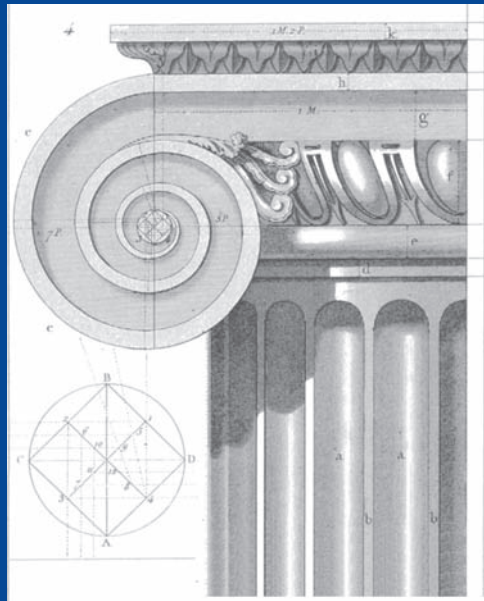


Allen and Greenough's

NEW LATIN GRAMMAR



ANNE MAHONEY

ALLEN AND GREENOUGH'S

NEW

LATIN GRAMMAR

FOR
SCHOOLS AND COLLEGES

FOUNDED ON COMPARATIVE GRAMMAR

EDITED BY

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PREFACE TO THE EDITION OF 1903

THE present book is a careful revision of the edition of 1888. This revision was planned and actually begun in the lifetime of Professor Greenough and has been carried out in accordance with principles that met with his full approval. The renumbering of the sections has made it possible to improve the arrangement of material in many particulars and to avoid a certain amount of repetition which was inevitable in the former edition. Thus, without increasing the size of the volume, the editors have been able to include such new matter as the advance in grammatical science has afforded. The study of historical and comparative syntax has been pursued with considerable vigor during the past fifteen years, and the well-established results of this study have been inserted in their appropriate places. In general, however, the principles and facts of Latin syntax, as set forth by Professor Greenough, have stood the test both of scientific criticism and of practical use in the class-room, and accordingly the many friends of Allen and Greenough's Grammar will not find the new edition strange or unfamiliar in its method or its contents. The editors have seen no occasion to change long-settled nomenclature or to adopt novel classifications when the usual terms and categories have proved satisfactory. On the other hand, they have not hesitated to modify either doctrines or forms of statement whenever improvement seemed possible.

In the matter of "hidden quantity" the editors have been even more conservative than in the former revision. This subject is one of great difficulty, and the results of the most recent investigations are far from harmonious. In many instances the facts are quite undiscoverable, and, in general, the phenomena are of comparatively slight interest except to special students of the arcana of philology. No vowel has been marked long unless the evidence seemed practically decisive.

The editors have been fortunate in securing the advice and assistance of Professor E. S. Sheldon, of Harvard University, for the first ten pages, dealing with phonetics and phonology. They are equally indebted to Professor E. P. Morris, of Yale University, who has had the kindness to revise the notes on historical and comparative syntax. Particular acknowledgment is also due to Mr. M. Grant Daniell, who has cooperated in the revision throughout, and whose accurate scholarship and long experience as a teacher have been of the greatest service at every point.

SEPTEMBER 1, 1903.

PREFACE TO THE FOCUS EDITION

Allen and Greenough's *Latin Grammar* has gone through many editions and reprintings, and remains deservedly popular as a reference grammar for intermediate to advanced Latin students. The present edition is a reprint of the 1903 edition, except for the sections on meter, which have been completely re-written in the light of modern metrical scholarship.

Because Allen and Greenough is the primary Latin grammar in the Perseus Digital Library (<http://www.perseus.tufts.edu>), it is readily available and widely used. The on-line edition includes hyperlinks to the full text of the passages cited as examples, and links from those texts back to the grammar, so that the grammar becomes a kind of commentary on the core texts of Latin literature. The on-line edition participates in the integrated reading environment of the digital library. No printed book can do that in quite the same way, but a printed book has its own advantages: you can read it anywhere, add your own favorite examples, highlight the points you most need to study, and generally make the book your own. Because Allen and Greenough is familiar to anyone who reads Latin with Perseus, it is the obvious choice for a student's first printed Latin grammar.

In this edition, we have retained most of the 1903 edition unchanged. The paradigms, explanations, and examples are clear and thorough; it would be hard to improve on them. The meter sections, however (§ 607-629), are quite out of date and would mislead the modern student. I have accordingly re-written them, retaining the same organization of the material so that section references from other books will still be correct.

Older theories of Latin (and Greek) meter were based on two assumptions we now know to be incorrect: that all meter could be divided into "feet" of two to four syllables, and that all rhythm could be divided into musical measures with an equal number of beats. Although Hellenistic and late antique metrical theorists shared these assumptions, they are not supported by what we now know of the historical development of Greek meter, which was later adopted by the Romans and adapted to their own language. Scholars of Indo-European meter and poetry have demonstrated that the earliest Greek meters were based on larger units called *cola*, of four to twelve syllables, which could be combined in various ways. The Aeolic family of meters (the glyconic, pherecratean, Sapphic, and so on) are thus the closest to the original Greek meters; everything else is a later development.

Although we now analyze dactylic hexameters and iambic trimeters into feet, even they were originally built from *cola*. This is most easily seen in the way the hexameters of Homeric epic are built from formulae, most of which fill the first half or the second half of a hexameter line.

Prior editions of Allen and Greenough insisted on analyzing Aeolic meters

into feet, and on creating isochronous measures of three or four beats each. From this misunderstanding grow such difficult ideas as the “irrational spondee” and the “cyclic dactyl.” It is much easier to analyze Aeolic meters in the way they are actually constructed, with a base that contains the variable portion of the colon, a choriambic nucleus that can be expanded, and a tail that rounds off the line. Similarly, it is easier to recognize the notions of contraction (in dactyls and anapests) and resolution (in iambics, trochaics, and anapests) than to learn a set of complicated rules for the “substitution” of one foot for another in a line. Modern metrical scholarship has produced a theory of meter that not only produces better explanations, but is also easier to teach.

I have expanded the treatment of the Saturnian to take advantage of recent scholarship on this rugged but charming verse form. It is now generally accepted that Saturnians are not quantitative. They seem to be related more closely to other Western Indo-European forms, less closely to the quantitative meters of Greek and Sanskrit.

Finally, I have added a few words on the subject of medieval Latin versification. Although the accentual, rhymed verse of medieval Latin is very easy for English speakers, students do need to be shown that this verse is different from classical Latin verse.

Boston, Massachusetts

29 March 2001

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LATIN GRAMMAR

Latin Grammar is usually treated under three heads: 1. Words and Forms; 2. Syntax; 3. Prosody. Syntax treats of the function of words when joined together as parts of the sentence; Prosody of their arrangement in metrical composition.

PART FIRST — WORDS AND FORMS

THE ALPHABET

1. The Latin Alphabet is the same as the English (which is in fact borrowed from it) except that it does not contain **J**, **U**, and **W**.

NOTE 1.—The Latin alphabet was borrowed in very early times from a Greek alphabet (though not from that most familiar to us) and did not at first contain the letters **G** and **Y**. It consisted of capital letters only, and the small letters with which we are familiar did not come into general use until the close of the eighth century of our era.

NOTE 2.—The Latin names of the consonants were as follows:—**B**, *be* (pronounced *bay*); **C**, *ce* (pronounced *kay*); **D**, *de* (*day*); **F**, *ef*; **G**, *ge* (*gay*); **H**, *ha*; **K**, *ka*; **L**, *el*; **M**, *em*; **N**, *en*; **P**, *pe* (*pay*); **Q**, *qu* (*koo*); **R**, *er*; **S**, *es*; **T**, *te* (*tay*); **X**, *ix*; **Z**, *zeta* (the Greek name, pronounced *dzayta*). The sound of each vowel was used as its name.

a. The character **C** originally meant **G**, a value always retained in the abbreviations **C.** (for **Gāius**) and **Cn.** (for **Gnaeus**).

NOTE.—In early Latin **C** came also to be used for **K**, and **K** disappeared except before **a** in a few words, as **Kal.** (**Kalendae**), **Karthāgō**. Thus there was no distinction *in writing* between the sounds of **g** and **k**. Later this defect was remedied by forming (from **C**) the new character **G**. This took the alphabetic place formerly occupied by **Z**, which had gone out of use. In Cicero's time (see N. D. ii. 93), **Y** (originally a form of **V**) and **Z** were introduced from the ordinary Greek alphabet to represent sounds in words derived from the Greek, and they were put at the end of the Latin alphabet.

b. **I** and **V** were used both as vowels and as consonants (see § 5).

NOTE.—**V** originally denoted the vowel sound **u** (*oo*), and **F** stood for the sound of our consonant **W**. When **F** acquired the value of our **f**, **V** came to be used for the sound of **W** as well as for the vowel **u**.

In this book **i** is used for both vowel and consonant **i**, **u** for vowel **u**, and **v** for consonant **u**:—**iūs**, **vir**, **iuvenis**

Classification of Sounds

2. The simple Vowels are **a**, **e**, **i**, **o**, **u**, **y**.

The Diphthongs are **ae**, **au**, **ei**, **eu**, **oe**, **ui**, and, in early Latin, **ai**, **oi**, **ou**. In the diphthongs both vowel sounds are heard, one following the other in the same syllable.

3. Consonants are either voiced (*sonant*) or voiceless (*surd*). Voiced consonants are pronounced with the same vocal murmur that is heard in vowels; voiceless consonants lack this murmur.

1. The voiced consonants are **b, d, g, l, r, m, n, z**, consonant **i, v**.

2. The voiceless consonants are **p, t, c (k, q), f, h, s, x**.

4. Consonants are further classified as in the following table:

	LABIALS	DENTALS	PALATALS	
Mutes	Voiced (<i>mediae</i>)	b	d	g
	Voiceless (<i>tenuēs</i>)	p	t	c (k, q)
	Aspirates	ph	th	ch
Nasals	m	n	n (before c, g, q)	
Liquids		l, r		
Fricatives (Spirants)	f ¹	s, z		
Sibilants		s, z		
Semivowels	v		consonant i	

Double consonants are **x (=cs)** and **z (=dz)**; **h** is merely a breathing.

1. Mutes are pronounced by blocking entirely, for an instant, the passage of the breath through the mouth, and then allowing it to escape with an explosion (distinctly heard before a following vowel). Between the explosion and the vowel there may be a slight puff of breath (*h*), as in the Aspirates (**ph, th, ch**).²

2. Labials are pronounced with the lips, or lips and teeth.

3. Dentals (sometimes called Linguals) are pronounced with the tip of the tongue touching or approaching the upper front teeth.

4. Palatals are pronounced with a part of the upper surface of the tongue touching or approaching the palate.³

5. Fricatives (or Spirants) are consonants in which the breath passes continuously through the mouth with audible friction.

6. Nasals are like voiced mutes, except that the mouth remains closed and the breath passes through the nose.

5. The vowels **i** and **u** serve as consonants when pronounced rapidly before a vowel so as to stand in the same syllable.⁴ Consonant **i** has the sound of English consonant **y**; consonant **u** (**v**) that of English consonant **w**.

Consonant **i** and **u** (**v**) are sometimes called Semivowels.

¹ Strictly a *labio-dental*, pronounced with the under lip touching the upper teeth.

² The aspirates are almost wholly confined to words borrowed from the Greek. In early Latin such borrowed sounds lost their aspiration and became simply **p, t, c**.

³ Palatals are often classed as (1) *velars*, pronounced with the tongue touching or rising toward the soft palate (in the back part of the mouth), and (2) *palatals*, in which the tongue touches or rises toward the hard palate (farther forward in the mouth). Compare the initial consonants in *key* and *cool*, whispering the two words, and it will be observed that before **e** and **i** the **k** is sounded farther forward in the mouth than before **a, o, or u**.

NOTE 1.—The Latin alphabet did not distinguish between the vowel and consonant sounds of **i** and **u**, but used each letter (**I** and **V**) with a double value. In modern books **i** and **u** are often used for the vowel sounds, **j** and **v** for the consonant sounds; but in printing in capitals **J** and **U** are avoided:—**IVLIVS** (**Iūlius**). The characters **J** and **U** are only slight modifications of the characters **I** and **V**. The ordinary English sounds of **j** and **v** did not exist in classical Latin, but consonant **u** perhaps approached English **v** in the pronunciation of some persons.

NOTE 2.—In the combinations **qu**, **gu**, and sometimes **su**, **u** seems to be the consonant (**w**). Thus, **aqua**, **anguis**, **cōnsuētus** (compare English *quart*, *anguish*, *suave*). In these combinations, however, **u** is reckoned neither as a vowel nor as a consonant.¹

ORTHOGRAPHY

6. Latin spelling varied somewhat with the changes in the language and was never absolutely settled in all details.

Thus, we find **lubet**, **vorto**, as earlier, and **libet**, **verto**, as later forms. Other variations are **optumus** and **optimus**, **gerundus** and **gerendus**.

The spelling of the first century of our era, known chiefly from inscriptions, is tolerably uniform, and is commonly used in modern editions of the classics.

a. After **v** (consonant **u**), **o** was anciently used instead of **u** (**voltus**, **servos**), and this spelling was not entirely given up until the middle of the first century of our era.

b. The older **quo** became **cu** in the Augustan period; in the second century of our era the spelling **quu** established itself in some words:—

cum, older **quom**;² **equos**, **ecus**, later **equus**; **sequuntur**, **secuntur**, later **sequuntur**; similarly **exstinguont**, **exstingunt**, later **exstinguunt**.

NOTE.—In most modern editions the spelling **quu** is adopted, except in **cum**.

c. Between consonant **i** and a preceding **a**, **e**, **o**, or **u**, an **i** was developed as a transient sound, thus producing a diphthong **ai**, **ei**, etc., before the consonant **i**. In such cases but one **i** was written: as, **âiō** (for †**ai-iō**), **mâius** (for †**mai-ius**), **pêius** (for †**pei-ius**).

d. Similarly in compounds of **iaciō** but one **i** was written (as, **con-iciō**, not **con-iiciō**); but the usual pronunciation probably showed consonant **i** followed by vowel **i** (see § 11. *e*).

NOTE.—Some variations are due to later changes in Latin itself, and these are not now recognized in classical texts.

¹ In such words it is possible that the preceding consonant was labialized and that no distinct and separate consonant **u** was heard.

² The spelling **quum** is very late and without authority.

1. Unaccented **ti** and **ci**, when followed by a vowel, came to be pronounced alike; hence **nūntiō** was later spelled with a **c** and **dicīō** with a **t**.

2. The sound of **h** was after a time lost and hence this letter was often omitted (as, **arēna** for **harēna**) or mistakenly written (as, **hūmor** for **ūmor**).

3. The diphthong **ae** early in the time of the Empire acquired the value of long open **e** (about like English *e* in *there*), and similarly **oe** after a time became a long close **e** (about like the English *ey* in *they*); and so both were often confused in spelling with **e**: as, **coena** or **caena** for the correct form **cēna**.

Syllables

7. Every Latin word has as many syllables as it has vowels or diphthong:—

a-ci-ē, mo-nē, fī-li-us, fe-rō-ci-tā-te.

a. In the division of words into syllables a single consonant (including consonant **i** and **v**) between two vowels is written and pronounced with the following vowel. Doubled consonants are separated:—

pa-ter, mī-li-tēs, in-iū-ri-a, dī-vi-dō; mīt-tō, tol-lō.

NOTE 1.—Some extend the rule for single consonants to any consonant group (as **sp**, **st**, **gn**) that can begin a word. In this book, **dīx-it, sax-um**, etc. are preferred to **dī-xit, sa-xum**; the pronunciation was probably **dīc-sit, sac-sum**.

NOTE 2.—A syllable ending with a vowel or diphthong is called *open*: all others are called *close*. Thus in **pa-ter** the first syllable is open, the second close.

b. In compounds the parts are separated:—

ab-est, ob-lātus, dis-cernō, du-plex, dī-stō.

Pronunciation

8. The so-called Roman Pronunciation of Latin aims to represent approximately the pronunciation of classical times.

VOWELS: **ā** as in *father*;

ǎ as in *idea*.

ē as *eh?* (prolonged), or *a* in *date*; **ĕ** as *eh?* (clipped) or *e* in *net*.

ī as in *machine*;

ĭ as in *holiest* or *sit*.

ō as in *holy*;

ŏ as in *obey*.

ū as *oo* in *boot*;

ŭ as *oo* in *foot*.

y between **u** and **i** (French **u** or German **ü**).

DIPHTHONGS: **ae** like *ay*;

ei as in *eight*;

oe like *oy* in *boy*;

eu as *eh'oo*;

au like *ow* in *now*;

ui as *oo'ee*.

Consonants are the same as in English, except that—

c and **g** are as in *come, get*, never as in *city, gem*.

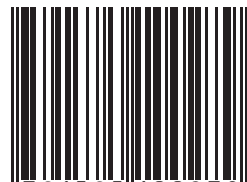
s as in *sea, lips*, never as in *ease*.

Consonant **i** is like *y* in *young*; **v** (consonant **u**) like *w* in *wing*.

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