no, nō'sū.])
 (As a matter of fact, he said, I'm not at all sure)

Deliciæ meæ, nonne meministi, abhinc septem diebus, illam tabulam conspicimus?
 [de- lɪkɪərɪjɛm] nonne[mɛmɪnɪsti] ɿ[əp̪hɪŋk] sept̪e[di]e[bus] ɿ[ɪl̪e] t̪ebul̪e[kɔs̪p̪ikimʊs̪]

(My dear, don't you remember we saw that picture last week?)

Cur dixisti «mea non refert», mecum quæro, sin contrarium verum sit?
 [ç[kur dɪk'sisti] [mea nɔn rɛfɛrt] ɿ[əmekʊkæro] ɿ[ç[sɪŋkɔntrarɪʊ] 'we·rūsɪt]

(Why did you say 'I don't mind', I wonder, when the opposite is true?).

Conversations

6.3. The following conversations are transcribed phonotactically, as well, to further illustrate both the intonation patterns and the pronunciation of international classical Latin.

Latine loqueris?

Nondum Latine loquor. Hæc mihi prima lectio est.

Cito Latine loqueris.

Lingua Latina difficultis est.

Minime! Lingua Latina difficultis non est.

Recte dicas. Sed Roma non uno die ædificata est.

[ç[le'tɪne lɔkɛris]
 'nondʊ lə'tɪne lɔkɔr.] hæk mɪhɪ'prɪma lɛktɪost:
 'kɪtɔ lə'tɪne lɔkɛris.
 'lɪŋgə lə'tɪne diffɪkɪlɪest:
 ;"mɪmɪme:] 'lɪŋgə lə'tɪne diffɪkɪlɪs 'nonest:
 'rɛkte 'dɪkɪs.] sed'romə 'nonuno 'dɪe. ɿ[ədifɪkətɛst:]

(D'you speak Latin?

I don't speak Latin yet. This is my first lesson.

You'll speak Latin soon.

The Latin language is difficult.

Not at all! The Latin language isn't difficult.

You're right. But Rome wasn't built in a day.)

Quid quæris?

Hanc epistulam non intellego.

Tibi auxilio esse possum.

Potesne? Hoc mihi magno gaudio est.

Da illam! Lingua Italica scripta est. Amicus tuus Fabricius te Romam invitat.

Familiam quoque tuam accipere potest.

Amicus meus generosus est.

Tu quoque, homo bonus es.

[ɔ'kit'kæris:
 haŋke'pistulē, non in te'llego:
 tibieuk'silio, esse'possū.
 ɔ'potezne: | h'okmīhi 'maŋno 'gaudiorst:
 'da' i'lē. | l'īn'gā it'elikas 'kriptast: | a'mi'kus 'tuus. fa'brikius. te'ro'mē. in'witet: |
 fe'milrē k'oke'tuē. ek'kipere potest:
 a'mi'kuz'meuz, gene'rō'sus est:
 'tu. k'oke. homo 'bonuses.]

(What are you looking for?
 I don't understand this letter.
 I can help you.
 Can you? It's a great pleasure for me.
 Give it (to me)! It's written in Italian. Your friend Fabricius invites you in
 Rome. He can also welcome your family.
 My friend is of good stock.
 You're an honorable man, too.)

*Ubi estis et quo itis?
 In ræda sumus. Romam imus.
 Rectane in Italiam itis?
 Minime! Feriæ sunt! Massiliæ aliquot dies demorabimur. Et totam hebdomadam
 Genuæ. Massiliæ, in deversorio noctes agemus. Genuæ, avus nos domi accipiet.
 Genua et Roma in Italia sunt. Avus meus Italus est.*

[ɔ'ubi 'estis: | ɔ'et'ko. 'i'tis:
 in'ræda, sumus: | 'ro'mē 'imus.
 ɔ'rek'tane. ɔ'ni'tela, itis:
 ɔ'minime. | ɔ'fe'riæsunt. | e'arli'sam. | dies. demora'bimur. | et'totē heb'do-
 ma. | de'ver'sori'o. | no'kte se'ge'mus. | e'arli'sam. | e'a'nu'gen'd. | e'a'nu'a. | e'a'nu'a.
 no'z'domi ek'kipiet:
 'genua et ro'me. in'italia,sunt. | a'waz'meuz. si'telus'est.]

(Where are you and where are you going?
 We're in a four-wheeled carriage. We're going to Rome.
 Are you going straight to Italy?
 Not at all! That's a holiday! We will stay some days in Marseilles. And a whole
 week in Genoa. In Marseilles we'll spend the night in a hotel. In genua, grand-
 pa will welcome us at home.
 Genoa and Rome are in Italy. My grandfather is Italian.)

*Ubi prandere possumus?
 Hospites in triclinio prandent. Quot estis?
 Quattuor sumus.
 Assidite ad hanc mensam. Anna! Affer omnia ad prandium quattuor convivarum*

necessaria. Convivæ in triclinio sunt. Anna est nomen famulæ.
 Famula quattuor catinos affert. Apud unumquemque catinum, ponit poculum, cul-
 trum, cochleam, fuscinulamque unam.
 Quid edere cupitis? Hic est ciborum index.
 Parvus Victor indicem capit et respondebat: Ego cupio locustam, deinde leporem vel
 cuniculum assum venatorio more, denique crustulum cum malis.
 Mater, irata, alapam Victori dicit, dicens: Nimia cupis! Nobis satis erunt: panis, ova,
 caseum.

[χ' ubi 'prendere possimus:
 'hospites. 'int̄ri'kl̄inio. 'prendent. | χ'kōt̄estis.
 'kettuor̄sumus:
 es̄ si'sidite (k)l̄ayp̄a mēnsē. || effe ariūd̄at. anna. || kettuor̄ kōjwi'wa-
 r̄. nek̄es̄. kōjwi'kl̄inio sumt̄. || ari'sas̄. || eawla'maf̄. anna. || .
 famule kettuor̄ kēt̄ino 'seffert. | apudunū'kēn̄ke kēt̄inō. | 'ponit 'po'kulū. 'ku-
 trū. -kokhleē. | fus̄kinu'lēn̄ke, unē.
 χ'kīdedere 'kupitis. | 'hik̄est kr̄bo'rū 'indeks.
 'parwuz 'wiktor̄ 'indik̄e 'kepit. 'et̄respondet. | 'Ego 'kupio lo'kustē. 'deinde 'leporē.
 wełku'nī'kulū. assū wena'to'rio -mō're. | 'de'nīkē 'krustulū. kō'ma'lis.
 'mater̄. 'ir̄ate. | elep̄e 'wiktor̄is -du'kit. | 'dir̄kēs̄. | 'nimia 'kupis. | nobis'set̄i 'serunt̄.
 'panis. -owā. | 'kaseū.]

(Where can we dine?
 Guests dine in the dining-room. How many are you?
 We're four.
 Sit down at this table. Ann! Bring everything necessary for a meal of four
 guests. The guests are in the dining-room. The maid's name is Ann.
 The maid brings four dishes. Near each dish, she puts a glass, a knife, a spoon,
 and a fork.
 What do you want to eat? This is the menu.
 Little Victor picks up the menu and answers: I desire a lobster, next some hare
 or rabbit chasseur, finally an apple cake.
 His mother, angry, slaps Victor, saying: You wish too much! It'll be enough for
 us: bread, eggs, cheese.)

Juli! Abi cubitum!
 «Mamma, precor! Nolo cubitum ire. Somnus me non urget».
 Mater Julium, per gradus, usque ad cubiculum trahit.
 «Si puer bonus eris, cras tibi crustulum dabo».
 Julius puer bonus est. Vestem deponit et lectum petit. Sub linteo lodicibusque mer-
 gitur, et in somnum labitur.

[jurli. | 'abi 'kubitū.
 'memma. | 'pr̄ekor̄. | 'no'lo 'kubitū 'ir̄te. | 'sōgnuz 'meno'nurget.
 'mater̄. 'jur̄iū 'per'gradus. | us̄keat 'kubitū 'trahit.
 si'puer̄ -bonu'seris. | 'kra's. | tibi 'krustulū 'da'bo.

[jʊlius· puer'bōnūsēst·] 'westē de-pōnit·: et'lektō 'petit·] sub'līnteo Jodikr'būsķe·
 'mergitur·, et'sōñū ña'bītūr·.]

(Julius! Lie asleep!

'Mother, I beseech! I don't wanna sleep. I'm not sleepy'.

Mother takes Julius, through the stair, to his bedroom.

'If you're a good child, tomorrow I'll give you a cake'.

Julius is a good child. He takes off his cloth and goes to bed. He plunges under the napkin and blankets, and falls asleep.)

*Insanus quidam, canem brevibus cruribus aspiciens, subito clamavit: «Canes terram
 prætervolant: mox pluet!»*

Dicitur, quando hirundines demisse volant, imbremintem esse.

Una hirundo ver non efficit.

[ɪsa'nus,kidē·] 'kēnē· b'rewib's kru'rību sas-pīkiēs·: 'subito kla'ma'wīt·] 'kānes
 'terrē præterwolent·] 'moks 'pluet·:
 'di'kitur·] 'kāndo hirundines de'misse -wolent·: 'inb're ,immi'nen'tē,ESSE:
 'una hi'rundo·: 'ver no'neffikit·.]

(A madman, looking at a dachshund, suddenly shouted: 'Dogs are flying past the earth: it'll rain soon!'.

They say, when the swallows fly low, rain is near.

A swallow doesn't make spring.)

Mihi ignosce, domine: ubi veneunt crepundia?

Cujuslibet generis crepundia in tabulato tertio invenietis.

Nolite hac transire, dominæ! Potius per scalas mechanicas concendite.

Ecce crepondiorum locus. Pretii modici munus quærimus.

Puerone an puellæ dabitur hoc munus?

Filio meo id donare volo.

Quot annos natus est?

Novem annorum est.

Visne ludicrum constructivum ligneum? Tubam æream? Tympanum?

Ludicrum illud ei non placebit. Tuba autem et tympanum mihi displiant.

[mīhiñ'nosķe· l'domīne·] ;'ubī 'we'neunt· ;'kīr'pūndīrā· (mīñ'nosķe·)
 kū'južlibet 'genētis kīr'pūndīrā·; intēbūlato 'tertio· in'wēnl'e'tīs·:
 nō'līte ūaktrē'sī're·] l'domīne·; 'potius pers'ka'las me'khenikas kōšķēndīte·:
 'ekke kīr'pūndīrō'rū' l'sokus·; 'pretii 'modīki 'mūnus,kārīmūs·:
 ;'pūne-ro'ne·; 'ampu'elēa·; ;'da'bītūr· l'hōk'mūnus·:
 'fīlio 'mēo·; 'iddo'nāre· 'wōlo·:
 ;'kōtēnnos· ;'nartūsēst·:
 'nōwē· en'no'rū(E)st·:
 ;'wizne l'udīkrū' kōstruk'ti'wū' l'ñuñēñ·] ;'tubē' .-äfēa·; ;'tympanō·:
 l'udīkrū' llud ei,nomple'ke'bit·] 'tubē' l'a'utē· l'et'tympanō· mīi'displīkēnt·.]

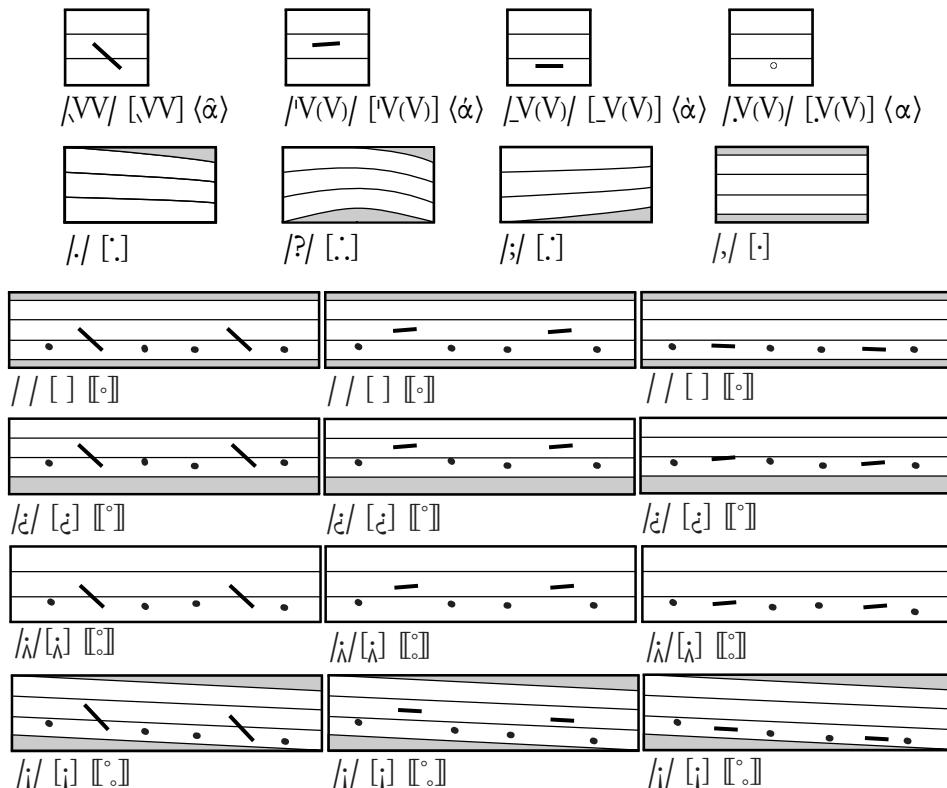
(Excuse me, sir, where are cymbals sold?
 You'll find all possible cymbals on the third floor.
 Don't pass that way, madams! You'd better mount by the escalator.
 Here's the cymbal place. We're looking for a cheap present.
 Is such a present for a boy or a girl?
 I want to give it to my son.
 How old is he?
 He's nine years old.
 D'you want a wooden building play? A bronze trumpet? A drum?
 He won't like that plaything.
 But I don't like a trumpet or a drum.)

How the Greeks must have ‘uttered’ Latin sentences

6.4. Since Greek was a tonemic language, it is a fact that even in ancient times, as unfortunately nowadays, it was certainly no easy task to acquire the pronunciation of another language, especially with quite different prosodic structures, as far as intonation and sentence prominence are concerned.

Thus, not only as a sort of ‘cultural game’ (but certainly not as an inappropriate child’s toy), it may be stimulating to imagine what the Greeks might produce uttering Latin sentences, with a clear influence of their own (quite different) lan-

fig 6.3. Deduction of Latin prosodic patterns as used by Greek speakers (cf § 3.23 & fig 3.16, too).



guage. This section is meant to hint at such a ‘curious’ situation.

As fig 6.3 shows, Greek had three stressed tonemes and an unstressed one (first row). In addition, the four necessary Greek tunes are provided (second row).

The combination of protunes, tunes, and tonemes (in the other four rows) let us understand, or at least infer, what tonetic movements should have occurred by listening to Greeks speaking Latin (ot their own mother language).

For those among us who may like this idea, here is a simple example, to illustrate what we mean: *semper nobiscum phonetica est quamquam plerique nesciunt* [SEMPE^r no^bISK^U· phoⁿETI^KE(E)st· kẽŋkẽ ple^ri^kE 'nes^kIUNT[:]], becoming something like (by showing only some possibilities): [*sem.per.no.bis.kum.pho.net.i ka.est.kwəŋ.kem.ple.ri.i ke.nes.ki.junt.*].

7. Latin texts in phonotonic transcription

7.1. In this chapter we have seven different Latin texts to continue practicing its pronunciation and intonation. Some of them are original Latin texts, others have been translated into Latin. Their English translations are not literal ones, taken from available publications. Let us also observe that we do not ‘respect’ the original metric line division, in order to be closer to the ‘real language’. Let us start with the Aesopian fable usually used by the International Phonetic Association to illustrate the pronunciation of languages and dialects.

Olim inter se Aquilo et Sol uter fortior esset certabant, cum viatorem quendam pœnula amictum procedentem conspexerunt; atque ipsorum fortiorum existimandum esse consenserunt, qui efficeret ut viator ille pœnulam deponeret.

Aquilo autem vehementissime furere coepit; sed, quo fortiores flatus emittebat, eo artius viator se circumdabat pœnula; tandem, viribus destitutus, propositum suum omisit. Tum Sol cælum clarissima luce illustravit; mox vero viator, calore victus, pœnulam exuit. Itaque Aquilo, quamvis invite, confessus est solem esse fortiorum.

Tibi placuit fabula? Libetne eam repetere?

[O.lī. ɪnter'se..] | 'ākiloet· 'soł· | 'uter· 'fortio· | 't̄ESSET·] | k̄erta'bent·; | k̄owia'to'rē | k̄en-dē | | p̄œnulae 'miktū· | proke'dentē; | k̄ospek'serunt; | 'ātke; | ip'so'rū· 'forti'o'rē; | ek-sist'mendū· | 'ESSE; | k̄osē'serunt; | 'ki·; | effi'keret; | utwra'to· | 'ti'lle·; | 'p̄œnulē· de'po-ne'ret;]

'ākilo· | 'autē; | weemēn'tissime· 'furere. | 'koepit. | 'set· | ko'fortr'o'res· | 'fla'tu·; | se-mit-te'bet·; | eo'ertiūs· wi'a'tor· sekir'kōndebet· 'p̄œnula; | 'tendē· | twirib'bus· desti-tu-tus·; | pro'positū· | 'suū·; | o'misit. || | 'tūj· 'soł· | 'kaelō· | kla'tissima | 'lu'ke·; | illus'tra'wit. | 'moks· | 'we'ro· wi'a'tor· | 'kelo're -wiktus·; | 'p̄œnulē·; | 'eksuit. || | itāke.. | 'ākilo·; | k̄enjwi-sin'wirte..; | k̄ofessu· | 'sest. | 'sołē· | 'ESSE'fortr'o'rē. |||
| t̄ibiplakuit· | 'fa'bula· | 'libetne | ēfere'petere. |||

(*The North Wind and the Sun* were disputing which was the stronger, when a traveler came along wrapped in a warm cloak. They agreed that the one who first succeeded in making the traveler take his cloak off should be considered stronger than the other.

Then the North Wind blew as hard as he could, but the more he blew the more

closely did the traveler fold his cloak around him; and at last the North Wind gave up the attempt. Then the Sun shone out warmly, and immediately the traveler took off his cloak. And so the North Wind was obliged to confess that the Sun was the stronger of the two.

Did you like the story? Do you want to hear it again?)

7.2. From Cicero's *Catilinariæ Orationis*.

Quo usque tandem abutere, Catilina, patientia nostra? Quamdiu etiam furor iste tuus nos eludet? Quem ad finem sese effrenata jactabit audacia? Nihilne te nocturnum præsidium Palati, nihil urbis vigiliæ, nihil timor populi, nihil concursus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora voltusque moverunt? Patere tua consilia non sentis, constrictam jam horum omnium scientia teneri conjurationem tuam non vides? Quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris?

O tempora, o mores! Senatus hæc intellegit. Consul videt; hic tamen vivit. Vivit? Immo vero etiam in senatum venit, fit publici consilii particeps, notat et designat oculis ad cædem unumquemque nostrum. Nos autem fortes viri satis facere rei publicæ videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina, duci jussu consulis jam pridem oportebat, in te conferri pestem, quam tu, in nos omnes, jam diu, machinaris.

An vero vir amplissimus, Publius Scipio, pontifex maximus, Tiberium Gracchum mediocriter labefactantem statum rei publicæ privatus interfecit. Catilinam orbem terræ cæde atque incendiis vastare cupientem nos consules perferemus? Nam illa nimis antiqua prætereo, quod Caius Servilius Ahala Spurium Mælium novis rebus studentem manu sua occidit. Fuit, fuit ista quondam in hac re publica virtus, ut viri fortes acrioribus suppliciis civem perniciosum quam acerbissimum hostem coercent. Habemus senatus consultum in te, Catilina, vehemens et grave, non deest rei publicæ consilium neque auctoritas hujus ordinis; nos, nos, dico aperte, consules desumus.

[χ'ko'uske. i'tandē. i'ebu'te're. i'ketrl'i'ne. i'petr'entia 'nostra. i'kēndiu. i'etiē. fur'riste'tuus. i'nose'ludet. i'kētffirnē. i'se'se, effre'nate. i'ekta'bri. i'tea'da'ki. i'mi(h)i'ne 'te. i'ok'turnū, p'raes't'diū pa'lati. || i'ni(h)i' l'urbz w'gili'z. i'ni(h)i'l timor 'p'ropuli. || i'ni(h)i'l kōj'kursuz b'no'rū 'ōgnī. || i'ni(h)i'l i'hikmuni'tissimus h'be'ndi se'natus. i'lokus. || i'ni(h)i'l 'ho'rū 'o're w'f'tuske mo'we'runt. || pe'te're, t'uekō'sili a'nō'sentis. || i'kōstrik'tē jē 'ho'rū 'ōgnī. k'rentia te'nē'ri kōj'jurati'o'nē'tuē. i'noj'wides. || i'kit'proksima. i'kit. i'superi'o're 'nokte. i'e'geris. || i'ubr'fueris. || i'kos kōj'woka'weris. || i'kit kō'sili 'ke'peris. || i'kē 'nostrū. i'jnno'rā're. i'arbitra'ris. ||]

Αο"tempora. | Αο"mores. || Αse'natus. Αhaekinu"tellegit. || kōnsul. "widet. | 'hik. i'tamen. i"wi'wit. | i"wi'wit. || immo. i'we'ro. i'etiē se'natū. 'wenit. | fit publi'kikō'sili 'partikeps. || 'note, tedde'siñne 't'okuli. i'set"kaedē, unū'kēke "nostrū. || no'as. i'f'ortes 'wiri. i'setis. feke're, sei'publike're, wi'de'mur. || siistius. fu'ro'rēak 'te'la. wi'te'mus. || Αd'mortē "te. || ketrl'i'ne. || du'ki. i'jussu 'kōnsulis. || jē'pri'dēo. por'te'be. || t'ui-te. i'kō'felli 'pestē. i'kē'tu. i'in,no'sōgnes. || jē'diu. || makhi"na'ris. ||

αν'we'ro. 'wirəm 'plissimus. || 'publius '(s)ki'piο. || 'pontife'ks 'maksimus. t'ibetru'grekkhō. i'medi'okriter. i'lebefek'tantēs. t'atū re'i'publike're, pri'wa'tu'. s'interfe'kit. ||

ꝑketrlinē. ꝑorbē 'terrae. ꝑ[kaed(E)et] ꝑ[keiŋ'kendris. ꝑ[westarē. ꝑ[kupr'entē. ꝑ[nos. ꝑ[kōŋ'sules. ꝑ[perfe're'mus. ꝑ[nēille'nimi se[n]tikē. ꝑ[præ'tereō. ꝑ[kot'keijs] se[n]wiliu. se[n]ha[le]. ꝑ[s'puriō 'mæslīō. ꝑ[nowis 'te'bus (s)tudentē. ꝑ[menu 'sua. ꝑ[ok'kirdit. ꝑ[fuit. ꝑ[fuit 'iste. ꝑ[kōndē. ꝑ[in]fia[ck] re'publika. ꝑ[wirtus. ꝑ[ut'wiri 'fortes. ꝑ[akri'o'ribus sup'plikii. ꝑ['kiwē p[er]niki'o'sū. ꝑ[kēekerbissimō 'fiostē. ꝑ[ko'e[ke]rent. ꝑ[h[e]be'mus se[n]atus kō'sułtūin 'te. ꝑ[ketrlinē. ꝑ[we(h)e'mē sed'grewe. ꝑ[non'deest. re'i'publikea kō'siliō. 'neke euk-to'ritas. ꝑ[huijus'sordinis. ꝑ[nos. ꝑ[nos. ꝑ[di'koe 'perfe. ꝑ[kōŋ'sules. ꝑ[de'sumus.]].

(When, O Catiline, do you mean to cease abusing our patience? How long is that madness of yours still to mock us? When is there to be an end of that unbridled audacity of yours, swaggering about as it does now? Do not the nightly guards placed on the Palatine Hill? Do not the watches posted throughout the city? Does not the alarm of the people, and the union of all good men? Does not the precaution taken of assembling the senate in this most defensible place? Do not the looks and countenances of this venerable body here present, have any effect upon you? Do you not feel that your plans are detected? Do you not see that your conspiracy is already arrested and rendered powerless by the knowledge which every one here possesses of it? What is there that you did last night, what the night before? Where is it that you were? Who was there that you summoned to meet you? What design was there which was adopted by you, with which you think that any one of us is unacquainted?)

Shame on the age and on its principles! The senate is aware of these things; the consul sees them; and yet this man lives. Lives! aye, he comes even into the senate. He takes a part in the public deliberations; he is watching and marking down and checking off for slaughter every individual among us. And we, gallant men that we are, think that we are doing our duty to the republic if we keep out of the way of his frenzied attacks. You ought, O Catiline, long ago to have been led to execution by command of the consul. That destruction which you have been long plotting against us ought to have already fallen on your own head.

What? Did not that most illustrious man, Publius Scipio, the Pontifex Maximus, in his capacity of a private citizen, put to death Tiberius Gracchus, though but slightly undermining the constitution? And shall we, who are the consuls, tolerate Catiline, openly desirous to destroy the whole world with fire and slaughter? For I pass over older instances, such as how Caius Servilius Ahala with his own hand slew Spurius Maelius when plotting a revolution in the state. There was once such virtue in this republic, that brave men would repress mischievous citizens with severer chastisement than the most bitter enemy. For we have a resolution of the senate, a formidable and authoritative decree against you, O Catiline; the wisdom of the republic is not at fault, nor the dignity of this senatorial body. We, we alone, I say it openly, we, the consuls, are waiting in our duty.)

7.3. From Caesar's *De Bello Gallico*.

Gallia est omnis divisa in partes tres, quarum unam incolunt Belgæ, aliam Aquitani, tertiam qui ipsorum lingua Celtæ, nostra Galli appellantur. Hi omnes lingua, institutis, legibus inter se differunt. Gallos ab Aquitanis Garumna flumen, a Belgis Matrona et Se-

quana dividit. Horum omnium fortissimi sunt Belgæ, propterea quod a cultu atque humanitate provinciæ longissime absunt; minimeque ad eos mercatores sæpe comeant atque ea quæ ad effeminandos animos pertinent important; proximique sunt Germanis, qui trans Rhenum incolunt, quibuscum continenter bellum gerunt.

Qua de causa Helvetii quoque reliquos Gallos virtute præcedunt, quod fere cotidianis præliis cum Germanis contendunt, cum aut suis finibus eos prohibent aut ipsi in eorum finibus bellum gerunt. Eorum una pars, quam Gallos obtinere dictum est, initium capit a flumine Rhodano, continetur Garumna flumine, Oceano, finibus Belgarum, attingit etiam ab Sequanis et Helvetiis flumen Rhenum, vergit ad septentriones. Belgæ ab extremis Galliæ finibus oriuntur, pertinent ad inferiorem partem fluminis Rheni, spectant in septentrionem et orientem solem.

Aquitania a Garumna flumine ad Pyrenæos montes et eam partem Oceani quæ est ad Hispaniam pertinet; spectat inter occasum solis et septentriones.

[*'gælliæ(e)s 'tɔ̄gniz- di'wi'seim 'partes 'tres. | ̄karū'nūnē 'ɪŋkoluunt 'bełgæ- | ełi'a- | ̄ki- | ta'ni- | 'tertiē- | ̄ki- ip'so'rū 'līn̄ga- | 'kełtae- | 'nostra- | 'gælliæp pełlentur. || 'hi- | 'ɔ̄n̄ges- | līn̄ga- | 'stir-turtis- | 'le'gibus- | 'līnter'se- | 'differunt. || 'gællo- se'bæk'i'taniz- | 'gæ'lūn̄a | 'flum'en- | a'bæłgis- | 'matroneæt 'se'kena- | 'di'widit. | 'ho'rū 'ɔ̄n̄niū fɔ̄rtissimi, sunt 'beł- | gæ- | 'prop'tereæ- | ̄koda'kułtuetkē 'humanitatem- | pro'wijkiræ 'lōj'gissime- | 'epsunt. | 'mīnī'me'kē, a'eozmerka'to'res, 'kommeeut, | 'atkē'ee- | 'kæe'deffemi'nāndo | 'senimos- | 'pertinent- | im'por'tant. || 'proksim'ikē, 'suntger'manis- | 'kitrē's'hē'nū- | 'iŋ- | koluunt. | ̄ki'buskē 'kontinenteæ 'bełlū 'gerunt. ||*

̄kade'keusa. heł'we'ti- | ̄kołek'e'relikoz 'gællos. wi'tute præ-ke'dunt. | ̄kot'fere. ko- | tidi'arnis- | 'præeliis- | ̄kog'er'manis. kont'ne'ndunt. | kū'paut'suis 'firnibus. eos'prohibent. | e'a'tipsii ne'o'rū 'firnibus- | 'bełlū 'gerunt. || e'o'rū- 'a'ne'pers- | ̄k'ę'gello, sobri'nete- | dík- | tū(e)st- | i'ni'tiū 'kepi. ta'flumine 'rhōdeno- | kont'ne'netur. 'gæ'lūn̄a 'flumine- | o'keano- | 'firnibuz bełgarū- | et'tiñgi 'tetjē'ap 'se'keni. setheł'wetii- | 'flumene 'rhē'nū. | 'wergi | tet'septentrī'o'nes. || 'bełgæ- | bekst're'miz 'gælliæ- | 'firnibuz. 'sor'tu'ntur. | 'pertineñ- | tadi'feri'o'rē 'partē. 'fluminiñ 'rhē'ni. | spektantī septentrī'o'nēe, torr'entē. 'solē. ||

[̄eki'tan'ia- | aga'rūn̄a 'flumine- | et'pyre'n'eos - montes- | eteñ'perteo 'keani. | ̄kæ(e)s- | tædhis'parni- | 'pertinet. || spekta, t'interok'ka'sū 'soliset septentrī'o'nes. ||]**

(All Gaul is divided into three parts, one of which the Belgæ inhabit, the Aquitani another, those who in their own language are called Celts, in our Gauls, the third. All these differ from each other in language, customs and laws. The river Garonne separates the Gauls from the Aquitani; the Marne and the Seine separate them from the Belgæ. Of all these, the Belgæ are the bravest, because they are furthest from the civilization and renement of (our) Province, and merchants least frequently resort to them, and import those things which tend to effeminate the mind; and they are the nearest to the Germans, who dwell beyond the Rhine, with whom they are continually waging war.

For which reason the Helvetii also surpass the rest of the Gauls in valor, as they contend with the Germans in almost daily battles, when they either repel them from their own territories, or themselves wage war on their frontiers. One part of these, which it has been said that the Gauls occupy, takes its beginning at the riv-

er Rhone; it is bounded by the river Garonne, the ocean, and the territories of the Belgae; it borders, too, on the side of the Sequani and the Helvetii, upon the river Rhine, and stretches toward the north. The Belgae rises from the extreme frontier of Gaul, extend to the lower part of the river Rhine; and look toward the north and the rising sun.

Aquitania extends from the river Garonne to the Pyrenaean mountains and to that part of the ocean which is near Spain: it looks between the setting of the sun, and the north star.)

7.4. From Orace's *Satiræ* (or *Sermones*). We presented the following text, more than fifty years ago, for our high school-leaving examination, in a (hand-written) phonotonic version (simpler in comparison with the *canIPA* one provided here).

Ibam forte via Sacra, sicut meus est mos, nescio quid meditans nugarum, totus in illis; accurrit quidam notus mihi nomine tantum, arreptaque manu: «Quid agis dulcissime rerum?» «Suaviter, ut nunc est», inquam, «et cupio omnia quæ vis».

Cum assectaretur: «Numquid vis?» occupo. At ille: «Noris nos», inquit, «docti sumus». Hic ego: «Pluris hoc», inquam, «mihi eris». Misere discedere quærens, ire modo ocius, interdum consistere, in aurem dicere, nescio quid, puer, cum sudor ad imos manaret talos. «O te, Bolane, cerebri felicem!», aiebam tacitus, cum quidlibet ille garrire, vicos, urbem laudaret.

Ut illi nil respondebam: «Misere cupis», inquit, «abire: jamdudum video; sed nil agis: usque tenebo; persequar. Hinc quo nunc iter est tibi?» «Nil opus est te circumagi, quendam volo visere non tibi notum; trans Tiberim longe cubat is prope Cæsaris Hortos». «Nil habeo quod agam, et non sum piger: usque sequar te».

Demitto auriculas, ut iniquæ mentis asellus, cum gravius dorso subiit onus. Incipit ille: «Si bene me novi, non Viscum pluris amicum, non Varium facies: nam quis me scribere pluris aut citius possit versus? Quis membra movere mollius? Invideat quod et Hermogenes, ego canto».

Interpellandi locus hic erat: «Est tibi mater, cognati, quis te salvo est opus?» «Haud mihi quisquam: omnis composui». «Felices! Nunc ego resto. Confice, namque instat fatum mihi triste, Sabella quod puer cecinit divina mota anus urna: «Hunc neque dira vena nec hosticus auferet ensis nec laterum dolor aut tussis nec tarda podraga: garrulus hunc quando consumet cumque: loquacis, si sapiat, vitet, simul atque adoleverit ætas».

Ventum erat ad Vestæ, quarta jam parte diei præterita, et casu tunc respondere vadato debebat, quod ni fecisset, perdere litem. «Si me amas», inquit, «paulum hic ades». «Inteream, si aut valeo stare aut novi civilia jura; et propero quo scis». «Dubius sum, quid faciam», inquit, «Tene relinquam, an rem». «Me, sodes» [si audes]. «Non faciam ille, et præcedere cípit. Ego, ut contendere durum est cum victore, sequor. «Mæcenas quomodo tecum?»

Hinc repetit: «Paucorum ominum et mentis bene sanæ». «Nemo dexterius fortuna est usus. Haberes magnum adiutorem, posset qui ferre secundas, hunc hominem velles si tradere: dispeream, ni summosse omnis». «Non isto vivimus illic, quo tu rere, modo; domus hac nec purior ulla est nec magis his aliena malis; nil mi officit», inquam, «di-

tior hic aut est quia doctior; est locus uni cuique suus».

«*Magnum narras, vix credibile*». «*Atqui sic habet*». «*Accendis, quare cupiam magis illi proximus esse*». «*Velis tantummodo: quæ tua virtus, expugnabis; et est qui vinci possit, eoque difficilis aditus primos habet*». «*Haud mihi deero: muneribus servos corrum-pam; non, hodie si exclusus fvero, desistam; tempora quæram, occurram in triviis, deducam. Nil sine magno vita labore dedit mortalibus*».

Hæc dum agit, ecce, Fucus Aristius occurrit, mihi carus, et illum qui pulchre nosset. Consistimus. «Unde venis et Quo tendis?», rogit et respondet. Vellere cœpi et pressare manu lentissima bracchia, nutans, distorquens oculos, ut me eriperet. Male salsus ridens dissimulare; meum iecur urere bilis. «Certe nescio quid, secreto, velle loqui te aiebas mecum». «Memini bene, sed meliore tempore dicam; hodie tricesima, sabbata: vin tu cur-tis Judæs oppedere?» «Nulla mihi», inquam, «religio est». «At mi; sum paulo infirmior, unus multorum. Ignoscet: alias loquar». Huncine solem tam nigrum surrexe mihi!

Fugit improbus, ac me sub cultro linquit. Casu venit obvius illi adversarius, et: «Quo tu, turpissime?» magna inclamat voce, et: «Licet antestari?» Ego vero oppono auricu-lam. Rapit in jus; clamor utrimque; undique concursus. Sic me servavit Apollo.

[i]rbe forte· wia'sekra· l'sirkut ,meusest'mos· l'neskio ķid'meditēs nu'garū· l'totu si'nūllis· l'ek'kurrīt ķidē· l'notuzmii "no'mine tautū· l'effep'take 'menu...· l'ķidragis du'lkissime 're'rū· l'su'a'witer· ut'nujkest· l'injēkē· l'et'kupio "šņaujā ķe'wis·
kōassekta-re'tur· l'nu'nūjķid'wis· l'okkupo· l'atille· l'no'risnos· l'injēkit· l'dokti sumus· l'hi'kego "pluris ,hōk· l'injēkē· l'mii'eris· l'miserē· dis'ke'dere l'ķe'res· l'ru mōdō'o'kius· l'interdū kō'sisterē· l'neurē 'di'ke're· l'neskio ķit· l'pue'ro· l'kō'su'do· l're'dim'os· me'nā'ret 'ta'los· l'o'te· l'bo'lāne· l'ke'rebri fe'l'i'kē· l'ar'je'bē· l'tekitus· kō'ķidlibet· l'ille gə'fri'ret· l'wi'kos· l'urbē· le'uda'ret·]

ut'illi 'nil· respon-de'bē· l'miserē· l'kupis· l'injēkit· l'a'bire· l'jē'durdō· l'wideo· sed'nī legis· us'ke te'nē'bo· l'persekar· l'hinjē· l'konuñ'kite testibi· l'ni· l'opuses tek'ru kumagi· l'kendē· l'wolo 'wi'sere· non,tib'r'notū· l'trēstiberī l'so'ge· l'kubē 'tis· prope-kae'seris hortos· l'ni'l'hebeo· l'kō'dagē· l'et'nōjnsū 'piger· l'us'ke 'se'ke'rete·
de'mitto'a'u'rikula· l'sutri'nī'ķea'mentri· se'sellus· l'kō'grewiuz dōrso· l'subii 'to-nus· l'injēkipi t'illē· l'si'bene me'nō'wi· noj'wiskō 'pluri se'mi'kū· noj'wariū fe-ķies· l'nē· l'ķiz'me· l'skri'bete· l'pluri seut'kitius· l'possit 'wersus· l'ķiz· l'membra mo'we're· l'mōlliua· l'in'wideaet kōdether' mogenes· l'ego· l'kanto·
l'nt'repēl'le'ndi l'lokus· l'hi'keret· l'es'tibi'mater· l'koñ'nati· l'kis te'selwoes 'to-pus· l'hau'd mui'ķiskē· l'šņnis· l'kom'posui· l'fe'l'kes· l'nu'nūj'kego· l'resto· l'kō'j-fike· l'nēķe'stēt fatō· l'mii'triste· l'sebelle l'kō'tpue'ro· l'ke'kinis· l'di'wi'na 'mo'ta· l'surna· l'hunjē· l'ne'ke 'di're we'nē'na· l'nek'hōstiku l'saufere· l'tē'nsis· l'nek'le-terū 'dolor· aut'tussis· nek'terde 'podegrā· l'gerrulus hunjē· l'kāndo· l'kō'sumet· l'kuñ'ķe· l'lo'ka'kis· l'si'sap'iat· l'wit'et· l'simul'etķe· l'adōle'wesi t'eat's·
l'wentū'ere tē'westē· l'ķerta· l'jēñ· l'partedr'i'e· præ'terita· l'et'kasu· l'tuñk res-pon'de're we'dato· de'bē'bet· l'kōd· l'nife'kis'set· l'perdere l'itē· l'sime'emas· l'injēkit· l'paulū hi'kedes· l'nt'reeē· l'si' aut'weleos t'a're· l'aut'no'wi ki'wi'li'jur'at· et'prop'ero-ko'skis· l'dubiu'ssū· l'kit'fakiē· l'injēkit· l'te'ne re'līnjkē· l'ru'na· l'me'· l'sodes· l'nō'fakiē· l'hillē· l'et'p'ea'ke'dere l'ko'epit· l'ego· l'ut'kōn'tendere "du-

fū(st) kūwīk'to·rē. | 'sēkōr. | 'mā̄ke·nas. | 'kō·modo 'te·kū. |

l̄hiñ'krepetit. | 'pā̄ku·rū 'hominū. et'mentis 'bene'sa·na. | 'ne·mo. | deks'te·rius. fōr'turna(e)s 'tū'sus. | h̄be'rez 'mā̄nuñā diu'to·rē. | k̄i'posset 'fesse se'kundas. | hūñk'hominē. 'wēlles si'tra·dere. | dis'pereñ. | nisum'mosses 'ōgnis. | 'no'nisto. | 'wi·wi·mu si'l'lik. | 'kōtu're·rē. | 'modo. | 'dōmus. | hak. nek'pū·rīs 'tū'la(e)st. | nek'māgīs 'hiseli·e·na 'melis. | 'nił mil'offīkit' l̄iñkē. | 'dītīs'fīk. | autest 'k̄i'pōktīr. | est'lōku'suni 'kūlē 'sūs. |

'mā̄nuñā 'narras. | 'wīks k̄re'dibile. | 'etk̄i 'sik'hēbet. | 'ek'kēndis. | 'kā·rē. | 'kūpīñ 'ma·gi. | 'si'lī. | 'prōksimū'sesse. | (-si'musse.) | 'welis tāt'tummōdo. | 'kā tāw'wīrtus. | eks·puñ'na'bīs. | e'testk̄i. | 'wīñki 'possit. | e'o'k̄e. | diffīkili 'seditus'primos 'hēbet. | 'haud miil'deero. | mu'nērībus. | 'serwos kōr'tumpē. | 'non. | 'hōdie sieks'klusus 'fuefo. | de'sistē. | 'tempōrē 'kāeñrē. | ok'kūrrēñ 'trīwīis. | 'de'dur'kē. | 'nił 'sine'mā̄no. | 'wīte·l̄ebō·rē. | 'dedit mōr'tālibus. |

'hāk dō'agit. | 'ekke. | 'fuskū se'rīstiū. | 'sok'kūrīt. | 'miil'ka·rūs. | 'e'tiñlū 'k̄i'pūlk̄hre 'nosset. | 'kō'sistīmus. | 'zūndē'wenis. | 'et 'kōtēndis. | 'tōge 'tetres'pōndet. | 'wēlles'e 'kōepī. | 'etp̄fes'sā·rē. | 'mānu. | 'lēt'tissime 'brēkkīr. | 'nūtēs. | 'dis'tor'kē 'sokulos. | 'utme·'rīpēt. | 'māle 'sātsus. | 'rīdēs. | 'dis'simū'latē. | 'mēñ'jekur. | 'u'cēte. | 'bīlis. | 'kēste. | 'nes·kīo'kīt. | 'se'k̄e·to. | 'wēlles'lōki. | 'te. | 'rār'je·bas. | 'mē'kū. | 'memini 'bene. | 'sed'mel'i'o·rē 'tempōrē'dikē. | 'hōdie. | 'trī'ke'sime 'sabbētē. | 'z'wīntu. | 'kūrtis ju'daei sop'pe·dētē. | 'nuñlē'a'mī. | 'iñkē. | 'religio(e)st. | 'et'mi. | 'sū'pēu loñ'firmīr. | 'unus muñ'to·rū. | iñ·'noskes. | 'elias 'lōker. | 'hūñkīne. | 'so'lē tē'nigrū. | 'sūr'rekse'mii. |

'fugī. | 'timprōbus. | 'ek'me. | 'sup'kūl'tro. | 'līñkīt. | 'kāsu. | 'we'nī 'tobwī'silli. | 'adwer·'sa·tiū'set. | 'z'kō. | 'tū. | 'tū'pīssime. | 'mā̄nuñāñ 'klamēt. | 'wo'keet. | 'z'likē 'tentest'a·rī. | 'ego. | 'we·ro. | 'op'pō·rō·nāñ 'trīkulē. | 'rāpī tīj'jus. | 'klamō rū'trīñkē. | 'u'ndīkē 'kōñ'kūr·sus. | 'sik. | 'meser'wā·wī te'pō'klo. |

(I happened to be walking along the Via Sacra, meditating on some trifle or other, as is my custom, and totally intent upon it. A certain person, known to me by name only, runs up; and, having seized my hand, ‘How do you do, my dearest fellow?’ ‘Tolerably well’, say I, ‘as times go; and I wish you every thing you can desire’.

When he still followed me; ‘Would you any thing?’ said I to him. But, ‘You know me’, says he: ‘I am a man of learning’. ‘Upon that account’, says I: ‘you will have more of my esteem’. Wanting sadly to get away from him, sometimes I walked on apace, now and then I stopped, and I whispered something to my boy. When the sweat ran down to the bottom of my ankles. O, said I to myself, Bolanus, how happy were you in a headpiece! Meanwhile he kept prating on any thing that came uppermost, praised the streets, the city.

And, when I made him no answer; ‘You want terribly’, said he ‘to get away; I perceived it long ago; but you effect nothing. I shall still stick close to you; I shall follow you hence: where are you at present bound for?’. ‘There is no need for your being carried so much about: I want to see a person, who is unknown to you: he lives a great way off across the Tiber, just by Caesar’s gardens’. ‘I have nothing to do, and I am not lazy; I will attend you thither’.

I hang down my ears like an ass of surly disposition, when a heavier load than

ordinary is put upon his back. He begins again: ‘If I am tolerably acquainted with myself, you will not esteem Viscus or Varius as a friend, more than me; for who can write more verses, or in a shorter time than I? Who can move his limbs with softer grace, in the dance? And then I sing, so that even Hermogenes may envy’.

Here there was an opportunity of interrupting him. ‘Have you a mother, or any relations that are interested in your welfare?’ ‘Not one have I; I have buried them all’. ‘Happy they! now I remain. Dispatch me: for the fatal moment is at hand, which an old Sabine sorceress, having shaken her divining urn, foretold when I was a boy. This child, neither shall cruel poison, nor the hostile sword, nor pleurisy, nor cough, nor the crippling gout destroy: a babbler shall one day demolish him; if he be wise, let him avoid talkative people, as soon as he comes to man’s estate.

One fourth of the day being now passed, we came to Vesta’s temple; and, as good luck would have it, he was obliged to appear to his recognizance; which unless he did, he must have lost his cause. ‘If you love me’, said he, ‘step in here a little’. ‘May I die! if I be either able to stand it out, or have any knowledge of the civil laws: and besides, I am in a hurry, you know whither’. ‘I am in doubt what I shall do’, said he; ‘whether desert you or my cause’. ‘Me, I beg of you’. ‘I will not do it’, said he; and began to take the lead of me. I (as it is difficult to contend with one’s master) follow him. ‘How stands it with Maecenas and you?’.

Thus he begins his prate again. ‘He is one of few intimates, and of a very wise way of thinking. No man ever made use of opportunity with more cleverness. You should have a powerful assistant, who could play an underpart, if you were disposed to recommend this man; may I perish, if you should not supplant all the rest!’ ‘We do not live there in the manner you imagine; there is not a house that is freer or more remote from evils of this nature. It is never of any disservice to me, that any particular person is wealthier or a better scholar than I am: every individual has his proper place’.

‘You tell me a marvelous thing, scarcely credible’. ‘But it is even so’. ‘You the more inflame my desires to be near his person’. ‘You need only be inclined to it: such is your merit, you will accomplish it: and he is capable of being won; and on that account the first access to him he makes difficult’. ‘I will not be wanting to myself; I will corrupt his servants with presents; if I am excluded today, I will not desist; I will seek opportunities; I will meet him in the public streets; I will wait upon him home. Life allows nothing to mortals without great labor’.

While he was running on at this rate, Fucus Aristius comes up, a dear friend of mine, and one who knows the fellow well. We make a stop. ‘Whence come you? whither are you going?’ he asks and answers. I began to twitch him ‘by the elbow’, and to take hold of his arms ‘that were affectedly’ passive, nodding and distorting my eyes, that he might rescue me. Cruelly arch he laughs, and pretends not to take the hint: anger galled my liver. ‘Certainly’, said I, ‘Fucus, you said that you wanted to communicate something to me in private’. ‘I remember it very well; but will tell it you at a better opportunity: today is the thirtieth sabbath. Would you affront the circumcised Jews?’. I reply, ‘I have no scruple on that account’. ‘But I have: I am something weaker, one of the multitude. You must forgive me: I will speak

with you on another occasion'. And has this sun arisen so disastrous upon me!

The wicked rogue runs away, and leaves me under the knife. But by luck his adversary met him: and, 'Whither are you going, you infamous fellow?' roars he with a loud voice: and, 'Do you witness the arrest?'. I assent. He hurries him into court: there is a great clamor on both sides, a mob from all parts. Thus did Apollo rescue me.

7.5. From Petronius' Satyricon.

Obligati tam grandi beneficio cum intrassemus triclinium, occurrit nobis ille idem servus, pro quo rogaveramus, et stupentibus spississima basia impegit gratias agens humanitati nostræ. «Ad summam, statim scietis –ait– cui dederitis beneficium. Vinum dominicum ministratoris gratia est».

Tandem ego discubuimus pueris Alexandrinis aquam in manus nivatam infundentibus, aliisque insequentibus ad pedes ac paronychia cum ingenti subtilitate tollentibus. Ac ne in hoc quidem tam molesto tacebat officio, sed obiter cantabant. Ego experiri volui an tota familia cantaret, itaque potionem poposci. Paratissimus puer non minus me acido cantico excepit, et quisquis aliquid rogatus erat ut daret. Pantomimi chorū, non patris familiœ triclinium crederes.

Allata est tamen gustatio valde lauta; nam jam omnes discubuerant præter ipsum Trimalchionem, cui locus novo more primus servabatur. Ceterum in promulsidari asellus erat Corinthius cum bisaccio positus, qui habebat olivas in altera parte albas, in altera nigras. Tegebant asellum duæ lanceæ, in quarum marginibus nomen Trimalchionis inscriptum erat et argenti pondus. Ponticuli etiam ferruminati sustinebant glires melle ac papavere sparsos. Fuerunt et tomacula supra craticulam argenteam ferventia posita et infra craticulam Syriaca pruna cum granis Punici mali.

In his eramus lautitiis, cum ipse Trimalchio ad symphoniam allatus est, positusque inter cervicalia minutissima expressit imprudentibus risum. Pallio enim coccineo adrasum excluserat caput, circaque oneratas veste cervices laticlaviam immiserat mappam fimbriis hinc atque illinc pendentibus. Habebat etiam in minimo digito sinistre manus anulum grandem subauratum, extremo vero articulo digitii sequentis minorem, ut mihi videbatur, totum aureum, sed plane ferreis veluti stellis ferruminatum. Et ne has tantum ostenderet divitias, dextrum nudavit lacertum armilla aurea cultum et eboreo circulo lamina splendente conexo.

Ut deinde pinna argentea dentes perfodit, «Amici» inquit «nondum mihi suave erat in triclinium venire, sed ne diutius absentivos moræ vobis essem, omnem voluptatem mihi negavi. Permittetis tamen finiri lusum». Sequebatur puer cum tabula terebinthina et crystallinis tesseris, notavique rem omnium delicatissimam.

Pro calculis enim albis ac nigris aureos argenteosque habebat denarios. Interim, dum ille omnium textorum dicta inter lusum consumit, gustantibus adhuc nobis repositorium allatum est cum corbe, in quo gallina erat lignea patentibus in orbem alis, quales esse solent quæ incubant ova. Accessere continuo duo servi et symphonia strepente scrutari paleam cœperunt, erutaque subinde pavonina ova divisere convivis.

Convertit ad hanc scænam Trimalchio vultum, et «Amici» ait «pavonis ova gallinæ jussi supponi. Et mehercules timeo ne jam concepti sint. Temptemus tamen, si adhuc sorbilia sunt. Sorberi possunt». Accipimus nos cochlearia non minus selibras pendentia, ovaque ex farina pingui figurata pertundimus. Ego quidem pæne projeci partem meam, nam videbatur mihi jam in pullum coisse.

Deinde ut audivi veterem con vivam: «Hic nescio quid boni debet esse», persecutus putamen manu, pinguissimam ficedulam inveni piperato vitello circundatam.

Jam Trimalchio eadem omnia lusu intermisso poposcerat feceratque potestatem clara voce, si quis nostrum iterum vellet mulsum sumere, cum subito signum symphonia datur et gustatoria pariter a choro cantante rapiuntur.

Ceterum inter tumultum cum forte paropsis excidisset et puer jacentem sustulisset, animadvertisit Trimalchio colaphisque objurgari puerum ac proicere rursus parapsidem jussit. Insecutus est supellecticarius argenteumque inter reliqua purgamenta scopis cípit everrere. Subinde intraverunt duo Aethiopes capillati cum pusillis utribus, quales solent esse qui harenam in amphitheatum spargunt, vinumque dedere in manus; aquam enim nemo porrexit.

Laudatus propter elegantias dominus: «Aequum» inquit «Mars amat. Itaque jussi suam cuique mensam assignari. Obiter et putidissimi servi minorem nobis æstum frequentia sua facient».

Statim allatæ sunt amphoræ vitreæ diligenter gypsatae, quarum in cervicibus pittacia erant affixa cum hoc titulo: «Falernum Opimianum annorum centum». Dum titulos perlegimus, complosit Trimalchio manus et: «Eheu», inquit, «ergo diutius vivit vinum quam homuncio. Quare tangomenas faciamus. Vita vinum est. Verum Opimianum præsto. Heri non tam bonum posui, et multo honestiores cenabant».

Potantibus ergo nobis et accuratissime lautitas mirantibus larvam argenteam attulit servus sic aptam, ut articuli ejus vertebraque laxatae in omnem parem fletcherentur. Hanc cum super mensam semel iterumque abjecisset, et catenatio mobilis aliquot figuræ expimeret, Trimalchio adiecit: «Eheu nos miseros, quam totus homuncio nil est! Sic erimus cuncti, postquam nos auferet Orcus. Ergo vivamus, dum licet esse bene».

Laudationem ferculum est insectum plane non pro expectatione magnum; novitas tamen omnium convertit oculos. Rotundum enim repositorium duodecim habebat signa in orbe disposita, super quæ proprium convenientemque materiæ structor imposuerat cibum: super arietem cicer arietinum, super taurum bubulæ frustum, super geminos, testiculos ac rienes, super cancrum coronam, super leonem ficum Africanam, super virginem steriliculam, super libram stateram in cuius altera parte scriblita erat, in altera placenta, super scorpionem pisciculum marinum, super sagittarium oclopeta, super capricornum locustam marinam, super aquarium anserem, super pisces duos mullos. In medio autem cæspes cum herbis excisis favum sustinebat.

Circum ferebat Aegyptius puer clibano argenteo panem... atque ipse etiam tæterrima voce de Laserpicio mimo canticum extorsit. Nos ut tristiores ad tam viles accessimus cibos: «Suadeo», inquit Trimalchio, «cenemus: hoc est jus cœnæ».

Hæc ut dixit, ad symphoniam quattuor tripudiantes procurrerunt superioremque partem repositorii abstulerunt. Quo facto videmus infra altilia et sumina leporemque in medio pinnis subornatum, ut Pegasus videretur. Notavimus etiam circa angulos repositorii Marsyas quattuor, ex quorum utriculis garum piperatum currebat super pisces, qui tamquam in euripio natabant. Damus omnes plausum a familia inceptum et res electissimas ridentes aggredimur.

Non minus et Trimalchio ejusmodi methodio lætus: «Carpe», inquit. Processit statim scisor, et ad symphoniam gesticulatus ita laceravit obsonium, ut putares essedarium hydraule cantante pugnare. Ingerebat nihil minus Trimalchio lentissima voce: «Carpe, carpe». Ego suspicatus ad aliquam urbanitatem totiens iteratam vocem pertinere, non erubui eum qui supra me accumbebat, hoc ipsum interrogare. At ille, qui saepius ejusmodi ludos spectaverat: «Vides illum», inquit, «qui obsonium carpit: Carpus vocatur. Ita quotienscumque dicit carpe, eodem verbo et vocat et imperat».

Non potui amplius quicquam gustare, sed conversus ad eum, ut quam plurima exciperem, longe accersere fabulas cœpi sciscitarique, quæ esset mulier illa, quæ huc atque illuc discurreret. «Uxor», inquit, «Trimalchionis, Fortunata appellatur, quæ nummos modio metitur. Et modo, modo quid fuit? Ignoscet mihi genius tuus, noluisses de manu illius panem accipere. Nunc, nec quid nec quare, in cælum abiit et Trimalchionis topanta est. Ad summam, mero meridie si dixerit illi tenebras esse, credet. Ipse nescit quid habeat, adeo saplatus est; sed hæc lupatria providet omnia, et ubi non putas. Est sicca, sobria, bonorum consiliorum: tantum auri vides. Est tamen malæ linguæ, pica pulvinaris. Quem amat, amat; quem non amat, non amat. Ipse Trimalchio fundos habet quantum milvi volant, nummorum nummos. Argentum in ostiarii illius cella plus jacet, quam quisquam in fortunis habet. Familia vero – babæ babæ! Non mehercules puto decumam partem esse quæ dominum suum noverit. Ad summam, quemvis ex istis babæcalis in rutæ folium conjiciet.

[ɔblɪ'gati· tē'grandi | bene-fikio· | kūintrass'emos trikli·niū; | ok,kurrit-no·bis· | ille,idē'serwus· | pro'ko ro·gawē·ra·mus· |] etstu'pentib·us (s)pis'sissime 'barsia· im'pe-
git· | gratia'sagēs hu·manitati 'nōstrā· | 'et'summē· stetis k'retis· | 'ait· | 'kui de'defi-
triz | bene'fikiū; | 'wīnū dō'mini,kū· mi,nistratō·riz 'gratia(,e)st:· |

tendē· | ergo· | disku'būimus· | pueri se'leksan'drinis· | i'kē· | nr'watē· | ūfūn'dentib· | ūsl'iškē ūse'kentib· | ūset'pede ūsekpero'nykhri· | kūiŋ'genti ūsuptili-
tate· | to'l'entib· | ak'ne· ūinhok'kide tēmo'lesto· | te'ke'bēt· ūof'fikio·· | ūse'dobitei
kān'ta'bēt· | ūegōekspē'ti·ri'wōlui· ūa,toteſe'miliā ūkāntātēt· | ūtāke ūpotr'o·nē ūpo-
'poski· | ūperat'issumus ūpuer ūnom'minus· ūme ū'ekido ūkentiko· ūeks'ke'pit· | ūet'kis'ki·
'seliķid ū'gatuse're· ūtū'darēt· ūpento'mir'mi ūkhorū ūnom'petrisfe'miliā ūtri'kli·niū;
'kre'defes· |

e'l'latēt· ūtāmē· ūgustatio ūwēlde ūvute· | ūnēj ūjē'ōñnez ūdisku'būerant· ūprāete-
'ripsū ūtrime'khi'o·nē· ūkui ūlōkus ūnōwo'mo·re· ūpri'mus ūserwa'batur· ū'ke'terū ūim-
pro'mułsi'darēt ūse'łlus'eret ūkō'nti'nius ūkūbi'sakkio ū'positus ū'kisi'bē'be ūtoliwas.
ūnałterā'perte ū'elbas ūnałterā'nigras ūte'ge'bā ūta'se'łłū ūdua'la'ę'kae'e ū'kārū
mār'gini'bus ūno'men ūtrima'khi'o·nis ū'iskriptū ūerat ū'etar'genti ū'pōndus ū'pōnti-
kulī ū'etiē ūfer'fumi'nati ūsusti'ne'bēt ū'gl̄ires ū'mełleak ū'pa'wētēs ū'persos ūfu-

erūn̄, tētō'makulə. [suprakr̄etiku lēa'gēntē. fēt'wēnt̄ia 'posīt̄. Et̄frakr̄-tikulē.. sȳtrike 'pr̄un̄a. kō'grānis 'purn̄iki 'māli.]]

[in,hise,ramuzleu-tit̄is. kō,ipsetri'mełkhiø. atsym'pho.niē. ałla'tus(es)t. posī-tusķe. inter,kerwi'ka'lø. minu'tissimæ. eks'pressit. impru'dentiboz. ri'sū. pəllio 'en̄ kōk'kineo. a'drasūeks 'kluserat 'kaput. kīl'ka'keo. ne'ratas. 'weste. ker'wi'kez. lat'kla'wīēim. miseret 'mappē. fimbriis. hīnket'kei'līnjk. pen'dentibus. h̄abe-be 'tet̄iē. im,minimo'digito si,nistræ-menus. a'nulū 'grendē. sube'a'ratū. eks'tre-mo 'weroer 'tikulo. digitise 'kentris. m'rno'rē. utmi'wide'batur. totū 'au'reū. set'pla'ne 'ferris 'welutis 'te'llis. fer,rumr'natū. etne,has'tantūos 'tendere'd. di-wi-tias. dekstrū nu'darw̄it le'kertū. ar'milla 'au'rea. kułtū. ete'bōr̄eo 'kirkulo. la-minas plen'dente. ko'nekso.]]

[ud'deinde. pinnar'gentea. dentesper'fodit. 'a'mi'ki. iñkit. 'nondū'mi 'sa-we(e)ra. tñtri'klīniō we'nirē. sed. nedr'urtiu. sepse'n'tiwo's 'mora'wo'bisse'sē. 'ñj-nē. wolum'patē. miine'ga'wi. permit'tetis 'temē. finiril'usū. seke'batur 'puer. kō'tebula. tere'bint'hina. etkryste'llinis 'tesseris. nota'wi'ke. 'tē. 'ñjniū. delike'tissimē. pro'kełkulis. en̄. en̄. elbi sek'nigris. 'au'reo sa'gent'e'osķe. he'be'bat. de'narios. inter. dñi'le 'ñjniū teks'torū 'dikte. inter'lusū. kō'sumit. igus'tentibu səphuk 'no'bis. re'posi'to'riū 'latūst. kō'korbe. iñko' ga'l'ina,eret iñne'e. pa'tentibu si'norbē 'alis. 'kale. sesse'solent. kæti'ñku'ven,tow. ekkes'se're. kon'tinuo. duo'ser-wi. etsym'pho'nias tre'pentes kru'tari. 'paleē koo'pe'ruunt. eru'ta'ke. su'binde. pa-wo,ni'ni'. aw'o'anin'. diwi'se're. kōj'wi'wis.]]

kōj'wertit. pedhāj(k)s'kāenē. tri'mełkio 'wūłtūet. 'a'mi'ki. 'a'rit. 'a'pa'wo'ni 'so-we geł'līnāe. jussi sup'po'ni. etme'hēr'kules. timeo ne'jēj kōj'kepti'siut. temp'te-mus. 'temē. sis'd'huk sor'bili'e'sunt. sor'be'ri 'possunt. ek'kipimus. 'nos. kōkhle'a-ria. nom'minus 'se'libras pen'dentia. o'we'ke. eksfa'ri'na 'piñgi. figu'rate per-tundimus. ego 'kide. prene' prɔi'je'ki. partē'mee. nēn. wide'batur'mi. jēim'pułlū ko'isze.]]

'deinde. utu'di'wi 'wete,rē kōj'wi'wē. 'hīk'neskio ķid'bōni 'debetesse. perse-kutus pūta'mem 'menu. piñ'gissimē fr'ke'dulēj. 'we'ni. pipe'rato wi'tello. kirku'ndatē.]]

[jētri'mełkhiø. eadē'ñjniū. lusu'nter'misso. po'poskeret. feke'fet'ke potestatē. klara'wo'ke. 'si'kiz'nostrū 'terū 'we'let. mułsū'su'mere. kō'subito 'si'jnū sym'pho'nia 'datur. ed'gusta'to'ri. 'pariter. akhōro'kānt'ante. rap'i'ntur.]]

'ke'terū. inter'tu'mułtū. kō'forte pe'ropsi sek'ski'disset. et'puer ja'kentē sustulis-set. animad'wertit tri'mełkio. kōle'phisķe. objur'ga'ri 'puerū. ek'pro'i'ke'e. tūr-sus. pe'ropsidē 'jussit. īse'kurtusest 'supe'l'ekti'ka'rius. argente'ñjke. inter'relikę purge'mentas. 'kō'pis 'kōepi te'werrere. su'binde. intra'we'ruunt. suo'ē'thiopes. kap'ill'ati. kōp'u'silli 'sutribus. 'kales 'solent'esse 'ki. h̄re'nē. inam'phithe'atrūs 'par-gunt. wi'nūjke de'de'reim 'menu. 'kē. en̄. ne'mo po'reksit.]]

le'udartus. pr̄opte rele'gen'tias. 'dominus. 'ækū. iñkit. 'maw. 'sem̄. | i'te'ke. | jussi su'ē'ku'ke. mēñsēas si'jn'a'ri. 'obite'r. et'putr'dissimi 'serwi. mi'no'bi. sees'a's. 'ou'ni'mi'ru. tū. fr̄e'kentia'sa'vākient.]]

stetīāl. latēasū tēmphōrē witrēa. diligēnter gyp'satē. | kārōj̄ kēt'wī'ki-
bus. pit'tekirāerū tēffikse. l'kōfok'titulō. | fēlēnōs pim'a'nū. en'o'rū kēptū. |
dū'titulos pēflegimus kom'plo'sit. t̄ri'mełkio. | manuset. | 'eeu. | iñkit. | 'ergo.
dī'utius 'wī'wit 'wī'nō. kēfō'muñkio. | kā're. tēnō'me'nas fēkī'a'mus. | 'wī'-
nūst. || "we'rūs pim'a'nū. p̄raestō. | hēri. nōntē'bōnō p̄osui. | et'mułto fōnesti'o'res
ke'nābent. |

po'tentibū. l'sergo. | 'no'bi se'tekkura'tissime. leu'titiaz mi'rentibuz. | latwēa
'gentēē ettūlit 'serwus. | si'keptē. | uter'tikulī'eijuz wēste'b̄rēkē lek'satē. | i'nōñjē
'partē flekte'rentur. | hēj̄k. kū'super'mēñsē. | 'seme l̄ite'ñj̄ke. | abje'kisst. | et'ke-
te'natiō 'mo'bīlis. alīkot fr'gura seks'prime'ret. | t̄ri'mełkio dī'e'kit. | 'eeu 'noz 'mi-
seros. | kē'totus fō'muñkio 'ni'lest. | si'kefimus kūnkti. | p̄ostkē. no'sauferē 'tōrkus. |
'ergo. wi'wā'mus. dō'līke 'tesse 'bene. |

[laudatr'o'nē. fēlkulō(E)s t̄'sekurtū. 'plane. | nomproekspektati'o'ne. | 'mējūnō. |
'nowitas. | temen. | "ñjñiñ kōj'werti 'tōkulos. || ro'tundū. | 'en̄. | re'posi'to'riū. dū'ode-
kī fē,bebēt'siñna. | l'nosrbedis'posite. || super'kāe. | 'prōpriū kōj'wenieñ'tēñkē. |
māteriaes t̄rukto,impō'sueret kibō. | super'pietē. | kīke,ra'piet'ññ. | super'tauñ. |
'burbulæ 'frustū. | super'geminos. | testikulo sekrr'e'nes. | super'kējkū. | kōro'nē. |
superle'o'nē. | fikūafri'ka'nē. | super'wīrginēs. | terr'likulē. | super'li'b̄rē. | st̄'te'rē. |
in'kūijus se'ltēra'partes. kri'b̄litrēret. | i'nāltēra. plē'kentr. | supers'kōrpr'o'nē. pi-
'kikulō mē'rīnō. | super'sagit'ta'riū. | sklo'petē. | super'kēprī'kōrnō. | lo'kustem mē-
'rī'nē. | super'ka'riū. | 'ñjñserē. | super'piskes. | duoz'mułlos. | im'medio. | autē. | ka'la. |
kō'herbis. | eks'kī'sus fawō. susti'ne'bēt. |

kīkūfe're'bē tē'gyptiusr̄puer. | kli'bēnoar 'genteo 'parñē. | et'ke'ipse'etiē. | tē'terrī-
ma 'wo'ke. | delas'erpi'kī'arīo 'mimo. | kēntikūeks 'torsit. | 'no sut'tristi'o'res. | i'ettē'wi-
les. | ak'kessimus 'kibos. | 'sa'deo. | iñkitt'ri'mełkio. | ke'nē'mus. | hōkest'jus 'kōneñ. |

[hāekud'diksit. | e'tsym'pho'nīē. | kēttuor t̄ripudr'a'ntes prokur're'runt. | superio-
'tēñkē 'partē re'posi'to'riaps tu'le'runt. | kō'fekto. wī'de'mu sifrañ'tilrēet 'su'mine. |
lepot'ñj̄ke. im'medio. | pinnis subor'nart. | ut'pe'gasus wide're'tur. | no'tawimūs'etē. |
kīrka'ñjgołoz re'posi'to'ri. | mārsyas kattuor. | eks'kōrū 'trikulis. | garō piperatū
kur're'bēt super'piskes. | kī. | tē'ñjñine'vī'po. | na'tabēt. | dāmūsōnes 'plausū. | af-
'miliarij 'keptū. | et'rese lek'tissimas. | ri'dentes. | ag'gredimur. ||

nom'minu. settr'mełkio. | ei'juzmōdi me'thōdīo. | -lēstus. | 'kārpe. | iñkit. | pro-
'kessits. | tetis. | 'kissor. | e'tetsym'pho'nīē. | gestikula'tus. | ita'la'ke'ra'wi top'so'nīū. |
utpu'ta're sesse'dārī. | hy'draule kāntante. | puñ'na're. | iñge're'bēt. | nī'lō'minus. |
tri'mełkhiō lēn'tissima 'wo'ke. | 'kārpe. | 'kārpe. | 'ego. | suspi'katu s'adelikēv. | bani-
'tātē. | totiēsi te'ratē 'wo'kē pērti'ne're. | nonet'ubui. | eñkisupra'meek kum'be'bēt. |
ho'kip'sūiñ tērro'garē. | e'tiñle. | kī'sa'epiñ sei'juzmōdi 'lurdos (s)pekt'a'weret. | 'z'wi-
desiñlō. | iñkit. | 'z'kīop'so'nīū -kārpit. | 'kārpuzwokatur. | ita. | kōtiēskōñkē 'di'kit. |
'kārpe. | e'odē'werbo. | et'woket. | e'timperet. ||

[nom'p̄otui. -mpliūs. | 'kīk̄kē gus'ta're. | 'set. | kōj'wētsu se'deñ. | i'utkē'pluri-
māeks'kīperē. | iñjōge. | ak'ke'sere. | fābulas. | kōepis. | kīskita'ri'kē. | kē'neset 'mulie-
rit. | kē'huket'kei'luk. | dis'ku'feret. | 'uksor. | iñkit. | tri'mełk'o'nis. | fortu'na-

ta(a)p pēlla:tur. | k̄ea'nūmmoz "mōdīo mē'tit̄ur. || q̄et̄ mōdō'mōdō 'k̄it̄'fuit̄. | iñ'nos-
 ketmri 'geniustus. | ,nolūsse: de'menuñlius. | pa:nēk 'k̄ipere. | 'nūj̄k. | nek'k̄id
 nek'ka:re.. | iñ'keñl̄ebiit̄. | et̄t̄i,mał̄kr̄o'n̄is t̄'pente(E)st. | et̄'summ̄. | me'romē'ti-
 die. | si'dikseri'tilli -tenebra'sesse.. | kre'det̄. | ipse'neskit̄ k̄id'h̄ebeet̄. | 'adeo se'plu:tū-
 sest. | sed'h̄eæk̄ lu'pat̄rie 'pro'wide 't̄õj̄ni:a. | E'tub̄i nom'put̄es. || est'sikke. | 'so'b̄ia:.
 bo'nōr̄ū k̄osilr̄o'r̄ū. | 'tent̄ 'a'v̄ri 'wides. | 'est̄ 'temem. | ,me'la'la. | ,p̄ike'pu'lwi-
 "na'ris. | k̄ē-emet̄. | 'emet̄. | k̄ēno-n̄emet̄. | no'n̄emet̄. || ipset̄i'meł̄kiö. | fundos,h̄ebet..
 k̄ent̄m̄il̄wi 'wolant̄. | num-mo'r̄ū.. 'nummos. | ar'ḡent̄. | in'ostri'arii(i)l̄ lius'kella. |
 plus'je'ket̄. k̄ē'k̄isk̄e. | ifor'turnis. | h̄ebet̄. | ;fe'mil̄i. | we'ro. | ,a'li'. | e'abab'ë. | e'abab'ë.
 nomme-h̄erkules'put̄o 'deku'mē -part̄ESSE.. | 'k̄a'li'dominūsuñ 'no'werit̄. | et̄'summ̄. | k̄ē'wis-
 'eksistiz b̄a'b̄ekalis. | in'ruteæ f̄oliñ k̄or'jikiet̄. ||]

(Greatly impressed by this mark of favor, we had no sooner entered the dining-room than the slave whose punishment we had begged off rushed up to us, and to our surprise showered kisses upon us and thanked us for our kindness, saying finally: ‘You’ll find out pretty soon what sort of a man he is to whom you have done a favor. You know the master’s wine is always the butler’s gift’.

Presently we took our places, and Alexandrian slaves poured water cooled with snow over our hands, while others approached our feet and with great skill began paring our corns; nor were they silent even over this rather disagreeable task, but kept singing all the time. I wanted to find out whether the whole household sang; and so I asked for something to drink; whereupon a slave served me, singing the while, like the others. Trimalchio’s Dinner a shrill ditty; and in fact, every slave who was asked for anything did exactly the same, so that you would have imagined yourself in the green-room of a comic opera troupe rather than in the dining-room of a private gentleman.

A very good choice of hors d’oeuvres was then brought in; for we had already taken our places, all except Trimalchio himself for whom the seat of honour was reserved. Among the objects placed before us was a young ass made of Corinthian bronze and fitted with a sort of pack-saddle which contained on one side pale green olives and on the other side dark ones. Two dishes flanked this; and on the margin of them Trimalchio’s name was engraved and the weight of the silver. Then there were little bridge-like structures of iron which held dormice seasoned with honey and poppy-seed; and smoking sausages were arranged on a silver grill which had underneath it dark Syrian plums to represent black coals.

As he sat there picking his teeth with a silver toothpick, he remarked: ‘Well, friends, it was just a bit inconvenient for me to dine now; but, so as not to delay you by my absence, I have denied myself a considerable amount of pleasure. You will allow me, however, to finish my game. A slave came in carrying a backgammon-board of polished wood and also crystal dice.

And I noted, as a very dainty detail, that instead of white and black pieces, he used, in playing, gold and silver coins. While he went on with his game, uttering as he played all sorts of billingsgate, and while we were still eating the hors d’oeuvres a tray was brought in with a basket on which a wooden fowl was placed with

its wings spread out in a circle after the fashion of setting hens. Immediately two slaves approached and amid a burst of music began to poke around in the straw, and having presently discovered there some peahens' eggs, they distributed them among the guests.

Trimalchio looked up during this operation and said, 'Gentlemen, I had the hens' eggs placed under this fowl; but I'm rather afraid they have young chickens in them. Let's see whether they're still fit to suck. 'So we took our spoons, which weighed not less than half a pound each, and broke the egg-shells, which were made of flour paste.

As I did so, I was almost tempted to throw my egg on the floor, for it looked as though a chicken had just been formed inside; but when I heard an old diner-out by my side saying: 'There's bound to be something good here, 'I thrust my finger through the shell and drew out a plump reed-bird, surrounded by yolk of egg well seasoned with pepper.

Trimalchio had now given up his game and called for the same dainties that we had had, inviting us with a loud voice to take a drink of honeyed wine also. Just then, however, at a signal given by music, all the dishes were swept off at once by a troop of slaves who sang over their work.

Amid the bustle, a silver dish happened to fall on the floor, and when one of the servants started to pick it up, Trimalchio ordered him to be soundly cuffed, and told him to throw it down again; and presently there came in a servant, broom in hand, who swept up the silver dish along with the rest of the rubbish that lay upon the floor. After this, there entered two long-haired Ethiopian slaves carrying little bags such as are used for sprinkling the sand in the amphitheatre, and from these they poured wine over our hands; for water was not good enough to wash in at that house.

We complimented Trimalchio on all these elegant little details, and he observed complacently: 'Mars loves a fair field; so I had a separate table given to each guest. Incidentally, too, these wretched slaves will not overheat us by their crowding.

Immediately glass wine-jars were brought in, carefully sealed with plaster, and on their necks there were little tags with this legend: 'Falernian Optimian one hundred years old. While we were reading the tags, Trimalchio clapped his hands, and presently began to hold forth: 'Oh dear, see how much longer-lived wine is than any poor mortal! Let's drink, then, and make merry, for wine is really life. Just look; here's genuine old Optimian. I didn't put nearly such good liquor as this on the table yesterday, and yet the people who dined with me then were socially very much superior to you.

As we were drinking the wine, and noting very carefully all his evidences of good taste, a slave brought him a silver skeleton ingeniously put together so that its limbs could be thrown out of joint and made to turn in any direction. This Trimalchio kept throwing again and again upon the table and making it assume all sorts of shapes, until at last he observed: 'Alas and alack! what a nothing is man! We all shall be bones at the end of life's span: So let us be jolly as long as we can'.

We were still complimenting him on his philosophy, when a course was served whose peculiarity attracted every one's attention; for the double tray in which it was set had the twelve signs of the Zodiac arranged in a circle and over each sign the chief butler had arranged some kind of food that was appropriate to it, over the Ram, some chick-peas with tendrils that curled like a ram's horns; over the Bull, a bit of beef; over the Twins, a pair of lamb's fries and kidneys; over the Crab, a garland; over the Lion, an African fig; over the Virgin, a sow's paunch; over the Balance, a pair of scales on one of which was placed a tart and on the other a cake; over the Scorpion, a crab; over Aquarius, a goose; over the Fish, two mullets. In the middle was a piece of fresh turf supporting a honeycomb. An Egyptian slave passed us some bread in a silver bread-plate, while Trimalchio croaked out a popular song from the musical farce called 'The Garlic Eater'. We were making ready to attack these absurd viands, though with no great eagerness, when Trimalchio remarked: 'Come, let's dine. This is really the very sauce of the dinner.'

As he said this, four slaves came forward with a solemn dance-step to the sound of music and took off the cover from the upper part of the tray. As soon as they had done this we saw, underneath the cover, capons and sows' breasts, and a hare with feathers stuck in its back so as to represent Pegasus. We observed also in the corner of the tray a figure of Marsyas, holding a wine-skin from which highly peppered fish-sauce flowed out over the fish, which swam in it as though they were in a brook. The slaves began to applaud, and we all joined in vigorously, laughing as we fell to, over these choice dainties.

Trimalchio, equally delighted at this culinary surprise, called out: 'Carver!' and at once a man provided with a knife and making elaborate gestures in time to the music, hacked up the meat in such a fashion that you would have imagined him to be a chariot-fighter slashing about to the sound of a water-organ. Trimalchio in a drawling tone kept up his exclamation, 'Carver! Carver!' so that suspecting the repetition of this word to have some humorous intention, I did not hesitate to question the guest who sat beside me. He was quite familiar with the whole thing, and explained it by saying: 'Do you see the man who has carved the meat? His name is Carver. And so, as often as Trimalchio says: 'Carve her!' he calls the slave by name and at the same time tells him what to do.'

I was unable to eat another mouthful; and so, turning to my companion, I tried to draw as much information out of him as possible, and to get the run of the gossip of the house, asking, in the first place, who the woman was who was darting here and there about the room. 'Oh!', said he, 'that's Trimalchio's wife. Her name is Fortunata. She has go Trimalchio's Dinner money to burn now, but a little while ago what do you suppose she was? Your honour will excuse me for saying so, but really in those days you would n't have taken a piece of bread from her hand. And now, without any why or wherefore, she's at the top notch and is all the world to Trimalchio, in fact, if she should say it was night at noonday, he'd believe her. As for Trimalchio himself, he's so rich that he does n't know how much money he's got; but this jade has an eye to everything, even the things that you would-

n't think about yourself. She doesn't drink, she's as straight as a string in fact, a really smart woman; but she has an awfully sharp tongue, a regular magpie on a perch. If she likes any one, she likes him way down to the ground, and if she doesn't like him, she just hates him! Trimalchio's estates are so large that it would tire a bird to fly over them, and he has heaps on heaps of cash. Take his silver plate, for instance. Why, there's more of it in his janitor's office than most persons have in their entire outfit'.

7.6. From Dante's *Divine Comedy* (*Divina Comœdia*).

Sustulit os diro a pastu malus ille, comisque abstersit capitis, quod retro morsibus acer födaret, cœpitque: jubes renovare dolorem insanum, admonitu jam corda premente, priusquam dicam. At si quæ verba loquor, sint semina iniquo, quem rodo, opprobrii infames redditia fructus, narrantem simul adspicies, lacrimasque crientem.

Ignoro, qui sis, et qua ratione sub istas veneris huc sedes; at cum tua sensa loquentem audio, florentinum te lingua indicat ipsa. Jam me Ugulinum comitem ignorare negabis, atque hinc Ruggerium ornatum majore tiara; nunc dicam, huic tali quæ me det caussa propinquum. Quomodo consiliis atque ipsius arte maligna, cui me credebam, sim captus, deinde peremptus, dicere non opus est.

Sed quæ tibi cognita forsan haud patuere umquam fando, quam scilicet atrox supplicium mortis fuerit mihi, jam ipse videbis, et, num sim læsus, tu disces crimine ad isto.

[sustuli 'tos··di·roa -pestu··| 'melu·si·lle·| ko'miskweeps 'tersit 'kepitis··| i kɔd'retro··morsibu·sa·ker·födaret··| i koepitke··jubes··reno·wa·te dölo·rē·sanū·| ad'mos-ni·tu··jē·korde p̄f'mente··pri'uskē 'dirkē··| et'si··keə·werbe lōkof··sim(t)se·mi·nei··ni-ko··| i kē-ro·do··| op'probri(i)farmes fed'dentie 'fruktus··| næ'ræntē 'simu ləts'pri-kies··| ləkr'maske kr'entē··||

iñ'no·ro··ki·sis··| et,ka·reti·o·ne··su·bistas··| we·neris huk·se·des··| et,kōtue'sense a lo·ke·nē··raudio··| ñflo·re·n=tir·nū··| te··| i·língwe··i·ndike··| t'ipsa··| | jē"me· ugul·i·nū 'komitēñ no·ra·re ne·gar·bi·s··| 'etke =hiñk··| rug'geri·ñor 'natū mer'jo·re tr-a·ra··| nuñ(k)dir·kē·| huik ta·li keə·me· det'keusse pr̄spriñkō. 'ko'modo kō'sili··setkeip 'siu 'ser·te me·li·ja··| kur'me· kte'de·bē·| s̄i·keptus··| de'inde pe=remptus··| 'di·ke,fe no'nopusest··||

'set··keə·tibí 'koññite 'forsen··heutpetu'e·te 'ñjkwē 'fendo··kēskirlikē 'tetrok(s) sup'plikiñ 'mōrtis··fuerit·mii··| jē'ipse wi'de·bis··| et'nōñ s̄i=lae·sus··| ñ'tu·· ñ'diske 'krimine··| disto··].

(His mouth uplifted from his grim repast, that sinner, wiping it upon the hair of the same head that he behind had wasted. Then he began: 'Thou wilt that I renew the desperate grief, which wrings my heart already to think of only, ere I speak of it; But if my words be seed that may bear fruit of infamy to the traitor whom I gnaw, speaking and weeping shalt thou see together.

I know not who thou art, nor by what mode thou hast come down here; but a Florentine thou seemest to me truly, when I hear thee. Thou hast to know I was Count Ugolino, and this one was Ruggieri the Archbishop; now I will tell thee

why I am such a neighbour. That, by effect of his malicious thoughts, trusting in him I was made prisoner, and after put to death, I need not say.

But ne'ertheless what thou canst not have heard, that is to say, how cruel was my death, hear shalt thou, and shalt know if he has wronged me.)

7.7. From Collodi's *The Adventures of Pinocchio* (*Pinoculus*).

Fuit quondam... «Rex quidam!» mei parvi subito fortasse dixerint lectores. «Minime: pueri, erravistis».

Fuit vero quondam ligneum quoddam fragmentum. Non fuit certo ligneum splendidum, sed simplex fragmentum ad struem aptum, ex illis scilicet quæ hieme in fornacibus aut in focis ad suscitandum ignem et contubernia calefacienda collocari solent.

Nescio quomodo hoc factum sit, sed re ipsa evenit, ut, quodam die, hoc ligneum fragmentum in tabernaculum cuiusdam fabri tignarii ætate provecti perveniret, cui nomen Magister Antonius, quamquam homines eum Magister Cerasum vocabant, quod nasi ipsius apex lucidus semper violaceusque apparebat, quasi maturum cerasum.

Ubi vero magister, cui cognomen Cerasum fuit, illud lignum fragmentum aspexit, gavisus est valde; manusque inter se gaudio perfricans, submissa murmuravit voce: «Hoc lignum opportune venit quidem: hoc ad tabulæ pedem conficiendum uti volo».

Illoco autem, hisce cogitatis, securim quandam arripuit acutam ad corticem ilii detrahendum atque dolandum; at contra, cum in eo fuit ut, prima vice, ligneum illud securis ictu percuteret, brachium suspensus ipse stetit in ære, quod vocem tenuissimam audiverat dicentem et orantem: «Ne me, quæso, gravius tutuderis!»

Vobis mente fingite quomodo bonus ille senex Magister Cerasum animo turbatus sit. Qui circumtulit stupentes oculos contubernio, ut undenam vocula egredieretur intellegereret; at neminem vidit.

Scrutatus est subter tabulam, at nemo; scrutatus est intra semper clausum armarium, at nemo; scrutatus est corbem ad ligni ramenta et scobes colligendas, at nemo; portam deinde aperuit tabernæ ad viam perlustrandam, at nemo. «O igitur?»

Tum ridens sibique capillamentum scalpens ait: «Intellexi; videor certe mihi mente finxisse voculam illam. Redeamus ad operam». Ac securi resumpta, maximo impetu lignum percussit. «Eheu, tu mihi male fecisti», clamavit gemebunda solita vocula.

Nunc Magister Cerasum stupet vehemente; qui, oculis pavore territis, ore hiante linguaque ad mentum usque cadente, personam fontis magnam imitatur salientis aquæ.

Ubi loqui potuit, dicere tremens cípit et pavore balbutiens: «Undenam ergo hæc vocula exiit, quæ «eheu» dixit? Atqui nemo est hic. Hoc ligneum fragmentum flere forsitan didicit et queri sicut puer? Nolo hoc credere. Hoccine lignum?»

«Ecce, frustum aptum ad focum est sicut cetera; et si hoc in ignem misero, ferre faciam ollam phaselorum. O igitur? An quis in hoc latet? At si quis in hoc lateat, male accidat illi: nunc illum cito edolabo».

Et ita loquens utraque manu miserum illud fragmentum perstrinxit: et nulla pietate commotus, illidere illud in cubiculi parietes cœpit. Deinde animum intendit si qua vocula quærens audiri possit.

Duo temporis momenta exspectat, at nihil; quinque momenta, at nihil; decem mo-

menta, at nihil. Tunc ait: «Intellexi», ridere nitens et capillamentum sibi turbans, «certe voculam illam quæ dixit «eheu», ipse mihi finxisse videor. Redeamus ad operam». Cumque magnus ejus animum invasisset timor, ut se ex hoc reciperet, aliquantum cantillare cœpit.

Interea, deposita securi, ad runcinandum et poliendum lignum runcinam sumpsit. At runcinans illud supra et infra solitam voculam audivit, quæ illi dixit ridens: «Desine, quæso: nam mihi tu pellem pruritu leviter titillas».

Nunc vero miser Magister Cerasum, tamquam de cílo tactus, procubuit. Ubi autem oculos aperuit, humi sedentem se invenit. Vultus eius transmutatus videbatur, et nasi quoque apex, pro violaceo colore solito, magnum propter pavorem cæruluerat.

[fuit'kōndē..] "reks 'ķirdē..] [me'i'parwi..] "subito fortasse 'dik'serint. [lekt'ores..] | "minime..] [pueri..] ,effawistis..]

fuit'we-ro [kōndē..] [linjneū koddē frāj'mentū..] 'nōñfuit. [kerto..] [linjñū 'plea-
dīdū..] set'simpleks frāj'mentū.. at'struē.. aptū..] eks'illis [s'ki'līket..] kāe [hieme..]
[fōr'nākib..] saut'fōkis.. at'suskit'endū linjē.. et'kontu'bērnia, kālefakī-endū..] kōl-
lo'karis'olent..]

'neskio. [kō'mōdō siok'fektū,sit..] sed're'ipsi'eas-wē-nit..] 'ut. [kōdē'die..] siok'linjneū
frāj'mentū..] in'taber'nāku'lū kūj'uzdē 'fābri tūj'nātii..] aē'tate pro'wekti..] pērwe-
'nītēt.. kūj'nō'mem.. mā'giste rāu'tō'nūs..] kēñkē 'hōmīnes..] eūmā'gistrū 'kērasu..]
wo'ka'bent..] kōd..] nāsiip siu'sapeks..] lūkīdu..] 'semper..] wiolake'uškē..] appa're-
bat..] kāsi ma'turū kērasū..]

'ubī wē-ro mā'gister..] kūkōj'nō'menj 'kērasū,fuit..] i'llud linjñū frāj'men tūr'pek-
sit..] ga'wī'su'sest..] we'fde..] mā'nus'kein ter'se..] gāudio..] pērfīkēs..] sub'missa..] mu'r-
mu'rāwit..] wo'kē..] hōk'linjñū oppōrtūne..] wē-nit..] kādē..] hōk..] et'taber'pedē
kōfīk'tendū..] uti'wōlo..]

i'lliko'a'utē..] hiske kogī'tatis.. se'kūrī kāndēar..] tīpuit..] a-kurtē..] et'kōrtikē..] ili-
detra'endū..] et'kēdō'lēndū..] et'kontra..] kūr'neo,fuitut..] p'rima 'wīkē..] linjñū,i'llut..] se-
'kūrī'siktu..] per'kuteret..] b'rā'khiū sus'pēñsus..] ipses 'tetī tī-naere..] kōd'wo'kē te-
nu'issimē..] a'upi'wēret..] di'kēntē to'rāntē..] ne'me..] kāeso..] g'rewius tu'tu'deris..]

'wo'bis..] mēnte..] fīngite..] kō'mōdō..] bōnu si'le'seneks mā'gister..] kērasū..] omīna..] o'mo..]
tur'batu'ssit..] kī..] kīr'kōñtulits tu'pente 'sōkulos kontu'bērnio..] u'tu'denē wo'ku..]
g'rede'retu' fīntellegēret..] et"ne'minē'wīdit..]

skru'tatusest suptē'tabulē..] et"ne'mo..] skru'tatuses tīntra 'semper'klausū..] ja-
-ma'rī..] et"ne'mo..] skru'tatusest kōrbēd linjñi ra'mentae's kōbes kōlī'gendas..]
et"ne'mo..] 'portē..] de'inde..] pēr'suit ta'dē'pa..] eau'jeb'pa..] pēr'sus-tre'pus..] et"ne'mo..] ||
'xō'igitor..]

tū'ri'dēs..] si'bī'kē kāpīllā'mentūs..] kālpēs..] i'lit..] i'lit..] 'wideor..] kēste..]
mū'mente fījk'sisse..] wo'kulē'kī..] pēde'amu se'doperē..] kākse'kūrī tē'sumptē..]
'maksimo i'mpetu..] linjñū per'kussit..] ee'u..] tumi'i'male..] fe'kisti..] kla'ma'wīt..] ge-
me'bōnde 'solite..] wo'kulē..]

'nūj..] mā'gister..] kērasū..] tūpet wee'menter..] kī..] o'kulis..] pēwo're..] tērritis..] o're
fir'ante..] linj'gārķe..] pā'mentū'uškē..] kā-dēnte..] per'sonē..] fōntis..] mājñē' mi'tatur..]
[.eākās..] i'tu'jās..]

'ubr̄. lɔ̄ki -potuit..: | 'dir̄kef̄e. | t̄remēs. | k̄oəpit..: | ɿet̄pe'wōte bēlt̄butīes; | ɿ'undenē.
l̄ergo..: | ɿ'hæk̄wōkule 'eks̄it. | ɿ'keə 'eeū. | ɿ'diks̄it. | 'et̄ki. | 'ne'mo(E)st̄hik̄..: | ɿ'hok̄l̄ij-
nē ŋ̄f̄r̄ment̄. | ɿ'flēte. | ɿ'forsiten. | ɿ'didikit. | ɿ'et̄kef̄i. | ɿ'sikut̄puer̄..: || "nolo. | fiok̄kre-
dere..: | ɿ'hok̄kinē l̄ijn̄..:

'ek̄ke. | fr̄ust̄. | 'apt̄st̄. | 'fok̄st̄. | 'sikut̄ke't̄er̄. || et̄si'hok̄i 'nījn̄ē -m̄is̄ero..: | fer̄we'fe-
kr̄e. | 'ɔ̄ll̄ē p̄hēse'l̄ōt̄. | ɿ'ōiḡit̄ur. | ɿ'āj̄'ki s̄in̄hok̄-let̄et. | ɿtsī'ki s̄in̄hok̄-leteet..: | ɿ'male
'akk̄ide't̄īlli. | nūj̄'kīll̄. | 'kit̄. | ed̄la'bo..:

E't̄ite'l̄ok̄es. | ūtra'ke 'manu..: | 'mis̄er̄ ŋ̄l̄ut̄f̄r̄en̄'ment̄. | p̄er̄s̄'tr̄īnḡks̄it. | et̄nūlla pie-
ta'te. | kom̄-mo'tus..: | īl̄ir̄de're'ill̄ud. | l̄ijn̄ku'bikuli pe'retes. | k̄oəpit..: | 'deīnde. (de'īn-
de..) 'enim̄in̄ 'ter̄dit. | 'sik̄e'wōkule 'keər̄es. | ād̄īrīp̄oss̄it..:

'dūs̄ 'temporis mo'mentē. | eks̄'pekt̄et..: | et̄nīfīl̄..: | 'kīnj̄ke mo'mentē..: | et̄nīfīl̄..:
"dēk̄ē mo'mentē..: | et̄nīfīl̄..: | 'tūj̄kait. | 'int̄el̄leksi. | 'rīde're 'nit̄es. | et̄kepīlla'ment̄
sib̄iturb̄es..: | 'kerte. | 'wōkul̄ē ŋ̄l̄ē. | ɿ'keə 'diks̄it. | 'eeū. | 'ip̄se. | 'mi(h)i f̄īnk̄sis̄se. | 'wideor̄..: |
jūf̄ede'a'mu se'doper̄ē..: | 'k̄õj̄ke. | 'mājūnu seij̄u'sanim̄. | 'īn̄wa'sis̄set 'timor̄. | ut̄se..: |
'eks̄hok̄. | re'kip̄er̄et..: | el̄īke'nt̄ ŋ̄l̄at̄ēk̄oəpit..: |

int̄ere'a. | de'posita se'ku'r̄i. | a'drūj̄ki'n̄and̄et pol̄i'end̄ ŋ̄l̄ijn̄..: | 'rūj̄kin̄ēsum-p-
sit..: | et̄rūj̄kin̄ēsīll̄ut. | 'supraē -t̄īnfra..: | 'solit̄ē 'wōkul̄ē. | āū-dīwit..: | ɿ'keər̄īlī'diks̄it. | 'rī-
d̄es..: | 'de'sīne..: | 'keəso..: | 'n̄ēj̄. | mītu'pe'll̄ē. | 'pr̄ū'ritu..: | 'le'witer̄ ti'tīllas..: |

'nun̄k..: | 'we'ro..: | 'mis̄er̄ me'gister̄'kef̄es̄..: | 't̄ējk̄ē de'ko'elo 'taktus..: | pro'ku'buit..: |
'ubr̄. | 'aut̄ē. | 'okulo se'per̄uit..: | 'hum̄ se'dent̄ē. | 'seij̄'we'n̄it..: | 'wūltu'seij̄us. | tr̄esmu'ta-
tuoz 'widebatur..: | et̄na'si. | 'kōkē-apek̄s..: | 'prowi'o'l̄a'keo. | ko'l̄o're 'solito..: | 'mājūn̄. | pro-
ter̄pe'wōt̄ē. | 'keərū'lūer̄et..:]]

(Once upon a time, there lived... ‘A king!’ my little readers will say immediately. No, children, you’re mistaken.

Once upon a time there was a piece of wood. It was not an expensive piece of wood. Far from it. Just a common block of firewood, one of those thick, solid logs that are put on the fire in winter to make cold rooms cozy and warm. I do not know how this really happened, yet the fact remains that one fine day this piece of wood found itself in the shop of an old carpenter. His real name was Mastro Antonio, but everyone called him Mastro Cherry, for the tip of his nose was so round and red and shiny that it looked like a ripe cherry.

As soon as he saw that piece of wood, Mastro Cherry was filled with joy. Rubbing his hands together happily, he mumbled half to himself: ‘This has come in the nick of time. I shall use it to make the leg of a table’. He grasped the hatchet quickly to peel off the bark and shape the wood. But as he was about to give it the first blow, he stood still with arm uplifted, for he had heard a wee, little voice say in a beseeching tone: ‘Please be careful! Do not hit me so hard!’

What a look of surprise shone on Mastro Cherry’s face! His funny face became still funnier. He turned frightened eyes about the room to find out where that wee, little voice had come from and he saw no one! He looked under the bench... no one! He peeped inside the closet... no one! He searched among the shavings... no one! He opened the door to look up and down the street... and still no one! ‘Oh, I see!’ he then said, laughing and scratching his wig. ‘It can easily be seen that I only

thought I heard the tiny voice say the words! Well, well... to work once more'. He struck a most solemn blow upon the piece of wood. 'Oh, oh! You hurt!' cried the same far-away little voice.

Mastro Cherry grew dumb, his eyes popped out of his head, his mouth opened wide, and his tongue hung down on his chin. As soon as he regained the use of his senses, he said, trembling and stuttering from fright: 'Where did that voice come from, when there is no one around? Might it be that this piece of wood has learned to weep and cry like a child? I can hardly believe it. Here it is... a piece of common firewood, good only to burn in the stove, the same as any other. Yet... might someone be hidden in it? If so, the worse for him. I'll fix him!'

With these words, he grabbed the log with both hands and started to knock it about unmercifully. He threw it to the floor, against the walls of the room, and even up to the ceiling. He listened for the tiny voice to moan and cry. He waited two minutes... nothing; five minutes... nothing; ten minutes... nothing. 'Oh, I see,' he said, trying bravely to laugh and ruffling up his wig with his hand. 'It can easily be seen I only imagined I heard the tiny voice! Well, well... to work once more!'

The poor fellow was scared half to death, so he tried to sing a gay song in order to gain courage. He set aside the hatchet and picked up the plane to make the wood smooth and even, but as he drew it to and fro, he heard the same tiny voice. This time it giggled as it spoke: 'Stop it! Oh, stop it! Ha, ha, ha! You tickle my stomach'. This time poor Mastro Cherry fell as if shot. When he opened his eyes, he found himself sitting on the floor. His face had changed; fright had turned even the tip of his nose from red to deepest purple.)

8.1. Concise Latin phono-vocabularies

8.1.1. ENDINGS & PECULIAR FORMS.

A	-abitis	-abitis	agite!
-a	-abitur	-abitur	ah!
a (A)	-abor	-abor	ai!
a, a, a	abs	abs	aiebam
a!	absa' sumus	absa' sumus	ain?
ab, ab	-abunt	-abunt	oija; oija, oia
abs	-abuntur	-abuntur	sia;
-abo	-abus	-abus	sia; sia, ait
-abam	-ac	ak	ait
-abamini	accidi	(happen) ek'kidi	aiunt
-abamur	accidi	(weaken) ek'ki.di	tuja'
-abamus	accidere	(happen) ek'ka	-al
-abant	accidere	dete	alia
-abantur	accidere	(weaken) ek'ki.	alia
-abar	accido	dete	alia
-abaris	accido	(happen) 'ekkido	alia
-abas	accervatim	(weaken) ek'ki.do	alias
-abat	ad	'eker.watī	aliam
-abatis	adeo	ad	alias
-abatur	ades	et	alibi
abeo	adfero	adeo	alicubi
-aberis	adhuc	adfero	alicui
abforem	admodum	at'huk, ed'huk	alicuius
abhinc	adsum	admodum	alicunde
-abimini	adversus	'atsū	alii
-abimur	-ea-	adsum	aliis
-abimus	ea, iskaeä	adversus	alio
-abis	iskaeä	ea, iskaeä	alios
-abit	age	ea, iskaeä	sotia'

aliquis <i>əlɪkɪs</i>	apage! <i>əpædʒ!</i>	C
aliquo <i>əlɪkō</i>	apud <i>əpʊd</i> , -t	
aliquotiens <i>əlɪkɔtjɛ̃s</i>	-ar -aɪ	certatim <i>kɛrtatɪ̃</i>
aliud <i>əlɪud</i>	-are <i>-aɪrɛ</i>	certe <i>kɛrte</i>
alium <i>əlɪu̇m</i>	-arem <i>-aɪfɛ̃</i>	certo <i>kɛrto</i>
aliunde <i>əlɪu̇ndɛ</i>	-aremini <i>-aɪrɛmɪni</i>	circa <i>kɪrka</i>
alius <i>əlɪu̇s</i>	-aremur <i>-aɪrɛmʊr</i>	circiter <i>kɪrkɪter</i>
alius <i>əlɪu̇s</i> ; <i>əlɪu̇s</i> GEN	-aremus <i>-aɪrɛmʊs</i>	circum <i>kɪrkʊ̃</i>
aliusmodi <i>əlɪu̇uzmɔdi</i>	-arent <i>-aɪrɛnt</i>	circumeo <i>kɪrkumeo</i>
alter <i>əltɛr</i>	-arentur <i>-aɪrɛntʊr</i>	circumfero <i>kɪrkʊ̃fɛro</i>
altera <i>əltɛrə</i>	-arer <i>-aɪrɛr</i>	cis <i>kɪs</i> , <i>kɪs</i>
altera <i>əltɛrə</i> ABL	-areris <i>-aɪrɛrɪs</i>	cito <i>kɪto</i> , -σ ^{IC}
alteræ <i>əltɛrə̃</i>	-ares <i>-aɪrɛs</i>	cito <i>kɪtɔ</i> , -o ^{ADV}
alteram <i>əltɛrə̃t</i>	-aret <i>-aɪrɛt</i>	citra <i>kɪtra</i> , <i>k-</i>
alteri <i>əltɛri</i>	-retis <i>-aɪrɛtɪs</i>	clam <i>kłēn̄</i> , <i>kłē</i>
alteris <i>əltɛris</i>	-retur <i>-aɪrɛtʊr</i>	compos <i>kɔmpɔs</i>
alterius <i>əltɛriu̇s</i>	-ari <i>-aɪri</i>	contra <i>kɔntra</i> , <i>kɔntra</i>
altero <i>əltɛro</i>	-aris <i>-aɪris</i>	coram <i>kɔrɛ̃</i> , <i>kɔrɛ̃</i>
alterum <i>əltɛru̇s</i>	-arum <i>-aɪru̇s</i>	cotidie <i>kɔtɪdɪe</i>
alteruter ałterutet	-as <i>-as</i>	cras <i>kras</i> , <i>kras</i>
alterutra ałterutet	-as <i>-as</i> ACC PL 3D, GRE	cui <i>kui</i> , <i>kui</i> , <i>kui</i> ; -ui
-am -ā̄	aspere <i>əspɛrɛ</i>	cui rei <i>kui̇tei</i>
ambo (-æ) <i>əmbō</i>	at et	cuius <i>kuijus</i> , <i>k-</i>
ambo (umbo) <i>əmbō</i>	-at -et	cuius rei <i>kuijuz̄tei</i>
-amini <i>-a'mini</i>	-at -at (-avit)	cuiusquam <i>kui'jusk̄ẽ</i>
amphora <i>əmphonə</i>	-ate <i>-aɪte</i>	cum <i>kū̃n̄</i> , <i>kū̃</i>
amphorum <i>əmphonu̇m</i>	-atibus <i>-aɪtɪbus</i>	cumfero <i>kū̃fɛro</i>
ample <i>əmplɛ</i>	-ato <i>-aɪto</i>	cum primum <i>kū̃pri'mu̇</i>
-amur <i>-a'mur</i>	-ator <i>-aɪtɔr</i>	cum... tum <i>kū̃n̄</i> ; <i>tū̃n̄</i> ; <i>kū̃</i>
-amus <i>-a'mus</i>	atque <i>ət̄kẽ</i>	tō̄
an- (-as, -atis) <i>ən-a</i>	atqui <i>ət̄ki</i>	cumque <i>kū̃k̄ẽ</i> , <i>kū̃k̄ẽ</i>
an- -us, -us <i>ən-a</i>	Atreus <i>ət̄reus</i> , <i>a't̄reus</i>	cur <i>kur</i> , <i>kur</i>
-andus <i>-a'ndūs</i>	attamen <i>ət̄temen</i>	D
-ans -ā̄s	-atur <i>-aɪtʊr</i>	
-ant <i>ənt̄</i>	aut <i>ət̄</i> , <i>ət̄</i>	de 'de', de
ante <i>ənt̄e</i> , <i>a'nt̄e</i>	aut ... aut <i>ət̄</i>	decem <i>'dek̄e</i>
antea <i>ənt̄ea</i>	autem <i>ət̄ēm̄</i>	decido (die) <i>'dek̄ido</i>
anteeo <i>ənt̄eeo</i>	B	decido (cut) <i>de'kɪdo</i>
antefero <i>ənt̄efero</i>	belle! <i>əbel̄e</i>	deciens <i>'dekīs</i>
antehac, <i>a'nt̄ehak</i> , <i>a'nt̄e-</i> (h)ak	bene <i>əbene</i>	decies <i>'dek̄ies</i>
antequam <i>ənt̄ek̄ẽ</i>	bis <i>əbis</i> , <i>bis</i>	deesse de'esse
-anto <i>-a'nt̄o</i>	brevi <i>əbr̄ewi</i>	defero <i>'de'fero</i>
-antur <i>-a'nt̄ūr</i>		defui <i>'de'fui</i>

<i>dehinc</i> de'hiŋk	-e ^a amur e'a'mur	-ebus -e'bus
<i>deinde</i> 'deɪnde, de'inde	-e ^a amus e'a'mus	ecastor! ;e'kestor
<i>denique</i> 'de'niķe	e ^a amus e'armus	ecce! ;'ekke
<i>desii</i> 'de'sii	e ^a ndem e'a'ndē, e ^a ndē	edam 'edē
<i>desino</i> 'de'sino	-e ^a ant -e ^a nt	edamus e'da'mus
<i>desivi</i> de'siwi	e ^a ant 'e ^a nt, e ^a nt	edant 'edant
<i>desum</i> 'de'sū	e ^a ntur e'a'ntur	edas 'edas
<i>dic</i> 'dik	e ^a apse e'apse	edat 'edet
<i>dico</i> 'di'ko	-ear -e ^a ar	edatis e'da'tis
<i>dictum</i> 'diktū	-earis -e'a'tis	edax 'edaks
<i>differo</i> 'differo	earum e'a'ru, e ^a ru	ede! ;'ede
<i>diu</i> 'dru	earundem e ^a rundē	edebam e'de'bē
<i>dixi</i> 'diksi	-eas -eas	edebamus ,ede'bamus
<i>docte</i> 'dokte	eas 'eas, eas	edebant e'de'bant
<i>donec</i> 'do'nēk	easdem e'azdē	edebas e'de'bas
<i>duas</i> 'duas, ,duas	-eat -e ^a at	edebat e'de'bēt
<i>duc</i> 'duk	eat 'e ^a at, e ^a at	edebatis ,ede'batis
<i>dudum</i> 'dur'dū	-eatis -e'a'tis	edepol! ;'edepol
<i>dum</i> 'dōŋ, dō	eatis e'a'tis	edere 'edere
<i>dummodo</i> 'dōŋmōdo,	-eatur e'a'tur	ederem 'edērē
'dummo-	-ebo -e'bo	ederemus ,ede're'mus
<i>dum ne</i> 'dōŋne, dō'ne;	-ebam -e'bē	ederent 'edērent
,dōne	-ebamini -e'bā'mini	ederes 'edēres
<i>duo</i> 'duo, d-	-ebamur -e'bā'mur	ederet 'edēret
<i>duodecim</i> du'σdeķī	-ebamus -e'bā'mus	ederetis ,ede're'tis
<i>duodeviginti</i> ,duodewi-	-ebant -e'bānt	edi 'e'di
'ginti	-ebantur -e'bāntur	edidi 'e'didi
<i>duos</i> 'duos, duos	-ebar -e'bār	edim 'edī
<i>E</i>		
-e -E VOC 2D, ABL 3D; IMPER 3C; UNDERIVED ADV		edimus 'edimūs IND
-e -e IMPER 2C; DERIVED ADV		edimus e'dimūs CONJ
e (E) 'e', e		edis (emit) 'e'dis
e 'e', e PRP		edite (eat) 'edite
ea 'EE, aa, ee		edite (emit) 'e'dite
ea 'EA, ea ABL		editus 'e'ditūs
eadem 'Eađē, e ^a đē		edo (eat; glutton) 'edo ALL
eadem E'ađē, e ^a đē ABL		FORMS HAVE /E/ [E]
eæ 'EE, e ^a ee		edo (emit) 'e'do ALL FORMS HAVE
eædem E'pēđē, e ^a pēđē		/e/ [e(ə)]
eam 'EE, e ^a ē		educo (educate) 'e'duko
-eam -eē		educo (bring up) e'durko
-eaminī e'a'mini		ego 'ego

-ei (<i>N-/</i>) -ei	equidem 'ēk̄idē	-erimus -'erim̄us
ei (<i>is</i>) 'ei, ei; -EI, -ei <small>PRO</small>	-er -Ef	erimus 'erim̄us, ,erim̄us
ei! 'ĀEI	-eram -Ef̄	-erint -Ef̄int
eia! 'ĀEija	eram 'Ef̄ē, ,Ef̄ē	-eris -Ef̄is; -iS <small>FUT PERF, PRES IND 3C, FUT IND 1/2C</small>
eidem ēi'dē	-eramus -Ef̄amus	-eris -Ef̄is <small>PERF SUBJ; IMPF SUBJ, PRES IND 2C, FUT IND 3/4C</small>
eis (<i>is</i>) 'Eis, eis <small>PRO</small>	eramus Ef̄amus	eris 'Ef̄is, ,Ef̄is
eis (<i>ire</i>) 'Eis	-erant -Ef̄ant	-erit -Ef̄it
eisdem ēi'zdē, ēiz-	erant 'Ef̄ant	erit 'Ef̄it, ,Ef̄it
ejus 'Eijus, ,Eijus	eras 'Ef̄as, ,Ef̄as	-eritis -'Ef̄itis
ejusdem ei'juzdē	-eras -Ef̄as	eritis 'Ef̄itis, ,Ef̄itis
-el -Ēl, -Ē#IV-	erat 'Ef̄et, ,Ef̄et	ero 'Efo, ,Efo
-em -Ē	-erat -Ef̄et	-ero -Efo
em! 'Ēn̄	-eratis -Ef̄atis	-erunt -'erunt <small>PRF (COLLOQ -Ērunt)</small>
-emini -'E'mini	-ere -Ef̄E <small>3C</small>	erunt 'Ef̄unt, ,Ef̄unt
-emur -'E'mur	-ere -Ēf̄E <small>2C</small>	-es -ES <small>ESP LOANS</small>
-emus -'E'mus	-ere -Ēf̄E <small>ABBR</small>	-es -es <small>PL</small>
-en -EN	-erem -Ef̄ē <small>3C</small>	es (<i>sum</i>) 'ES, es (<small>OLD</small> 'es, es)
en! 'Ēn̄	-erem -Ef̄ē <small>2C</small>	es (<i>edo</i>) 'es, ,es
-endi -'Endi	-eremini -Ēf̄emini <small>2C</small>	esse (<i>sum</i>) 'ESSE, ,ESSE
-endo -'Endo	-eremini -Ēf̄emini <small>3C</small>	esse (<i>edo</i>) 'esse; ,esse
-endum -'Endō	-eremur -Ēf̄emur <small>2C</small>	essem (<i>sum</i>) 'ESSĒ
-endus -'Endus	-eremur -Ēf̄emur <small>3C</small>	essem (<i>edo</i>) 'essĒ
enim 'Enī	-eremus -Ēf̄emus <small>2C</small>	essemus (<i>sum</i>) ES'se'mus
enimvero ,Enī'we'ro	-eremus -Ēf̄emus <small>3C</small>	essemus (<i>edo</i>) es'se'mus
-ens -ĒS	-erent -Ēf̄ent <small>2C</small>	essent (<i>sum</i>) 'ESSENT, ,ES-
-ent -Ēnt	-erent -Ēf̄ent <small>3C</small>	SENT
-entior -'Entiōr	-erentur -Ēf̄entur <small>2C</small>	essent (<i>edo</i>) 'essent
-entis 'Entis	-erentur -Ēf̄entur <small>3C</small>	esses (<i>sum</i>) 'ESSES
-entissimus -Ēn̄tissimus	-erer -Ēf̄Ef̄ <small>2C</small>	esses (<i>edo</i>) 'esses
-ento -'Ento	-erer -Ef̄Ef̄ <small>3C</small>	esset (<i>sum</i>) 'ESSET
-entor -'Entor	-ereris -Ēf̄eris <small>2C</small>	esset (<i>edo</i>) 'esset
-entur -'Entur	-ereris -Ēf̄eris <small>3C</small>	essetis (<i>sum</i>) ES'se'tis
-eo -EO <small>v</small>	-eres -Ēf̄res <small>2C</small>	essetis (<i>edo</i>) es'se'tis
eo (<i>ire</i>) 'EO, ,EO, -σ <small>v</small>	-eres -Ēf̄res <small>3C</small>	est (<i>sum</i>) 'EST, EST
eo 'EO, ,EO <small>ADV</small>	-eret -Ēf̄et <small>2C</small>	est (<i>edo</i>) 'est, ,est
eo (<i>is</i>) 'EO, EO <small>PRO</small>	-eret -Ēf̄et <small>3C</small>	este (<i>sum</i>) 'ESTE, ,ESTE
ead ēo'ad	-eretis -Ēf̄etis <small>2C</small>	este (<i>edo</i>) 'este
eodem ēo'dē, ēodē	-eretis -Ēf̄etis <small>3C</small>	estis (<i>sum</i>) 'ESTIS, ,ESTIS
eopse ēopse	-eretur -Ēf̄etur <small>2C</small>	estis (<i>edo</i>) 'estis
-eor -Ēor	-eretur -Ēf̄etur <small>3C</small>	esto (<i>sum</i>) 'ESTO, ,ESTO
eorum ēo'rū, ēorū	erga 'Erga, ,Erga	esto (<i>edo</i>) 'esto
eorundem eo'tundē	ergo 'Ergo, ,Ergo	
eos 'EOS, EOS	-eri -Ēri	
eosdem ēozdē, ēozdē	-erim -Ef̄ī	

estote es'tote	fas fas, fas	ferimus fe'rimus, fe-
-et -et (_{OLD} -et)	feliciter fel'i'kit̄er	fero fe'ro, fe-
et 'et, et	fer fe'l̄, fe'r	feror fe'ror, fe-
et si et'si, et, si, etsi	feram fe'rif̄e, fe'rē	ferre fe'rrē, fe'-
-ete -e'te	feramini fe'ramini	ferrem fe'rrē, fe'-
-eto -e'to	feramur fe'ramur	ferremini fe'rrē'mini
etenim 'etenī	feramus fe'ramus	ferremur fe'rrē'mur
et... et 'et· 'et, et, et	ferant fe'rent	ferremus fe'rrē'mus
etiam 'etiē, etiē	ferantur fe'rentur	ferrent fe'rent, fe'-
etiamsi ,etiē̄nsi	ferar fe'rer	ferrentur fe'rentur
-etis -e'tis	feraris fe'ra'ris	ferrer fe'rrer, fe-
etsi 'etsi, etsi	feras fe'ras	ferreris fe'rrē'tis
-etur -etur	ferat fe'ret	ferres fe'rrēs, fe-
eū! ;'eu	ferar fe'rer	ferret fe'rrēt, fe-
euhōe! ;'eu'hōe, ;'eu'ōe	feratis fe'rat̄is	ferretis fe'rrē'tis
eum 'eū, eū	feratur fe'rat̄ur	ferretur fe'rrē'tur
eundem e'u'ndē, e'u'ndē	fere fe're	ferris fe'rris, fe-
eundi e'u'ndi	ferebam fe're'bē	fers fe'rs, fe'rs
eundo e'u'ndo	ferebamini fe're'bā'mini	fert fe'rt, fe'rt
eundum e'u'ndū	ferebamur fe're'bā'mur	ferte fe'reste, fe'-
eunt 'eunt, eunt	ferebamus fe're'bā'mus	fertis fe'retis, fe'-
euntis e'u'ntis	ferebant fe're'bent	ferto fe'erto, fe'-
eunto e'u'nto	ferebantur fe're'bentur	fertote fe'reto'te
Euripideus eu'rip'i'deus	ferebar fe're'b̄er	fertur fe'retus, fe-
Europaeus ,eu'ro'paeus	ferebaris fe're'bā'ris	ferunt fe'reunt, fe-
Eurystheus eu'rystheus	ferebas fe're'bas	ferunto fe'reunto
(of E.) ,eurysthēus	ferebat fe're'b̄et	feruntur fe'reuntur
eus! ;'eu's	ferebatis fe're'bā'tis	fi fi', fi
ex 'eks, eks	ferebatur fe're'bā'tur	fiam fi'ī, fī, -i-
exo eo 'ek'seo	feremini fe'remīni	fiamus fi'a'mus
exfir 'eksfir	feremur fe're'mur	fiant fe'ient, fiant, -i-
exinde ek'sinđe	feremus fe're'mus	fias fi'ias, fias -i-
exos 'eksos	ferendi fe're'ndi	fiat fi'et, fiet, -i-
extra 'ek'stra, ,ek-	ferendo fe're'ndo	fiatis fi'at̄is
F		
fac fek, fek	fereris fe're'ris	fidei fe'dei
facile fekile	feres fe're'es, fe-	fides fe'des
facta fekte	feret fe'ret, fe-	fidis fe'dis
factæ fektæ	feretis fe're'tis	fiebam fe'e'bē
facti fekti	feretur fe're'tur	fiebamus fe'e'bā'mus
factum fektū	ferimini fe'timini	fiebant fe'e'bant
factus fektus	ferimur fe'timur, fe-	fiebas fe'e'bas
		fiebat fe'e'b̄et
		fiebatis fe'e'bā'tis
		fiemus fe'e'mus

fient *fient*, *fient* -i-
fierem *fierē*, *fie-* -i-
fieremus *fie'remus*, *fie-*
fierent *fierēnt*, *fie-*
fieres *fierēs*, *fie-*
fieret *fierēt*, *fie-*
fieretis *fie'retis*, *fie-*
fieri *fieri*, *fieri*
fies *fies*, *fies*
fiet *fiet*, *fiet*
fietis *fie'tis*; *fi-*
firmus *firmus*
fio *fio*, *fio*
fis *fis*, *fis*
fit *fit*, *fit*
fite *fite*
fitis *firtis*
fito *frito*
fitote *fitote*, *fi-*
fiunt *fiunt*, *fiunt*
fore *fore*
forsan *forsen*
forsit *forsit*
forsitan *forsitan*
fortasse *for'tasse*
forte *forte*
frustra *frustra*; -a
fuero *fuero*
fueram *fuerē*
fueramus *fue'ramus*
fuerant *fuerant*
fueras *fueras*
fuerat *fuerat*
fueratis *fue'ratīs*
fuere *fu'e're*
fuerim *fue'rifī*
fuerimus *fu'ērimus*
fuerint *fuerint*
fueris *fueris*
fuerit *fuerit*
fueritis *fu'ēritis*
fuerunt *fue'runt* (*fuerunt*
 COLLOQ)
fui *fui*

fuimus *fuim̄us*
fuisse *fu'sse*
fuisset *fu'ssēt*
fuisses *fu'sses*
fuisset *fu'sset*
fuissetis *fu'ssetis*
fuisti *fu'isti*
fuistis *fu'istis*
fuit *fu'it*
futura *fu'turā*
futuræ *fu'turæ*
futuram *fu'turē*
futuras *fu'turas*
futuri *fu'turī*
futurus *fu'turus*

habitum *iri* *habítō* *īri*
habitus *habitus*
hac *hak*, *hak*
hactenus *haktenus*
hæ *hæ*
hæc *hæk*
hanc *hæjk*, *hæjk*
harum *ha'rū*
has *has*
haud *hæud*
haudquaquam *aʊt'kæk̄ē*, *h-*
hei! *h̄ei*
heia! *h̄eija*
hem! *h̄ēn̄*
hercle! *h̄erkle*
hercule! *h̄erkule*
hercules! *h̄erkules*
heri *heri*
heu! *h̄eu*
heus! *h̄eus*
hi *hi*, *hi*, *hi*
hic (*hæc*, *hoc*) *hik*, *hik*
hic *hik*, *hik*
hinc *hɪŋk*, *hɪŋk*

his *his*, *his*
hoc *hōk*, *hōk* NOM, ACC
hoc *hōk*, *hōk* ABL; ADV
hodie *hōdīe*
horum *ho'rū*
hos *hos*, *hos*
huc *huk*, *huk*
hucine? *χ'hučinē*
huic *huič*, *huič*
hujus *huijus*, *h-*
hunc *hunjk*, *hunjk*

I

-i *-i* LAT
-i *-i* GRE
i (*I*) *ī*, *i*
-ia *-ia*
-iam *-iā*
-iamini *ī'amini*
-iamur *ī'amur*
-iamus *ī'amus*
-iant *-iānt*
-iantur *ī'antur*
-iar *-iār*
-aris *ī'aris*
-ias *-iās*
-iat *-iāt*
-iatis *ī'atīs*
-iatur *ī'atūr*
ibam *ī'bē*
ibamus *ī'bāmūs*
ibant *ī'bānt*
ibas *ī'bas*
ibat *ī'bet*
ibatis *ī'batīs*
ibi *ībi*, *ī-*, *-i*
ibidem *ībīdē*
ibimus *ī'bīmūs*
ibis *ī'bīs*
ibit *ī'bīt*
ibitis *ī'bītīs*
ibo *ī'bo*
ibunt *ī'būnt*

-ibus -ibus	illas ɪllas, ɪllas	intereo ɪnt̄ereō
-ic -ik	ille ɪlle, ɪlle	interim ɪnt̄erī
id 'id, id	illi ɪlli, ɪlli	intersum ɪnt̄ersū
idem 'idē _N	illic ɪllik, ɪllik <small>PRON</small>	intra ɪnt̄ra, ɪn-
idem 'idē _M	illic ɪllik, ɪllik <small>ADV</small>	-io -io
-iebam -r̄e'bē	illico ɪlliko	io! ɪo!
-iebamini -r̄e'bā'mini	-illimus -ɪllimus	-ior -iɔr
-iebamur -r̄e'bā'mur	illinc ɪllɪŋk	-iora -r̄o'r̄a
-iebamus -r̄e'bā'mus	illis ɪllis, ɪllis	-iore -r̄o'r̄e
-iebant -r̄e'bənt	illus ɪllius, ɪllius	-iorem -r̄o'r̄ē
-iebantur -r̄e'bəntur	illo ɪllo, ɪllo	-iores -r̄o'res
-iebar -r̄e'bər	illoc ɪllok, ɪllok	-iori -r̄o'ri
-iebaris -r̄e'bā'ris	illorum ɪllorū, ɪllorū	-ioribus -r̄o'r̄ibus
-iebas -r̄e'bas	illos ɪllos, ɪllos	-ioris -r̄o'ris
-iebat -r̄e'bət	illuc ɪlluk, ɪlluk <small>PRON</small>	-iorum -r̄o'r̄ū
-iebatis -r̄e'bā'tis	illuc ɪlluk, ɪlluk <small>ADV</small>	ipsa ɪpsa, ɪ-
-iebatur -r̄e'bā'tur	illud ɪllud, ɪllud	ipsa ɪpsa, ɪ- <small>ABL</small>
-iemini -r̄e'mini	illum ɪllū, ɪllū	i-, eadsdi ɪ-
-iemur -r̄e'mur	-im -i	ipsam ɪpsē, ɪ-
-iemus -r̄e'mus	-imini -ɪmīni _{3C}	ipsarum ɪp'sārū, ip's-
-iendus -r̄e'ndus	-imini -ɪmīni _{4C}	ipsas ɪpsas, ɪ-
-iens -iēs	immo 'immo	ip̄si 'ip̄si, ɪ-
-ient -iēnt	immo vero 'immo 'we·ro	ipsis 'ipsis, ɪ-
-ientur -r̄e'ntur	imo 'imo	ipsius ip̄sīus
-ieris -r̄e'ris	impos 'impos	ip̄so 'ip̄so, ɪ-
-ies -ies	-imur -ɪmūr _{3C}	ipsorum ip̄sōrū, ip̄s-
-iet -iet	-imur -ɪmūr _{4C}	ip̄sos 'ip̄sos, ɪ-
-ietis -r̄e'tis	-imus -ɪmūs _{IND 3C}	ip̄sum 'ip̄sū, ɪ-
-ietur -r̄e'tur	-imus -ɪmūs _{SUBJ PERF}	-ire -ɪ're
igitur ɪgɪtūr	-imus -ɪmūs _{4C} (& mal-, nol-, vel-)	ire 'i're
ii (eo) 'iī, ɪī	imus 'imūs	-irem -ɪ'rem
ii (is) 'iī, ɪī	in 'in, in, -m, -n	irem 'i'rem
iidem r̄idē	inde 'inde	-iremini -i're'mini
iis (is) 'iīs, iīs	indidem 'indidē	-iremur -i're'mur
iisdem r̄izdē, iīzdē	ineo 'ineo	-iremus -i're'mus
ilico ɪ'liko	infero ɪnf̄ero	iremus i're'mus
-ilis -ilis	infra ɪnf̄ra, ɪffa	-irent -i'rent
illa ɪlla, ɪlla	initio ɪnitio	irent 'i'rent
illa ɪlla, ɪlla _{ABL}	instar ɪnst̄ar	-irentur -i'rentur
illac ɪllak, ɪllak	insum ɪnsū	-irer -ɪ'rer
illæ ɪllæ, ɪllæ	inter 'inter, ɪn-	-ireris -i're'ris
illæc ɪllæk, ɪllæk	interdiu ɪnt̄erdīu	-ires -i'res
illam ɪllē, ɪllē	interdum ɪnt̄erdū	ires 'i'res
illarum ɪllarū		-iret -ɪ'ret

iret *i'ret̪*
 -iretis *-i'ret̪is*
 iretis *i'ret̪is*
 -iretur *-i'ret̪ur*
 -iri *-i'ri*
 iri *'ir̪i*
 -iris *-i'ris*
 -is (& mal-η nol-, vel-) *-is*
DAT/ABL PL, ID/2D; AC PL 3D; V
 -is *-is* 3D
 -is *-is* IND 4C
 is (*id*) *'is*, *is*
 is (*eo*) *'is*, *is*
 isdem *'izdē*, *izdē*
 Isse *'isse*
 isse *'isse*
 -isse *-'isse*
 -issem *-'issē*
 -issemus *is'se'mus*
 -issent *-'issen̄t*
 -isses *-'isses*
 -isset *-'isset*
 -issetis *is'se'tis*
 -issimus *-'issim̄us*
 ista *'iste*, *is-*
 ista ABL *'ista*, *is-*
 istac *is'tak*
 istae *'istae*, *is-*
 istam *'istē*, *is-*
 istarum *ista'rū*, *istarū*
 istas *'istas*, *is-*
 iste *'iste*, *is-*
 -isti *-'isti*, *is-*
 isti *'isti*, *is-*
 istic (*isti*) *is'tik*, *is,tik*
 istic (*istae*) *is'tik*, *is,tik*
 istinc *is'tin̄k*, *is,tin̄k*
 -istis *-'istis*, *is-*
 istis *'istis*, *is-*
 istius *is'tius*, *is,tius*
 isto *'isto*, *is-*
 istorum *is'to'rū*, *is,torū*
 istos *'istos*, *is-*
 istuc *is'tuk*, *is,t-*

istud *'istud*, *is-*
 istum *'istū*, *is-*
 -it *-it*
 it *'it*, *it*
 ita *'ite*, *i-*; *-a*
 itane *'itene*
 itaque (et ita) *'itaķe*
 itaque (therefore) *i'teķe*
 -ite *-ite* 3C
 -ite *-i'te* 4C
 ite *'ite*
 -itis *-it̄is* IND
 -itis *-i'tis* SUJ PERF
 itis *'it̄is*
 -itur *-it̄ur* 3C
 -itur *-i'tur* 4C
 -ium *-iū*
 -iunt *-iūnt*
 -iuntur *-iūntur*
 -ius *-iūs*
 -ius *-iūs* COMP
 itum *'itū*
 ivi *'iwi*
 -ivi *-iwi*

 J
 jam *'jēŋ*, *jē*, *jē*
 juxta *'juksta*, *juk-*

 L
 latu *'latu*
 latum *'latū*
 latus *la'tur̄us*
 licet *'liket*
 lynceus *lyŋ'keus*
 Lynceus *'lyŋkeus*

 M
 magis *'magis*
 malo *'ma'lō*
 malam *'malē*

 male *'ma'lē*
 malebam *ma'le'bē*
 malim *'ma'lī*
 malimus *ma'līmūs*
 malint *'ma'līnt*
 malis *'ma'līs*
 malit *'ma'līt*
 malitis *ma'lītis*
 malle *'ma'lē*
 mallem *'ma'lē*
 malum (apple) *'ma'lū*
 malum (evil) *'melū*
 malum! *ʌ'melū*
 malumus *ma'lūmūs*
 malunt *'ma'lūnt*
 mavis *'ma'wīs*
 mavult *'ma'wułt*
 mavultis *ma'wułtis*
 me *'me*, *me*
 mea *'mea*, *mea*
 mea *'mea*, *mea* ABL
 meæ *'meæ*, *meæ*
 meam *'meẽ*, *meẽ*
 mearum *me'ařū*
 meas *'meas*, *meas*
 mecastor! *ʌ'me'kastor*
 mecum *'me'kū*
 mediocris *me'diɔkr̄is*
 medius fidius! *ʌ'medius 'fi-dius*
 meerclē! *ʌ'me'erklē*
 meercule! *ʌ'me'erklule*
 meercules! *ʌ'me'erklules*
 mehercle! *ʌ'me'hεrklē*
 mehercule! *ʌ'me'hεrklule*
 mehercules! *ʌ'me'hεrklules*
 mei *'mei*, *mei*
 meis *'meis*, *meis*
 meo *'meo*, *meo*
 meorum *me'o'rū*, *me,orū*
 meos *'meos*, *meos*
 mepte *'mepte*, *mepte*
 meum *'meū*, *meū*
 meus *'meus*, *meus*

mi 'mī', ,mī, mi
mīhi 'mīhī', 'mīhī, ,mī, mi
-mini -mini
minime 'mīnīmē
-mino -mino
minus 'mīnūs
missum *iri*, missū'ī·ri
missus 'mīssūs
modo 'mōdō, ,mōdō
modo modo ,mōdō'mōdō
modo ne ,mōdō'ne; 'mō-
 do,ne
modo ut ,mōdō'ut, 'mō-
 do,ut
mox 'mōks, ,mōks
multum 'mūltū
munitum mu'nītū
munitus mu'nītūs

N

nam 'nēñ, nē
namque 'nēñkē, ,nēñkē
-ndi -ndi
-ndo -ndo
-ndum -ndū
ne 'ne; ne
-ne ȝ-ne (egone? ȝe'gōne,
 ȝe'gōne)
nec 'nēk, nēk
necdum 'nēkdū, ,nē-, -qd-
necessarie ,nēkē'sārie
nefas! ;'nēfas
neminem 'nē'minē
nemini 'nē'mini
nemo 'nē'mo
nequaquam ne'kā:kē
neque 'nēkē, ,nēkē
nequedum 'nēkēdū
nequidem 'nē'kīdē, ne-
 'kīdē
nequiens 'nēkīēs
nequiter 'nē'kīter
neu 'nēu, neu

neutique ne'utīkē, 'neuti-
 kē
neuter 'neuter
neutro 'neutro
neve 'ne'we
nihil 'nīl, 'nīl, ,nīl, nīl
nihilominus nīlo'mīnūs,
 nīr-
nimium 'nīmīū
nisi 'nīsī
nobis 'nō'bīs
nobismet no'bīzmet,
 'nō'bīzmet
nolo 'nō'lō
nolam 'nō'lē
nolebam no'lē:bē
noli 'nō'lī
nolim 'nō'lī
nolimus no'līrmus
nolint 'nō'līnt
nolis 'nō'līs
nolit 'nō'līt
nolite no'lītē
nolitis no'lītīs
nolito no'lī'tō
nolitote ,nolitote
nolle 'nō'lē
nollem 'nō'līlē
nolumus 'nō'lūmūs
nolunt 'nō'lūnt
non 'non, non
nondum 'nōndū
non modo verum nom, mō-
 dō've'rū
nonnisi 'nonnīsī, non'nīsī
nonnumquam non'nūñkē
non secus ac si nō'sekusək-
 'sīr, nō'sekusək'sī
non solum sed etiam nō-
 'sō'lū· se'detiē
non tantum sed non tān-
tūsed
nono 'nō'no
non vis noñ'wīs
nonvult noñ'wūlt
nonvultis noñ'wūltis
nos 'nos, nos
nostri 'nōstrī, ,nōs-
nostrum 'nōstrū, ,nōs-
novem 'nōwē
novies 'nōwīes
-nto -nto
nulla 'nułlē
nulla re ,nułla're
nullam 'nułlē
nullam rem ,nułlē'rēñ
nullarum rerum nułljarū-
 'rē'rū
nulli 'nułli
nulli rei ,nułli'rei
nullis 'nułlis
nullis rebus ,nułliz're'būs
nullius nułlius
nullius rei nułliuz'rei, ,nuł-
 liuz-
nullo 'nułlo
nullorum nułlō'rū
nullos 'nułlos
nullum 'nułlō
nullus 'nułlus
numquam 'nūñkē
nunc nunc, ,nūñ(k)'nūñk,
 'nūñ(k),nūñk
nuper 'nūper

O

o (O) 'o', o
o! ;'o'
-o -o NOM/VOC 3D
-o -o DAT/ABL 2D; V; GRE
ob 'ɔb, ob
obeo 'ɔbeo
obfero 'ɔpfəro
obsum 'ɔpsū
-obus '-ɔ'būs
octies 'ɔktīes
octo 'ɔkto

oh! ɔ'
ohe! ɔ'he, œ
optime! ɔ'ptime
optume! ɔ'ptume
-or -or
ornate or'nate
-orum -o'rū (but ampho-
rum 'amphorū)
-os -os
-os -os GR -oç
os, oris 'os, 'o'ris
os, ossis 'os, 'ossis

P

parum 'parū
paulum 'peulū
penes 'penes, penes
per 'pef, per
pereo 'pefēo
perfero 'perfēto
perinde ac si pefindēk'si
platea plā'ea, 'pletea
pleraque plē'rāke
plerumque ple'rūŋkē
plurimum 'plūrīmū
plus 'plus, plus
pol! ɔ'pōt
pondō 'pōndo
pone 'po'ne
posse 'posse
possem 'possē
possemus pos'se'mus
possent 'possent
posses 'posses
posset 'posset
possetis pos'se'tis
possim 'possī
possimus pos'si'mus
possint 'possint
possis 'possis
possit 'possit
possitis pos'si'tis
possum 'possū

possumus 'pōssumus
possunt 'pōssunt
post 'pōst, pōst
postea 'postea, pōs-
postequam pōste'a.kē,
'postea.kē
posthac post'hak, -stak
postquam 'postkē, -skē
postridie pōstrī'die
potens 'potēs
potentis potēntis
poteram 'pōterē
poteramus pōte'farmus
poterant 'pōterant
poteras 'pōteras
poterat 'pōterat
poteratis pōte'rat'is
poterimus pōterimus
poteris 'pōteris
poterit 'pōterit
poteritis pōteritis
potero 'potero
poterunt 'pōterunt
potes (possum) 'potes (-es
OLD)
potes (poto) 'potes CONJ
potest (possum) 'potest
potet (poto) 'potet
potestis pōtestis
potueram pōtuerē
potuerant pōtuerant
potuere pōtu'ere
potuerim pōtuerī
potuerimus pōtu'erimus
potuerint pōtuerint
potueris pōtueris
potuerit pōtuerit
potueritis pōtu'eritis
potuero pōtu'ero
potuerunt pōtuerunt
(pōtuerunt COLLOQ, POET)
potui 'potui
potuimus pōtuimus
potuisse pōtu'isse

potuissem pōtu'issē
potuissemus pōtu'issē'mus
potuissent pōtu'isSENT
potuisses pōtu'isSES
potuisset pōtu'isSET
potuissetis pōtu'isSETIS
potuisti pōtu'isti
potuistis pōtu'istis
potuit 'potuit
præ 'p̄ræ, p̄ræ
præclare! ɔ'p̄ræklare
præeo 'p̄ræeo
præfero 'p̄ræfēro
præsum 'p̄ræsū
præter 'p̄ræter, p̄r-
præterea p̄ræ'tereā
prætero p̄ræ'tereō
pridie 'pri'die
priusquam pri'uskē
pro 'pro', pro
pro! ɔ'pro'
prodeo 'pro'deo
profecto prōfekto
profero 'pro'fēro
proh! ɔ'pro', ɔ'proh
proinde pro'inde, 'proin-
proinde ac si p̄rɔiudeak-
'si, p̄rɔiud-
prope 'prope, prō-
propediem prōpediē
propter 'prōpter, prōp-
propterea prōptereā
prorsum 'prorsū
prosum 'pro'sū
pulchre 'pułkhre
pulchre! ɔ'pułkhre
pulvis 'pułwɪs
pulveris 'pułweris

Q

qua ɔ'ka, ɔka, ɔka
qua? ɔ'kə, ɔ'ka
quaɛ ɔ'kə, ɔ'ka

quam ɿ̄k̄n̄j̄, k̄n̄	quinquies ɿ̄k̄n̄jk̄s	sanguinis ɿ̄saŋḡn̄is
quamdiu ɿ̄k̄n̄jd̄iu	quis ɿ̄k̄s, k̄s	satis ɿ̄set̄s
quamdudum? ɿ̄k̄n̄durd̄	quisquam ɿ̄k̄sk̄e	scite ɿ̄sk̄ite
quamlibet ɿ̄k̄n̄libet	quo ɿ̄ko:, ko	se ɿ̄se:, se
quamobrem ɿ̄k̄amob-r̄e,	quoad ɿ̄koad	secundum ɿ̄sek̄und̄
ɿ̄k̄amob-r̄e, ɿ̄k̄eb̄-r̄e	quocirca ɿ̄ko'kirk̄a	sed ɿ̄sed, sed, -t
quampridem? ɿ̄k̄e'pri'd̄e	quod ɿ̄k̄od, k̄od	sedecim ɿ̄se-dek̄i
quamprimum ɿ̄k̄e'pri'm̄o	quomodo? ɿ̄ko'modo	semel ɿ̄se'mel
quamquam ɿ̄k̄n̄k̄e	quondam ɿ̄ko'nd̄e	septem ɿ̄sept̄e
quamvis ɿ̄k̄n̄w̄is, k̄n̄'w̄is	quoniam ɿ̄ko'n̄e	septemdecim ɿ̄sept̄endek̄i
quando ɿ̄k̄endo	quoque ɿ̄ko'ke	septies ɿ̄septies
quandoquidem ɿ̄k̄en'do'ki-	quorum ɿ̄ko'r̄u:, k̄or̄u:	sese ɿ̄se'se, sese
d̄e	quos ɿ̄kos, k̄os	seu ɿ̄seu, seu
quantum ɿ̄k̄ent̄u:	quot ɿ̄k̄ot, k̄ot	sex ɿ̄seks, seks
quapropter ɿ̄ka'propter	quotiens ɿ̄ko'tiēs	sexies ɿ̄seksies
quare ɿ̄ka're, k̄are	quotienscumque ɿ̄ko'tiēs-	si ɿ̄si:, si
quarum ɿ̄ka'r̄u:, k̄ar̄u:	ɿ̄k̄oŋ̄ke	si modo ɿ̄si'modo
quarum rerum ɿ̄ka'r̄u're'r̄u	quousque ɿ̄ko'uske	sibi ɿ̄sib̄i, si-, -i
quas ɿ̄kas, kas		sic ɿ̄sik̄, sik̄
quasi ɿ̄k̄esi		sicut ɿ̄sik̄ut, sikut
quater ɿ̄k̄eter		sim ɿ̄sīŋ̄, sī
quattuor ɿ̄k̄ettu'or	raro ɿ̄ra'ro	simul ɿ̄simu'l
quattuordecim ɿ̄k̄ettu'or-	re ɿ̄re, re	simul ac ɿ̄simu'lak
dek̄i	rebus ɿ̄re'bus	simus ɿ̄simus
quavis ɿ̄ka'w̄is, ka'w̄is	recens ɿ̄tek̄es	sin ɿ̄sin, sin
-que -ke (pleraque ple're-	redeo ɿ̄tedeo	sine ɿ̄sine, sine
ke, suaque su'a'ke, utra-	refero ɿ̄tefero	sint ɿ̄sint, sint
que u'trake)	referre (refert) ɿ̄te'ferr̄e	siquidem ɿ̄si'k̄ide
(=refert)	(=referto)	sis ɿ̄sis, sis
quem ɿ̄k̄n̄j̄, k̄n̄	referre (refero) ɿ̄te'ferr̄e	sit ɿ̄sit, sit
quemadmodum ɿ̄k̄e'admō-	(=refero)	sitis ɿ̄sit̄is, sitis <small>SBS</small>
d̄u:	refert (mea r.) ɿ̄te'fert	sitis ɿ̄sit̄is, sitis <small>V</small>
qui ɿ̄ki, ki	(me'a're-)	sive ɿ̄si'we, siwe
qui? ɿ̄ki, ɿ̄ki	refert (refero) ɿ̄te'fert	soli (solus, sol) ɿ̄so'li
quia ɿ̄k̄ia, k̄ia	rei ɿ̄tei, rei	soli (solum) ɿ̄sol̄i
quibus ɿ̄k̄ibus, ɿ̄k̄ibus	rem ɿ̄r̄eŋ̄, r̄e	solius solius
quibus rebus ɿ̄k̄ibus're'b̄us	reor ɿ̄teor	sponte ɿ̄sponte
quid ɿ̄k̄id, k̄id	rere ɿ̄re're	st! ɿ̄st, ɿ̄st̄
quidquam ɿ̄k̄itk̄e	res ɿ̄res, res	statim ɿ̄stet̄i
quin ɿ̄kin, kin		statim ut ɿ̄stet̄i'ut, stet̄i'ut
quin etiam ɿ̄ki'netiē		aas ɿ̄aas, sua ɿ̄sua
quin immo ɿ̄ki'n̄immo, ɿ̄ki-		sua ɿ̄sua, sua <small>ABL</small>
quindecim ɿ̄ki'ndeke	sæpe ɿ̄de'eas	eaas, eaas'as
quinque ɿ̄ki'ŋ̄ke	sanguis ɿ̄saŋḡis	suam ɿ̄saŋḡis
quinquiens ɿ̄ki'ŋ̄kiēs		eaas ɿ̄saŋḡis

suaque su'ākē
 suaque su'ākē ^{ABL}
 sub 'sub, sub, -p
 subeo 'subeo
 subfero 'supfero
 subito 'subito ^{ADV, V}
 subsum 'supsō̄
 subter 'supter
 sui 'sui, sui
 sum 'sō̄n̄, sō̄
 sumus 'sumus, sumus
 sunt 'sunt, sunt
 sunto 'sunto
 suopte su'opte
 super 'super, su-
 supersum su'persō̄
 supra 'supra, su-
 suum 'suū, suū
 suus 'sus, sus

T

tam 'tēn̄, tē
 tamdiu 'tēn̄diu; 'tāndiu
 tamen 'temen
 tametsi te'metsi, tē'etsi
 tamquam 'tēn̄kē
 tamquam si, tēkē'si
 tantum 'tāntū
 te 'te', te
 -te -te
 tenus 'tenus, te-
 ter 'ter, ter
 theseus the'seūs
 Theseus 'the'seūs
 tibi 'tibī, -i
 tibimet tr'bimet, 'tribi-
 ,met, -bi-
 -to -to
 -tor -tōr
 -tote -tō'te
 totiens 'totiēs
 trans 'trēs, trēs
 transeo 'trēn̄seō

transfero 'trēsfēro
 tredecim 'tredekkī
 tres 'tres, tres
 tria 'tria, tria
 tribus 'tribus, tribus
 trium 'triū, triū
 tu 'tu, tu
 tua 'tua, tua ^{ABL}
 tuæ 'tuae, tuae
 tuam 'tuē, tōē
 tui 'toi, tui
 tuleram 'tulerē
 tuleramus 'tuleramus
 tulerant 'tulerant
 tuleras 'tuleras
 tulerat 'tuleret
 tuleratis 'tuleratis
 tulere tul'ēte
 tulerim 'tulerī
 tulerimus tul'ētimus
 tulerint 'tulerint
 tuleris 'tuleris
 tulerit 'tulerit
 tuleritis tul'ēritis
 tulero 'tulero
 tulerunt tul'erunt (tule-
 COLLOQ)
 tuli 'tuli
 tulimus 'tulimus
 tulisse tul'issē
 tulissem tul'issē
 tulissemus 'tulisse'mus
 tulissent tul'issēnt
 tulisses tul'isses
 tulisset tul'isset
 tulissetis 'tulisse'tis
 tulisti tulisti
 tulistis tul'istis
 tulit 'tulit
 tum 'tōn̄, tō̄
 tutemet tu'temet, 'ture-
 met
 tuum 'tuū, tuū

U

tuus 'tuus, tuus, tus
 -u -u
 -ua -uae
 ubi 'ubi, u-, -i
 ubicumque ubirkōn̄kē
 ubi primum ubirkōn̄mō̄, -i-
 ubique ubirkē, ubikē
 -ubus -ubus
 -ui -vi
 -ul -ūl
 ultra 'ultra, ul-
 ultraque ul'tra'kē
 -um -ō̄
 -um (-arum, -orum) -ū, -ō̄
 umquam 'ō̄n̄kē
 una 'unā
 una 'una ^{ABL}
 unde 'unde
 undecim 'undekī
 undeni un'deni
 undeviginti undewiginti
 undique 'undike
 uni 'urni
 unius u'nius
 uno 'uno
 -unt -ūnt
 -unto -ūnto
 -untor -ūntor
 -untur -ūntur
 -ur -ūr
 -ura -'urā
 -uræ -'urā
 -uri -'uri
 -urum -'urū
 -urus -'urus
 -us -us ^{2D; NOM, ACC 3D; NOM, VOC SING 4D}
 -us -us ^{NOM, ACC 4D}
 -us (-utis) -us ^{GEN SING 4D; PL 4D; GR}
 -oūs
 -ut -ūt

<i>ut</i> 'ut, ut	V	(-u, -us)
<i>ut non</i> 'ut'non		<i>vestri</i> 'westri
<i>ut primum</i> 'ut'prīmō	væ!	<i>vestrum</i> 'westrū
<i>uter</i> 'ut̄er SUBS	'wædē	<i>viginti</i> wi'gīnti
<i>uter</i> 'ut̄er ADJ	-ve -WE	<i>viola</i> 'wiōla
<i>uti</i> 'uti	vel 'weł, weł	<i>vis</i> 'wis, ,wis V/S
<i>utor</i> 'ut̄or	velim 'welī	<i>vobis</i> 'wo·bis, ,wobis
<i>utra</i> 'ut̄ra	velimus welim̄us	<i>vocatum</i> wo'kartū
<i>utra</i> 'ut̄ra ABL	velint 'welint	<i>vocatus</i> wo'ka·tus
<i>utræ</i> 'ut̄ræ	velis 'welis	<i>voce</i> 'wo'ke
<i>utram</i> 'ut̄rē	velit 'welit	<i>volo</i> 'woło, -σ
<i>utraque</i> 'ut̄rēkē	velitis we'litis	<i>volui</i> 'wɔlui
<i>utrarum</i> 'ut̄ra'rū	velle 'wełle	<i>volumus</i> 'wɔlumus
<i>utras</i> 'ut̄ras	vel si wełsi, wełsi	<i>volup</i> 'wɔlup
<i>utri</i> 'ut̄ri	velut 'welut, ,welut	<i>volunt</i> 'wɔlunt
<i>utrimque</i> 'ut̄rīñkē	velut si ,welut'si, 'welut'si	<i>vos</i> 'wos, wos
<i>utris</i> 'ut̄ris	veneo 'we·neo	<i>vox</i> 'woks
<i>utrius</i> 'ut̄rius	venum 'we·nū	<i>vult</i> 'wul̄t
<i>utro</i> 'ut̄ro	vere 'we·re ADV	<i>vultis</i> 'wul̄tis
<i>utroque</i> 'ut̄ro·kē	vere (ver) 'we·re (wer)	
<i>utrorum</i> 'ut̄ro'rū	vero 'we·ro ADV	Y
<i>utros</i> 'ut̄ros	vero (-onis) 'we·ro (-ro'nis)	
<i>utrum</i> 'ut̄rū	verum 'we·rū ADV, CONJ	y (Y) 'y, y
<i>ut si</i> 'ut'si, 'utsi	verum (verus) 'we·rū (-us)	
<i>-uum</i> -uū, -vū	verum (veru, -us) 'we·rū	

8.1.2. MAIN WORDS WITH *j* /j/ [j]

A

abjeci ə'bjē'ki
abjecte ə'bjēk'te
abjectus ə'bjēktus
abjicere ə'b̄jɪk'εrε
abjicio ab'b̄jɪkio
abjudicare əbjudr'ka'rε
abjudico ab'b̄jur'diko
abjungere əb'b̄juŋgεrε
abjungo əb'b̄juŋgo
abjurare ,əbju'rata'rε
abjuro əb'b̄ju'ro
adjaceo ad'b̄ja'keo
adjacere ,ad'b̄ja'ke'rε
adjicio ad'b̄jɪkio
adjicere ad'b̄jɪkεrε
adjudicare adjudr'ka'rε
adjudico ad'b̄jur'diko
adjumentum ,adju'men'tū
adjunctio ad'b̄juŋktio
adjungere ad'b̄juŋgεrε
adjungo ad'b̄juŋgo
adjurare ,adju'rata'rε
adjuro ad'b̄ju'ro
adjutor ad'b̄jur'tor
adjutum ad'b̄jur'tū
adjuvi ad'b̄ju'wi
adjuvo 'adjuwo

B

bijugis br'jugis
bijugus br'jugus

C

Cajus 'keɪjus
circumjectus ʃirkʊ'jēktus
circumjicere ʃirkʊ'jɪkεrε
circumjicio ʃirkʊ'jɪkio

conjeci kɔ̄r̄jē'ki
conjectare ,kɔ̄r̄jēk'ta'rε
conjectio kɔ̄r̄jēktio
conjecto kɔ̄r̄jēktō
conjectura ,kɔ̄r̄jēk'tūrε
conjectus kɔ̄r̄jēktus
conjicio kɔ̄r̄jɪkio
conjicere kɔ̄r̄jɪkεrε
conjugium kɔ̄r̄ju'giū
conjuncte kɔ̄r̄juŋkte
conjunctio kɔ̄r̄juŋktio
conjungere kɔ̄r̄juŋgεrε
conjungo kɔ̄r̄juŋgo
conjuratio ,kɔ̄r̄ju'rata'rε
conjurare ,kɔ̄r̄ju'rata'rε
conjuro kɔ̄r̄ju'ro
conjugis 'kɔ̄r̄juḡis
conjux 'kɔ̄r̄juŋks
cujus 'kuɪjus

D

deicio de'ɪkio
deicere de'ɪkεrε
dejeci de'jē'ki
dejectio de'jēktio
dejectus de'jēktus
dejicere de'jɪkεrε
dejicio de'jɪkio
dijudicare dijudr'ka'rε
dijudicatio dijudr'katio
dijudicatus dijudr'katus
dijudico di'b̄jur'diko
dijuncte di'b̄juŋkte
dijunctio di'b̄juŋktio
dijungere di'b̄juŋgεrε
dijungo di'b̄juŋgo
disicio dr'sɪkio
disicere dr'sɪkεrε
disjeci dis'jē'ki
disjectus dis'jēktus

disjicere dis'jɪkεrε
disjicio dis'jɪkio
disjuncte dis'juŋkte
disjunctio dis'juŋktio
disjunctus dis'juŋktus
disjungere dis'juŋgεrε
disjungo dis'juŋgo

E

eicere e'ɪkεrε
eicio e'ɪkio
ejeci e'jē'ki
ejectio e'jēktio
ejectus e'jēktus
ejerare eje'rata'rε
ejero 'e'jerō
ejicere e'jɪkεrε
ejicio e'jɪkio
ejulatio ,ejʊ'latiō
ejulatus ejʊ'latus
ejulare ejʊ'lata'rε
ejulo 'e'julo
ejurare eju'rata'rε
ejuro e'ju'ro
ejus 'eɪjus
ejusmodi ei'juzmɔdi

G

Gajus 'gaijus

H

Harpyiaæ har'pɪjæ
Harpyjæ har'pjæ
hujus 'huijus

I

injeci iŋ'jē'ki

injectum ɪŋ'jektʊ̄	jaculatrix jækʊlətriks	jucundus ju'kʊndʊs
injicere ɪŋ'jɪkēre	jaculor jækulɔ̄r	Judaicus ju'dæikʊs
injicio ɪŋ'jɪkɪō	jaculari jækʊlaři	Judas ɿrdas
injungere ɪŋ'juŋgēre	jaculatus jækʊlətʊs	Judæa ju'dæə̄
injungo ɪŋ'juŋgo	jaculum jækulʊ̄	Judæi ju'dæsi
injunxi ɪŋ'juŋksi	jam ɿ̄en̄	Judæicus ju'dæeikʊs
injuratus ɪŋjułatʊs	jamdiū ɿ̄en̄dɪū	Judæus ju'dæə̄us
inuria ɪŋ'jurɪa	jamdudum ɿ̄dʊdʊ̄	judex ɿ̄dɛks
injussu ɪŋ'juſsu	janitor ɿ̄anɪtɔ̄r	judicare ɿ̄drɪkāre
injussus ɪŋ'juſsus	janitoris ɿ̄anɪtɔ̄ris	judicatio ɿ̄drɪkatɪō
injuste ɪŋ'juſte	janua ɿ̄anūe	judicialis ɿ̄drɪkarlɪs
injustitia ɪŋjuſtɪtɪā	Januarius ɿ̄anūarɪus	judiciarius ɿ̄drɪkarɪārius
injustus ɪŋ'juſtus	Janus ɿ̄anūs	judicium ju'dɪkiū
interjectus ɪnter'jektʊs	jeci ɿ̄ēki	judicis ɿ̄dɪkɪs
interjicere ɪnter'jikēre	jecinoris ɿ̄ekɪnorɪs	judico ɿ̄dɪko
interjicio ɪnter'jičio	jecoris ɿ̄ekɔ̄ris	judicavi ɿ̄drɪkāwi
io! ɿ̄io	jecur ɿ̄ekur	jugalis ju'gālis
Ioannes jo'ennes	jejune je'juňe	jugerum ɿ̄ūgerū
Iohannes jo'hennes	jejunitas je'juňitas	jugulare ɿ̄ugulare
locasta ɪo'keſte	jejunium je'juňiū	jugulo ɿ̄ugulo
Iota ɪ'ōte	jejunus je'juňus	jugulum ɿ̄ugulʊ̄
Ionia ɪ'ōnɪā	Jesus ɿ̄ēsus	jugulus ɿ̄ugulʊ̄s
Ionius ɪ'ōnius	jocari jo'kaři	jugum ɿ̄ugʊ̄
Iovis ɪ'ōwɪs	jocatio jo'katɪō	Jugurtha ju'gʊrthɛ̄
Iuleus iu'leus	jocinoris jo'kinorɪs	Jugurthinus ju'gʊrthi'nus
Iulii ɪu'lɪi	jocor ɿ̄okɔ̄r	Juleus ju'leus
Iulus ɪu'lus	jocose jo'koře	Juli ɿ̄ūli
iynx 'tyŋks, 'iyŋks	jocosus jo'kořus	Julia ɿ̄ūliā
J		
jaceo ɿ̄ēkeo	jocularis jøkʊləris	Julius ɿ̄ūlius
jacere (-eo) ja'kēre	jocularor jøkʊlətɔ̄r	jumentum ju'mēnṭʊ̄
jacere (-io) ɿ̄ēkēre	joculus ɿ̄okʊlus	junctio ɿ̄uŋktɪō
jacitum ɿ̄ēkitʊ̄	jocur ɿ̄okur	junctura ɿ̄uŋkturɛ̄
jacui ɿ̄ēkūi	jocus ɿ̄okus	jungere ɿ̄uŋgēre
jacio ɿ̄ēkɪō	Johannes jo'hennes	jungo ɿ̄uŋgo
jactare ɿ̄ek'taře	Jonas ɿ̄ōnas	junicis ju'nɪ̄kɪs
jactatio ɿ̄ek'tatɪō	Jonathas ɿ̄onəthas	junior ɿ̄urnɪōr
jactatum ɿ̄ek'tatʊ̄	juba ɿ̄ubɛ̄	juniores ɿ̄unɪōres
jacto ɿ̄ēkto	jubar ɿ̄ubɛ̄r	junicis ju'nɪ̄kɪs
jactura ɿ̄ek'turɛ̄	jubaris ɿ̄ubɛ̄ris	junix ɿ̄urnɪks
jaculator jækulatɔ̄r	jubeo ɿ̄ubɛ̄o	Junius ɿ̄urniūs
jaculatrix jækulatričis	jubere ɿ̄ubɛ̄re	Juno ɿ̄urno
	jucunde ju'kuňde	Junonis ju'nōnis
	jucunditas ju'kuňditas	Jupiter ɿ̄up̄iter
		Juppiter ɿ̄upp̄iter

Jura 'jurə
juramentum jʊrə'mentʊ
jurare jʊ'rare
jure 'jurə
jurgare jʊr'ga:rə
jurgii 'jurgii
jurgium 'jurgi ū
juris 'jurɪs
juris consultus 'jurɪs kō-sułtʊs
jurisconsultus jurɪskō-sułtʊs
jurisdicina jurɪzdrɪ'ki:nə
jurisdictionis jurɪzdrɪk'r'a:lis
jurisdictionis jurɪzdrɪktiō
jurisonus ju'rɪsonʊs
jurisperitia jurɪspe'titɪa
jurisprudentia jurɪspru-dentɪe
juro 'jurō
ius 'jus
ius jurandum 'jus ju'rendʊ
jussi 'jussi
jussum 'jussū
jussus 'jussus
justa 'justə
juste 'juste
justificus jus'tifɪkʊs
Justinianus jus'tinɪ'a:nʊs
Justinopolis jus'ti'nɔ:pɔ:lɪs
Justinus jus'ti:nʊs
justitia jus'titɪa
justitium jus'titi ū
justus 'justus
jusum 'jursū
juturna ju'turne
juturnalia jutur'nalɪa
juvabilis jʊ'wa:bilis
juvenalis ju'ven'alɪs
juvenca ju'ven̄ke
juvencus ju'ven̄kus
juvenicis ju'ven̄'ni:kɪs
juvenileis ju'ven̄'ni:lɪs
juvenis 'juwenɪs

juvenix 'juweniks
juventas jʊ'ventas
ventus jʊ'ventus
juvare ju'va:rə
juvo 'juwo
juxta 'jukste
juxtim 'jukst̄i

M
Maia 'maɪə
Maja 'maɪə
majestas məj'estas
majestatis məj'ɛstətɪs
major 'maɪjɔr
majus 'maɪjus
Majus 'maɪjus

O
obicio ob'ɪkɪo
objaceo ob'jæk̄eo
objacere ,ob-ja'k̄e:rə
objeci ob'je'ki
objectare ,ob-je:k̄tə:rə
objecto ob'je:k̄to
objectum ob'je:k̄tū
objicere ob'jɪk̄e:rə
objicio ob'jɪk̄io
objurgare ,objur'ga:rə
objurgatio ,ob-jur'gatɪo
objurgator ,ob-jur'gatɔr
objurgo ob'jurgo

P
pejero 'peɪjero
pejor 'peɪjɔr
pejus 'peɪjʊs
perjucundus pərju'kunđus
Pompeia pəm'peɪja
Pompeianus pəmpeɪ'ja-nʊs
Pompeii pəm'peii, -eiji

Pompeius pəm'peɪus,
 -eijus
Pompeja pəm'peɪja
Pompejanus pəmpeɪ'ja-nʊs, -eijja:
Pompeji pəm'peɪji
Pompejus pəm'peɪjus
perjurium pər'ju:ri ū
perjuro pər'ju:ro
perjurus pər'ju:rus
præjudicatus p्रæjudi-katʊs
præjudicium p्रæju:dɪ-ki ū
præjudico p्रæju:dɪkō
proicio prɔ'i:kɪo
projeci prɔ'je'ki
projectus prɔ'jektus
projicere prɔ'jɪk̄e:rə
projicio prɔ'jɪk̄io

R
reicio rə'ɪkɪo
rejeci re'je'ki
rejectum re'jektʊs
rejicio re'jɪkɪo

S
sejunctus se'juŋktʊs
sejungere se'juŋge:rə
sejungo se'juŋgo
subicere su'bɪk̄e:rə
subicio su'bɪk̄io
subjeci sub'je'ki
subjectus sub'je:k̄tus
subjicere sub'jɪk̄e:rə
subjicio sub'jɪk̄io
subjunctus sub'juŋktʊs
subjungere sub'juŋge:rə
subjungo sub'juŋgo
subjunxi sub'juŋksi

T	transicio tr̄̄sɪkio	Troianus trɔr̄janus troi-
	transjicio tr̄̄s'jɪkio	Trojanus tro'ja'nus, troi-,
	Troiades tro'r̄ades, tro-	tro-
	Troia, Troija 'troiјa, 'troi-	Trojugena tro'jugene,
	ја <small>ADJ</small>	troi-, tro-
	Troja (city) 'troiјa, 'troјa,	
	'troiјa	

8.2.

Concise Latin phono-vocabularies

8.2. FAMOUS PHRASES

A

a majore ad minus ,am̄eɪ̄jɔ̄r̄teɪ̄d̄īm̄īn̄us̄.
a minore ad majus ,am̄īn̄ōr̄teɪ̄d̄īm̄īj̄us̄.
a solis ortu usque ad occasum a'sōl̄ī 'sor̄-
tu. 'us̄k̄ee d̄ok̄kas̄ū.
ab absurdo ,ēb̄ēp̄s̄ur̄dō.
ab abusu ,ēb̄ēb̄uſ̄ū.
*ab primo die usque ad extremum excre-
menta emittere ipsa vita est* ēp̄prīmo
'die. ,us̄k̄ee'dek̄st'rēm̄ū.. ,Ēkskre'm̄ent̄a
'mitt̄ere. ,ip̄se'w̄ite(E)st̄.
ad usum non valet consequentia ēd̄uſ̄ū.
nōj̄welet k̄ōſe'k̄w̄ent̄iā.
ab æterno ,ēb̄ēǣter̄nō.
ab antiquo ,ēb̄ēǣnt̄ikō.
a bene placito a'bene 'plēkitō.
ab epistulis ,ēb̄ēp̄istul̄is̄.
ab extra ēbek̄stra..
ab hinc ēb̄hīñk̄.
ab imo pectore ēb̄imo 'pēkt̄orē.
ab inconvenienti ēb̄iñk̄soñwenīentī.
ab incunabulis ēb̄iñk̄uñna'b̄uſ̄is̄.
ab initio ,ēb̄iñn̄it̄iō.
ab intestato ēb̄int̄est̄atō.
ab intra ēb̄intra..
ab invito ēb̄iñw̄itō.
ab irato ēb̄ir̄atō.
ab origine ēb̄ōrīginē.
*ab ovo usque ad mala ēb̄ovous k̄wead̄me-
lā.*

absens hæres non erit 'aps̄ēs 'hǣres. no-
'n̄erit̄.
absente reo ēp̄s̄ente 'teō.
absit iniuria verbo 'aps̄iti n̄īn̄tīa 'werbō.
absit invidia 'aps̄itiñ 'wīd̄iā.
absit omen 'aps̄i 'tōmen̄.
absolutum dominium ,aps̄olutuñ d̄omi-
niñ.
absolvo ēp̄s̄olv̄ō.
abundans cautela non nocet ēb̄uñd̄es keu-
'tēl̄ē. non'n̄oñket̄.
ab uno disce omnes ēburnō. 'diske 'ȭj̄nes̄.
ab urbe condita ēb̄ur̄be 'kon̄ditā.
abusus non tollit usum ēb̄us̄us noñt̄oll̄i
't̄us̄ū.
ab utili ēb̄ut̄ilī.
abyssus abyssum invocat ēb̄issu sēb̄iss̄ū.
'in̄woñket̄.
a cælo usque ad centrum a'kælo. ,us̄k̄ee't̄-
'kænt̄rū.
a capite ad calcem a'kep̄ite. ēt̄kałk̄ē.
accipe hoc 'æk̄kip̄eñh̄ok̄.
accusare nemo se debet nisi coram deo ,ek-
ku'saře. "ne'mo. 'se;debet;. ,nis̄ikor̄eñdeo.
a contrario ,ak̄on̄tra'riō.
acta deos numquam mortalia fallunt 'akte-
'l̄deos. 'nuñk̄ē. ,mor̄ta'lia. 'fəllunt̄.
acta est fabula plaudite 'akte(E)st̄ 'fa'b̄u-
lā. ,ipl̄eu'd̄itē.
acta non verba ;"akte:. ;"noñw̄eñbē.
acta sanctorum 'akte señk̄to'rū.

actiones secundum fidei ,aktr'o'nes se-
 ,kuṇdū'fidei:
 actus reus 'aktuz 'teus:
 ad absurdum ,ebəp'surdū:
 ad abundantiam a'debun'dentī:
 ad acta a'dakte:
 ad altiora tendo a'deltr'o're 'tendo:
 ad arbitrium a'der'bītrū:
 ad astra a'destre:
 ad astra per aspera a'destre· pe'respere:
 ad augusta per angusta ,ad'au'guste· pe-
 'reg'uste
 ad captandum vulgus ,etkep'tandū 'wul-
 gus:
 ad clerum et'klerū:
 a Deucalione a'deukal'r'o'nis:
 ad eundem ,ade'u'ndē:
 ad eundem gradum ,ad'e'undē'grādū:
 ad fontes et'fontes:
 ad fundum et'fundū:
 ad hoc et'hōk: (ad'hōk:)
 ad hominem et'hominē: (-ōp'a, -ōy'pa)
 ad honorem ,etho'nō're: (-ōp'a, -ōy'pa)
 ad infinitum a'dīf'i'nitū:
 ad interim a'dīnterī:
 ad kalendas græcas ,etke'lendaz 'grækas:
 ad libitum ad'libitū:
 ad litem ad'litrē:
 ad lucem ad'lur'kē:
 ad meliora ad'meli'orā:
 ad mortem ad'mortē:
 ad multos annos ad'mu'ltō 'sennos:
 ad nauseam ad'nauseē:
 ad oculos a'dokulos:
 ad pedem litteræ et'pedē 'litterae:
 ad perpetuam memoriam ,etper'petuē me-
 'morī:
 ad pondus omnium et'pondu 'sōñniū:
 ad quod damnum ,etkwod'dēñnu:
 ad referendum ad'refe'rendū:
 ad rem ad'rēñ:
 ad sumus et'sumus:
 ad susceptum perficiendum ,etsus'keptū
 pe'refiki'rendū:

ad terminum qui præteriit et'terminū ,ki-
 præe'teriiit:
 ad undas a'dunadas:
 ad unum a'dunō:
 ad usum Delphini ad'ursū del'phi'ni:
 ad usum proprium ad'ursū 'propriū:
 ad utrumque paratus ad'utrūñkē pe'ratus:
 ad valorem ,adwäl'orē:
 ad victoriam ,adwikt'o'riē:
 ad vitam æternam ad'witēe 'ternē:
 ad vitam aut culpam ad'witē· aut'kułpē:
 addendum ad'dendū:
 adæquatio intellectus et rei ,adæk'tatiōn
 tel'lektus· et'rei:
 adæquatio intellectus nostri cum re ,adæk'
 tatiōn tel'lektuz 'nōstri· kō're:
 adsum 'atsū:
 adversus solem ne loquitur ad'wersus 'so-
 lē· nelök'itor:
 advocatus diaboli ,adwɔ'katuz dr'a'boli:
 ægri somnia 'eęgi'ri 'somnia:
 ætatis eätatī:
 ætatis suæ eätatīs 'eans:
 a falsis principiis proficisci a'fałsis prin-
 'kipiis· profi'kiski:
 affidavit ,effi'dawit:
 a fortiori ,afort'orī:
 age quod agis 'äge· kṣapagis:
 agere sequitur esse 'ägeře· 'seķitu 'resse:
 agnus dei 'eñnuż 'dei:
 alea jacta est 'a'leę 'jekta(e)st:
 alenda lux ubi orta libertas a'lenđa luks· u-
 bi'ortę li'bertas:
 alias 'elias:
 alibi 'elibi:
 aliquem vitōe damnare pessimum crimen
 est 'elikē· 'witee dē-nate.. 'pe'ssimū 'kri-
 mē(e)st:
 aliquid stat pro aliquo 'elikits 'tet· pro'eliko:
 alis aquilæ 'eliz 'sækla's 'ilis:
 alis grave nil 'eliz 'grä'we 'nil:
 alis volat propriis 'eliz 'wolet 'propriis:
 alma mater 'älme 'mater:
 alter ego 'älte 'tego:

<i>alterius non sit qui suus esse potest a'lte-</i>	<i>a pedibus usque ad caput a'pedibū ,sus-</i>
<i>'riꝝ non'sit. k̄i'suus'es se'potest.</i>	<i>k̄eetk̄eput.</i>
<i>alterum non lædere a'lfteř̄ non'lædere.</i>	<i>aperire terram gentibus ,ape'rifte 'terř̄</i>
<i>alumnus a'lōnus.</i>	<i>'gentibūs.</i>
<i>a mari usque ad mare a'mari ,suskead'ma-</i>	<i>a posse ad esse a'posse a'desse.</i>
<i>re:</i>	<i>a posteriori apostoli'o'ri.</i>
<i>amicus certus in re incerta a'mirkus 'ker-</i>	<i>apparatus criticus ,apparatus kritikus.</i>
<i>tu· sin'rein'kerta.</i>	<i>a priori ,apri'o'ri.</i>
<i>amicus curiae a'mirkus 'ku'ri'a.</i>	<i>apologia pro vita sua ,apo'logia pro'wita</i>
<i>amicus Plato, sed magis amica veritas. a-</i>	<i>'sua.</i>
<i>'mirkus 'plet̄o. sed'magi sa'mirka.. 'we-</i>	<i>apud 'apud.</i>
<i>ritas.</i>	<i>aqua 'a'ke.</i>
<i>amittere legem terrae a'mittere 'le'gē 'ter-</i>	<i>aqua fortis 'a'ke 'fortis.</i>
<i>ea'.</i>	<i>aqua pura 'a'ke 'pura.</i>
<i>amat victoria curam 'em̄at wikt'o'ria 'ku-</i>	<i>aqua regia 'a'ke 'regia.</i>
<i>r̄e'.</i>	<i>aqua vitæ 'a'ke 'vitæ.</i>
<i>amor dei intellectualis 'em̄or 'dei'ni te'k-</i>	<i>aquila non capit muscas 'a'kila noj'kepit</i>
<i>lektu'a'lis.</i>	<i>'muskas.</i>
<i>amor et melle et felle est fecundissimus</i>	<i>arare litus a'rate 'litus.</i>
<i>'em̄or. et'melle. et'fellest.. feku'n'dissi-</i>	<i>arbiter elegantiarum 'arbite ,eleganti'arū.</i>
<i>mus.</i>	<i>arcana imperii a'kanim 'peri.</i>
<i>amor fati 'em̄or 'fati.</i>	<i>arcanum boni tenoris animæ a'kanō 'bo-</i>
<i>amor omnibus idem 'em̄o'rō'gnibū 'sirdē.</i>	<i>ni te'no'ris.</i>
<i>amor patriæ 'em̄or 'petra'.</i>	<i>arcus senilis 'a'kus se'n'i'lis.</i>
<i>amor vincit omnia 'em̄or 'wi'ñki 'tō'gnia.</i>	<i>arduuus ad solem 'a'rduu set'so'le'.</i>
<i>anglice 'a'nglike.</i>	<i>argentum album a'gen'tū 'a'lbū.</i>
<i>animus in consulendo liber 'ani'mu siñkō-</i>	<i>arguendo ,argu'endo.</i>
<i>su'lendo 'liber.</i>	<i>argumentum ,argu'mentū.</i>
<i>anno Domini 'anno 'dōmini.</i>	<i>ars celare artem 'ars ke'la're 'artē.</i>
<i>anno regni 'anno 'reñni.</i>	<i>ars gratia artis 'ars 'gratia 'artis.</i>
<i>annuit cœptis 'ennuit 'ko'eptis.</i>	<i>ars longa, vita brevis 'ars 'longa. 'wirte</i>
<i>annus horribilis 'ennus hō'rribilis.</i>	<i>'b'rew'is.</i>
<i>annus mirabilis 'ennuz mi'rabilis.</i>	<i>arte et labore 'arte(e)t le'bore.</i>
<i>annus terribilis 'ennus ter'rribilis.</i>	<i>arte et marte 'arte(e)t 'marte.</i>
<i>ante bellum ,ante'bełłū.</i>	<i>artis Bohæmiae amicis 'artiz bōhæmiae</i>
<i>ante cibum ,ante'kibū.</i>	<i>'mi'kis.</i>
<i>ante faciem domini ,ante'ækī'ē 'dōmini.</i>	<i>asinus ad lyram 'a'sinus 'lyram.</i>
<i>ante litteram ,ante'litterā.</i>	<i>asinus asinum fricat 'a'sinus 'fricat.</i>
<i>ante meridiem ,antemer'i'diē.</i>	<i>astra inclinant, sed non obligant 'estra</i>
<i>ante mortem ,ante'mortē.</i>	<i>'klin'ant. sed no'nobligant.</i>
<i>ante omnia armari ,ante'ð(a)niu'ma'ri.</i>	<i>auctores varii euk'to'rez 'vari.</i>
<i>ante prandium ,ante'prandiu'.</i>	<i>auctoritas euk'to'ritas.</i>
<i>antiqui colant antiquum dierum antiki</i>	<i>auctoritas non veritas facit legem euk'to-</i>
<i>'kolən tan'ti'kū dr'e'rū.</i>	<i>ritas. noj'weritas. 'fekit 'le'gē.</i>

audacia pro muro et scuto opus aʊ̯də'kɪə
pro'muroet's kuto 'opus.
audax at fidelis 'aʊ̯dak sətfr'de'lɪs:
audeamus aʊ̯də'amus.
audemus jura nostra defendere aʊ̯de'muz
,nōstrə'jurə de'fendere.
audentes fortuna juvat ev'dentes for'tu-
na 'juvət.
audere est facere aʊ̯de're(e)st fə'ke're:e.
audi alteram partem 'aʊ̯di 'a'ltərə 'pərtə:
audio hostem 'aʊ̯dɪo 'həstə:
audi, vide, tace 'aʊ̯di· 'wɪdə· 'təke.
aurea mediocritas 'aʊ̯rəa ,mədɪ'okrɪtəs.
auri sacra fames 'aʊ̯ri 'səkrə 'feməs.
auribus teneo lupum 'aʊ̯rɪbus 'teneo 'lupʊs.
aurora australis aʊ̯rɔ:r(a)eaus 'tralɪs:
aurora borealis aʊ̯rɔ:rə 'bɔ:rə'a:lis:
aurora musis amica aʊ̯rɔ:rə 'mʊrsi sə'mɪ:kə:
aurum potestas est 'aʊ̯rʊ pə'testasest.
auspiciū melioris ævi aʊ̯spɪ'ki:ū ,meli'o-
 ris:
aut Cæsar aut nihil aʊ̯t'kæsər· aʊ̯t'nɪhɪl.
aut consiliis aut ense ,aʊ̯t'kɔ:silɪi səut'ēnse:
aut cum scuto aut in scuto aʊ̯t,kʊs'kuto-
 aʊ̯t̄s'kuto:
aut imiteris aut oderis aʊ̯t'mɪtə'rɪ· səuto-
 'de'ris:
aut neca aut necare aʊ̯t'neka· aʊ̯tnə'ka:re.
aut pax aut bellum aʊ̯t'paks· aʊ̯d'bəllʊ:
aut simul stabunt aut simul cadent aʊ̯t'si-
 mu:ls 'ta:bun· teut'simul 'kədent:
aut viam inveniam aut faciam aʊ̯t'wi:enj
 'weniē· aʊ̯t'fəkriē:
aut vincere aut mori aʊ̯t'wi:ŋkere· aʊ̯t'mori:
ave atque vale 'ewe· ,etkə'wale:
ave Europa nostra vera patria 'ewe eu'to-
 pa:· ,nōstrə'we're 'patria:
ave imperator, morituri te salutant 'ewe
 ,impe'rator· ,mɔ:ri'turi ,tesə'lutənt:
ave Maria 'ewe 'maria:
ave mater Angliae 'ewe 'mate 'rəŋglia:ə

B

barba crescit caput nescit 'bərbə 'kreskit·
 'kəput 'nəskit:
barba non facit philosophum 'bərbə nō-
 'fekit phrl'osophū:
barba tenus sapientes 'bərbə ,tenus'sapri-
 'entes:
beata virgo Maria bə'ate 'wɪrgo 'mari:a:
beatæ memoriæ bə'atəs me'morɪ:ə:
beati pauperes spiritu bə'ati 'pəupəres
 (s)'pɪ'rɪtu:
beati possidentes bə'ati ,possɪ'dentes:
beati qui ambulant lege domini bə'ati ķi-
 'ambulent 'le'ge 'dōmīni:
beatus homo qui invenit sapientiam bə'a-
 tus 'homo ķi'injwenit ,səpɪ'entɪə:
bella gerant alii 'bəlle 'gerən 'telii:
bella detesta matribus 'bəlle de'teste 'ma-
 tribus:
bello et jure senesco 'bəlloet 'jute se'nisko:
bellum omnium contra omnes 'bəllʊ· 'ōn-
 niū ,kontra'ōnəs:
bellum se ipsum alet 'bəllʊ· se'ipsʊ 'alet:
bibo ergo sum 'bibo· ,ergo'su:ŋ:
bis dat qui cito dat ,bɪz'dət· ķi'kɪtədət:
bis in die 'bɪsɪn 'die
bona fide 'bōna 'fide:
bona notabilia 'bōne ,nota'bile:
bona officia 'bōneof fr'kɪ'nə:
bona patria 'bōne 'patria:
bona vacantia 'bōne we'kantia:
bono malum superate 'bōno 'melʊ ,supe-
 'rate:
bonum commune communitatis 'bōnʊ
 kōm'munɪtəs kōm'munɪ'tatɪs:
bonum commune hominis 'bōnʊ kōm-
 'mūn'e 'hōminɪs:
boreas domus, mare amicus bō'reaz 'dō-
 mus· 'mārəs 'mī:kus:
brutum fulmen 'brutʊ ſułmən:

C

cacoethes scribendi *kækø'ethes* (s)kriben-di.
 cadavera vero innumera *ke'da·wera*, we-roin'numera:
Cæsar non supra grammaticos *kaes̄ar* uñq-
 supraqrem'metikos:
 cætera desunt *keætere* 'desunt:
calix meus inebrians *keliks,meu* si'ne·brīēs.
calamus gladio fortior *kelamuz*. 'gladio
 'fortior:
camera obscura *kemeraops'ku·ra*:
cane Nero magna bella Persica *kene*. 'ne-
 ro. 'məjna 'bełle 'persike:
canes pugnaces *kenes pun'na·kes*:
canis canem edit *kenis kēnē* 'edit:
capax dei *kepaks* 'dei:
capax inĀniti *kepak* s̄ifi'niti:
caput inter nubila condit *kepu* tinter'nur-
 bile 'kondit:
caput mortuum *keput* 'mortuõ:
caritas Christi *ka·ritas* 'khristi:
caritas in veritate *ka·rita* siñweri'tate:
carpe diem *karpe* 'diẽ:
carpe noctem *karpe* 'noktē:
carpe vinum *karpe* 'winū:
Carthago delenda est *kartha·go* de'len-de(E)st:
castigat ridendo mores *kestiget* ri'dendo
 'mo·res:
casus belli *ka·suz* 'bełli:
causa latet, vis est notissima *keause* 'latet·
 'wiſest no'tissime:
causa mortis *keause* 'mortis:
causidicina legitimum crimen est *keusidici-*
 'ki·na. le'gitimõ 'kri'mē(E)st:
cave *kewe*:
cave canem *kewe* 'kenē:
caveat emptor *kewea* 'temptor:
caveat venditor *keweat* 'wenditor:
cedant arma togæ *ke·dañ* 'terma 'toga·
cedere nescio *ke·dere* 'neskio:
celer, silens, mortalis *keler*. 'silēs· mor-

ta'lis.
celerius quam asparagi cocuntur *ke'lētius*
 kēas'peragi ko'kuntur.
cepi corpus *'ke'pi* 'korpus:
certum est quod certum reddi potest *'kef-*
 tōst. kōt'keftū. 'reddi 'potest:
cessante ratione legis cessat ipsa lex *kes-*
 'sente, fætri'o'ne 'le'gis. 'kesse 'tipse 'leks:
cetera desunt *'ke·tere* 'desunt:
ceteris paribus *'ke·teris* 'peribus:
christianos ad leones *khristi'a·no* sađle-
 'ones:
Christo et doctrinæ *'khristed* dōk'tri'ne:
Christus nos liberavit *'khristuz* ,nozlibe-
 'ra'wit:
Christus rex *'khristus* 'reks:
circa *'kirkā*:
circulus in probando *'kirkulu* simproben-
 do:
circulus vitiosus *'kirkuluz* ,witr'o'sus:
citius altius fortius *'kitiu*. 'se'ltius. 'fortis:
clausum fregit *'kleusū* 'fre'git:
claves sancti Petri *'kla·wɪs* sañkti'petri:
clavis aurea *'kla·wi* sañreas:
clericu admittendo *'klerikoēd* mit'tendo:
clericu capto per statutum mercatorum
 'kleriko 'kepto. perst'ertutū merke'to·rū:
codex juris canonici *'ko·deks* 'juris ke'nō-
 niki:
cogitationis pœnam nemo patitur *ko·gi-*
 tet'i'o·nis 'pœnē. 'ne'mo 'patitur.
cogito ergo sum *'ko·gito*. Ergo'sūñ:
coitus interruptus *'koitū* siñter'ruptus:
coitus more ferarum *'koituz* 'mōte fe'tarū:
collige virgo rosas *'kołlige* 'virgo. 'rosas:
communibus annis kom'munibū 'sennis:
communibus locis kom'munibuz 'łokis:
communis opinio kom'muni so'pi'nio:
compos mentis *'kompoz* 'mentis:
concilio et labore konj'kilioet labore:
concordia cum veritate *konj'kordia* kūwe-
 rrata:
concordia salus *konj'kordia* 'salus:
concordia parvæ res crescunt *konj'kordia*

perveræ'res 'kreskunt:
 condemnant quod non intellegunt kɔn'dēn-nānt. 'kōd nonintelligunt.
 condicio sine qua non kɔn'dikio. sīne'ka-'non:
 conditur in petra 'kɔnditū rim'petra.
 confer 'kōnfēr.
 conjunctis viribus kɔr'jusñktiz 'wiribus:
 consensu kō'sēnsu:
 consuetudo pro lege servatur kōsue'tu-do. prole'ge ser'wēntur:
 consummatum est kōsum'matō(E)st.
 contemptus mundi kɔn'temptuz 'mundi:
 contemptus sæculi kɔn'temptus 'sækuli:
 contra bonos mores kɔntra'bōnoz 'mōres:
 contra legem kɔntra'le'gē:
 contra proferentem kɔntraprofe'rentē:
 contra spem spero kɔntras'pēn: s'pe'ro:
 contradictio in terminis kɔntradiktioin 'terminis:
 cor ad cor loquitur kɔrət'kor. lōkitur.
 cor aut mors 'ko rəut'mors.
 cor unum 'kor. 'urnō:
 coram deo kɔrē'deo:
 coram nobis, coram vobis kɔrē'nō'bis. kō'rē'wo'bis:
 coram populo kɔrē'populo:
 coram publico kɔrē'publiko:
 corpus Christi 'kɔrpus 'khristi:
 corpus delicti 'kɔrpuz de'liktī:
 corpus juris canonici 'kɔrpus 'juris kē'nō-nīki:
 corpus juris civilis 'kɔrpus 'juris kī'wīlis:
 corpus vile 'kɔrpuz 'wile:
 corrígenda kɔrtt'gēndā:
 corruptio optimi pessima kɔr'tuptio 'op-timi 'pessimā:
 corruptissima re publica plurimæ leges kɔr-ruptissimæ re'publike. 'plurrez 'leges:
 corvus oculum corvi non eruit 'kɔrvus 'o-kulō 'kɔrwi. no'ne'ravit.
 corruptus in extremis kɔr'ruptu sīne'ks-'tre'mis:
 cras es noster 'kra'sez 'nōster.

creare et procreare: jucundus labor, tamen
 labor krf'a'rtE(E)t prorf'E'a'rtE. jū'kuṇduz
 -lēbor.., tamen'lēbor.
 creatio ex nihilo krf'a'tioEks 'nīhilo:
 credo in unum deum kred'o 'nūnō 'dēō:
 credo quia absurdum est kred'o. kī(d)a-
 'surdō(E)st.
 crescamus in illo per omnia kreskam'u si-
 'nīllo. pe'rōgnia:
 crescat scientia vita excolatur kreskets kī-
 'entia. 'wirēeks kōlatur.
 crescente luce kreskente lū'ke:
 crescit cum commercio civitas kreskit kō-
 kom'merkio 'kīritas:
 crescit eundo kreski te'undo:
 cruci dum spiro fido kruki dōspiro fido:
 cucullus non facit monachum kū'kułuz
 nōfēkit 'mōnakhō:
 cui bono kui'bōno:
 cui prodest kui'pro'dest.
 cuique suum kuiķe'suū:
 cuius regio, eius religio kū'juz 'regio. ei-
 juz'religio:
 culpa kūłprē:
 cum gladiis et fustibus kū'gledii set'fusti-
 bus:
 cum gladio et sale kū'gladioet 'sale:
 cum grano salis kū'grano 'selis:
 cum hoc ergo propter hoc kū'hok. ergo-
 'proptehok:
 cum laude kū'lēude:
 cum mortuis in lingua mortua kū'mortui
 sīn'līñgā 'mortua:
 cum privilegio ad imprimendum solum kū-
 priwilegioe. dimpr̄imendō 'so'lō:
 cupio dissolvi 'kupio dis'solwi:
 cur deus homo? ġ'kur 'deus 'homo:
 cura personalis 'kura perso'na'lis:
 cura te ipsum 'kura te'ipsū:
 curriculum vitæ kur'rikulū 'wirāe:
 custodi civitatem, domine kustodi kīwi-
 'tatē. 'dōmine:
 custos morum 'kustoz 'mō.ru:
 cygnis insignis 'kygnī sīn'sīgnis.

cygnus inter anates 'kviŋnu ſint'renætes.

D

da deus fortunæ 'da' 'deus for'tunae.
da mihi factum, dabo tibi jus 'da' mihi'fek-tū. 'da'bo tibi'jus.
damnant quod non intellegunt 'dēŋnānt-kōd,nonin'tellegunt.
damnatio ad bestias dē'natiōad 'bestias.
damnatio memoriæ dē'natiōad me'mor-iā.
damnum absque injuria 'dēŋnū 'apskeiž 'juria.
deus dat incrementum 'deuz 'detiŋ k're-mēntū.
data venia 'dēta 'wenia.
datum perficiemus munus 'detū perfiki'e'muz 'murnus.
de bene esse de'bene 'esse.
de bonis asportatis de'boni ſəspɔr'tat̄is.
decessit sine prole de'kessit ſine'pro'le.
decessit sine prole legitima de'kessit ſine'pro'le le'gitima.
decessit sine prole mascula superstite de'kessit ſine'pro'le 'meskula ſu'perſtite.
decessit sine prole mascula legitima de'kessit ſine'pro'le 'meskula le'gitima.
decessit sine prole superstite de'kessit ſi-ne'pro'le ſu'perſtite.
decessit vita matris de'kessit 'wita 'matris.
decessit vita patris de'kessit 'wita 'petris.
decus et tutamen 'dekuſet tu'ta'men.
de dato de'deto:
de facto defekto:
de præscientia dei de'præſki'entia 'dei.
defendit numerus de'fendit 'numerus.
de fideli de'fideli.
de fideli administratione de'fideli'ad mi-nistrati'o'ne.
de futuro de'futuro.
de gustibus non est disputandum de'gus-tibuz no'nezdispou'tendū.
dei gratia regina 'dei 'gratia re'gi'a.

de integro de'integro:
de jure de'ju:re:
de lege ferenda de'le'ge fetenda:
de lege lata de'le'ge lata:
de minimis non curat lex de'minimiz: noŋ'kurret 'leks.
de minimis non curat prætor de'minimiz: noŋ'kurret 'prætor.
de mortuis aut bene aut nihil de'mortui ſeud'bene. aut'nił.
de mortuis nil nisi bonum de'mortuiz 'nił. niſi'bōnū.
de nobis fabula narratur de'no'bis: 'fa'bū-le nar'ratur.
de novo de'nowo:
de omni re scibili et quibusdam aliis de'õŋni ſes'kibiliet kri'buszdē 'elris.
de omnibus dubitandum de'õŋnibuz du-bit'andū.
de oppresso liber de'op'presso: 'lir'ber.
de profundis de'profundis:
de re de're:
defensor fortis de'fēnsor 'fortis.
dei gratia 'dei'gratia.
dei sub numine viget 'deisub'numine. 'wi-get.
delectatio morosa de'lek'tatio mo'ro'se.
delegata potestas non potest delegari de-le'gate pō'testas nom'potes(t) de'garri.
delirant isti Romani de'lirən tistiro'māni.
deo ac veritati 'deo k'werti'ati.
deo confidimus 'deo ko'fi'dimūs.
deo domuique 'deo domu'ř'ke.
deo et patriæ 'deo et 'petri'.
deo gratias 'deo 'ghratias.
deo juvante 'deo ju'wante.
deo non fortuna 'deo nōfor'tuna.
deo optimo maximo 'deo 'optimo 'meksi-mo.
deo patriæ litteris 'deo 'petri'ř' litteris.
deo volente 'deo wō'lente.
descensus in cuniculi cavum des'kēnsoiŋ ku'nirkuli 'kewū.
desiderantes meliorem patriam de'side-

rentez meliorē petriē.
 deus caritas est deus karita(se)st.
 deus ex machina deu sek'sma khina.
 deus lux mea est deuz luks mē(e)st.
 deus meumque jus deuz meūñke 'jus.
 deus nobis hæc otia fecit deuz nobis hæc
 'kotrie fe'kit.
 deus otiosus deu sotri'o'sus.
 deus spes nostra deus (s)pe'z nōstrā.
 deus vult deuz 'wul't.
 dictatum erat diktatū, eret.
 dicto simpliciter diktō sim'plikite.
 dictum factum diktō fektō.
 dictum meum pactum diktō meū'pektō.
 diem perdidī dīe'perdidi.
 dies irae 'die'sirae.
 dies non juridicum 'diez nojnju'rídikū.
 dirigo 'dirigo.
 dis aliter visum 'dis 'eliter 'wi'sū.
 dis manibus sacrum 'diz 'mā'nibus 'sekrū.
 disce aut discede 'diskee'ud dis'ke'de.
 discendo discimus disken'do. diskimus.
 discere faciendo 'diske're fe'ki'rendo.
 disjecta membra dis'jekte 'membra.
 ditat deus dītad 'deus.
 divide et impera 'di'wide. e'timpera.
 dixi 'diksi.
 do ut des 'do. ud'des.
 docendo discitur do'ken'do 'diskit'ur.
 docendo disco, scribendo cogito do'ken'do
 do 'disko. skribendo 'ko'gito.
 dolorem ipsum do'lō're 'ipsū.
 dolus specialis 'dolus (s)pe'ki'a'lis.
 domine dirige nos 'domine. 'dirige 'nos.
 domine salvam fac reginam 'domine. sa'f
 wē, fe'kre'gi'nē.
 domine salvum fac regem 'domine. sa'
 wū, fe'kre'gē.
 dominica in albis do'minika'iu'ne'bis.
 dominus illuminatio mea 'dominu'. si'lu
 mi'nat'io 'mēa.
 dominus fortitudo nostra 'dominus. for
 titudo 'nōstrā.
 dominus pastor 'dominus. 'pastor.

dominus vobiscum 'dominuz wo'biskū.
 dona nobis pacem 'dona nobis pa'kē.
 donatio mortis causa do'natio 'mortis 'ka
 sa.
 draco dormiens numquam titillandus 'drā
 ko 'dormiēs. 'nōñkē titillendus.
 dramatis personæ 'dra'metis per'sonā.
 ducimus 'du'kimus.
 dicit amor patriæ 'du'ki 'temor 'petri'e.
 ducunt volentem fata, nolentem trahunt
 'durkunt wōlentē fate. nōlentē trahunt.
 ductus exemplo 'duktu sek'sem'plo.
 dulce bellum inexpertis 'dułke 'bełłu. i
 neks'pertis.
 dulce est desipere in loco 'dułk(E)est. des
 'pike'rein 'łoko.
 dulce et decorum est pro patria mori 'duł
 k(E)ed de'ko'rū(E)st. pro'petria 'mori.
 dulce et utile 'dułk(E)E 'tutile.
 dulce periculum 'dułke pe'ri'kulū.
 dulcius ex asperis 'dułkiu sek'sasperis.
 dum cresco spero dō'kreskos. 'pe'ro.
 dum Roma deliberat Saguntum perit dō
 'ro'me del'iberet. se'qυntō 'perit.
 dum spiro spero dō'spi'ros 'pe'ro.
 dum vita est, spes est dō'wite(E)st. s'pe'sest.
 dum vivimus servimus dō'wi'wimus ser'wi
 mus.
 dum vivimus, vivamus dō'wi'wimus wi'wa
 mus.
 dura lex sed lex 'durę 'leks. sed'leks.
 dura mater 'durę 'mater.
 durante munere du'rente 'munere.
 dux bellorum 'duks bełło'rū.

E

e causa ignota e'keusa'iu 'nota.
 e pluribus unum e'plur'ibu 'surñū.
 ecce ancilla domini 'ekke'aj'kiłle 'domini.
 ecce homo 'ekke'homo.
 ecce panis angelorum 'ekke'pa'ni' 'i'lo'ru.
 editio princeps e'ditio 'priñkeps.

ejusdem generis e'juzdē 'generis:
 ego te absolvo 'ego ,teāp'sōlwo:
 ego te provoco 'ego te'pro'woko:
 eheu fugaces labuntur anni 'e'hēu fu'ga'kez
 lē'buntu 'renni:
 eis quos aestimare non potes noli salutem
 dicere ,eiskō,saestī'ma're nom'potes· 'no-
 li salutē 'dīkere:
 eluceat omnibus lux el'urķee tōñibuz luks:
 emeritus e'meritus:
 ens causa sui 'ēs· 'kreusa 'sui:
 entia non sunt multiplicanda præter ne-
 cessitatem 'entia ,nōsunt,mułtipr'keñ-
 da præter ne,kessi'tatē:
 eo ipso 'eo 'ipso:
 eo nomine 'eo 'no'mine:
 equo ne credite 'eko ne"kre'dite:
 erga omnes ,erga'ōñnes:
 ergo 'ergo:
 errare humanum est er'rare· hu'ma'nū(E)st:
 erratum er'rattō:
 errantis voluntas nulla est er'rentiz· wo'lun-
 taz 'nułla(E)st:
 eruditio et religio er'u'ditio et rel'igio:
 esse est percipi 'ESSE(E)st 'per'kipi:
 esse quam videri 'ESSE· kēwī'de'ri:
 est modus in rebus est'modus sin're'bus:
 esto perpetua 'esto per'petua:
 esto quod es 'esto kō'dest:
 et adhuc sub judice lis est ,etad'huk sub'ju-
 dike· līsest:
 et alibi e'talibi:
 et alii e'telii:
 et cetera et'ke'tere:
 et cum spiritu tuo ,etkūs'pir'itu 'two:
 et facere et pati fortia Romanum est et'fe-
 ker(E)et 'pēti 'fortia· ro'ma'nū(E)st:
 et facta est lux et'fekra(E)st· luks:
 et hoc genus omne et,hōg'genu 'sōñne:
 et in Arcadia ego ,etinār'kadia· 'ego:
 et lux in tenebris lucet et'luk sin'tenebris:
 et sequentes ,etse'kēntes:
 et suppositio nil ponit in esse et,suppō'si-
 tio· 'nił 'po'ni tr'nesse:

et tu, Brute? çEt'tu·' iç'brute·
 et uxor e'tuksor:
 et vir et'vir:
 etiam si omnes, ego non 'etiē si'ōñnes· 'e-
 go 'non:
 etsi deus non daretur ,etsi'deus· nondare-
 tur:
 ex abundanti cautela ek'sebur'deti kēv'te-
 la:
 ex abundantia enim cordis os loquitur ek'-
 səbur'dentia ,enī'kordis· 'oz 'lo'kitur:
 ex aequo ek'sea'ko:
 ex Africa semper aliquid novi ek'sa'frika·
 sempe'relikid 'nowi:
 ex amicitia pax ek'semi'kitia· 'paks:
 ex animo ek'senimo:
 ex ante ek'sente
 ex astris scientia ek'sestrīs (s)ki'entia:
 ex cathedra eks'kethedra:
 ex cultu robur eks'kułtu· 'ro'būr:
 ex deo eks'deo:
 ex dolo malo eks'dolo· 'malō:
 ex facie eks'fekie:
 ex fide Åducia eks'fide· fi'dukia:
 ex fide fortis eks'fide· 'fortis:
 ex glande quercus eks'glande· 'ķerkus:
 ex gratia eks'gratia:
 ex hypothesi ,eks'y'pothesi:
 ex infra eks'sīñfra:
 ex juvantibus eksju'wantibus:
 ex lege eks'le'ge:
 ex libris ekslibris:
 ex luna scientia eks'lunas· ki'entia:
 ex malo bonum eks'melo· 'bonū:
 ex mea sententia eks'measententia:
 ex mero motu eks'mero 'motu:
 ex nihilo nihil fit eks'nihilo· 'nihil'fit:
 ex novo eks'nowo:
 ex oblitione eks'oblivi'one:
 ex officio eks'off'icio:
 ex opere operantis eks'soperēo pe'rentis:
 ex opere operato eks'soperēo pe'rato:
 ex oriente lux eks'sort'ente luks:
 ex parte eks'parte:

ex pede *Herculem* eks'pede 'herkulē:
 ex post eks'post:
 ex post facto eks'postfekto:
 ex professo ek'professo:
 ex relatio ,ek'relatio:
 ex scientia tridens ,eks'ki'entia 'tridēs:
 ex scientia vera ,eks'ki'entia 've.ra:
 ex silentio ,eks'i'lentio:
 ex situ ek(s)'situ:
 ex supra ek(s)'supra:
 ex tempore eks'tempore:
 ex turpi causa non oritur actio eks'turpi
 'keusa· no'nōritu 'rektio:
 ex umbra in solem ek'sumbra· ūso'lē:
 ex undis eks'undis:
 ex unitate vires eks'unītare:
 ex vi termini eks'wi· 'termini:
 ex vivo eks'wi·vo:
 ex voto eks'woto:
 ex vulgus scientia eks'wulgus (s)ki'entia:
 excelsior eks'kef'sior:
 excusatio non petita accusatio manifesta
 ,eksku'satio ,nompe'tite· ,ekku'satio ,me-
 ni'feste:
 exeat 'ekseet:
 exegi monumentum ære perennius eks'egi
 'monu'mentū· 'ære pe'rennius:
 exempli gratia ek'empli 'gratiā:
 exercitus sine duce corpus est sine spiritu
 ek'serkitus ,sine'duke· 'korpusest ,sines-
 'piritu:
 exeunt 'ekseunt:
 experientia docet eks'peri'entia 'doket:
 experimentum crucis eks'peri'mentū 'kru-
 kis:
 experto crede eks'perito 'kre·de:
 expressio unius est exclusio alterius eks-
 'pressio u'nius· ,esteks'klusioñao tē'lius:
 extra domum ,ekstra'domō:
 extra ecclesiam nulla salus ,ekstraek'kle-
 siē· 'nu'lla 'salus:
 extra omnes ,ekstra'õñnes:

F

faber est suæ quisque fortunæ 'faber'est
 suae'kiške for'turnae:
 fac et spera 'fekets 'pe·ra:
 fac simile ,fek'simile:
 faciam eos in gentem unum 'fakiē 'eo· siŋ-
 'gentē 'u'nū:
 faciam quodlibet quod necesse est ,fakiē
 'kodlibet· ,kodne'kesse(e)st:
 facile princeps 'fekile 'priñkeps:
 facilis est multa facere quam diu fe'kilis-
 'est· 'mułte 'fekere kē'diu:
 facta, non verba 'fekte· noñ'werba:
 factum fieri infectum non potest 'fektū 'fie-
 riñ 'fektū· nom'potest:
 falsus in uno, falsus in omnibus 'fałsu si'nur-
 no· 'fałsu si'nōñuñai:
 familia supra omnia familiā· supra'õñuñai:
 fas est et ab hoste doceri 'fasest· ,etab'hos-
 te do'ke·ri:
 feci quod potui, faciant meliora potentes 'fe-
 ki kōt'potui· 'fekiant ,mel'orę· potentes:
 fecisti patriam diversis de gentibus unam fe-
 'kisti 'petriē· di'wersiz de'gentibū· 'surnē:
 felicior Augusto, melior Trajano fel'i'kiō
 ra'gusto· 'melior tra'ja'no:
 felicitas, integritas et sapientia fel'i'kita· siu-
 'tegritas· etsepr'entia:
 felix culpa 'fe'liks 'kułpa:
 felix qui potuit rerum cognoscere causas 'fe-
 liks 'ki'potuit 're'rū· kō'noskere 'keusas:
 festina lente festi'na 'lente:
 fiat justitia et pereat mundus 'fiat jus'titiae·
 et'peret 'muñdus:
 fiat justitia ruat cælum 'fiat jus'titiae· 'ruat
 'keelū:
 fiat lux ,fiat'luks:
 fiat mihi secundum verbum tuum fiat'mi-
 (h)i· se'kundū 'werbū 'tuñ:
 fiat panis ,fiat'pañis:
 fiat voluntas dei ,fiatwo'luntaz 'dei:
 fiat voluntas tua ,fiatwo'luntas 'tua:
 ficta voluptatis causa sint proxima veris 'fił-

te·wɔluptat̄is ʃeusa· s̄int̄prōksim̄a 'we·ris:
fidem scit 'fidēs 'kit:
fides qua creditur 'fides ʃe'kre'dit̄ur.
fides quærens intellectum 'fides ʃe'ařē s̄in·t̄lekt̄ū.
fidus Achates 'fir̄du se'khates.
finis coronat opus 'fir̄nis kōrō'nā 'topus.
finis vitæ sed non amoris 'fir̄nis 'wīt̄s̄ · sed· 'none 'moris.
flagellum dei fl̄'gełłū 'dei:
flatus vocis 'fla'tuz 'wo'kis.
floreat nostra schola 'flo'reat ,nōst̄res'khō'lā:
floruit 'flor̄uit:
fluctuat nec mergitur 'fluktuat· nek'mergi·tur.
fons et origo 'fōs· etō'rigo:
fons sapientiæ, verbum dei 'fōs· sepi'entia· 'werbū 'dei.
fons vitæ caritas 'fōs 'wīt̄s̄ ʃa'ritas.
fortes fortuna adjuvat 'fortes· for'tuna 'ad·juvat:
fortes fortuna juvat 'fortes· for'tuna 'juvat.
fortes in fide 'forte s̄ifide:
fortis est veritas 'forti· s̄est'veritas:
fortis et liber 'fortis· et'liber:
fortis in arduis 'forti si'narduis:
fortiter et fideliter 'fortiteſet fr̄de'liter:
fortiter in re, suaviter in modo 'fortite ſin·'re· 'ša'wīt̄ ſim'modo:
fortunæ meæ, multorum faber for'tuna· ſe'mea· muł'to'rū 'faber:
fraus omnia vitiat 'fr̄u's̄ ſōñniā 'vit̄iat.
fui quod es, eris quod sum 'fui kōdes· ,eris· ʃot'sūň:
fumus boni juris 'furmuz 'boni 'juris.
fundamenta inconcussa ,fundə'mentia· ſi'konku'ssa:

G

gaudia certaminis 'gaud̄ia ʃe'ra:t'miniš.
gaudeamus hodie ,gaude'a'mus 'hōdie.

gaudeamus igitur ,gaude'a'mus 'sigit̄ur.
gaudete in domino gaude'te in 'domino.
gaudium in veritate 'gaudiőn̄ 'verit̄ate.
genius loci 'geniuz 'loki.
generatim discite cultus ,gene'rat̄i· 'diski·te 'kułtus:
gens una sumus 'gēn̄ 'sunəsumus:
gesta non verba 'gēste· nouj'werba:
gloria in excelsis deo 'glo'ria i'eks'kełsiz 'deo:
gloria invidiam vicisti 'glo'ria in'widīe wi'kisti.
gloria filiorum patres 'glo'ria fili'o'rū· 'pa·tres:
gloria patri 'glo'ria 'petri.
gloriosus et liber glori'o'su set'li'ber:
gradatim ferociter gr̄dat̄i· fe'rō'kiter:
gradibus ascendimus 'gr̄adibū ſas'kendim̄us:
Græcia capta ferum victorem cepit 'gr̄e·k̄ie 'kepte· 'feruz wił'to'rē 'ke'pit:
Græcum est; non legitur 'gr̄ækō(E)st· non-legit̄ur:
grandescunt aucta labore gr̄an'deskun 'teukte· le'bore:
gratia et scientia 'gr̄atięets ki'entia·
graviora manent gr̄awi'o're manent:
gutta cavat lapidem 'gutte 'kewet l̄apidē.

H

habeas corpus 'habēas 'kōrpus:
habemus papam habēmus 'papē:
habent sua fata libelli 'habent sua'fata· li'bełli:
hac lege hak'le:qe:
hæc olim meminisse juvabit hæ'ko'lī,me'mi'nisse· ju'wa'bít:
hæc ornamenta mea sunt 'hæ kōrnā'men·ta 'męasunt:
Hannibal ad portas 'hennibā let'pōrtas:
haud ignota loquor 'hau dñj'no'te· 'loķor:
hic abundant leones 'hi ke'bundent le'o·nes.

hic et nunc 'hi ket'nujk:
 hic jacet 'hik 'je'ket:
 hic manebimus optime 'hik me'ne'bimu
 'soptime:
 hic sunt dracones 'hik sun(t)dre'ko'nes.
 hic sunt leones 'hik sun'tle'o'nes.
 hinc et inde 'hiŋke 'tinde:
 hinc illæ lacrimæ hiŋ'killæ lækrimæ:
 hinc itur ad astra hiŋ'kiture 'destre:
 hinc robur et securitas hiŋ'kro'bū fetse'ku
 ritas:
 historia vitæ magistra hist'oriæ 'witea ma
 'gistræ:
 hoc age ho'kege:
 hoc est bellum ho'kez(d)be'llo:
 hoc est enim corpus meum ho'kestenī 'kor
 puz 'meo:
 hoc genus omne ho'genu 'so'gne:
 hodie mihi, cras tibi 'hodie 'mifi. 'kras 'tibi.
 hominem pagina nostra sapit 'hominē
 'pa'gina 'nōstre 'sepit:
 hominem non morbum cura 'hominē
 'nōm'morbū 'kur'a:
 homo bulla 'homo. 'bułla:
 homo homini lupus 'homo. 'homini 'lupus.
 homo minister et interpres naturæ 'ho
 mo. mi'niste fetiñ'terprez na'turæ:
 homo sum humani a me nihil alienum pu
 to 'homo'sū. hu'ma'nia 'me. 'nifi. 'lal'e
 nū 'puto:
 homo unius libri 'homo. u'niuż 'libri:
 honestas ante honores ho'nestas. a'nte'hos
 'no'res:
 honor virtutis præmium 'honor wir'tutis
 'præmju:
 honoris causa ho'no'ris 'keusa:
 hora fugit 'ho'rə 'fugit:
 hora somni 'ho'rə 'so'gnı:
 horas non numero nisi serenas 'ho'rez non
 'numero. 'nisise'renas:
 horresco referens hɔ'rɛsko 'referɛs:
 horribile dictu hɔ'rribile 'diktu:
 hortus in urbe 'hortu si'nurbe:
 hortus siccus 'hortus 'sikkus:

hostis humani generis 'hɔstis hu'ma'ni 'ge
 'neris.

humilitas occidit superbiam hu'mili'tati
 'sok'kidit su'perbię.

hypotheses non fingo hy'pothèsez nō'fiŋ
 go:

I

i, Vitelli, dei Romani sono belli i.. wi'telli.
 'dei ro'mani. 'sono 'beli:

ibidem i'bídē:

id est i'dest:

id quod plerumque accidit it,kotple'rūŋ
 'ke 'ekk'kidit:

idem i'dē:

idem quod idē'kod, -t

idus Martiæ i'duz 'martiæ:

igne natura renovatur integra i'gne na'tu
 're, feno'watu 'integra:

igni ferroque i'gni fer'ro'ke:

ignis aurum probat i'gnu'sinu'probet:

ignis fatuus i'gnis 'fatuu's:

ignorantia juris non excusat i'gnorantia
 'juriz 'noneks'ku'set:

ignoratio elenchi i'gnor'atio'e 'lenki

ignotum per ignotius i'gnotu'peri'notius:

ignotus i'gnotus:

illum oportet crescere me autem minui i'ł
 'lōo 'pōrtet 'kreskere 'meautē 'minui:

imago dei i'mago 'dei:

imitatio dei i'mi'tatio 'dei:

imperium in imperio im'periū 'inim'periō:

imperium sine fine im'periū 'sine'finē:

impossibilium nulla obligatio est im'pos
 'sibiliū 'nułłeo bl'gat'io(e)st:

imprimatur i'mpri'mat'ur:

in absentia i'nap'sentia:

in absentia lucis, tenebræ vincunt i'nap'sen
 'tia 'lukis. 'tenebræ 'win'kunt:

in actu i'naktu:

in articulo mortis i'na'rikulo 'mortis:

in bono veritas im'bono 'we'ritas:

in camera i'kamera:

<i>in casu in'ka'su:</i>	<i>in omnia paratus i'nōñniā pērātus:</i>
<i>in cauda venenum in'ke'uda we'ne'nō:</i>	<i>in omnibus amare et servire domino i'nōñ-nibū se'ma're(e)t se'wī'te 'dōmino:</i>
<i>in Christi lumine pro mundi vita in'khris-ti lū'mīne· pro'mundi 'wīta:</i>	<i>in ovo i'nōwo:</i>
<i>in deo speramus in'deos pērāmus:</i>	<i>in pace requiescat im'pa'ke· ,fe'ki'esket:</i>
<i>in dubio pro reo in'dubio· pro'reo:</i>	<i>in pari materia im'pari ma'teria:</i>
<i>in duplo in'duplo:</i>	<i>in partibus infidelium im'pertibū sīfī'de-liū:</i>
<i>in effigie in'effigie:</i>	<i>in pectore im'pektōre:</i>
<i>in esse i'nesse:</i>	<i>in personam ,imper'so'nē:</i>
<i>in extenso in'eks'tenso:</i>	<i>in posse im'posse:</i>
<i>in extremis ,in'eks'tre'mis:</i>	<i>in propria persona im'propria per'sona:</i>
<i>in fide scientiam i'fides ki'entiē:</i>	<i>in principio erat verbum ,imprīn'kipio· e-ret'werbū:</i>
<i>in fidem i'fidē:</i>	<i>in re in're:</i>
<i>in fieri i'fi'erī:</i>	<i>in rebus in're·bus:</i>
<i>in fine i'fi'nīs:</i>	<i>in regione cæcorum rex est luscus in'regi-o'ne kā'ko'rū· re'k sest'luskus:</i>
<i>in flagrante delicto i'fla'grante:</i>	<i>in rem in'reñ:</i>
<i>in flore i'flo're:</i>	<i>in rerum natura in're·rū na'tura:</i>
<i>in foro i'forō:</i>	<i>in retentis ,in're'tentis:</i>
<i>in harmonia progressio in'hər'monia pro-gressio:</i>	<i>in sæcula sæculorum in'sækulā sækul'o-rū:</i>
<i>in hoc sensu in'ho'k'sēnsu:</i>	<i>in sæculo in'sækulo:</i>
<i>in hoc signo vinces in'ho'k'siñno 'viñkes:</i>	<i>in salvo in'salwo:</i>
<i>in hunc effectum in'huñ'keffektū:</i>	<i>in scientia opportunitas in'ski'entia· op-por'tunitas:</i>
<i>in ictu oculi i'níktu 'okuli:</i>	<i>in scientia et virtute in'ski'entia et vir'tute:</i>
<i>in illo ordine i'ni'llo 'ordine:</i>	<i>in se magna ruunt in'se· māgnā 'ruunt:</i>
<i>in illo tempore i'ni'llo 'tempore:</i>	<i>in silico in'siliko:</i>
<i>in inceptum finis est in'iñ'keptū· firnisest:</i>	<i>in situ in'situ:</i>
<i>in limine in'līmine:</i>	<i>in somnis veritas in'sōñniñ 'we'ritas:</i>
<i>in loco in'lōko:</i>	<i>in spe in'spe:</i>
<i>in loco parentis in'lōkope'rentis:</i>	<i>in specialibus generalia quōerimus in'spe-ki'ralibuz· gene'ralia kā'ferimus:</i>
<i>in luce tua videmus lucem in'lū'ke 'tua· wī'de'muz lū'kē:</i>	<i>in statu nascendi in'stētu nes'kēndi:</i>
<i>in lumine tuo videbimus lumen in'lūmīne 'tuo· wī'de'bimuz lū'men:</i>	<i>in toto in'toto:</i>
<i>in manus tuas commendo spiritum meum im'menus 'tuas· kōm'mēndos 'pī'ritū 'meū:</i>	<i>in triplo in'triplo:</i>
<i>in medias res in'medias 'res:</i>	<i>in umbra, igitur, pugnabimus i'numbra· i-gitur· puñ'na'bimus:</i>
<i>in memoriam ,imme'moriē</i>	<i>in utero i'nutero:</i>
<i>in natura in'natūra:</i>	<i>in utrumque paratus in'u'trū'ke pērātus:</i>
<i>in nocte consilium in'nōkte kō'siliū:</i>	<i>in vacuo in'vakuo:</i>
<i>in nomine diaboli in'no'mine dī'eboli:</i>	<i>in varietate concordia in'ware'tate kōnj-</i>
<i>in nomine domini in'no'mine 'domini:</i>	
<i>in nuce in'nūke:</i>	

'kordræ:
invidiae prudentia victrix in'widræ· pru-
 'dentræ 'wiktriks:
in vino veritas in'wi'no 'we·ritas:
in vitro in'witro:
in vivo in'wi'wo:
in vivo veritas in'wi'wo 'we·ritas:
incepto ne desistam in'kepto· nede'sistē:
incertæ sedis in'kerteræ 'se·dis:
incredibile dictu in'kreb'dibile 'diktu:
intus et in cute 'intu setiñ'kute:
index librorum prohibitorum 'indeks li-
 'bro·rū pro(h)ibito·rū:
indigens deo 'indiqēz 'deo:
indivisibiliter ac inseparabiliter in'di'wis-
 'bilite, 'ækuit, sepe'rabiliter:
infinitus est numerus stultorum iñ'ni'tu-
 sest 'nume,rus (s)tu'lto·rū:
infirma mundi elegit deus iñ'firme 'mundi-
 'elegid 'deus:
infra dignitatem iñ'fra'diñni'tatē:
ingenio stat sine morte decus in'genios
 tet,sine'morte 'dekus:
injuriæ qui addideris contumeliam iñ'jur-
 rari kiæ'dideris kontu'me·lī·rē:
inopiat desunt multa, avaritiæ omnia iñ'no-
 pia·desunt 'mułta, 'avaritiæ 'awa'ritiæ 'ōgnia:
instante mense iñ'tente 'mēñse:
instrumentum regni iñtru'mentū 'relni:
instrumentum vocale iñtru'mentū wo'kar-
 le:
intaminatis fulget honoribus in'tami'nar-
 tis fułget ho'nō·ribus:
integer vitæ scelerisque purus 'intege'r 'wi-
 tæs, 'kele'tisķe 'purus:
intelligenti pauca in'telli'genti 'pauka:
inter alia in'ter'alia:
inter alios in'ter'alios:
inter arma enim silent leges in'ter'arma-
 'enī· 'silent le'ges:
inter cætera in'ter'kæteræ:
inter mutanda constantia in'ter'mutande
 kōstāntiæ:
inter spem et metum in'ters'pē· et'metū:

inter fæces et urinam nascimur in'terfæ-
 ke setu'ri'nē· 'neskīmūr:
inter vivos in'ter'wi'wos:
intra muros in'tra'muros:
intra vires in'tra'wires:
invenias etiam disjecti membra poetæ in-
 'wenia setiñ'dis'jekti 'membræ po'e·tæ·:
inveniet quod quisque velit in'weniet kō-
 kiskē 'welit:
invicta in'wi'kte:
invictus maneo in'wi'ktuz 'meneo:
ipsa scientia potestas est 'ipsas kī'entri-
 potestasest:
ipse dixit 'ipse 'diksit:
ipsissima verba ip'sissime 'verba:
ipsissima voce ip'sissime 'vo'ke:
ipso facto ip'so'fekto:
ira deorum iñ're de'o·rū:
ira furor brevis est iñ're furor 'brevisest:
ita vero ite 'we·ro:
ite, missa est iñ'te 'missa'est:
iter legis 'iter le'gis.

J

Jesu juva 'je·su· 'juwa:
Jesus Nazarenus Rex Judæorum 'je·suz na-
 za'renus 'reks judæ'o·rū:
Johannes est nomen ejus jo'hannesest
 'no'me 'neijus:
jugulare mortuos jügula're 'mortuos:
juncta juvant 'junkte 'juwant:
jura novit curia 'jurē 'nowit 'ku'ri:a:
jure matris 'jurē 'matris:
jure uxoris 'jurēuk 'so·rius:
jus accrescendi 'ju səkkres'kendi:
jus ad bellum 'ju sał'bēłłū:
jus cogens 'jus 'ko'gēs:
jus in bello 'ju sř'bēłło:
jus primæ noctis 'jus 'pri'mae 'noktis:
justitia fundamentum regni justitiae funda-
 'mentū 'reñni:
justitia omnibus jus'titiae 'ōgnibus:
juventuti nil arduum jüwenturti· ni 'le-

duō:	lex paciferat leks pa'kifεrat .
juventutis veho fortunas juwēn'turtiz 'we- ho for'turnas:	lex parsimoniae leks pər'simoniæ .
L	lex rex leks 'reks .
labor ipse voluptas lebs 'ripse wɔ'luptas .	lex scripta leks (s)'kriptæ .
labor omnia vincit lebs 'tɔ̄nviæ 'wɪn'kit .	lex talionis leks tal'i'o'nɪs .
laborare pugnare parati sumus lebo'rare· puŋ'na're· pe'rati'sumus .	libertas justitia veritas li'bertas· jus'titia· 'we'ritas .
labore et honore le'bō·r(E)ET hō'no're:	libertas perfundet omnia luce li'bertas· per- funde 'tɔ̄nviæ 'lu'ke .
laboremus pro patria lebo're'mus pro'pe- tria .	libertas quæ sera tamen li'bertas· kæ'se- ra· temen .
laboris gloria ludi le'bō·rɪz 'gloriæ 'ludi .	libertas securitas justitia li'bertas· sekuriti- tas· jus'titia .
lacrimæ rerum lekrimæ r̄e'mūz .	libra lībræ .
lapsus lepsus .	littera scripta manet litteras 'kriptæ· ma- net .
lapsus calami lepsus 'kalemi .	loco citato lōko ki'tato .
lapsus linguæ lepsuz 'língvæ .	locum tenens lōkū 'tenēs .
lapsus memoriae lepsuz me'moriæ .	locus classicus lōkus 'klassikus .
lauda finem leuda 'fīnē .	locus minoris resistantiae lōkuz mi'nō'rɪz resistēntiæ .
laudator temporis acti leu'dator tempori 'sakti .	locus pœnitentiæ lōkus pœnēntiæ .
laudetur Jesus Christus leu'detur jē'sus 'khristus .	locus standi lōkus (s)'tāndi .
laus deo lāuz 'deo .	longissimus dies cito conditur lōŋ'gissi- muz 'dies· 'kīto 'kondītūr .
lectio brevior potior lektio 'breviōr 'po- tiōr .	lorem ipsum lō'rem 'ipsū .
lectori salutem lektō·ri se'lūrtē .	luceat lux vestra lu'keat luks 'westra .
lege artis le'ge 'artis .	lucem sequimur lu'kē 'se'kīmūr .
legem terræ le'gē 'terræ .	luceo non uro lu'keo· no'nuro .
leges sine moribus vanæ le'ges sīne'mo- ribus· 'wanæ .	lucida sidera lu'kīdæ 'sīderæ .
legio patria nostra legio· 'petria 'nōstræ .	luctor et emergeo luktor· e'mergo .
legi, intellexi, et condemnavi le'gi· iñtel- 'leksi· et,kōndē'nāwi .	luctor, non mergor luktor· nom'mergor .
legitime le'gitime .	lucus a non lucendo luktu sa,nonlu'kendo .
lex artis lek 'sartis .	lupus est homo homini lupus'est· 'homo 'hominis .
lex ferenda leks fe'rendæ .	lupus in fabula lupu sī'fa'bula .
lex in casu lek sīŋ'ka-su .	lupus non mordet lupum lupuz nom'mor- det lupū .
lex lata leks 'late .	lupus non timet canem latrantem lupuz non'timet kanē la'trantē .
lex loci leks 'lōki .	lux æterna luk sā'tere'na .
lex non scripta leks nō's'kriptæ .	lux et lex luk set'leks .
lex orandi, lex credendi lek so'rendi· leks kre'dendi .	lux et veritas luk set'we'ritas .
	lux ex tenebris luk seks'tenebris .

lux hominum vita 'luks 'hominō 'wīta:
 lux in domino 'luk sīn'domino:
 lux in tenebris lucet 'luks 'intenebris 'lu-
 ket:
 lux libertas 'luks li'bertas:
 lux mentis lux orbis 'luks 'mentis 'luk'sor-
 bis:
 lux sit 'luk(s) 'sit:
 lux tua nos ducat 'luks 'tua· noz'durket:
 lux, veritas, virtus 'luks 'we·ritas 'wīrtus:

M

magis ter meus asinus est 'megis 'ter· meus
 'sasinū 'est:
 magister dixit me'gister 'diksit:
 magister meus Christus me'gister 'meus
 'khristus:
 Magna Charta 'mējna 'kharte:
 magna cum laude 'mējna kō'lāude:
 magna di curant, parva neglegunt 'mējna
 'di 'kurrānt 'parwa 'neglegunt:
 magna est vis consuetudinis 'mējna est'vis
 kō'sue'turdinis:
 Magna Europa est patria nostra 'mējnaeu-
 'rō·pe· est'petri'e 'nōstre:
 magna spes meretrix 'mējna·'pes 'meret-
 triks:
 magno cum gaudio 'mējno kō'gaudio:
 magnum opus 'mējnuš 'opus:
 magnum vectigal est parsimonia 'mējnuš
 wekt'irge· lest'persi'mo·ra:
 major e longinquō reverentia 'mējjo 'relon-
 'giŋko 'fēwē'rentia:
 majora premunt mar'jō·ra·'premuunt:
 mala fide 'mēla 'fide:
 mala res vita est 'mēla 'res 'wīta(E)st:
 mala tempora currunt 'mēla 'tempora 'kur-
 runt:
 male captus bene detentus 'mēle 'keptus·
 'bene de'tentus:
 malo mori quam födari 'mālo 'mōri· 'kē-
 fö'dari:
 malum discordiaē 'ma·lū dis'kordiaē:

malum in se 'melū in'se:
 malum prohibitum 'melū pro'hibitū:
 malum quo communius eo peius 'melū 'ko-
 kōm'murnis· ,eo'peijus:
 manu forte 'menu 'forte:
 manibus date lilia plenis 'menibuz 'dete 'li-
 lia 'ple'nis:
 manu militari 'menu ,milit'ari:
 manu propria 'menu 'propria:
 manus manum lavat 'menuz 'menū 'lewet:
 manus multæ cor unum 'menuz 'mułte·
 'kor· 'u·nō:
 manus nigra 'menuz 'nigra:
 marcer sine adversario virtus 'market· si-
 needwer'sa·rio· 'wīrtus:
 mare clausum 'mare 'kleusū:
 mare ditat, rosa decorat 'mare 'ditet· 'rosa
 'dekorēt:
 mare liberum 'mare 'liberū:
 mare nostrum 'mare 'nōstrū:
 mater dei 'mater 'dei:
 mater familias 'mater fe'milias:
 mater semper certa est 'mater ,semper-
 'kertā(E)st:
 materia medica ma'teria 'medike:
 maxima debetur puerō reverentia 'mēksim-
 'ma·de'bētūr 'puero· ,fēwē'rentia:
 maximi momenti et ponderis nihil omnia-
 que sunt 'mēksimi mo'mentiet 'pōndē-
 ris· 'nīhi 'lōni'a'kēsunt:
 me vexat pede 'me· 'wekset 'pede:
 mea culpa ,mea'kułpa:
 media vita in morte sumus 'media 'wīta·
 im'mōrte, sumus:
 Mediolanum captum est ,mediolānū
 'keptū(E)st:
 melius abundare quam deficere 'meliu sa-
 'bun'dāre· 'kēde'fikere:
 meliora ,meli'o·ra:
 meliorare legem meliorare vitam est ,me-
 liorāre 'legē· ,meliorāre 'wītē(E)st:
 meliorem lapsa locavit ,meli'o·rē 'lapsa·
 lo'ka'wit:
 melita, domi adsum 'melite· 'domi, a'stū:

memento mori me'mento 'mōri·
memento vivere me'mento 'wī'wēre·
meminerunt omnia amantes ,memi'nē-
 rūn 'tōjnīrā· e'mantes·
memores acti prudentes futuri 'memōre
 'sek̄ti· pru'dentes fū'turi·
mens agitat molem 'mēs· 'ēgit̄t 'mo'les·
mens et manus 'mēs· et'menus·
mens rea 'mēs 'tee·
mens sana in corpore sano 'mēs 'sa'na· in-
 'kōrpōre 'sa'no·
metri causa 'metri 'keusa·
miles gloriosus 'mi'lez glori'o'sus·
miles præsidii libertatis 'mi'les præ'sidii
 liber'tat̄is·
mictus cruentus 'mīktus kru'entus·
miserabile visu ,mis̄e'ra'bile 'wi'su·
miserere nobis ,mis̄e're'te 'no'b̄is·
missio dei 'missio 'dei·
mobilis in mobili 'mo'bili sim'mo'bili·
modus operandi 'modu ,sōpe'rāndi·
modus ponens 'modus 'ponēs·
modus tollens 'modus 'tol'ēs·
modus vivendi 'moduz wi'wēndi·
montani semper liberi mont'a'ni semper-
 'liber'i·
more ferarum 'mo're fe'ra'rū·
more suo 'mo're 'suo·
morior invictus 'mōriō riñ'wīktus·
morituri nolumus mori ,mōri'tur̄i· 'no'lū-
 muz 'mōri·
morituri te salutant ,mōri'tur̄i· tesel'ur̄ent·
mors certa, hora incerta 'mōrs 'kērt̄e· 'ho-
 riñ' 'kērt̄e·
mors mihi lucrum 'mōrs· ,mi'lukrū·
mors omnibus 'mōr 'sōjnib⁹s·
mors tua, vita mea 'mōrs 'tue· 'wite 'mēa·
mors vincit omnia 'mōrs· 'wiñki 'tōjnīrā·
morte magis metuenda senectus 'mōrte
 ,magiz,metu'ende se'nēktus·
mortui vivos docent 'mōrtui· 'wi'voz 'dō-
 kent·
mortuum flagellas 'mōrtuū fl̄gell̄as·
mos majorum 'moz mar'jorū·

motu proprio 'motu 'prōprio·
mulgere hircum muł'ge're 'hirkū·
mulier est hominis confusio 'mulierest
 'hominis kō'fusio·
multa paucis 'mułte· 'paukis·
multis e gentibus vires 'mułti se'gentibuz
 'wires·
multitudo sapientium sanitas orbis ,muł-
 tr'tudo ,sepr'entio· 'sa'nita 'sorbis·
multum in parvo 'mułtū· im'parwo·
mundus senescit 'mundus se'neskit·
mundus vult decipi 'munduz ,wuł(d)de-
 kipi·
mundus vult decipi, ergo decipiatur 'mun-
 duz ,wuł(d)de'kipi· ,ergode'kipr'a'tur·
munit hæc et altera vincit 'munit 'hæc· ke-
 'tełtere 'wiñk̄it·
mutatis mutandis mu'tatiz mu'tändis·
mutato nomine de te fabula narratur mu-
 'tato 'no'minē· de'te· 'fabule nə'rat̄ur·

N

nanos gigantum humeris insidentes 'na-
 noz gr'gent̄o 'humeri ,sinsi'dentes·
natura abhorret a vacuo na'tur̄e(a)b 'fi-
 re ta'wakvo·
natura artis magistra na'tur̄e· 'artiz me'gis-
 tre·
natura nihil frustra facit na'tur̄e· 'nihil
 'frustra· 'fēkit·
natura non contristatur na'tur̄e ,noñkon-
 tristat̄ur·
natura non facit saltum, ita nec lex na'tur̄e
 nō'fēkit 'sełtū· 'ite ,neñ'leks·
natura non facit saltus na'tur̄e nō'fēkit
 'sełtus·
natura valde simplex est et sibi consona
 na'tur̄e ,wełde'simpleksest· et'sibr'kōñ-
 sona·
naturalia non sunt turpia ,natu'ra'līa· ,nō-
 sun(t)'turpīa·
ne plus ultra ,neplu'sułtra·
ne puer gladium ne'puero 'gladiū·

ne supra crepidam sutor judicaret 'ne· su-
 pra'krepida· 'sutor judika·ret.
 ne te quæsiveris extra 'ne·te kæ'si·we·ri
 'sekstra·.
 nec aspera terrent ne'kaspera· 'terrent.
 nec dextrorum, nec sinistrorum nek-
 'dekstrorsū· nek'sinistrorsū·.
 nec spe, nec metu neks'pe· nek'metu·.
 nec tamen consumebatur nek'temeñ̄ kō-
 sume'batur.
 nec temere nec timide nek'temere· nek-
 'timide·.
 nec vi, nec clam, nec precario nek'wi· nek-
 'klēñ̄· nek'pri'ka·rio·.
 necesse est aut imiteris aut oderis ne'kes-
 sest· autim'ite·ris· auto'de·ris·.
 necessitas etiam timidos fortés facit ne-
 'kessita 'setiē 'timidos 'fortes, fekit.
 nemine contradicente 'ne'mine kōntradi-
 'kente·.
 nemo contra deum nisi deus ipse 'ne'mo
 'kontra'deō· ,nisi'deū'sipse·.
 nemo dat quod non habet 'ne'mo 'det· kōd-
 non'hēbet·.
 nemo est supra legem 'ne'mo, est ,suprale-
 gē·.
 nemo judex in causa sua 'ne'mo 'jurdeñ̄· sin-
 'keusa 'sua·.
 nemo malus felix 'ne'mo 'malus 'fe·liks·.
 nemo me impune lacerxit 'ne'mo· 'meim
 'puñe· le'kessit·.
 nemo mortalium omnibus horis sapit 'ne-
 mo mōr'talīū 'ōnībus 'horis 'səpit·.
 nemo nisi per amicitiam cognoscitur 'ne-
 mo· ,nisipe, remi'kitiē· kōñ'noskitur·.
 nemo propheta in patria 'ne'mo· pro'phe-
 te· im'petria·.
 nemo saltat sobrius 'ne'mo· se'ltet 'so'brius·.
 nemo tenetur se ipsum accusare 'ne'mo
 te'ne'tur· se'ipsū, ekku'sa·re·.
 neque semper arcum tendit Apollo ,neke-
 'semper· 'ärkū 'tendi· te'po'ollo·.
 ne quid nimis ,nek'id'nimis·.
 nervos belli, pecuniam infinitam 'nefwoz

'be'lli· pe'kurniēñ̄ fi'nirē·.
 nihil ad rem 'nīhi lēd'reñ̄:
 nihil boni sine labore 'nīhił 'boni· ,sinelē-
 'bo·re·.
 nihil dicit 'nīhił 'dir'kit·.
 nihil enim lacrima citius arescit 'nīhi ,le-
 'nīlekrīme· 'kitiū sa'reskit·.
 nihil humanum mihi alienum 'nīhił hu-
 'ma'nō· ,mieli'e'nō·.
 nihil in intellectu nisi prius in sensu 'nīhi
 līnīte'llektu· ,nisi'prius siñ'sēñsu·.
 nihil melius nihilo 'nīhił· 'meliuż 'nīhilo·.
 nihil nimis 'nīhił 'nimis·.
 nihil novi 'nīhił 'nowi·.
 nihil obstat 'nīhi 'lopstet·.
 nihil sine deo 'nīhił ,sine'deo·.
 nihil ultra 'nīhi 'lułtra·.
 nil admirari 'ni lēdmīra·ri·.
 nil desperandum 'nił despe'rendō·.
 nil igitur fieri de nilo posse fatendumst 'ni
 līgitur'fieri· de'nirlo· 'posse fe'tendō·.
 nil igitur mors est ad nos 'ni līgitur'morses
 ted'nos·.
 nil mortalibus ardui est 'nił· mōr'talibū
 'serdui(E)st·.
 nil nisi bonum 'nił· ,nisi'bōnō·.
 nil nisi malis terrori 'nił· ,nisi'melis ter'ro-
 ris·.
 nil per os 'nił pe'ros·.
 nil satis nisi optimum 'nił 'setis· ,nisi'opti-
 mū·.
 nil sine labore 'nił ,sinelē'bo·re·.
 nil sine numine 'nił ,sine'nu'mine·.
 nil volentibus arduum 'nił· wōlentibū· 'ser-
 duō·.
 nisi prius ,nisi'prius·.
 nitimur in vetitum 'nītimu rīñ'wetitō·.
 nobis bene, nemini male ,nobiz'bene· 'ne-
 mini 'mēle·.
 nolens volens 'nolēs· 'wolēs·.
 noli me tangere 'no'li me'tangete·.
 noli quod nescis despicer 'no'li· kōd'nes-
 kis des'pike·.
 noli turbare circulos meos 'no'li tur'ba·re

'kirkuloz 'meos.
 nolle prosequi 'nołle 'pro'seki.
 nolo contendere 'no'lo kɔntendere.
 nomen dubium 'nomen 'dubiū.
 nomen est omen 'no'menes 'to'men.
 nomen nescio 'nomen 'neskio.
 nomen nudum 'nomen 'nudū.
 non bis in idem nom'bī sī'nidē.
 non causa pro causa noj'keusa pro'keusa.
 non compos mentis noj'kompoz 'mentis.
 non constat noj'kōstet.
 non ducor, duco noñ'durkor. 'durko.
 non est factum ,nonest'fektū.
 non extinguetur noñekstīñ 'ge'tur.
 non liquet non'lī'ket.
 non loqui sed facere non'loki. set'fakere.
 non mihi solum 'nom,mīhi 'so'lō.
 non ministrari sed ministrare ,nomminis-
 'tra'ri. sed,ministrare.
 non multa sed multum nom'mułte. sed-
 'mułtū.
 non nobis nati ,non'no'biz 'na'ti.
 non nobis solum ,non'no'bis 'so'lō.
 non numerantur, sed ponderantur non,nu-
 'merantur. sed,ponde'rentur.
 non olet no'nølet.
 non omnia possumus omnes no'ðṇiū
 'poßsumu 'sðṇnes.
 non omnis moriar no'ðṇniz 'moriar.
 non plus ultra ,nomplu'sułtra.
 non possumus nom'poßsumus.
 non progredi est regredi nom'pro'gredi-
 'est'regredi.
 non prosequitur ,nompro'sekitur.
 non scholæ sed vitæ nõ'kholæ. sed'witea.
 non quis sed quid noj'kis. set'kīd.
 non sequitur nõ'sekitur.
 non serviam nõ'serwię.
 non sibi nõ'sibi.
 non sibi, sed patriæ nõ'sibi. set'petrię.
 non sibi, sed suis nõ'sibi. set'suis.
 non sibi, sed omnibus nõ'sibi. se'dõñmibus.
 non sic dormit, sed vigilat ,nõsig'dormit-
 'sed'wigilet.

non sum qualis eram ,nõ'sõñ. keli'serě.
 non timebo mala ,nontr'me'bo 'male.
 non vestra sed vos noj'westre. sed'wos.
 non vitæ sed scholæ noj'witea. setskholæ.
 non vi, sed verbo noj'wi. sed'weıbo.
 nosce te ipsum 'noske te'ipsõ.
 noscitur a sociis 'noskitu ra'sokriis.
 noster nostri 'noster 'nöstri.
 nota bene 'nota 'bene.
 novus ordo seclorum 'nowu 'sordō seklo-
 'rū.
 novus ordo sOeculorum 'nowu 'sordō s-e-
 'kuł'o'rū.
 nulla dies sine linea 'nułla' dies, sine'linea.
 nulla poena sine lege 'nułla' le'ge.
 nulla quæstio 'nułla' kæstio.
 nulla tenaci invia est via 'nułla te'na'kių.
 'aia'.(E)st.
 nullam rem natam 'nułłe 'rēñ. na'te.
 nulli secundus 'nułli se'kundus.
 nullius in verba nułliu siñ'weıbe.
 nullus deus est 'nułuz 'deusest.
 numen lumen 'nu'men. lumen.
 numerus clausus 'numerus 'kleusus.
 numquam lex veritati et justitiæ respondet
 'nñkë leks weırtatiet justitiae respo-
 'det.
 nunc aut numquam 'nuñ keut'nñkë.
 nunc dimittis 'nuñk di'mittis.
 nunc est bibendum ,nuñkes(d)bri'benidū.
 nunc pro tunc 'nuñk. pro'tuñk.
 nunc scio quid sit amor 'nuñks 'kio. k̄itsi-
 'temor.
 numquam minus solus quam solus 'nñkë
 'minus 'so'lus. k̄ë'so'lus.
 numquam non paratus 'nñkë ,nompe'ra-
 'tus.
 numquam obliviscar 'nñkëσ bli'wiskar.

O

o homines ad servitutem paratos o'homi-
 'ne. set,serwi'turte pə'ratos.

o tempora, o mores! o'tempora· o'mores:
 obœdientia civium urbis felicitas σιβοεδι-
 'entia 'ki·wi·ū· 'urbis felicitas:
 obiit 'obiit:
 obit anus, abit onus 'obi 'tenus· 'abi 'tonus:
 obiter dictum 'obiter 'diktū:
 obliti privatorum, publica curate o'blitti
 priwa'to·rū· 'publike ku'rare:
 obscuris vera involvens opskuriz 'we'reinj
 'wołwēs:
 obscurum per obscurius opskurū p̄erops-
 'kuris:
 obtorto collo o'ptorto 'kɔllo:
 obtusus perniciosior quam perfidus est op-
 'tusus· p̄erniki'rōsior kē'perfidi'sest:
 oderint dum metuant 'o'derint· dū'me-
 tuant:
 odi et amo 'o·di· e'temo:
 odi profanum vulgus et arceo 'o·di profar-
 nō 'wułgu· e'tełkeo:
 odium theologicum 'odiu theologiķū:
 oleum camino 'oleū ke'mi·no:
 omne ignotum pro magnifico 'õgnuein 'no-
 tū· p̄romen'niko:
 omne initium difficile est 'õgnei 'nitiū
 diffikile(E)st:
 omne vivum ex ovo 'õgne 'wi·wū· ek'sowo:
 Omnes substantiae inanes sunt: tantum ni-
 hil imperfectum non est 'õnes subs'tan-
 tiæ inane'sunt: 'tamtū 'nihil· limper-
 fektū no'nest:
 omnia cum deo 'õniria kū'deo:
 omnia dicta fortiora si dicta Latina 'õniria
 'dikte· fɔrtri'o·rə· si'dikte leti're:
 omnia mutantur, nihil interit 'õniria mu-
 'tantur· 'nihil 'linterit:
 omnia omnibus 'õniria 'õnibus.
 si omnia facta si'õniria 'fikte:
 omnia vincit amor 'õniria 'wiñki 'temor:
 omnia munda mundis 'õniria 'mundis·
 'mundis:
 omnis vir enim sui 'õniriz 'wir· en'i'sui:
 omnibus idem 'õnirib' 'sidē:
 omnibus locis fit cædes 'õnirib' z'lōkis

fitkædes:
 omnis traductor traditor 'õnris tra'duk-
 tor· 'tra'ditor:
 omnis vir tigris 'õnriz 'wir· 'tigris:
 onus probandi 'onu's p̄ro'bāndū:
 onus procedendi 'onu's p̄roke'dendī:
 opera omnia 'opere 'õnru'a:
 opera posthuma 'opere 'postumā:
 operari sequitur esse 'opera'ri 'sekitur:
 opere citato 'opere ki'tato:
 opere et veritate 'opere(E)et we'retate:
 opere laudato 'opere le'u'dato:
 operibus anteire 'operib' sañte'i·re:
 ophidia in herba o'phidiein 'herba:
 opinio juris sive necessitatis o'pi'nio 'juris
 siwene'kessi'tate:
 opus anglicanum 'opus sañgl'i'ka'nū:
 opus dei 'opuz 'dei:
 ora et labora 'o·taet le'bora:
 ora pro nobis 'ora pro'no·bis:
 orando laborando o'rendo le'bōrendo:
 oratio recta o'ra'tio 'tekta:
 oratio obliqua o'ra'tioσ bli'ke:
 orbis non sufficit 'orbiz nō'suffikit:
 orbis unum 'orbz 'surñū:
 ordo ab chao 'ordop' kheo:
 oremus pro invicem o're'mus pro'inwike:

P

pace 'pa·ke:
 pace tua 'pa·ke 'tua:
 pacem in terris 'pa·kēiñ 'terris:
 pacta sunt servanda 'pakte· suntsər'venda:
 palma non sine pulvere 'palme· nō'sine-
 'pułwete:
 palmarum qui meruit ferat 'palme k̄i'me-
 ruit· 'fere:
 panem et circenses 'pa'nēet ki'rkēñses:
 para bellum 'para 'bełlū:
 parare domino plebem perfectam pe'ra're
 'domino· 'ple'bē per'fekte:
 parce sepulto 'parke se'pułto:
 par condicio p̄arkon'dikio:

parens patriæ 'parēs 'patriā:	'guste:
pari passu 'pari 'passu:	per annum pe'fennō:
parturient montes, nascetur ridiculus mus par'turient 'montes· nas'ketur ri'dikuluz 'mus:	per ardua pe'rendue:
parturiunt montes, nascitur ridiculus mus par'turiunt 'montes· naskitur ri'dikuluz 'mus:	per ardua ad alta pe'rendu(a) 'dēte:
parum luceat 'perū 'lu'keet:	per ardua ad astra pe'rendu(a) 'destre:
parva sub ingenti 'perwe subin'genti:	per aspera ad astra pe'resper(a) 'd̄estrə:
parvis imbutus tentabis grandia tutus 'per- wi sim'burtuus· ten'ta'bī z'grāndiə 'tu- tus:	per capita per'kepita:
passim 'pessi:	per capsulam per'kepsulē:
pater familias 'pete'r fe'milias:	per contra per'kontra:
pater omnipotens 'pete'rō'nipotēs:	per curiam per'kuriē:
pater patriæ 'pete'r 'patriā:	per definitionem per'definiti'ō'nē:
pauca sed bona 'peukə sed'bōne:	per diem per'diē:
pauca sed matura 'peukə sed'mat'urə:	per fas et nefas per'faset· 'nefas:
paulatim ergo certe peu'lati· ergo'keste:	per fidem intrepidus per'fidēu 'trepidus:
pax æterna 'pak se'terne:	per literas regias per'literaz 're'gias:
pax Christi 'paks 'khristi:	per mare per terram per'mare· per'terrē:
pax dei 'paks 'dei:	per mensem per'mēnsē:
pax deorum 'paks de'o'rū:	per os pe'os:
pax, domine 'paks· 'domine:	per pedes per'pedes:
pax et bonum 'pak sed'bōnō:	per quod per'kōd:
pax et justitia 'pakset justitiae:	per rectum per'rektū:
pax et lux 'pakset 'luks:	per rectum ad astra per'rektū· e'destrə:
pax in terra 'paksin 'terra:	per se per'se:
pax matrum, ergo pax familiarum 'paks 'matrū· ergo'paks fe'mili'a'rū:	per stirpes per'stirpes:
pax optima rerum 'paks· 'optime 're'rū:	per unitatem vis pe'funi'tatē 'wis:
pax Romana 'paks ro'ma'na:	per veritatem vis per'veritatē 'wis:
pax tecum 'paks 'te'kū:	periculum in mora pe'rikulūm 'mora:
pax vobiscum 'paks wo'biskū:	perge sequar 'perge 'sekər:
peccavi pek'karvi:	perpetuum mobile per'petuū 'mo'bile:
pecunia non olet pe'kurnie· no'nolet:	perseverantia et fide in deo per'sewe'ran- tiā et fidei 'deo:
pecunia, si uti scis, ancilla est; si nescis, do- mina pe'kurnie· si'utis 'kiis· aŋ'kiłłe(E)st· si'neskis· 'domine:	persona non grata per'so'na noŋ'gratā:
pede poena cludo 'pede 'poena 'kleudo:	petitio principii pe'titio priŋ'kipii:
pendent opera interrupta 'penden 'toper- ta'rup̄te:	pia desideria 'pia desi'deria:
per angusta ad augusta pherauguste· apa-	pia fraus 'pia 'fraus:

pluralis majestatis plu'ra'liz ,majestat̄is:
pluralis modestiae plu'raliz mō'destiāe:
plus minusve 'pluz mi'nuzwe:
plus ultra plu'sūl̄tra:
pollice compresso favor judicabatur 'pol-
like kom'presso. 'fewor judika'batur:
pollice verso 'pollike 'werso:
pons asinorum 'pōñ səsi'no·rū:
pontifex maximus 'pōntifeks 'meksimus:
posse comitatus 'posse ,komitatus:
possunt quia posse videntur 'possunt. k̄ra-
'posse wi'dentur:
post aut propter 'pōst. aut'propter:
post cibum pōst'kibū
post coitum post'kōitū:
post eventum ,ooste'wentū
post factum post'fektū:
post festum post'festū:
post hoc ergo propter hoc post'hōk. ergo-
'propter,hōk:
post meridiem pōstme'ri·diē:
post mortem post'mortē:
post mortem auctoris post'mortēaук 'to·ris:
post nubila phœbus post'nubile. 'phœbus:
post nubes lux post'nubez. luks:
post prandium post'prāndiū:
post scriptum pos(t)s'kriptū:
post tenebras lux post'tenebras. luks:
postera crescam laude 'postera 'kreskē lāu-
de:
potest solum unum 'potest 'so·lū 'u·nū:
præmia virtutis honores 'præmia wi'r̄tutis
ho'no·res:
præmonitus præmunitus præmonitus.
præmunitus:
præsis ut prosis ne ut imperes 'præsis. ut-
'præsis. ne'u'timperes:
præter legem præter'legē:
pretiumque et causa laboris 'pretiūk(E)ET-
'keuse la'bō·ris:
prima facie 'prima 'fekie:
prima luce 'prima lu'ke
primas sum: primatum nil a me alienum
puto 'pri'massū. pri'matū. 'nila'mer ɿ'e-

nōputo:
primum mobile 'pri'mū 'mo·bile:
primum movens 'pri'mō 'mowēs:
primum non nocere 'pri'mō· non'nōkere:
primus inter pares 'pri'mu ,sinter'pares:
principia probant non probantur priŋ'ki-
pi'e 'pobent. ,nomprobentur:
principiis obsta priŋ'kii 'sopta:
principium individuationis priŋ'kipiūn di-
,widuetrō·nis:
prior tempore potior jure 'prior 'tempore.
'potior 'jurē:
pro aris et focis pro'a·ri set'fokis:
pro bono publico pro'bōno 'publiko:
pro deo et patria pro'deoet 'petria:
pro domo sua pro'domo 'sua:
pro fide et patria pro'fide(E)t 'petria:
pro forma pro'fōrmā:
pro gloria et patria pro'glō·riaet 'petria:
pro hac vice pro'hak'wike:
pro multis pro'mułtis:
pro parte pro'parte:
pro patria pro'petria:
pro patria vigilans pro'petria 'wigilēs:
pro populo et gloria pro'populoeg 'glō·ria:
pro re nata pro're. 'nata
pro rege et lege pro're·ge(E)t 'le·ge:
pro rege, lege et grege pro're·ge. 'le·ge. ed-
'grege:
pro se pro'se:
pro scientia atque sapientia ,proskr'entia
,et'ke,sep'i·entia:
pro scientia et patria proskr'entiaet 'petria:
pro studio et labore prostudioed le'bō·re:
pro tanto protento:
pro tanto quid retribuemus protento k̄i-
dře,tribu'e·mus:
pro tempore protempore:
probatio pennæ probatio 'pennae·:
probis pateo 'probis 'pateo:
prodesse quam conspici prodesse. k̄ekōs-
piki:
propria manu propria 'menu:
propter vitam vivendi perdere causas prop-

ter'wirte wi'wendī.
proxime accessit 'prōksimeāk 'kessit.
proximo mense 'prōksimo 'mēnse.
pulchrum est paucorum hominum 'phuł-khrū(e)st pəu'ko:rū 'hōminū.
pulvis et umbra sumus 'pułwīse 'tumbra-sumus.
punctum saliens 'puñktū 'seliēs.
purificatus non consumptus pu,fi'katuz-nōjķō'sumptus.

Q

qua definitione ķa,defi,nitr'one.
qua patet orbis ķa'pēte 'tōñnes.
quæ non posuisti, ne tollas ķaenom,po-su-isti.
quæ non prosunt singula multa juvant ķa-enom'poßsunt 'singula 'mułte 'juwant.
quæcumque sunt vera ķaekōñķe. sunt'we-ra.
quæcumque vera doce me ķaekōñķe 'we-re. 'dōke,me:
quære ķaere:
quærите primum regnum dei ķaerite 'pri-mū 'reññū 'dei.
qualis artifex pereo ķa'lī 'sartifeks 'pereo.
qualitas potentia nostra ķalitas. pōtentia 'nōstre:
quam bene non quantum kē'bene. noj-ķēñtū.
quam bene vivas refert, non quam diu kē'bene 'wi'was. 'refert. ,nojķē'diu.
quamdiu (se) bene gesserit ķēñdiu (se)'be-ne 'gessefit.
quantocius quantotius ķantō'kius. ķantō-tius
quantum libet ķantū 'libet.
quantum sufficit ķantū 'suffikit.
quaque hora ķake'ho:ra.
quare clausum fregit ķare'kleusū 'fre'git.
quater in die ķete riñ'die.
quem deus vult perdere, dementat prius kē'deuz wułt'perdere. de'mentet 'prius.

quem di diligunt adulescens moritur kē-'di 'dil'reguntur. ,adułeskēs 'moritūr.
questio quid juris ķestio ķid'juris.
qui audet adipiscitur ķi'aude, tədr'piskitur.
qui bene cantat bis orat ķibene 'kantet. 'bi'so'ret.
qui bono ķibono.
qui docet in doctrina ķidoke, t̄indoktrina.
qui habet aures audiendi audiat ķihēbe 'teure seaudi'rendi. 'audiat.
qui me tangit, vocem meam audit ķime-'teñgit. 'wo'kē,meē 'udit.
qui tacet consentire videtur ķiteket. kō-sent'ite wi'de'tur.
qui totum vult totum perdit ķito:tūwułt. 'to:tōperdit.
qui transtulit sustinet ķitrēstulit. 'susti-net.
quid agis ķidragis.
quid est veritas ķidest'we'ritas.
quid infantes sumus ķidřfāntessumus.
quid nunc ķid'nūñk.
quid pro quo ķidpro'ko.
quid rides? ɿ'ķid'rides.
quidquid Latine dictum sit altum videtur 'ķitķid le'tine 'diktōsit. 'ałtū wi'de'tur.
quieta non movere ķrete. ,nommo'we're.
quis custodiet ipsos custodes? ɿ'ķiskus'to-die, t̄ipsoskus'todes.
quis leget hæc? ɿ'ķisle'get,hæsk.
quis separabit? ɿ'ķissepe'ra'bit.
quis ut deus ķisut'deus.
quo errat demonstrator ķo'errad demōs-trator.
quo fata ferunt ķofarte. ɿ'erunt.
quod verum tutum ķod'we'rū. 'turtū.
quousque tandem? ɿ'ko'usķe 'tandē.
quo vadimus? ɿ'ķo'wa'dimus.
quo vadis? ɿ'ķo'wa'dis.
quocunque jeceris stabit ķokōñķe 'je'ke-ris (s)tebit.
quod abundat non obstat ķode'bundet. no-nopstet.
quod cito fit, cito perit ķot'ķito'fit. 'ķito

'perit.
quod erat demonstrandum ̄kō'derād, de-
mō'strāndō:
quod erat faciendum ̄kō'derāt, fē'krī'endō:
quod est ̄kō'dest:
quod est necessarium est licitum ̄kōdest
, ne'kē'sa'riū: est'līkitō:
quod gratis asseritur, gratis negatur ̄kōd-
'grāti sə'seritōr: 'gratiz ne'gatūr:
quod me nutrit me destruit ̄kōdme'nur-
trit. me'destruit:
quod periit, periit ̄kōd'periit. 'periit:
quod scripsi, scripsi ̄kōts'kripsis. 'kripsi:
quod supplantandum, prius bene scien-
dum ̄kōt'supplāntēndō. priuz'bēnes kī-
'endō:
quod vide ̄kōd'wīde:
quodcumque dixerit vobis, facite. kōt'kōñ-
ķe 'dīks'erit, wobis. fe'kite:
quomodo vales ̄kō'mōdo 'wales:
quorum ̄kō'rō:
quos amor verus tenuit tenebit ̄kō'semor
'we·rus 'tenuit. te'ne·bit:
quot capita tot sensus kōt'kepita. tot'sēñ-
sus:
quot homines tot sententiae kōt'hōmines.
tot'sēñ'tentiaē. eaēt.

R

radix malorum est cupiditas 'ra'diks mā-
lō'rō. , estkkv'pīditas:
rara avis 'ra're 'awis:
rari nantes in gurgite vasto 'ra'ri 'nante. siñ-
'gurgite 'westo:
ratio decidendi 'retio , dek'i'dēndi:
ratio legis 'retio 'legis:
ratione personæ , sət'i'o'ne per'sonæ.
ratum et consummatum 'retō set,kōsuum
'matō:
ratum tantum 'retō 'tentō:
rebus sic stantibus 're'bu sik'stantibus:
recte et fortiter 'rekteet 'fōrtiteet:
recte et fideliter 'rekteet fr'de'liteet.

reductio ad absurdum ̄re'duktioa dəp'sur-
dō:
reductio ad infinitum ̄re'duktioa dīfi'nitō:
reformatio in pejus , refor'matioim 'peijus:
regnat populus 'reñnat 'populus:
regressus ad uterum ̄re'gressu səd'uterō:
religiones humani generis flagitium sunt
re'ligiōnes. hu'mani -generis.. fla'gitioō-
sunt:
religio opium populi est re'ligio. 'spīō -po-
puli(E)st:
rem acu tetigisti 'rēñ 'eku , teti'gisti:
repetita juvant , repe'ti'te 'juwant:
repetitio est mater studiorum , repe'titio(E)st
'materis , tūdr'i'orō:
requiem æternam 'reķiē eaētēnē:
requiescat in pace , reķi'eske tīm'pa'kīs:
rerum cognoscere causas 're'rō kōj'noske-
te 'keusas:
res firma mitescere nescit 'res 'firme. mi'tes-
ke'e 'neskit:
res gestæ 'rez 'gestæ:
res ipsa loquitur , re'sipsæ lōkītūr:
res judicata 'res judi'kate:
res, non verba 'res. noñ'we'rba:
res nullius 'rez nuñ'lius:
res publica 'res 'publike:
respice adspice prospice 'respiķe. 'etspi-
ķe. 'prosپiķe:
respice finem 'respiķe 'firnē:
respondeat superior respondeat su'perior:
restitutio ad integrum , restitutioim 'intu-
grō:
resurgam ̄re'surgē:
rigor mortis 'rigor 'mortis:
risus abundat in ore stultorum 'risu sə'bun-
de tr'o'res tuñ'torō:
Roma invicta 'romātā 'wikta:
Roma locuta, causa finita 'ro'ma lo'kuta.
'keusa fi'nīta:
Romanes eunt domus ro'mane 'seunt 'dō-
mus:
rorate cœli ro'rare 'kōeļi:
rosam quæ meruit ferat 'rosē. ķeə'meruit.

'feret.
rus in urbe 'ru si'nurbe.

S

saltus in demonstrando 'sałtu sín,demōs-trendo.
salus in arduis 'sału si'narduis.
salus populi suprema lex esto 'sałus 'popu-li. su'pre'me 'lek,sesto.
salva veritate 'sałwa ,veritatem.
salvator mundi sałator 'mundi.
salvo errore et omissione sałwoer'to.ře(E) ,tomissi'o'ne.
salvo honoris titulo sałwo ho'no'ris 'titulo.
sancta sedes 'sałkta 'se'des.
sancta simplicitas 'sałkta sim'plikitas.
sancte et sapienter 'sałkta(E)t sałpi'enter.
sanctum sanctorum 'sałktū sałkt'o.řu.
sapere aude 'sałpe're 'aude.
sapiens qui prospicit 'sałpiēs ki'prospíkit.
sapienti sat sałpi'enti 'sat.
sapientia et doctrina sałpi'entiaed doktri-na.
sapientia et eloquentia sałpi'entiae ,telos 'kentia:
sapientia et veritas sałpi'entiat 'we'ritas.
sapientia et virtus sałpi'entiat 'virtus:
sapientia janua vitæ sałpi'entiat 'janua 'vi-tatę.
sapientia melior auro sałpi'entiat 'melio'r au-ro:
sapientia, pax, fraternitas sałpi'entiat. 'paks-fra'ternitas:
sat celeriter fieri quidquid fiat satis bene setke'leterter 'fieri. ki'tkit 'fiet. setz'bene.
scientia ac labore skr'entia(a)ek le'bore
scientia, ære perennius skr'entia. 'æra'e pe-rennius:
scientia cum religione skr'entia. kñ,religi-o'ne
scientiæ cedit mare skr'entia. ki'edit 'mare:
scientiæ et patriæ skr'entiat. 'patriæ:
scientia et labor skr'entiat. 'la'bor.

scientia et sapientia skr'entiat. sałpi'entiat.
scientia imperii decus et tutamen skr'entiat.
im'peri 'dekoSET tu'tamen:
scientia ipsa potentia est skr'entiat. a'sdi po-tentia(E)st.
scientia, labor, libertas skr'entiat. la'bor. li-ber'tas.
scientia vincere tenebras skr'entiat. 'win-ķete 'tenebras.
scilicet skr'liket.
scio skio.
scio me nihil scire skio. me'nihil'ski're.
scire quod sciendum skr'ite kotskri'endu.
scribimus indocti doctique poemata pas-sim skribimu sín'dokti. dök'ti'ke. po'e-mete 'passi.
scuto amoris divini skuto. e'mo'trž di'wini.
seculo seculorum 'sekulo ,sekul'o.řu.
sed terræ graviora manent settterrae. graq-wi'o'ra 'manent:
sede vacante 'se'de we'kante.
sedes apostolica 'se'de sa'pos'tolike.
sedes incertæ 'se'de siŋ'kerterę.
sedet, æternumque sedebit 'sedet. a'eter'nō-ke se'de'bit.
semel in anno licet insanire 'SEME lr'nanno. 'līke t̄isa'nirę.
semper ad meliora 'SEMPE ,semeli'o.řa.
semper anticus 'SEMPE rən'ti'kus.
semper apertus 'SEMPE re'pertus.
semper ardens 'SEMPE 'rədēs.
semper eadem 'SEMPE re'a.dē.
semper excelsius 'SEMPE re'ks'ke'lsis.
semper fidelis 'SEMPE fr'de'lis.
semper fortis 'SEMPE 'fortis.
semper idem 'SEMPE 'tide.
semper instans 'SEMPE 't̄istęs.
semper invicta 'SEMPE riŋ'wiktę.
semper liber 'SEMPE 'li'ber.
semper necessitas probandi incumbit ei qui agit 'SEMPE. ne'kessitas pro'baudię. 'kñ̄bi teiķi'egit.
semper nobiscum phonetica est quamquam plerique nesciunt 'SEMPE no'bisku. pho-

'ne'tike(E)st. |kẽjkẽ ple'ri'ke 'neskiunt.
 semper paratus 'semper pe'ratus.
 semper primus 'semper 'pri'mus.
 semper progrediens 'semper pro'gre'diēs.
 semper reformanda 'semper ,refor'mande.
 semper sursum 'semper 'sursū.
 semper vigilans 'semper 'wigilēs.
 semper vigilo 'semper 'wigilo:
 senatus populusque Romanus se'natus ,po'
 pu'lusķe ro'manus.
 sensu lato 'sẽ̄nsu latus.
 sensu stricto 'sẽ̄nsus 'trikto:
 sensus plenior 'sẽ̄nsu ple'nior:
 sequere pecuniam 'se'ke're pe'kurniē.
 sermo tuus veritas est 'sermo 'tuuz 'we'rita'
 sest:
 sero venientes male sedentes 'se'ro ,weni'en'
 tes 'male se'dentes:
 sero venientibus ossa 'se'ro ,weni'entib'u
 'sosse:
 servabo fidem ser'wa'bo 'fidē:
 serviam 'serwiē:
 servus servorum dei 'serwus ser'wo'rō 'dei.
 sesquipedalia verba ses'kip'e'da'lia 'we'veba:
 si dormiam capiar si'dormiē. 'kepriar.
 si non oscillas, noli tintinnare si,nonos'kił
 las. 'no'li ,tintin'nare:
 si omnes... ego non si'ðñnes. 'Ego 'non:
 si tacuisses, philosophus mansisses si,taku
 'sses. phrløphuz mē'ssises:
 si vales valeo si'welez. 'weleo:
 si vis amari ama si,wise'mari. 'ama:
 si vis pacem, para bellum si,wi'spa'kē. 'pa'
 ra 'bełłō:
 sic 'sik:
 sic currite ut comprehendatis sikkur'riteut
 komprehendatis:
 sic et non si'ket'non:
 sic infit si'kñfit:
 sic itur ad astra si'ki'tu re'destrā:
 sic parvis magna sik'parwiz 'meñna:
 sic passim sik'pessī:
 sic semper erat, et sic semper erit sik'sem
 pe'rerat. ,etsik'sempe'refit.

sic semper tyrannis sik'semper ty'rennis:
 sic transit gloria mundi sik'trëñsid 'glo
 ria 'mundi:
 sic vita est sik'wite(E)st.
 signetur siŋ'ne'tur:
 signum fidei 'siŋnū 'fidei:
 silentium est aureum si'leñtiū(E)s 'taυreū:
 similia similibus curantur si'mili're. si'mili
 bus ku'rentur:
 similia similibus solvuntur si'mili're. si'mili
 bus sol'wuntur:
 simplex sigillum veri 'simplek(s) si'giłłū
 'we'ri:
 sincere et constanter siŋ'ke'r(e)et kõ'stan
 ter:
 sine anno ,sine'anno:
 sine die ,sine'die:
 sine ira et studio ,sine'i'raets 'tudio:
 sine honoris titulo ,sinehō'no'ris 'titulo:
 sine labore non erit panis in ore ,sinelebo
 re no,nerit'pa'ni si'no're:
 sine loco ,sine'loko:
 sine metu ,sine'metu:
 sine nomine ,sine'nomine:
 sine poena nulla lex ,sine'poëna. nułla leks:
 sine prole ,sine'pro'le:
 sine prole superstite ,sine'pro'le su'perstite:
 sine timore aut favore ,sinet'mo're. autfa
 'wo're:
 sine qua non ,sine'ka. 'non:
 sine remediis medicina debilis est ,sine're
 'mediiz. ,medri'kiñe 'de'bili'sest:
 sine scientia ars nihil est ,sineski'entia. 'ars
 'nihilest:
 sisto activitatem 'sistoa'k ,tiw'itatē:
 sit nomine digna ,sit'no'mine 'diŋne:
 sit sine labe decus sit,sine'labe 'dekus:
 sit tibi terra levis sit,tibi'terre 'lewis:
 sit venia verbo sit'wenia 'verbo:
 sol justitiæ illustra nos 'sol justitiæ. il'lu's
 tra 'nos:
 sol lucet omnibus 'sol. lu'ke 'tõñibus.
 sol omnia regit 'sol. 'tõñie 'regit:
 sola fide 'so'la 'fide:

sola gratia 'so·la 'gratia·:	stricto sensu s'trīktō 'sē̄nsu·:
sola lingua bona est lingua mortua 'so·la 'līnŷe 'bōne· est'līnŷe 'mōrtua·:	stulti multa, sed inutiliter s'tułti· -mułte.. se,dinu'tiliter·:
sola scriptura 'so·las kriptu'rā·:	stupor mundi s'tupor 'mundi·:
sola nobilitat virtus 'so·le nobilitet 'virtus·:	sua sponte suas'pōntē·:
solamen miseris socios habuisse doloris so'lāmem 'miseris 'sōkios· ,hēbu'isse dōlo'ris·:	sub anno su'bēnno·:
soli deo gloria 'so·li 'deo· 'glo·ria·:	sub cruce lumen sup'krūke· 'lurmen·:
soli ratione 'soli ,reti'o'ne·:	sub divo sub'diwo·:
soli ratione utentes jure ac lege vivunt 'so· li ,reti'o'neu 'tentes· 'jurēek 'le·ge· 'wi· wunt·:	sub finem sup'firnē·:
solus Christus 'so·lus 'khristus·:	sub Jove frigido sub'jōwe 'frigido·:
solus ipse ,solu'sipse·:	sub judice sub'judikē·:
solvitur ambulando 'sołwitu ,embu'lando·:	sub poena sup'poenā·:
specialia generalibus derogant spek'i'arīe· gene'ra·libuz 'de·rogant·:	sub rosa sub'rosa·:
species nova s'pekiez 'nowe·:	sub nomine sub'nomine·:
speculum speculorum s'pekulūs peku'lōrū·:	sub silentio ,supsi'lențio·:
spem gregis s'pēñ 'gregis·:	sub specie æternitatis sup'spekie aēterni· ta'tis·:
spem reduxit s'pēñ re'duksit·:	sub specie dei sup'spekie 'dei·:
spero meliora s'pero ,mel'i'o're·:	sub tuum præsidium sup'tuūpræsidiū·:
spes bona s'pez 'bona·:	sub umbra floreo su'bumbra· 'flo·teo·:
spes vincit thronum s'pez 'wīñkit 'thronū·:	sub verbo, sub voce sub'werbo· sub'wo'ke·:
spiritus mundi s'pir'ituz 'mundi·:	sublimis ab unda su'błimi se'bunda·:
spiritus ubi vult spirat s'pir'itus· ubi'wułt· s'pir'et·:	subsiste sermonem statim sup'siste ser'mo· nēs 'tetři·:
splendor sine occasu splendor sineokka· su·:	succisa virescit suk'ki'se wi'reskit·:
stamus contra malo st̄emus kontra'melo·:	sui generis sui'generis·:
stante pede st̄ente'pede·:	sui juris sui'juris·:
stare decisio s'ta·re· de'ki'sis·:	sum quod eris sūkot'deris·:
stat sua cuique dies stet,sueku'i'ke 'dies·:	sum quod sum sūkot'sūñ·:
statim st̄etři·:	summa cum laude 'summa kō'lāude·:
status quo s'tetus ɿko·	summa potestas 'summe potestas·:
status quo ante bellum s'tetus ɿko· ,ante· 'bellū·:	summa summarum 'summe sum'marū·:
stet st̄et·:	summum bonum 'summū 'bonū·:
stet fortuna domus st̄etfor'turne 'domus·:	summum jus, summa injuria 'summū 'jus· 'summājū'jūrī·:
stipendium peccati mors est st̄ipendiuñ pek'kati· 'mōrsest·:	sunt lacrimæ rerum sunt'lekrimæ 're·rū·:
strenuis ardua cedunt st̄re'nui 'sardua· 'ke'duñt·:	sunt omnes unum sunt'ōñne 'sunū·:
	sunt pueri pueri, pueri puerilia tractant sunt'pueri,pueri· 'pueri pue'ri·lie 'trek· tant·:
	suo jure suo'jurē·:
	suo motu suo'mo'tu·:
	suos cultores scientia coronat suoskułto· (s)ki'entie kōro'nat·:

super firmum fundamentum dei *superfir-*
mū ſunda'mentū 'dei.
super fornicam *superfor'mirkē.*
superbia in praelia *su'perbīeim 'prœlia.*
supero omnia *'supero 'ōnūia.*
surdo oppedere *'surdoop 'pe'dere.*
surgam *'surgē.*
sursum corda *sursū'kordē.*
sutor, ne ultra crepidam *'sutor. ne'ułtra*
'krepidē.
suum cuique tribuere *suūkuī'ke tribuere.*

T

tabula gratulatoria *'tebula grātula'tor'ia.*
tabula rasa *'tebula 'ra'sa.*
talis qualis *'talīs ɭalīs.*
taliter qualiter *'talīter ɭalīter.*
talium dei regnum *'talīu 'dei 'rejnū:*
tamquam ex ungue leonem *'tēñkēek 'suñ*
ğe. le'o'nē:
tarde venientibus ossa *'tarde weni'entibū*
'sosse:
technica impendi nationi *'tekhnikeim*
'pendi nati'oni:
temet nosce *'te'met 'noske:*
tempora heroica *'tempore he'roike.*
tempora mutantur et nos mutamur in illis
'tempore mu'tantur et nozmut'a'mu
ri'niłlis.
tempus edax rerum *'tempu 'sedaks 're'rū:*
tempus fugit *'tempus 'fugit:*
tempus rerum imperator *'tempuz 're'rūim*
pe'ra'tor.
tempus vernum *'tempuz 'wefnū:*
tempus volat, hora fugit *'tempuz 'wolet.*
'ho're 'fugit:
tendit in ardua virtus *'tendi tr'nardua 'vir-*
tus.
tentanda via tentanda *wia:*
ter in die *'terin 'die.*
terminat hora diem; terminat auctor opus
'terminat 'ho're 'diēk 'termina 'taυto
'ropus.

terminus ante quem *'terminu ſante'kēn:*
terra australis incognita *'terræus 'tra'lī ſiñ*
'kognite:
terra firma *'terræ firme:*
terra incognita *'terræi ɭkognite:*
terra nova *'terræ 'nowa:*
terra nullius *'terræ nułliu:*
terras irradient *'terra ſir'radient:*
tertium non datur *'tertiū non'datur.*
tertium quid *'tertiū 'kīd:*
testis unus, testis nullus *'testi 'sunus. 'tes-*
tiż 'nułlus:
timeo Danaos et dona ferentes *'timeo 'de-*
naos. ed'o'ne fe'rentes.
timidi mater non flet *'timidi 'mater. nō*
'flet:
timor mortis conturbat me *'timor 'mortis.*
konturbet, me:
toto cælo *'toto 'kælo:*
totus tuus *'to'tus 'tuus:*
transire beneficiendo *tē'si're bene'fekt'ēn-*
do:
translatio imperii tr̄̄slatioim *'peri:*
tres faciunt collegium *'tres. fe'kiunt kołle-*
giū:
tria juncta in uno *'tria. 'juñktae 'nu'no:*
tu fui ego eris *'tu'fui. ergo'efis:*
tu quoque *'tu'kołke:*
tu stultus es *'tu'stu'ses.*
tunica propior est pallio *'tunike 'proprio-*
rest. 'pełlio:
turris fortis mihi deus *'turris 'fortiz. mihi-*
'deus.
tutum te robore reddam *'turtū'te. 'ro'bore*
'teddē:
tuum est *'tuñ(E)st:*

U

uberrima fides *u'berri'me fides:*
ubertas et fidelitas *u'berta ſetfi'de'litas:*
ubi amor, ibi dolor *'ubi 'amor. 'ibi 'dolor:*
ubi bene, ibi patria *'ubi 'bene. 'ibi 'patria:*
ubi caritas et amor, deus ibi est *'ubi 'karī-*

ta se'temor. 'd̄eū 'sib̄i'lest. 'sib̄ist.
 ubi dubium, ibi libertas 'ubi 'dubiu. 'ibi li-
 'bertas.
 ubi jus, ibi remedium 'ubi 'jus. 'ibi re'mediū.
 ubi mel, ibi apes 'ubi 'mēl. 'ibi 'āpes.
 ubi libertas, ibi patria 'ubi lib'ertas. 'ibi
 'petr̄a.
 ubi nihil vales, ibi nihil velis 'ubi 'nihil
 'weles. 'ibi 'nihil 'weles.
 ubi non accusator, ibi non judex 'ubi no-
 'nakkus'artor. 'ibi no'ju'deks.
 ubi panis, ibi patria 'ubi 'panis. 'ibi 'petr̄a.
 ubi societas, ibi jus 'ubi so'kietas. 'ibi 'jus.
 ubi sunt? 'ubi'sunt.
 ubique, quo fas et gloria ducunt ubi'ke.
 ultima ratio 'ultima 'ratio.
 ultimo mense 'ultimo 'mēnse.
 ultra vires ,ultra'wires.
 ultra posse nemo obligatur ,ultra 'posse.
 'ne'moo bl'gatv̄.
 una hirundo non facit ver ,unehirundo.
 nō'fekit 'wer.
 una tantum ,une'tentō.
 unitas, justitia, spes 'unitas. justitia. s'pes.
 unitas per servitiam 'unitas. perser'witiē.
 uno flatu ,uno'fletu.
 uno sumus animo 'uno. sumus'senimo.
 unus multorum 'unuz muftorū.
 urbi et orbi 'urbie 't̄orbi.
 urbs in horto 'urp sin'horto.
 usque ad finem ,uskeet'finis.
 usus est magister optimus 'usus'est me'gis-
 te 'optimus.
 ut cognoscant te ,utkōj'noskant 'te.
 ut dicitur ud'di'kitur.
 ut infra uttīnfra.
 ut mare quod ut ventus ut'mare. kōdut-
 'wentus.
 ut omnes te cognoscant ut'ōjnes ,tekōj-
 'noskant.
 ut omnes unum sint ut'ōjne 'sunus'sint.
 ut prosim ut'pro'sī.
 ut proverbium loquitur vetus... utpro'wer-
 bi. lōk'itus 'wetus.

ut res magis valeat quam pereat ut'res. ma-
 giz'weleet. kē'pereteet.
 ut retro ut'retro.
 ut Roma cadit, sic omnis terra utro'me ka-
 dit. sirkōjnis 'terre.
 ut sit finis litium ,utsit'fir'niz 'litiū.
 ut supra ut'supra.
 ut tensio sic vis ut'tēnsio. sik'wis.
 utilis in ministerium 'utili sim'ministe'riū.
 utrimque paratus utrīn'ke pe'ratus.

V

vade mecum 'wa'de 'me'kū.
 vade retro satana 'wa'de 'tetro. 'setene.
 valenter volenter we'lenter. wō'lenter.
 væ victis wa'wiktis.
 vanitas vanitatum omnia vanitas 'wa'nitaz
 ,waniltatō. 'ōjnir 'wanitas.
 vaticinium ex eventu ,wati'kiniū. ,ekse'wen-
 tu.
 vel non we'non.
 velle est posse 'we'lle. est'posse.
 velut arbor ævo ,welut'erbo 'ræwo.
 veni, vidi, vici 'we'ni. 'wīdi. 'wi'ki.
 venturis ventis wen'turiz 'wentis.
 vera causa 'we're 'keusa.
 verba docent exempla trahunt 'werbe 'dō-
 kent. ek'semple 'trehunt.
 verba ex ore 'werbeek 'so're.
 verba volant, scripta manent 'werbe 'wō-
 lent. s'kripte 'menent.
 verbatim wer'batī.
 verbatim et literatim wer'batī. et'lite'ratī.
 verbi gratia 'werbi 'gratia.
 verbum dei 'werbū 'dei.
 verbum volitans 'werbū 'wolitēs.
 veritas 'we'ritas.
 veritas æquitas 'we'ritas. 'æk'itas.
 veritas, bonitas, pulchritudo, sanctitas 'we-
 ritas. 'bonitas. pułkhritudo. 'sanktitas.
 veritas cum libertate 'we'ritas. kōliber'tate.
 veritas curat 'we'ritas 'kuret.
 veritas dei vincit 'we'ritaz 'dei. 'wīnj'kit.

<i>veritas domini manet in æternum</i>	<i>'we·ritaz 'dōmīni· 'mēne tīnātērnuš:</i>	<i>viam sapientiae monstrabo tibi</i>	<i>'wīē səp'iēntiē</i>
<i>veritas et fortitudo</i>	<i>'we·ritaset ,fōrtitudo:</i>	<i>tīrē · mōs'tra·bo,tībr·</i>	
<i>veritas et virtus</i>	<i>'we·ritaset 'wīrtus:</i>	<i>vice versa ,wīke'wersa:</i>	
<i>veritas, fides, sapientia</i>	<i>'we·ritas· fīdes· səp'iēntiē:</i>	<i>versa vice 'wersa 'wīke:</i>	
<i>veritas in caritate</i>	<i>'we·rita sīŋ,kārītāte:</i>	<i>victoria aut mors wīktōriā· aūt'mōrs:</i>	
<i>veritas, justitia, libertas</i>	<i>'we·ritas· jōstītīre· li'bērtas:</i>	<i>victoria concordia crescit wīktōriā· kōr-</i>	
<i>veritas liberabit vos</i>	<i>'we·ritaz līberabit'wos:</i>	<i>kōrdia 'kreskīt:</i>	
<i>veritas lux mea</i>	<i>'we·ritaz 'luks 'mēa:</i>	<i>vide 'wīde:</i>	
<i>veritas numquam perit</i>	<i>'we·ritaz 'nōŋkē 'perit:</i>	<i>vide infra 'wīde īnfra:</i>	
<i>veritas odit moras</i>	<i>'we·rita 'so·dit 'mōras:</i>	<i>vide supra 'wīde 'supra:</i>	
<i>veritas omnia vincit</i>	<i>'we·rita 'sōŋnīre 'wīŋkit:</i>	<i>videlicet wīde·liket:</i>	
<i>veritas, unitas, caritas</i>	<i>'we·ritas· 'urnītas· 'karītātis:</i>	<i>video et taceo 'wīdeo· et'tēkeo:</i>	
<i>veritas vincit</i>	<i>'we·ritaz 'wīŋkit:</i>	<i>video meliora proboque deteriora sequor 'wī-</i>	
<i>veritas, virtus, libertas</i>	<i>'we·ritas· 'wīrtus· li'bērtas:</i>	<i>deo ,mel'orē· pōbō'kē· dēterrō'rāsēkōr:</i>	
<i>veritas vitae magistra</i>	<i>'we·ritaz 'wītē mē'gīstrā:</i>	<i>video sed non credo 'wīdeo· sēdnōj'kre-</i>	
<i>veritas vos liberabit</i>	<i>'we·ritaz ,wozlibe'rabit:</i>	<i>do:</i>	
<i>veritate et caritate</i>	<i>wērītātē(E)t ,kārītātē:</i>	<i>videre licet wīde·tē līket:</i>	
<i>veritate et virtute</i>	<i>wērītātē(E)t wītūtē:</i>	<i>vim promovet insitam 'wīŋ 'pro'mōwe 'tī-</i>	
<i>veritatem dilexi</i>	<i>wērītātē dīleksi:</i>	<i>sītē:</i>	
<i>veritatem fratribus testari</i>	<i>wērītātē f'rātri-bus testāri:</i>	<i>vince malum bono 'wīŋkē 'mēlō· 'bōno:</i>	
<i>veritatem cognoscere</i>	<i>wērītātē kōj'noskē-rē:</i>	<i>vincere est vivere 'wīŋkērē(E)t 'wī'verē:</i>	
<i>vero nihil verius</i>	<i>'we·ro· nīhil'we·rius:</i>	<i>vincit omnia veritas 'wīŋki tōŋnī· 'we·rit-</i>	
<i>vero possumus</i>	<i>'we·ro 'possūmus:</i>	<i>tas:</i>	
<i>versus</i>	<i>'wersus:</i>	<i>vincit qui patitur 'wīŋkit kī'pētitur:</i>	
<i>vestigia nulla retrorsum</i>	<i>wēstīgīe 'nułla rē-t'rōsū:</i>	<i>vincit qui se vincit 'wīŋkit kī'sē'wīŋkit:</i>	
<i>veto</i>	<i>'wēto:</i>	<i>vinculum juris 'wīŋkulū 'jurīs:</i>	
<i>vexata quæstio</i>	<i>wēk'sa·tē 'kēstīo:</i>	<i>vinum et musica lātificant cor 'wīnūet</i>	
<i>vi coactus</i>	<i>'wī kō'ektus:</i>	<i>'mūsīkē· lātīfīkēnt 'kōr:</i>	
<i>vi et animo</i>	<i>'wī 'tēnīmo:</i>	<i>vir prudens non contra ventum mingit wīr-</i>	
<i>vi veri universum</i>	<i>vīvīs vīcī 'wī· 'we·ri· unī-'wersū· 'wi·wūz 'wi·ki·:</i>	<i>'prūdēs· noj'kōntra'wēntū 'mīngit:</i>	
<i>via</i>	<i>'wīa</i>	<i>vir quisque vir 'wīt 'kīskē· 'wīr:</i>	
<i>via media</i>	<i>'wīa 'medīa:</i>	<i>viriliter age wīrīlite 'rāge:</i>	
<i>via, veritas, vita</i>	<i>'wīa· 'we·ritas· 'wītā:</i>	<i>viriliter agite estote fortes wīrīlite 'rākīte-</i>	
		<i>estōte 'fortes:</i>	
		<i>virtus et labor 'wīrtu set'lēbor:</i>	
		<i>virtus et scientia 'wīrtu ,setskī'entīr:</i>	
		<i>virtus in media stat 'wīrtu sim'mediasētē:</i>	
		<i>virtus junxit mors non separabit 'wīrtus</i>	
		<i>'juŋksit· 'mōrs nōsēpē'rābit:</i>	
		<i>virtus laudata crescit 'wīrtuz leū'datē· 'kres-</i>	
		<i>kītē:</i>	
		<i>virtus non stemma 'wīrtus· nōs'temma:</i>	
		<i>virtus sola nobilitas 'wīrtus· 'sō:lē no'bilitas:</i>	
		<i>virtus tentamine gaudet 'wīrtus· tēn'tā'mi-</i>	

ne 'gəudet:	vivat rex, curat lex 'wirwet 'reks· 'kurret 'leks·
virtus unita fortior 'wirtu su'nite· 'fortior·	vive memor leti 'wi'WE 'memor 'leti·
virtute et armis wir'tute(E) 'termis:	vive ut vivas 'wi'WE· ut'wiwas·
virtute et industria wir'tute(E) tñl'dustriæ·	vivere est cogitare 'wi'WEFE· est,kogitare·
virtute et veritate wir'tute(E)t werit'arte·	vivere militare est 'wi'WEFE· ,militare(E)st·
vis legis 'wiz 'legis·	vocatus atque non vocatus deus aderit wo-
vis major 'wiz 'meijor	'katu setke,nojwo'kartus· 'deu'saderit·
visio dei 'wi'sio 'dei·	volenti non fit injuria wo'lenzi· nōfitiŋ· juri-
vita ante acta 'wite ,ante'akte·	·fri·
vita, dulcedo, spes 'wite· dułke'dos· 'pes·	vos estis sal terræ 'wo,sestis 'sał 'terrae·
vita incerta, mors certissima 'witein 'keste·	votum separatum 'wołtū sepe'rat·:
'mors ker'tissime·	vox clamantis in deserto 'woks kla'manti
vita mutatur, non tollitur 'wite mu'tatur·	'sinde'serto·
non'tołlitur·	vox nihili 'woks 'nihili·
vita patris 'wite 'petris·	vox populi 'woks 'populi·
viva voce 'wi'wa 'wo'ke·	vox populi, vox dei 'woks 'populi· 'woks 'dei·
vivat crescat floreat 'wi'wet· 'kresket· 'flo-	vulpes pilum mutat, non mores 'wułpes·
feet·	'pirłu 'mutet· nom'mores·
vivat rex 'wirwet 'reks·	

9. Mannered Latin

9.1. This chapter is dedicated to the illustration of what ‘mannered Latin pronunciation’ must have been in the mouth of ‘ham’ actors and speakers, who tried to mimic Greek while using Latin, either in literary works or simply to show off.

Thus, fig 9.1 shows the reconstructed realizations of the twelve Latin monophthongs, including /y, y/ for words taken from Greek. We can see their (narrowly) diphthongized versions of the long ones.

Actually, they were never shortened beyond [V], as, instead in ‘real’ spoken Latin, both in unstressed and closed syllables: [_oV, VC].

So, we confidently posit the following mannered realizations: //V[#], V₁[#]// → [VV]

fig 9.1. Mannered Latin: vowels.

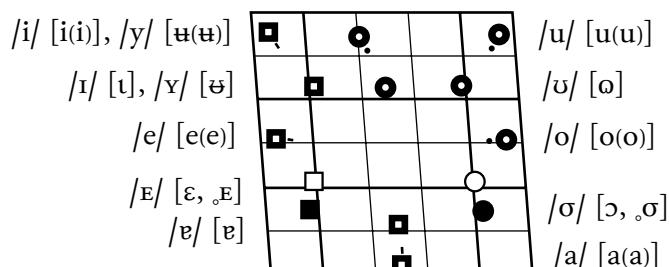
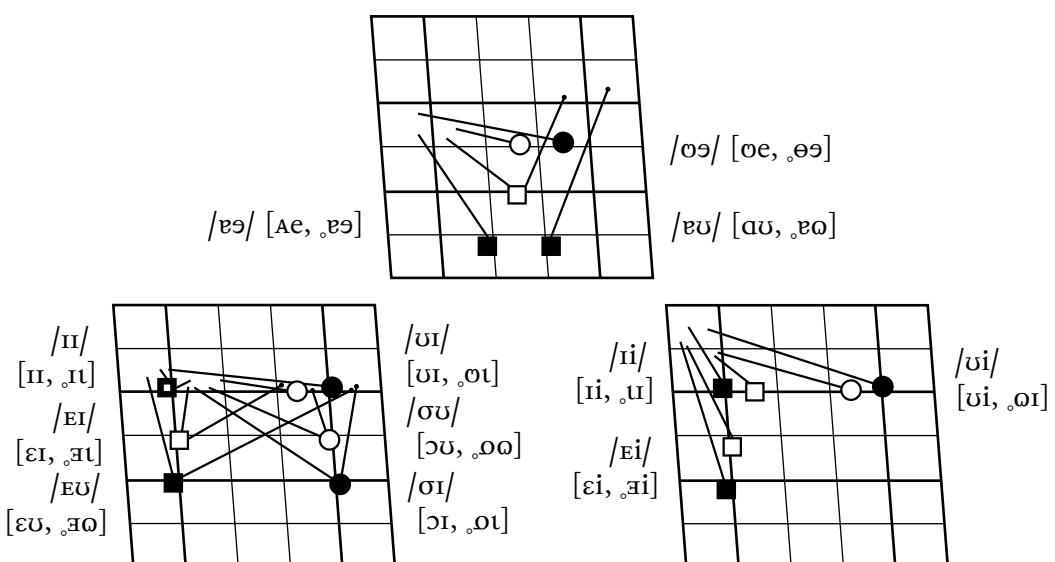


fig 9.2. Mannered Latin: canonical diphthongs & some frequent combinations.



and [V, ↓VV]; //V:C// → [VVC, V̄C, ↓VVC] (mimicking Greek).

In addition, fig 9.2 shows the realizations of the three canonical diphthongs, and of some further frequent diphthongal combinations. It is quite easy to find examples for comparisons with the neutral accent of Latin.

As Greek did not have nasalized vowels, mannered Latin made efforts to avoid any nasalization, so that /Vŋ/ sequences, practically, became [VN] and [VN≡C].

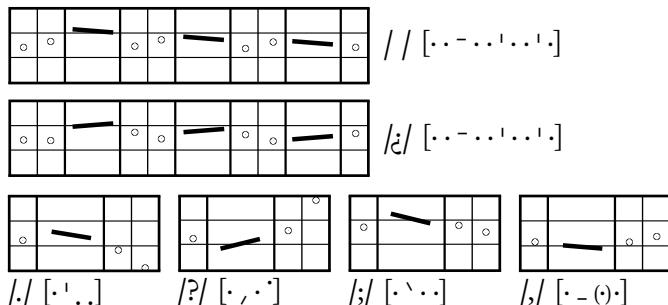
9.2. As for the *consonants*, /h/ and /Ch/ were strongly ‘respected’, with possible hypercorrections, too. Besides, /gn/ was kept, even in word-initial position. For /l/, neither [ł] nor [ɿ] were used.

However, for /(n)kw, ngw, sw/, [(ŋ)k̄, n̄ḡ, s̄] must have been used, with strong labial protrusion, especially to avoid illiterate and rural dropping of /w/, including a firm contact for the voiced stops, carefully avoiding any weakening.

Probably, also the length of geminate consonant was exaggerated, producing: [C:C], instead of simple [CC].

9.3. As for *intonation*, fig 9.3 shows reliable tonograms, but excessively ‘animated’ in comparison with those of neutral pronunciation.

fig 9.3. Mannered Latin: main intonation patterns.

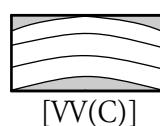


In addition, fig 9.4 shows the highly mannered way in which those ‘ham’ speakers thought to make Latin more like Greek, with no real necessity, nor advantage, if not that of changing the language into something (unwantedly) comical. Believe it or not...

The tonogram shows an absurdly Greek tonetic patterns ‘copied’ into Latin. Thus, the heavy syllables were forced into that pattern, which was superimposed upon the intonation patterns given in fig 9.3, causing chaotic mixes.

Of course, since there was no real and sure connection with the Greek tonemic realities, anything was ‘applied’ at random, with great differences between speakers and –even– occasions.

fig 9.4. Mannered Latin: very marked ‘Latin’ tonetic movement on long stressed syllables.



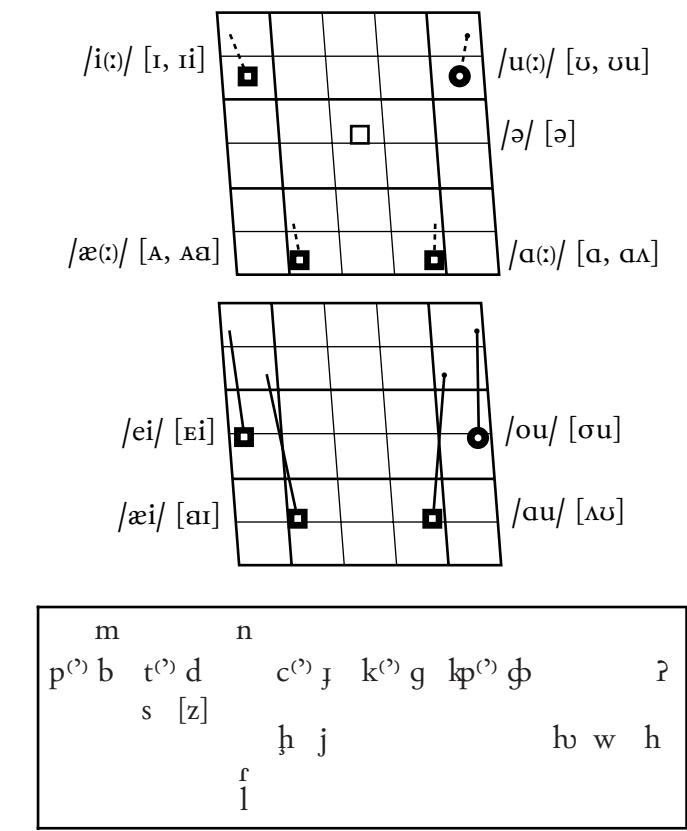
[VV(C)]

10.

Diachronic phonopses

10.1. *Early Proto-Indo-European* and its later stage (given in the following section), are the two principal sources for the various IE languages, which developed at different times (and in different areas). Only by positing two separate phases, the previous very different proposals of reconstruction can find otherwise impossible answers. The early stage only had five short vowels (including /ə/ [ə]) and four long vowels (actually narrow diphthongs, with the same starting points as the short vowels), and four partially different phonemic diphthongs.

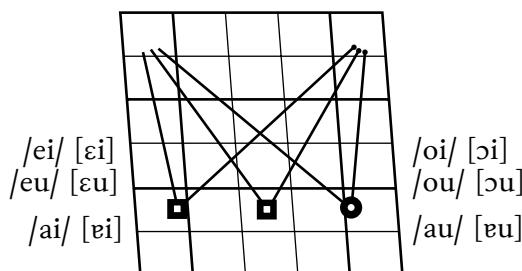
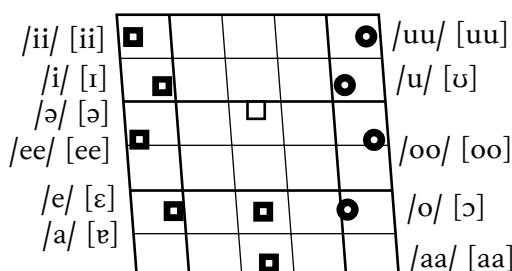
fig 10.1. Early Proto-Indo-European.



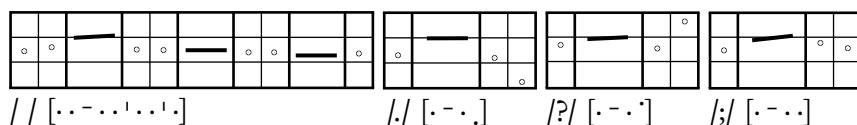
As for the *consonants*, we signal the opposition between ‘aspirated’ and ejective consonants, the occurrence of velo-bilabial consonants, /kp, kp’, φ/ [kph, kp’, φ], of three ‘laryngeal’ approximants (two of them with supralaryngeal colorings, /h, h, hv/ [h, h, hv]), the occurrence of /əm, ən, ər, əl/ [m, n, r, l], and of the assimilatory taxophone /s/ [z]. Its *intonation* patterns are shown in the tonograms.

10.2. Late Proto-Indo-European had six short vowels (including /ə/ [ə]) and five long vowels (the two series having different timbres), as well as six phonemic diphthongs. As for the *consonants*, especially noteworthy is the opposition between /C, Ch, C̄, C̄h/ [C, Ch, C̄, C̄h]. There were /Cj, Cw/ sequences for /kj, khj, gj, ghj, hj/ [c, ch, j, jh, h] and /kw, khw, gw, ghw, hw/ [k, kh, g, gh, h]; and the occurrence of /əm, ən, ər, əl/ [m, n, r, l], of the assimilatory taxophone /s/ [z], and of [h] for /Ch/ [C̄h]. It had a normal stress accent (which could be distinctive as a consequence of its being free), which was of a rather high-pitched nature but did not contrast with a low-pitched one. However, this tonetic feature acted as an embryo for the word-tonemes (or pitch accents) which would subsequently develop in a number of IE languages. Its *intonation* patterns are shown in the tonograms.

fig 10.2. Late Proto-Indo-European.

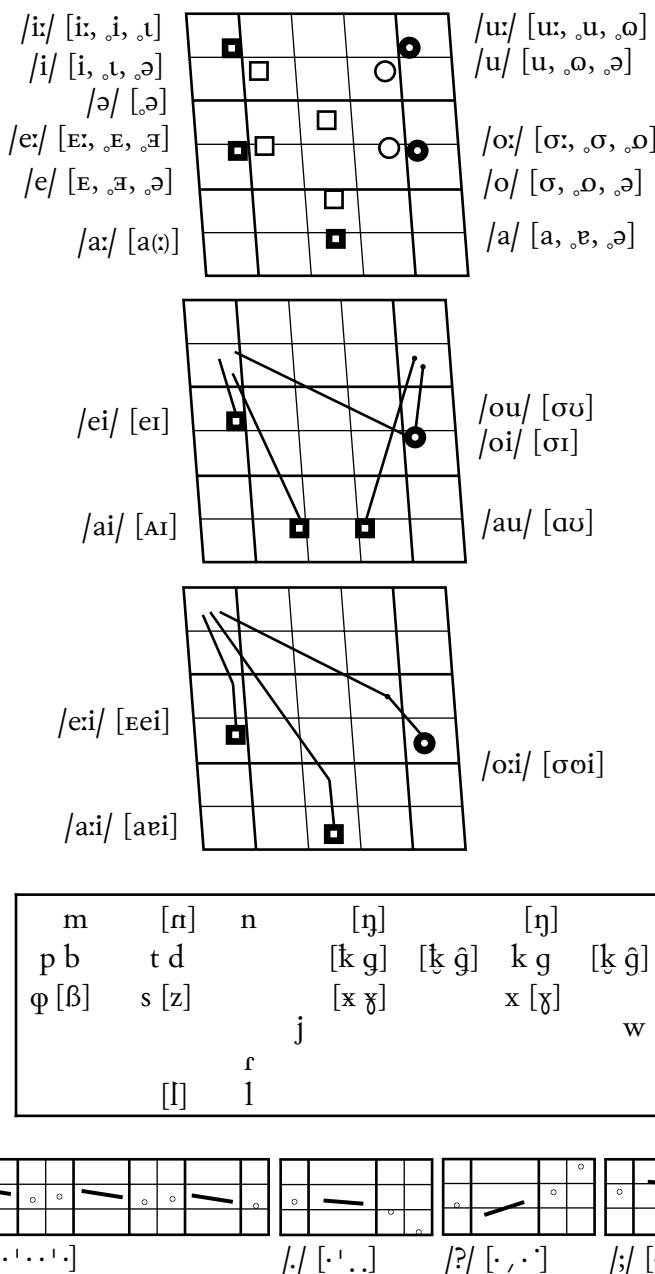


m	n
p ^h	b ^f
t ^h	d ^f
s	[z]
f	l



10.3. *Proto-Italic* (IE) had six short vowels (including /ə/) and five long ones, with the taxophones shown in the first vocogram, in addition to five ditimbric and three tritimblic diphthongs, shown in the last two vocograms. The *consonants* and taxophones are given in their table, while the *intonation* patterns are shown in the tonograms.

fig 10.3. Proto-Italic.

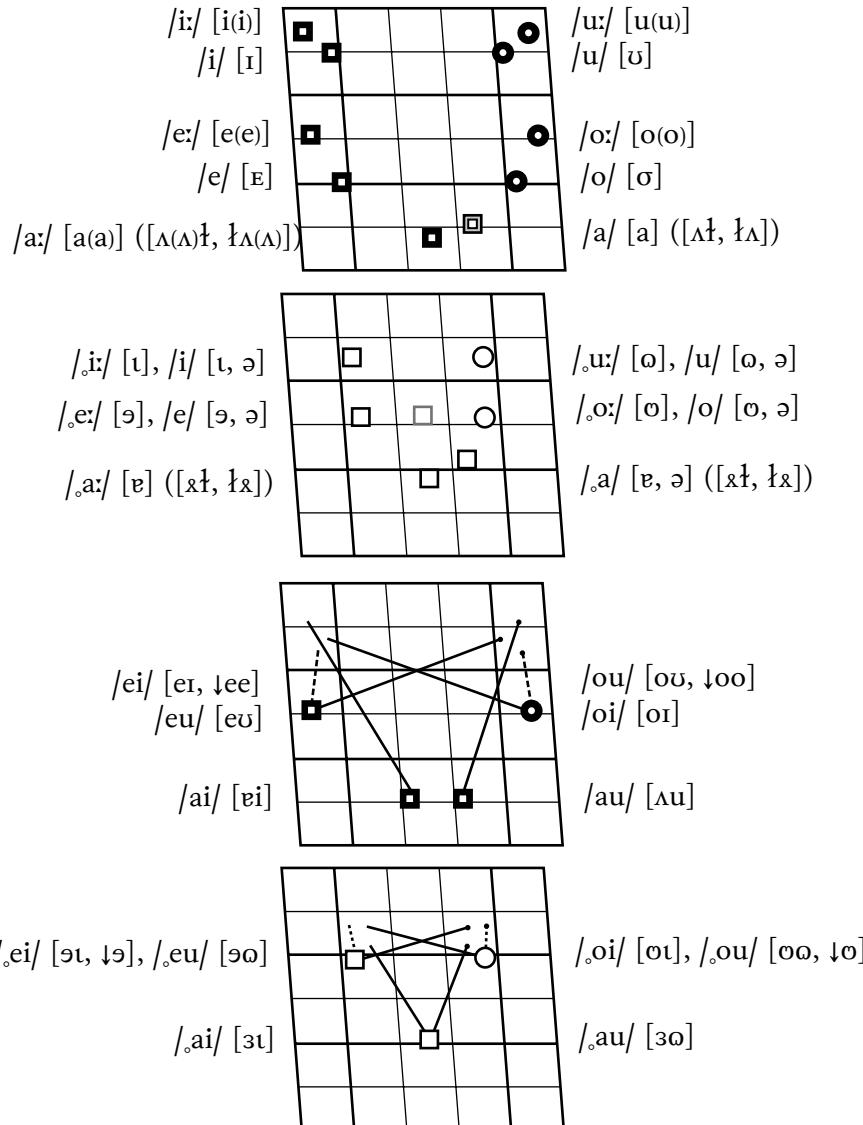


10.4. *Old (or Archaic) Latin* (Italic, IE) had five vowels, both short and long, which were phonetically nasalized before /NC, N[#]/, their timbres remaining unaffected and the nasal being preserved, even before constrictives, with [n≡C]. It had also six diphthongs and length opposition for the consonants.

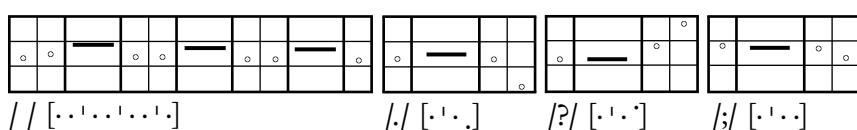
There were no Greek phonostylemes yet, but there was z /VzV/ [VzV], which

later became *r* /r/ [r, z], or *Vs#* /Vh/ [Vh], eg *flozis* [fłɔzih] (later *floris*); also, *gn* /gn/ [gn]. The phoneme /l/ was [ł] before pauses, or consonants (including heterosyllabic /j/, /l[#]j/), or before back vowels (including /a, a:/), but [l] before tauto-syllabic /j/, /Cj/), or before front vowels; in addition, /kw, gw/ [k, ǵ].

fig 10.4. Old (or Archaic) Latin.



m	[n]	n	[ŋ]	[ŋ]
p b	t d		[k g]	[k ǵ]
ɸ β	s z	[z]	j	
		f		w h
		[ł]	ł	



10.5. *Imperial Latin* (or *Vulgar Latin*, Italic, IE) had the vowels and diphthongs that we show in two different ways, according to its evolution in time; all vowels were phonemically short, being phonetically lengthened in stressed free syllables. Consonant gemination was still distinctive.

Many words had different stress-patterns from those they had in Classical Latin, e.g. *filiolum* /fɪlɪolʊm/ → /frɪljɔlʊm/ (and unstressed e, u/o followed by a vowel became /j, w/, as well), *integrum* /'ɪntɛgrʊm/ → /ɪn'tɛgrʊm/, *decadit* /dɛkədɪt/ → /de:kədɪt/.

It had /VnC/ [Vn≡C]), but /VN/ [V] + /f, s/, and /V#/ [V] (for vowel + silent final -m, where vowel timbres were unaffected); h had gone to ‘zero’ by this stage, even in *th, th, rh* (while *ph* had become /f/). Also notice: f, v, z, gn /f, v, z, gn/ [ɸ, β, z, gn].

In central Italy, /n, t, d, s, r, l, k, g/ + /j, i, e, ε/ developed to [ɲ, ʈ, ɖ, ʂ, ɻ, c, ɻ] (without absorbing the [j]) by gradual adjustments, like [tj, ɖj, cj, ɻj] → [tʂj, ɖʐj, kʂj, ɻʂj] → [tʂ, ɖʐ, kʂ, ɻʂ] → [ts, dz, tʃ, ɖʒ].

fig 10.4.1. Proto-Imperial Latin: vowels.

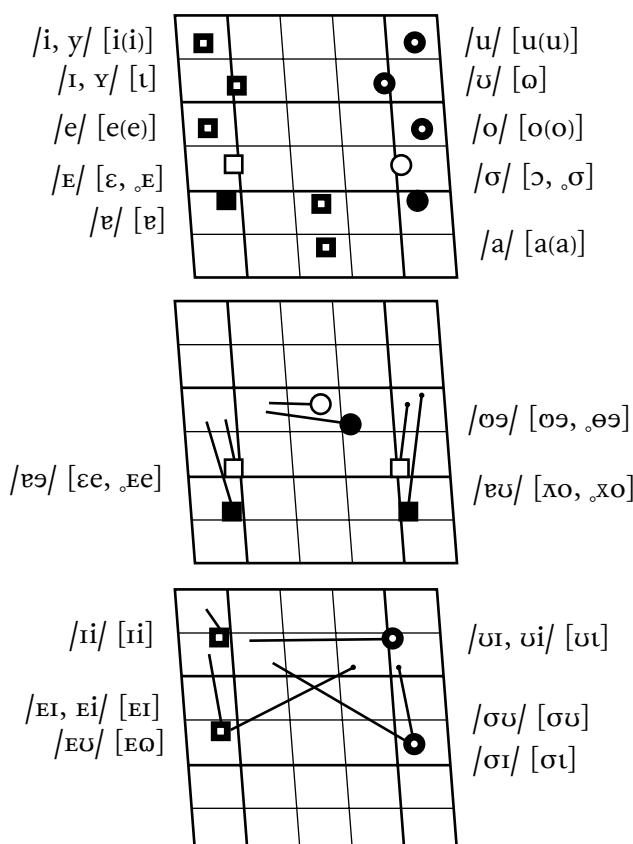


fig 10.4.2. Late-Imperial Latin: vowels.

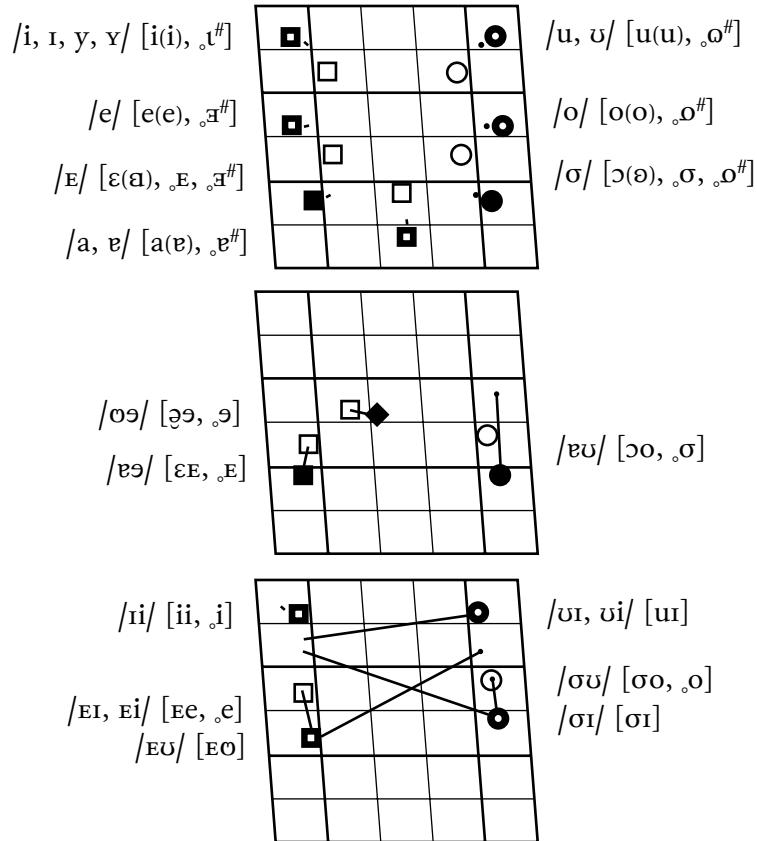
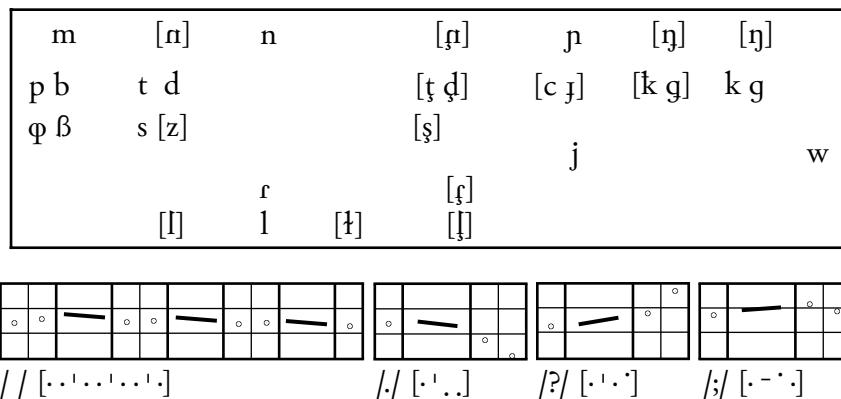


fig 10.4.3. Imperial Latin consonants and intonation patterns.



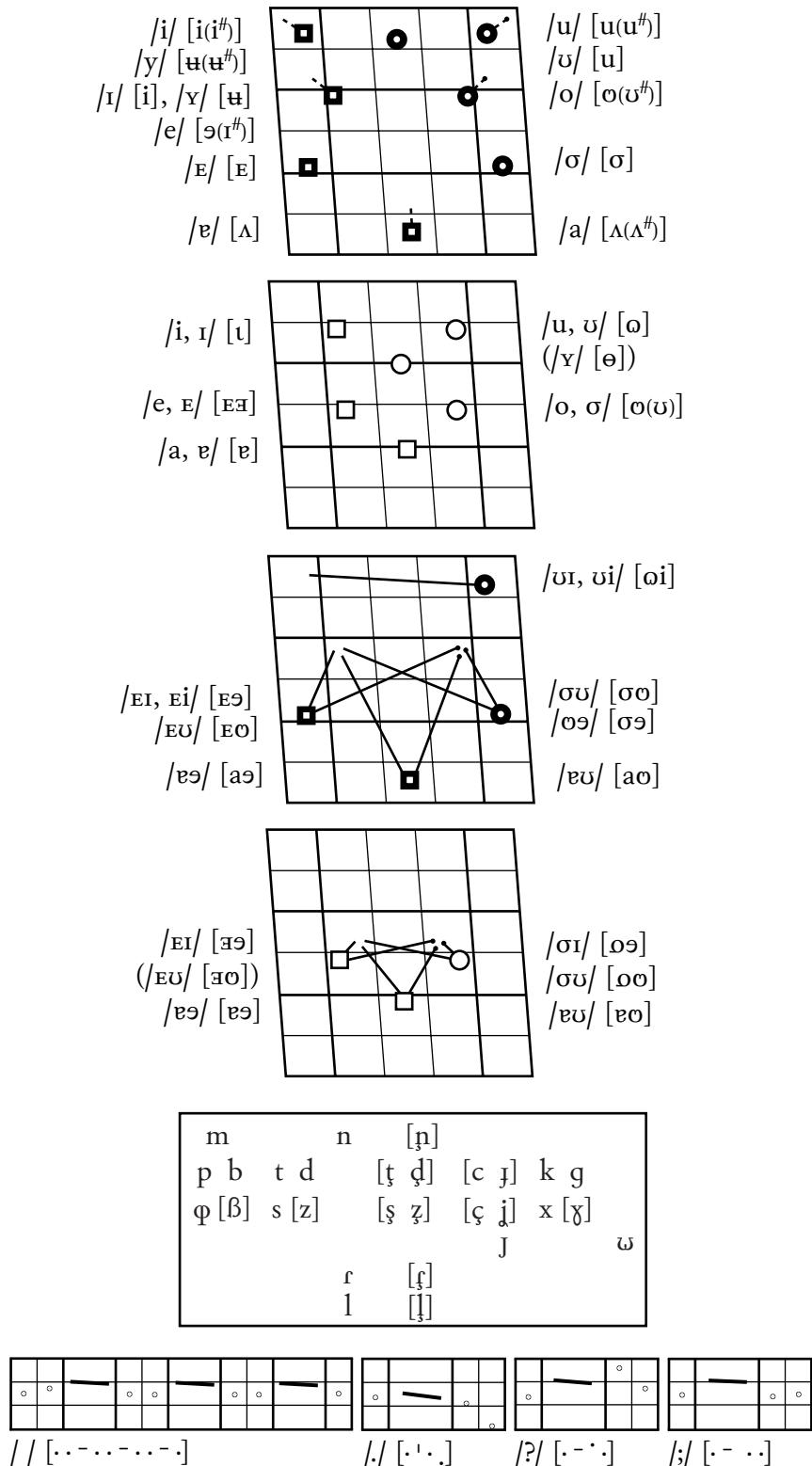
11. Diachoric (or regional) ancient phonopes (& map)

fig 11.0. Diachoric ancient phonopes: map.



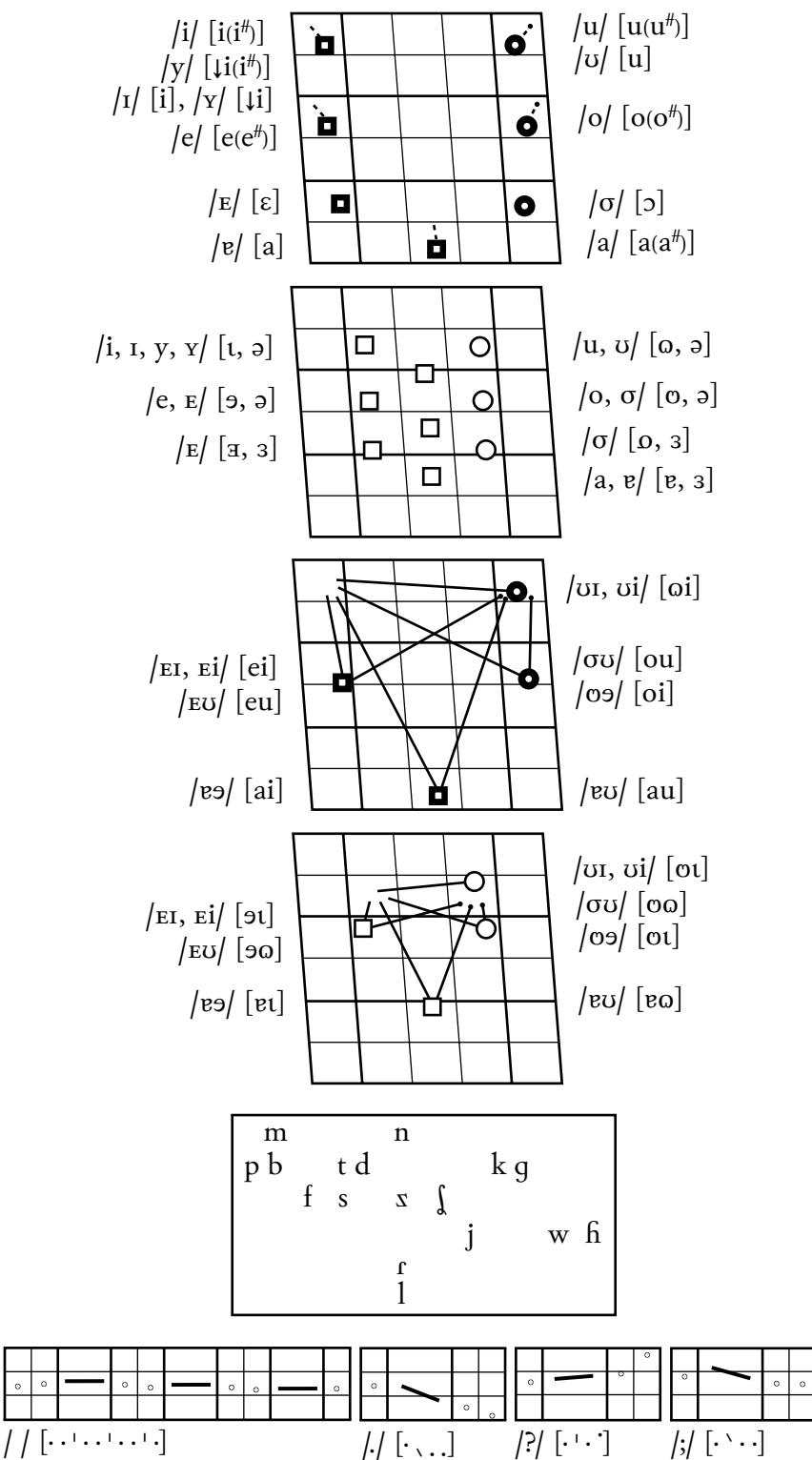
11.1. *Oscan* (Italic, IE) had the seven vowels, both short and long (the latter actually were narrow diphthongs), and the six diphthongs given (one was of lesser importance). Also, [n≡C] and /C/ ≠ /CC/, /s, r, l/ + /j/ were [ṣ, ḡ, ḥ].

fig 11.1. Diachoric ancient phonoses: Oscan Latin.



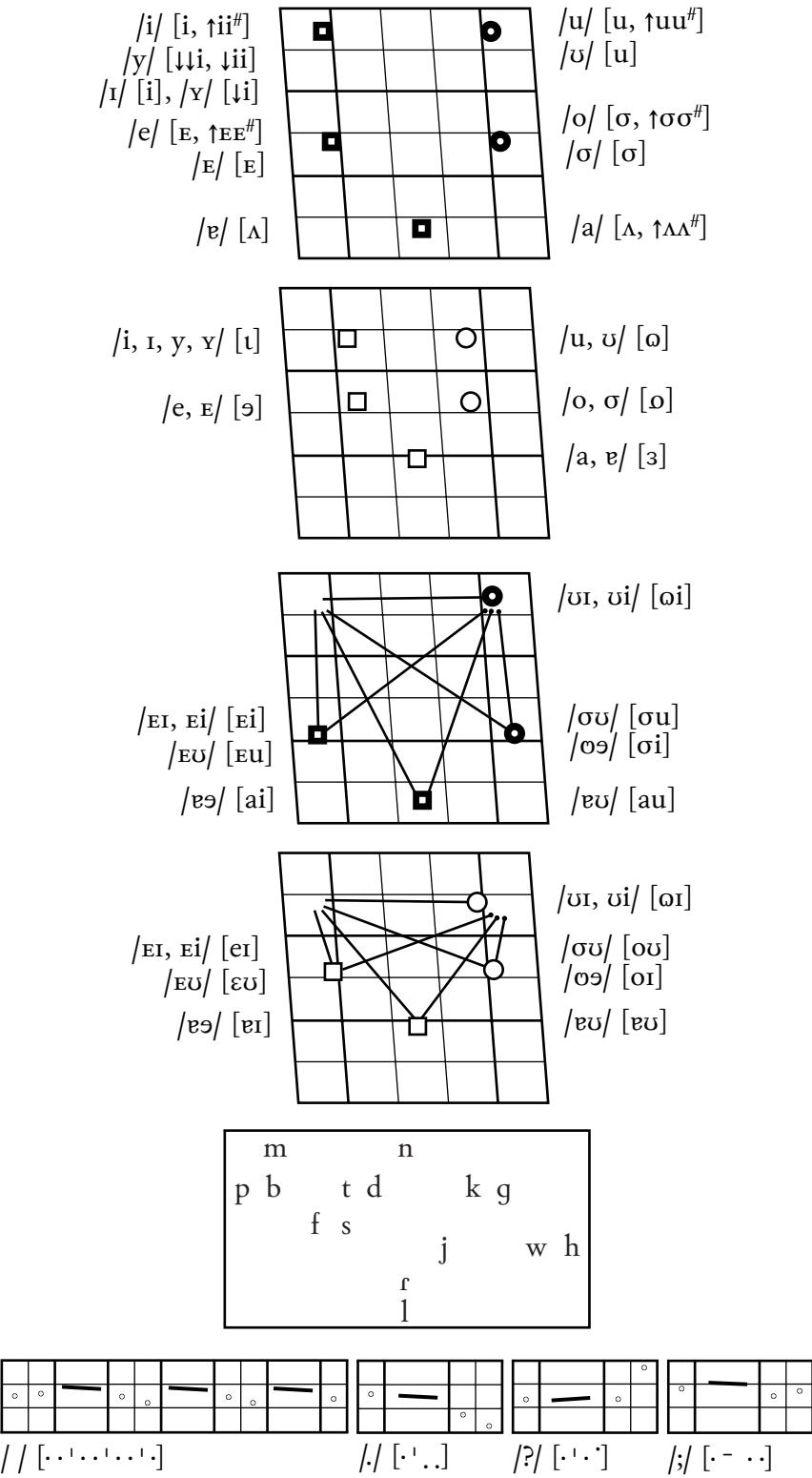
11.2. *Umbrian (Ancient, Italic, IE)* had seven short vowels, but no diphthongs; its consonants were as shown, with /f/, and [n≡C], and /s/ different from /r/. For /s/, the situation was similar to that of some present-day languages: Albanian, with /i/ and /ɛ/; Gheg, with /z/ and /t/; and Czech, with /s/ [s, ʃ, z, ʒ] and /r/ [f, r].

fig 11.1. Diachoric ancient phonoposes: Umbrian Latin.



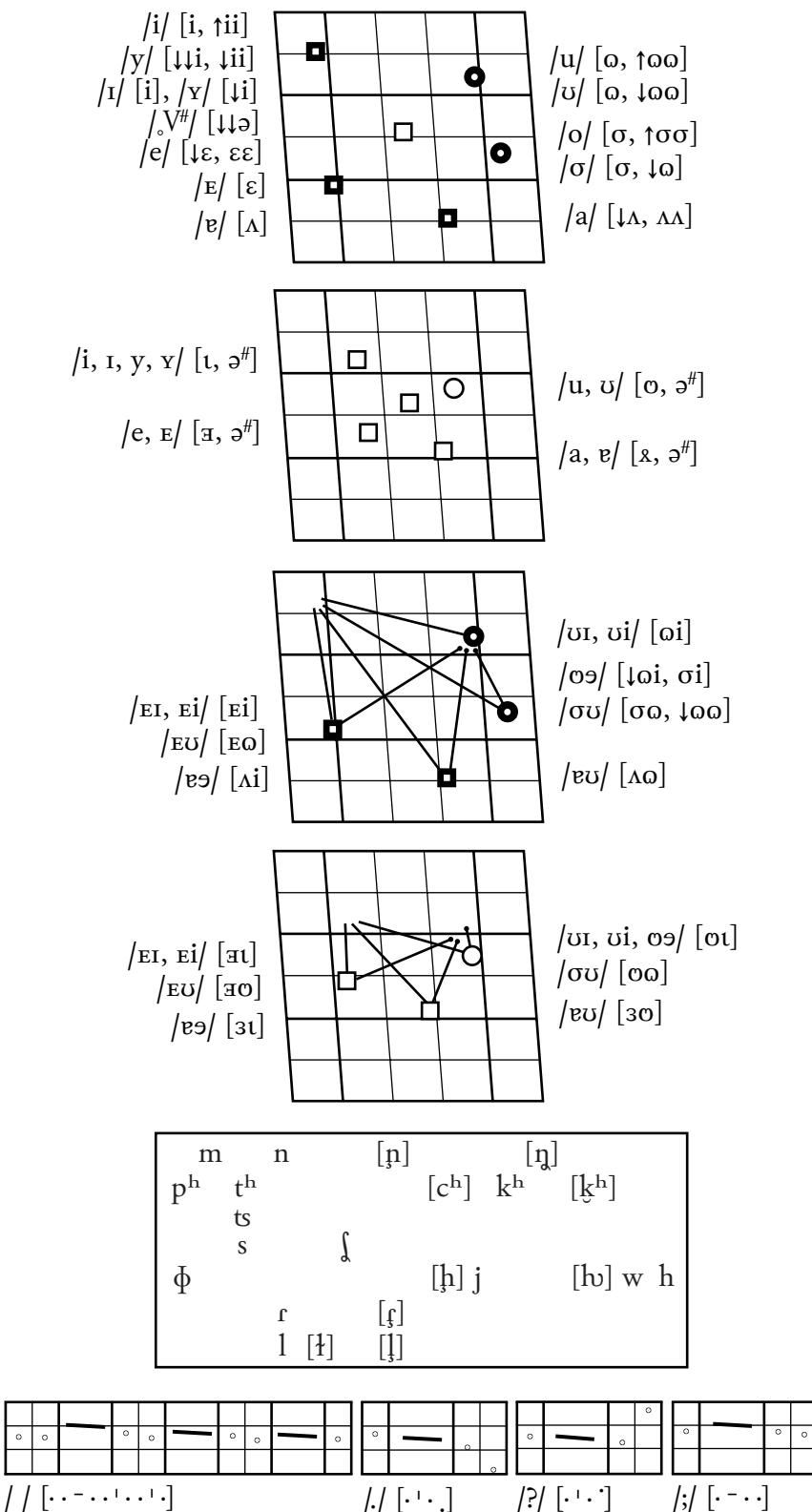
11.3. *Faliscan* (Italic, IE) had the five short vowels and six diphthongs given (one was of lesser importance), and [n≡C].

fig 11.3. Diachoric ancient phonopses: Faliscan Latin.



11.4. Etruscan (isolated) had five short vowels, including /ə/. It opposed voiceless and ‘aspirated’ stops, /C, Ch/. The phoneme /k/ was [c] before front vowels and [k] before /u/; /h/ behaved likewise: /h/ [h, h̄, hv], but confusion often arose

fig 11.4. Diachoric ancient phonopses: Etruscan Latin.



between those taxophones and /Φ/ [Φ] (as also between /C/ and /Ch/), mainly due to differences between northern and southern areas. It had several vowel sequences (also with identical elements). Between vowels, the two sounds [j, w] could be found, which conveniently we could consider as phonemes, even though they were seemingly in complementary distribution. It had [n≡C]; [m, ɳ, ŋ, l] were possible realizations of /əN/ (sonants).

12.

Diachoric (or regional) modern phonopses

How Latin is pronounced in some European Countries, today

12.1. In this chapter, we will deal with the typical Latin pronunciation in Europe (and America). Each accent will be presented by means of figures showing the *vowels* and *intonation* patterns. Our accents represent the different realities of the ecclesiastical pronunciation as generally used in the Countries that we will present. Indeed, anyone wanting to satisfactorily acquire the classical pronunciation (including the differences that we indicated) inevitably starts from one's local (and personal) habits.

Each accent is dealt with as a uniform entity, although personal and regional interferences are more or less certainly present, especially about intonation, but also as far as both vowels and main consonants are concerned, even for /r/ and /l/ and /h/. Also differences about the use of stress are not at all excluded, in the speech of less professional speakers, including great mistakes.

In addition, French speakers, for instance, may happen to highlight final syllables, while others, like Germans, Czechs, or Hungarians, may stress earlier syllables. Unwanted oscillations are quite possible, indeed. A word like *sæpe* /'sæpe/ [sæpɛ], even in Latin international congresses, is often heard as [sa'Epe], or *muliebris* /muliebris/ [mʊliebris] as [muljebris]!

The typical peculiarities shown in the figures of this chapter clearly occur, not only in the non-reconstructed accents, but also in the reconstructed one, of *restituta* pronunciation, which inevitably becomes more *prostituta* than expected and hoped for, even for fluent Latin speakers.

12.2. Indeed, especially for the vowels, the pronunciation used is hastily based mainly on *spelling*, rather than on actual long or short *phonemes*, which should have different timbres. Instead, also depending on syllable structures, their realizations are, practically, 'chosen' at random, rather than according to the real phonemes. This, unfortunately, happens in spite of theoretical 'rules' more or less clearly known.

When 'committed' speakers want to respect such rules, for instance about final unstressed /a, o/ (/a:, o:/), they lengthen them too much, as [a:, o:] (even as [a:, o:!!]), instead of plain and simple [a, o] (sufficiently different from [e, ο], or from

rural [ɔ, ʊ], fig 3.8). The same irritating result is found for [əʊ], when realized exactly as [au].

Even worse is the frequent case of final unstressed [ɛə], when realized as [ae], which is terribly different from ‘national neutral’ ['æə, ɔə] (cf fig 3.2), or colloquial [əə] (fig 3.4). For instance, having to listen to repeated [ae], in a phrase like *meæ novæ amicæ*, is extremely depressing, instead of more pleasant [mɛɔə'nowɔərə 'mi-kɔə] (or with ‘international’ [əə]).

12.3. The ‘choice’ between *classical* and *ecclesiastical* pronunciation is not always satisfactory. As a matter of fact, often, apart from the more or less typical ‘alien’ peculiarities shown in our figures (instead of those of either international, or national Latin), often, even committed ‘experts’ fluctuate between the two ‘models’, although if their intention is to speak ‘classical’ Latin.

Of course, even in reading, and mostly in speaking off the cuff, it is not easy to always remember the phonemic length of each vowel, and use it adequately. Indeed, even in sound files expressly made for teaching pronunciation, such problems are quite frequent.

The phonoposes of this chapter mostly ‘describe’ the local ‘versions’ of ecclesiastical Latin. We particularly show their main vowels and intonation patterns, which may be easily identified, and used to (try to) pass to the classical pronunciation of Latin. For the consonants, we will not show all their peculiarities in each phonoposis, but we will collectively indicate (and draw attention to) the main differences they exhibit, also because speakers may oscillate in different directions.

12.4. *Ecclesiastical Latin* is used in Vatican City. It is also subject to interferences from Asian and African languages, in addition to those from European Countries. However, it is mostly based on Italian Latin (cf 12.8), although with more ‘international’ choices, but, of course, not without more or less frequent interferences from one’s own mother tongues (and regional peculiarities).

A native speaker of a given language may be able to identify the region where certain ‘colleagues’ come from, as it happens with Esperanto, in international congresses.

However, ecclesiastical Latin is similar to Italian Latin, and indeed it should be pronounced exactly like it. However, in Vatican City, it is used by both Italian and foreign churchmen, friars, and monks. So, it undergoes several different interferences, not only by regional Italian accents, but also by different languages and their several regional accents, also including many different habits in speaking more or less different (academic) Latins, for each foreign language.

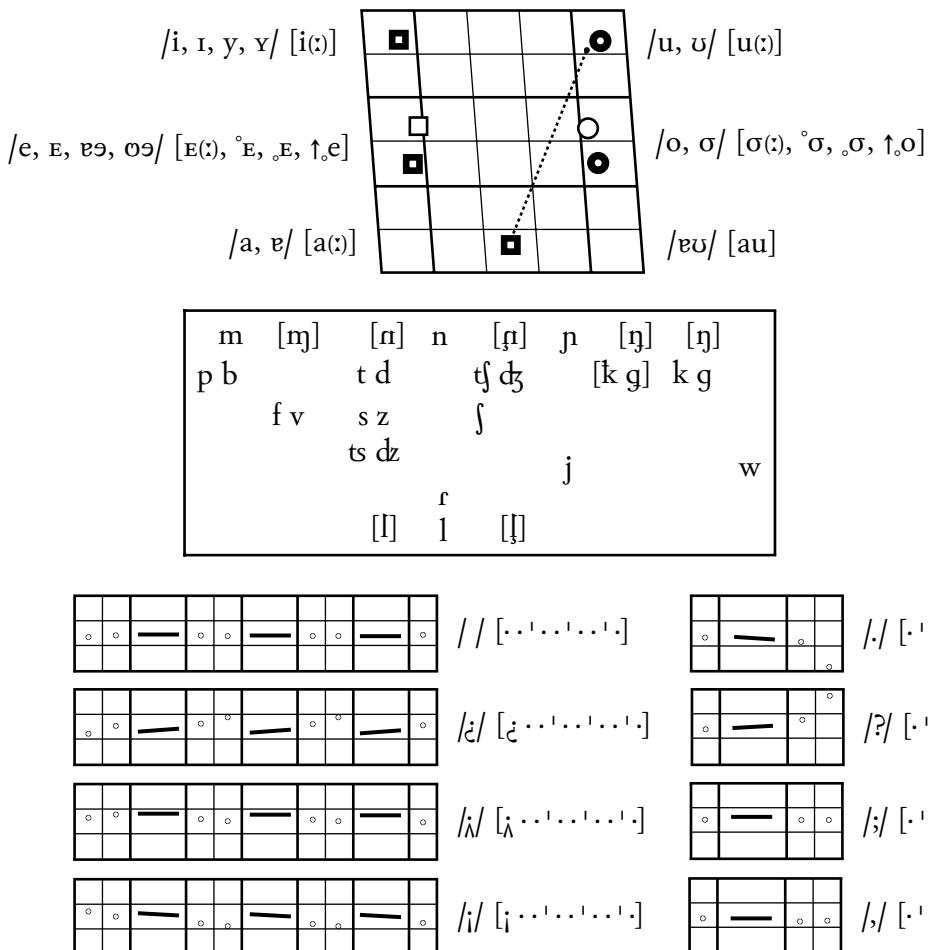
Thus, the ideally expected ‘pure’ pronunciation is very rarely heard, as for Italian Latin itself (cf § 12.8) and any other more or less academic Latin from other Countries.

12.5. Thus, fig 12.1 shows a more ‘international’ version of the vowel situation, especially as far as the e, o vowels are concerned, with less different timbres. Of course, the consonants should be realized as shown, for Italian Latin, shown in fig 12.2, but, in reality, more or less systematically, the following (and other) ‘devia-

tions' certainly occur, unfortunately.

As for the *vowels*, of course, the exact timbres for *i* (and *y*), *e* (and *æ*, *œ*), *a*, *o*, *u*, used by different speakers correspond to those used in their different languages, with more or less different results.

fig 12.1. Ecclesiastical Latin.



Thus, Romance and Slavonic languages usually have (excepting greater and worse differences): *i* /i/ [i, ɪ], *e* /e/ [ɛ, ε, e], *a* /a/ [a, ə, A], *o* /o/ [ɔ, ɔ̄, o], *u* /u/ [u, ʊ]. German & Hungarian speakers generally have *i* /i/ [i(:), ɪ], *e* /e/ [ɛ(:), ε(:), e(:)], *a* /a/ [a(:), A(:), ɑ(:)] (even [ɒ(:)]), *o* /o/ [ɔ(:), ɔ̄(:), o(:)], *u* /u/ [u(:), ʊ] (adding *œ* /ø/ [ø(:)], *œ̄* /œ̄(:) for German and other 'northern' European languages).

Not surprisingly, English can have the strangest possible realizations: *i* /i/ (and /y/) [ii, iɪ, ɪ] & [aɛ, aœ, aœ̄], *e* /e/ [ɛ, ε, e, εɪ] & [ii, iɪ], *a* /a/ [a(:), a(:), ə, ʌ] & [æ, εɪ], *o* /o/ [ɔ(:), ɔ̄(:), o(:), ɒ] & [ɑ, σo, ɔo], *u* /u/ [uu, uʊ, ʊ] & [ə, ʌ, jʊu, jʊʊ], including [ə] for many unstressed vowels. Of course, also some English speakers (try to) use the classical pronunciation, as speakers from other Countries, as well.

12.6. In addition, different diphthongs are generally realized combining the available monophthongs (shown in the vocograms of our phonopses), with some possible surprise for given languages. As for the three canonical diphthongs, *æ* [ɛa], *œ* [ɛœ], *au* [aʊ], we very often find both *æ* and *œ* realized as [ɛ(:), ɛ̄], or (most-

ly for some Germanic languages) œ [ø(:), œ].

For *au*, many languages have some variants of [əu], although other languages may have it merged with *o/o:/*, as French [ɔ(:), ə(:)]. Besides, certain languages may *oscillate* between a couple of variants, either diphthongized or monophthongized. In our phonopses, such possibilities are shown.

12.7. As for the *consonants*, we will indicate *spelling* peculiarities, with the possible contoids that happen to be used in our accents. Most accents do not respect consonant gemination, contrary to Italian (which regionally may also use gemination for postvocalic [n; ts, dz; ſ]). Especially Russian may present palatalized taxophones before front vowels. Thus:

b /b/ [b, p]: [b, β, p, ɒ];

c/k/ [k, k] before front vowels (including æ, œ): [tʃ, tʃ, ts, s, ʂ, ʂ, θ, c], notice [θ] for some Castilian accents; in further contexts, we have c: [k];

ci+N/ /k/ [kiV] before front vowels (including æ, œ): [tʃj, tʃj, cj, tsj, sj, ʂj, ʂj, ʂj, θj];
cc/kk/ [kk, kk, kk, kk]: [tʃʃ, tʃ, ksts, kʃ, ks, kʂ, kʂ, kθ, ʂs, ʂʂ, s, ʂ, ʂ];

ch/kh/ [kh, kh]: [k, ɺ, kh, kh, ç, x, tʃ, tʃ];

d/d/ [d, t]: [d, ɺ, δ, ɺ], notice Spanish [δ];

f/f/ [f]: [f, ɸ, ɸ];

g/g/ [g, g] before front vowels (including æ, œ): [dʒ, dʒ, ʐ, ʐ, ʐ, dʒ, dʒ, ʐ, ʐ, ʐ, ʐ];
 in further contexts, we have g: [g, k];

gn/gn/ [ŋn, ŋn]: [ɲ(ɲ), ɲ, ɣn, gn, ŋn];

h/h/ [h, h]: [∅, x, ɺ, h, h, ɺ] ([∅] = ‘zero’; in *mihi*, *nihil* /-h-/ [-h-, -ɦ-, -∅-]: [ɺ, h, h, ∅]);

j/j/ [j]: [j, ɺ, j, ʐ, ʐ, ʐ, dʒ, x, ʐ];

k/k/ [k, k]: [k, ɺ, kh, kh, c];

l/l/ [l, ɺ, ɺ]: [l, ɺ, ɺ, ɺ];

m/m/ [m, ɳ]: [m, ɳm];

n/n/ [n, ɳ, ɳ, ɳ, m]: [n, ɳ, ɳ, ɳ, m, ɳ];

p/p/ [p]: [p, ph, p];

ph/ph/ [ph]: [p, ph, p];

qu/kw/ [k]: [kw, kv, kf, k, cq] (*ngu/ngw/* [ŋg, ŋg, ŋg]: [ŋgw, gv, g, ʐq]);

r(rh)/r/ [r]: [r, ɺ, r, ɺ, ɺ, r, ɺ, r, ɺ, r, ɺ, ɺ, ∅];

s/s/ [s]: [s, ʂ, ʂ, z, ʐ, ʐ, #z];

sc/sk/ [sk] before front vowels (including ae, œ): [ʃ, ʃʃ, stʃ, sts, s, ʂ, ʂ, sθ];

t/t/ [t]: [t, ɺ, ɺ, tʃ, tʃ];

ti/ti/ [ti] + unstressed vowel: [ti, tsj, sj, ſ];

th/th/ [th]: [t, ɺ, th, ɺh, θ, ɺ];

v/w/ [w]: [v, ʊ, β, b, f, w, ω, ʐ];

x/ks/ [ks]: [ks, ʂs, s, ʃ, ʃ];

xc/ks/ [ks] before front vowels (including ae, œ): [kstʃ, kstʃ, ksts, ks, ʂs, ſ, ſ, sθ];

z/z/ [z, zz, dz]: [dʒ, dzdʒ, ts, ʂs, ks, z, θ];

in addition:

i+a vowel /iV/ [iV]: [jV, iV];

*li+a vowel /liV/ [lɪV]: [liV, ljV, ʌV];
 ni+a vowel /niV/ [nɪV]: [niV, njV, ɲV];
 v between a consonant and a vowel /CuV/ [CuV]: [CwV, CuV, CɥV].*

12.8. *Italian Latin* has only five vowels in stressed position, /i, ε, a, ɔ, u/, eg even *habere* or *Roma*, /ha'bere, 'roma/ [hə'bɛ're, 'rɔ'me], became /a'bɛ're, 'rɔ:ma/ [a'bɛ're, 'rɔ:ma] (in spite of Italian etymological *avere* [a've're], *Roma* [rɔ:ma]).

Similarly to Italian, in unstressed syllables only [e, o] and [ɛ, ɔ] occur, with intermediate timbres, as a result of vowel adjustments of either half-opening (for Italian unstressed sentence final /,e/, .o/) or half-closing (for de-stressed /°ε, °ɔ/), which is typical of neutral Italian pronunciation. Examples: *dico* ['diko] → ['dikɔ], *erga omnes* [ɛrga'ɔm̩nɛs] → [ɛrga'ɔm:nɛs].

Length and the various vowel sequences also correspond to those found in neutral Italian, although with æ, œ /'ɛ, °ɛ, „ɛ/. It preserves consonant *geminination*, homorganic [n≡C], but /mC/ [mC] (often, also /mC/ [n≡C]).

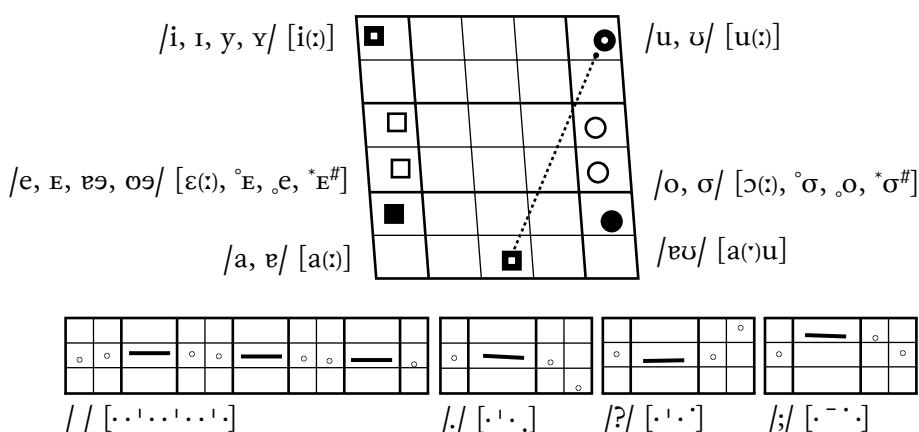
It rigorously has intervocalic s /VzV/; z is /dʒ/, and *ti* (with unstressed *i*, followed by a vowel) is /tsjV/, eg *otium* ['otr̩] → ['ɔts:tsjum_*] (the example shows both self-gemination, shared by /dʒ/, and /ʃ/, *piscem* ['piʃ:ʃem_*], and /ŋ/, *lignum* ['liŋ:ŋnum_*], and audible release, even for /m#/ indicated by [*], as can be seen).

But, unstressed *ti* /ti/ [ti] is [ti, tj], when preceded by s, t, x /s, t, ks/: *bestia* ['best̩ja] → [bɛst̩ja], *Cottius* ['kɔt̩t̩jus] → ['kɔt̩t̩jus], *mixtio* ['mɪkst̩io] → ['mɪkst̩jo]. Again *ti* /ti/ [ti] when stressed: *totius* [to't̩jus] → [to't̩rus], or in names of Greek origin: *Miltiades* [mił't̩redes] → [mił't̩rides]. For c, g, before front vowels, we have /tʃ, dʒ/: *Cyrus* ['tʃir̩rus], different from *Chiron* ['ki:ron].

Let us observe that our transcriptions accurately and clearly follow what we have just said, in spite of cases like *habere* and *Roma* seen above. Unfortunately, however, Italian speakers, even university Latin teachers, too often, pronounce Latin not exactly as it should be, according to what we have just said, but by mortifying its pronunciation with regional habits, both for the phonemes and intonation (including, often, stress patterns).

On the other hand, instead of (or in addition to) regional ‘deviations’, too

fig 12.2. Italian. Latin.



many Italian speakers also introduce, more or less frequently, even ‘neutral Italian deviations’, which are clearly contrary to the criterion accurately established above. Of course, it might be surprising to actually say [a'bɛxre, 'rɔ:ma], but Italian (academic) Latin is another language, clearly different from both classical Latin and its most direct ‘offspring’, ie the current Italian language.

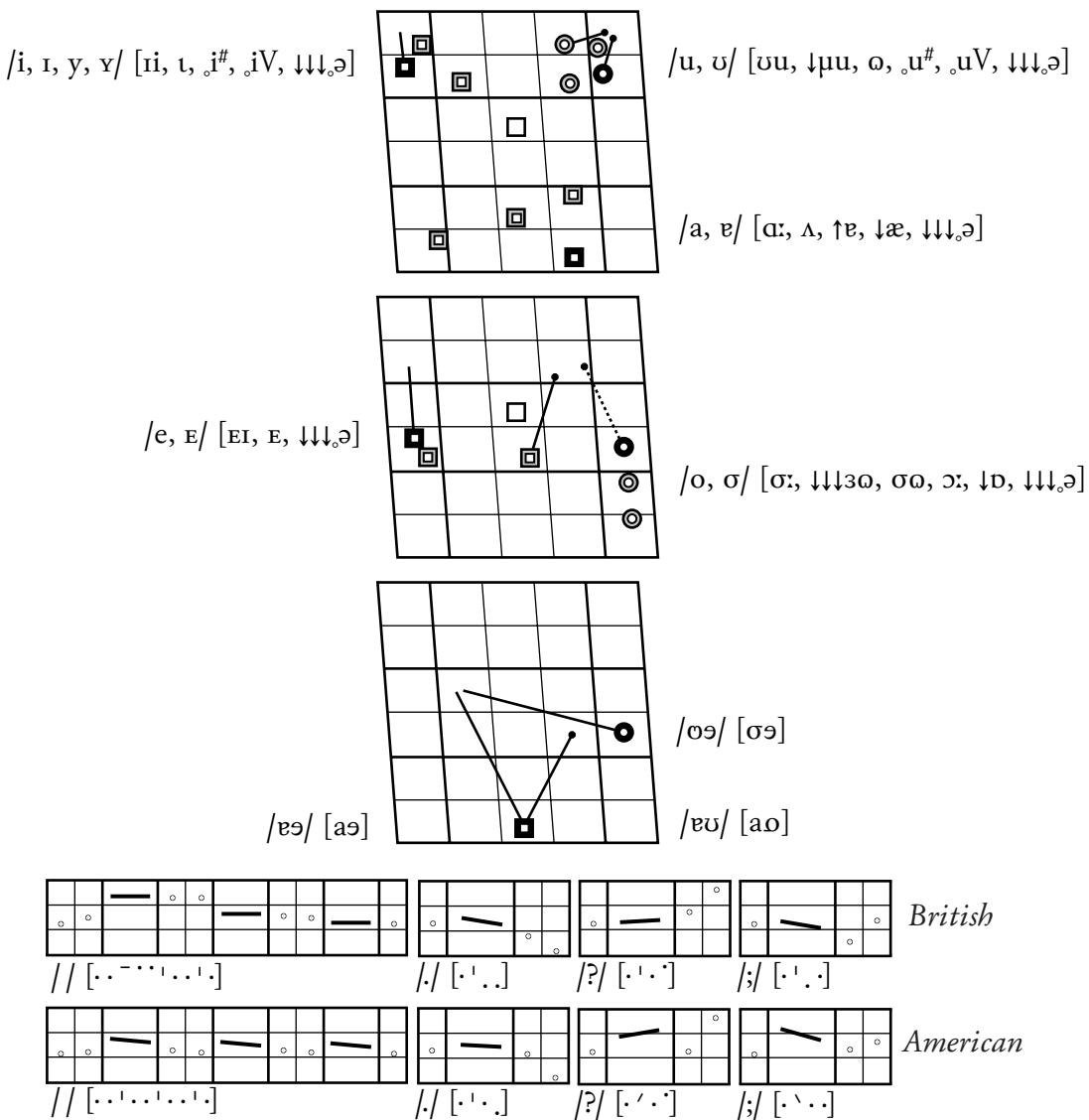
12.9. There follow our other phonopses. It is important to always keep in mind what has been said in the preceding chapters.

Let us start with six Germanic languages: English, German, Dutch, Danish, Swedish, and Norwegian. Afterwards, there are five Romance languages: Spanish, Catalan, Portuguese, French, and Romanian (while Italian has just been dealt with above, being the source of ecclesiastical Latin).

In addition, two Baltic languages: Lettish and Lithuanian, followed by three Uralic languages: Finnish, Estonian, and Hungarian.

Besides, there are three Slavonic languages: Russian, Polish, Czech, followed by

fig 12.3. English Latin.



a group of other Slavonic languages, mostly representing former Yugoslavia and Bulgaria. Lastly, we present Albanian, Gheg, and Greek.

fig 12.3. German Latin.

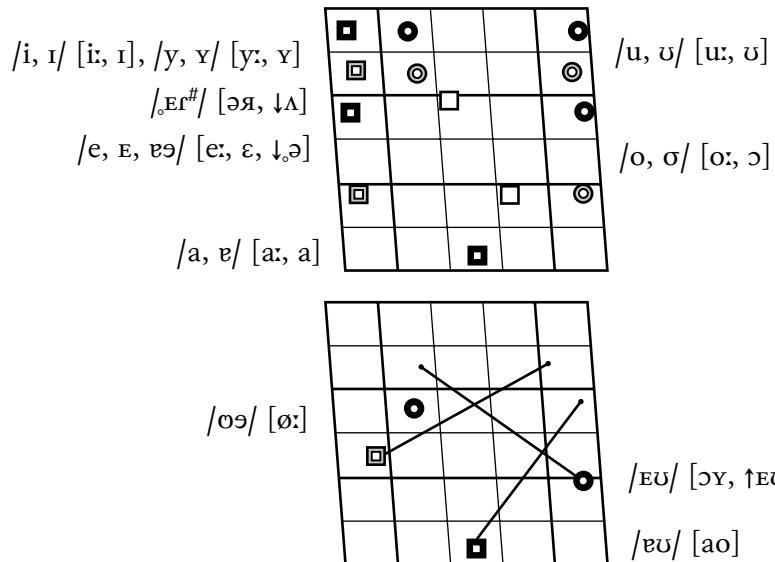


fig 12.4. Dutch & Flemish Latin.

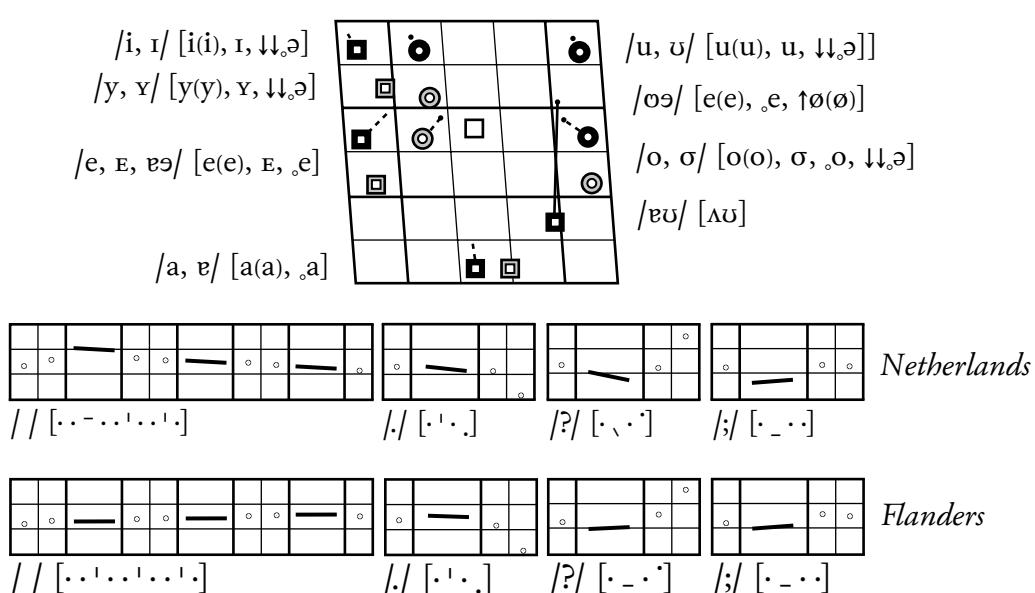


fig 12.5. Danish Latin.

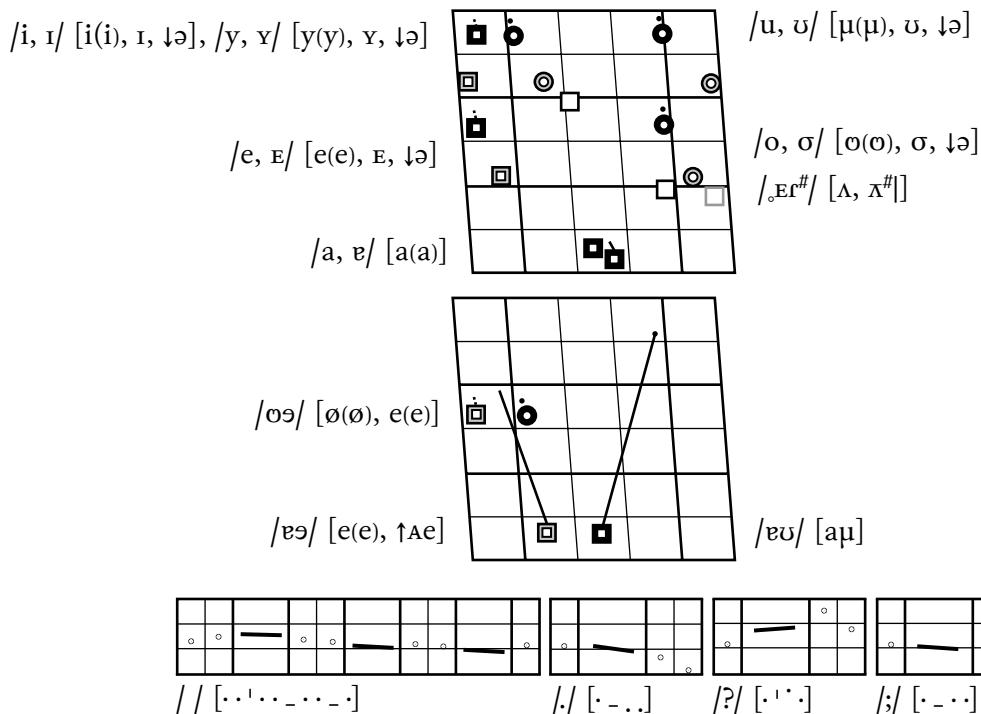


fig 12.6. Swedish Latin.

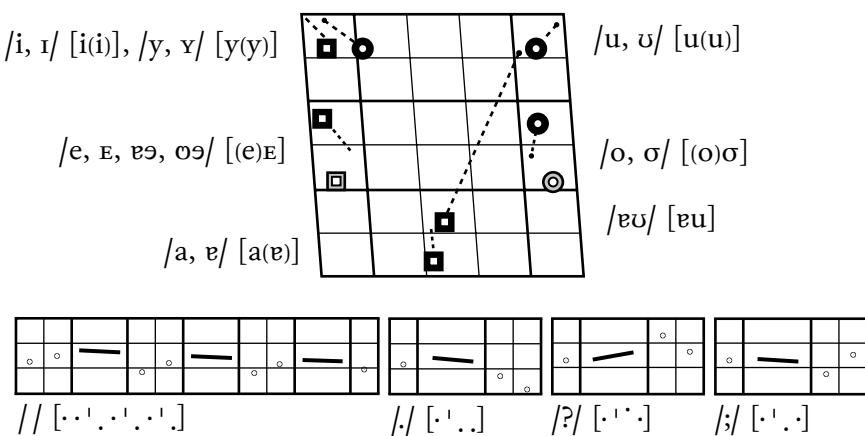


fig 12.7. Norwegian Latin.

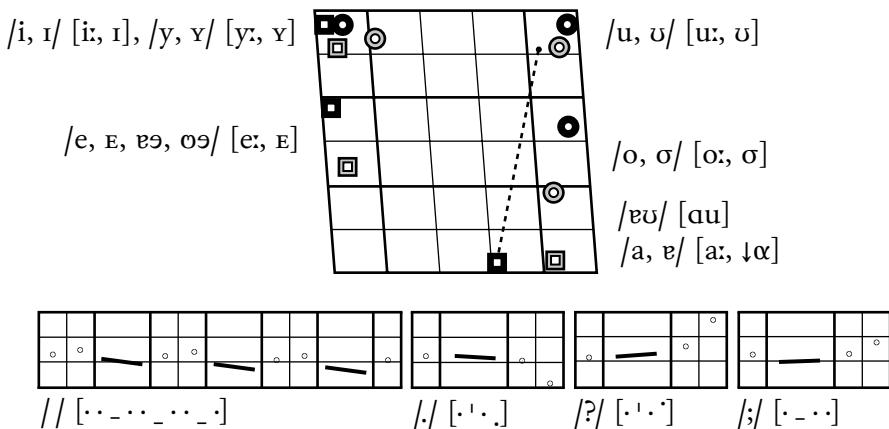


fig 12.9. Spanish Latin.

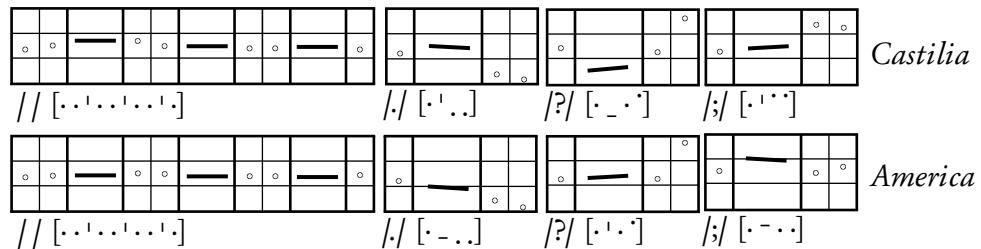
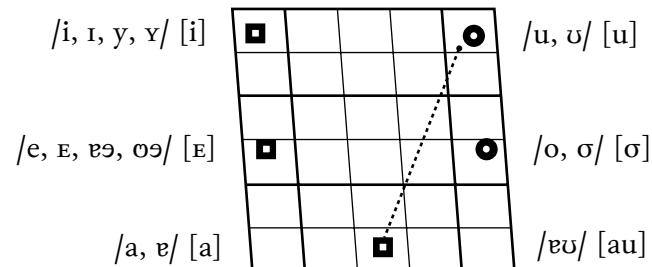


fig 12.10. Catalan Latin.

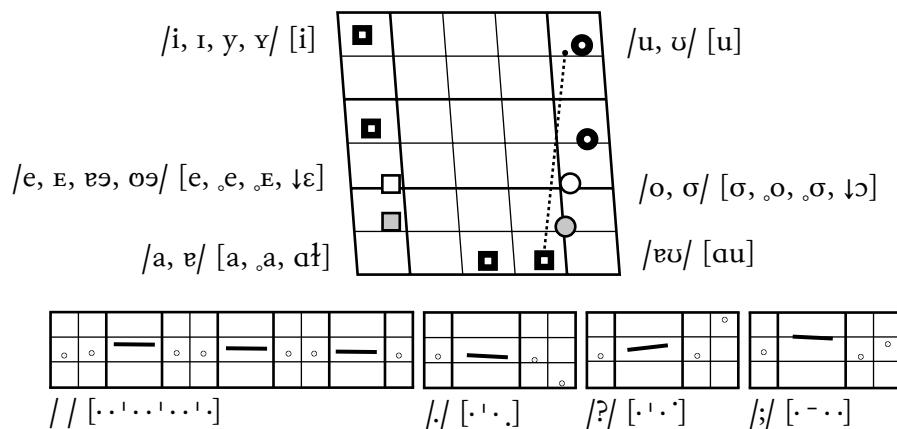


fig 12.11. Portuguese Latin (with [VN#, VNC]).

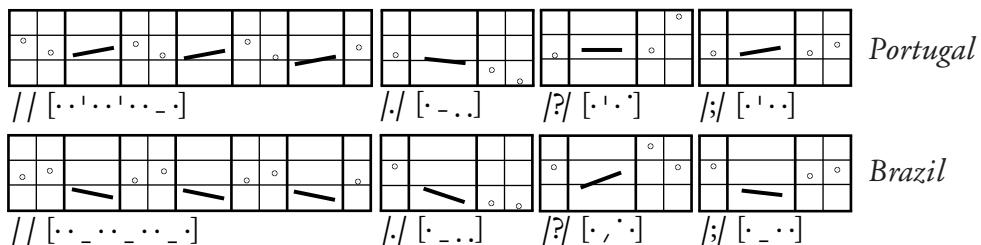
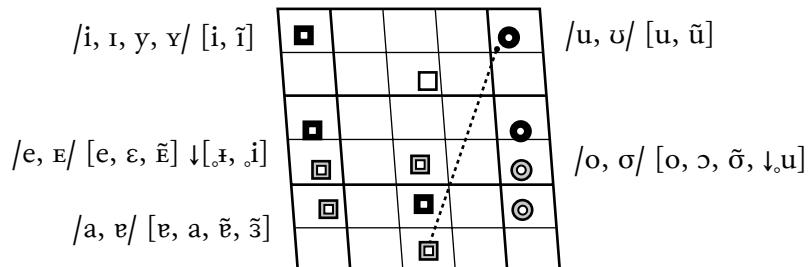


fig 12.12. French Latin.

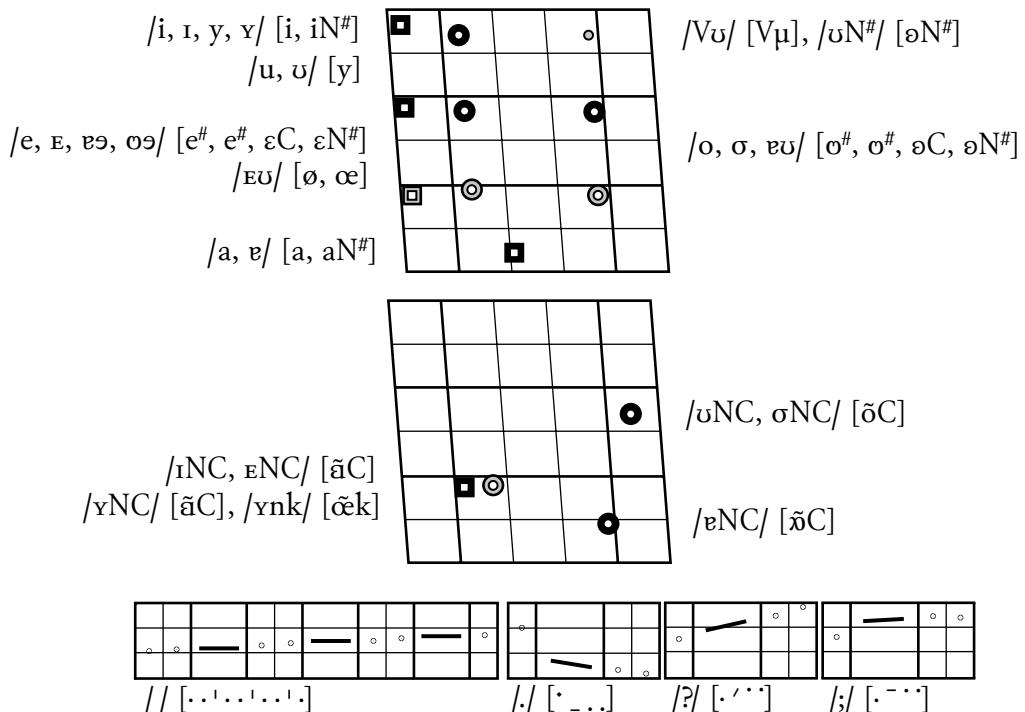


fig 12.13. Romanian Latin.

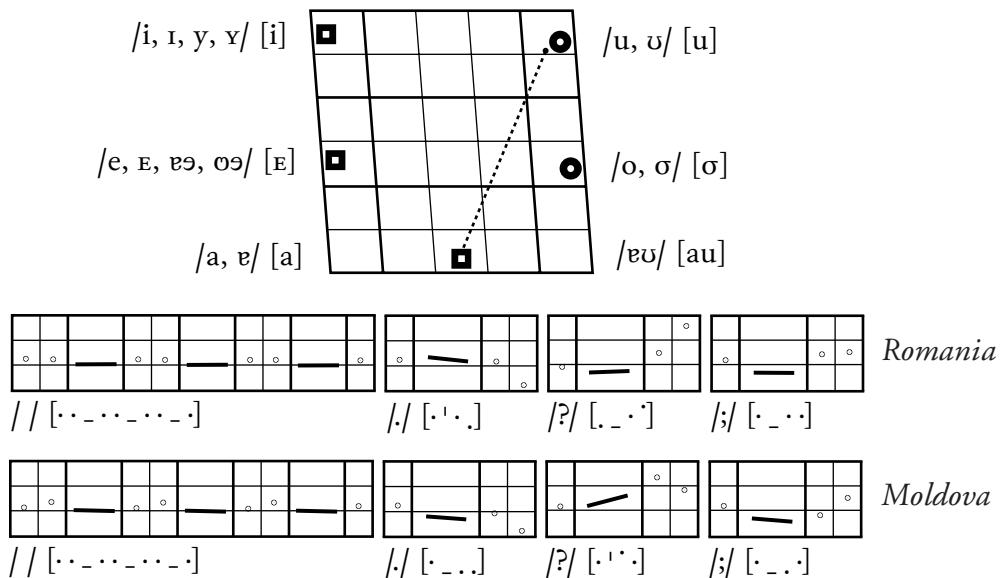


fig 12.14. Lettish Latin.

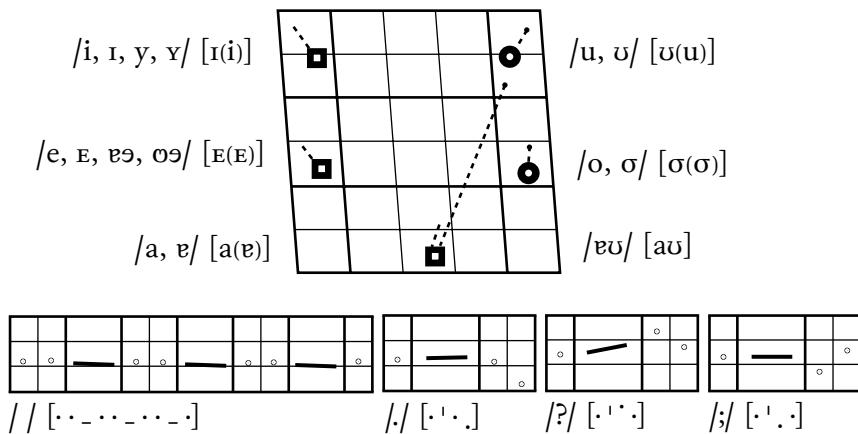


fig 12.15. Lithuanian Latin.

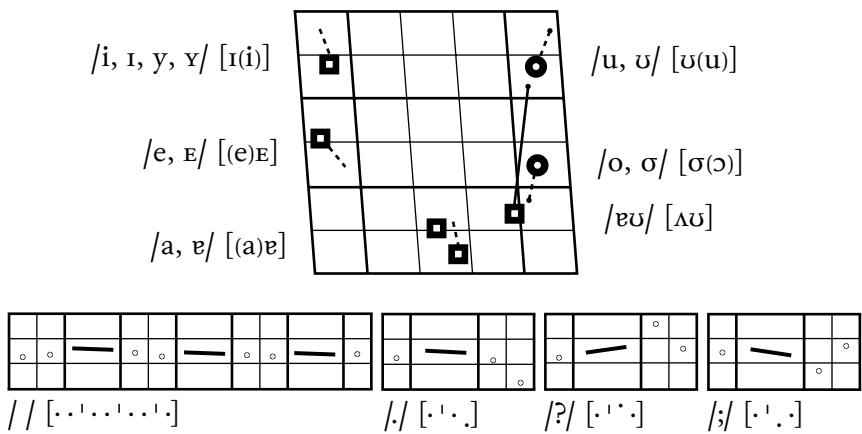


fig 12.16. Finnish Latin.

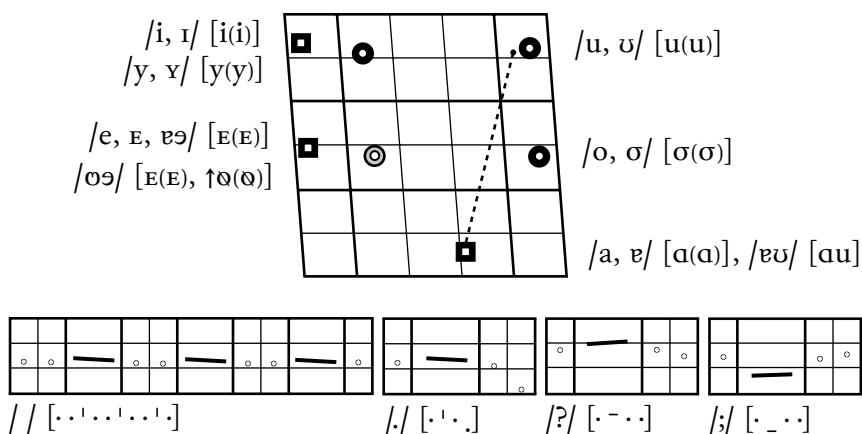


fig 12.17. Estonian Latin.

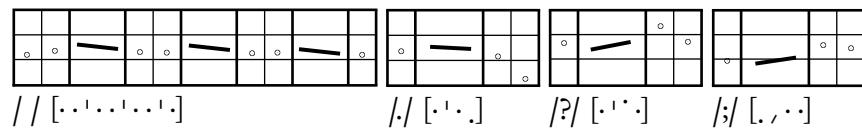
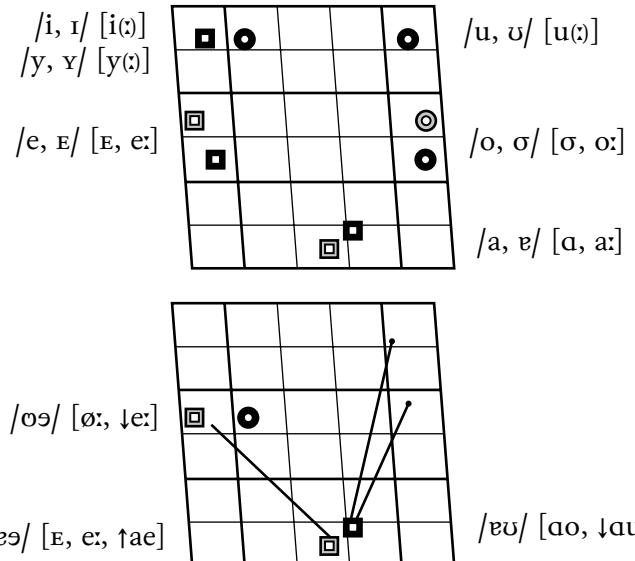


fig 12.18. Hungarian Latin.

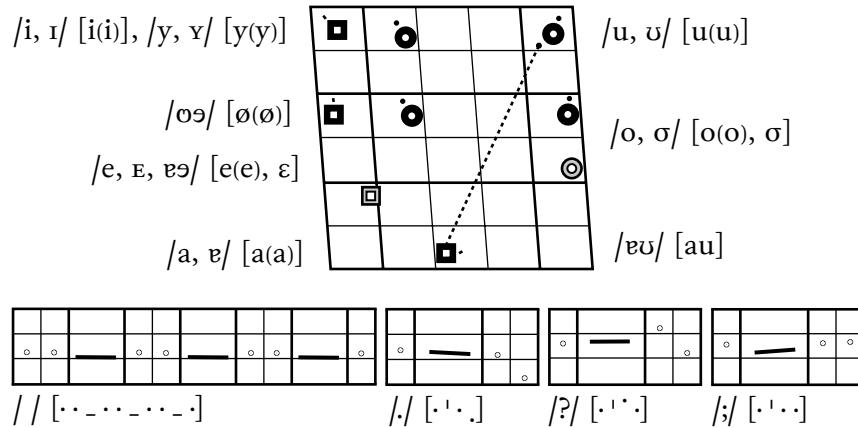


fig 12.19. Russian Latin.

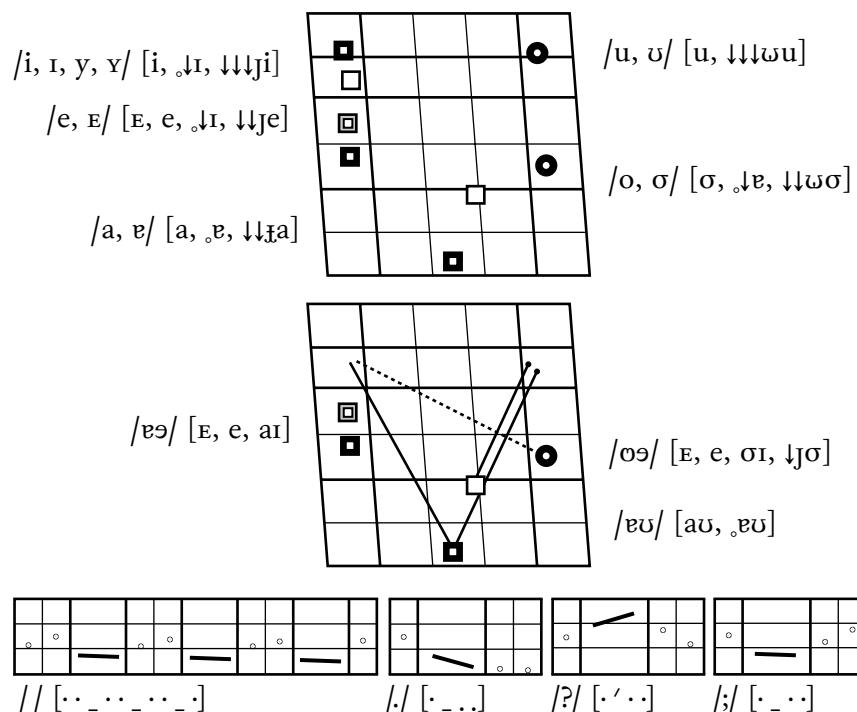


fig 12.20. Polish Latin.

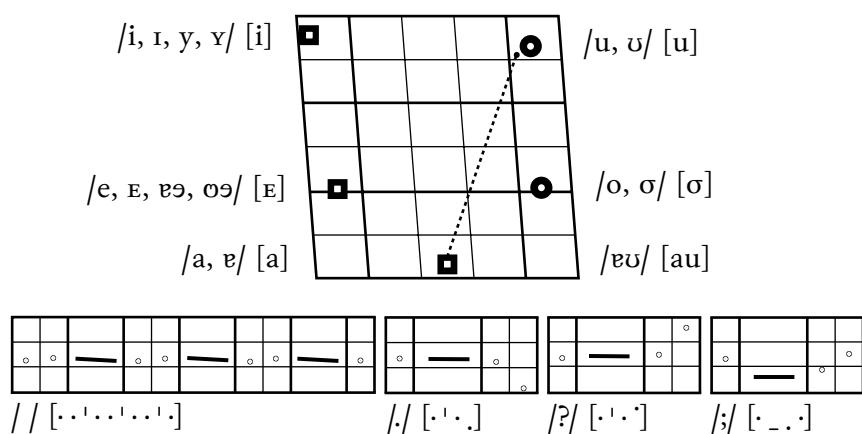


fig 12.21. Czech Latin.

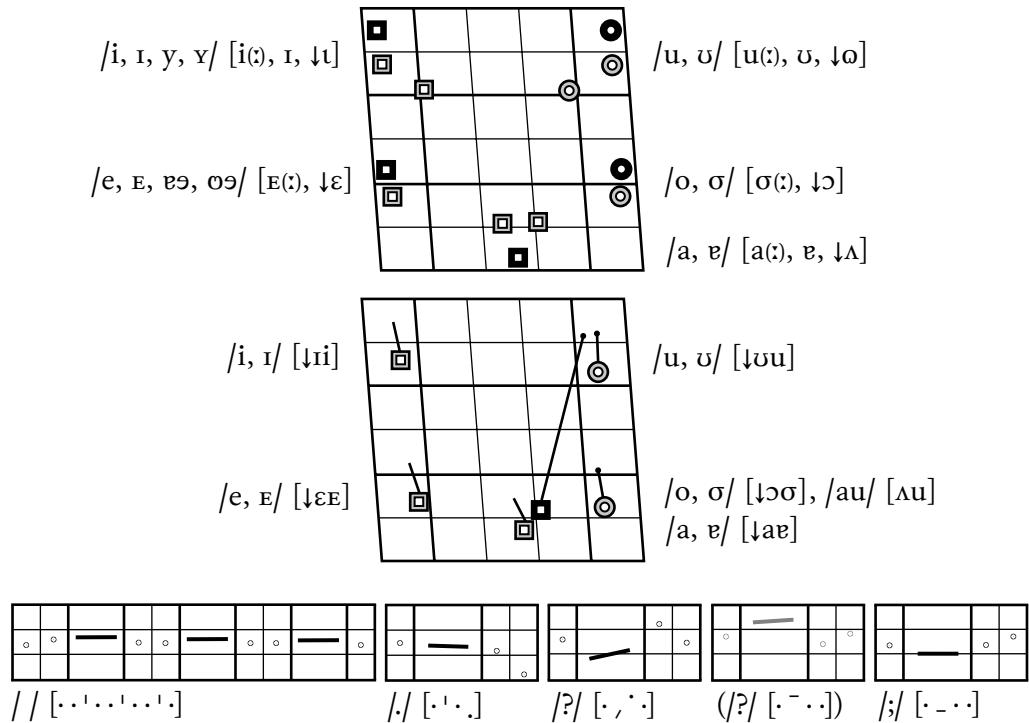


fig 12.22. Southern Slavonic Latin.

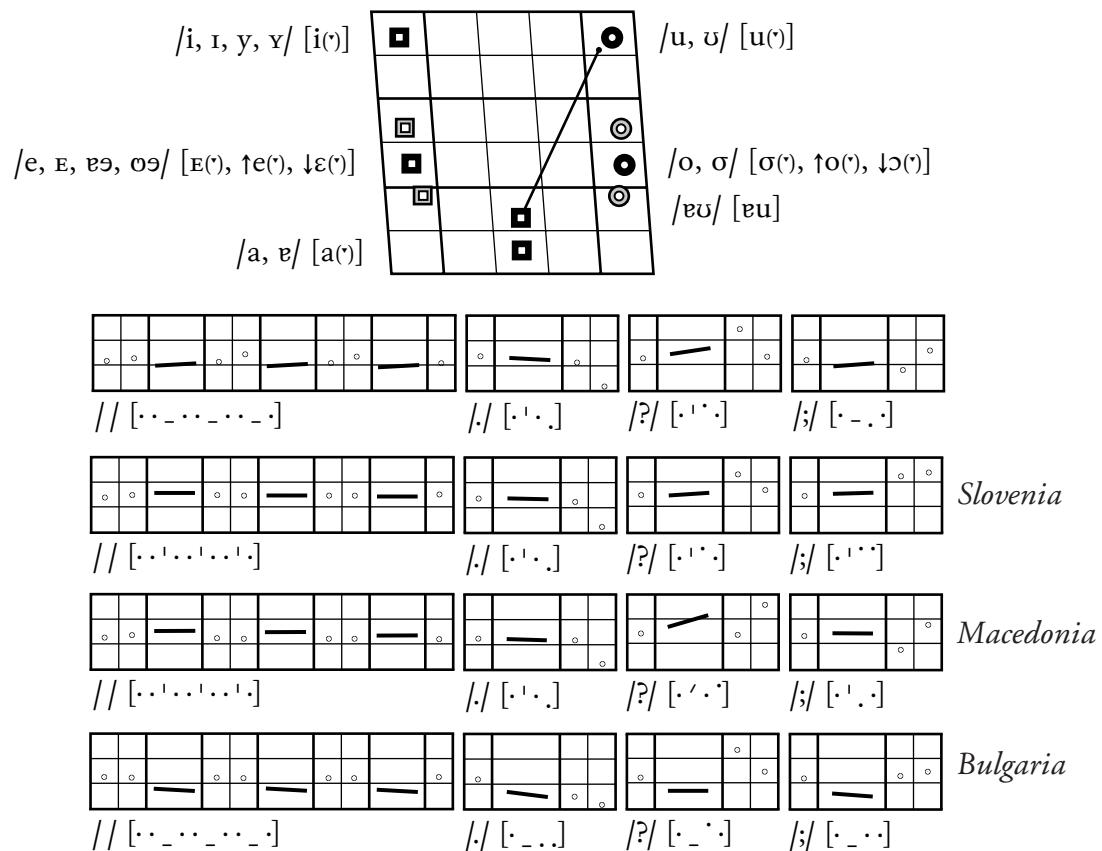


fig 12.23. Albanian Latin.

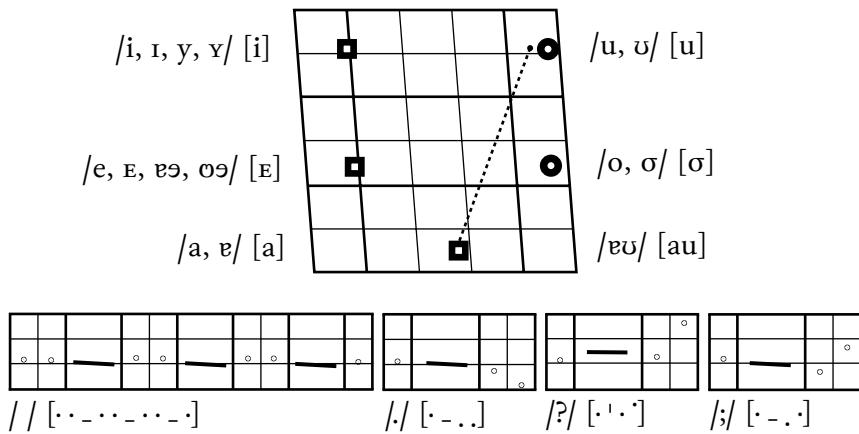


fig 12.24. Gheg Latin.

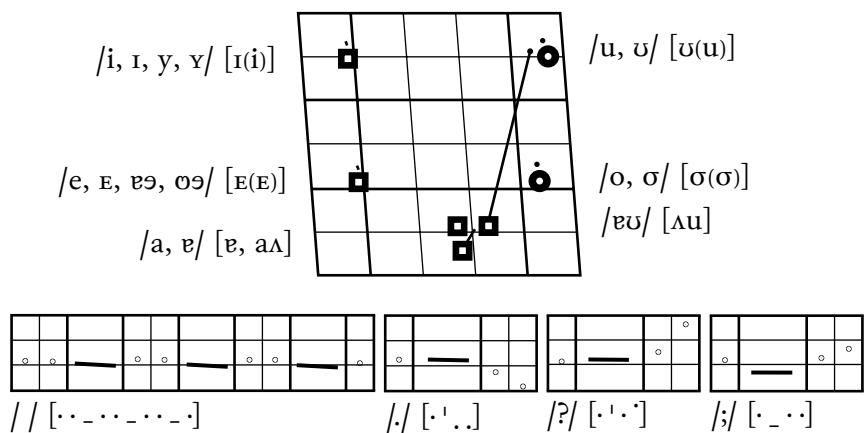
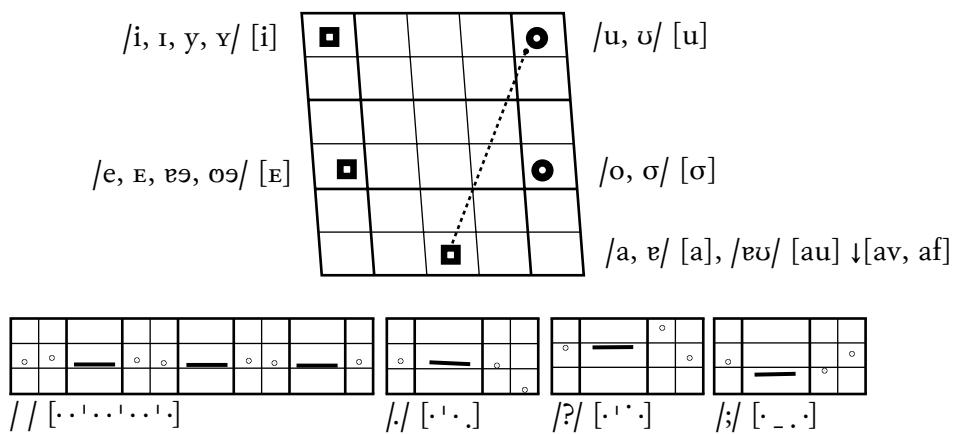


fig 12.25. Greek Latin.



Comparison between important kinds of pronunciation for Latin

12.9. Let us go back to the IPA text seen at the beginning of Ch 7. We will repeat it in its classical pronunciation, adding the ecclesiastical (and the Italian one, which it derives from), for useful comparisons. Of course, any interested reader may retranscribe it according to one's own traditional experience.

Olim inter se Aquilo et Sol uter fortior esset certabant, cum viatorem quendam pœnula amictum procedentem conspexerunt; atque ipsorum fortiorum existimandum esse consenserunt, qui efficeret ut viator ille pœnulam deponeret.

Aquilo autem vehementissime furere cœpit; sed, quo fortiores flatus emittebat, eo artius viator se circumdabat pœnula; tandem, viribus destitutus, propositum suum omisit. Tum Sol cælum clarissima luce illustravit; mox vero viator, calore victus, pœnulam exuit. Itaque Aquilo, quamvis invite, confessus est solem esse fortiorum.

Tibi placuit fabula? Libetne eam repeterem?

Classical pronunciation

[ɔ'lɪ̄. ɪ̄nter'se. ə'kɪloet. 'soł. ʊ'ter. 'fortio. ɪ̄t̄es̄et. ʃ̄er'ta'bant. kʊwia'to'r̄. ʃ̄ep̄d̄. ɪ̄p̄enulaa'mikt̄. ʃ̄roke'dent̄. kɔ̄spek'se'runt. 'at̄ke. ip̄'so'r̄. 'fort'o'r̄. ʃ̄ek̄sistr'mand̄. ɪ̄'ESSE. kɔ̄sE'se'runt. ʃ̄ki. ʃ̄eff̄fik̄eret. ut̄r'a'to. ɪ̄'t̄le. ɪ̄p̄enul̄. de'po'neſet.]

'ākilo. ɪ̄aut̄e. ʃ̄veemen'tissime. 'furere. ʃ̄koep̄it. 'set. ʃ̄ko'fort'o'res. 'flatu. semit̄te'b̄et. ʃ̄eo'art̄ius. wi'a'tor. sek̄ir'kündeb̄et. 'p̄enula. ɪ̄t̄and̄. ɪ̄virib⁹bus desti'tu'tus. ʃ̄pro'pos̄it̄. ɪ̄suū. ʃ̄o'mir̄it̄. ɪ̄t̄oñ. 'soł. ʃ̄kael̄. ɪ̄kla'tissima. lu'ke. ɪ̄llus'trawit̄. 'mōks. ɪ̄ver'o. wi'a'tor. ɪ̄ke'lōte. 'vik̄tus. ʃ̄p̄enul̄. ʃ̄ek̄suit̄. ɪ̄t̄ake. 'ākilo. ɪ̄kēñwi siñ'wir'e. ʃ̄kō'fessu. ɪ̄'SEst̄. ʃ̄'soł̄. ɪ̄'ESSE'fort'o'r̄.]

χ̄t̄bi'pl̄ek̄uit̄. χ̄fa'bula. χ̄li'b̄etne. ʃ̄eñre'pet̄ere.]

Ecclesiastical pronunciation

[ɔ'lɪ̄. ɪ̄nter'se. ə'kwil̄o. et'sol. ʊ'ter. 'forts̄jor. ɪ̄'ESSET̄. ʃ̄er'ta'bant. kumvia'to'rem. ɪ̄'kwendam. ɪ̄p̄enulaa'mikt̄. ʃ̄rof̄se'dent̄. konspek'se'runt. 'atkwe. ip̄'so'r̄. 'forts̄jor'rem. egzisti'mand̄. ɪ̄'ESSE. konsen'se'runt. ʃ̄kwi. ʃ̄eff̄fik̄eret. ut̄v'i'a'tor. ɪ̄'ille. ɪ̄p̄enulaa. de'po'neſet.]

'ākwil̄o. ɪ̄aut̄em. ʃ̄veemen'tissime. 'furere. ɪ̄t̄ep̄it. 'sed. kwof̄or'ts̄jor'res. 'flatus. emit̄te'b̄at. ʃ̄eo'artsjus. vi'a'tor. set̄fir'kumdabat. 'p̄enula. ɪ̄t̄and̄. ɪ̄virib⁹bus desti'tu'tus. ʃ̄pro'pos̄zit̄. ɪ̄suū. ʃ̄o'mir̄zit̄. ɪ̄t̄um. 'soł. ɪ̄t̄elum. ɪ̄kla'tissima. lu'kwe. ɪ̄llus'trawit̄. 'mōks. ɪ̄ver'o. vi'a'tor. ɪ̄ka'lōte. 'vik̄tus. ʃ̄p̄enulam. ʃ̄egzuit̄. ɪ̄takwe. 'ākwil̄o. ɪ̄kwamvis im'wir'e. ɪ̄'kōm'fessu. ɪ̄'EST̄. ʃ̄'soł̄. ɪ̄'ESSE'forts̄jor'rem.]

χ̄t̄bi'pl̄ek̄uit̄. χ̄fa'bula. χ̄li'b̄etne. ʃ̄eamre'pe'teſe.]

Italian pronunciation

[ɔ'lɪ̄. ɪ̄minter'se. ə'kwiloet. 'soł. ʊ'ter. 'forts̄jor. ɪ̄'res̄et̄. ʃ̄er'ta:bant. kumvia'to'rem. ɪ̄'kwendam. ɪ̄p̄enula 'mikt̄. ʃ̄rof̄se'dent̄. konspek'se:runt. 'atkwe. ip̄'so'r̄. 'forts̄jor'rem.]

'sɔ:rʊm· for'tsjɔ:rem·; eg'zisti'man:du· 'messe·, konse'nse:runt·. | 'kwi· ;effi:ʃeret·; utvi-'a:tō· 'triklē·; 'pex:nulan· de'po:neret·.||

'a:kwi:lo· 'autem·; veement'i:si:mē· fu:te:re·, 'tʃe:pit·. | 's:d· kwofor'tsjɔ:res· 'fla:tus· emit'te:bat·. | eo'ar:tsjuz· vi'a:tor· set'fir'ku:m:dabat· 'pex:nula·. | 'ta:n:dem· 'virribuz· desti-turtus·; pro'pox:zitun· 'su:u· mo'mizit·. || 'tum· 's:cl:· 'tʃe:lun· 'kla:ri:ssima 'lur:feil· lus-travit·. | 'moks· 'vexo· vi'a:tor· 'ka:lɔ:re 'vik:tus·; 'pex:nula· 'meg:zwit·. || -itakwe.. 'a:kwi:lo·; 'kwam:vi sim:vite:·; kom'fes:su· 'ses:t·. | 's:c:lem· essefor'tsjɔ:rem:|||

ç'ti:bi 'pla:kwit· ç'fa:bula·; ç'libetne ,eamre'pex:tere:||].

The Oxbridge accent of Latin

12.10. As a curious example of an additional extreme case of peculiar Latin accent, let us briefly consider how Latin may be heard from ‘scholars’ at Oxford and Cambridge universities.

[‐ol:um· t'utʃ'se:i· ‐ek-wi:zə· et'sa:·; ‐mu:ʃə 'fɔ:ti:σ· 'es-ə:t· khɛ:tħa:bən̩t..| khəm:wia-‐ħos:təm̩ kħwənħfəm̩·; ‐phaenjələ ɻə'mi:kħəm̩· phħi:zəkə'fənħəm̩..; khħo:nspék'se:zjən̩t..| ‐æk'wei·; i:p'so:ħəm̩ fɔ:ti:σ·ħəm̩..; eksis:t'menħfəm̩:esei· khħo:nse'n'se:zjən̩t..| ‐khwi:i? e:fik-‐ħi:ħiħ, qħi:w-i:ħar:ġi:ħħi:ħ..; ‐phaenjələm̩ phħo:nħəħħi:ħ..||

‐ak-wi:zə· 'ao:təm̩..; weimən'ħi:is-um̩. | ‐fɔ:zħələi 'khosebħi:ħ..; 'se:d:· khħwəħfɔ:ti:σ-‐ħi:ħ, fħar:ħəs emiħeb-ə:t..; ei:zə-ħar:ħəs.. wi:a:tσ· seikħi:z khħo:nħfəbħət· ‐phaenjələ..; ‐ħen-‐ħəm̩· ‐wa:zħi:ħəs, qdesti:ħħu:ħi:ħ..; phħi:‐phħas-ħi:ħəm̩:ħi:ħ..; ħom'ma:·; ‐kha:el-‐ħəm̩· kħe:ħi:ħ, i:ħi:ħ, i:ħi:ħ..; 'ħi:ħ..; mħok: 'wex:zżə:· wi:a:tσ· ‐kha:lo· wħi:kħəs..; '‐ħphaenjələz 'ek:smi:ħ..; ‐t-‐æk'wei·; ‐ek-wi:zə·; ‐khħaw:ħwət ism'wħi:ħħi:ħ..; kəm'fes-ħes:est:‐ħas-‐ħəm̩· esei:fɔ:ti:σ..; mħet..||

çħħib-i 'plek-wi:ħ·; ç'fə:b-‐ħəl-e:ħ..; i:ħ-‐ħeħnei ,ezm:le'phet-‐ħeħi:ħ..||].

For a ‘graphonemic’ Latin representation

12.11. Let us end this section by providing a suggestion for a ‘fusion’ between a more scientific way of writing Latin, after 2000 years of highly questionable and unsatisfactory spelling, which use *u* and *V* for the legitimate phoneme /w/, not distinguishing between the actual vowel *u* and *U*, /u, u:/.

It is something passively (and irresponsibly) inherited, accepting it as something which ought not to be changed (actually: improved!), due to an excess of (badly set) ‘respect’ for clearly poor and absurd (ancient) choices.

Of course, also /j/ should not be confused with /i, ɪ/, lastly distinguishing them as *j* and *J/j/>, and *i* and *I/i, ɪ/*, at least, respectively. The refusal to use a clearly right and proper improvement has no justification at all!*

12.12. In addition, also the three monophonemic diphthongs, [eə, aə, oə] \approx A_E, au A_{II}, œ O_E (better than A_E, A_{II}, O_E).

These improvements are certainly necessary, *pace* the still too many fogeys who

are unable of accepting inevitable and natural ‘evolution’ (not to say real *progress*). But we could do much better, with the help of natural phonetics.

Indeed, in addition to actually using some kind of phonic notation, we may certainly opt for a simple and essential phonemic transcription, or for a more precise (*canIPA*) phonotonal transcription, as in the texts shown in several previous chapters.

12.13. An interesting ‘compromise’, which may succeed in ‘fusing’ spelling and real pronunciation, is the introduction of the *graphphonemic* notation. This simply means to use common characters for ‘weak/short’ and ‘special’ ones for ‘tense/long’:

/ɪ/ i I, /i/ ī Ī, /E/ e E, /e/ ē Ī, /ə/ a A, /ɑ/ ā Ą, /ɔ/ o O, /o/ ō Ō, /ʊ/ u U, /u/ ū Ū, /y/ y Y, /y/ ū Ū (in case, we may use ! ! for rural /ɛ/);

in addition to: /aə/ æ Ae, /əu/ au Au, /oə/ œ Oe, different from diphonemic diphthongs: /ae, ae, əe/ ae Ae, /au/ au Au, /oe/ oe Oe (and possible occasional further combinations)

/m/ m, /n/ n, /ŋ/ ḡ ḣ (or m-n, perhaps, rather than a more phonemic ɳ, for both); /p/ p, /b/ b, /t/ t, /d/ d, /k/ c k q, /g/ g; /f/ f, /s/ s, /z/ z; /j/ j, /w/ v (if not even w), /h/ h, /r/ r, /l/ l (including the elegant Th, and Ti, Ti, Fi, Fi, Fl, fi, fl, ff, ffi, ffi).

12.14. Let us end by showing such a graphphonemic notation applied to the IPA sample text of § 7.1 and § 12.9. Of course, it may certainly be a great help in the study of the language. Much better than the always insufficiently applied circus masquerade with ‘hats’ and ‘umbrellas’ over some (sadly, not all) vowels...

Olim inter se Aquilo et Sol uter fortior esset certabant, cum viatorem quendam pœnula amictum procedenterem conspexerunt; atque ipsorum fortiorum existimandum esse conseñserunt, qui efficeret ut viator ille pœnulam deponeret.

Aquilo autem vehementissime furere coepit; sed, quo fortiores flatus emittebat, eo artius viator se circumdabat pœnula; tandem, viribus destitutus, propositum suum omisit. Tum Sol cælum clarissima luce illustravit; mox vero viator, calore victus, pœnulam exuit. Itaque Aquilo, quamvis invite, confessus est soleum esse fortiorum.

Tibi placuit fabula? Libetne eam repeteret?

12.15. We may even add stress features, in order to actually complete, what some people might prefer to a real (but certainly much better) phonetic (or, at least, phonemic) transcription, since it is not decisively the same thing, although a great advancement in comparison with the sad situation of the official spelling. But, clearly, such a device would be more suitable for single words, including the very useful indication of stress (by using ' before the stressed syllable, as a possible variant instead of putting a dot under the stressed vowel): 'olim, 'Aquila, 'uter, 'fortior, 'esset, certabant... (in case 'inter, ,inter, inter).

In addition to stress, ', which is one of the major ‘problems’ for the exact pronunciation of Latin, even *intonation* might be introduced, somehow, by means of ̇ ̈ ̉ ̊ ̋ – but, inevitably, inferior to an accurate phonotonal transcription.

'Olim inter 'se/ 'Aquilo et 'Sol/ uter 'fortior esse/ cer'tabant/ cum via'torem 'quendam/ 'pænula a'mictum proce'dentem/ co'nspexerunt; / 'atque ip'sorum fort'i'orem exist'i'mandum esse conserunt, / 'qui efficeret ut via'tor 'ille/ 'pænulam de'poneret.//

'Aquila 'autem/ vehemen'tissime 'furere 'cœpit; / 'sed, quo fort'i'ores 'flatus emit'tebat, eo 'artius/ vi'ator se cir'cumdabat 'pænula; / 'tandem, 'viribus destitutus, pro'positum 'suum o'misit. / 'Tum 'Sol/ 'cælum clari'ssima 'luce illust'ravit; / 'mox 'vero vi'ator, ca'lore 'victus, / 'pænulam 'exuit. / 'Itaque 'Aquila, 'qua'vis in'vete, / con'fessus est/ 'solem esse fort'i'orem. /
¿ Tibi 'placuit 'fabula? ¿ Li'betne eam re'petere?

Useful criteria for a Latin Pronouncing Dictionary

12.16. Especially for a language like Latin, it is fundamental to clearly identify and show, not only important lexemes (and, of course, biographical and geographical proper names), but also *endings*, *suffixes*, and *suffixoids*. It is also necessary to add many *terminations*, which are somewhat different from the three categories just named.

Indeed, these are the way many words end, even with no precise grammatical meaning. But, they will surely save space and time in compiling (and using) such a dictionary as one of Latin pronunciation.

Certainly, the same is true of how words begin. So we will also need to show *prefixes*, *prefixoids*, and what we may call *initialations* (clearly not 'initiations', with all their particular and specific meanings). For instance: *adf-* → *aff-*, *adg-* → *agg-*, &c, or even *abi-* (+ a vowel), phonically: /əbi-/ | əbj-/ or [əbr̩-] | abj-], &c, which will avoid waisting space (and entire lines, quite often).

12.17. Most of all, a true phono-dictionary for Latin should not maintain most morphological stuff, which is unnecessary. But, it certainly should provide, in a clear way, anything necessary to 'resolve' pronunciation (*not* grammatical) 'mysteries'.

Thus, when grammatically 'different' words are written alike, they only should be transcribed differently if a real phonic difference is present.

For instance, the nominative and ablative of *vita*, respectively ['wɪtə, 'wɪta], must be somehow considered, but not its genitive form, *vitæ* ['wɪtəə]. Also for *gradus*, we just should indicate ['grɛdʊs], for its nom. and gen. plural and gen. sing. forms, while we have ['grɛdʊs] for the nom. sing.

Therefore, the best modern and more scientific 'solution' for a really useful Latin phono-dictionary is to get definetly rid of 'unphonic' grammatical things, and present expressly the lexical roots (with their possible variants).

Of course, as already said above, all additional morphological things have to be carefully indicated in accurate lists, also repeated in alphabetical order (together with all lexical elements), clearly distinguishing their respective functions.

12.18. All this is better done carefully avoiding the monotonous paradigms and tables, which (unavoidably) saturate all grammars. The readers who know them

satisfactorily do not need them, while those who just want to ‘have a look at some Latin’ would not be able to acquire them surely.

On the contrary, a really *complete* (and scientifically modern) Latin dictionary, in addition to reliable spellings (and satisfactory translations), should inevitably also provide at least *phonemic* transcriptions, introduced by a clear and accurate presentation on how to pass to a reliable and necessary *phonetic* transcription.

Thus, any old and outdated way of trying to indicate pronunciation (and essentially sure stress patterns) should definitely be buried, as deserved.

12.19. Let us end this section without holding out much hope to convince someone, some day or other, to embark on such a meritorious enterprise and produce a true Latin phonodictionary, if not even a complete Latin dictionary that introduces real phonetics, without being subject only to grammar and traditional lexicology.

Therefore, using the initial part of § 8.1, we will show how a Latin phonodictionary should be (of course with all due integrations and improvements).

A		
-a -ə	NOM, VOC; NEU; GRE	abf- 'əbf-, əpf-
-a -a	ABL, IMPER, NUM; GRE VOC	abhinc əbɪn̩k, əbɪn̩də
a (A)	'a', a	-abimini -ə'bimini
a, a, a	PRP	-abimur -ə'bimʊr
a!	ɔ'	-abimus -ə'bimʊs
ab	ba	-abis -ə'bis
ab-	-ba-	-abit -ə'bit
abs	sps	-abitis -ə'bitɪs
abo	-bo	-abitur -ə'bitʊr
abam	-bə	-abor -ə'bor
abamini	-bə'mini	abs sps
abamur	-bə'mʊr	abs- -sps-
abamus	-bə'mʊs	-abunt -ə'bunt
abant	-bə'vənt	-abuntur -ə'buntʊr
abantur	-bə'vəntʊr	-abus -ə'bus
abar	-bə'rə	-ac ak
abaris	-bə'rəs	ac ek
abas	-bas	accid- (happen) əkkid-
abat	-bat	accid- (weaken) ək'kid-
abatis	-bə'təs	acervatim ək'erwətɪ
abatur	-bə'tər	ad əd, ət
aberis	-bə'ris	ad- -pa-, əd-
		ades 'ədes
		adf- 'ətf-, ətf-
		adhuc at'huk, əd'yuk
		admodum əmod'ʊm
		adsum ətsʊm
		adversus əs'versʊs
		-ea- -æ-
		-ea, ɔ'skae̯ea, ɔ'skae̯ea
		-i'skae̯ak
		age! ɔ'ge
		agite! ɔ'gɪte
		ah! ɔ'a, ɔ'ah
		ai! ɔ'i
		-al əl; əł
		ali- 'əli
		alibi 'əlibi, -i
		alicubi əlikubi, -i
		alicui 'əlikui
		alicuius əlikuijus
		alicunde əlikundę
		aliqu- 'əlik-
		aliquamdu əlikɛ̯ndu
		aliquando əlikəndo
		aliquantum əlikɛ̯ntu
		aliquotiens əlikɔ̯tienti
		aliunde əlikunde

aliusmodi *æliuzmodi*
 alter- *'æltər-*
 -am -*ã*
 ambo *'embo*
 amphor- *'emphɔr-* (necessarily including *-um* -*ã*, rather than *-æ* -*ea*, because this is not *-orum* -*'o:rū!*)
 -amini *'a:mīni*
 ample *'ämpple*
 -amur *'a:mur*
 -amus *'a:mus*
 an- (-as, -atis) *'enəs, -ətɪs*
 an- (-us, -us) *'enəs, -əs*
 an- (-us, -i) *'enəs, -i*
 -andus *'a:ndus*
 -ans -*ãs*
 -ant -*a:nt*
 ante *'ænte, ,æntə*
 antea *'æntea*
 antehac *'æntehak, 'æntə(h)ak*
 antequam *'æntekē*
 -anto *'ænto*
 -antur *'æntur*
 apud *'epud, -t*
 -ar -*a:r*
 -are *'a:re*
 -arem *'a:re:m̩*
 -aremini *'a:re'mīni*
 -aremur *'a:re'mur*
 -aremus *'a:re'mus*
 -arent *'a:rent*
 -arentur *'a:rentur*
 -arer *'a:rer*
 -areris *'a:reris*
 -ares *'a:res*
 -aret *'a:ret*
 -arexis *'a:re'tis*
 -aretur *'a:retur*
 -ari *'a:ri*
 -aris *'a:ris*
 -arum *'a:rū*

-as -*as*
 -as -*əs* ACC PL 3D, GRE
 asper *'asper*
 at *ət*
 -at -*ət*
 -at -*at* (-avit)
 -ate *'ate*
 -atibus *'atibus*
 -ato *'ato*
 -ator *'ator*
 atque *'etkē*
 atqui *'etkī*
 Atreus *'ætreus, e'treus*
 attamen *'ættemen*
 -atur *'atjur*
 aut *'aut, a:ut*
 autem *'autē*

B

belle! *belle*
 bene *'bene*
 bis *'bis, bis*
 brev- *'brev-*

C

certatim *kertart̩*
 cert- *'ker-*
 circa *'kirkā*
 circiter *'kirkiter*
 circum *'kirkū*
 -eo -*eo*
 fer- *'fər*
 -fer- *fər-*
 ferre *'ferrē*
 fers *'fers*
 -fers *fərs*
 cis *'kis, kis*
 cito *'kito, -o ADV*
 cito *'kitō, -o*
 citra *'kitra, ,k-*
 clam *'klēn, klē*
 compo- (-s, -tis) *kompō-*

(-s, -tis)
 contra *kɔntra, kɔntra*
 coram *'kor̩, kor̩*
 cotidie *kɔ:tidie*
 cras *'kras, ,kras, kras*
 cui *'ku:, ku:, kur; -vi*
 cui rei *kui'rei*
 cuius *'kuijus, ,k-*
 cuius rei *kuijuz'rei*
 cuiusquam *kui'juskē*
 cum *'kūn, kū*
 cum primum *kū'pri:mū*
 cum... tum *'kūn. 'tūn; kū-*
 tū
 cumque *'kūnke, ,kūke*
 cur *'kur, kur*

D

de 'de:, de
 decem *'de:kē*
 decid- (die) *'de:kid-*
 decid- (cut) *de'ki:d-*
 deciens *'de:kīēs*
 decies *'de:kies*
 dehinc *de'hiŋk*
 deinde *'de:nde, de'nde*
 denique *'de:nike*
 desin- *'desin-*
 desum *'desū*
 dic *'dik*
 dic- *'di:k-, 'dik-, 'dik-*
 diu *'dru*
 docte *'dokte*
 donec *'do:ne:k*
 duas *'duas, ,duas*
 duc *'duk*
 dudum *'durdō*
 dum *'dōn, dō*
 dummodo *'dōnmodo,*
 'dummo-
 dum ne *'dōnne, dō'ne;*
 ,dōne
 duo *'duo, ,d-*

13.

Phonopses of 26 modern languages (for comparisons)

13.1. According to the phonetic method, the pronunciation of another language is done contrastively, by comparing the characteristics of the language to be studied and those of one's own mother tongue.

For the latter, at least its neutral accent is presented, although in a simplified way. In fact, only the diphthongs which are not just simple combinations of existing phonemes are here shown, possibly as independent phonemes, often with unpredictable realizations. In more complete books (with specific teaching purposes), also the regional accents of both languages are presented.

13.2. However, in this book it is not possible to provide everything and for several languages. The books already published (and those in preparation, indicated in the bibliography), which belong to the series *X Pronunciation & Accents*, are thought to be useful. They are on: English, German, Dutch, French, Spanish, Portuguese, Galician, Italian, Romanian, Russian, Greek, Chinese, Japanese, Hindi, Persian, Turkish, Arabic, Hebrew.

13.3. Therefore, here, we will at least provide the iconic phonopses of 26 languages, as for their *vowels*, *consonants* and *intonation*, a little simplified (but still more accurate than what can be found in so many other books). They are derived from those books or from *Handbook of Pronunciation* and *Natural Phonetics & Tonetics*, where much more can be found in comparison with what has been provided here. In fact, here, for tonal languages, we have also omitted their tonemes, while showing their marked tunes, with further simplifications.

13.4. Thus, it will be useful to carefully compare the phonopses of one's own language (and also those of other languages one wants to know), to see directly what is similar or different. In the indicated books, there are more than 300 such phonopses. fig 13.27.1-7 give a number of orograms of the contoids which are necessary to facilitate the comparison between different languages.

13.5. Symbols given between [] are important taxophones (or combinatory variants), while those between () are possible additional phonemes or xenophonemes. Since we do not consider clusters like /Ch/ as unitary phonemes in possible opposition to simple /C/, they do not appear in the consonant tables provided.

fig 13.1. English.

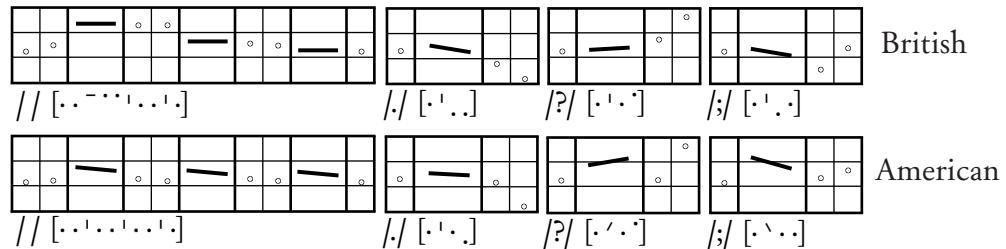
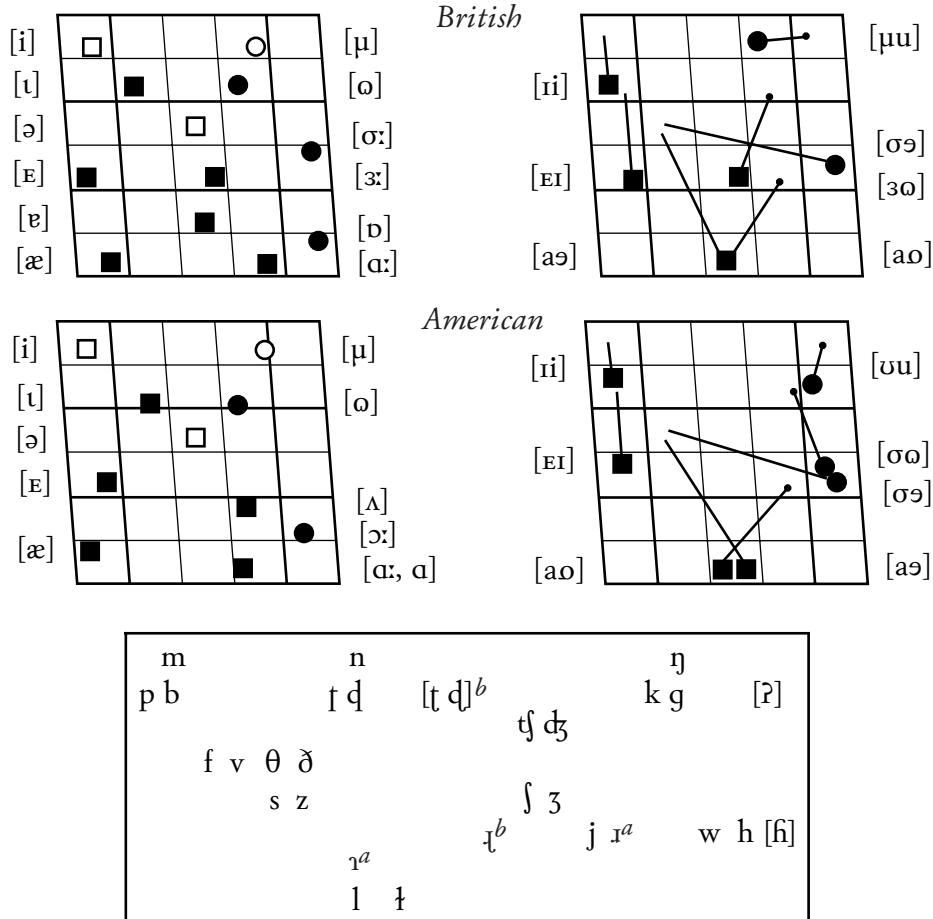


fig 13.2. German.

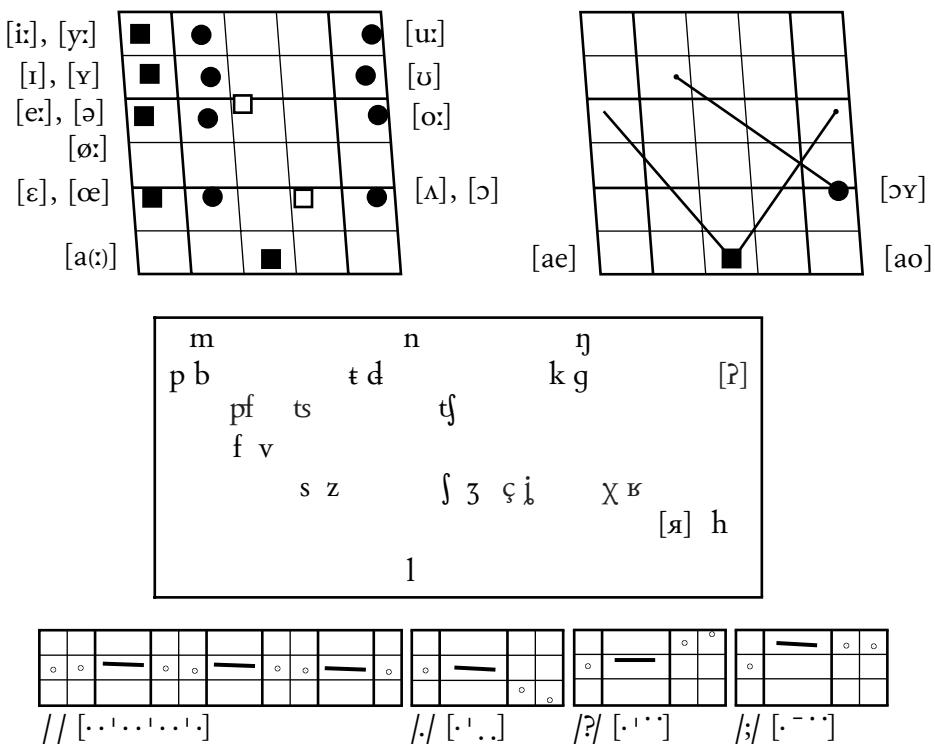


fig 13.3. Dutch.

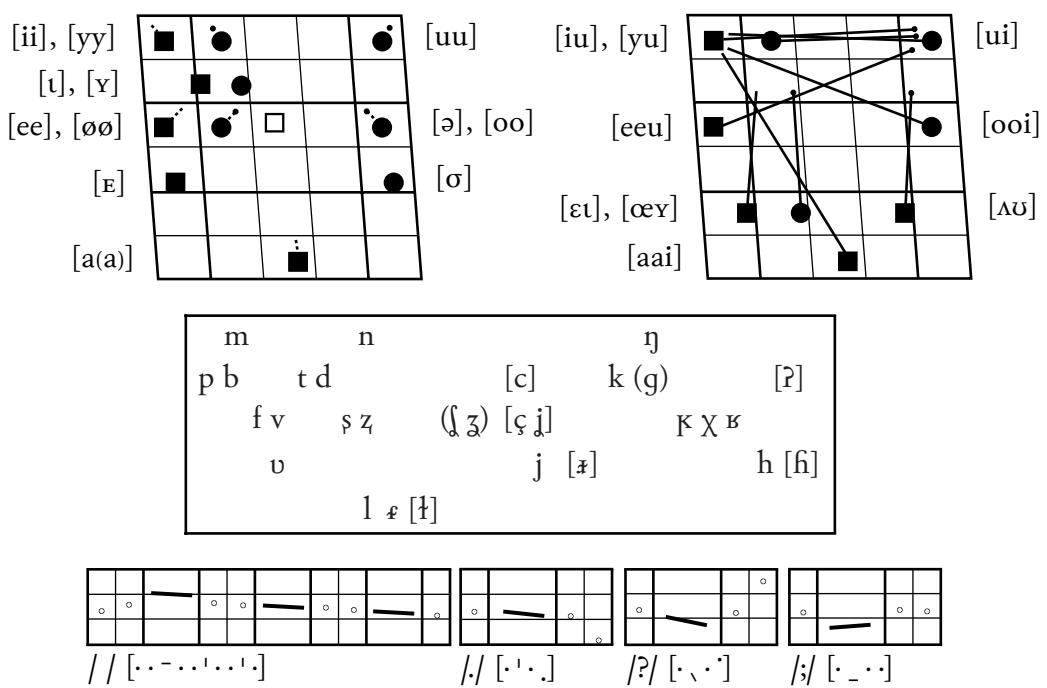


fig 13.4. French.

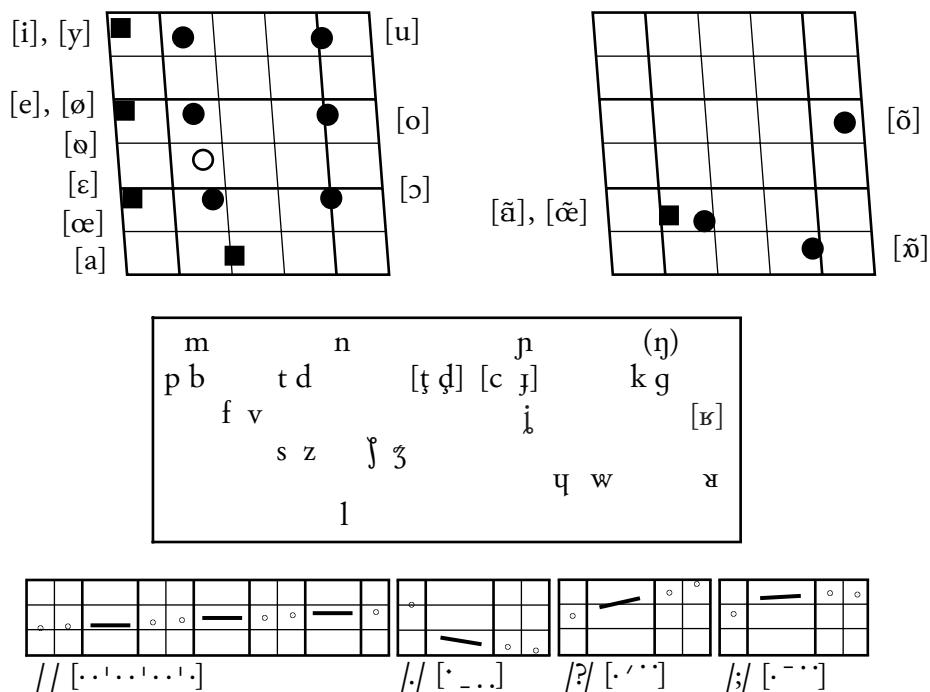


fig 13.5. Spanish.

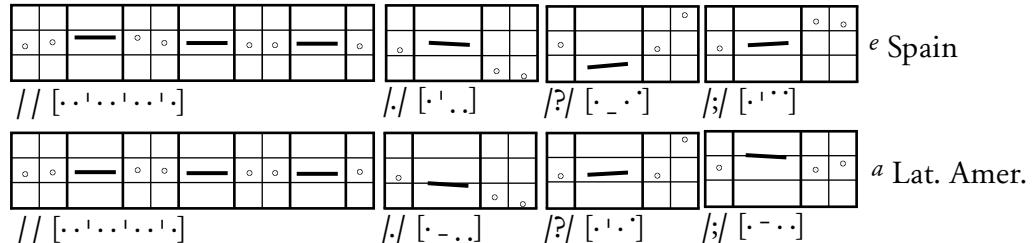
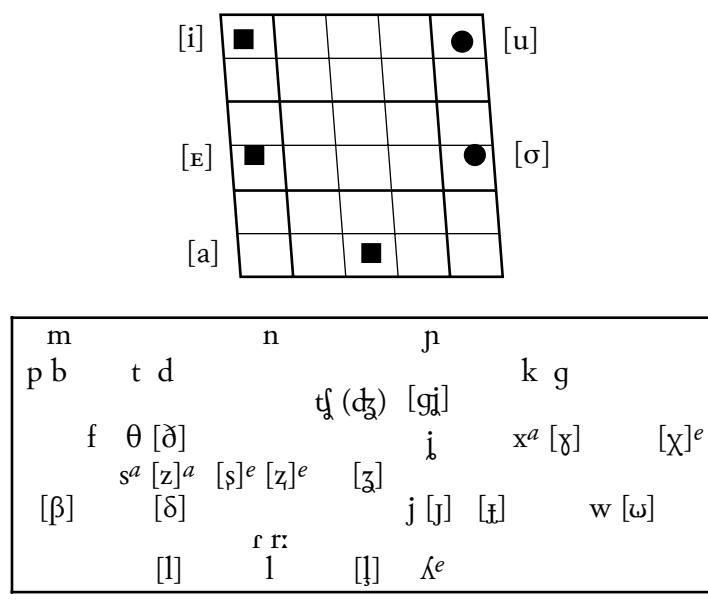


fig 13.6. Portuguese.

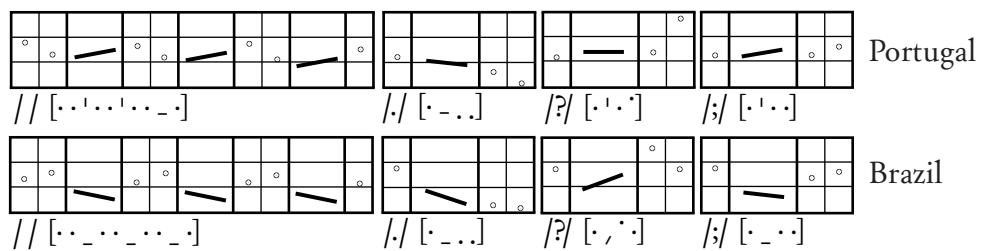
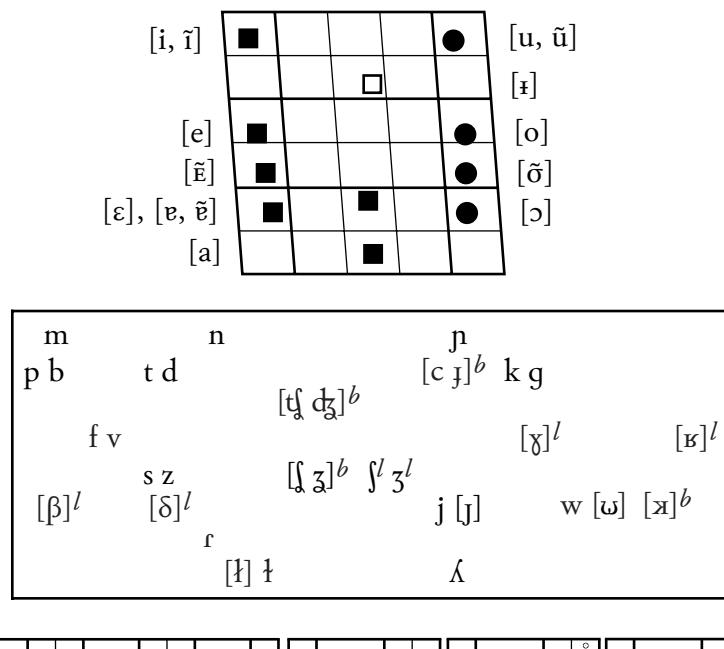


fig 13.7. Italian.

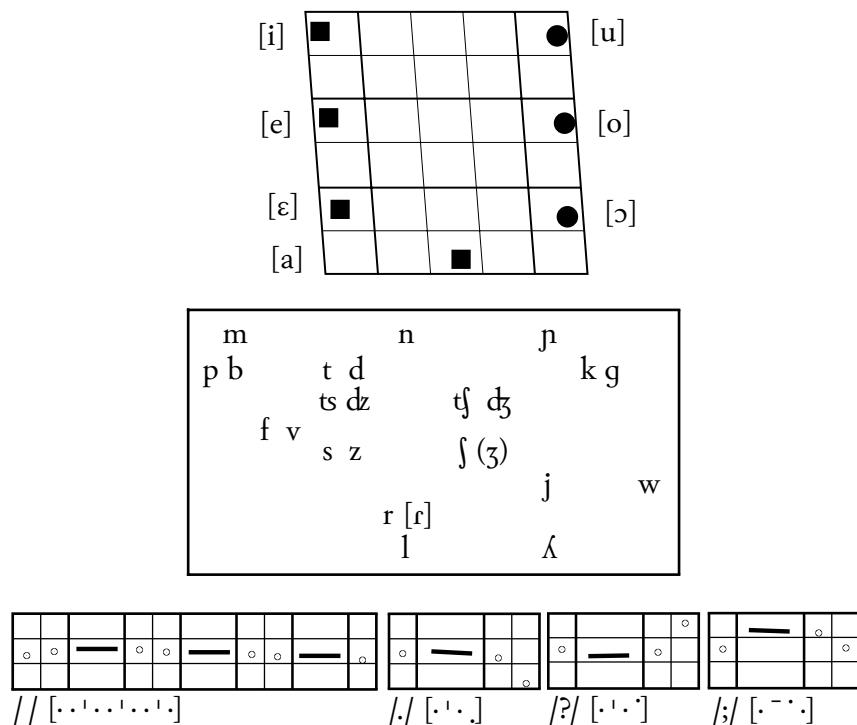


fig 13.8. Romanian.

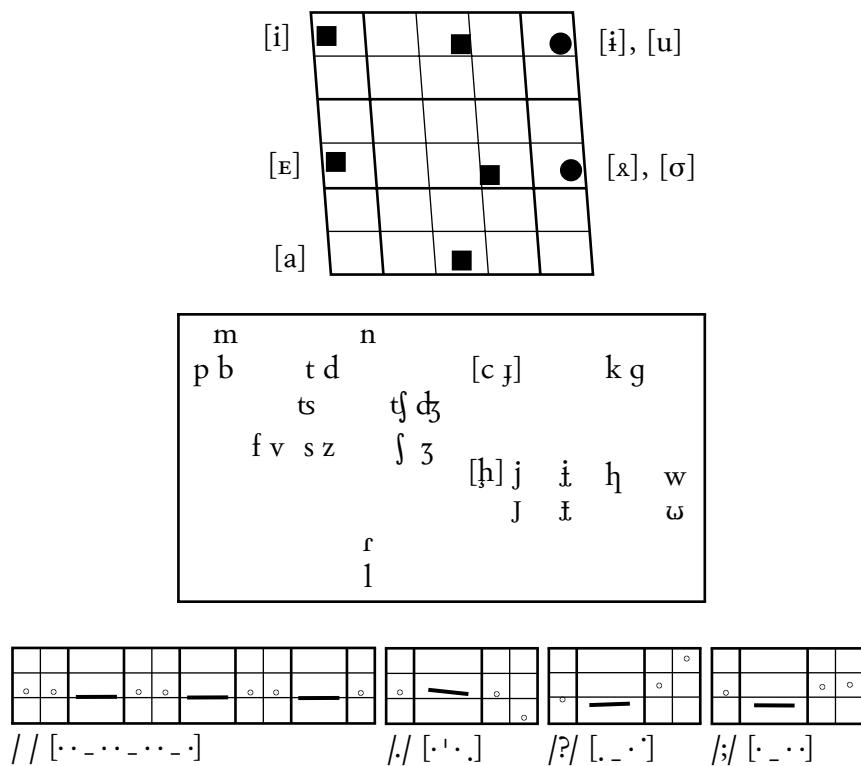


fig 13.9. Russian.

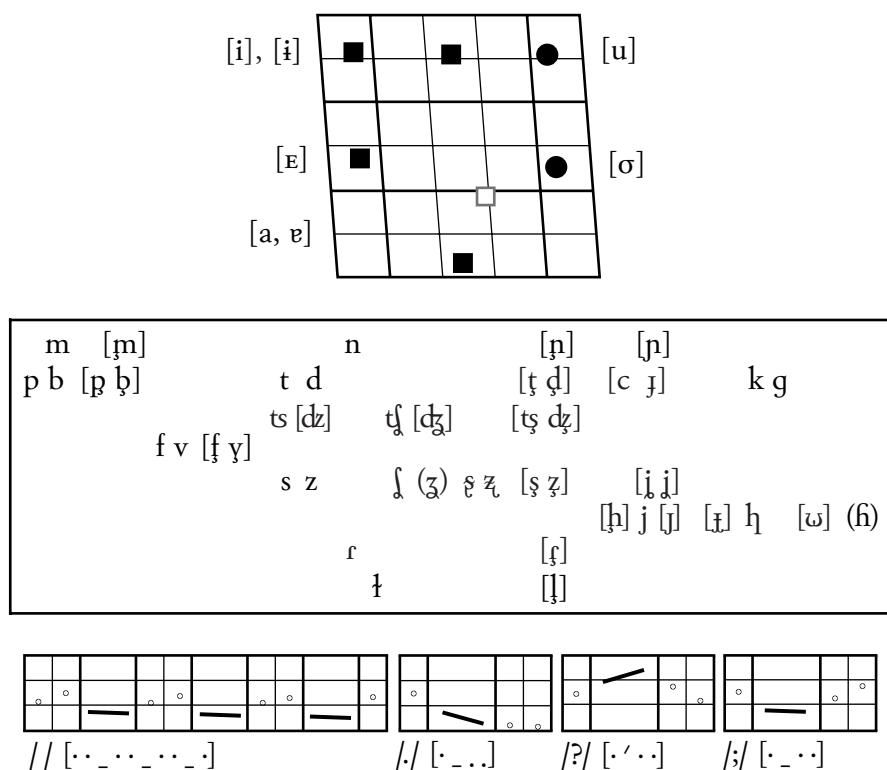


fig 13.10. Czech.

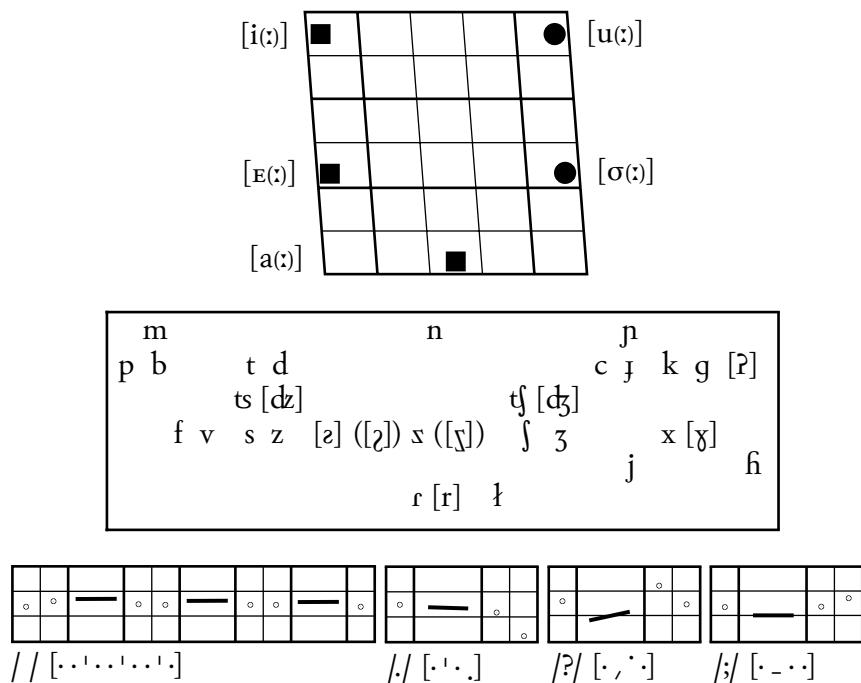


fig 13.11. Polish.

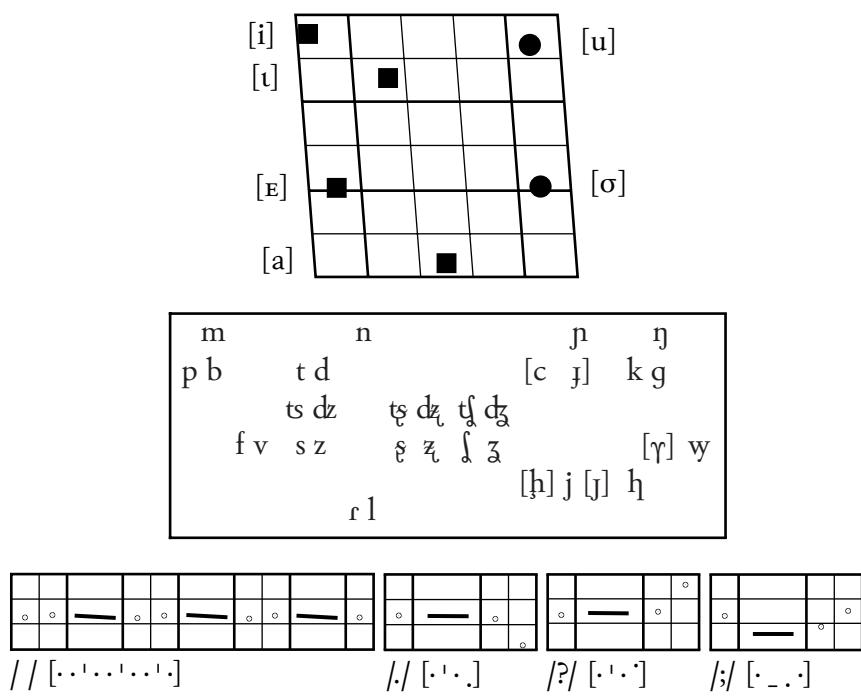


fig 13.12. Bulgarian.

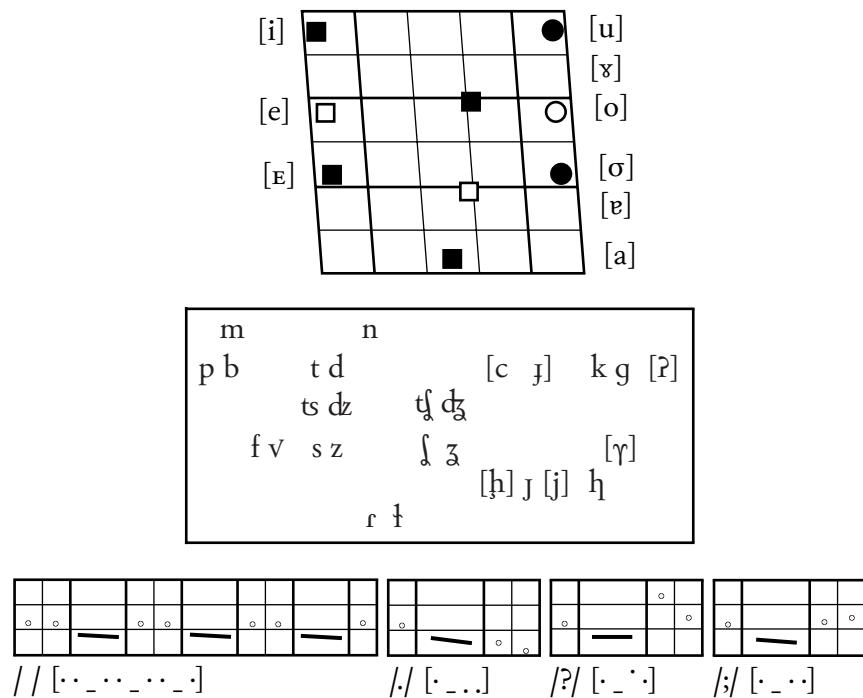


fig 13.13. Greek.

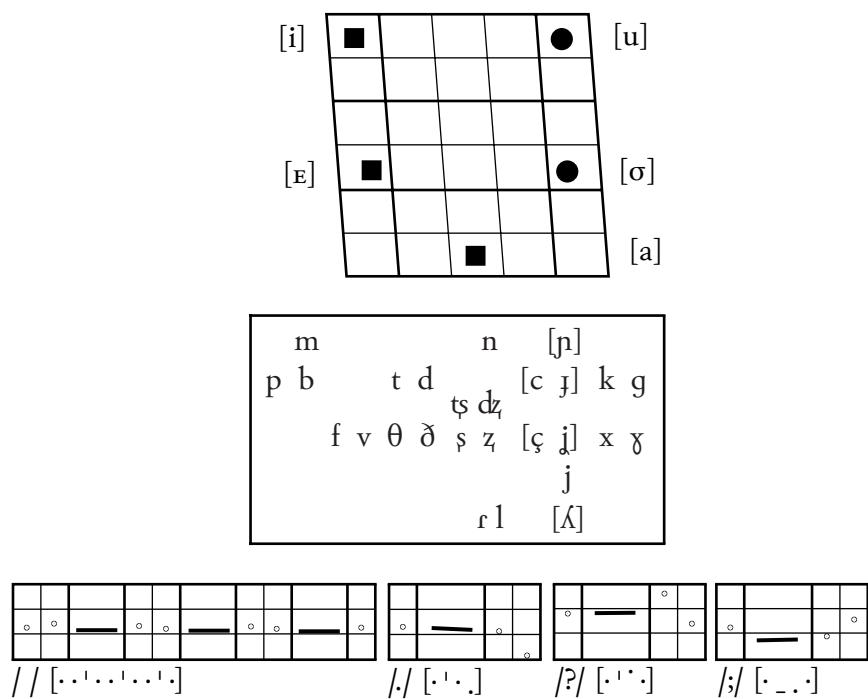
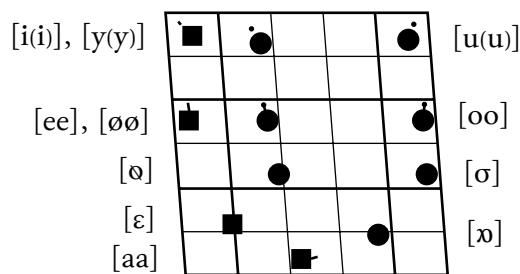


fig 13.14. Hungarian.



m		n		j	
p b		t d		k g	
		ts dz		tʃ dʒ	kç gj
f v	s z		ʃ ʒ	[h] j	[h] h [ɦ]
r l					

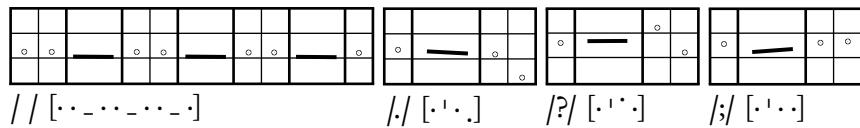
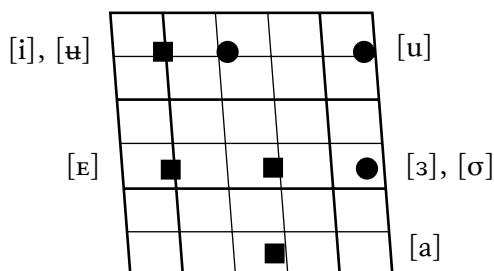


fig 13.15. Albanian.



m		n		j	
p b		t d		k g	
		ts dz		tʃ dʒ	kç gj
f v	θ s	ð z		ʃ ʒ	
r λ		ɾ ɻ		j	h

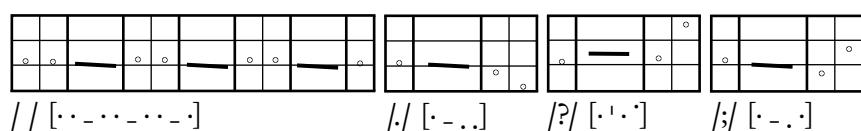


fig 13.16. Finnish.

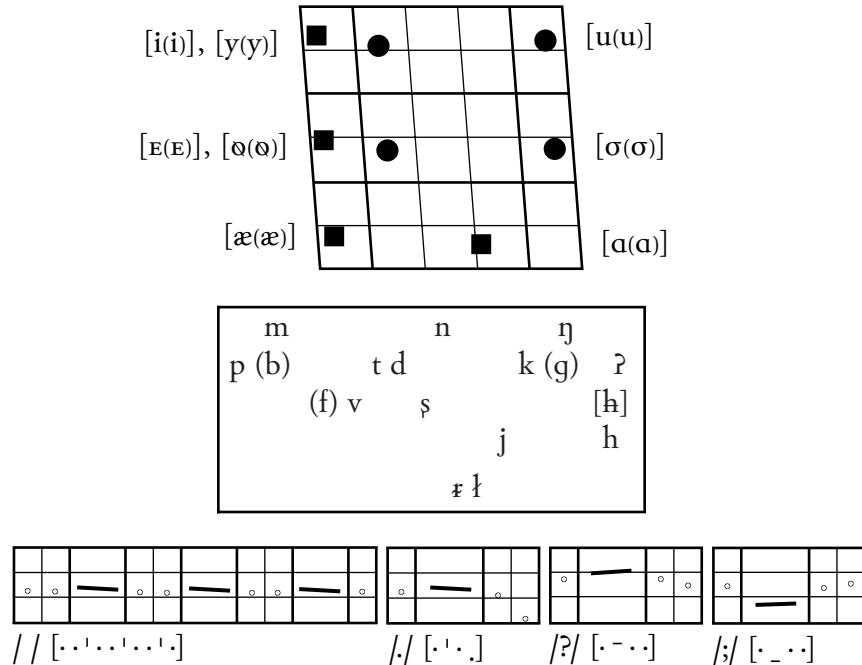


fig 13.17. Arabic.

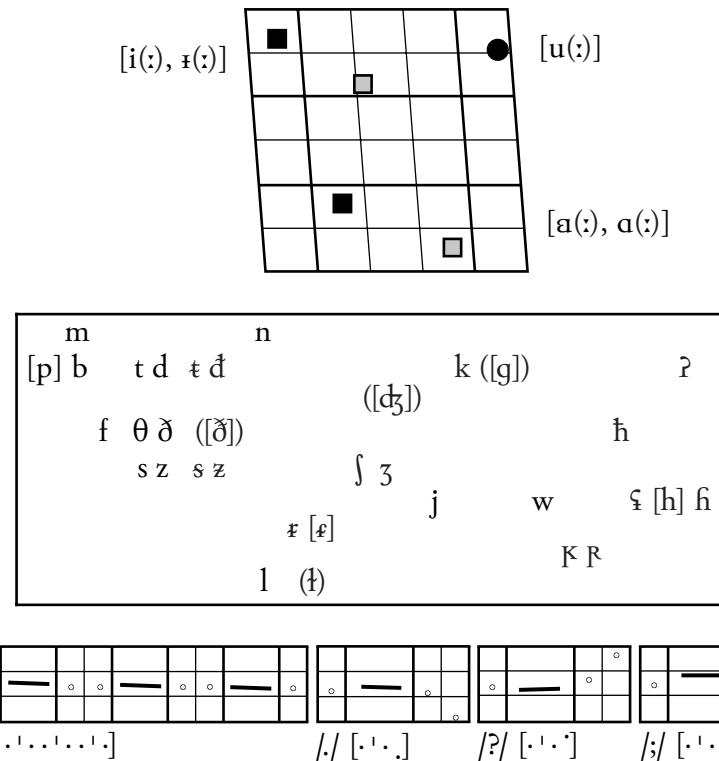


fig 13.18. Hebrew.

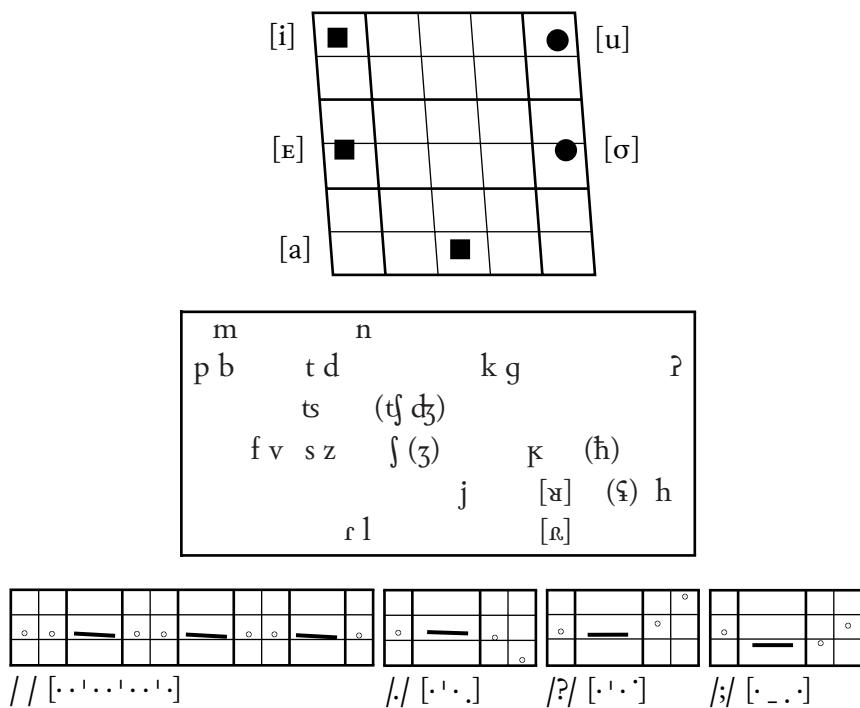


fig 13.19. Turkish.

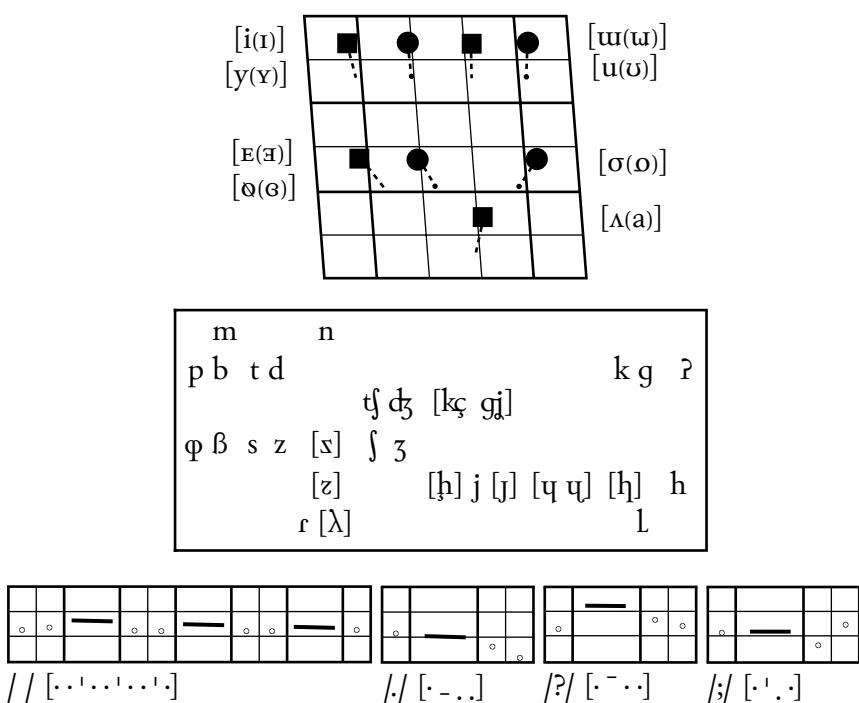


fig 13.20. Persian.

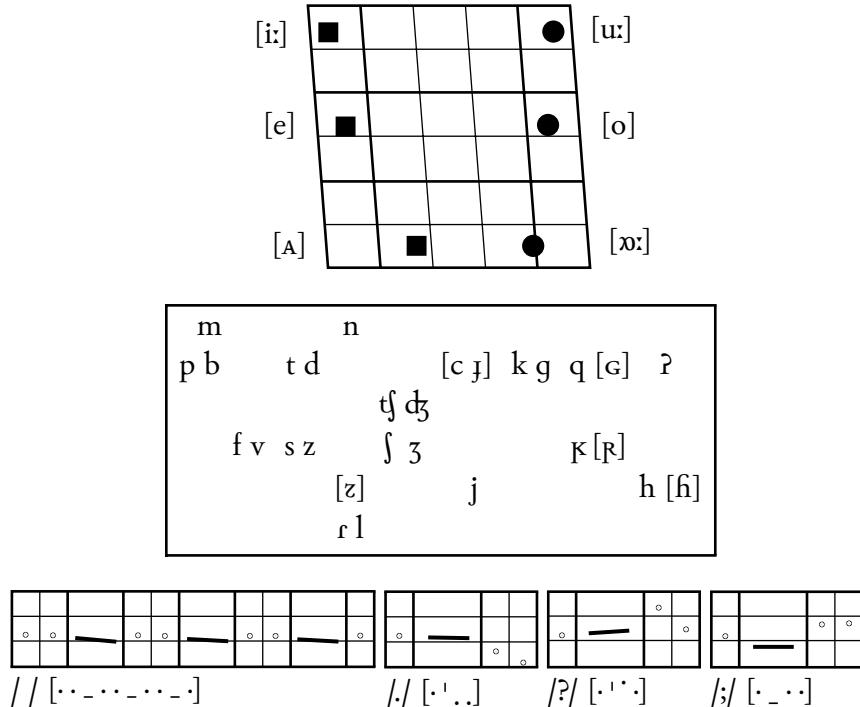


fig 13.21. Hindi.

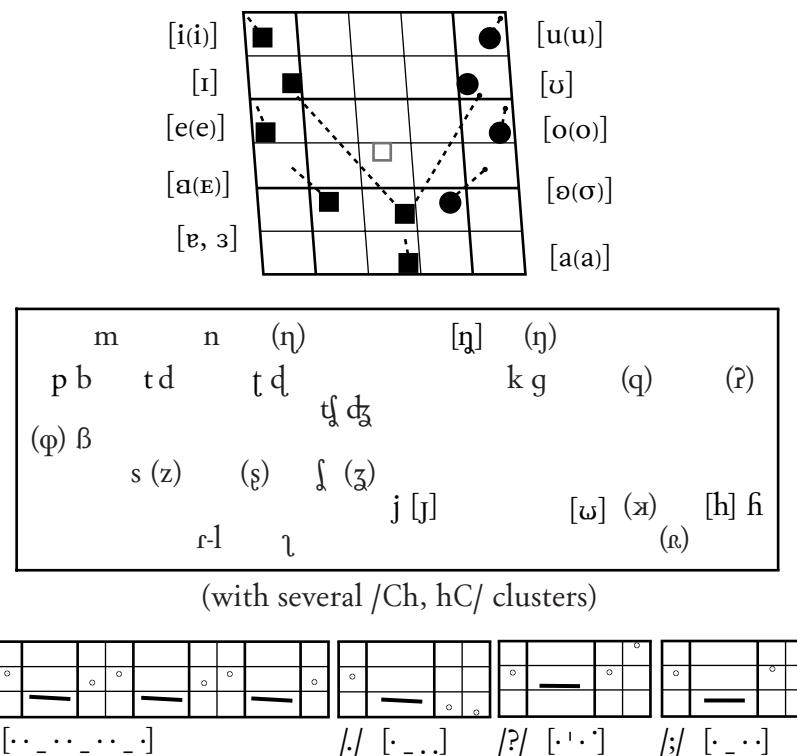


fig 13.22. Vietnamese.

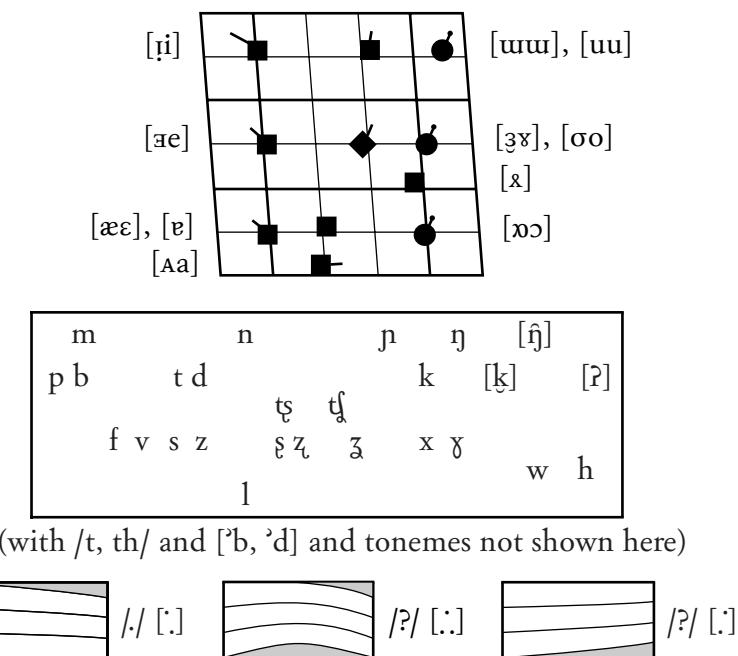


fig 13.23. Burmese.

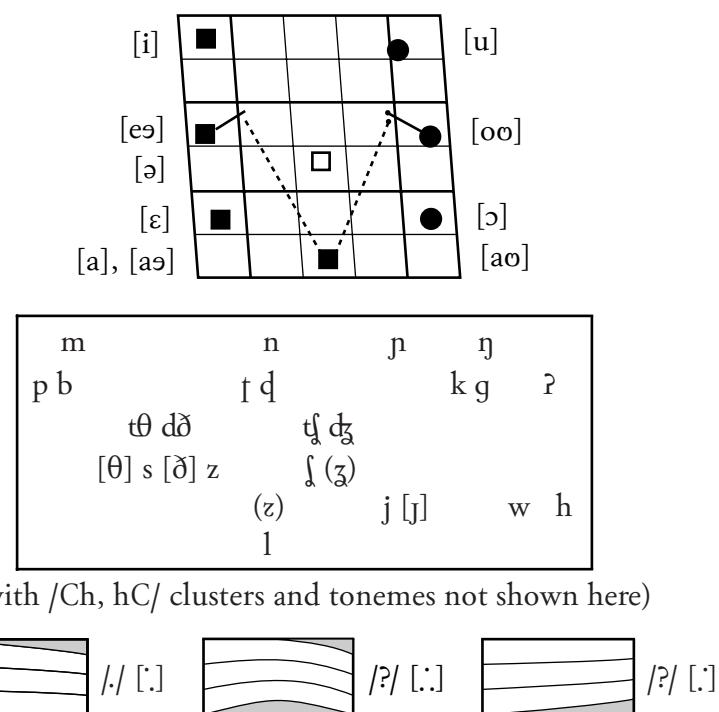


fig 13.24. Chinese.

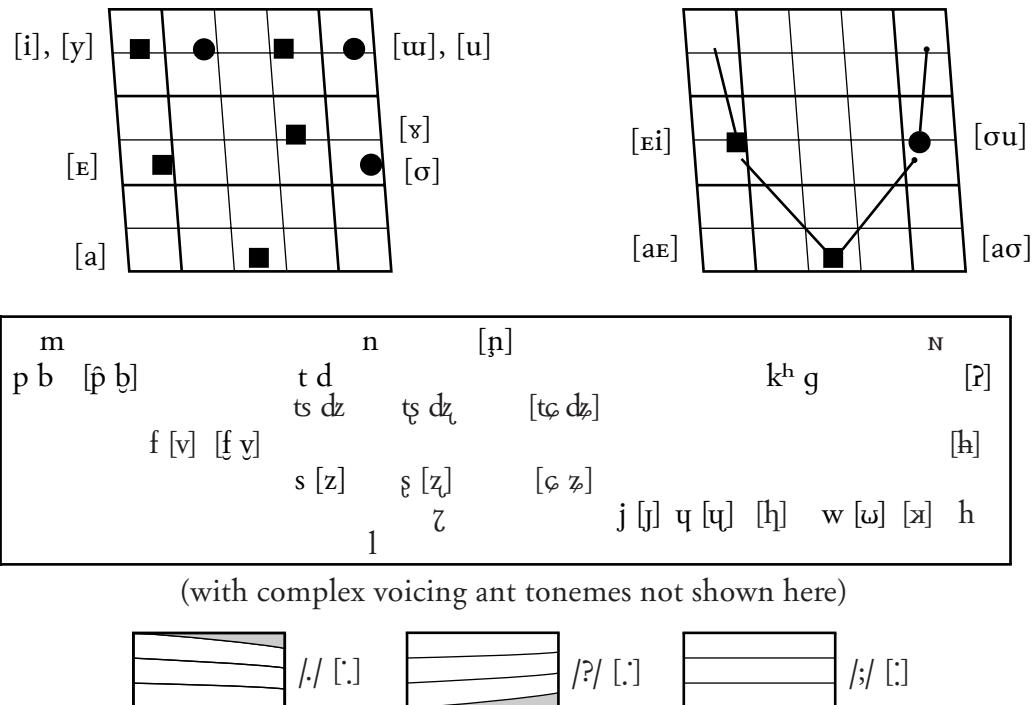


fig 13.25. Korean.

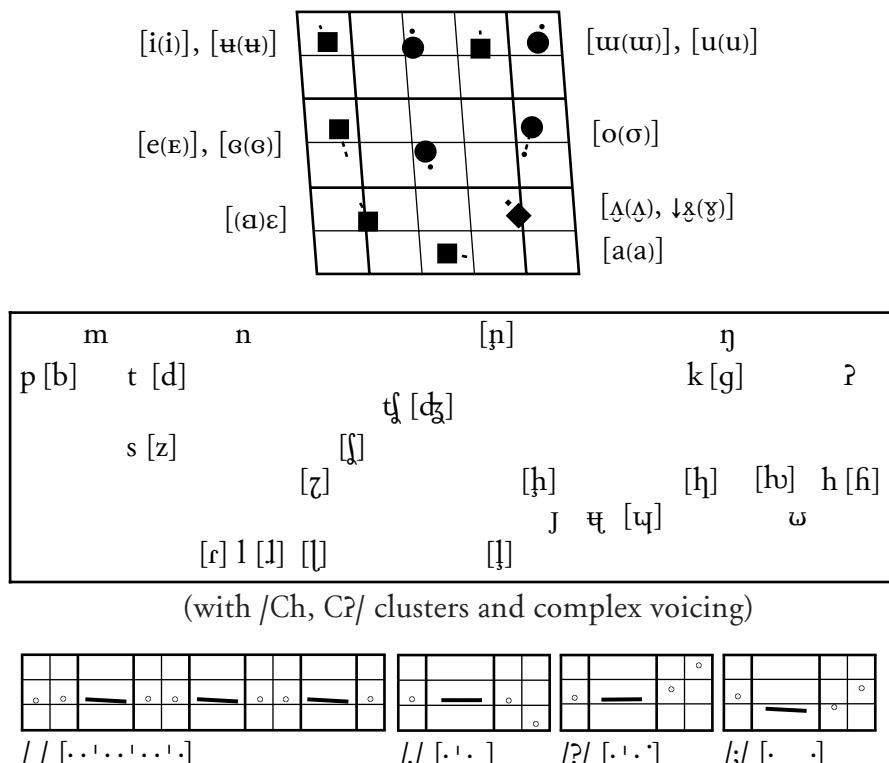
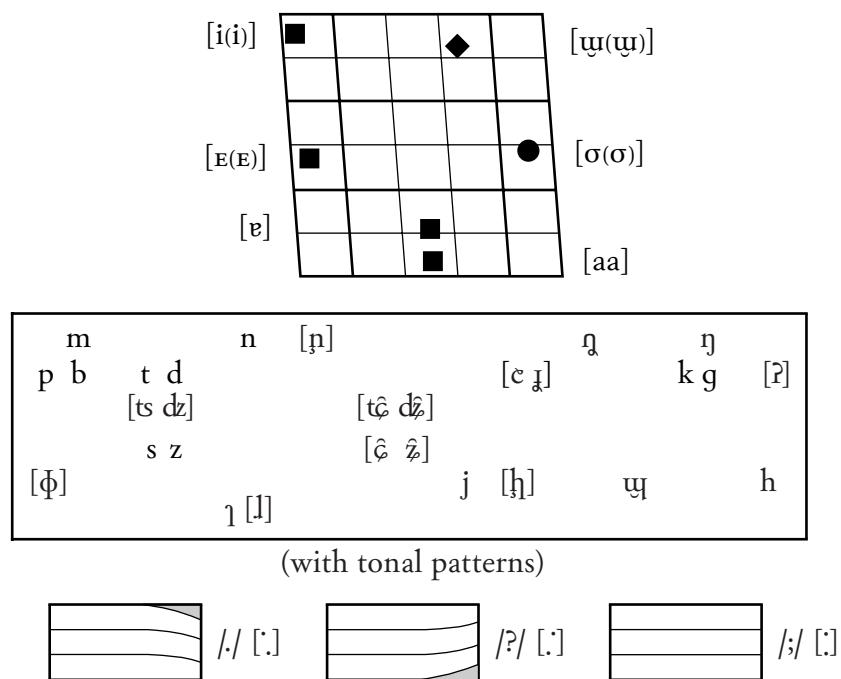


fig 13.26. Japanese.



Main consonant orograms

fig 13.27.1. Main nasals.

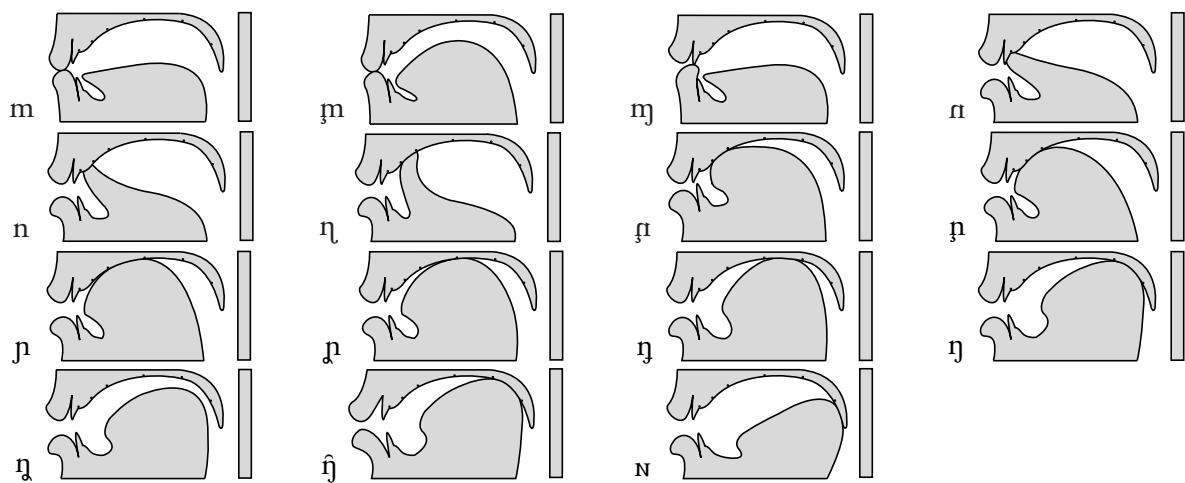


fig 13.27.2. Main stops.

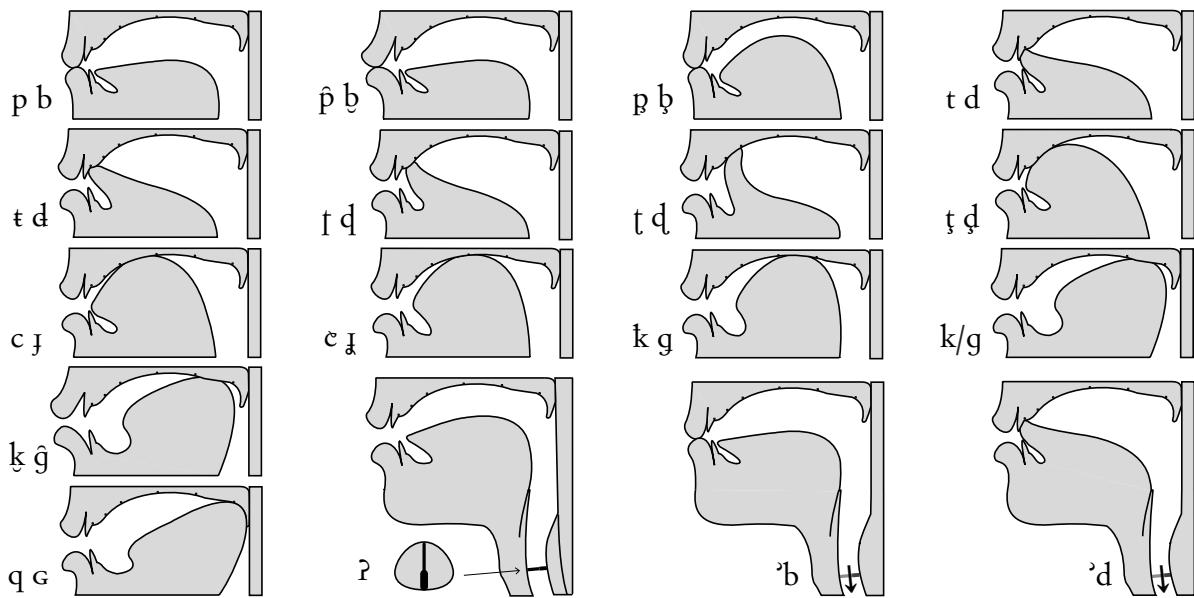


fig 13.27.3. Main stop-strictives (or 'affricates').

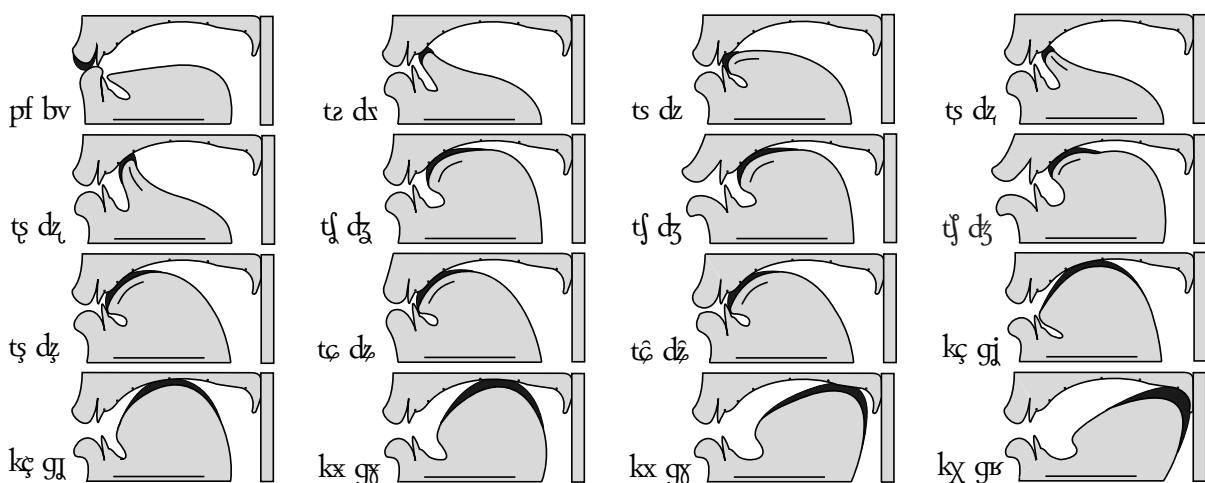


fig 13.27.4. Main constrictives (or 'fricatives').

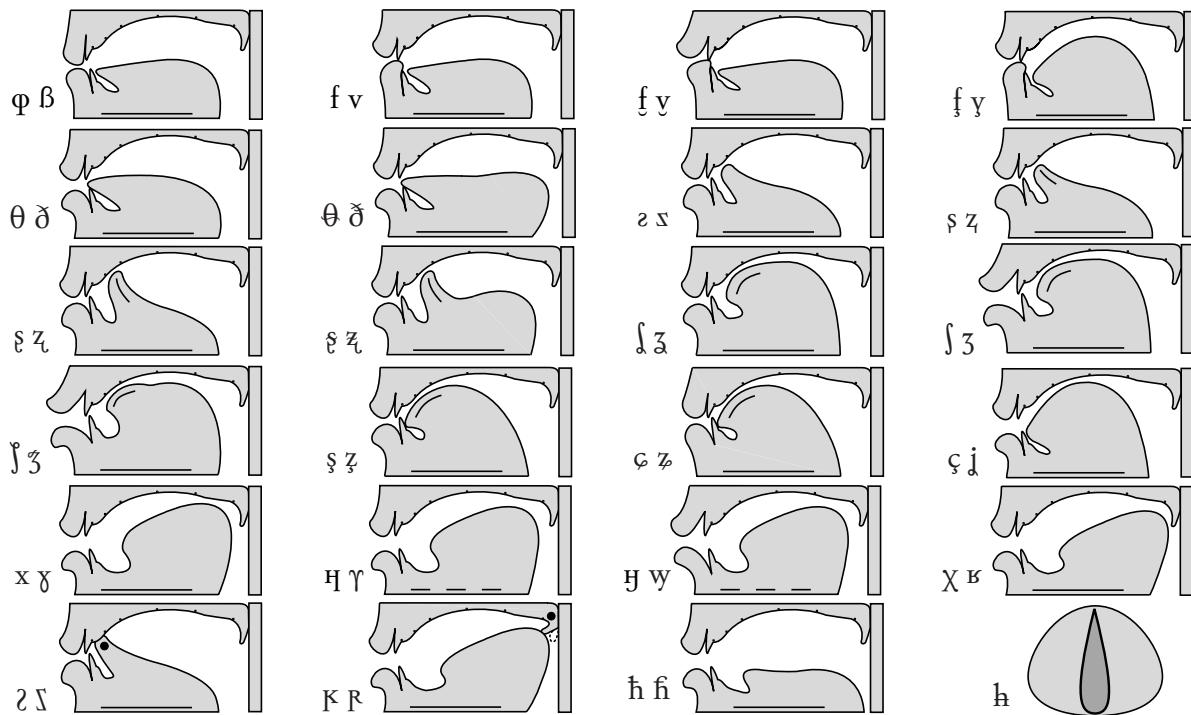


fig 13.27.5. Main approximants (and semi-approximants).

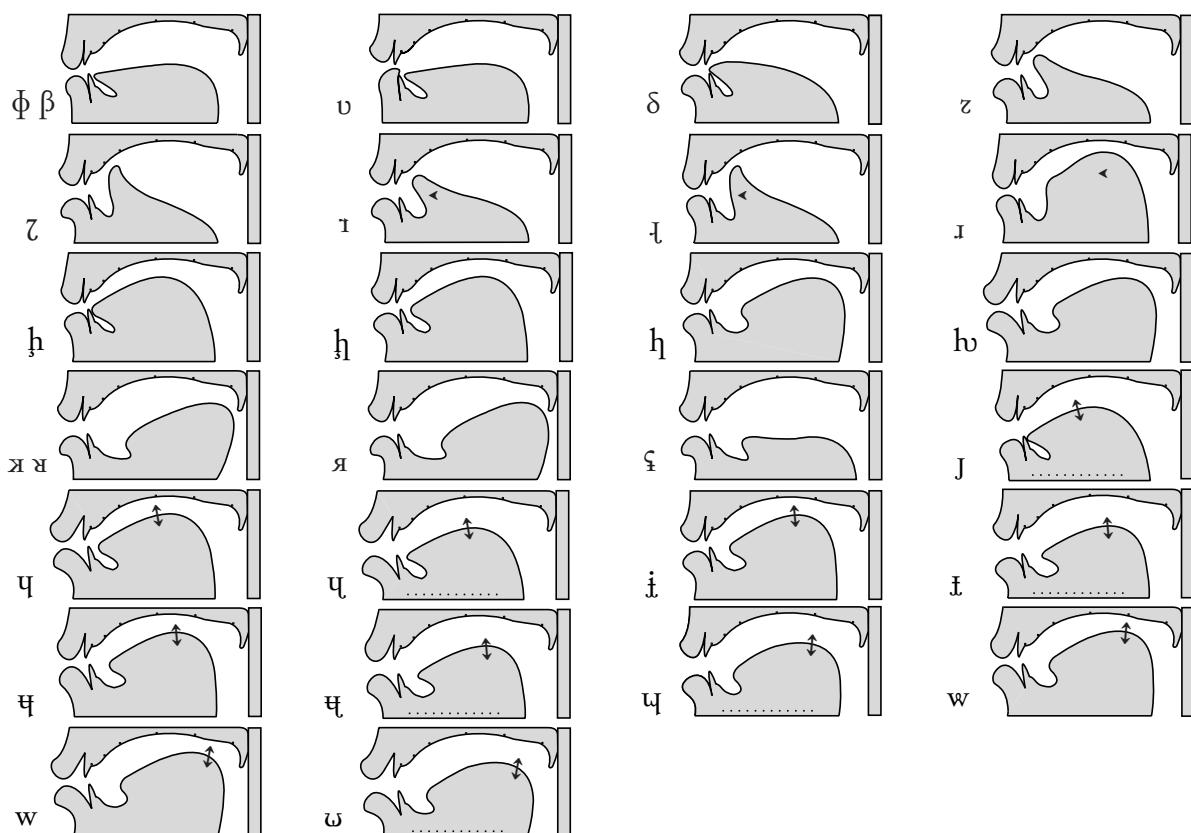


fig 13.27.6. Main 'rhotics'.

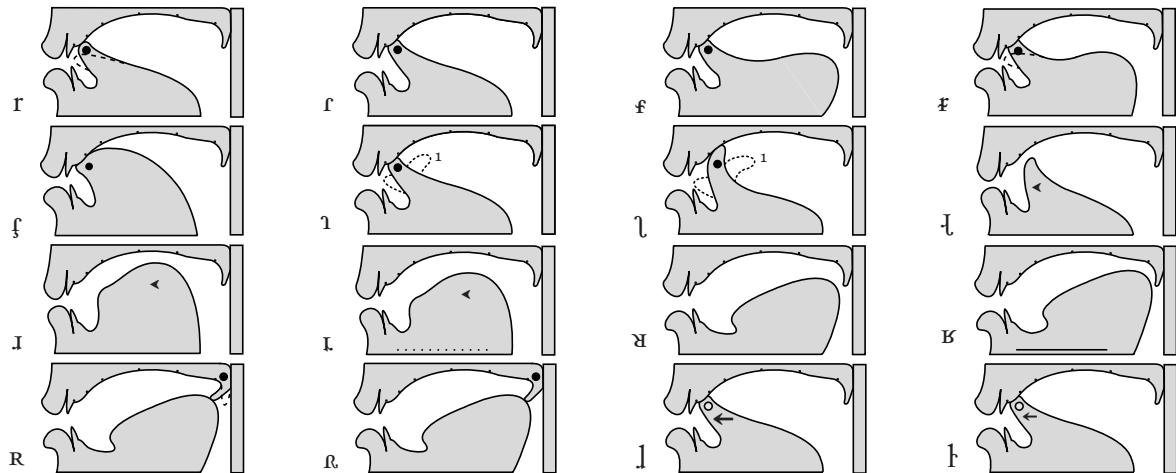
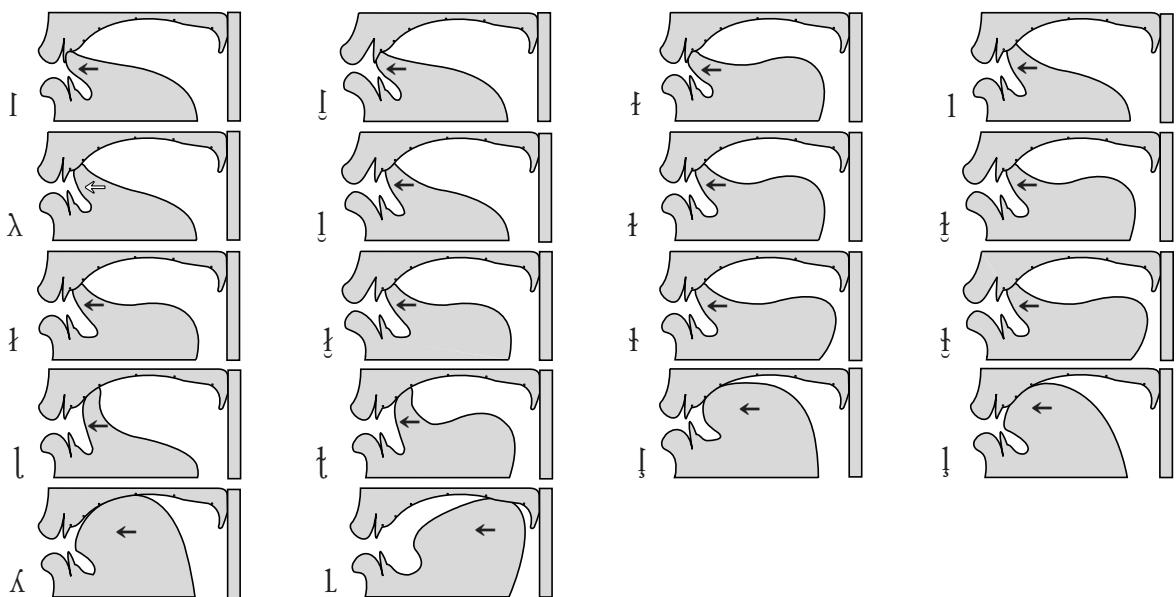


fig 13.27.7. Main laterals.



14.

Annotated Bibliography

A number of our examples have been taken from some of the few titles listed in this Bibliography, but they have been retranscribed (or transcribed, if needed), following our *canIPA* method, also adapting their spelling.

Unfortunately, none of them succeeded in actually freeing themselves from the incredible confusion between ‘syllable’ and ‘mora’. Thus, they continue mixing up phonic and graphic matters. Of course, less useful (or, rather, useless) books and articles do not appear here (including, for instance, Scherr’s).

In addition, even none of the titles listed here indicate, systematically and fully, vowel quantities, as if they were not important, including frequent differences.

ADAMS, J.N. (2013) *Social Variation anf the Latin Language*. Cambridge: CUP; a very thick book with nothing new, just a collection of what is known and well-known, even more deeply, still with the incredible fairy-tale section about ‘diphthongs and hiatuses’, with a ‘promising’ but very disappointing and highly misleading title; non-*IPA*.

ALLEN, W.S. (1978²) *Vox latina*. Cambridge: CUP; sufficient as a start, but not as satisfactory as some ‘older’ treatises and grammars; non-*IPA*.

BERNARDI PERINI, G. (2010⁵) *L'accento latino*. Bologna: Pàtron; non-*IPA*, somehow indicating stresses and vowel quantities, but Italian é/è used at random.

BETTS, G. (1986) *Teach yourself Latin*. Sevenoaks: Hodder & Stoughton; non-*IPA*, but indicating stresses and vowel quantities, somehow.

BOLDRINI, S. (2004) *Fondamenti di prosodia e metrica latina*. Roma: Carocci.

BOUQUIAUX, L. et alii (1976) *Initiation à la phonétique*. Paris: PUF/ORSTOM; a vinyl record to be used in connection with THOMAS et alii; expanded *IPA*.

CALONGHI, F. (1950) *Dizionario latino italiano*. Torino: Rosenberg & Sellier.

CANEПARI, L. (1983) *Phonetic Notation · La notazione fonetica*. Venezia: Cafoscarina; with 2 enclosed audiocassettes; almost *canIPA*.

— (1986³) *Italiano standard e pronounce regionali* [‘Standard and Regional Italian Pronunciations’]. Padua: CLEUP; with 2 enclosed audiocassettes, the second one is about regional pronunciations, also downloadable from our *canipa.net* website; almost *canIPA*.

— (2000/2009) *Dizionario di pronuncia italiana* [‘Italian Pronouncing Dictionary’]. Bologna: Zanichelli; 60,000 forms with transcription and pronunciation variants, which correspond at least to 180,000 actual words; with many variants

- and degrees of acceptability: *modern* neutral, *traditional* neutral, *acceptable*, *tolerated*, *slovenly*, *intentional* and *lofty*; *canIPA*.
- (2004²) *Manuale di pronuncia italiana* ['Handbook of Italian Pronunciation']. Bologna: Zanichelli; with 2 enclosed audiocassettes, also downloadable from our *canipa.net* website; it introduces *modern* neutral pronunciation, in addition to the *traditional* one, besides other types, including 22 regional koinés; *canIPA*.
 - (2007) *Pronunce straniere dell'italiano – ProSIt* ['Foreign Pronunciations of Italian']. München, Lincom; precise descriptions of the foreign accents of 43 language groups, not only European, with intonation and more or less marked internal variants; *canIPA*.
 - (2007²) *A Handbook of Pronunciation. English, Italian, French, German, Spanish, Portuguese, Russian, Arabic, Hindi, Chinese, Japanese, Esperanto*. München: Lincom; *canIPA* transcriptions, as in this book.
 - (2007) *Natural Phonetics & Tonetics. Articulatory, auditory, and functional*. München: Lincom; updated edition of previous title; the first part gives a complete presentation of the *canIPA* method and symbolization; while, the second part provides accurate phonosyntheses of 241 living languages and 71 dead ones; on our website, the latter are 81, freely downloadable.
 - (2016²) *English Pronunciation & Accents*. München: Lincom; with more than 200 different accents [L1: 121 native with variants], bilingual [L2: 63], foreign [LS: 30]; *canIPA*.
 - (2016²) *German Pronunciation & Accents*. München: Lincom; neutral, mediatic, traditional, international, regional and foreign accents, not only in Germany, Austria and Switzerland; *canIPA*.
 - (2017) *French Pronunciation & Accents*. München: Lincom; neutral, mediatic, traditional, international, regional and foreign accents, not only in France; *canIPA*.
 - (2017) *Portuguese Pronunciation & Accents*. München: Lincom; neutral, mediatic, traditional, and international pronunciations, 22 regional and several foreign accents; *canIPA*.
 - (2018) *Italian Pronunciation & Accents*. München: Lincom; neutral, traditional, mediatic pronunciations, with 22 regional and 43 foreign accents, not only European, with intonation and more or less marked internal variants and subvariants, with further chapters on Italian dialects, Latin and other diachronic stages, and many downloadable sound files from our *canipa.net* website; *canIPA*.
 - (2019) *Hebrew Pronunciation & Accents*. München: Lincom; international, neutral, mediatic, traditional pronunciations, with Jerusalem and five 'ethnic' accents, including 40 'return-regional' accents, and a couple of diachronic stages, with counseling by Maya Mevorah; *canIPA*.
 - (2020) *Greek Pronunciation & Accents*. München: Lincom; international, neutral, mediatic, traditional pronunciations, regional accents, including diachronic stages, with a chapter on Ancient Greek; *canIPA*.
 - (2020) *Persian Pronunciation & Accents*. München: Lincom; communicative, neutral, mediatic, traditional, international pronunciations, with regional and border-

- ing accents; *canIPA*.
- (2021) *A note on 4 mediatic accents (3 of German and 1 of French*, in the *canipa.net* site (with counseling by M. Pugliese); *canIPA*.
- (2021) *A note on 4 mediatic accents (3 of German and 1 of French*, in the *canipa.net* site (with counseling by M. Pugliese); *canIPA*.
- (2021) *Ancient Greek Pronunciation & Modern Accents*. München: Lincom; including diachronic stages and some modern European accents; *canIPA*.
- (2021) *Celtic mediatic accents of English*, in the *canipa.net* site (with counseling by M. Pugliese); *canIPA*.
- (2021) *Mediatic Northern-English accent*, in the *canipa.net* site; *canIPA*.
- (2021) *Romanian Pronunciation & Accents*. München: Lincom; neutral, mediatic, and regional accents; *canIPA*.
- (2021) *Sanskrit Pronunciation & Modern Accents*. München: Lincom; including some diachronic stages and modern Indian accents; *canIPA*.
- (2021) *The Alaskan accent of English*, in the *canipa.net* site; *canIPA*.
- (2022) *Catalan Pronunciation & Accents*, in the *canipa.net* site; *canIPA*.
- (2022) *Spanish Pronunciation & Accents*. München: Lincom. Neutral, mediatic, traditional, international, and regional accents, not only in Spain and Latin America (with counseling by R. Miotti); *canIPA*.
- (forth.) *Italian pronouncing dictionary*. Rome: Aracne; updated and expanded full version of the 2000/2009 DiPI edition; *canIPA*.
- & BALZI, F. (2016) *Turkish Pronunciation & Accents*. München: Lincom; neutral, mediatic, and international pronunciations, and regional accents; *canIPA*.
- & CERINI, M. (2016²) *Dutch & Afrikaans Pronunciation & Accents*. München: Lincom; neutral, mediatic, traditional, international, and regional accents, not only in the Netherlands, Flanders, and South Africa; *canIPA*.
- & — (2017²) *Chinese Pronunciation & Accents*. München: Lincom; neutral and mediatic Mandarin, with 10 regional and Taiwanese accents; *canIPA*.
- & — (2020²) *Arabic Pronunciation & Accents*. München: Lincom; neutral and mediatic accents, including ‘regionational’ accents; with contributions from Maurizio Pugliese; *canIPA*.
- & DATUASHVILI, N. (forth.) *Georgian Pronunciation*, in the *canipa.net* site; *canIPA*.
- & GIOVANNELLI, B. (2012⁴) *La buona pronuncia italiana del terzo millennio* [‘Good Italian Pronunciation for the Third Millennium’]. Rome: Aracne; neutral pronunciation, with a CD containing recordings, also downloadable from the *canipa.net* website; *canIPA*.
- & MISCIO, F. (2017²) *Japanese Pronunciation & Accents*. München: Lincom; neutral, mediatic and international pronunciations, and 20 regional accents; *canIPA*.
- & — (2018) *Japanese Pronouncing Dictionary. From Transliteration to Phonotactics*. München: Lincom; *canIPA*.
- & PAGANINI, D. (2021) *Thai Pronunciation*, in the *canipa.net* site; *canIPA*.
- & PUGLIESE, M. (2018) *A note on MLE pronunciation: ‘multicultural London English’*, in the *canipa.net* site; *canIPA*.

- & — (2018) *A note on MPF pronunciation: ‘multicultural Paris French’*, in the *canipa.net* site; *canIPA*.
- & — (2019) *Finnish Pronunciation*, in the *canipa.net* site; *canIPA*.
- & — (2020) *Welsh Pronunciation*, in the *canipa.net* site; *canIPA*.
- & — (2021) *A note on MBG pronunciation: ‘multicultural Berlin German’*, in the *canipa.net* site; *canIPA*.
- & — (2021) *Galician Pronunciation & Accents*. München: Lincom (neutral, mediatic and regional accents; *canIPA*).
- & SHARMA, G. (2017²) *Hindi Pronunciation & Accents*. München: Lincom (neutral, mediatic and international pronunciations, and 16 regional accents; *canIPA*).
- & VITALI, D. (2018) *Russian Pronunciation & Accents*. München: Lincom; neutral, mediatic, traditional, international, and some regional accents; *canIPA*.
- CATFORD, J.C. (1988) *A Practical Introduction to Phonetics*. Oxford: Clarendon Press; guided drills to develop phonetic kinesthesia, to be performed accurately, step by step; however, the 2001 edition should be avoided because of too many technical problems during its unsuccessful updating; *IPA*.
- CHAPMAN, W.H. *et alii* (1988³) *Introduction to Practical Phonetics*. Horsleys Green: Summer Institute of Linguistics; substantially *IPA*.
- CLACKSON, J. (2011 ed) *A Companion to the Latin Language*. Oxford: Wiley-Blackwell.
- CSER, A. (2020) *The Phonology of Classical Latin*. Oxford: Wiley-Blackwell; incomplete, unreliable, and still grammar-dependent for ‘hiatuses & diphthongs’, *IPA*, but with extolled ‘modern phonology’ /aj, aw/ for /ɛə, əʊ/, &c.
- DAITZ, S.G. (1984) *The Pronunciation and Reading of Classical Latin*. London: Norton; booklet and cassette with cartoon-like effect, and not without phono-mistakes; only listed *IPA*.
- Dictionnaire Latin-Français* (2014) Chennevières-sur-Marne: Assimil; 14000 entries, with vowel quantities and, wisely, j for /j/, v for /w/, but not au, æ, œ for /ɑ/, /æ/, /œ/.
- Duden Aussprachewörterbuch* (2015⁷, 1962¹) Berlin: Dudenverlag; the ‘DUDEN 6’; also gives person, family, and place names belonging to various languages, with their original pronunciation, but unfortunately, with *intralinguistic* rather than *interlinguistic* transcriptions, and sometimes in an outdated style; *IPA*, with /a, a:/, but /ɔ/, however, now, at last, it accepts ‘/ɔ/-‘vocalization’ also after short vowels, although it continues using only /ɔ/; nothing on intonation, and a very short section on reduced forms; *IPA*.
However, its first edition was our best ‘friend’ during school time, bringing there interesting books on languages and phonetics, rather than the boring expected ones, not to waste precious time. Among the preferred books there were various Linguaphone courses –set up by renowned phoneticians and also recorded by selected radio speakers– which had a whole disc out of sixteen devoted to the phonetics of the language taught, with full *IPA* transcriptions of the various examples, accurately chosen to show the phonic structure; later on, we used those same lists, adequately completed, also for our studies on the different accents, including the social, regional, and foreign ones. Unfortunately, after the sixties, those courses became like all others, practically with no attention to phonetics.
- GEORGES, C.E. & CALONGHI, F. (1896) *Dizionario della lingua latina*. Torino: Rosenberg & Sellier; with j and v, but not æ, œ, nor au...

- HALE, W.G. & BUCK, C.D. (1903) *A Latin Grammar*. Alabama: UAP; much better than so many recent books.
- Handbook of the International Phonetic Association* (1999). Cambridge: C. Univ. Press; although it should be a reliable and advisable guide for transcribing and describing the pronunciation of languages, it honestly cannot be considered such; IPA.
- HAUDRICOURT, A.G. & THOMAS, J.M.C. (1976) *La notation des langues. Phonétique et phonologie* ['Language notation. Phonetics and phonology']. Paris: Inst. Géographique National; with 2 enclosed vinyl records; adapted IPA.
- JONES, D. (1956) *Cardinal Vowels*. London: Linguaphone Institute; 2 [78 rpm] records with booklet; now face A of both records are downloadable; IPA.
- (1967³) *The Phoneme: its Nature and Use*. Cambridge: Heffer; still better than so many more or less recent productions, woolily trying to deal with this serious subject, denying it; IPA.
- KENT, R.G. (1945³) *The Sounds of Latin*. Baltimore: Linguistic Society of America; with some almost natural-phonetics presentations.
- LAVER, J. (1980) *The Phonetic Description of Voice Quality*. Cambridge: CUP; with a non-enclosed audiocassette; IPA.
- Le Latin* (2015) Chennevières-sur-Marne: Assimil; some pseudo-phonetic transcriptions, with almost unreadable notes, for unprofessional color printing.
- LINDSAY, W.M. (1894) *The Latin Language*. Oxford: OUP; still much better than so many 'modern' books.
- MABILIA, V. & Mastandrea, P. (2000) *Il primo latino*. Bologna: Zanichelli; marks non-penultimate stress by means of '.
- MIOTTI, R. (2021) *Pronunciación y acentos del español* ['Spanish Pronunciation & Accents']. München: Lincom; neutral, mediatic, traditional, international, and regional accents, not only in Spain and Latin America; Spanish version partially corresponding to Canepari's *Spanish Pronunciation & Accents*; *canIPA*.
- & — (forth.) *Pronunciación y acentos del catalán*. München: Lincom; *canIPA*.
- & — (forth.) *Spanish Pronouncing Dictionary · Diccionario de pronunciación española*. Roma: Aracne; *canIPA*.
- MIR, J. & Calvano, P. (1986) *Nuovo vocabolario della lingua latina*. Milano: Mondadori-ELI; marks many stresses by means of ' or ˘, but not without mistakes.
- Oxford Latin Desk Dictionary* (2005). Oxford: OUP; indicates long vowels by means of macrons, although not always or not always correctly, v for /w/, but not j, au, æ, œ for /j, əu, əe, œ/, no IPA.
- Oxford Latin Dictionary* (1968¹). Oxford: OUP; not as useful and complete as it should be, indicates long vowels by means of macrons, ˘, although not always; when it was begun in 1933, official IPA was already well-known, especially in England, but it was not used at all, not even moderately or selectively, preferring to keep on with highly questionable, unsatisfactory, and unsystematic dialectics. Unfortunately, with i, I for /i, ɪ/ and /j/, u, V for /u, ʊ/ and /w/, and with no clear indication of æ, au, œ for /ə, əu, əe/, &c.
- PUGLIESE, M. & CANEPARI, L. (2021) *Additional mediatic American English variants*,

- in the *canipa.net* site; *canIPA*.
- SMALLEY, W.A. (1964²) *Manual of Articulatory Phonetics*. Terrytown (NY): Practical Anthropology; with 33 non-enclosed [18 cm, 19 cm/s] reels, lasting 32 hours; non-IPA.
- STURTEVANT, E.H. (1920) *The Pronunciation of Greek and Latin*. Chicago: UCP; still interesting and useful.
- THOMAS, J.M.C. *et alii* (1976) *Initiation à la phonétique* ['Introduction to Phonetics']. Paris: PUF; completed by the vinyl record BOUQUIAUX *et alii*; expanded IPA.
- VENDRYES, J. (1902) *Recherches sur l'histoire et les effets de l'intensité initiale en latin*. Paris: Klincksieck; with passages from various authors, both Latin and modern on the subject, but not convincing about a 'musical' accent.
- ZAGO, M. (1998) *La pronuncia e l'intonazione della lingua latina: una proposta* ['Pronunciation & Intonation of the Latin Language: a suggestion']. Venice University graduation thesis guided by L. Canepari; some of its texts have been retranscribed for the present book.

INTERNATIONAL PHONETIC ALPHABET
(official: 1993, corrected in 1996, and updated in 2005)

CONSONANT (PULMONIC)

	Bilabial	Labiodent.	Dental	Alveolar	Postalveol.	Retroflex	Palatal	Velar	Uvular	Pharyng.	Glottal
Plosive	p b			t d		t̪ d̪	c j	k g	q ɣ		ʔ
Nasal	m	n̪		n		ɳ	ɲ	ŋ		N	
Trill	r̪			r						R	
Tap or Flap	v̪			f̪		t̪					
Fricative	ɸ β f v	θ ð s z ſ ſ̪		z̪	ç ɿ	x ɣ	χ ʁ	h̪ ɻ	h̪ ɻ̪	h h̪	
Lateral fric.				ɬ ɬ̪							
Approxim.	v̪			ɹ̪		ɺ̪	j̪	w̪			
Lateral app.				l̪		ɺ̪	ɻ̪	ɻ̪			

Where symbols appear in pairs, the one to the right is voiced. Shaded areas denote articulations judged impossible.

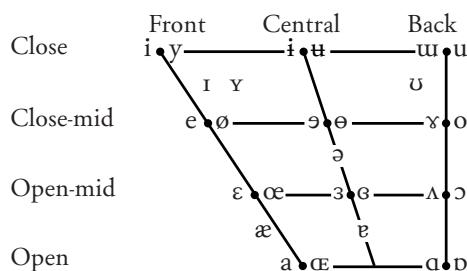
CONSONANTS (NON-PULMONIC)

Clicks	Voiced implosives	Ejectives
ʘ Bilabial	b̪ Bilabial	' as in:
Dental	d̪ Dental/alveol.	p̪ Bilabial
! (Post)alveolar	f̪ Palatal	t̪ Dental/alveol.
ǂ Palatoalveolar	g̪ Velar	k̪ Velar
ǁ Alveol. lateral	ç̪ Uvular	s̪ Alveol. fricat.

OTHER SYMBOLS

ç	Voiceless alveolo-palatal fric.
z̪	Voiced alveolo-palatal fric.
l̪	Voiced alveolar lateral flap
ɥ	Simultaneous ſ and x
h̪	Voiceless epiglottal fric.
ɸ	Voiced epiglottal fric.
ts	Affricates and double articulat.
ꝝ	can be represented by two sym-
ꝝp	bols joined by a tie bar if necess.

VOWELS



Where symbols appear in pairs, the one to the right (and ʊ) is rounded.

TONES & WORD ACCENTS

	LEVEL	CONTOUR
ø or ˥	Extra-high	ጀ or ↗ Rising
ō ˧	High	ጀ ˨ Falling
ጀ ˧	Mid	ጀ ˧ High rising
ጀ ˨	Low	ጀ ˨ Low rising
ጀ ˩	Extra-low	ጀ ˩ Rising-falling
↑	Downstep (relative)	↗ Global rise
↓	Upstep (relative)	↘ Global fall

DIACRITICS (Diacritics can be placed above a symbol with a descender, eg ʃ̄)

° Voiceless	d̪ ʉ	.. Breathy voiced	b̪ ə̄	▫ Dental	t̪ d̪
~ Voiced	t̪ ſ̪	~ Creaky voiced	b̪ ə̄	▫ Apical	t̪ d̪
h Aspirated	t̪ʰ d̪ʰ	~ Linguolabial	t̪ d̪	▫ Laminal	t̪ d̪
, More rounded	ɔ̄ ɔ̄	w Labialized	t̪ʷ d̪ʷ	~ Nasalized	ẽ õ
. Less rounded	ɔ̄ ɔ̄	j Palatalized	t̪j d̪j	▫ Nasal release	d̪n
+ Advanced	ɥ ɥ	ȝ Velarized	t̪ȝ d̪ȝ	˥ Lateral release	d̪l
- Retracted	ē ī	ጀ Pharyngealized	t̪ጀ d̪ጀ	˥ No audible rel.	d̪
.. Centralized	ë ȫ	~ Velarized or pharyngealized	ጀ ጥ		
* Mid-centralized	ɛ̄ ɔ̄				
: Syllabic	n̄ ɿ̄	± Raised	ɛ̄ (w̄ = voiced labial-velar fricative)		
~ Non-syllabic	ɛ̄ ɔ̄	τ Lowered	ɛ̄ (x̄ = voiceless velar approximant)		
~ Rhotacized	ɔ̄ ɔ̄	⊣ Advanced Tongue Root	ɛ̄ ɔ̄		
		⊣ Retracted Tongue Root	ɛ̄ ɔ̄		

SUPRASEGMENTALS

- ՚ Primary stress
- ՚ Secondary stress:
fouən̄etɪʃən
- ˸ Long ā
- ˸ Half-long ā̄
- ˸ Extra-short ă
- ˸ Syllable break:
xi.ækt̄
- ՚ Minor (foot) group
- ՚ Major (intonation) gr.
- ՚ Linking (absence of a break)

L