
APPENDIX B

Glossary of Rhetorical Terms, Figures of Speech, and Metrical Devices Mentioned in the Notes

Alliteration is the repetition of the same letter or sound, usually at the beginning of a series of words, as at *Aen.* 1.124, *Interea magno misceri murmure pontum*. **Alliteration** is often used in combination with **Onomatopoeia** (see below), as in this example.

Anaphora is the repetition of a word or words at the beginning of successive clauses. E.g., *Aen.* 1.421–22, **Miratur molem Aeneas, ... / miratur portas**. In Vergil, **Anaphora** is often used in combination with **Asyndeton** (see below), as in this example.

Anastrophe is the inversion of the normal order of words, as at *Aen.* 4.320, **te propter**.

Aposiopesis (“a falling silent”) is a breaking off in the middle of a sentence, the syntax of which is never resumed. E.g., *Aen.* 1.135, **Quos ego—sed motos praestat componere fluctus**, when Neptune decides to suppress his wrath, at least temporarily.

Apostrophe is a sudden break from the previous narrative for an address, in the second person, of some person or object, absent or present. E.g., *Aen.* 1.94–96, **O terque quaterque beati, / quis ante ora patrum Troiae sub moenibus altis / contigit oppetere!**, addressed to the Trojans who fell at Troy.

Asyndeton is the omission of conjunctions, as at *Aen.* 6.315, **nunc hos nunc accipit illos**.

Ecphrasis is an extended and elaborate description of a work of art, a building, or a natural setting. E.g., *Aen.* 1.159–69, describing the cave of the nymphs at Carthage.

Ellipsis is the omission of one or more words which must be logically supplied in order to create a grammatically complete expression. E.g., *Aen.* 1.543, *sperate deos memores*, where the verb **futuros esse** must be supplied to complete the sense of the line.

Enallage is the transference of an epithet from the word to which it strictly belongs to another word connected with it in thought. E.g., *Aen.* 6.390, **somni noctisque soporae**, where the epithet **soporae** in fact describes not night itself but the drowsiness associated with sleep and night.

(N.B.: this definition is sometimes mistakenly given in textbooks and notes for a related but not identical figure of speech, **Hypallage**. The figure of speech sometimes called **Hypallage** is identical to **Metonymy** [see below].)

Enjambment is the continuation of a unit of thought beyond the end of one verse and into the first few feet of the next. E.g., *Aen.* 6.420–21, *melle soporatam et medicatis frugibus offam / obicit*, where **obicit** completes the meaning of the preceding line; a strong pause follows immediately thereafter.

Epanalepsis is the repetition of a word (often a proper name, and often in successive lines of verse) for dramatic and/or emotional effect. (It sometimes appears in combination with **Anaphora** and **Asyndeton** [see above for both terms].) E.g., *Aen.* 602–3, *divum inclementia, divum / has evertit opes . . .*

Euphemism is the avoidance of a direct, sometimes blunt manner of speaking in favor of a more subtle and sometimes diluted form of expression. E.g., *Aen.* 6.457, the circumlocution **extrema secutam** instead of the explicit **mortuam**.

Hendiadys is the expression of an idea by means of two nouns connected by a conjunction instead of by a noun and a modifying adjective, or by one noun modified by another. E.g., *Aen.* 1.54, **vinclis et carcere = vinclis carceris**.

Hiatus is the avoidance in meter of elision between one word ending in a vowel and another beginning with a vowel (or h). E.g., *Aen.* 4.667, **femineo ululatu**. Here as often the metrical device enhances **Onomatopoeia** (see below).

Hyperbaton is the distanced placement of two (or more) words which are logically meant to be understood together. E.g., *Aen.* 2.589–91, *cum mihi se, non ante oculis tam clara, videndam / obtulit et pura per noctem in luce*

refulsit / alma parens, where the subject + verb + object combination **se obtulit et refulsit alma parens** is dislocated, and added emphasis is thus given to each word.

Hyperbole is exaggeration for rhetorical effect. E.g., *Aen.* 1.103, *fluctusque ad sidera tollit*.

Hysteron proteron is the reversal of the natural or logical order of ideas. E.g., *Aen.* 1.69, **submersas . . . obrue puppes**, where, contrary to logic, Juno instructs Aeolus to flood the Trojan ships *after* they have been sunk.

Litotes is understatement, often enhanced by the use of the negative. E.g., *Aen.* 6.392, *nec . . . me sum laetatus*.

Metonymy is the substitution of one word for another which it suggests. E.g., *Aen.* 4.309, *hiberno sidere = hiberno tempore*.

Onomatopoeia is the use of words the sound of which suggests the sense. E.g., *Aen.* 1.105, **insequitur cumulo praeruptus aquae mons**.

Pathetic fallacy is the attribution of human emotion to inanimate objects. E.g., *Aen.* 4.667–68, *Lamentis gemituque et femineo ululatu / tecta fremunt*, where the roaring is in fact done not by the dwelling but by those whose cries fill it. When used with adjectives, **Pathetic fallacy** is a special type of **Transferred epithet** (see below).

Pleonasm is exceptional (and usually unnecessary) fullness of expression, typical of archaic Latin style. E.g., *Aen.* 4.203, **amens animi**.

Polyptoton is the repetition of a noun or pronoun in different cases at the beginning of successive phrases or clauses. E.g., *Aen.* 1.106–7, **Hi summo in fluctu pendent; his unda dehiscens / terram inter fluctus aperit . . . Polyptoton** is a form of **Anaphora**, and often is found with **Asyndeton** (see above).

Polysyndeton is an overabundance of conjunctions, as at *Aen.* 1.85–86, *una Eurusque Notusque ruunt creberque procellis / Africus . . .*

Rhetorical question is a question that anticipates no real answer. E.g., *Aen.* 2.577–78 (Aeneas to himself): **Scilicet haec Spartam incolumis patriasque Mycenae / aspiciet, partoque ibit regina triumpho?**

Prolepsis is the inclusion in the main story of references to events which in fact will occur after the dramatic time of the poem, and to the people and circumstances involved in these later events. E.g., *Aen.* 6.847–50, **Excudent . . . ducent . . . orabunt . . . describent . . . dicent**, all used to describe the Romans who will be descended from Aeneas and who are not themselves characters in the *Aeneid*.

Simile is a figure of speech which likens or asserts an explicit comparison between two different things. E.g., *Aen.* 6.451–54, [Dido] **quam . . . / obscuram, qualem primo qui surgere mense / aut videt aut vidisse putat per nubile lunam.**

Synchysis is interlocking word order; many variations on the pattern *abAB* exist. E.g., *Aen.* 4.700, **Iris croceis . . . roscida pennis.**

Synecdoche is the use of a part for the whole, or the reverse. E.g., *Aen.* 4.354, **capitis . . . iniuria cari**, where **capitis cari** is used to indicate a person.

Synizesis is a metrical effect whereby two contiguous vowels within the same word and normally pronounced separately are slurred into one syllable. E.g., *Aen.* 1.120, **Ilionei**, where the last two vowels, normally pronounced as a short vowel followed by a long, become one long vowel.

Tmesis (“splitting”) is the separation into two parts of a word normally written as one, often for a (quasi-)visual effect. E.g., *Aen.* 2.218–19, *bis collo squamea circum / terga dati*, where **circum + dati = circumdati**; the word **terga** is literally “surrounded” by the two parts of **circumdati**.

Transferred Epithet is an epithet which has been transferred from the word to which it strictly belongs to another word connected with it in thought. E.g., *Aen.* 1.123, **inimicum imbrem = inimici dei imbrem.**

(See also **Enallage** [above], an ancient name for the same stylistic feature.)

Tricolon crescens is the accumulation of three parallel phrases or clauses, each of which is at least one syllable longer than that preceding it. E.g., *Aen.* 4.307–8, **Nec te noster amor [6 syllables] nec te data dextera quondam [9 syllables] / nec moritura tenet crudeli funere Dido? [15 syllables].** **Tricolon crescens** is often found in combination with **Anaphora** and **Asyndeton** (see above).

Zeugma is the joining of two words by a modifying or governing word which strictly applies to only one of them. E.g., *Aen.* 12.898, *limes agro positus litem ut discerneret arvis*, where zeugma occurs in the use of the verb **discerneret** with both **litem** and **arvis**: the boundary stone settles disagreements by *dividing* the fields.