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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</i>	(<i>ī</i>) /i/ [i, i, i], /CiV/ [CiV], /ViV/ [ViV], /#jV/ [#jV] ¹
	(<i>ī</i>) /i/ [i [#] , iC, iV, i, i] ²
<i>e</i>	(<i>ē</i>) /e/ [e, e, e]
	(<i>ē</i>) /e/ [e [#] , eC, eV, e, e]
<i>a</i>	(<i>ā</i>) /a/ [a, a, a]
	(<i>ā</i>) /a/ [a [#] , aC, aV, a, a]
<i>o</i>	(<i>ō</i>) /o/ [o, o, o]
	(<i>ō</i>) /o/ [o [#] , oC, oV, o, o]
<i>u</i>	(<i>ū</i>) /u/ [u, u, u], /CuV/ [CuV] ³
	(<i>ū</i>) /u/ [u [#] , uC, uV, u, u]
<i>y</i>	(<i>ŷ</i>) /y/ [y, y, y] ⁴
	(<i>ŷ</i>) /y/ [y [#] , yC, yV, y, y]
<i>æ</i>	(<i>ae</i>) /æ/ [æ, æ, æ] [æ]
<i>au</i>	(<i>au</i>) /au/ [au, au, au] [æ]
<i>œ</i>	(<i>oe</i>) /œ/ [œ, œ, œ] [œ]
<i>eu</i>	/eu/ [eu, eu, eu, eu] (for the true Latin diphthong and for Greek ευ)
<i>eu</i>	/eu/ [eu] (for Greek ειο)
<i>ei</i>	/ei/ [ei, ei, ei, ei] ⁵
<i>ei</i>	(<i>eī</i>) /ei/ [ei, ei, ei, ei]
<i>ou</i>	/ou/ [ou, ou, ou, ou]
<i>ui</i>	/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* [ˈæʊdiʊ], *pejus* (much better than *peius*) [ˈpɛiʊs], *etiam* [ˈɛtiæ] /-ɛŋ/, *iam* (much better than *iam*) [jæŋ] /jæŋ/.

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

‘long’ the *short vowels* that precede *i* + a vowel, which –in reality– are [VijV], although often presented as /VjjV/, eg ‘pēūs’ (for *pejus*). Of course, the barbarous ‘system’ of $\tilde{}$ & $\bar{}$, would not be fit, with something like ‘pēūs’ or ‘pēĩūs’, which would ‘produce’ wrong things like ‘[pɛĩʊs, pɛĩjʊs]’!

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

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* [ˈaɛr, ˈaɛrɪs].

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* [ˈpʊɛr, pʊˈɛlə]. But *qu*, *ngu* are [k̄, ŋĝ] /kw, ngw/ (fig 4.2.1).

⁴ These have rounded lips, generally used in Greek loans, and appear in the vocogram boxes just to the right of those of [i(ʰ), ɪ] & 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’) [ɔʊ] and *æ* (‘æ’) [ɛə] (which is derived from archaic *ai* [ɛi]; quite frequent as a desinential grammeme).

Instead, *œ* (‘œ’) [œə] is rare, but with ‘surprises’ for the other spelling (with true *œ* [σɛ]): *pœna* [ˈpœnɔ], *obœdio* [σˈbœdɪo], but: *coemo* [ˈkœmo], *coemisti* [kœˈmɪstɪ], *poeta* /*poëta* [pɔˈɛtɐ].

For the traditional spelling *eu*, we have two different situations, due to Greek loans. Thus, we have ‘problematic’ cases like: *heu!* [ˈhɛʊ], *idoneus* [ɪdɔˈnɛʊs], but *Dareus* [dɛˈrɛʊs], and even *Briareus* [brɪˈɔrɛʊs], *Capaneus* [kɛpɔˈnɛʊs], and *Atreus* [ˈɛtrɛʊs] (including rarer [ɛˈtrɛʊs]): notice the difference, which become s semantic in cases like: *Theseus* [ˈθɛˈsɛʊs], but *theseus* [θɛˈsɛʊs], or *Lynceus* [ˈlɪŋkɛʊs], but *lynceus* [lɪŋˈkɛʊs]!

In addition, we find (and others, too): *ei* [ɛɪ], *ui* [ʊɪ], which are decidedly rarer; even more so are *eī* [ɛiː], *yi* [ɪiː], and *ou* [σʊ], which only occurs lexically in the conjunction *prout*, although in phono-texts we also find *-o v-* [σʰʊ, ɔʰʊ] (= [σʊ, ɔʊ]).

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

In cases like *æs*, *æris* we have [ˈɛəs, ˈɛərɪs] (even if too often written as *aes*, *aeris*), while *aer*, *aeris* (often indicated as *aër*, *aëris*, to guarantee a visible difference) are, instead, [ˈaɛr, ˈaɛrɪs], from Greek *ἀήρ* [ɛˈɛɛr].

Also: *pœna* [ˈpœnə], but *poema*, *poematis* (or *poëma*, *poëmatis*) [pɔ'e'mɛ, pɔ'e-mɛtɪs] (real hiatuses because of their stress pattern) from Greek ποίημα [poi.jɛ.mɛ].

We also have cases like *aunculus* [ɛ'ʊŋkʊlʊs] (from *avunculus* [ɛ'wʊŋkʊlʊs], 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, k̰], <i>ch</i> /kh/ [kh, k̰h] ^{7, 19}
<i>d</i>	/d/ [d] ⁶
<i>f</i>	/f/ [f]
<i>g</i>	/g/ [g, g̰], /gN/ [ŋN, ŋ̰N] <i>gn</i> , <i>gm</i> ⁸ , and <i>ngu</i> + a vowel /ngw/ [ŋġ, ŋ̰ġ] ¹⁴
<i>h</i>	/h/ [h, h̰] ⁹
<i>j</i>	/j/ [j] ¹⁰
<i>l</i>	/l/ [l], <i>l</i> + a vowel /lV/ [lV], <i>-l</i> /l̰/ [l̰#] (final, + a pause), <i>l</i> + a consonant /lC/ [l̰C], <i>ll</i> /ll/ [ll̰] ¹¹
<i>m</i>	/m/ [m], <i>-m</i> [#] or <i>-m</i> [#] (word- or syllable-final + pause/vowel/consonant) /Vŋ [#] / [ˈṼŋ̰, ˈṼŋ̰, ˈṼ] ¹²
<i>n</i>	/n/ [n], /VnC/ [VN≡C], but <i>nf</i> , <i>ns</i> /Vŋf, Vŋs/ [ˈṼŋ̰f, ˈṼŋ̰f, ˈṼŋ̰s, ˈṼŋ̰s, ˈṼf, ˈṼs] ¹³
<i>p</i>	/p/ [p], <i>ph</i> /ph/ [ph] ^{7, 20}
<i>qu</i>	/kw/ [k̰, k̰], and <i>ngu</i> /gw/ [ŋġ, ŋ̰ġ] 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, d, g</i> /b, d, g/, or + <i>m, n, r, l</i> /m, n; r; l/, in neutral accents ^{16, 17}
<i>t</i>	/t/ [t], <i>ti</i> /tɪV/ [tɪV], <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* [ˈʊrps, ɔpˈtuːsus, ɛtˈpɛtrʊs], except for insistence (which produces strained realizations). Let us also see that [ʊʊ] is a monotimbric diphthong, /ʊʊ/, different from [ˈu(ʰ), ˌu], /u/.

Of course, we have *x* [ks], ie 'cs', as in *rex* [ˈrɛks]. 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* [ɛpˈpɔrtas, ɛtˈp-], *ad quem* [ɛkˈk̰ɛŋ, ɛtˈk-], *sub monte* [sumˈmɔntɛ, subˈm-], *sub die* [sʊdˈdiɛ, subˈd-], *sub fine morbi* [sʊfˈfiːnɛ ˈmɔrbi, sʊpˈf-].

⁷ 'Aspirated' voiceless stop, actually the sequence [kh, k̰h], 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^hthiːsɪs] /ph^hth-/.

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* [tibiŋnarɪˈgaːbo, tibi-] /-gn-/. In addition, any forms with *gn-* are mainly archaic: *nosco* [ˈnosko] (← *gnosco*) –including the name *Gnæus* [g^hnæʊs] – or, in any case, with variants in *n-*: (*g*)*naritas* [(g)^hnarɪtas], thus also [tibiˌnarɪˈgaːbo, tibi-].

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

⁹ Rather weak, even in preclassical age, and not rarely voiced; between vowels, by then = [∅] (zero): *nihil* [ˈniːɫ, ˈni(h)ɪɫ], *mihi* [ˈmiː, ˈmiː, ˌmi, ˌmi] (only pedantically [ˈmiɪhi]).

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/ [ɫ], before a pause or a consonant. But /ll/ [ɫɫ] (where [ɫ] is *semivelarized*). In non-neutral pronunciation: /li, li, lj/ [li(ː), li, li].

Up to the end of the preclassical age, [ɫ] also occurred before non-front vowels (including /e, a/), as shown by *famulus* [ˈfæmʊlʊs; -ɫ-] or *simulare* [ˌsɪmʊˈlaːrɛ; -ɫ-] (vs *familia* [fəˈmɪliːə] or *similis* [ˈsɪmɪlɪs, -ɫɪs]), where, by assimilation, the vowels which preceded [ɫ] had become back ones.

¹² *Word-finally*, either before a pause or a vowel beginning a following word, *m* simply nasalizes the vowels, [ĩ, ẽ, ẽ̃, õ, õ̃], in unstressed syllables, but becomes a sequence of a nasalized vocoid and a seminasal (pre)velar contoid, if stressed, [ĩ̃ŋ, ẽ̃̃ŋ, ẽ̃̃̃ŋ, õ̃̃ŋ, õ̃̃̃ŋ]. Let observe: *pulchrum est* [ˈpʊɫkhr̃ũ(ɛ)st], *pulchra es* [ˈpʊɫkhr̃ɛ(ɛ)s].

Before a consonant (except bilabials, either word-final or word-internal), *m* is /ŋ(ʃ)C/ [ĩ̃ŋ, ẽ̃̃ŋ, ẽ̃̃̃ŋ]. The same before /f, s, j, w, h/ (even [ʔ] 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* [kũˈgrano ˈsɛlɪs], *cum libro* [kũˈlɪbro, kũɫˈlɪbro] (including [kũɫˈlɪbro]).

In addition to what already said, for *word-internal m*, before a following consonant, we have: *quamquam* [ˈḳɛ̃ŋḳɛ̃] /kwɛŋkwɛŋ/, *omnis* [ˈõŋnɪs] /ˈõŋnɪs/. In our phonemic transcriptions, we simplify a bit, using /Vŋ/ for nasal(ized) vowels, [ĩ̃ŋ, ẽ̃̃ŋ, ẽ̃̃̃ŋ], as already seen.

The same is done for /kw, gw/ [ḳ, ḳ; ĝ, ĝ] (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, ŋ̃], if stressed and becoming closed: *confero*, *constans*, *constantis*, *mens*, *mentis* [ˈkɔ̃ŋfɛrɔ, ˈkɔ̃ŋstɛ̃s, kɔ̃stɛ̃ntɪs, ˈmɛ̃ŋs, ˈmɛ̃ntɪs].

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, cōnstāntīs, mēns, mēntīs’. This lets people think we may really have something like ‘/kɔ̃ŋfɛrɔ, ˈkɔ̃ŋstɛ̃s, kɔ̃stɛ̃ntɪs/’, or [ˈkɔ̃fɛrɔ, ˈkɔ̃stɛ̃s, kɔ̃stɛ̃ntɪs] (with ‘/mɛ̃ŋs, ˈmɛ̃ntɪs/ [ˈmɛ̃s, ˈmɛ̃ntɪs]’), where excessively long vowels, especially in unstressed syllables, are clearly surprising, at least in everyday language, which, more naturally, prefers /ˈkɔ̃ŋfɛrɔ, ˈkɔ̃ŋstɛ̃s, kɔ̃stɛ̃ntɪs, ˈmɛ̃ŋs, ˈmɛ̃ntɪs/.

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/ [ɲj, ɲw] (including /ni, ni, nj/ [ɲi^h, ɲi, ɲj], 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* [ɪnˈɛ-grũ] /ɪnˈɛgruŋ/ (but [ɪnɛgr-rũ], in colloquial and broader accents, as popular and rural ones).

¹⁴ Labio-(pre)velar stops (cf fig 4.2.1): voiceless, *qui* [ˈk̥iː] /ˈkwi/, or voiced, *languor* [ˈlɛŋgɔr] /ˈlɛŋgwɔr/; /gw/ [g̃] occurs only between /n/ and vowels different from /u/. However, in rural and popular speech, /kw, gw/ [k̥, k̥; g, g̃] were practically replaced by ‘/kθ, gθ/’ ie [k, g] (including [k̥, g̃], and even (postpalatal) [ç, ʝ], before front vowels, in addition to /gm/ [gm, gm], and rural [ɣm, ʝm]).

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

¹⁶ *Disgregatio*, *Lesbos*, *asma* [dɪzgrɛˈgatiɔ, ˈlɛzbɔs, ˈazmɛ] /-sg-, -sb-, -sm-/. But *disjuncto*, *transversus* [disˈjũŋgo, trɛ̃sˈwɛrsus] /-sʃ-, -sʷ-/. However, colloquially, also [dɪzjũŋgo, trɛ̃zˈwɛrsus].

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

¹⁸ The change from /ks/ to /gz/ for *ex-* [ɛksV-] 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 phonostyleme (for ζ). Since, in addition to [z], it also had further possible intervocalic variants, [zz] and [dz] (*not* just [dz], stopstricive), 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, [ç], or half-voiced, [ç̤].

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 [ʃ] for /l/ [ʎ] (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, k, c].

Furthermore, [ʔ] could freely occur before vowels in word-initial position, after pause or in stressed syllable, especially for emphasis, /[#]V-/ [ʔV-]: *ei!* [ˈʔeɪ, ˈʔeɪ, ˈʔeɪ].

Let us add that words like *suavis*, *suesco* and *Suetonius* were generally treated differently in current language and in verse. Thus, /[#]swV-/ [ʃV-] was often changed into [sʊV-] 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 Phonotactics 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* [ˈwiwʊs], or *uiduus*, for *viduus* [ˈwiɖʊs], or *uuula*, for *uvula* [ˈuɾwʊlə] (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* [ˈmurtʊʊs, ˈmurtʊʊ] /-ʊʊ/, or *divus*, *divum* [ˈdiwʊs, ˈdiwʊ] /-ʊʊ/, are much better than *diius*, *dium*, also avoiding saying [ˈmurtʊʊs, ˈmurtʊʊ] (not even [ˈmurtʊʊs, ˈmuutʊʊ]). Often, Sallustius and Cicero used *quom*, for the conjunction, instead of a more common *cum* /ˈkuŋ/ [ˈkʊŋ, ˌkʊ, ˌkʊ], 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 [ɐʊ, ɛə, ɔə]) with *au*, *æ*, *œ*, as in: *cauda* [ˈkæʊdɐ], *Augustus* [ɛʊgʊstʊs], *æs* [ɛəs], *æris* [ɛɛris], *Aeneæ* [ɛəneɛə], *Œdipus* [ˈœdɪpʊs], *pœna* [ˈpœnɐ], *pœnalis* [pœnɐˈnɛlis]. As, typographically, *Th* is much fitter for ‘*Th*’ rather than ‘*TH*’, also *Au*, *Æ*, *Œ* (or *Au*, *Æ*, *Œ*) are certainly better than *V* (or *AU*), *Æ*, *Œ*! 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 *äü*, *äë*, *öë* (and *Aü*, *Aë*, *Oë*) for [ɐʊ, ˈæɛ, ˈœɛ]: *aunculus* [ɛʊŋkʊlʊs] (from *avunculus* [ɛʊwʊŋkʊlʊs]), or

Greek forms, like *aer*, *aeris* [ˈaɛɾ, ˈaɛɾɪs], or *poema* [pɔ̃eːmɐ].

All this is (much) better than current mean expedients using ˘ and ˉ 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 [ɛʊ] and [eʊ], necessary in Greek loans (cf note ⁵ above), was to add a ‘beach umbrella’, producing *ēū* for some cases of [ɛʊ].

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, ɐ, ɔ, ʊ, ʏ]), half-lengthened only in true open stressed syllables [iː#, eː#, aː#, oː#, uː#, yː#].

Therefore, when some scholarly people ‘enjoy’ being histrionic, mostly nowadays, and for a word like *adeo* [ˈɛdɛo] /-ɛo:/, drawl something like [ˈɛːdɛoː] (or even [ˈɛːdɛːoː]), become utterly ridiculous.

Certainly, *æ* [ɛə] and *œ* [oə], 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* [ɛʊ] (which was already articulatorily wider), remained practically unchanged for a longer time, before becoming, in successive times, a monophthong, [σ, o], through [ɔo, ɔσ, ɔo].

On the other hand, a committed physician or public administrator, could certainly have used ‘technical’ terms as *extrauterus* [ˌɛkstrɛʊtɛrʊs], *extrauterinus* [ˌɛkstrɛʊtɛrɪnʊs], or *extraurbanus* [ˌɛkstrɛʊrˈbʌnʊs] (not with the diphthong *au* [ɛʊ], although similar), or *extraurbanissimus* [ˌɛkstrɛʊrˈbʌnɪssɪmʊs] (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* [ˌɛkstrʌʊrˈbɛ̃, ˌɛkstrʌʊtɛrʊ̃]. However, in current (not slow) pronunciation, it is certainly possible to have, instead, [-rʃʊr-], with [a] changing to the prevelar semi-approximant, [ɣ], where [ɣʊ] is clearly not a ‘diphthong’. As we should clearly know, by now, the only true diphthongs are formed by tautosyllabic vocoids, [VV, VV, VV], 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, [ˈkʰɛʊkʰi, ˈkʰɛʊki], we also find various

spelling renderings, including *Cayci* [kə'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).

o.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 /ɪ/ (as in Greek words): *jam* [j'ɛ̃ŋ], *juvenis* [j'ʊwɛnɪs], *jus* [j'ʊs], *jussu* [j'ʊssu], *jacto* [j'ɛkto], *jecur* [j'ɛkʊr], *Julius* [j'u'lɪʊs], *Jupiter* [j'ʊppɪtɛr], but (Greek): *Iulus* [ɪ'u'lʊs], *Ionius* [ɪ'ɔnɪʊs].

We know quite well that, especially in poetry, but also in current language, oscillations between /CɪV/ [CɪV] 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 [ɪj], not simply [j], after a diphthongized vowel, exactly with [ɪ], giving [VɪjV], which, mostly in metrical notations was 'presented', for instance, as in cases like 'āō, pēūs', disguised as ['aio, 'peius], instead of *ajo* [ʰɛijo], *pejus* [pɛijʊs].

Probably, sequences with /Vɪ/ [Vɪ] 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 [ʰɛjjo] and [pɛjʊs], 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: *aiio*, *peiius*, *Pompeiii* (or, better still, introducing, at least *j*, in case also *jj*): *ajo*, *pejus*, *Pompe(j)i*. However, *-ii-*, *-iii-*, to be true, already announced [ʰɛijo, 'pɛijʊs] and [pɔm'pɛiji], although a 'non-phonetic' spelling was predominant: *aio*, *peius*, *Pompei(us)*.

Other examples: *major* [t'mɛijɔr], *hujus* [h'ʊijʊs], *Gajus* [t'gɛijʊs], *Dejanira* [dɛijɛ'nirɛ], and *Pompejus* [pɔm'pɛijʊs].

o.8. Also in *combinations with prefixes* (ending in a consonant), we have *j* /j/ (even if, traditionally and ambiguously, *i* is still used): *abjectus* [ɛb'jɛktʊs], *injectum* [ɪp'jɛktʊ], *subjectum* [sʊb'jɛktʊ], *adjuvo* [ɛd'jʊwo], *conjungo* [kɔŋ'jʊŋgo], *disjungo* [dɪs'jʊŋgo], *subjungo* [sʊb'jʊŋgo], and even *subjicio* [sʊb'jɪkɪo] (in addition to a more frequent *subicio* [sʊb'ɪkɪo], by dissimilation and resyllabification, through [sʊb'ɪkɪo]).

Let us remind, once again, that, in metrics (but also currently, especially in colloquial speech), [ɪ, j] and [ʊ, w] often exchanged to 'balance things'... On the other hand, (classical) Latin, in its evolution, changed, almost automatically, [ɪV, ʊV] and [ɪʷ, ʊʷ] into [jV, wV, jʷ, wʷ].

Let us add that there is no real need to also posit ‘[ww]’ (or, in case, ‘[ʊw]’) 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* [eʷɐndɛr], *Euander* [ɛʊɐndɛr], *evoe!* [ɛʷɔɐ, ɛʷɔɐ], *euho!* [ɛʊhɔɐ, ɛʊhɔɐ].

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/ η (while keeping /kw, ngw/ qu Qu and ngu), and /ɛʊ/ au Au, /ɐə/ æ Aæ, /ɔə/ œ Oœ, we should/could also use: /i/ i I, /i/ i I, /ɛ/ e E, /e/ e E, /ɐ/ a A, /a/ a A, /ɔ/ o O, /o/ o O, /ʊ/ u U, /u/ u U, /ɣ/ y Y, /y/ y Y.

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

o.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 Latīnæ Locutiōnis*), 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).

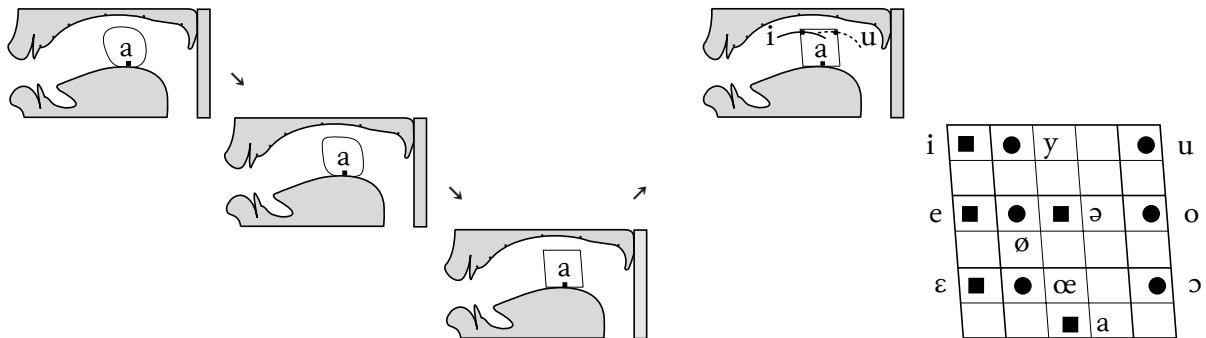
1.2. In the large quadrilateral, 11 vowels have been placed, shown by (square and round) *MARKERS*. The *ROUND* ones refer to vowels articulated with *ROUNDED* lips, while the *SQUARE* ones naturally represent vowels with unrounded –either *SPREAD* or *neutral*– lip position.

The symbols [i, a, u] correspond to Spanish *i, a, u*, as in *utilizar* [uːtiliˈθaɾ] (or Italian *utilità* [uːtiliˈta]), while [e, o] are the ‘closed’ vowels of Portuguese, as in *vê, povo* [ˈvɛ, ˈpovɔ] (or Italian *tre, sono* [ˈtre, ˈsoːno]); [ɛ, ɔ] are the (stressed) ‘open’ vowels of Portuguese, as in *pé, pó* [ˈpɛ, ˈpɔ] (or Italian *sette, otto* [ˈsɛtːɛ, ˈɔtːo]). Note also German *Kamm, Tag* [ˈkham, ˈthaːk], *viel, Kuh* [ˈfiːl, ˈkhuː], and –but closer– *Weg, Boot, weg, Loch* [ˈvɛːk, ˈbɔːt, ˈvɛk, ˈlɔχ]. The Italian words written *corressi* and

volto have two different meanings corresponding to two different pronunciations: (*se*) *corressi* ‘(if) I ran’ [koʀʀes:si], and (*io*) *corressi* ‘(I) corrected’ [koʀʀes:si]; (*il*) *volto* ‘(the) face’ [ˈvolto], and (*io*) *volto* ‘(I) turn around’ [ˈvɔlto]. Consequently, the two GRAPHEMES ⟨*e*, *o*⟩ can each represent two different phonemes: /*e*, *ɛ*/ or /*o*, *ɔ*/.

The vowels of a number of languages are concisely shown in \mathfrak{G} 10. 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*, *ɛ*/ with lip rounding added. However, the tongue is a bit farther back than it is in /*i*, *e*, *ɛ*/, 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* [ˈlyn, ˈdø, ˈsoɛl], or German: *Füße*, *Öl*, *zwölf* [ˈfy:ʃɛ, ˈʔø:l, ˈtsfœlf] (as well as in several Italian dialects, particularly Lombardian, Piedmontese, and Ligurian).

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

The symbol /*ˈ*/, (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* [ˈʃtat] ‘city’ and *Staat* [ˈʃtat:] ‘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.

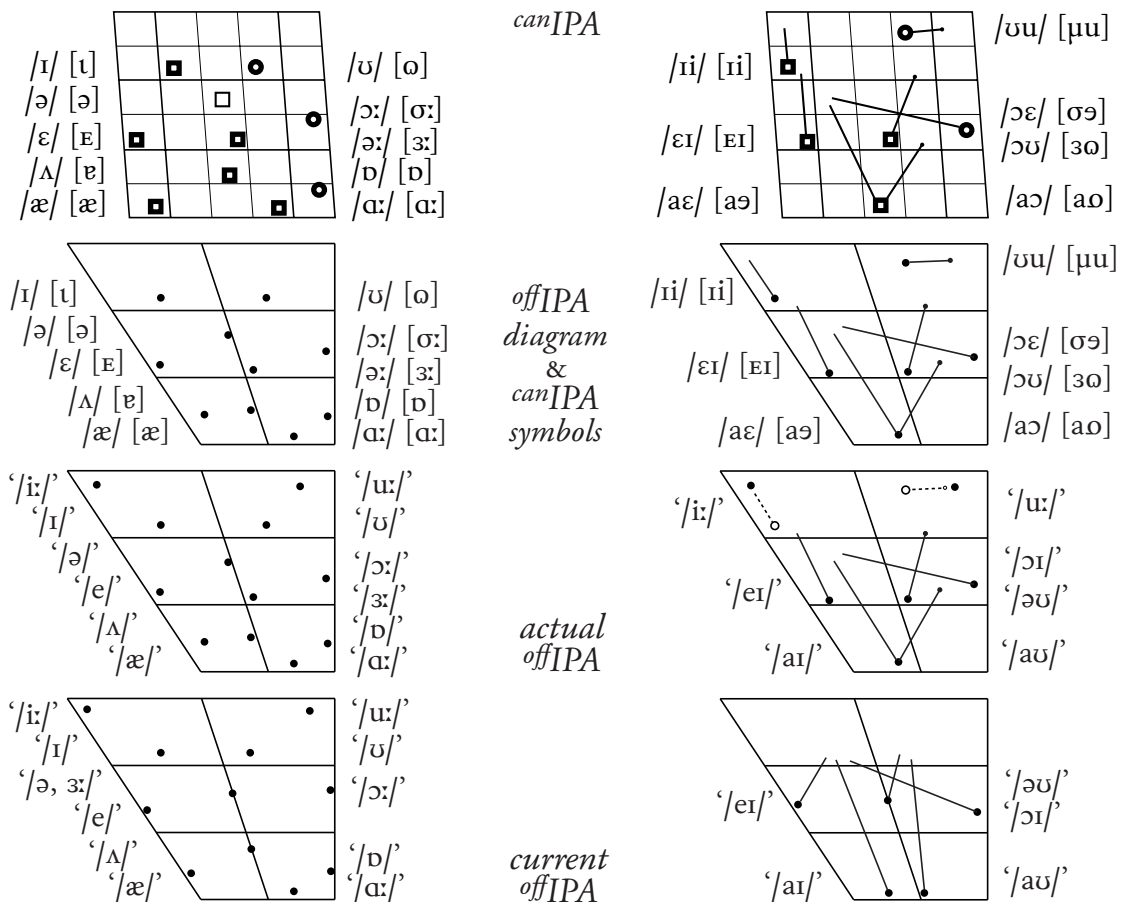
1.4. An example of non-distinctive lengthening is that occurring in Italian word-internal stressed unchecked syllables: *seme*, *solo* [ˈse:me, ˈso:lo].

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: [ˈmæn, ˈrɪŋ, ˈdɪɡ, ˈdʒæz, ˈðriːz] and [ˈleɪzə, ˈliːzə, ˈleɪzə].

The Spanish or Italian /ɲ, 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* [ˈsoŋːo, ˈfoʎːo, ˈmamːa, ˈbabːo, ˈɔdʒːo].

However, in other languages, /ɲ, ʎ/ are generally found without gemination, as in Spanish: *mañana*, *calle* [maˈɲana, ˈkaˈʎe], or Portuguese *ninho*, *filho* [ˈniɲu, ˈfiʎu].

1.6. The other fundamental group of consonants is that of VOICELESS consonants, as seen in *pack*, *teach*, *south*, *fish* [ˈphæk, ˈtʰi:tʃ, ˈsaʊθ, ˈfɪʃ]. Of course, we have *fishy* [ˈfɪʃ-i], while in neutral Italian, /ʃ/ is geminated between vowels: *pesce* [ˈpeʃːʃe].

Gemination occurs even in foreign words adapted into Italian, such as the word *cachet* [kaʃːʃe], which in French is [kaʃe]. 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* [ˈbɪlɪi], instead of [ˈbɪl-i].

Consonant gemination is distinctive in Italian, as the following examples demonstrate: *cade*, *cadde* [ˈkaːde, ˈkaːdːe], *tuffo*, *tuffo* [ˈtuːfɔ, ˈtuːfɔː], *nono*, *nonno* [ˈnɔːno, ˈnɔːnːno], *caro*, *carro* [ˈkaːro, ˈkaːrːo]. In neutral Italian, there is also gemination in cases such as *è vero* [ɛˈvɛːro], *ho sonno* [ɔˈsɔːno], *a casa* [aˈkaːza], *blu mare* [blumˈmaːre], *così forte* [kɔːzɪˈfɔːrte], *tornerò domani* [ˌtɔːnɛˈrɔd doˈmaːni], *città balneare* [tʃɪˈtːab balneˈaːre]. 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			ɲ	ŋ			
stop	p (b)		t (d)	ʈ (ɖ)				k (g)			
stop-strictive						tʃ (dʒ)					
constrictive		f (v)	θ (ð)								
grooved con.			s (z)			ʃ (ʒ)					
approximant					ɹ		j	w			h
trill										ʀ	
lateral				l			ʎ				

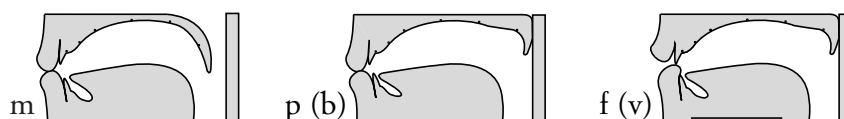
(symbols in brackets –or standing alone [except *h*]– are voiced)

[ŋ; t̪, (d̪); r̪, ʀ; λ] also appear; these are not phonemes of English (and are therefore given in italics), but are very important in certain other languages, or as taxo-phones in words like *cats* [ˈkʰæts] and *heads* [ˈhɛːdz̪]. 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* [mæʔphɛːb̪], and LABIODENTAL ([f, v]), as in *five* [faːv̪]. 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* [ðəˈθɪŋ, ˈsriz̪], and Spanish *data, zona* [ˈdarta, ˈθɔːna] (in American Spanish we have [ˈsɔːna]); ALVEOLAR ([n; ɲ, ɰ; r; l], fig 1.6), as in *today* [təˈdeɪ], and Spanish or Italian *rana, luna*, Sp. [ˈraːna, ˈluːna], It. [ˈraːna, ˈluːna].

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* [təˈdeɪ], *casas* [ˈkasas]. 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.

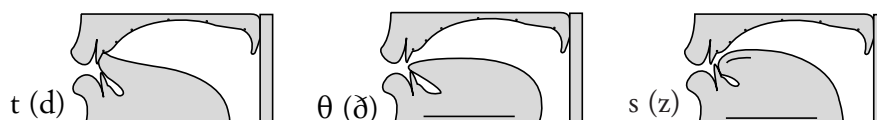
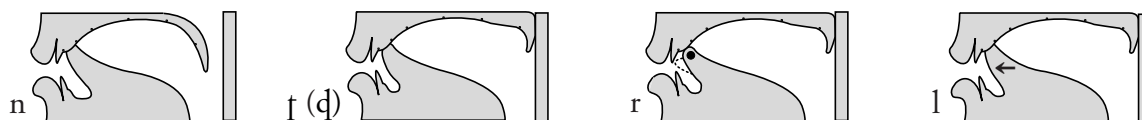


fig 1.6. Alveolar articulations.



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* [ˈɹeɪn]. 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 [ɹ] 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.

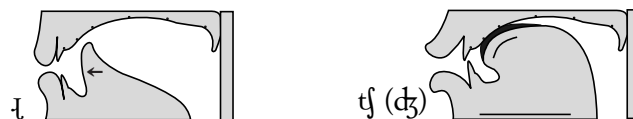
fig 1.7 (on the right) shows the articulation of the (respectively, voiced and voiceless) consonants *church*, *judge* [tʃhɜːtʃ, 'dʒɛdʒ]. As can be seen, there is a point of contact, in the postalveolar zone, indicated in black (for reasons that we will soon see when we move on to manners of articulation), 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* /tʃatʃaˈtʃa/ [tʃatʃaˈtʃa].

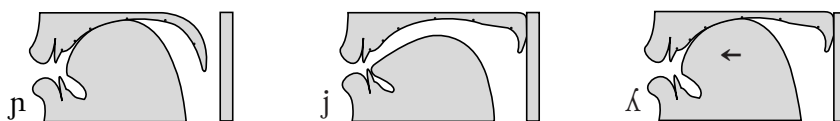
Although it is more complex, this clearer definition surely helps the reader to fully understand the mechanism of its articulation; and the consequential knowledge and phonetic richness leads to much more satisfying practical results. In fact, phonetics should not be carried out unwillingly, proceeding 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.



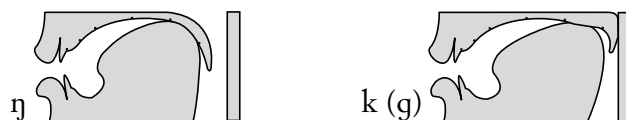
1.12. We next come to the true PALATAL place of articulation (fig 1.8), as with Italian /ɲ, j, ʎ/, or in Castilian Spanish *sueño*, *ciencia*, *calle* [ˈswɛno, ˈθjɛnθja, ˈkaːle], or in Italian *gnocco*, *paio*, *foglia* [ˈɲokko, ˈpaːjo, ˈfɔʎːʎa]. English has /j/ in *yes*, *unit* [ˈjɛs, ˈjuːnɪt].

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* ['kæt, 'gɛt]. In Spanish and Italian, [ŋ] only occurs as a contextual variant (ie taxophone) of the phoneme /n/, as in Sp. *congreso* /kon'gɾeso/ [konŋ'gɾɛ'so] or It. *congresso* /kon'gɾesso/ [konŋ'gɾɛ:sso].

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* ['wɪt, 'wɛn:], or in Spanish *cuatro* ['kwatro], 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, [ʀ]. It may be 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* /'ʀa:ʀ/ ['ʀa:ʀ], and German *rein* /'ʀa:ɛn/ ['ʀa:ɛn]. Let us observe that [ʀ] is a constrictive, while [ʀ̥] is an approximant: progressively weaker than [ʀ].

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* ['hæt], 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.

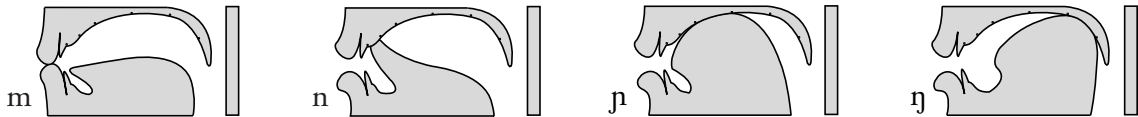
We will now move through the table, from the top downwards, so that we can see these MANNERS of articulation. The presentation will follow a quite precise physiological and articulatory logic, as we shall see.

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, ɲ, ŋ] in English *man*, *singing* [ˈmæːn, ˈsɪŋɪŋ], or in Spanish *mar*, *no*, *caña*, *tengo* [ˈmar, ˈno, ˈkaɲa, ˈteŋgo], or in Italian *mai*, *no*, *ragno*, *lungo* [ˈmaːi, ˈno, ˈraɲːno, ˈluŋːo], 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.



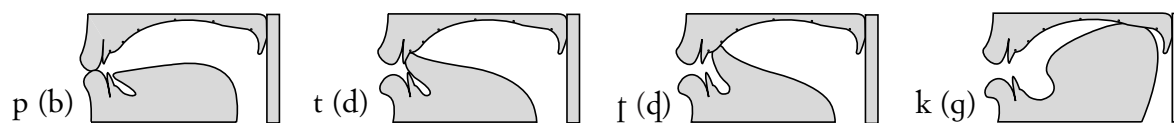
1.18. *Stop* (2). If, instead, the velum is raised (as in all the manners which follow), and a closure occurs, we have the STOP manner of articulation (fig 1.12). Here we have voiced and voiceless consonants, as in [p, b; t, d; ʃ, ʒ; k, g; k, g]: *pen*, *Ben*; *two*, *do*; *cot*, *got* [ˈpʰeɪn, ˈbeɪn; ˈtʰuː, ˈdʰuː; ˈkɒt, ˈgɒt]; and [t, d] *diente* (Sp.) [ˈdjeɪnte]; *dente* (It.) [ˈdeɪnte].

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 CONSTRICTIVE 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

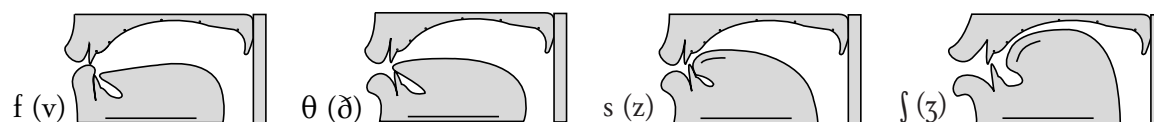
fig 1.12. Stop articulations.



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* [ˈfaɪv, ˈsriz, ðɪsθɪŋ, ˈæʃ, ˈʃuːz]. As we have indicated, a diphonic pair consists of voiceless and voiced elements, sharing the same place and manner of articulation.

The term CONSTRUCTIVE 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* [ˈmætʃ, ˈeɪdʒ]. 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* [ˈkætʃs, ˈhɛdʒz], or French *patchouli, adjectif* [ˈpaʃʃuli, ˈadʒɛkˈtɪf].

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*, [ˈpætʃ-əli, pəˈtʃhuli/ and *adjective, agent* [ˈædʒəkˈtɪv, ˈeɪdʒənt]. 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.

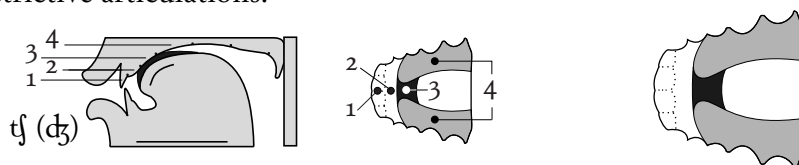
1.21. The best symbols for indicating stopstrictives are MONOGRAMS, as [tʃ, dʒ], which make three fundamental points quite clear: that the sound is a SINGLE

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*, *mɔdʒdʒo*/ [*mɔ:dʒo*, *mɔ:dʒ:dʒo*], 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.

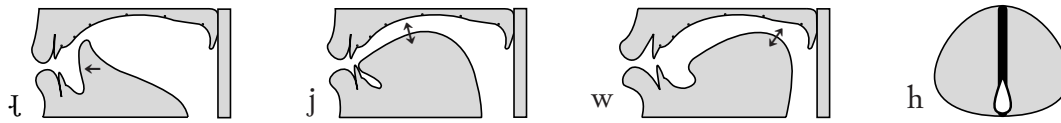
This groove is formed between the blade of the tongue and the part of the palatal vault that it approaches and partially touches. It is through the groove that air escapes, causing the hissing noises which characterize these GROOVED SOUNDS.

1.23. *Approximant* (4). The next manner, following the table of fig 1.3, is the APPROXIMANT manner. It is distinguished from the CONSTRUCTIVE 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 [ɹ, 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* [jμus, jɛs, kʰwaɐt, wɛt] 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* [hɛt], German *Hut* [hʊt]. 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* [ˈrana], or of the uvula against the postdorsum, as in the [ʀ] theoretically possible for French *rue* [ˈʀy] or German *Rast* [ˈʀast].

In Spanish, the alveolar trill is typically longer: *rana* [ˈr̄:ana] (sometimes we find [ˈr̄rana], or, on the contrary, simply *perro* [ˈp̄ero], for real [ˈp̄er̄:ro], as opposed to *pero* [ˈpēro] [ˈp̄ēro]). 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).

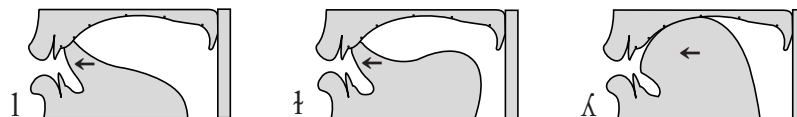
fig 1.16. Trill articulations.



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, λ], as in *lily* [ˈlɪli], or in Castilian Spanish *calle* [ˈkaˈle], or Italian *luglio* [ˈluːɰ]. English and many other languages do not have any [λ] sound, but rather a velarized alveolar [ɫ], as in *fulfil* [ˈfʊɫfɫ].

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* [ʃtat] ‘city’ and *Staat* [ʃtat:] ‘State’).

At times, differences in duration are combined with differences in timbre, as we find, again in German, with *offen* [ʔɔfn̩], *Ofen* [ʔɔ:fn̩].

Duration can also be associated with diphthongization, as in English *bee*, *two* [ˈbi:, ˈtʰu:]. Too often, these last examples are still transcribed [ˈbi:, 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* [ˈvan:ɲo, ˈdet:to, ˈfatʃ:ʦo, ˈpas:so, ˈkar:ro, ˈgal:lo].

It is thus important to avoid transcriptions such as [ˈvan:ɔ, ˈdet:ɔ, ˈfatʃ:ɔ, ˈpas:ɔ, ˈkar:ɔ, ˈgal:ɔ] (or, even worse, [ˈfatʃ:ɔ]). Let us also note English: *penknife*, *bookcase*, *this seat* [ˈpɛn.naɪf, ˈbʊk.keɪs, ðɪsˈsi:t].

PHONETIC LENGTH (which is not distinctive) of single elements, whether vowels or consonants, is marked with the CHROME, [ː], or with the SEMI-CHROME, [ˑ] (when less duration is present): English *car*, *card*, *cart*, *cardigan* [ˈkɑ:, ˈkɑ:ɹd, ˈkɑ:ɹt, ˈkɑ:ɹdɪgən], *sea*, *seed*, *seat*, *seeding* [ˈsi:, ˈsi:ɹd, ˈsi:t, ˈsi:ɹdɪŋ].

Stress

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

nəli] (and certainly not in front of the stressed vowel, ‘[fʰænəli]’, nor above the vowel, ‘[fáænəli]’. Secondary stress, which is weaker (and generally, phonetic and not phonemic, ie without distinctive value), is denoted by [ː]: *dynamite* [ˈdʰænəˌmæɪt] (not ‘[dʰænəm,æɪt]’, nor ‘[dʰænəmàɪt]’).

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* [əˈgɜːo, əˈgɛ(ɪ)n, ɹəˈphleɪs, ˌkʰæŋgəˈɹuː].

Spanish *terminó*, *convoy*, *tendría*, *tomar* [termiˈno, komˈboi, tenˈdria, toˈmar]. Italian: *partirà*, *partirai*, *ferrovia*, *Manin* [partiˈra, partiˈrai, ˌferroˈviːa, maˈninː].

Next we have PENULTIMATE-STRESSED words (stressed on the last but one syllable, better than ‘paroxytone’): *apparent*, *deductive*, *evolution* [əˈphæɪənt, dɛˈdʌktɪv, ˌɛvəˈluːʃn] or [ɹivəː].

Spanish: *termino*, *mañana*, *hermoso* [terˈmiːno, maˈɲana, erˈmoːso], Italian: *ritorno*, *domani*, *principi* ‘principles’ (also written *princípi*) [riˈtorːno, doˈmaːni, priˌɲiˈtʃiːpi] (different from *principi* ‘princes’, also written *príncipi*); PREPENULTIMATESTRESSED ones (stressed on the last but two syllable, better than ‘proparoxytone’): *dedicate*, *cumbersome*, *curiosity* [dɛˈdɪkɛɪt, ˌkʰʌmbəsəm, ˌkʰjʊəˈɹiːɔsəti].

Spanish: *término*, *régimen*, *regímenes* [terˈmiːno, ˈrɛximen, ˈrɛxiːmeneʃ], Italian: *ritornano*, *domenica*, *termino*, *fabbrica* [riˈtorːnana, doˈmeːnika, ˈterːmiːno, ˈfabːrika].

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

Italian: *terminano*, *fabbricalo* [terˈmiːnana, ˈfabːrikaˌlo]; on the FIFTH TO LAST: *cumulatively*, *positivism* [ˌkʰjʊmjuˌləɪvli, -ˌlɛɪɪvli, ˈphɔz-əɪvɪzəm], Italian: *fabbricamelo* [ˈfabːrikameˌlo].

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’ [ˈfabːrikaˌmitʃeˌlo] (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’ [tregˈgattɪ], where the isolated [ˈtre] 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* [ˈðɛn ˈθɪrɪ ˈnaəs ˈblæk ˈkʰæts ˈrʌn ˈaʊt].

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* [əˈnev-ə ˈsed ˈðæp wəzˈtʰɪjuː]. Or, in Italian, *Non ho mai detto che questo fosse vero* ‘I never said that was true’ [noˌnɔmmajˈdetto kəkˌkwɛstoˌfosseˈvɛroː].

In practice, it is much more probable that the sentences above would be said as [əˈnev-ə ˈsɛːdˌ ˈðæp wəzˈtʰɪjuː], or better [əˈnev-ə ˈsɛːdˌ ˈðæp wəzˈtʰɪjuː], or [əˈnev-ə, sɛdˌ ˌ ˈðæp wəzˈtʰɪjuː] (and [noˌnɔmmajˈdetːoˌ kəkˌkwɛstoˌfosseˈvɛroː], or [noˌnɔmmajˈdetːoˌ kəkˌkwɛstoˌfosseˈvɛroː], or also [noˌnɔmˈmaidettoˌ ˌkəkˌkwɛstoˌfosseˈvɛroː]).

Therefore, a concrete utterance (which is sufficiently long) will have multiple *ictuses*, ie *protonic* 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* [ðɪzəðəˈnjɪu ˈkʰɜːwɜːkəz əvmaəˈneɪbə ɹəˈbɜːtʰe.] can be variously realized, with single or multiple highlights.

We can therefore encounter [ðɪzəðəˈnjɪu ˈkʰɜːwɜːkəz əvmaəˈneɪbə ɹəˈbɜːtʰe.], or also [ðɪzəðəˈnjɪuˌ ˈkʰɜːwɜːkəz əvmaəˈneɪbə ɹəˈbɜːtʰe.], or possibly [ðɪzəðəˈnjɪu ˈkʰɜːwɜːkəz əvmaəˈneɪbɛˌ ɹəˈbɜːtʰe.], or else also [ðɪzəðəˈnjɪuˌ ˈkʰɜːwɜːkəz əvmaəˈneɪbɛˌ ɹəˈbɜːtʰe.]. Notice the importance of the continuative tune [ˌ], even without a short pause [ː] (or longer: [ːː]).

2.7. Of course, similar subdivisions are possible for the corresponding Italian sentence, too: *Questi sono i nuovi colleghi della mia vicina Roberta*: [kwestiˌsonoiˈnɔːvi kolˈlɛːgiˌ ˌdellaˌmiaviˈtʃiːna roˈbɛrːtaː], or also [kwestiˌsonoiˈnɔːviˌ kolˈlɛːgiˌ ˌdellaˌmiaviˈtʃiːna roˈbɛrːtaː], or possibly [kwestiˌsonoiˈnɔːvi kolˈlɛːgiˌ ˌdellaˌmiaviˈtʃiːna roˈbɛrːtaː], or else also [kwestiˌsonoiˈnɔːviˌ kolˈlɛːgiˌ ˌdellaˌmiaviˈtʃiːna roˈbɛrːtaː].

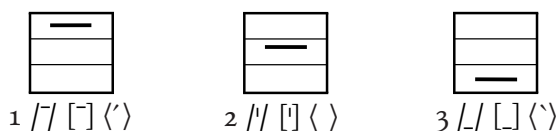
In any case, the elements highlighted can also be grammemes, in cases such as particular contrasts. With the examples above, we can have [ˈðrɪzˌ], or [ðɪzˈɑː] (with *are* highlighted), or even [ðəˌnjɪu] (with *new* destressed, but with *my* highlighted, [ˈmaɹə], for some particular reason). Quite the same for Italian (and other languages).

Some kind of attenuation can occur in parts of the sentence rendered ‘parenthetical’, as in [ɪəvmæθ'neɪbə ɹə'bɜːrɪə..], where *of my neighbor Roberta* is spoken as a sort of afterthought. Again, similar possibilities occur in the Italian example given: [ɪdelamiavi'tʃiːna ro'berːta..] *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* /r̄o, 'ro, _ro/ ‘to drape, to till, to think’.

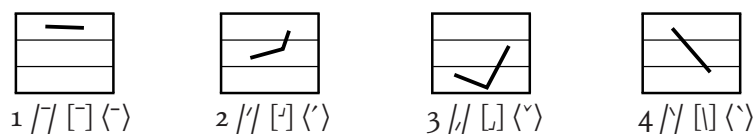
fig 2.1. The three Yoruba tonemes.



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'kʰɛzŋz 'nɛɪm ɪzbɑ'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...*

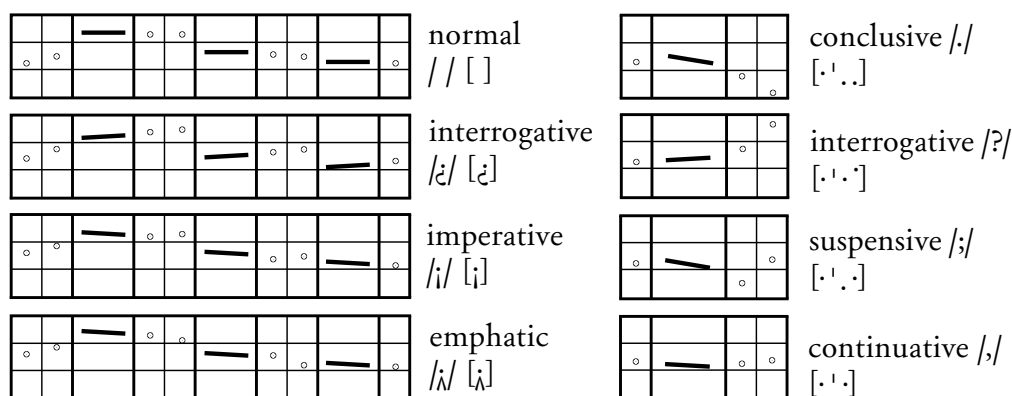
The example of *Bartholomew* is particularly interesting because it allows us to consider the four ideal components of a tune: the *pretonic* syllable (*Bar-*), the *tonic* syllable (*-thol-*), and the two *posttonic* ones (*-omew*).

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'kʰɛzŋz 'nɛɪm 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 $\bar{\square}$ or $\bar{\square}$ when there is only one short voiced element: for example for [ɪ] 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: [ɪə'tdɪkʃnɪ.] and [i'veædɪ..] (*-rite dictionary* and *-pe Verdi*).

The protunes, on the other hand, are [ðætʰs mæθ'fɛɪv] and [ðæp'phɛɪʃnt 'θɪŋks ɪz-

dzɪu'sɛp] (*My favo-* and *That patient thinks he's Giusep-*). The full examples are: [ðæts mæʃ'eɪvɪtʃ 'dɪkʃənɪ..] and [ðæp'phɛɪʃnt 'θɪŋks ɪzdzɪu'sɛp-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 '[ðæt ɪz 'maɪ 'feɪvrət 'dɪkʃənɪ]'.

Or '[ðæt 'pɛɪʃnt 'θɪŋks hɪz dzɪu'sɛpi 'vɛədi]', where the stresses and some un-reduced forms (for current reduced forms or 'weak forms') are also unnatural (ie in the cases of '/ɪz '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 [smt̪], and the Italian ones are both pronounced [fɾaŋ:ko].

And yet, even in textbooks, all too often we find (printed, as well) atrocities such as '[Dzɪu'sɛpi 'Vɛədi]' and also '/Maɪ/' 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, *Dz*, 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	See you <i>on Saturday</i> .	
2	(Will they) see you <i>on Saturday?</i>	
3	(If they don't) see you <i>on Saturday...</i>	(it'll be a <i>total disaster</i> .)
4	(If they don't) see you <i>on Saturday...</i>	(don't <i>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 $\bar{\downarrow}$ and $\bar{\downarrow}$, 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 ($/\downarrow/$ [$\cdot \cdot \cdot$]), of the type shown in fig 2.3: *Christian* [$^{\text{h}}\text{k}\text{h}\text{ɪ}\text{s}\text{t}\text{ʃ}\text{ən}\cdot$] (and also in three examples in fig 2.4).

The *interrogative tune* is rising ($/\uparrow/$ [$\cdot \cdot \cdot$]), as in the question *Christian?* [$^{\text{h}}\text{k}\text{h}\text{ɪ}\text{s}\text{t}\text{ʃ}\text{ən}\cdot$]. The third tune, the *suspensive*, is used to create a sort of anticipation, or ‘suspense’. In neutral British pronunciation, it is falling-rising, $/\downarrow\uparrow/$ [$\cdot \cdot \cdot$]: *Although his name’s Christian*, $-\text{[}^{\text{h}}\text{k}\text{h}\text{ɪ}\text{s}\text{t}\text{ʃ}\text{ən}\cdot\text{]}-\text{he’s no good Christian at all}$.

2.15. In fig 2.3 (as well as in the second example of fig 2.4), we have the *interrogative protune*, $/\downarrow\uparrow/$, 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?* [$\downarrow\text{ɪ}^{\text{h}}\text{w}\text{ə}\text{ɪ}\text{z} (\text{h})\text{ɪ}\text{z}^{\text{h}}\text{n}\text{e}\text{ɪ}\text{m}^{\text{h}}\text{k}\text{h}\text{ɪ}\text{s}\text{t}\text{ʃ}\text{ən}\cdot$] (or [$^{\text{h}}\text{k}\text{h}\text{ɪ}\text{s}\text{t}\text{ʃ}\text{ən}\cdot$], 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, $/\downarrow\downarrow/$, and the emphatic one, $/\downarrow\downarrow\downarrow/$, which do not need any explanation.

3. Latin Vowels

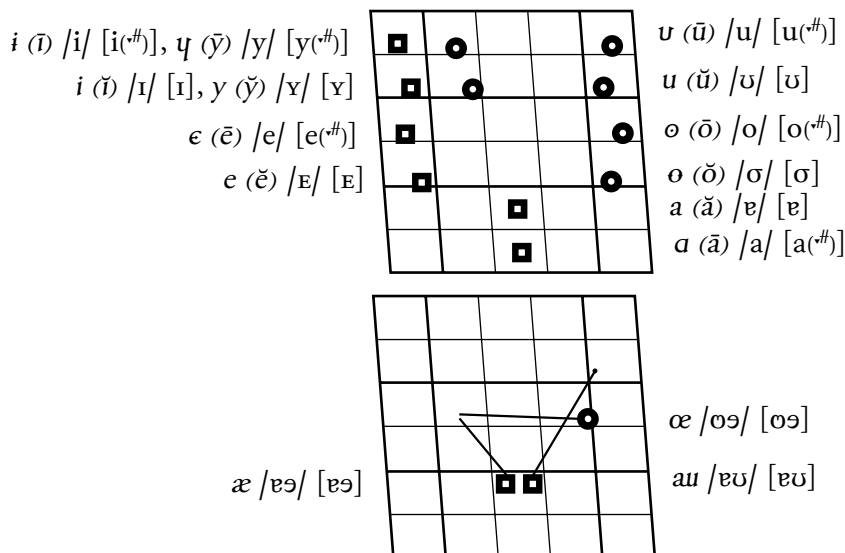
International & neutral classical Latin

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[#], ^hV[#]], and so, half-long vocoids, for stressed ‘long’, or much better *tense*, i, e, a, o, u, y [iː, eː, aː, oː, uː, yː] (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 [ɪ, ɛ, ə, ɔ, ʊ, ʏ]. 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, ɪ; e, ɛ; a, ə; o, ɔ; u, ʊ; y, ʏ/, 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 [ˈliːbɛr] (‘free’) & *liber* [ˈliːbɛr] (‘book’)
venit [ˈwɛːnɪt] (‘he came’) & *venit* [ˈwɛnɪt] (‘he comes’)
malum [ˈmaːlũ] (‘apple’) & *malum* [ˈmɛlũ] (‘evil’)
populum [ˈpoːpʊlũ] (‘poplar’) & *populum* [ˈpɔpʊlũ] (‘people’)
furor [ˈfuːrɔr] (‘I steal’) & *furor* [ˈfʊrɔr] (‘fury’).

Further examples: *pilum* [ˈpiːlũ] (‘javelin’), *pilum* [ˈpɪlũ] (‘hair’), *es(t)* [ˈɛs, ˈɛst] (‘you are; he is’), *es(t)* [ˈɛs, ˈɛst] (‘you eat; he eats’), *anus* [ˈaːnʊs] (‘ring’) & *anus* [ˈɛnʊs] (‘old woman’).

Besides: *vidit* [ˈwiːdɪt], *videt* [ˈwiːdɛt], *vinum* [ˈwiːnũ], *vittam* [ˈwiːttɛ], *legit* [ˈlɛːɡɪt], *legem* [ˈlɛːɡɛ], *velum* [ˈwɛːlũ], *sectam* [ˈsɛːktɛ], *solem* [ˈsoːlɛ], *nucem* [ˈnʊːkɛ], *lucem* [ˈluːkɛ], *ruptum* [ˈrʊːptũ], *coctum* [ˈkoːktũ], *cursum* [ˈkʊːrsũ], *corsum* [ˈkoːrsũ]. Greek loans: *thymum* [ˈθɪːmũ], *tyrannus* [ˈtɪːrɛnnʊs].

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: /iː, i; eː, e; aː, a; oː, o; uː, u; yː, y/.

However, as already anticipated, a perhaps ‘less immediate’ hypothesis would favor length, giving: /iː, i; eː, e; aː, a; oː, o; uː, u; yː, 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: /iː, i; eː, e; aː, a; oː, o; uː, u; yː, y/, also because real length could actually be present only in stressed open syllables, as [Vː#] (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 [Cː].

However, by using a purely ‘quantitative’ notation, it would be possible to simultaneously (and more ‘economically’) indicate the different vowels, giving: /iː(ː), eː(ː), aː(ː), oː(ː), uː(ː), yː(ː)/. 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* [ˈprɛədɛ̃], *Cæsar* [kæ̃sɛr], *cæsurā* [kæ̃sʊrɛ], *cœnam* [kœ̃nɛ̃], *pcœna* [ˈpœ̃nɛ], *pcœnalis* [pœ̃nʰnʰlɪs], *pausa* [ˈpɛʊsɛ], *aurum* [ˈɛʊrʊ̃], *auriga* [ɛʊˈrɪgɛ̃].

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. Orograms and labiograms.

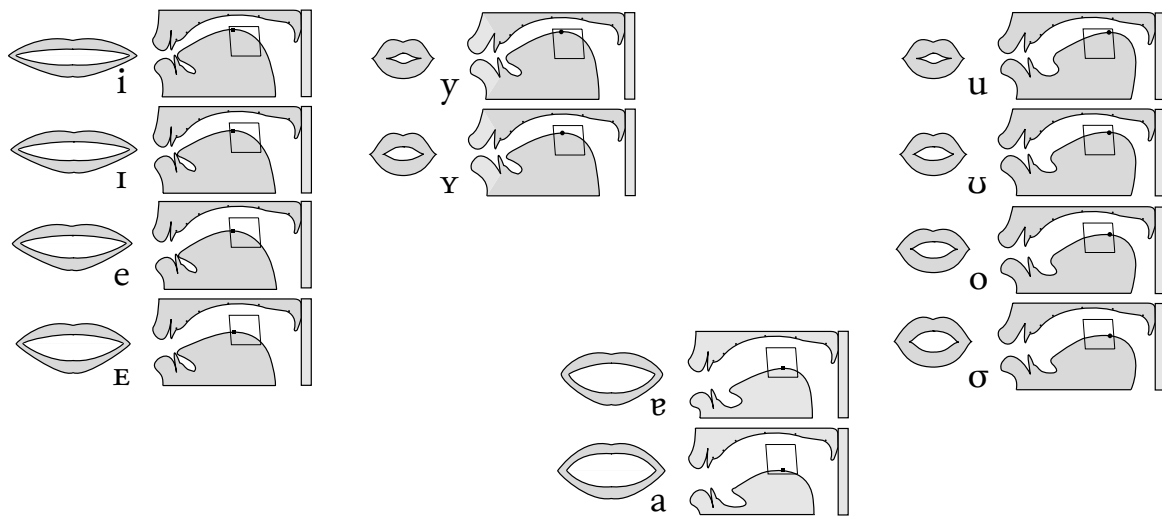
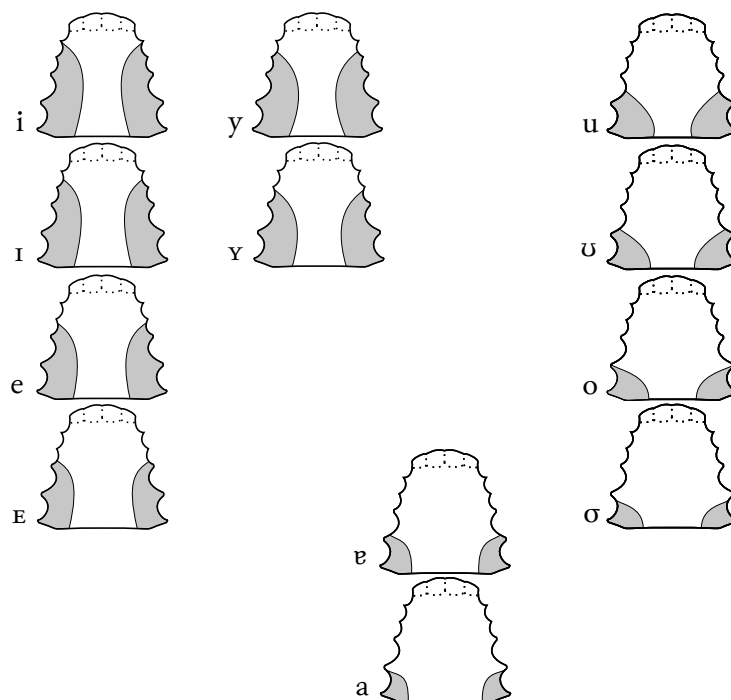


fig 3.1.3.
Palatograms.



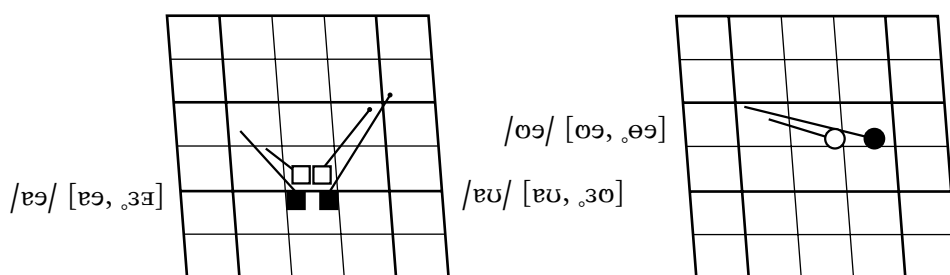
National & neutral peculiarities

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* [ˈprædɛ̃], *Cæsar* [ˈkæ̃sɛɾ], *cæsurā* [kɛ̃sʊrɛ̃], *cœnam* [kœ̃nɛ̃], *pœna* [pœ̃nɛ̃], *pœnalis* [pœ̃naˈlɪs], *aurum* [ˈœ̃ʊrũ], *aurigā* [ɔ̃ʊˈrɪgɛ̃]. 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 *Cæsareus* [kɛ̃sɛ̃rɛ̃ʊs], do we have only three legitimate phono-syllables? Yes, indeed.

Besides, it is necessary to ‘invent’ the story, usually shown as ‘*Cæsārēus*’ (pardon: ‘*Cæe*’!), for which the ‘penultimate syllable’ is short, referring to ‘-rē-’ [-rɛ̃-]. 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, *Cæsareus* has to be ‘analyzed’ (or, rather, ‘masqueraded’) as ‘*Cæsārēūs*’ (or even as ‘*Cæ̃sārēūs*’), for something much more worthy of any human being, as [kɛ̃sɛ̃rɛ̃ʊs], or ‘graphonemically’ *Cæsareus*.

On the other hand, Greek εϋ is /eu/ [eʊ], as in *Ilioneus* (or, masqueraded, more or less heavily, as *Ἰλιονεύς*) for [iˈliɔneʊs] (including colloquial [iˈliɔnəʊs]), 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, //Vː#// [Vː#], or /VC#/ [VC#], or even //V:C#// [VC#], as //Vːs#// [Vs#], in: *reges* [ˈreːɡes], *dominos* [ˈdɔːmiːnos].

Except /V:k#/ [Vːk#], deriving from /Vːke#/ [Vːke#], as *illic* /ilˈliːk/ [iˈliːk], *illuc* /ilˈluːk/ [iˈluːk]. 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 ‘-eus’ (seen above), as a ‘hiatus’, thus: ‘bi-syllabic’, instead of what it really is, ie an entirely normal phono-diphthong, /eʊ/. Thus, a single syllable (although a bimoraic one).

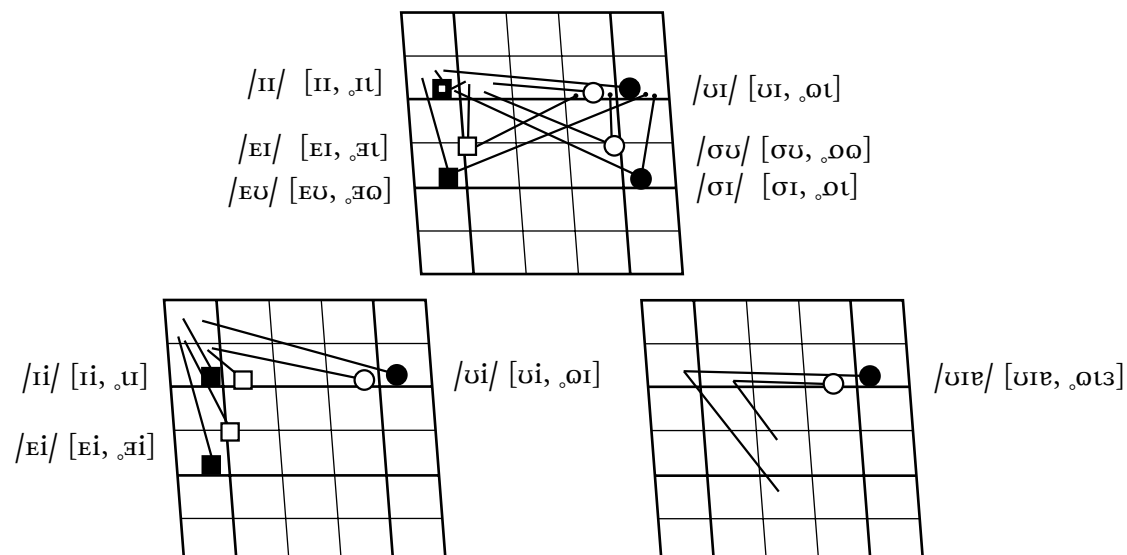
Unfortunately, this is what, for over 2000 years, we have to ‘accept’, otherwise our clever scholars would not be able to determine (not without uncertainties) where various Latin words have/had their stress. Sadly, this is what, inevitably, happens when grammar is ‘lived’ in an extreme radical way, 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’): [ɛs(t), ɛs(t), ʃ(t), s(t)].

fig 3.4. Colloquial reductions.

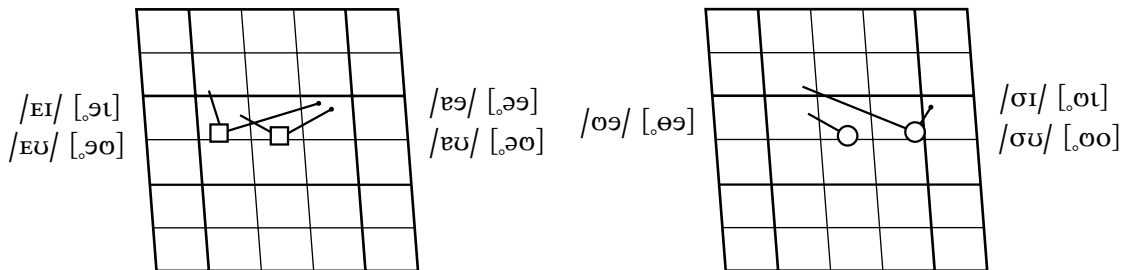
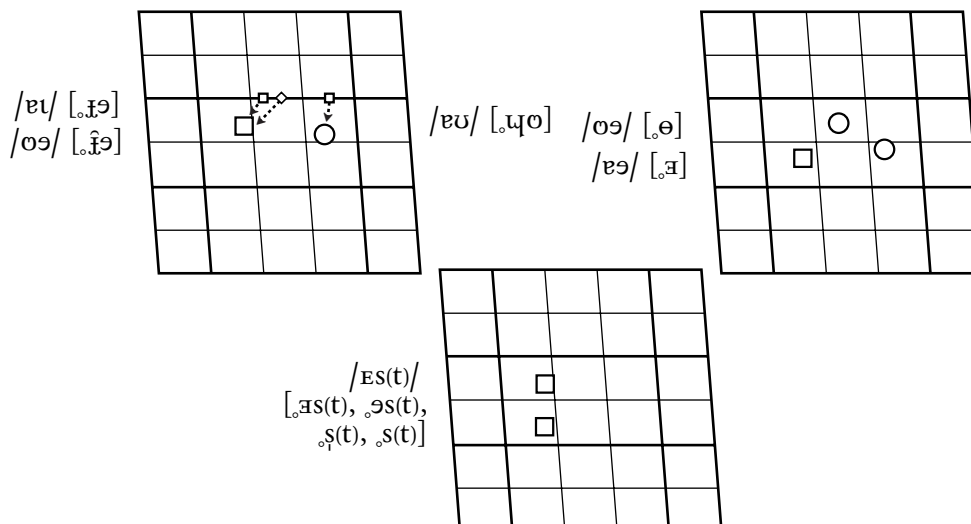


fig 3.5. Further reductions in quicker colloquial speech.



All this, in addition to the possible change of æ , œ , au / eə , oə , ɛu / 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: *ædilīs* [$\text{ɛə}^{\text{d}}\text{ɪ}^{\text{l}}\text{ɪ}\text{s}$, $\text{ɜ}\text{ɛ}$, $\text{ɟ}\text{ɛ}$, ɛ], *œconomus* [$\text{oə}^{\text{k}}\text{o}^{\text{n}}\text{o}^{\text{m}}\text{ɪ}\text{s}$, oə , $\text{ɟ}\text{ə}$, o], *aurora* [$\text{ɛu}^{\text{r}}\text{o}^{\text{r}}\text{ɛ}$, $\text{ɜ}\text{o}$, $\text{ɟ}\text{o}$, o , o], &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* [$\text{ɛnt}^{\text{t}}\text{ɛ}\text{ɔ}$], or *præo* [$\text{p}^{\text{r}}\text{ɛ}\text{ɔ}$, $\text{p}^{\text{r}}\text{ɛ}\text{ɔ}$] (surely not ‘[eo, eːo]’, cf bottom vocograms).

Latin also had nasalized vowel phones, resulting from /Vŋ/ phonemic sequences (dealt with in Φ 4), realized as (for lax vowels): [$\text{ɪ}^{\text{ŋ}}$, $\text{ɛ}^{\text{ŋ}}$, $\text{ɛ}^{\text{ŋ}}$, $\text{ɔ}^{\text{ŋ}}$, $\text{ɔ}^{\text{ŋ}}$; $\text{ɪ}^{\text{ŋ}}$] (stressed), and [$\text{ɪ}^{\text{̃}}$, $\text{ɛ}^{\text{̃}}$, $\text{ɛ}^{\text{̃}}$, $\text{ɔ}^{\text{̃}}$, $\text{ɔ}^{\text{̃}}$; $\text{ɪ}^{\text{̃}}$] (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/ [$\text{ɪ}^{\text{̃}}\text{ɪ}^{\text{̃}}\text{ŋ}$, $\text{ɪ}^{\text{̃}}\text{ɪ}^{\text{̃}}\text{ŋ}$, $\text{ɔ}^{\text{̃}}$] sequences, with vowels followed by *-m*.

Inevitably, only pedantic speakers tried to realize such sequences according to spelling, with [$\text{V}^{\text{̃}}\text{V}$], perhaps producing even [$\text{V}^{\text{̃}}\text{V}$, $\text{V}^{\text{̃}}\text{V}$], in order not to ‘betray’ spelling, but actually ‘mispronouncing’ the language.

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

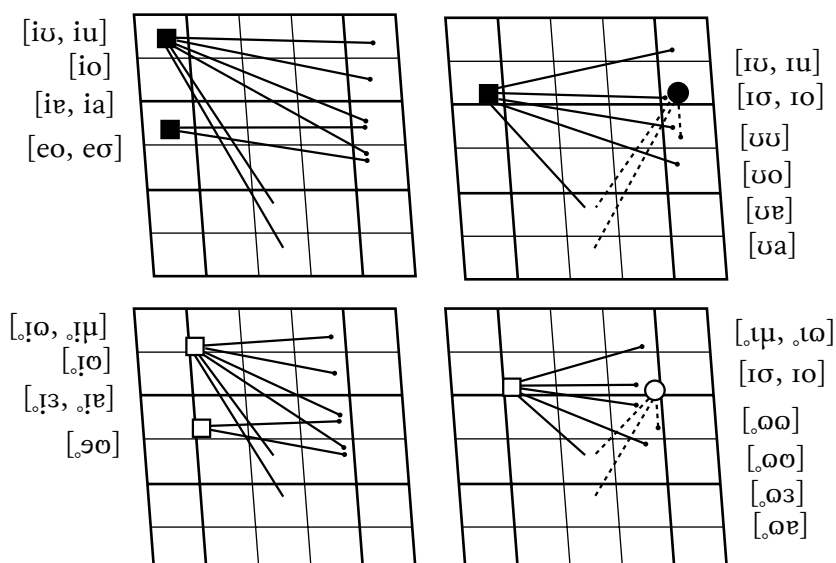


fig 3.6.2. Further vowel sequences: true colloquial diphthongs & triphthongs.

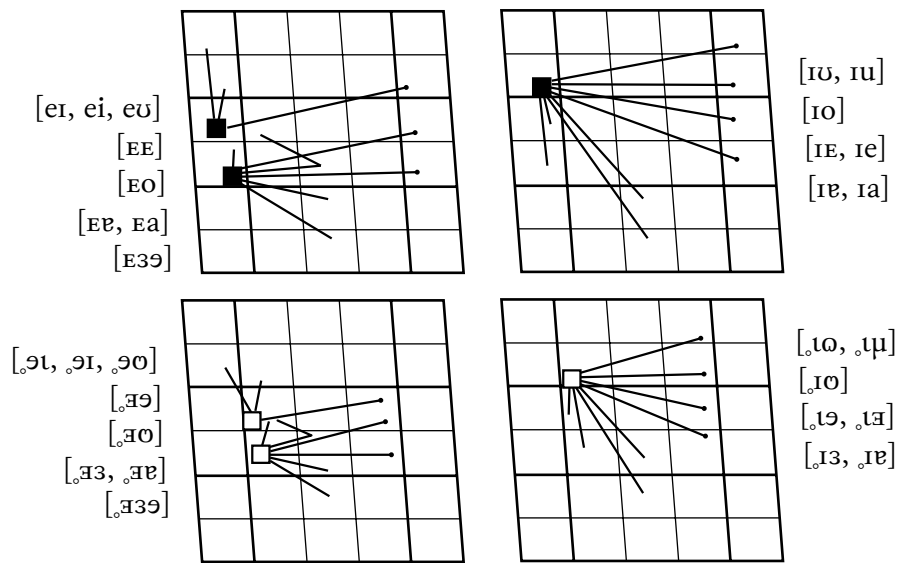
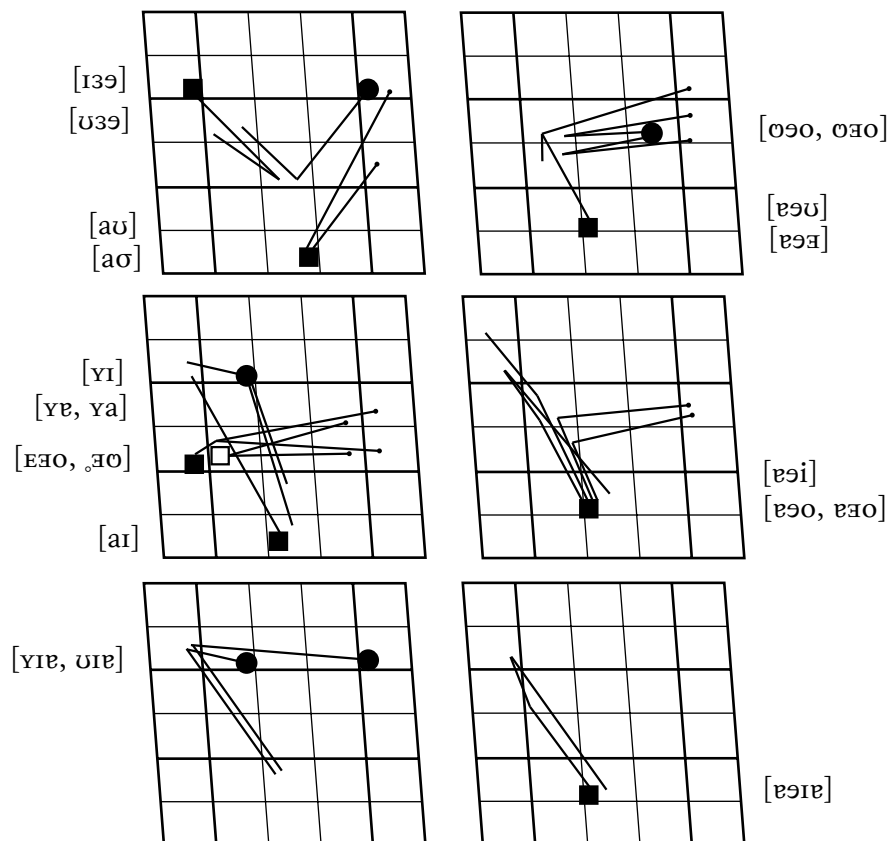
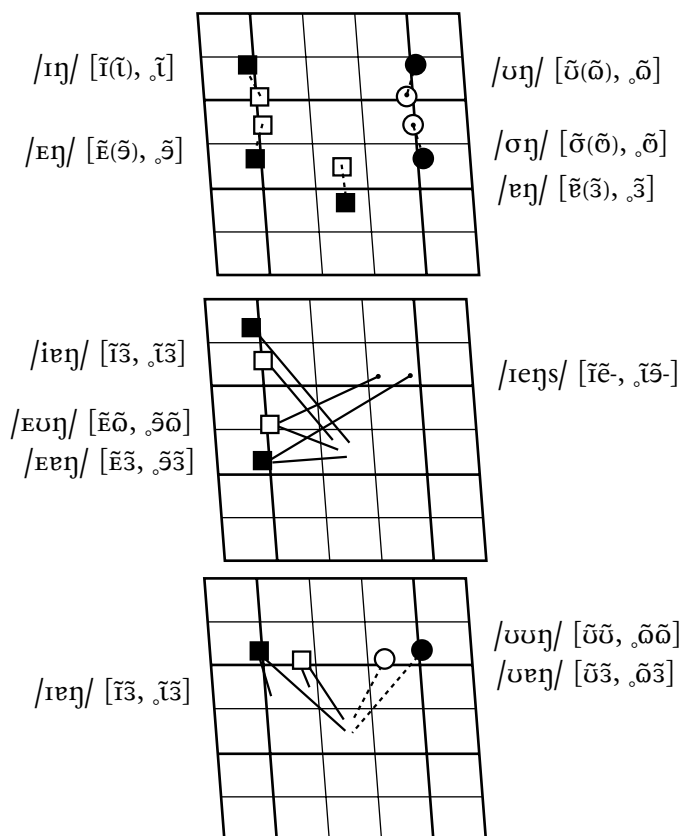


fig 3.6.3. Additional vowel sequences: further colloquial diphthongs & triphthongs.



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.

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* [ˈwɪtɐ], *vitam* [ˈwɪtẽ] (both different from the ablative form *vita* [ˈwɪta]). 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.

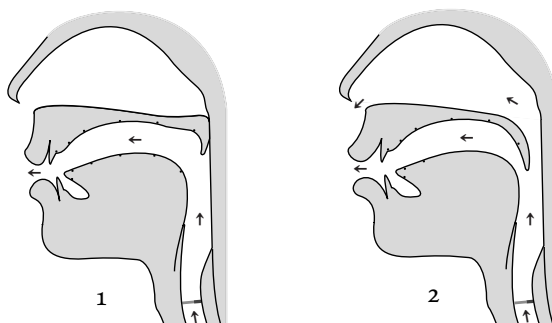
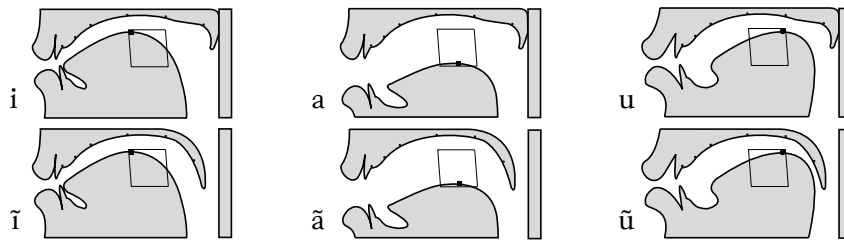


fig 3.11.2. Three oral and nasalized vocoids.



extreme vocoids: [i, a, u] → [ĩ, ã, ũ].

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.

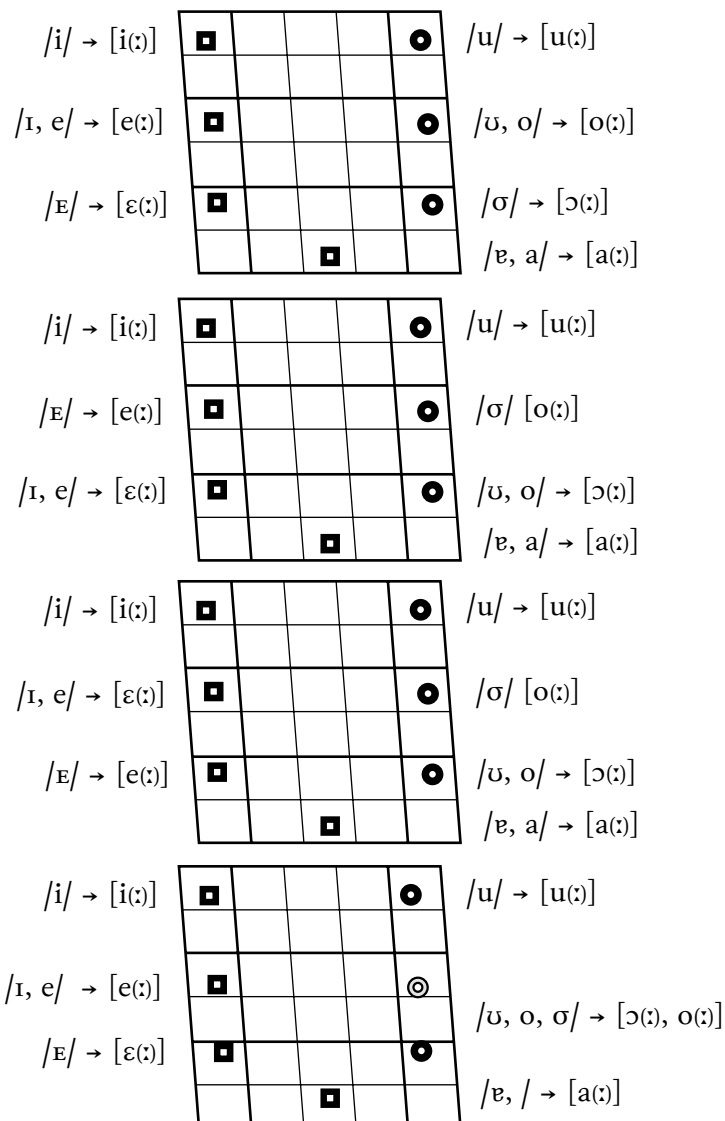
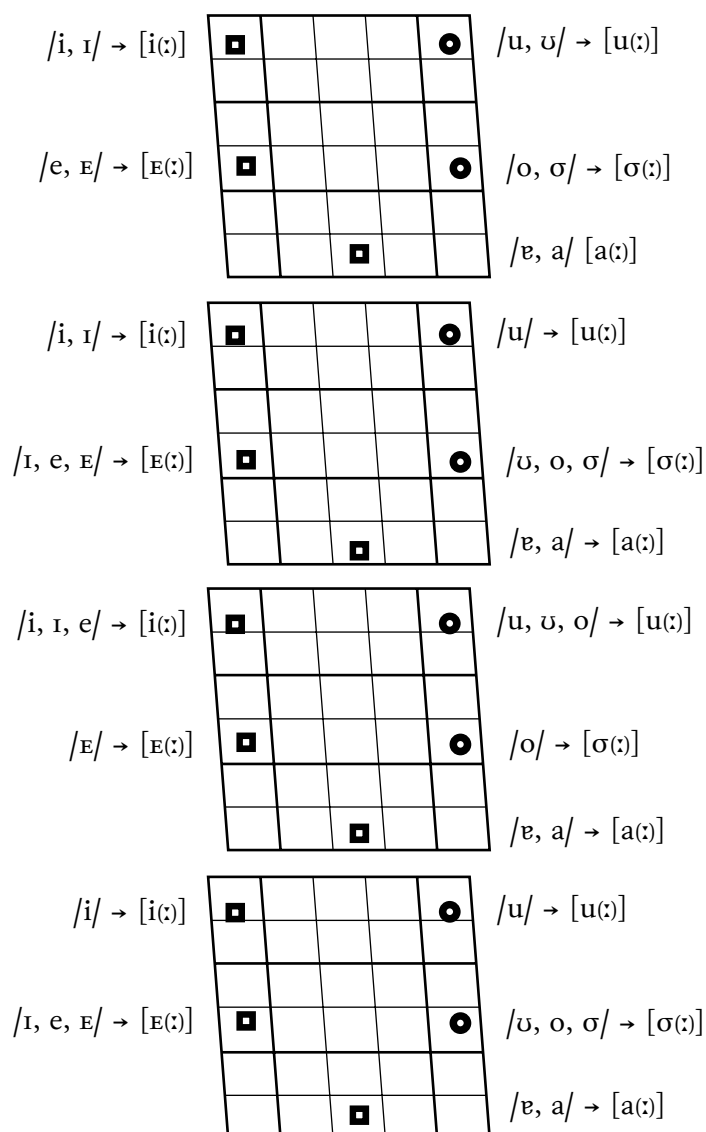


fig 3.10.2. Four further partially different issues, with *five* phonemes.

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, $/i, e, \varepsilon, a, \text{ɔ}, o, u/$, theoretically $[i, e, \varepsilon, a, \text{ɔ}, o, u]$ (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, $/i, e, \varepsilon, a, o, u/$, theoretically $[i, e, \varepsilon, a, \text{ɔ}, o, u]$, 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, ɛ, a, ɔ, u], cfr fig 3.10.2, as in Spain, Romania and Sardinia, first vocogram, or second vocogram, mostly in Sicily, or other parts of sothern 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.

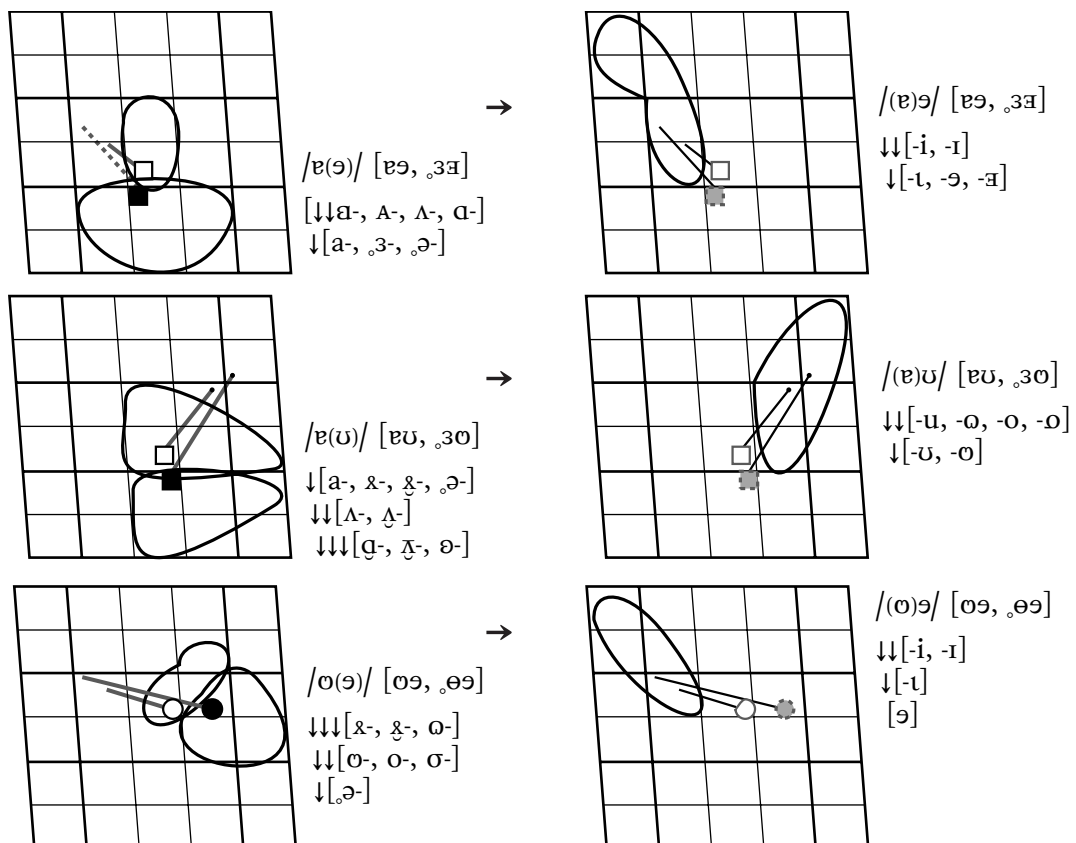
For instance, in Italian, such lofty words with stressed written *e* or *o*, were given the phonemes /ɛ, ɔ/ used for learned words, even for etymological Latin /e/ and /o/, as in: *estremo* [es'trɛ:mo], *devoto* [de'vɔ:to], from Latin *extremus* [ɛk'stre'mus], *devotus* [de'wɔtus].

In addition: *aurum* ['ɛʊrũ], *cælum* ['kɛəlũ], *pœnam* ['pœnɛ] gave Italian *oro* ['ɔ-ro], *cielo* ['tʃɛ:lo], *pena* ['pe:na].

About the three canonical diphthongs of Latin

3.18. For [ɛʊ, ɛə, ɔə], the most 'direct' evolution was as [ɔ, ɛ, 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 /ɛə, ɛʊ, ɔə/: monolingual and bilingual sociophonetic variation (cfr G 11).



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

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* [ɛə, ɛʊ, ɔə] 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 (/aɛ, aɔ, ɔɛ/) and German (/ae, ao, ɔʏ/) 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 Gh 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 monophone-

fig 3.13.1. English diphthongs: /aɛ/.

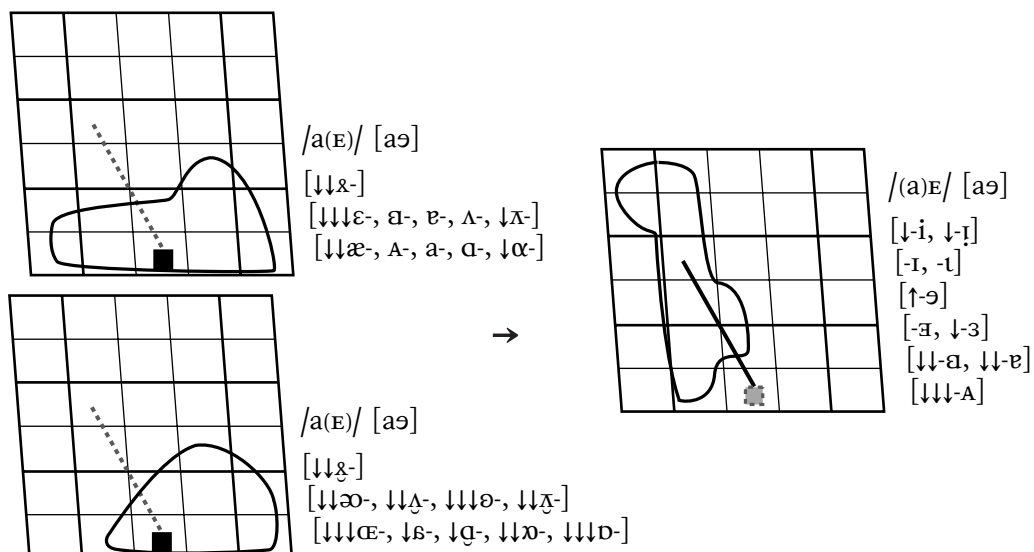


fig 3.13.2. English diphthongs: /aσ/.

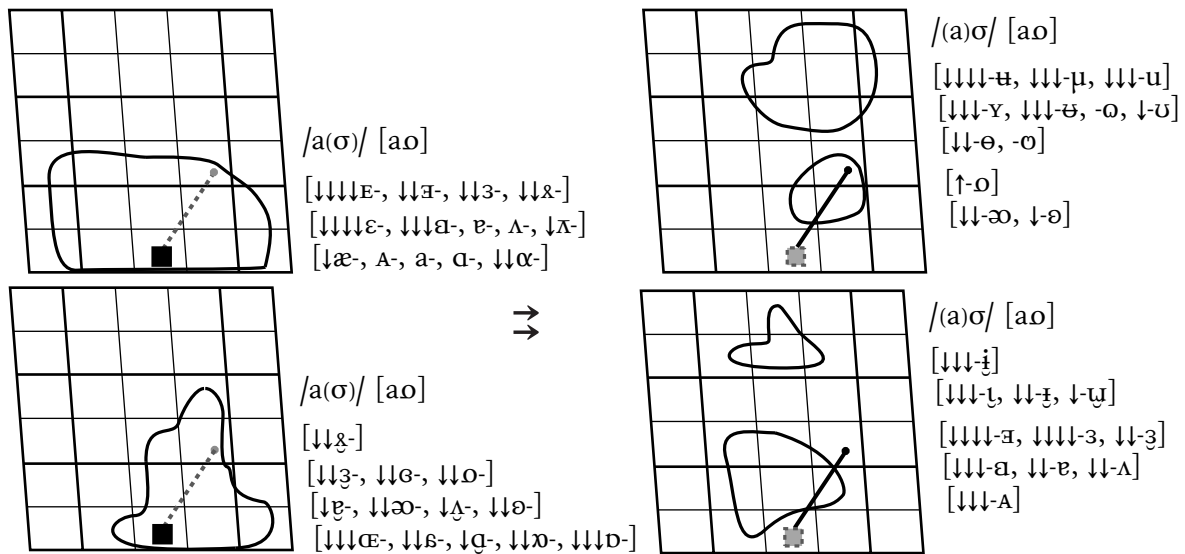
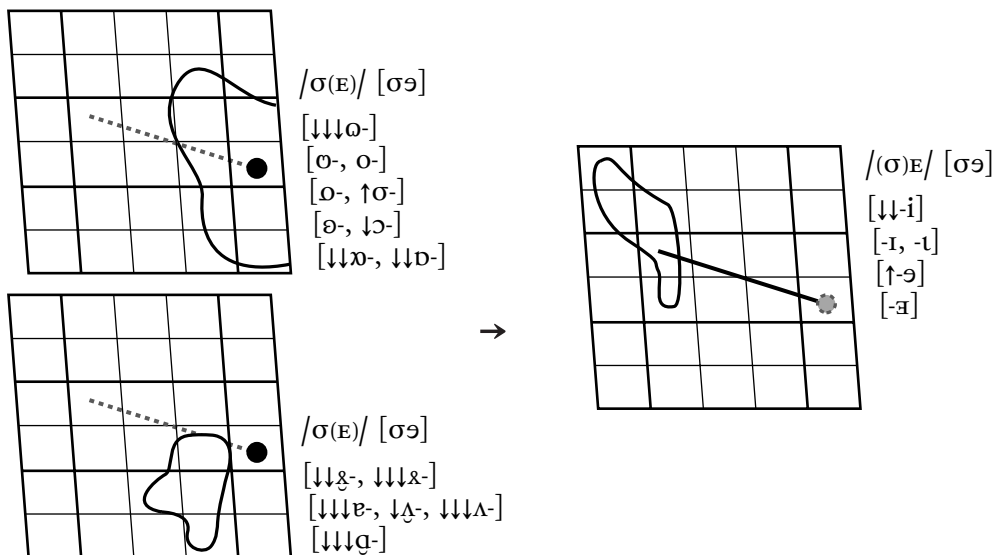


fig 3.13.3. English diphthongs: /σE/.



mic diphthongs behave in English.

Of course, this is simply done because such sociophonetic 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/.

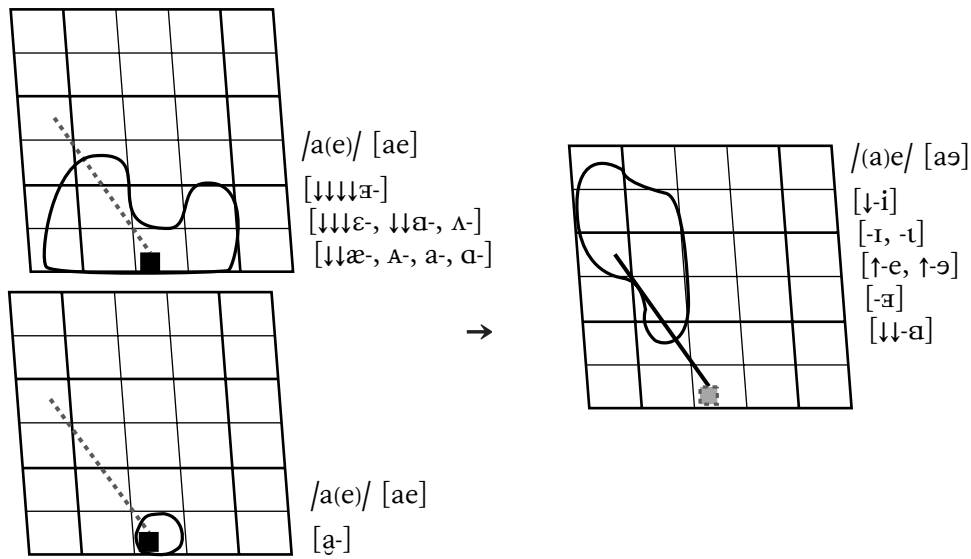


fig 3.14.2. German diphthongs: /ao/.

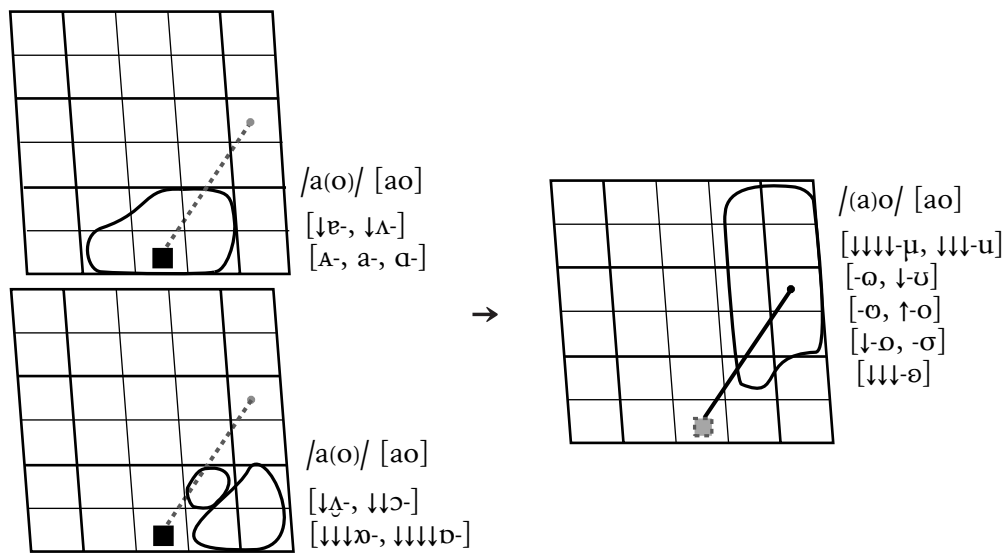
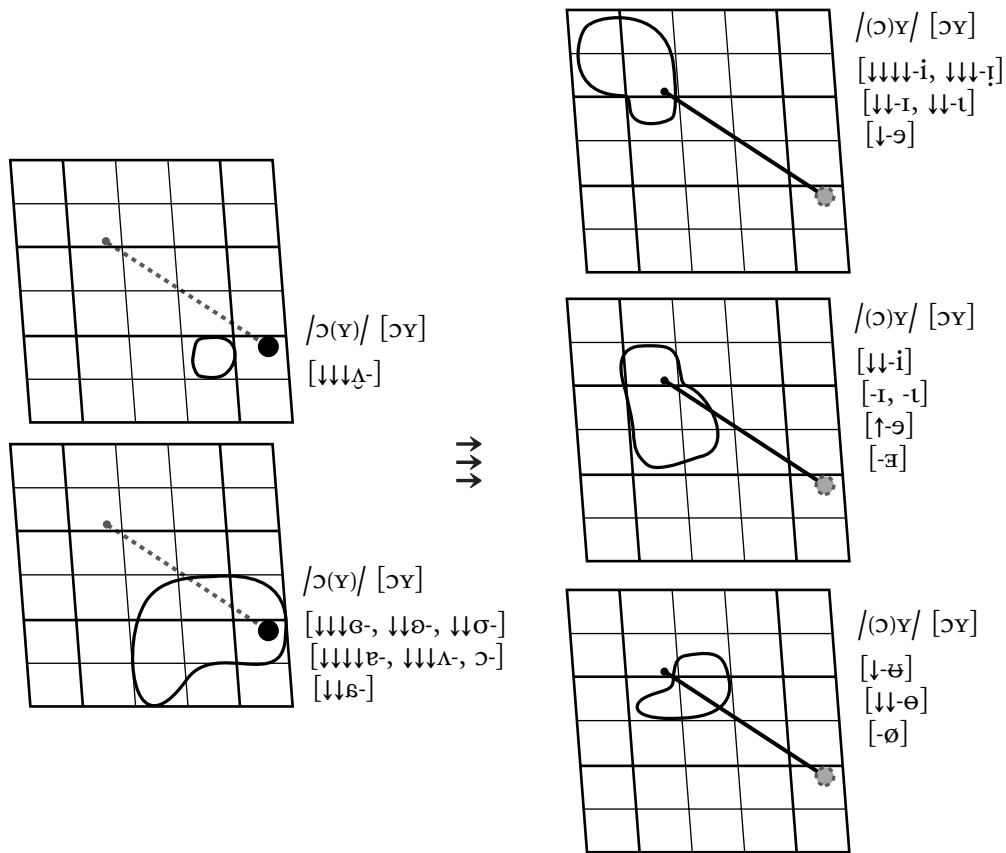
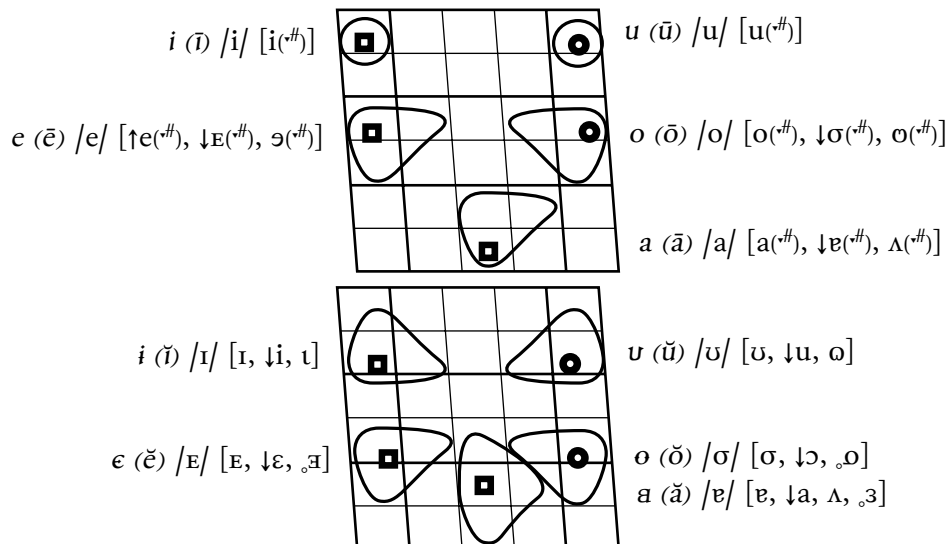


fig 3.14.3. German diphthongs: /ɔʏ/.



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.

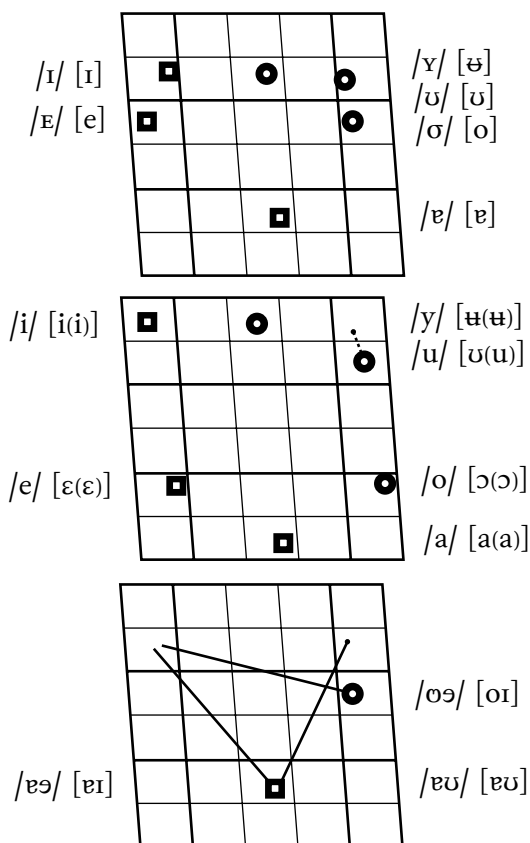


How the Greeks must have (mis)pronounced the main Latin vocalic elements

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: /ɪ, ɛ, ɐ, σ, υ, γ/, /i, e, a, o, u, y/, and /əə, ɐʊ, ɔə/.

fig 3.16. Main Latin vocalic realizations by the Greeks.



4. Latin Consonants

4.0. In this chapter we will show the diagrams 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 contours, 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		[ɲ]	[ŋ]		ŋ		
Stop	p b		t d						[k g]	[k̟ g̟]	k g	[k̠ g̠]	[ʔ]
Constrictive		f	s z	[ʃ]									
Approximant								j		[ɣ]		w	h [ɦ]
Tap (trill)						r [r]							
Lateral						[ɭ]	l [ɭ]						

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).

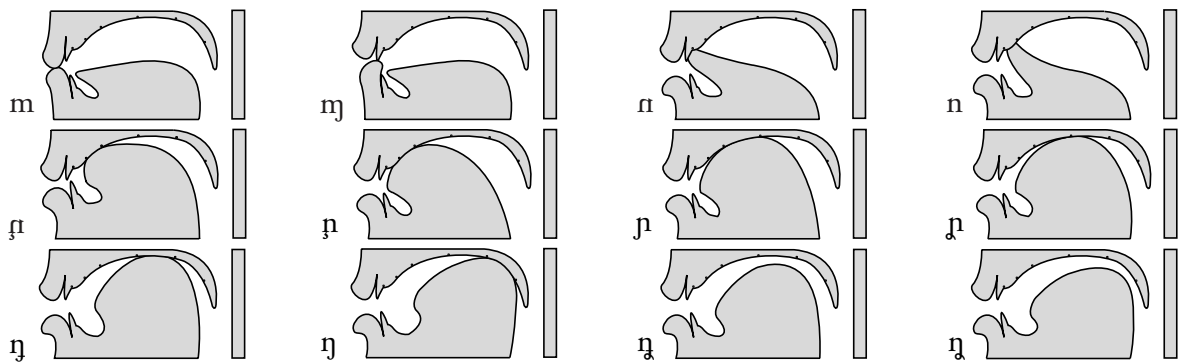
Clearly, /m/ [m] and /n/ [n] are absolutely necessary in Latin, as the following examples will show, including /nC/ sequences, within words, or between words, with regular assimilation. It is certainly convenient to add the third nasal phoneme, even if its occurrence is rather limited: /Nŋ/.

Examples: *mos* [ˈmɔs], *campus* [ˈkæmpʊs], *nox* [ˈnɔks], *montes* [ˈmɔntɛs], *lingo* [ˈlɪŋgo], *jungo* [ˈjʊŋgo], *dignus* [ˈdɪŋnʊs], *magnus* [ˈmæŋnʊs]. Let us notice carefully that

these last two words, phonemically, have /gn/, not ‘/ηn/’, although we clearly have /gn/ [ηn] (including possible [gn]), *not* [ṽñ, ṽñ̄, ṽ], as with /Nη/. We also have rural: /gn/ [ɣn, ʔn].

As a matter of fact, there is no real phonic impediment at all with [η] belonging to the /g/ phoneme, *but* [ṽñ, ṽñ̄, ṽ] to /Nη/ (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 \mathcal{G} 3, we saw that classical Latin also had nasalized vocoids, as, for instance: [ĩ, ě, ẽ, õ, ȭ; ỹ], 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 /η/ in compounds with *-m-*, obviously belonging to an original *-m* /η/. 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*, *quamtus/quantus*, *jamdudum/jandudum*, *eorumdem/eorundem*, *comtero/contero*, *comtritum/contritum*, *imbutus/inbutus*, were pronounced as: [ˈnũŋkɛ̃, ˈtɛ̃ŋkɛ̃, ˈjɛ̃ŋdudũ, ɛ̃ɔ̃rũŋdɛ̃, ˈkõŋtɛ̃ɾo, kõˈtritũ, ɪ̃ˈbutus], by certain speakers, while other speakers might surely pronounce them as: [ˈnũŋkɛ̃, ˈtɛ̃ŋkɛ̃, ˈjɛ̃ndudũ, ɛ̃ɔ̃rũndɛ̃, ˈkõntɛ̃ɾo, kõnˈtritũ, ɪmˈbutus].

4.3.1. Therefore, the pronunciation that we consider (more) neutral, for classical Latin, phonemically is: /ˈnũŋkwɛ̃ŋ, ˈtɛ̃ŋkwɛ̃ŋ, ˈjɛ̃ŋdudũŋ, ɛ̃ɔ̃rũŋdɛ̃ŋ, ˈkõŋtɛ̃ɾo, ɪŋˈbutus/ (always with the variants indicated above).

On the other hand, also for the graphic sequence *-mn-*, we consider well-grounded a realization like: *omnis* /ˈoŋnis/ [ˈõŋnis] (although with the possibility of having [ˈõm̄-, ˈõm̄-], or even [ˈõm-], too, perhaps as a ‘refined’ form (†).

Indeed, spellings like *columpna* (for *columna* /kɔ̃lʊŋnə/) seem to attest a hypercorrect intention to affirm [kɔ̃lʊmnə], according to the (far from unexceptionable) spelling, instead of [kɔ̃lʊŋnə].

In addition, fluctuating spellings as *confert/comfert* and *convocat/comvocat*, strengthen the idea of possible social variants, also producing [kɔ̃ɔ̃fɛrt], or [kɔ̃mɛrt], and [kɔ̃ɔ̃wɔko], or [kɔ̃ŋwɔko], in addition to [kɔ̃ŋfɛrt, kɔ̃mɛrt, kɔ̃ŋwɔko, kɔ̃ŋwɔko], &c.

All this to confirm that, the neutral structure /VŋC/ [Ṽ(ŋ)C] for *-nf-*, *-ns-*, is also possible before approximants and sonants: *injuria, inhabilis*, [ɪ̃jʊrɪə, ɪ̃hɛbɪlɪs] (in addition to further colloquial realizations with [ɪ̃ɲʲjʊ-, ɪ̃ɲʲjʊ-] [ɪ̃ɲʲhɛ-, ɪ̃ɲʲhɛ-]).

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, /ŋf, ŋs/ for *nf, ns* or /m̃#/ 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, [m̃]. 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 [m̃f, m̃s] would hardly be suitable, instead of [ŋf, ŋf, ŋs, ŋs] (velar and prevelar seminasals, in stressed syllables only, with a preceding [Ṽ], but simply [̣Ṽf, ̣Ṽs], 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-*, /rɪ, lɪ/ [rɪ, lɪ], must have had more or less colloquial realizations, like [r̃r, l̃l]. Even the preposition *in* [ɪn] 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 [ɪn≡C] (homorganic) also [ɪ^N≡C] (^N seminasal) and [ɪ̃C] occurred, including [ɪ̃^N≡C] (with a seminasalized vocoid followed by a homorganic seminasal contoid).

However, inevitably, things were rather unstable, so that, as also for *cum* /kʊŋ/ [kʊ̃], at least occasionally, for different speakers, [kʊ^N≡C], [kʊ̃^N≡C] and [kʊn≡C] were possible, too. Two examples: *cum Julio* [kʊ̃ʲjʊlɪo, kʊ̃ɲʲjʊ-, kʊɲʲjʊ-], *cum libro* [kʊ̃lɪbro, kʊl̃lɪ-, kʊl̃lɪ-, kʊñlɪ-], &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-ḳ, g-g̣], with the taxophones [ḳ, g̣], before front vocoids, and with the addition of the /kw, gw/ phonemic sequences, [ḳ-ḳ̰, g̣-g̣̰]. They are (pre)velolabial, which are better not to be considered as separate complex phonemes, ‘/ḳ, g̣/’, for two reasons: for their limited distribution, and also because, popularly, they were certainly reduced to simple /k, g/ [k, ḳ, g, g̣].

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

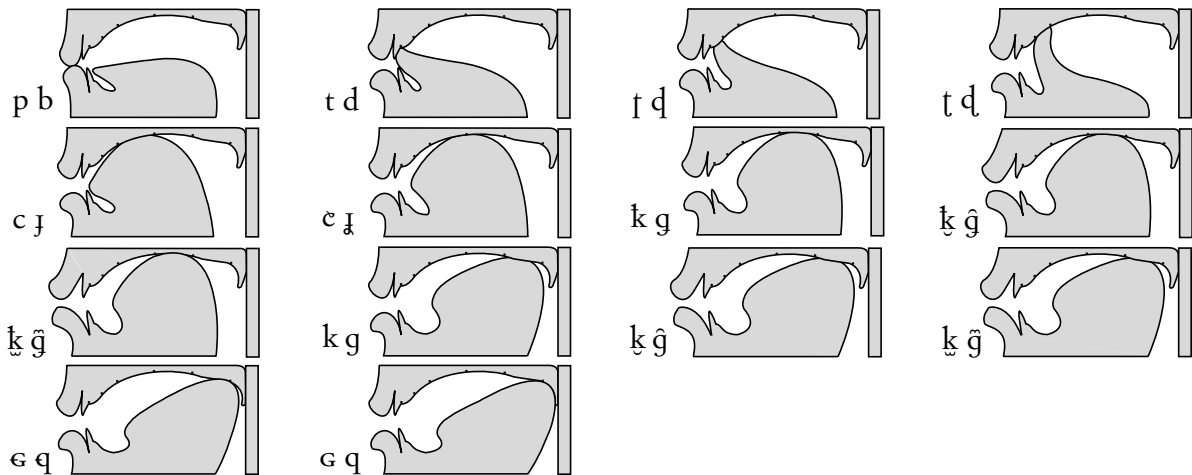
Too often, their formulations are ‘obscure’ and contradictory, due to the lack of a sufficient scientific basis (obviously, a natural phonetic one).

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, ŋgw/ 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, ḳw, ŋgw, ŋ.gw, ŋ] (with [ḳw̰, ŋg̣w̰, ŋg̣w̰, ŋg̣w̰, ŋ], ie before front vowels).

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



4.6. On the other hand, as already hinted at, illiterate people unified /kw, ŋgw/ into ↓[k, ŋg] (and ↓[k, ŋg, ŋg]), while more ‘litterate’ people involved themselves in producing ↑[ḳ, ŋg̣] (and ↑[ḳw̰, ŋg̣w̰, ŋg̣w̰]). 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 \mathbb{G} 9) such *rounded* realizations were excessively changed into *protruded* ones: ↓[ḳw̰, ŋg̣w̰] (and ↓[ḳw̰, ŋg̣w̰, ŋg̣w̰]). The same

for /[#]swV/ (cf § 4.7). The Latin expression *aurea mediocritas* [ˈɛʊʀɛɛ ˌmɛdɪrɔˈkɾɪtas] 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, ɠ, q̠, ɠ̠], and uvularized [s̠] for /sw/ [s̠].

For the word-initial sequence gn-, we have /[#]n/, while in archaic Latin it was still /[#]gn/: *gnarus* [ˈnaːrus] (with the pedantic possibility of having [gˈnaːrus, ɣˈnaːrus]).

For word-internal -gn-, we find further possibilities, with /gn/: [Vɣn, ʏɣn] (urban and favorite), [Vɤn, ʏɤn] (somehow, intermediate), [Vgn, ʏgn] (illiterate and less favorite), but also [ʏn, ˜n] (for /Vgn/, especially in rural pronunciation, however rather (and sufficiently) different from /VɣC/ [ˈ˜VɣC, ˈ˜ɤC, ˈ˜VC]).

Examples: *ignis* [ˈɪɣnɪs], *tegmen* [ˈtɛɣmɛn], *magnus* [ˈmɛɣnʊs], *cognomen* [kɔɣˈnoːmɛn], *pugna* [ˈpʊɣnɐ]. 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, [ɣ, ɣ̠], has nothing to do with the phoneme /ŋ/, which we use for nasalized vocoids: /Nŋ/ [ˈ˜Nɣ, ˈ˜Nɣ̠] (in addition to unstressed [ˌ˜V], 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 /NɣC/ 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!* [iːˈʔɪtɐ]. Besides: [iːˈʔɪːtɐ], [iːˈʔɪːtɐː], which demonstrate, even further, that for the Latin vowels, what really matters is timbre, not length.

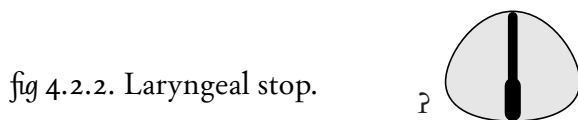
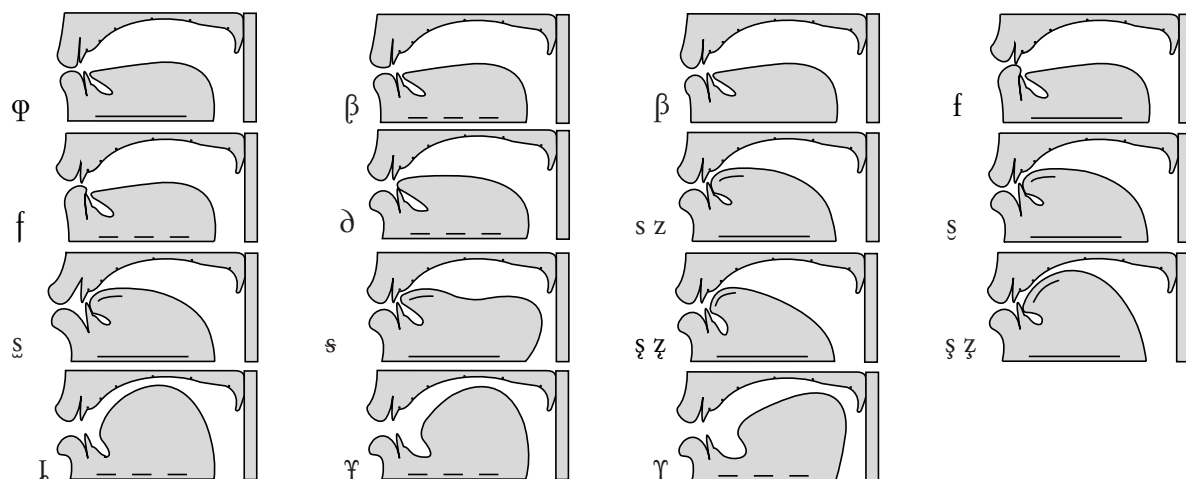


fig 4.3. Latin consonants: constrictives (and semiconstrictives).



Constrictives (or 'fricatives')

4.7. Latin has only two (voiceless) *constrictives*, /f, s/ [f, s], as in: *fovere* [fɔˈweːrɛ], *sese* [ˈsɛːsɛ], *bona scientia* [ˈbɔnəs kɪˈɛntɪə], *nescire* [nɛsˈkiːrɛ] (cf fig 4.3).

Let us carefully observe that words beginning in /swV/ had [ʃV] in ((inter)national) neutral Latin, although currently people generally used [ˈswV, ˌswV]: *suavis* [ˈsɹawɪs], *suadeo* [ˈsɹadɛo], *suesco* [ˈsɛsko], *Suetonius* [sɛˈtoːnɪʊs].

Of course, the spelling sv- Sv- is also possible, and even welcome, including ‘graphonomic’ sw- Sw-, as well! Mannered Latin accents, instead of plain [ʃ], had even [ʃ̥] (cf 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] ([ɦ] in weaker syllables, with others): *jus jurandum* [jʊs juˈrɛndũ], *volvere* [ˈwɔɫwɛrɛ], *quousque* [kʷɔʊsɰkɛ], *hau* [ˈhɛʊ], *habere* [hɛˈbeːrɛ, hɛː-].

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* [ˈmɪi, ˈmɪi, ˌmi, mi] and *nihil* [ˈnɪɪɫ, ˈnɪɪ, ˌnɪɪ, nɪɪ] were as shown, including the more realistic variants: *mi* [ˈmɪi, ˌmi, mi] (& [ˈmɪi, ˈmɪi]) and *nil* [ˈnɪɪɫ, ˌnɪɪ, nɪɪ] (& [ˈnɪɪɫ]). Also: *dehinc* [dɛˈhɪɪŋk, dɛˈhɪɪŋk, ˈdɛɪɪŋk] (including *deinc*).

The sociophonic situation, of course, included a number of partially different ‘realities’, (more or) less clearly explicit for 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 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, ɦ]; colloquial: [h, ∅] ('zero'); but illiterate (popular and rural): [∅, ∅]. Examples: *habeo* [həbɛo] [hɛ-] [ɛ-], *habere* [hə'beɾɛ] [ɛ-] [ɜ-].

For the Greek loans, with /Ch/ (/ph, th, kh/), we have the same situation. Neutral: [ʰCh, ʰCh] (including [ʰr, ʰr], or a somewhat more refined [ʰr, ʰr], for *rh*, without excluding possible [ʰr, ʰr]); colloquial: [ʰCh, ∅Ch-]; illiterate: [∅Ch, ∅Ch]. Examples (respectively): *phalanx* [phələŋks] [phɛ-] [pɛ-], *phantasma* [phəntɛzmɛ] [pɛn-, ʰphɛn-] [pɜn-].

For compounds with prefixes ending in a consonant, followed by *h*- at the beginning of the second element, we had: neutral [ChV, CɦV], colloquial [ChV, CɦV, ∅CV]; illiterate [CV, ∅CV]. Examples: *adhuc* [ɛtʰuk] [ɛtʰuk] [ɜtʰuk, ɜtʰuk], *inhumanus* [ɪnhu'manus, ɦnhu-] [ɪn-u-, ɦnu-] [ɪnu-].

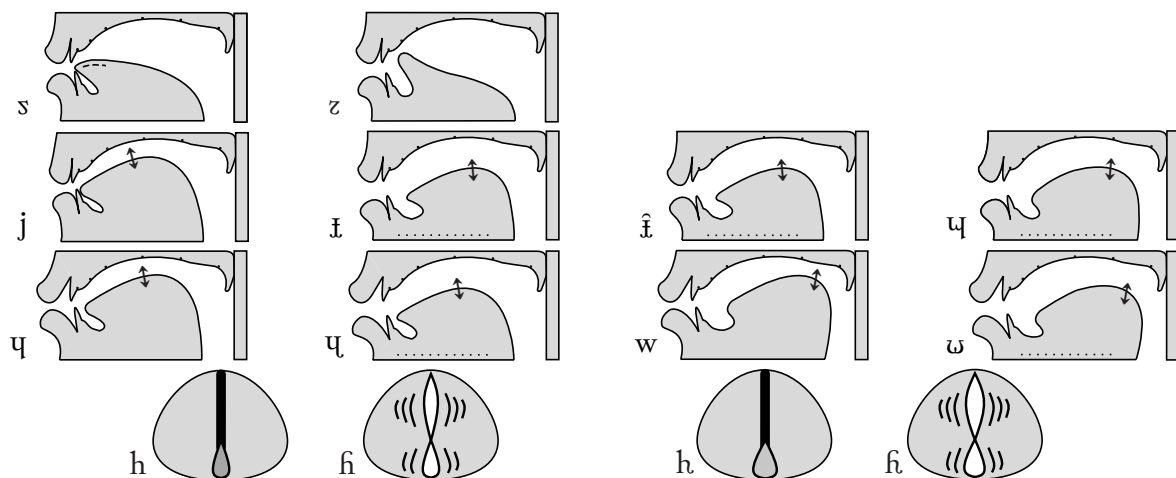
4.8.4. Of course, for intervocalic *h*, we posit: neutral [hV, ɦV], colloquial [hV, ɦV] (including [ɦV, ɦV]); illiterate [∅V, ∅V]. Examples: *cohortis* [kɔ'hɔrtis] [kɔ'hɔr-] [kɔ'ɔr-], *cohors* [kɔ'hɔrs] [kɔ'hɔr-] [kɔ'ɔr-].

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

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 \mathcal{G}_3 , as possible taxophones of vowels in some diphthongs, in fast speech: § 3.10.

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

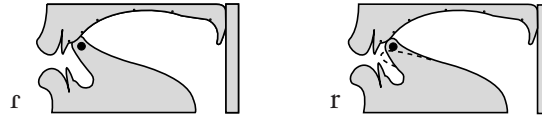


Rhotics

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* [ˈraːrus], *ars* [ˈɛrs], *artis* [ˈɛrtis], *reprimere* [ɾɛˈpɾimeɾɛ], *perdere* [ˈpɛɾdeɾɛ].

fig 4.5.1.

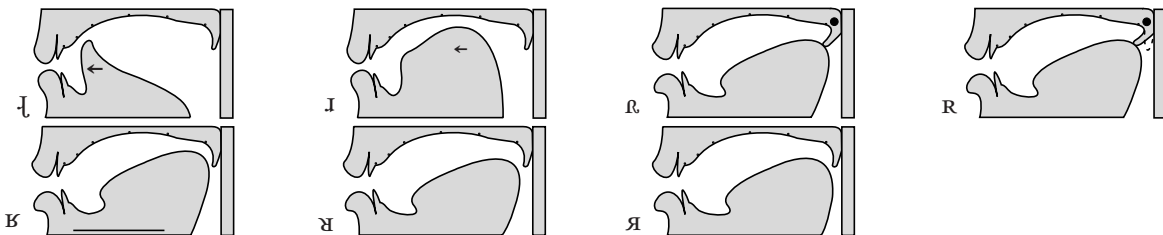
Latin consonants: alveolar tap & trill.



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!

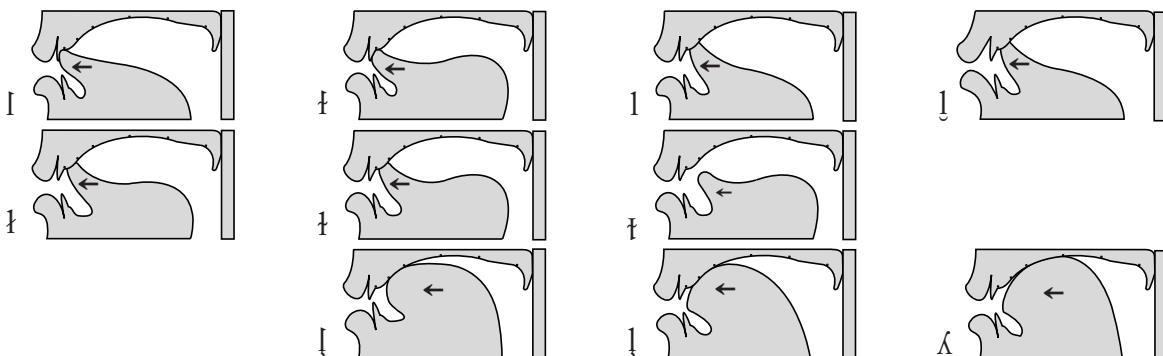
fig 4.5.2. Unfit ‘rhotics’ for Latin: English, French, German...



Laterals

4.10. Classical Latin (either international, national, or colloquial) had an alveolar *lateral*, /l/, with the following realizations: [lV, ɭ, ɭC, ɭʰ] ((half-)velarized, including [ɭ] before dental contoids), as in: *Lucullus* [lʊˈkʊɭʊs], *Lucilius* [lʊˈkɪɭɪʊs],

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



falsus [fəʔsus], *falcatus* [fəʔkartus], *salve* [səʔwe], *sol* [soʔ], *Figlinæ* [fr̥gli'næ], *Angli* [ʔŋgli], *Anglii* [ʔŋglii], *Anglorum* [ŋ'glo'rũ], *Angliorum* [ŋ'glio'rũ].

In *archaic* and *rural* or *popular* and *illiterate* accents, although with many oscillations, we could have: /l/ [l̥] before front vowels, /i, ɪ, e, ɛ/, but /l/ [ɫ] before low vowels, /a, ɐ/, 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/ [ɫʊ'kuʔʔus], *Lucilius* [ɫʊ'kiʔʔius], *Anglorum* [ŋ'glo'rũ], *Angliorum* [ŋ'glio'rũ].

The same *non-neutral* accents, instead of [ɫ], had (here shown with neutral vowels): *belli* [bɛʔli], *stella* [stɛʔʔe], *gallina* [gəʔʔi'næ], *nullus* [nuʔʔus].

Gemination

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

Also vowel quantity is distinctive, in Latin, although its importance is only secondary, phonetically, in comparison with timbres. However, as we saw (in § 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* [vɛnit] (he comes), *venit* [vɛnit] (he came), *malum* [mɛlũ] (evil), *malum* [ma'lũ] (apple).

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

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; ð; ɣ, γ], and weaker (postvocalic) /s/ [s̺], and /j, w/ [j, w]. Notice the absence of /h/. In addition: /n, l/ [ɲ, ʎ] (prepalatal) and /k, g/ [c, ɣ] (postpalatal, including assimilated [ɲ, ɣ]) occurring before front vowels.

fig 4.7. *Colloquial* Latin consonants, for comparisons (mainly: [f; β, ð, γ, ɸ]).

	bilabial	labiodental	dental	dentalvelar	alveolar	alveo(semi)- velar	palatal	prevelar	prevelolabial	velar	velolabial	laryngeal
Nasal	m		[ɲ]		n		[ɲ]	[ɲ]		[ɲ]		
Stop	p b		t d				[k g]	(ḳ g̣)	k g	(ḳ g̣)		[ʔ]
Constrictive		f	s z									
Approximant					r [r]		j	[ɣ]	[ɣ]	[ɸ]	w	(h)
Tap [trill]					[ɾ]	l						
Lateral					[ɬ]	[ɬ]						

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

	bilabial	dental	alveolar	alveolabial	alveovelar	prepalatal	palatal	postpalatal	velar	velolabial	laryngeal
Nasal	m	[ɲ]	n			[ɲ]	[ɲ]	[ɲ]			
Stop	p b	t d					[c ɣ]	k g			[ʔ]
(Semi)constr.	ɸ (β)	s [z ð]					[ɰ]	[ɣ]			
(Semi)appr.		[s̺]					j [j]		w [w]		
Tap [trill]			r [r]								
Lateral (semi-)			l	[ʎ]	[ɬ]	[ɰ]					

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

	bilabial	dental	dentalvelar	alveolar	alveovelar	prepalatal	palatal	prevelar	velar	velolabial
Nasal	m	[ɲ]		n		[ɲ]	[ɲ]	[ɲ]		
Stop	p b	t d				[ɰ ɰ]	[c ɣ]	[k g]	k g	
(Semi)constr.	ɸ	s [z]				[ɰ]	[ɰ]	[ɰ]		
Approximant	[β]	[ð]		[z]			j			ɛ
Tap [trill]				r		[ɰ]				
Lateral (semi-)		[l]	[ɰ]	l	[ɰ]	[ɰ]				

fig 4.9 shows the contours of *rural* Latin, respectively. Let us notice, in particular, intervocalic /b, d, g/ [β; δ; ɰ, ɣ, ɤ], and /t/ [z]; /j, w/ [j, ω]; but especially: /n; t, d; s; r; l/ [ɲ; ʦ, ɖ; ʃ, ʒ; ʤ] and /k, g/ [c, ɟ] (palatal, including assimilated [ɲ; ɰ]) occurring before front vowels. Notice the absence of /h/.

5. Latin Structures

Length and stress

5.1. *Length* 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* [ˈwɛnɪt] ‘he/she/it comes’ vs *venit* [ˈwɛːnɪt] ‘he/she/it came’, *populum* [ˈpɔpʊlũ] ‘people’ vs *populum* [ˈpɔːpʊlũ] ‘poplar’, *malum* [ˈmɛlũ] ‘bad’ vs *malum* [ˈmaːlũ] ‘apple’; *male* /ˈmɛlɛ/ ‘badly’ vs *malle* [ˈmɛːlɛ] ‘to prefer’, *sumus* [ˈsʊmʊs] ‘we are’ vs *summus* [ˈsʊmːʊs] ‘supreme’.

The lax (‘short’) vowels, either stressed or not, are as shown in the vocogram (G 3). Only when stressed, *and* in free (or ‘open’) syllables, the phonemic tense (‘long’) vowels are phonetically half-long, /ˈVː/ [ˈVː#, ˈVː#]. Otherwise, we have [ˈVC, ˈV]: *stellæ* /ˈstɛllɛə/, but actually [ˈstɛːllɛə] (even if directly followed by tautosyllabic, and so weaker, vowels: *aer* /ˈaːɛr/ [ˈaɛr]).

However, in everyday spoken language, unstressed /ˈVː/ (either in free or checked, or ‘closed’, syllables) were realized as (phonetically) short vocoids, but not lax ones, [ˈV], with their correct tense timbres. The diphthongs kept their two elements, as already shown: *stellæ* [ˈstɛːllɛə] (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 /ˈstɛlla/ [ˈstɛːlla] (regionally: [ˈstɛːlla, ˈstɛlla], including [ˈstɛːlla, ˈstɛlla], 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* ‘wishful’ (dat./abl.) [ˈkʊpɪdo] and *cupido* ‘desire’ (nom.) [kʊˈpɪdo]; *democratia* (nom.) ‘democracy’ [ˌdɛmɔˈkrɛtɪə] (Greek: δημοκρατία [ˌdɛ.mo.krɛˈti.jɛ]), and *viginti* ‘20’ [wiˈɡɪnti].

So, when the penultimate vowel is ‘long by nature’, as in *cupido* [kʊ'pi-do], or ‘by position’ (ie ‘by convention’!), as in *viginti* [wi'ginti], 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 [ˈ], middle).

In addition, archaic Latin unstressed or half-stressed syllables very likely were low, [ˌ] [ˌː], or half-low, [ˌ̣] [ˌ̣ː] (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 /i, e, e, o, u; 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 /eə, oə, uə/) ‘miraculously’ stand for just *one* element, even if badly witten 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* /*ɛʊ*, *eu*/, as in *Theseus* [ˈtheːˈseʊs], *theseus* [ˈtheːseʊs].

Thus, excluding the very final vocalic element, *ie* /*ʊ*/, we have that, in *Theseus* [ˈtheːˈseʊs], the penultimate vowel, *ie* /*ɛ*/, is a lax, ‘short’ vowel, which ‘refuses’ the stress. On the contrary, in *theseus* [ˈtheːseʊs], 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: [ˈdɛɐ̯, ˈmɛʊs, ˈlɛo, ˈaɛr, ˈkwoɐ̯d] (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)* [eˈduk; eˈduːkɛ], *illic(e)* /ɪlˈlik/ [ɪˈlik; ɪˈliːkɛ], *addic(e)* [ɛdˈdik; ɛdˈdiːkɛ], *adhuc(e)* [ɛdˈhuk, ɛtʰ-; -uːkɛ].

We can also find the *contraction* of some similar phonemes into just one, producing possible different results, /*ii*, *ji*, *i*/ [ɪi, ji, iː, i] (in genitives or vocatives): *Mercur(i)i* [mɛrˈkʊɾii, ˈkʊɾi, ˈkʊɾ-ji, ˈkʊɾ-i, ˈmɛrku-ɾji, ˈmɛrku-ɾji, ˈmɛrkuɾi], or *Valer(i)i* [wɛˈlɛrii, wɛˈlɛri, wɛˈlɛɾ-ji, wɛˈlɛɾ-i, wɛˈlɛ-ri, ˈwɛlɛ-ɾji, ˈwɛlɛ-ɾji, ˈwɛlɛri], including: *consil(i)i* [kɔ̃ˈsɪlii, kɔ̃ˈsɪli, kɔ̃ˈsɪl-ji, kɔ̃ˈsɪl-i, ˈkɔ̃ŋsi-lji, ˈkɔ̃ŋsi-lji, ˈkɔ̃ŋsili], and *imper(i)i* [ɪmˈpɛrii, ɪmˈpɛri, ɪmˈpɛɾ-ji, ɪmˈpɛɾ-i, ˈɪmpɛ-ɾji, ˈɪmpɛ-ɾji, ˈɪmpɛri].

Besides, let us also consider carefully: *irritat* (from *irrita(vi)t*) [ɪrriˈta(ˌwɪ)t], different from *irritat* (present) [ɪrriˈtɛt], *disturbat* (from *disturba(vi)t*) [distʊrˈba(ˌwɪ)t], and *disturbat* (present) [distʊrˈbɛt], *munit* (from *muni(vi)t*) [muˈni(ˌwɪ)t], and *munit* (present) [muˈnit].

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*

[sə'tɪn, 'sɛtɪn] (from *satisne* [sə'tɪznɛ] /-sn-/), *sicin* [si'kɪn, 'si'kɪn] (from *sicine* [si'kɪnɛ, 'si'kɪnɛ]), *viden* [wɪ'dɛn, 'wɪdɛn] (from *videsne* [wɪ'dɛznɛ] /-sn-/), *tanton* (from *tantone* [tɛn'to'nɛ]) [tɛn'ton, 'tɛnton], *nostra(tis)* [nɔ's'tras, 'nɔ's'tras], *deinde* [dɛ'ɪndɛ, dɛ'ɪndɛ].

Names: *Camillus* [kə'mɪlʊs, 'kɛmɪlʊs], *Cethegus* [kɛ'thɛgʊs, 'kɛthɛgʊs], *Mæcenas* (from *Mæcena(tis)* [mɛə'kɛnas, mɛə'kɛnas], &c.

Also Greek words and names oscillate, if they maintain their original forms: *satrapen* [sɛtrɛpɛn, sɛ'trɛpɛn], *Acarnan* [ə'kɛrnɛn, əkɛr'nɛn], *Cleopatra* [klɛ'ɔpɛtrɛ, klɛ'ɔpɛtrɛ]. Notice that the 'normal' syllabification for clusters of a consonant followed by /r, l/, is /#Cɾ, #Cl/, while with /m, n/, we have /C#m, C#n/.

Let us consider: *agrum* [ˈɛ-ɡrʊ], *duplus* [ˈdʊ-plʊs], but: *agmen* [ˈɛɡ-mɛn], *agnus* /ˈagnus/ [ˈɛŋ-nʊs]. Let us also add: *disjungo* [dis'jʊŋɡo], and *sequi* [ˈsɛkʲi] (better than [ˈsɛ-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 *-den, -nan, -kun, -kwiden* / [-kɛ, -nɛ, -wɛ, -kɛ, -mɛt, -tɛ; -dɛ, -nɛ, -kʊ, -kɪdɛ], which attract stress to the preceding syllable (with possible oscillations). So, we have: *musaque* [ˈmu-sɛ-kɛ, mu'sɛkɛ], which is not at all confused with *musaque* (abl.) [mu'sa'kɛ], not even when stress coincides.

In addition, *utraque* [ˈu'trɛkɛ, u'trɛkɛ], equally different from *utraque* [u'tra'kɛ], *illene* [ɪ'lɛnɛ, ɪ'lɛnɛ], *loquive tacereve* [lɔ'kɪwɛ tɛ'kɛtɛwɛ, lɔ'kɪwɛ tɛ'kɛtɛwɛ], *ego met* [ɛ'ɡɔmɛt, ɛ'ɡɔmɛt], *tu quidem* [tu'kɪdɛ, tu'kɪdɛ].

5.9. The following words are felt to be unitary words (thus, with /\$\$\$\$/): *alicubi* [ə'lɪkʊbi, -ɪ], *sicubi* [sɪkʊbi, 'sɪkʊbi], *necubi* [nɛ'kʊbi, -ɪ], *equidem* [ɛ'kɪdɛ], *identidem* [ɪ'dɛntɪdɛ], *utinam* [ʊtɪnɛ], *utiquam* [ʊtɪkɛ], *undique* [ʊndɪkɛ], *itaque* [ɪtɛkɛ] 'therefore'.

But we have: *itaque* 'and so' (ie et ita) [ɪ'tɛkɛ, ɪtɛkɛ], and *pone* 'behind' [pɔ'nɛ, pɔ'nɛ] (but *pone!* –imperative– [ɪ'pɔ'nɛ]).

Compound verbs with *-do, -fit* have two stress possibilities (although the 'regular' one is the less favored): *circumdo* [kɪr'kʊdɔ, kɪr'kʊŋdɔ], *satisdo* [sɛtɪz'dɔ, sɛ'tɪzɔ] (also: *satis do*), *pessumdo* [pɛsʊ'dɔ, pɛs'ʊŋdɔ] (also *pessundo, pessum do*), *arefit* [a'rɛ'fɪt, 'a'rɛfɪt], *madefit* [mɛdɛ'fɪt, 'mɛdɛfɪt].

Concerning verbs with *-facit*, we only have *arefacit* [a'rɛ'fɛkɪt], *madefacit* [mɛdɛ'fɛkɪt]. Their 'normalized' forms would have been: 'arefacit [a'rɛfɪkɪt]', and 'madefacit [mɛdɛfɪkɪt]'.

5.10. There are further possible oscillations, in sentences, in cases like: *apud me* [ɛpʊd'mɛ, ɛ'pʊdɛ], including [ɛpʊm'mɛ, ɛ'pʊmɛ], *pater mi* [pɛtɛr'mɪ, pɛ'tɛrɛmɪ], *morem gerit* [mɔ'rɛŋgɛrɪt, mɔ'rɛŋgɛrɪt], *operam dare* [ɔpɛrɛ'dɛrɛ, ɔpɛ'rɛŋdɛrɛ].

Unfortunately, most of us, at school, will have carefully 'learned' *unicuique suum* (as best) as [ˈuniku'ikwɛ'suʊm] ('may all get their due'), while its true realization is [ˈunɪ'kuɪkɛsʊ], with the diphthong *ui* [ʊɪ] (and *uum* /ʊʊ/ [ʊ], too).

Let us add another (necessary) observation about *exiguitas*, which has to be pronounced [ˈɛksɪˈɡwɪtas], not [ˈɛksɪˈɡɪtas]; indeed, /gw/ [g̊] only occurs after /n/ [ŋ, ŋ], as in: *lingua* /ˈlɪŋgwɛ/ [ˈlɪŋg̊ɐ].

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* [ˈaktʊs, ˈɛk-], *rectus* [ˈrɛktʊs, ˈrɛk-], *tectus* [ˈtɛktʊs, ˈtɛk-], *actio* [ˈaktɪo, ˈɛk-], *lector* [ˈlɛktɔr, ˈlɛk-], *rector* [ˈrɛktɔr, ˈrɛk-], *adactus* [ɛˈdaktʊs, ɛˈdɛk-], *effractus* [ɛˈfraktʊs, ˈfrɛk-]. 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* [ˈwas, ˈwasɪs], *vas, vadis* [ˈwɛs, ˈwɛdɪs], *os, oris* [ˈos, ˈoɾɪs], *os, ossis* [ˈos, ˈossɪs], *sil, silis* (ochre) [ˈsɪl, ˈsɪlɪs], *sil, silis* (hartwort [bot.]) [ˈsɪɫ, ˈsɪlɪs], &c.

But, there are also forms like: *fur* [ˈfʊr, ˈfʊrɪs], *glis, gliris* [ˈɡlɪs, ˈɡlɪrɪs], *glos, gloris* [ˈɡlɔs, ˈɡlɔrɪs], *lis, litis* [ˈlɪs, ˈlɪtɪs], *ren, renes* [ˈrɛn, ˈrɛnɪs], *sal, salis* [ˈsaɫ, ˈsaɫɪs], *sol, solis* [ˈsoɫ, ˈsoɫɪs], *splen, splenis* [ˈsplɛn, ˈsplɛnɪs], &c.

Besides, there are also other forms like: *crux, crucis* [ˈkrʊks, ˈkrʊkɪs], *grex, gregis* [ˈɡrɛks, ˈɡrɛɡɪs], *cor, cordis* [ˈkɔr, ˈkɔrdɪs], *fel, fellis* [ˈfɛɫ, ˈfɛɫɪs], *mel, mellis* [ˈmɛɫ, ˈmɛɫɪs], &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* [ˈkɔr, ˈkɔrdɪs], *fel, fellis* [ˈfɛɫ, ˈfɛɫɪs], *mel, mellis* [ˈmɛɫ, ˈmɛɫɪs], *os, ossis* [ˈos, ˈossɪs] (including [ˈoɾɪs]), &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* [ˈrɛks, ˈrɛks, ˈrɛɡɪs], *as, assis* [ɛs, ˈɛssɪs, ˈas], *lar, laris* [ˈlɛr, ˈlɛrɪs, ˈlar, ˈlarɪs] (cf *Lar, Laris* [ˈlar, ˈlarɪs]), *par, paris* [ˈpɛr, ˈpɛrɪs, ˈpar], *dispar, -aris* [ˈdɪspɛr, ˈdɪspɛrɪs, -ar], *pes, pedis* [ˈpɛs, ˈpɛs, ˈpɛdɪs], *vis, vi* [ˈwɪs, ˈwɪ].

Also: *animal*, -is [ˈɛnɪməʔ, -aʔ, ɛnɪˈmaːlɪs], *bacchanal*, -is [ˈbɛkkhɛnɐʔ, -aʔ, ˌbɛkkhɛˈnaːlɪs], *tribunal*, -is [ˈtrɪbunɐʔ, -aʔ, ˌtrɪbuˈnaːlɪs], *vectigal*, -is [ˌvɛkˈtiːgɐʔ, -aʔ, ˌvɛkˈtiːgaːlɪs], &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* [ˈrɛs, ˈrɛs, ˈrɛi, ˈrei], *grus*, *gruis* [ˈɡrus, ˈɡrus, ˈɡruːs, ˈɡruːs].

Furthermore, such a ‘normalization’ is more than plausible for words like the following ones: *victrix*, *victricis* [ˈvɪkˌtriːks, -triːks, vɪkˈtriːˈkɪs], *audax*, *audacis* [ˈɛudaks, ˈɛudɛks, ɛuˈdaːkɪs], *vox*, *vocis* [ˈwɔks, ˈwɔks, ˈwɔːkɪs, ˈwɔːkɪs]. The same may also be true for words like: *simplex*, *simplicis* [ˈsɪmˌplɛks, ˈsɪmˌplɛks, ˈsɪmplɪkɪs].

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* [ˈtɔtʊs, tɔˈtiʊs, ˈtɔːtiʊs], *alter*, *alterius* [ˈɛʔtɛɹ, ɛʔtɛˈriʊs, ɛʔtɛˈriʊs], *unus*, *unius* [ˈuːnʊs, uˈniʊs, ˈuːniʊs].

5.15. Latin enclitics ending in a vowel /-Vʰ/: -ce, -ne, -que, -ve [-kɛ, -nɛ, -kɛ, -wɛ]... Monosyllables ending in a vowel //V:ʰ//: a, de, di, do, e, me, ne, pro, qui, se, si, te, tu [a, de, di, do, e, me, ne, pro, kɪ, se, si, te, tu]... If stressed, in sentences: [ˈa, ˈde, ˈdi, ˈdo, ˈe, ˈme, ˈne, ˈpro, ˈkɪ, ˈse, ˈsi, ˈte, ˈtu]...

Even as prefixes, in compounds, those monosyllables remain tense (or ‘long’): *amoveo* [aˈmɔwɛo], *designo* [deˈsiɲno], *eveho* [ˈɛwɛ(h)o]... However, they are shortened when immediately followed by another vowel (even if with an intervocalic -h- (corresponding to ‘zero’, /θ/ [θ]): *deamo* [ˈdɛɐmo], *prohibeo* [ˈprɔ(h)ɪbɛo], *proinde* [ˈprɔɪndɛ] (and [ˈprɔːndɛ]).

However, words with *pro-* + *f-* may have two different realizations: *profano* [ˈprɔˈfʌnʊs], *profiteor* [ˈprɔˈfɪtɛɔɹ], *profundo* [ˈprɔˈfʊndo]; but: *profero* [ˈprɔˈfɛro], *proficio* [ˈprɔˈfɪkɪo]...

Besides, in composition, *re-* is [re-] or [rɛ-], depending on words, as in: *refert* [ˈrɛfɛrt] (*refero* [ˈrɛfɛro]), but: *refert* [ˈrɛfɛrt] (*res* [ˈrɛs] + *fert* [ˈfɛrt], ‘it concerns’).

For *ne-* we have [nɛ-] in: *nefas* [ˈnɛfas], *neque* [ˈnɛkɛ], *nequeo* [ˈnɛkɛo], but [ne-] in other compounds: *nequam* [ˈnɛkɛ̃], *nequiter* [ˈnɛkɪtɛɹ]...

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* [-tū], as in *lego* [ˈlɛɡo] ‘(I) read’ and *lectus* [ˈlɛktus] (while we have: *lego* [ˈlɛɡo] ‘bequeath’ with *legatus* [leˈɡatus]).

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; ɐ, a; σ, 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, ɐ, σ, ʊ].

Of course, this ‘phenomenon’ applies to the ‘real’ cases of Lachmann’s law, including: *actus* [ˈaktus], *scriptus* [ˈskriptus], but not: *factus* [ˈfɛktus], *dictus* [ˈdiktus], *sectus* [ˈsɛktus], *coctus* [ˈkɔktus].

To ‘complicate’ things for users of Latin, we also have words like *structus* [ˈstruk-tus], 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* [ˈsɑŋktus], *conjunx* [ˈkɔŋ-juŋks], *dixi* [ˈdiksi], *vox* [ˈwɔks] (but *nox* [ˈnɔks]), *confero* [ˈkɔŋfɛro] (with [ˈkɔŋ-] passed off as [ˈkɔ:-] 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 [steʎlə], as the neutral Italian form [s'tel:la] 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)\$[#], /V̄[#]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, /V̄[#].VC(C)\$[#]/, the stress falls on the antepenultimate syllable, may it be short/light: /V[#]VC(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'sɛkɛ] (nominative, and *rosaque* [rɔ'sa:kɛ] ablative), *patrequē* [pə'trɛkɛ].

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* [ʊtinɛ], *utique* [ʊtikɛ] ('however' &c, different from *utique* [ʊti:kɛ], 'in any case' &c), *eadem* [ɛɐdɛ] (nominative, but *eadem* [ɛ'a:dɛ] ablative).

Also in the case of those compounds of *facio* [fɛkio] that maintain /ɛ/: *satisfacio* [sɛtɪsfɛkio], *calefacit* [kɛlɛfɛkɪt], *commonefacis* [kɔmmɔnɛfɛkɪs]. However, we regularly have: *conficis* [kɔŋfikɪs], *perficit* [pɛrfɪkɪt] (*conficio* [kɔŋfikio], *perficio* [pɛrfikio]).

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, -k̄], or of the interrogative one *-ne* [-nɛ] → *-n* [-n] (even with *-s* of a preceding word: *satis*, *audis*): *illic* [ɪl'lik], *illuc* [ɪl'luk], *istic* [ɪs'tik], *adeon* [ɛdɛ'on], *satin* [sɛ'tin], *audin* [ɛʊ'din].

The other case of apocope (or fall) regards *-e* [ɛ[#]] of the imperatives of *dico*, *duco*, *facio* [di'ko, 'du'ko, fɛkio]: *addic* [ɛd'dik], *adduc* [ɛd'duk], *olfac* [ɔlfɛk].

Besides, *syncopated* words (due to the fall of *-i-* [-ɪ-]), which ended in *-a(t)i*s, *-i(t)i*s [-a(ɾi)s, -i(ɾi)s]: *optimas* [ɔptɪ'mas], *Arpinas* [ærpɪ'nas], *Quiris* [kɪris], *Samnis* [sæŋ'nis].

Equally, for perfect forms in *-it* [-it], *-at* [-at], derived from *-ivit* [-i(ɾwɪ)t], *-avit* [-a(ɾwɪ)t]: *perit* [pɛ'rit], *audit* [æʊ'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* [sɛtɪs'fis], *calefit* [kælɛ'fit], *commonefis* [kɔmɔnɛ'fis].

Vocatives and genitives of nouns like *Vergil(i)i* [vɛr'gɪl(ɪ)i] and *Ovid(i)i* [ɔ'wɪd(ɪ)i], with the [-ɪ-] mora, (before [-i[#]]), which shifts the stress to the preceding syllable, [-Cɪ[#]C-] (in addition to the structure [-VC[#]ji], which certainly strengthens the mechanism). The same is true of the genitives of words like *imperium* [ɪmpɛrɪʊ], *ie imper(i)i*, so that we have: [ɪmpɛr(ɪ)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* [ɛə, ɔə, ɛʊ], 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* [kæɪjʊs, 'g-], much better written as *Cajus*, *Gajus*, but sadly usually 'masked' as 'Cāius, -āī-, -āī-', &c, clumsily trying to indicate [-ɛɪjʊs]. This does not mean that certain speakers, less attentive to the real nature of pronunciation, because less philologically oriented, might actually utter something like [kajʊs, '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'seũ], *athenæum* [æthɛ'nɛəũ], *unius* [u'nɪʊs].

All this, in addition to: *illuc* [ɪ'lʊk], &c, *dies* [dɪɛs], *diei* [dɪɛɪ], *faciei* [fæ'kɪɛɪ], *Juleus* [ju'leʊs], *intueor* [ɪn'tʊɛɔr], *introeo* [ɪn'trɔɛo], *introis* [ɪn'trɔɪs], *introii* [ɪn'trɔɪi], *introeunte* [ɪn'trɔɛ'ʊntɛ], or non-classical *introiet* [ɪn'trɔɪɛt], &c &c.

5.25. Instead, words like the following ones are phonically *penultimate-stressed* (for about 60%): *invidiæ* [ɪŋ'wɪdɪæ], *imagineæ* [ɪmɛ'gɪnɛæ], *perfordio* [pɛr'fɔdɪo], *perfordi* [pɛr'fɔdɪ], *balneum* [bɛ'lnɛũ], *facies* [fɛ'kiɛs], *fluvii(s)* [flʊ'wi(s)], *mulier* [mʊ'liɛr], *mulieris* [mʊ'liɛrɪs], *muliebris* [mʊ'liɛbrɪs], *religio* [rɛ'liɡɪo], *astutus* [ɛ'stʊtʊs], *astutia* [ɛ'stʊtɪə], *astrologia* [ɛ'strɔ'loɡɪə].

And: *plebejus* [plɛ'bɛɪjʊs], *placeo* [plɛ'kɛo], *placatio* [plɛ'kɛtɪo], *annuus* [ɛ'nnʊs] (with tautosyllabic [ʊs], certainly not 'bi-syllabic [ʊ-s, ʊ#s]'), *aeris* [ɛ'ɛrɪs], *aeria* [ɛ'ɛrɪə], *area* [ɛ'ɛrɛə], *flagitiosus* [flɛɡɪ'tɪo'sʊs], *dominorum* [dɔmɪ'nɔ'rɔ'ũ], *æneæ* [ɛə'neæ], *Æneadæ* [ɛə'neædɛə].

More: *defleo* [dɛ'flɛo], *defluo* [dɛ'flʊo], *defraudo* [dɛ'frɛʊdo], *defui* [dɛ'fʊɪ], *deji-cio* [dɛ'ʤɪkiɔ], *demorior* [dɛ'mɔrɪɔr], *perii* [pɛ'riɪ], *introeuntium* [ɪn'trɔɛ'ʊntɪũ], *Julii* [ʤ'ʊrliɪ], *Julus* [ʤ'ʊrlʊs], *Julius* [ʤ'ʊrliʊs], *Julia* [ʤ'ʊrliə], *Juliaæ* [ʤ'ʊrliæ].

5.26. Lastly, the following ones are phonically *antepenultimate-stressed* (for about 30%): (*per*)*graviter* [(pɛr)'ɡrɛ'wɪtɛr], *trigemini* [trɪ'ɡɛmɪni], *muliebriter* [mʊlɪ'ɛbrɪtɛr], *zelotypus* [*zɛ'lɔ'tɪpʊs] ([*z] means that, when preceded by a vowel in a phrase, it is [zz] or [dz]), *atavus* [ɛ'tɛwʊs], *pauperibus* [pɛʊ'pɛrɪbʊs], *ædiculæ* [ɛə'dɪkʊlɛə].

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'ɡɪl(i)ɪ] and *Ovidi* [ɔ'wɪd(i)ɪ]), 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 nowadays 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* [‘*ɛ̃rmə*’], nor *musa* [‘*ˈmʊsə*’], instead of the correct forms [‘*ɛ̃rmə*, ‘*muːsə*’], 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* [uˈniʊs], *alterius* [ɛ̃ltɛ̃riʊs], *solius* [soˈliʊs] (already occurring in neutral speakers, too, at least occasionally, but, particularly, out of metrical ‘necessities’): *recipit* [rɛ̃kɪpɪt] and [rɛ̃ˈkɪpɪt] (as [rɛ̃ˈkɪpɪo]), *displacent* [dɪsˈplɪkɛnt] and [dɪsˌplɪkɛnt] (as *displiceo* [dɪsˈplɪkɛo]).

Also cases like *verum est* [ˈweːrʊst, weːrʊnst], due to the ‘weight’ of the final syllable (which reminds forms like *istic* [ɪstɪk]), or *veritas* [ˈweːrɪtas, ˌweːrɪtas] (like *veritatem* [ˌweːrɪˈtʌtɛ̃]), and words like *nostras* [nɔˈstrʌs]).

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’) [kɔ̃ndɪtʊs], against *conditus* (‘flavored’) [kɔ̃ndɪtʊs], or *loqueris* (‘you speak’) [lɔ̃kɛ̃rɪs], against *loqueris* (‘you’ll speak’) [lɔ̃kɛ̃rɪs].

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 $//\text{-V:k}_E\#// \rightarrow //\text{-V:k}\#//$, in vocatives, but not only there, those with the contraction of the last phono-syllable, $[-i] \rightarrow [-i]$, and those with grammemes like *-que* $[-(^\#)\text{k}_E]$, with a clear consciousness of their morphological combination.

Thus: *illuc* $[\text{ɪ}^{\text{h}}\text{luk}]$ (perhaps also $[-\text{uk}]$, by coarticulation, in spite of the fall of *-e* $[-E]$), *Ovidi* $[\sigma^{\text{w}}\text{idi}, \text{ɰ}\sigma^{\text{w}}\text{idi}\cdot\cdot]$, *itaque* (*et ita* ‘and so’) $[\text{ɪ}^{\text{h}}\text{t}\text{e}\text{k}_E]$ – but: *itaque* (‘therefore’) $[\text{ɪ}^{\text{h}}\text{t}\text{e}\text{k}_E]$, 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: $/\text{VV}/$, $/\text{VV}'/$, $/\text{CV}/$ (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 tetra-), 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* [gəˈleːnʊs], *Galenī* [gəˈleːni], *Creta* [ˈkreːtə], *Cælius* [ˈkæːliʊs], *Roma* [ˈroːmə], *lux* [ˈluks], *Cicero* [ˈkiːkɛro] and *nix* [ˈniːks], should be something like: [ˌgɐ.lee.nʊs, ɡɐˈlee.ni, ˌkreːtɐ, ˈkɛə.liʊs, ˌroo.mə, ˌluks]» (or, even: [ˌgɐ.lee.nʊs, ˌkreːtɐ, ˌroo.mə, ˌluks]) and [ˈkiːkɛ.ro, ˈniːks]!

But, perhaps, instead of [ˌ] or [ˌ], respectively, also [ˈ] or [ˌ] or [ˈ] or [ˌ] or [ˈ] or [ˈ]? And, instead of [ˈ], also [ˈ] or [ˌ] or [ˈ] or [ˌ] or [ˈ] or [ˌ] or [ˈ]? And, instead of [ˈ], perhaps, even [ˈ]? 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* [ˈɛst, ˌɛst, ˌɛst, ˌɛst, ˌst, ˌst] (‘is’), in contrast with *est* [ˈɛst, ˌɛst] (‘eats’) does not represent at all a minimal pair to demonstrate the existence of real tonemicity 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, ɐ, σ, 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* /ˈkɪkɛro, kɔntraˈdiko/ [ˈkɪkɛro, kɔntraˈdiːko] when rendered as [ˈkɪkɛroː, kɔntraˈdiːkoː]: 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 /ε, 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* /həlˈlekiːs/ [həlˈleːkiːs], in comparison with *hallec* /həlˈleːk/ [həlˈleːk].

However, for a word and concept so common and popular (and with its variations), a pronunciation like [hɛʎlɛk] 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) \sim and $\bar{}$, 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: amab**am**us, app**e**ndix, -icem, applico, **a**uguro, Bulg**a**ria, du**u**mvir, att**e**nuo, pharm**a**cia, philos**o**phia, pitu**i**ta, plat**i**nium, r**u**mpere, t**e**ndere, **U**mbria.

ITALIAN: amav**a**mo, app**e**ndice (-pen- considered as aberrant), applico, **a**uguro, Bulg**a**ria (-aria considered as high-sounding), du**u**nviro, att**e**nuo, farm**a**cia, filosof**i**a, pitu**i**ta (or -*uita*, also |-wi-|), plat**i**no, rom**p**ere, t**e**ndere, **U**mbria.

SPANISH: amáb**a**mos, ap**e**ndice, apl**i**co, **a**uguro, Bulg**a**ria, du**u**nviro, aten**u**o, farm**a**cia, filosof**í**a, pitu**i**ta |wi|, plat**i**no, rom**p**er, t**e**nder, **U**mbria.

PORTUGUESE: amáv**a**mos, ap**e**ndice, apl**i**co, **a**uguro, Bulg**a**ria, du**u**nviro, farm**a**cia, filosof**í**a, pitu**i**ta |wi|, plat**i**no, rom**p**er, t**e**nder, **Ú**mbria,

CATALAN: amà**v**em, ap**e**ndix, apl**i**co, **a**uguro, Bulg**a**ria, du**u**nvir, aten**u**o, farm**a**cia, filosof**i**a, pitu**i**ta, plat**i**, rom**p**re, t**e**ndir, **Ú**mbria.

5.50. After all, oscillations in pronunciation (for its vowels, consonants, and stress) are welcome and natural, provided their 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 /'lettera/, even condemning the etymological (and more native-like and wide-spread in central Italy). However, in Tuscany we find /'lettera/, due to the /ε/ 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 /ε/ 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 [V[#], V[#]] only in stressed open syllables, either within or at the end of words.

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

Unfortunately, such ‘things’ are highly misleading, inducing people (and scholars, too) to think that the phonic reality ought to be with (nasalized) [ĩ, ê, ã, õ, û; ÿ], even [ĩ, ê, ã, õ; û; ÿ], instead of true [ĩ, ê, ã, õ, û; ÿ] (in unstressed syllables, and [ĩŋ, êŋ, ãŋ, õŋ, ûŋ; ÿŋ] in stressed syllables).

Of course, this would surely produce ‘heavy’ syllables, in any case, *but* with wrong timbres, instead of real /Vŋ/ [Ṽŋ[#]C, Ṽŋ[#]f, Ṽŋ[#]s] and [Vi[#]jV] (not ‘[Ci[#]jV]’), with their legitimate [ĩ, ê, ã, õ, û, ÿ] and [ɛɪ, ɛɪ, ɔɪ, ɔɪ, ʊɪ], respectively (but [CiV], instead of a supposed ‘[Ci[#]jV]’).

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

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

6. Latin Intonation

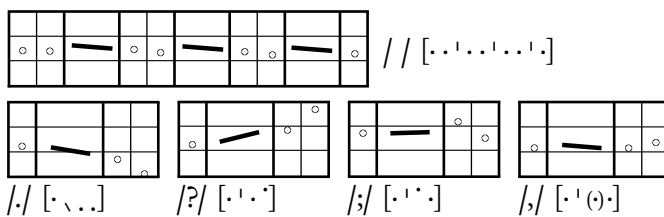
6.1. The following intonation patterns are based on reliable deductions, going backwards, from Romance results to the original language, and favoring nearby territorial realities. So, let us complete this outline of classical Latin pronunciation, by also providing possible intonation patterns (fig 6.1). 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.

[ˈwɛlɪ̃·lɐˈtɪnɛ·ˈrɛktɛ ˈlɔkɪ.]

(I'd like to speak Latin well)

Scimus quid dicere velis/vis.

[sˈkɪmʊs·kɪdˈdɪˌkɛrɛ ˈw(ɛ)lɪs.]

(We know what you mean)

Maximas gratias (tibi ago).

[ˈmæksimas ˈgratias. ˌtɪbiˈɛgo.], -bi]

(Thank you very much)

Quid opinaris de hoc?

[ˈkɪdɔ piˈnaːriːz. ˌdeˈhɔk.ː]

(What do you think about it?)

Ut valeas hodie?

[ˈʊtˈvɛlɛas. ˌhɔdiɛ.ː]

(How are you feeling today)

Quo imus?

[ˈkɔ. ˈiːmus.ː]

(Where are we going?)

Loqueris latine?

[ˈlɔkɛriːz ləˈtiːne.ː]

(Can you speak Latin?)

Frater tuus intellegitne latinum sermonem?

[ˈfratɛrˌtuːs. ɰɪnˌtɛlɛˈɡitnɛ ləˈtiːnũ sɛrˈmoːnɛ.ː]

(Does your brother understand Latin?)

Is venit cras?

[ˈɪsˈwɛnit.ː ˈkras.ː]

(Is he coming tomorrow?)

Si sabbato venire non potueris, in angustiis erimus!

[siˈsɛbbɛto. wɛˈniːrɛ ˌnɔmpɔˈtuɛris.ː ˌɪnɛŋˈɡustɪiːsɛriːmus.ː]

(If you can't come on Saturday, we'll be in trouble)

Cum ad stationem perveni, navigium profectum erat

[kũˈvɛnstɛˈtiɔːnɛ.ː pɛrˈwɛni.ː | naˈwiɡiũ.ː prɔˈfɛktũˌɛrɛt.ː]

(When I came to the station, the ship had gone)

Iterne equo, an pedibus faciemus?

[ˈɪtɛrɛnɛ ˈɛkɔ.ː | ɰmˈpɛdibus ˌfɛkiɛˈmus.ː]

(Shall we go by coach, or on foot?)

Sunt: unus, duo, tres, quattuor, quinque.

[ˈsunt.ː | ˈunus.ː ˈduo.ː ˈtres.ː ˈkɛttuor.ː | ˈkɪŋkɛ.ː] ([ˈduo.ː])

(There are: one, two, three, four, five)

Sunt: unus, duo, tres, quattuor, quinque...

[ˈsunt.ː | ˈunus.ː ˈduo.ː ˈtres.ː ˈkɛttuor.ː ˈkɪŋkɛ.ː] ([ˈduo.ː])

(There are: one, two, three, four, five...)

Nihil interest, num sabbato venire non poteas.

[niˈlɪntɛrɛst· nũsəbbɛto· wɛˈniːtɛ nomˈpɔtɛas·]

(If you can't come on Saturday, there's no problem)

Iterne in ræda, an equo, an pedibus faciemus?

[ɛːtɛrɛnɛ ɪnˈrɛɔda· ɛːvˈnɛkɔː! ɛːvmˈpɛdɪbus fɛkɪˈɛmʊs·]

(Are we going by coach, by ship, or on foot?)

Hoc utilissimum lexicon est.

[hɔ kutɪˈlɪssɪmũ ˈlɛksɪkɔːnɛst·] ([-kɔst·])

(This is a very useful dictionary)

Hoc utilissimum lexicon est.

[ˈhɔk· ʊtɪˈlɪssɪmũ ˈlɛksɪkɔːnɛst·] ([-kɔst·])

(This is a very useful dictionary)

Lexicon hoc utilissimum est.

[ˈlɛksɪkɔːhɔk· ʊtɪˈlɪssɪmũˌɛst·] ([-mũst·])

(This is a very useful *dictionary*)

Hoc utilissimum lexicon est.

[hɔkutɪˈlɪssɪmũˌ ˈlɛksɪkɔːnɛst·] ([-kɔst·])

(This is a *very* useful dictionary)

Hoc lexicon vere utile est.

[hɔkˈlɛksɪkɔːm· ˌvɛrɛˈuːtɪlɛˌɛst·] ([-lɛst·])

(Questo è un dizionario molto *utile*)

Minime, dixit, id non feci.

[ˈmɪnɪmɛː ɪˈdɪksɪt·ɪ ɪd nomˈfɛːkiː] ([ɪˈdɪksɪt·ɪ, nɔˈfɛːkiː])

(No, he said, I haven't done it)

Plane, deliciæ meæ.

[ˈplɑːnɛː! ɪdeˈlɪkɪɛəˌmɛɛəː]

(Of course, my dear)

Plane, deliciæ meæ. Cras donum (meum) habebis.

[ˈplɑːnɛː! ɪdeˈlɪkɪɛəˌmɛɛəː] ˈkras· ˈdoːnũ(mɛũ) hɛˈbɛːbɪsː]

(Of course, my dear. Tomorrow you'll have a present)

Plane, deliciæ meæ, cras donum (meum) habebis.

[ˈplɑːnɛː! ɪdeˈlɪkɪɛəˌmɛɛəː] ˈkras· ˈdoːnũ(mɛũ) hɛˈbɛːbɪsː]

(Of course, my dear, tomorrow you'll have a present)

Sincere, dixit, omnino securus non sum.

[sɪŋˈkɛːrɛː ɪˈdɪksɪt·ɪ ɔˈniːno seˈkʊrʊsnɔːnˌsũː] ([ɪˈdɪksɪt·ɪ, ɔmˈniːno, nɔˈsũː])

(As a matter of fact, he said, I'm not at all sure)

Deliciæ meæ, nonne meministi, abhinc septem diebus, illam tabulam conspicimus?
 [ɫdeˈlɪkɪæ, mɛæ·ɹ̥| ɫˈnonnɛ, mɛmɪˈnɪstɪ· ɫɛpˈhɪŋk ʃɛptɛ̃dɪˈɛbus· ɫɪl̥ɛ ˈtɛbulɛ̃ kɔ̃s-
 ˈpɪkɪmʊs·]

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

Cur dixisti «mea non refert», mecum quæro, sin contrarium verum sit?
 [ɫˈkʊr dɪkˈsɪstɪ· ˈmɛanɔnˈrɛfɛrt· ɫmɛkũˈkɛəro· ɫsɪŋkɔnˈtraɹɪũ ˈwɛrũsɪt·.]
 ([dɪkˈsɪstɪ·])

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

Conversations

6.3. The following conversations are transcribed phonotetically, 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 difficilis est.
Minime! Lingua Latina difficilis non est.
Recte dicis. Sed Roma non uno die ædificata est.

[ɫlɛˈtɪnɛ ˈlɔkɛrɪs
 ˈnɔndũ lɛˈtɪnɛ ˈlɔkɔr· | ˈhɛək ˌmɪhɪˈpɹɪˌmɛ ˈlɛktɪɔst·
 ˈkɪtɔ lɛˈtɪnɛ ˈlɔkɛrɪs·
 ˈlɪŋɡvɛ lɛˈtɪnɛ dɪfˈfɪkɪlɪsɛst·
 ˈmɪnɪmɛ· | ˈlɪŋɡvɛ lɛˈtɪnɛ dɪfˈfɪkɪlɪs ˈnɔnɛst·
 ˈrɛktɛ ˈdɪˌkɪs· | sɛdˈrɔˌmɛ· ˈnɔnʊno ˈdɪɛ· ɛəˌdɪfɪˈkɑtɛst·]

(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.

[ç'kɪt kʰɛrɪs.
 hɛŋkɛ'pɪstulɛ̃· nɔnɪn'tɛflɛgo.
 tɪbɪɛʊk'sɪlɪo· ɛsɛ'pɔssũ.
 çpɔ'tɛznɛ·] 'hɔkmɪfɪ 'mɛŋno 'gɛʊdɪost.
 'dɑ 'ɪflɛ̃·] 'lɪŋgɑ ɪ'tɛlɪkɑs 'krɪptɑst·] ɛ'mɪ'kʊs 'tʊʊs· fɛ'bɪrɪkɪʊs· tɛ'rɔ'mɛ̃· ɪŋ'wɪ'tɛt·]
 fɛ'mɪlɪɛ̃ kɔ'kɛ'tʊɛ̃· ɛk'kɪpɛɛɛpɔtɛst·
 ɛ'mɪ'kʊz·mɛʊz· ɟɛnɛ'rɔ'sʊsɛst·
 'tʊ 'kɔ'kɛ· 'hɔmo 'bɔnʊsɛs·.]

(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.

[ç'ʊbi 'ɛstɪs·! çɛt'kɔ 'ɪtɪs.
 ɪn'rɛɔdɑsʊmʊs·] 'rɔ'mɛ̃ 'ɪmʊs·
 çɛk'tɑnɛ· çɪnɪ'tɛlɪɑɪtɪs·
 ʌ'mɪnɪmɛ·] ʌ'fɛ'rɪɛsʊnt·] mɛs'sɪlɪɛ̃· ɛlɪkɔd 'dɪɛs· dɛmɔ'rɑ'bɪmʊr· ɛt'tɔ'tɛ̃ hɛb'dɔ-
 mɛdɛ̃ 'gɛnʊɛ̃·] mɛs'sɪlɪɛ̃·] ɪn'dɛvɛr'sɔ'rɪo· 'nɔk'tɛ sɛ'gɛ'mʊs·] 'gɛnʊɛ̃· ɛwʊz·
 nɔz'dɔmɪ ɛk'kɪpɪɛt·
 'gɛnʊɛ̃ɛt 'rɔ'mɛ̃· ɪnɪ'tɑ'lɪɑsʊnt·] ɛwʊz·mɛʊ· 'sɪ'tɛlʊsɛst·.]

(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 Genoa, 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 respondet: Ego cupio locustam, deinde leporem vel
cuniculum assum venatorio more, denique crustulum cum malis.
Mater, irata, alapam Victori ducit, dicens: Nimia cupis! Nobis satis erunt: panis, ova,
caseum.*

[ç'ubi 'pɾɛndere,po'ssumus.
'hospites. ɪn'tri'kli'nio. 'pɾɛndent.] ç'kɔ'testis.
'kɛttuor,ʒumus.
ɛs'si'dite ɛd,ɦɛŋ(k)mɛ̃ŋsɛ̃. || λ'enne·: 'effe rōŋnie. ɛt'pɾɛndiũ. 'kɛttuor ,kɔŋwi'wa-
rũ. ,nɛkɛs'sa'rie. || kɔŋwi'wɛə. ɪn'tri'kli'nio,ʒunt. || ɪ'ennɛst 'no'mɛ̃ 'fɛmɔləə.]
'fɛmɔlə 'kɛttuor kɛ'tino 'sɛffert. | ,ɛpɔ,dunũ'kɛ̃ŋkɛ kɛ'tinũ. : 'po'nit 'po'kulũ. 'kɔf-
trũ. -kɔkɦlɛ̃. : fus,kino'ɛ̃ŋkɛ,unɛ̃.
ç'kɪ'dedere 'kɔpitis. | 'ɦikɛst kɪ'bo'rũ 'ɪndɛks.
'pɛrwoʒ 'wiktoɾ. 'ɪndikɛ̃ 'kɛpit. ,ɛtɛs'pondet. | 'ɛgo 'kɔpio lo'kustɛ̃. 'deinde 'ɛporɛ̃.
,wɛfku'ni'kulũ. 'ɛssũ ,wɛnato'rio -mo'rie. | 'de'nikɛ̃ 'krustulũ. kũ'ma'lis.
'mater. ɪ'rate. | 'ɛlɛpɛ̃ wikto'ris -du'kit. ɪ'di'kɛs. | λ'nimie 'kɔpis. | ,nobis'sɛti 'sɛrunt. |
'panis. -owɛ. : 'ka'seũ.]

(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.*

[ˈjuːliː ˈɛbi ˈkubitũ.
'mɛmmɛ. ɪ'pɾɛkɔɾ.] 'no'lo 'kubitũ 'i'rie. | 'sōŋnoʒ ,mɛno'nurɛt.
'mater. ˈjuːliũ ɪpɛr'grados. | uskɛɛt'kubitũ 'trɛhit.
si'puɛr -bonu'sɛris. : 'kra's. ɪtibi'krustulũ,da'bo.

'ju:li:us·puer'bonusest·| 'westē de'po'nit·; et'lektū 'petit·| sub'li:nteo ,lodikr'buskē·
'mɛrgituf· ,etĩ'sōŋnō 'la'bituf·.]

(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, imbrem imminentem esse.

Una hirundo ver non efficit.

[ĩ'sanus,k̄idē·| 'kənē· 'brɛwibus 'kruribus sɛs'pikiēs·; 'subito kla'mawit·;| 'kənes
'tɛrɛ pɾɛ'tɛrwolɛnt·| ;'mɔks 'pluɛt·
'di'kituf·;| 'kɛndo hirundines de'misse 'wolɛnt·;| 'ɪŋbrɛ̄ ,immi'nɛntɛ̄,ɛsɛ·.
'urnɛ hirundo·;| 'wɛr· no'nɛffikit·.]

(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 conscendite.

Ecce crepundiorum 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 displicent.

[,mihiŋ'noske· |'domine·;| ;'ubi 'we'neunt· ;kɾɛ'pundie·. (mihi'noske)
ku'ju:zlibet 'gene,r̄is kɾɛ'pundie·;| ,intɛbul'ato 'tertio· ŋweni'e'tis·
no'lite ,haktɾɛ'si'ɾɛ·| |'domineə·;| 'potius pɛr'ska'las mɛ'khenikas kōs'kɛndite·.
'ɛk̄ke kɾɛ,p̄ondio'r̄ū 'lɔkus·. 'pɾɛt̄ii 'modiki 'mu'nus,k̄ɛr̄imus·.
;pɛt̄o'ne·;| ;ɛmpu'e'l̄ɛə·;| ;da'bituf· |;hok'munus·.
'fi'lio 'meo·;| ,iddo'na'ɾɛ· 'wolo·.
;k̄st̄ennos· ;na'tusest·.
'nowē· ɛn'no'r̄ū(ɛ)st·
;wizne |'udikr̄ū ,kōstrukt̄iwū |'iŋneū·| ;'tubɛ̄ 'ɛɛr̄ɛ̄·| ;'tympeñū·
'|'udikr̄ū,ɪ'lud ei,nomplɛ'ke'bit·.| 'tubɛ̄· |'ɛut̄ɛ̄·| et'tympeñū· mi'displ̄ikɛnt·.]

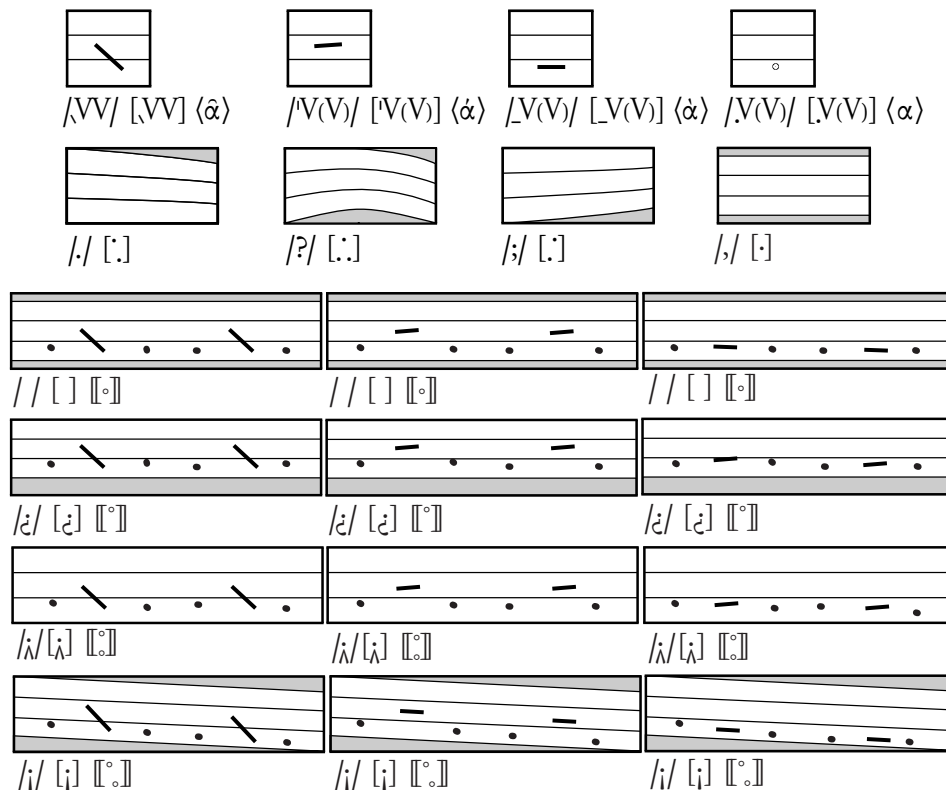
(Excuse me, sir, where are cymbals sold?
 You'll find all possible cymbals on the third floor.
 Don't pass that way, madams! You'd better mount by the escalator.
 Here's the cymbal place. We're looking for a cheap present.
 Is such a present for a boy or a girl?
 I want to give it to my son.
 How old 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* [ˌsɛmpɛr no-ˈbiskũ·phɔˈnetikɐ(ɛ)st·ˈkɛŋkɛ plɛˈriːkɛ ˈnɛskiunt.], becoming something like (by showing only some possibilities): [ˌsɛm.pɛr.nɔˌbɪs.kʊm·phɔˌnɛ.ɛ.tɪ.kɛ ˌest·ˌkwɛŋ.kɛm.plɛ.rii.kɛ ˌnɛs.kɪ.jʊnt.].

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 pænula amictum procedentem conspexerunt; atque ipsorum fortiozem existimandum esse consenserunt, qui efficeret ut viator ille pænulam deponeret.

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

Tibi placuit fabula? Libetne eam repetere?

[oˈliː ɪntɛrˈsɛː] ˈɛkʲiloɛt ˈsoɫ ˈutɛr ˈfortiɔ ɪˈɛsɛtː ˌkɛrˈtaːbɔntː ˌkɔwɪaˈtoːrɛ ˈkɛndɛː ɪˈpɛnʊlɔɐ ˈmɪktʊː ˌprokɛˈdɛntɛː ˌkɔspɛkˈsɛːrʊntː ˌɛtˌkɛː ɪpˈsoːrʊ ˈfortiɔˈrɛː ˌɛkˌsɪstɪˈmɛndʊ ɪˈɛsɛː ˌkɔsɛˈsɛːrʊntː ˈkɪː ˌɛffɪkɛrɛtː ˌutwɪaˈtoː ɪˈrɪɪlɛː ˌpɛnʊlɛː dɛˈpɔnɛrɛtː ˌ]

ˈɛkʲilo ɪˈvʊtɛː ˌwɛɛmɛnˈtɪssɪmɛ ˈfʊrɛrɛː ɪˈkɔɛpɪtː ˌsɛt ˌkɔˌfortiɔˈrɛsː ˈflaːtuː ˌsɛmɪtˌɛːbɛtː ˌɛoˈɛrtɪʊs ˌwɪaˈtoːr ˌsɛkɪrˈkɔŋdɛbɛt ˌpɛnʊlaː ˌtɛndɛː ɪˈwɪˌrɪbʊs ˌdɛstɪˈtuːtusː ˌproˈpɔsɪtʊ ɪˈsʊː ˌσˈmɪˈsɪtː ˌtʊŋ ˈsoɫ ˌkɛlʊ ˌklaˈrɪssɪma ˈluːkɛː ˌɪllʊstrawɪtː ˌmɔks ɪˈwɛːroː ˌwɪaˈtoːr ˌkɛˈloːrɛ ˌwɪktʊsː ˌpɛnʊlɛː ˌɛksʊɪtː ˌɪtɛkɛː ˈɛkʲilo ˌkʲɛŋwɪsɪŋ ˌwɪtɛː ˌkɔˈfɛssʊ ɪˈsɛstː ˌsoˈlɛː ˌɛsɛːfortiɔˈrɛː ˌ]

ˌɪtɪbɪˈplɛkʊɪtː ˌfaˈbʊlɛː ˌɪˈlɪbɛtɛnɛ ˌɛɛrɛˈpɛtɛrɛː ˌ]

(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 coacerent. Habemus senatus consultum in te, Catilina, vehemens et grave, non deest rei publicæ consilium neque auctoritas hujus ordinis; nos, nos, dico aperte, consules desumus.

[çkɔʊsʔkɛ· ɫtɛndɛ·ɹ çɛbu'te'ɹɛ·ɹ; çkɛtrɫi'nɛ·ɹ; çpɛtrɛ'ntia 'nostrɔ·ɹ; çkɛ̃ndiu· ɹç'etiɛ·ɹ
'furo' rɪstɛ'tuʊs· çnose'lurdɛt·ɹ; çkɛ̃ɛt'fɪ'nɛ· ç'sɛ'sɛ ɹeffrɛ'natɔ· ɹjɛk'ta'bi·ɹ çtɛʊ'da'kiɛ·ɹ
çnr'(h)ɪ'fne 'te· çnok'turnũ prɛəs'rdiũ pal'ati·ɹ; çni(h)ɪ 'lurbiz wɹ'gɪlɛə·ɹ; çni(h)ɪ't
'populi·ɹ; çni(h)ɪ't kɔŋ'kʊrsuz bɔ'no'rũ 'õŋniũ·ɹ; çni(h)ɪ't ɹç'hɪkmuni'tissimus hɛ'bɛndi
sɛ'natus·ɹ; ç'lɔkʊs·ɹ; çni(h)ɪ'l 'ho'rũ 'o'rɛ wɔf'tusʔkɛ mo'wɛ'ruɹt·ɹ; pɛ'tɛ'ɹɛ tʊɛkɔ'silɛ
nɔ'sɛntis·ɹ; çkɔ'strɪktɛ jɛ 'ho'rũ 'õŋniũs kɪ'ɛntia tɛ'nɛ'ri kɔŋjʊratɪ'o'nɛ'tʊɛ· çnoŋ'wi-
des·ɹ; çkɪt'prɔksima· çkɪt· ɹçsʊpɛrɪ'o'rɛ 'noktɛ·ɹ ç'ɛ'gɛris·ɹ; ç'ubi 'fʊɛris·ɹ; çkɔs kɔŋwɔ-
'ka'wɛris·ɹ; çkɪt kɔ'silɪi 'kɛ'pɛris·ɹ; çkɛ̃ 'nostrũ· çɹŋno'ra'rɛ· çɛ'ɹbɪ'traris·ɹ]||

λo'tempore·ɹ; λo'mores·ɹ; λsɛ'natus· λhɛəkiɹn'tɛɫɛgɪt·ɹ; kɔŋsʊt· 'widɛt·ɹ; hɪk· ɫtɛ-
mɛŋ·ɹ; 'wi'wit·ɹ; ç'wi'wit·ɹ; 'immo· ɫ'wɛ'ro·ɹ; 'ɛtɪɛ̃ sɛ'natũ· 'wɛnit·ɹ; 'fit pʊblɪkɪkɔ'sɪlii
'pɛrtɪkɛps·ɹ; 'notɛ tɛddɛ'sɪŋnɛ 'tokʊli· λsɛt'kɛəðɛ ɹunũ'kɛ̃kɛ 'nostrũ·ɹ; 'no· ɹ'sɛʊtɛ·ɹ
ɫ'fortɛs 'wɪri·ɹ; 'sɛtɪs· 'fɛkɛɹɛ ɹɛɪ'pʊɹblɪkɛə wɪdɛ'mʊɹ·ɹ; sɪɪstɪʊs· fu'ro'rɛɛk 'tɛ'lɔ· wɪ'tɛ-
mʊs·ɹ; λɛd'mortɛ 'tɛ·ɹ; ɫkɛtrɫi'nɛ·ɹ; 'du'ki· ɹjʊssu 'kɔŋsʊlis·ɹ; jɛ'pɹɪ'dɛɔ· pɔ'r'tɛ'bɛ· λtɪn-
'tɛ' kɔ'fɛrri 'pɛstɛ̃· λkɛ̃'tʊɹ·ɹ; ɫɹnno'sõŋnɛs·ɹ; jɛ'diʊ·ɹ; λmakɹɪ'narɪs·ɹ]||

ɛŋ'wɛ'ro· wɪ'rɛm 'plɪssʊmʊs·ɹ; 'pʊ'blɪʊs '(s)kɪ'pɪɔ·ɹ; 'pɔntɪfɛks 'mɛksɪmʊs·ɹ; tɪ'bɛɹiũ
'grɛkkhũ· ɫmɛdɪ'ɔkrɪtɛɹ·ɹ; ɫɛbɛfɛktantɛs· 'tɛtũ ɹɛɪ'pʊɹblɪkɛə ɫpɹɪ'watʊ·ɹ; sɪntɛ'r'fɛ'kɪt·ɹ]||

ˈkætrɪlɪnē· ˈɔrbē ˈtɛɪrɛθ· ˌkʷəd(ɛ)ɐt ˌkɛɪŋˈkɛndɪs· ˈwɛstɑːrɛ· ˌkʊpɪˈɛntē· ˈnos· ˈkōŋ-
 sʊlɛs· ˌpɛrfɛˈrɛmʊs· ˌnēɪllɛˈnɪmɪ sɛnˈtɪkɛ· ˈprɛθˈtɛɪɛo· ˌkɔtˈkɛɪjʊ(s) sɛrˈwɪliʊ· sɛˈhɑːlɛ·
 ˈsˌpʊrɪʊ ˈmɛəliʊ· ˌnɔwɪs ˈrɛˈbʊs (s)ɪˈdɛntē· ˌmɛnu ˈsʊɑ· ɔkˈkɪdɪt· ˌfʊɪt· ˌfʊɪt ˈɪstɛ·
 ˌkɔndē· ˌɪnˈhɑk rɛˈpʊblɪkɑː ˈwɪrtʊs· ʊtˈwɪrɪ ˈfɔrtɛs· ˌakrɪˈɔrɪbʊs sʊpˈplɪkɪrɪ· ˈkɪwē
 pɛɪˌnɪkɪˈoːs· ˌkɛ̃kɛˈbɪssɪmʊ ˈhɔstē· ˌkɔˈɛrˌkɛɪɛnt· ˌhɛˈbɛˌmʊs sɛˈnɑtʊs ˌkōˈsʊɪtʊɪn
 ˈtɛ· ˌkætrɪlɪnē· ˌwɛ(h)ɛmē sɛdˈgɪrɛwɛ· ˌnɔnˈdɛɛst· rɛɪˈpʊblɪkɛ kōˈsɪlɪʊ· ˈnɛkɛ ɐk-
 ˌtɔˈrɪtɑs· ˌhʊɪjʊˈsɔrdɪnɪs· ˌnos· ˌnoːs· ˌdɪˈkɔɐ ˈpɛɪtɛ· ˌkōŋsʊlɛs· ˌdɛˈsʊmʊs· ˌˌˌ].

(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 commeant 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.

[gɛllɛ(ɛ)s tōŋnɪz di'wi'seɪm 'pɛrtɛs 'trɛs.] ,kɑrũ'urnɛ 'ɪŋkolunt 'bɛlgɛə | 'ɛlɪɛv ʔi-
 -tɑni· | 'tɛrtiɛ· 'ʔi ip'so'rũ 'ɪŋgɑ | 'kɛltvɛ· | 'nostrɑ 'gɛllɪɛp pɛllɛntur. || 'hi | 'ōŋnes |
 'ɪŋgɑ | ,ɪstɪ'tutis | 'le'gibus | ,ɪntɛr'sɛ 'dɪffɛrunt. || 'gɛllɔ sɛ,bɛʔi-tɑniz· | gɛ'rũŋnɑ
 'flurmen· | abɛlgis | 'mɑ'trɔnɔɛt 'sɛ'ʔvɛnɔ 'di'widit. | 'ho'rũ 'ōŋniũ fɔrtissimɪsunt 'bɛl-
 gɛə | pɔp'tɛɛɛɑ ,ʔɔdɑ'kuʔtuɛtʔɛ ,hʊmɑnɪ'tɑtɛ | pɔ'wɪŋkɪɛə lɔŋ'gɪssimɛ 'ɛpsunt. |
 ,mɪnɪ'mɛ'ʔɛɛ ,dɛɔzɛrka'tɔrɛs· 'sɛəpɛ 'kɔmmɛɛnt. | ,ɛtʔɛ'ɛɛ· ʔɛɛɛ,dɛffɛmɪ'nɛndɔ
 'sɛnɪmos· 'pɛrtɪnɛnt· | ɪm'pɔrtɛnt. || pɔksɪ'mɪ'ʔɛ· sʊntgɛr'mɑnis· | ʔi'trɛs'rhe'nũ· 'ɪŋ-
 kolunt. | ʔɪ'busʔɛ ,kɔntɪ'nɛntɛr 'bɛllũ 'gɛrunt. ||

,kɑdɛ'kɛʊsɑ hɛt'wɛtɪi | ,ʔɔʔɛ'tɛlɪkɔz 'gɛllɔs wɪ'rʊtɛ pɛə'kɛ'dunt. | ʔɔt'fɛrɛ kɔ-
 tidɪ'ɑnis 'pɔɔlɪis· | ,kũgɛr'mɑnis· kɔntɛndunt. | kũɛt'sʊis 'fɪnɪbus· ɛɔs'pɔhɪbɛnt. |
 ɛʊ'tɪpsɪi nɛ'o'rũ 'fɪnɪbus | 'bɛllũ 'gɛrunt. || ɛ'o'rũ· 'urnɛ 'pɛrs· | ʔɛ'gɛllɔ ,sɔbtɪ'nɛrɛ -dɪk-
 tũ(ɛ)st· | 'ɪnɪtɪũ 'kɛpɪ tɑ'flurminɛ 'rɦodɛno· | ,kɔntɪ'nɛtur· gɛ'rũŋnɑ 'flurminɛ· | o'kɛvno· |
 'fɪnɪbus bɛlgɑ'rũ· | ɛt'tɪŋgɪ ,ɛtjɛɛp 'sɛ'ʔvɛni· sɛthɛt'wɛtɪis· | 'flurmen 'rɦe'nũ· | 'wɛrɪgɪ
 tɛt'sɛptɛntɪ'o'nɛs. || 'bɛlgɛə· bɛkst'rɛ'miz 'gɛllɛə 'fɪnɪbɔ· ,sɔtɪ'untur. | 'pɛrtɪnɛnt
 ,tɛdɪ'fɛrɪ'o'rɛ 'pɛrtɛ· 'flurminɪz 'rɦe'ni· | 'spɛktɛntɪ sɛptɛntɪ'o'nɛɛ ,tɔrtɛntɛ· 'so'lɛ· ||

,ɛʔɪtɑnɪɛ ,ɑgɛ'rũŋnɑ 'flurminɛ· | ɛt'pɪrɛ'nɛɔs 'mɔntɛs· | ,ɛtɛɛ'pɛrtɛɔ 'kɛvni· ,ɛʔɛ(ɛ)s
 tɛdɦɪ'spɑ'nɪɛ· | 'pɛrtɪnɛt. || 'spɛktɛ ,ɪntɛrɔk'kɑsũ 'so'lɪsɛt sɛptɛntɪ'o'nɛs. || ||

(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 refinement 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, puero, cum sudor ad imos manaret talos. «O te, Bolane, cerebri felicem!», aiebam tacitus, cum quidlibet ille garriret, 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 puero cecinit divina mota anus urna: «Hunc neque dira venena 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 vadata 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 cipit. 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 summoses 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 corrumpam; non, hodie si exclusus fuero, desistam; tempora quæram, occurram in triviis, deducam. Nil sine magno vita labore dedit mortalibus».

Hæc dum agit, ecce, Fuscus Aristius occurrit, mihi carus, et illum qui pulchre nosset. Consistimus. «Unde venis et Quo tendis?», rogat et respondet. Vellere cœpi et pressare manu lentissima brachia, 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 curtis Judæus oppedere?» «Nulla mihi», inquam, «religio est». «At mi; sum paulo infirmior, unus multorum. Ignosces: 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 auriculam. Rapit in jus; clamor utrimque; undique concursus. Sic me servavit Apollo.

[i'rbē 'forte· wia'sekra· l'si'kut ,meusest'mos·] 'neskio k̄id'meditēs nu'garū·; l'totu s'tn̄l̄lis·;] ek'kufrit k̄idē· l'no'tuzmi "no'mine t'entū·; t'εrrepta'k̄e m'enu·; t'k̄id'egis du'f'kissime re'rū·; l'su'a'witef· ut'no'jkest·; l'ɪŋkē·; t'et'kupio "ō'niē k̄e'wis·;]

k̄ū'ssekta-retur·; t'no'j'k̄id'wis·; l'ot'kupo·;] t'it̄le· "no'ris,nos·; l'ɪŋk̄it·; t'λ'dokti 'sumus·; hi'kego 'pluris hok·; l'ɪŋkē·; t'mi'etis·; l'misere· dis'ke'dere k̄e'etēs·; t're ,modo'o'kius·; l'nt̄erdū kō'sistere· t'n̄e'ūē di'kere·; t'neskio k̄it·; t'puero·; kō'surdo t're 'di'mos·; m'na'tet t'ar'los·; t'ote· t'bo'lane·; t'k̄erebri fe'li'kē·; t'et'je'bē·; t'ekitus·; kō- 'k̄idlibet·; t'le g'errit̄et·; t'wikos·; t'urbē·; l'ē'udat̄et·;]

ut̄ili nil·; t'espon-de'bē·; t'misere·; t'kupis·; l'ɪŋk̄it·; t'e'bi're·; t'jē'durdū·; t'wideo·; sed'ni 'legis·; t'usk̄e t'e'ne'bo·; t'p̄e'sek̄er·; t'ɔ'hiŋk̄·; t'k̄on'no'j'kite t'estibi·; t'ni·; t'lo'puses t'ekir- 'kumegi·; t'k̄endē·; t'wolo 'wi'sere·; t'no'ntibi'notū·; t'trēstibet̄i 'longe·; t'kubē t'is·; t'p̄ope- 'k̄e'seris h'ortos·; t'ni't̄ h'ebēo·; t'k̄o'degē·;] t'et'nō'j'sū t'p̄iger·; t'usk̄e t'ek̄er̄te·;]

de'mitto'os t'ikula·; t'sut̄i'ni'k̄e' m'enti·; t'se'sel'us·; kō'g'rewioz t'dorso·; t'subii t'o- nus·; t'ɪŋk̄ipi t'it̄le·; t'si'bene m'e'no'wi·; t'no'j'wiskū 'pluri s'e'mi'kū·; t'no'j'wēiū fe- k̄ies·; t'ni'ē·; t'k̄iz'me·; t'sk̄ri'bere·; t'pluri s'ut̄'kitius·; t'p̄ossit 'wēsus·; t'k̄iz·; t'membre mō'wēte·; t'mō'li'us·; t'ɪŋ'wideet̄ k̄odether'mogenes·; t'ego·; t'k̄ento·;]

l'nt̄erpe'f̄lendi l'okus·; t'hi'k̄eret·; t'et̄s'tibi'matef·; t'k̄on'nati·; t'k̄is t'e'set̄woes t'o- pus·; t'hēud mi'k̄isk̄ē·; t'ō'nis·; t'kom'posui·; t'fe'li'kes·; t'no'j'kego·; t'resto·; t'k̄ō'ŋ- fike·; t'nē'k̄e'ist̄et̄ fatū·; t'mi'riste·; t'se'bek̄le t'kot'puero·; t'kek̄init·; t'di'wi'na 'mota·; t'enu·; t'surna·; t'h'ŋk̄·; t'nek̄e 'di're w'e'ne'ne·; t'nek̄'hōstiku t'se'ufere·; t'tē'ŋsis·; t'nek̄'le- terū 'dolor·; t'ut̄tussis·; t'nek̄'terde t'p̄odegre·; t'g'errulus h'ŋk̄·; t'k̄endo·; kō'surmet̄ l'k̄o'ŋk̄e·; t'λ'ok̄a'kis·; t'si'sep̄iet̄·; t'wit̄et·; t'simū'let̄k̄e·; t'edole'wēi t'et̄as·;]

'wēntū'ere t'ed'weste'os t'k̄erta·; t'jē'ŋ·; t'p̄erted̄rei·; t'p̄e'terita·; t'et'kasu·; t'ŋk̄ t'es- pon'dere w'edato·; t'de'be'bēt·; t'kod·; t'nife'kisset·; t'p̄edere l'it̄ē·; t'sime'emas·; t'ɪŋk̄it·; t'p̄eulū hi'k̄edes·; t'nt̄ereē·; t'si' ut̄'wēleos t'ate·; t'ut̄'no'wi ki'wi'lie t'jure·; t'p̄rope'ro·; t'kos'kis·; t'dubius'sū·; t'k̄it'fekiē·; t'ɪŋk̄it·; t'te'ne t'e'ɪŋk̄ē·; t'ēn'rē'ŋ·; t'me·; t'so'des·; (t'si'ēudes·;) t'nō'fekiē·; t'it̄le·; t'et̄p̄re'ke'dere t'k̄o'ep̄it·; t'ego·; t'ut̄k̄on'tendere "du-

rū(E)st kōwīk'to'te. | 'sɛkɔr. | 'mɒθ'ke'nas. ɟ'kɔ'modɔ 'te'kū.' |

l'hɪŋ'kɾepɛtɪt. | 'pɛʊ'ko'rū 'hɔmɪnū. ɛt'mɛntɪs | bɛnɛ'sa'nɛθ. | 'nɛ'mo. t'dɛk'stɛ-
rɪʊs. | fɔr'tu'na(E)s 'tursus. | hɛ'be'rez "mɛŋnūɛ dɪu'to'rɛ. kɪ'pɔsɛt 'fɛɾtɛ sɛ'kɔndas. |
hɪŋk'hɔmɪnɛ. 'wɛk'les sɪ'tɾa'dɛfɛ. | dɪs'pɛfɛɛ. nɪsʊm'mɔssɛs 'θŋnɪs. | 'nɔ'nɪsto. 'wɪ'wɪ-
mʊ sɪ'lɪk. t'kɔtu're'tɛ. | 'mɔdo. | 'dɔmʊs. 'hak. nɛk'pʊ'rɪʊs 'rʊ'lɛ(E)st. nɛk'mɛgɪs | hɪsɛlɪ-
'ɛ'nɛ 'mɛlɪs. | nɪ'l mɪ'ɔffɪkɪt | l'ɪŋkɛ. | 'dɪ'tɪɔr'hɪk. 'ɛʊtɛst 'kɹɪɛ. | 'dɔktɪɔr. | ɛst'lɔkʊsʊnɪ
'kʊɪkɛ 'sʊs. |

"mɛŋnū 'nɛr'ras. 'wɪks kɾɛ'dɪbɪlɛ. | 'ɛt'kɪ 'sɪk'hɛbɛt. | 'ɛk'kɛndɪs. 'kɾa'tɛ. 'kʊpɪɛ "mɛ-
gɪ. 'sɪ'lɪ. | 'pɾɔksɪmʊ'sɛsɛ. | (-sɪ'mʊsɛ.) | 'wɛlɪs tɛn'tʊmmɔdo. 'kɛθ tʊɛ'wɪrtʊs. | ɛks-
pʊŋ'nabɪs. | ɛ'tɛst'kɪ. 'wɪŋkɪ 'pɔssɪt. | ɛ'o'kɛ. dɪf'fɪkɪlɪ sɛdɪtʊs'pɾɪ'mɔs 'hɛbɛt. | 'hɛʊd
mɪ'dɛɾo. | mʊ'nɛɪbʊs. | 'sɛr'wɔs kɔr'rʊmpɛ. | 'non. 'hɔdɪɛ sɪɛk'skɪʊsʊs 'fʊɛɾo. | dɛ-
'sɪstɛ. | 'tɛmpɔrɛ 'kɛɛrɛ. ɔk'kʊrɛɪn 'tɾɪ'wɪs. | dɛ'dʊrkɛ. | "nɪ'l 'sɪnɛ'mɛŋnɔ. | 'wɪtɛ.
| lɛ'bɔ'tɛ. | dɛdɪt mɔr'talɪbʊs. |

'hɛθk dɔ'ɛgɪt. | 'ɛk'kɛ. | 'fʊskʊ sɛ'rɪstɪʊ. sɔk'kʊrɪt. | mɪi'ka'rʊs. | ɛ'tɪlʊ kɪ'pʊt'khɾɛ
'nosɛt. || kɔ'sɪstɪmʊs. | ɟ'ɔndɛ'wɛnɪs. ɟɛt kɔ'tɛndɪs. | l'ɾɔgɛ tɛtɾɛ'spɔndɛt. | 'wɛk'ɛfɛ
'kɔθpɪ. | ɛtɾɛ'sa'tɛ. | 'mɛnʊ. | lɛn'tɪssɪmɛ 'bɾɛk'kɪɛ. | 'nʊtɛs. | dɪst'ɔr'kɛ 'sɔkʊlos. | ʊt'mɛ-
'ɾɪpɛɛt. | 'mɛlɛ 'sɛf'sʊs. | rɪ'dɛs. dɪs'sɪmʊ'l'a'tɛ. | mɛʊ'jɛkʊr. | 'ʊ'tɛfɛ. | 'bɪ'lɪs. | 'kɛɾtɛ. | nɛs-
kɪo'kɪt. | sɛ'kɾɛ'to. | wɛk'ɛlɛ'lɔ'kɪ. | tɛ. | ɛ'rjɛ'bas. | 'mɛ'kū. | 'mɛmɪnɪ "bɛnɛ. | sɛd'mɛlɪ'o'tɛ
'tɛmpɔrɛ,dɪkɛ. | 'hɔdɪɛ. | tɾɪ'kɛ'sɪmɛ 'sɛbbɛtɛ. | ɟ'wɪntʊ. ɟ'kʊrtɪs jʊ'dɛθɪ sɔp'pɛ'dɛfɛ. |
'nʊk'ɛ 'mɪi. | l'ɪŋkɛ. | 'rɛ'lɪgɪo(E)st. | ɛt'mɪ. | sɔ'pɛʊ lɔ'fɪr'mɪɔr. | l'ʊ'nʊs mʊ'to'rū. | ɪŋ-
'nos'kɛs. | ɛ'lɪas 'lɔk'ɛr. | l'hɪŋkɪnɛ. | ʌ'so'lɛ tɛ'nɪgɾū. | ʌ'sʊr'ɛk'sɛ,mɪi. ||

'fʊgɪ. | l'tɪmpɾɔbʊs. | ɛk'mɛ. | sʊp'kʊf'tɾo. | l'ɪŋkɪt. || 'ka'sʊ. | wɛ'nɪ tɔb'wɪʊ'sɪ'lɪ. | ɛd'wɛɾ-
'sa'ɾɪʊ'sɛt. | ɟ'kɔ. | tʊ. | l'tʊ'r'pɪssɪmɛ. | 'mɛŋnɪŋ 'klamɛt. | wɔ'kɛɛt. | ɟ'lɪ'kɛ tɛntɛ'sta'ɾɪ. |
'ɛgɔ. | wɛ'ro. | ɔp'pɔ'nɔɛʊ 'ɾɪkʊlɛ. || 'rɛpɪ tɪ'njʊs. | 'klamɔ rʊ'tɾɪŋkɛ. | ʊndɪ'kɛ kɔŋ'kʊr-
sʊs. || 'sɪk. | mɛsɛɾ'war'wɪ tɛ'pɔ'llo. ||]

(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, Fuscus 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 ⁴by the elbow⁷, and to take hold of his arms ⁴that were affectedly⁷ 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, 'Fuscus, 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 spissisima basia impegit gratias agens humanitati nostræ. «Ad summam, statim scietis –ait– cui dederitis beneficium. Vinum domesticum ministratoris gratia est».

Tandem ego discubimus 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 exceptit, et quisquis aliquid rogatus erat ut daret. Pantomimi chorum, non patris familiæ 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 eram 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 sinistræ manus anulum grandem subauratum, extremo vero articulo digiti 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 finire 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 projecit 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 circumdatam.

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, animadvertit Trimalchio colaphisque objurgari puerum ac proicere rursus parapsidem jussit. Insecutus est supellecticarius argenteumque inter reliqua purgamenta scopis cípit everrere. Subinde intraverunt duo Æthiopes capillati cum pusillis utribus, quales solent esse qui harenam in amphitheatrum spargunt, vinumque dedere in manus; aquam enim nemo porrexit.

Laudatus propter elegantias dominus: «Æquum» 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 gypsatæ, 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 lautitias mirantibus larvam argenteam attulit servus sic aptam, ut articuli ejus vertebraque laxatæ in omnem parem flecterentur. Hanc cum super mensam semel iterumque abjecisset, et catenatio mobilis aliquot figuras 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 oclopetam, super capricornum locustam marinam, super aquarium anserem, super pisces duos mullos. In medio autem cæspes cum herbis excisus favum sustinebat.

Circum ferebat Ægyptius puer clibano argenteo panem... atque ipse etiam tæterrima voce de Laserpicario 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 scissor, et ad symphoniam gesticulatus ita laceravit obsonium, ut putares essedarium hydraule cantante pugnare. Ingerebat nihilo 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 sæpius 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, noluisse 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 saplutus est; sed hæc lupatria providet omnia, et ubi non putes. 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'grēndi ɓENE-fikio·] kũntras'semus trɪ'kli'niũ·; ɔk,kurrit'no'bis·; ɪɫɛ,ɪdē'serwus·; ɫpro'ɫgo ɾɔ,gawē'farmus·,] ɛtstʊ'pentiɫbus (s)ɫpɪs'sissimē ɓa'siē· ɪm'pēgit·; ɫgratiæ'segēs hu,manti'ati 'nostræ·] ɛt'summē· stētis kɪ'ētis· ɫɛit·] 'kui dē'deritiz ɓENEfikio·] 'wi'nũ dõ'mini,kũ· mi,nistrato'riz 'gratiē(ɛ)st·.]

'tēndē· ɫ'ergo·] dɪskʊ'buimus· ɫ'pueri sēlɛksēn'dri'nis· ɛkē· ɫim'mēnus· ɫni'watē· ɫɪfũndēntibũ·] sēɫɪ'sɫɛ ɪsē'kēntibũ sētpēdē sēk,pēro'nykhiē· ɫkũɪŋgēnti sʊptɪɫ'tatē·] tɔɫɫēntibũ·] ɛk'ne· ɫɪnɦok'ɫɪdē tēmo'lesto·] tē'kē'bet· ɫɔf-fikio·; sē'dobitē kēn'ta'bēnt·] ɛgo,ɛkspē'ri'ri,wolui· ɛn,totēfē'miliē kēn'ta'fēt·; ɪtēkē potɫo'nē pō'pōski·] pēra'tissimus ɫpuer· ɫnom'minus·] 'mē· ɫ'ɛkido ɫkēntiko·] ɛks'kēpit·] ɛt'ɫɪsɫɪ· sēɫɪ'ɫid ɾɔ'gatu,sēfē· tūt'dēfēt·] pēntõ'mi'mi 'kɦorũ nom,pētrɪs'fē'miliēɔ trɪ'kli'niũ· ɫkrē'dēfēs·.]

ɛɫɫatēst· ɫ'tēmē·] gʊstatiõ ɫwēɫdē ɫeute·] 'nēŋ· ɫjē'õŋnez dɪskʊ'buēfēnt· pɾēte· ɫɪpsõ,ɫɪmēɫkɦɪ'o'nē· ɫkui ɫɔkus· ɫno'wo'mo'tē·] pɾi'mus· sērwabatur·] ɫē'tēfũ· ɫimpro,mũsɫɾa'riē· sēɫɫus,ɛfēt· ɫkõrɪntius·] ɫkũbɪ'sakkio·] pōsitus·] ɫɫɪfē'be'be tɔɫɫi'was· ɫɪnēɫēra'pērtē· ɫɛɫbas·; ɫɪnēɫēra'nigras·] tē'gē'bēn tē'sēɫũ· dʊɛɔ-ɫēŋkēɛɔ·; ɫɪŋkʊ'arũ mēɾ'gɪnibũ· 'no'mēn ɫɫɪmaɫkɦɪ'o'nis· ɫɪs'kɪrptũ,ɛfēt·] ɫēɫ'gēnti pōndus·] pōnti'kuli· ɫ'ɛtiē·] fēɫ,ɫumɪ'nati· sʊstɪ'ne'bēnt -ɫgli'res·] ɫmēɫlēk pē'pa'wēfēs pēɾsos·] fu-

erunt, tēto'ma'kulē. | suprakrē'tiku lēf'gēntē. | fēf'wēntiē 'positē. | tīfrakrē'tikulē. | sy'rīkē 'pru'nē. | kō'grānis 'purnīki 'ma'li. |]

[In, hīsē, famozlēu'titīs. | kō'psetr'mēfkhio. | etsym'pho'nīē. | e'latūs(ES)t. | posi'tus'kē. | intē'kēfwi'kalīē, minu'tissimē. | ēks'p'ressit. | imp'ru'dentibuz. | rī'sū. | | p'ēlīo 'enī kok'kīnēo. | v'drasūēks 'klusērat 'kēput. | kīr'ka'kēo. | nē'ratas. | 'westē. | kēf'wīkēz. | latī'kla'wīēm. | mī'sēret 'mēppē. | fimbriis. | | hī'ŋkēt'kēf'ī'ŋk. | pēn'dentibus. | hē'be'be 'tētīē. | | im'mīnīmō'dīgīto sī'nīstrē'ā'mēnus. | 'anulū 'grēndē sūbē'ratū. | ēkstremō 'wē'roer 'tikulo. | dīgītise 'kēntīs. | mī'no'rē. | | utmī'wīdē'batūr. | 'totū 'vūfē. | | set'plāne 'fēf'fēis 'wēlutīs 'tēfīs. | fēf'fūmī'nātū. | | etnē'has'tentūs 'tēndēfēd. | dī'wī'tras. | | dēkstrū nu'dawit lē'kērtū. | | v'f'mī'la 'vūfēa. | 'kūftū. | | etē'bofēo 'kīr'kulo. | 'lā'mīnas plēn'dēntē. | kō'nēkso. |]

[ū'dēinde. | pīnnaer'gēntēa. | dēntes'pēf'fō'dit. | | 'v'mī'kī. | 'ī'ŋkīt. | 'nōndō'mīi 'sā'wē(ē)fē. | tīntrī'klī'nīū wē'nī'tē. | | sēd. | nēdī'urtiū sēp'sentī'wos 'mōfē' wō'bī'sēsē. | 'ō'ŋnē 'wōlup'tatē. | mīnē'gā'wī. | | pē'mīt'tētīs 'tēmē. | fī'nīrī'lūsū. | | sēkē'batūr 'pūēf. | kō'tēbula. | tēfē'bīn'thīnā. | | etk'ystē'fī'nīs 'tēsēsīs. | | nōtā'wī'kē. | 'rē. | "ō'ŋnīū 'dēlīkē'tīssīmē. | | p'ro'kēf'kulīs. | 'enī. | | v'f'bi sēk'nīgrīs. | "vūfēo sēf'gēntē'os'kē. | hē'be'bet. | dē'nā'fīos. | | intē'rī. | dō'ī'fē 'ō'ŋnīū tēk'stō'rū 'dīk'tē. | | intē'rī'lūsū. | kō'sū'mīt. | | gūstātībū sēd'fūk 'nō'bīs. | rē'pōsītō'rīū'ēl 'latūst. | kō'kōf'be. | | ŋ'kō' gā'f'ī'nē'ēfēt 'ī'ŋnē. | pē'tentībū sī'nōrbē 'alīs. | | k'ā'le sēsē'solēnt. | | k'v'ē'ŋkūbēn'towē. | | ēk'kēs'sē'tē kōn'tīnūo. | dūo'sēf'wī. | | etsym'pho'nīas tē'pēntēs k'ru'tārī. | p'elēē kō'pē'rūnt. | | ēf'v'tē'kē. | | sū'bīndē. | | pā'wō'nīnē'ō'wē. | | dī'wī'sē'tē kō'ŋ'wī'wīs. |]

kō'ŋ'wērtīt. | | ēd'hē'ŋ(k)s'k'v'ēnē. | tī'mēf'kīo 'wūftūēt. | | 'v'mī'kī. | 'vīt. | 'pā'wō'nī 'sō'wē gē'f'ī'nē'ō 'jūssī sūp'pō'nī. | | etmē'hēf'kūlēs 'tīmēo nē'jē'ŋ kō'ŋ'kēptīsīnt. | | tēmp'tē'mūs. | 'tēmē. | | sīēd'fūk sōf'bīlēsūnt. | | sōf'berī 'pōssūnt. | | ēk'kīpīmūs. | 'nōs. | | kōk'hlē'ārīā. | | nōm'mīnūs 'sē'lībrās pēn'dēntiē. | | o'wē'kē. | | ēks'fērī'nā 'pī'ŋ'gī. | | fīgūrātē pēf'tūndīmūs. | | 'ēgō 'kīdē. | | p'v'ēnē p'fōr'jē'kī. | | p'ertē'mēē. | | nē'ŋ. | | wīdē'batūr, mīi 'jēim'pū'lū kō'sīsē. |]

'dēinde. | v'tēv'dī'wī 'wētē'fē kō'ŋ'wī'wē. | | 'hīk'nēs'kīo 'kīd'bōnī 'dēbē'tēsē. | | p'ēf'sē'kūrtūs pō'tā'mēm 'mēnu. | | pī'ŋ'gīssīmē fī'kē'dulē'ŋ. | | wē'nī. | | pīpē'rātō wītē'llo. | | kīr'kūndētē. |]

[jēt'r'mēfkhio. | ēdē'ō'ŋnīē. | | lūsūintēf'mīssō. | | pō'pōskēfēt. | | fēkē'fēt'kē pōtēstātē. | | klārā'wō'kē. | | 'sī'kīz'nōstrū 'tēfū 'wē'flet. | | mō'f'sū'sūmēfē. | | kō'sūbītō 'sī'ŋnū sym'phō'nīē 'dātūr. | | ēd'gūstātō'rīē 'pēntēr. | | ak'hōrōkēntēntē. | | rēp'rūntūr. |]

'kē'tēfū. | | intērtū'mūftū. | | kō'fōrtē pē'rōpsī sēks'kī'dīssēt. | | et'pūēf jē'kēntē sūstū'līsēt. | | | v'nīmēd'wērtīt tī'mēf'kīo. | | kōlē'phīs'kē. | | sōbjūr'gārī 'pūēfū. | | ēk'p'rō'īkēfē. | | rūr'sūs. | | pē'rōpsīdē 'jūssīt. | | | sē'kū'tū'sēst sūpē'lēk'tī'kārīūs. | | v'f'gēntē'ō'ŋ'kē. | | intē'r'fēl'kē pūrgē'mēntēs. | | "kō'pīs 'kō'v'pī tē'wē'fēfē. | | sū'bīndē. | | int'rā'wē'rūnt. | | dūo'v'ē'thīōpēs 'kēpī'lātī. | | kō'pū'sīlī 'sūtībūs. | | k'ā'les 'solēntēsē 'kī. | | hē're'nē. | | īnēm'phīthē'ā't'rūs 'pēf'gūnt. | | wī'nō'ŋ'kē dē'dē'fēim 'mēnus. | | 'ēk'ē. | | 'enī. | | nē'mō pōf'rēksīt. | |]

lēv'dātūs. | | p'roptē rēl'gēntīas. | | 'dōmīnūs. | | 'v'v'kū. | | 'ī'ŋkīt. | | 'mēf 'sēmēt. | | | r'tē'kē. | | jūssī sū'ē'kū'īkē. | | mē'ŋ'sēs sī'ŋ'nārī. | | sōbītēr. | | et'pūt'dīssīmī 'sēf'wī. | | mī'no'rē 'nō'bī 'sēs'tū. | | f'rē'kēntiēsūē 'fēkīēnt. | |]

stet̃fēl̃ ·lat̃eəs̃uñ t̃emph̃or̃eə̃ w̃it̃r̃eə̃ ·dil̃i'g̃ent̃er̃ g̃yp̃'sat̃eə̃ ·l̃k̃ar̃ōiŋ̃ k̃er̃'wi'ki-
bus̃ ·p̃it̃'t̃ek̃ĩẽr̃ẽñ t̃eff̃i'k̃s̃ẽ ·l̃k̃ōh̃ok̃'t̃it̃ulõ ·l̃f̃e'l̃erñōs̃ p̃im̃i'āñō̃ ·eñ'no'r̃ō̃ k̃ent̃ō̃ ·l̃
d̃ō't̃it̃ulos̃ p̃er̃'l̃eg̃im̃us̃ ·k̃om̃'plo's̃it̃ ·l̃r̃im̃e'f̃k̃iõ ·l̃m̃eñus̃et̃ ·l̃'ē̃ẽũ ·l̃'īŋ̃k̃it̃ ·l̃'ē̃rg̃õ ·
d̃i'urt̃ius̃ w̃i'w̃it̃ w̃i'ñō̃ ·k̃ēh̃ō'm̃ōŋ̃k̃iõ ·l̃k̃ar̃ẽ ·t̃eŋ̃go'm̃e'ñas̃ f̃ek̃i'a'm̃us̃ ·l̃w̃it̃ẽ ·w̃i-
ñōst̃ ·l̃w̃e'r̃ōs̃ p̃im̃i'āñō̃ ·p̃r̃eə̃stõ ·l̃h̃er̃ĩ ·ñont̃ē'b̃oñō̃ p̃os̃uĩ ·l̃et̃'m̃u'f̃tõ h̃oñest̃i'o'res̃
k̃e'ñab̃ent̃ ·l̃

p̃o't̃ent̃ib̃ũ ·l̃'s̃er̃gõ ·l̃no'bĩ s̃e't̃ek̃k̃ura't̃iss̃imẽ ·l̃ẽu't̃it̃iaz̃ mi'r̃ent̃ib̃uz̃ ·l̃er̃w̃ēer̃
'g̃ent̃ēē̃ 'ett̃ul̃it̃ 's̃er̃w̃us̃ ·l̃si'k̃ept̃ē̃ ·l̃ut̃er̃'t̃ik̃ul̃ĩẽĩj̃uz̃ w̃er̃te'b̃r̃eə̃k̃ẽ l̃ek̃'sat̃eə̃ ·l̃'ñōŋ̃ñē̃
'p̃ert̃ē̃ f̃l̃ekt̃e't̃ent̃ur̃ ·l̃h̃eŋ̃k̃ ·k̃ū̃s̃up̃er̃'m̃ēŋ̃s̃ē̃ ·l̃'s̃em̃ẽ l̃it̃e'r̃ōŋ̃k̃ẽ ·l̃'eb̃je'k̃is̃set̃ ·l̃et̃k̃e-
te'ñat̃iõ 'mo'b̃ilis̃ ·l̃'el̃ik̃ot̃ f̃i'g̃u'rã s̃eks̃-p̃r̃im̃e'et̃ ·l̃r̃im̃e'f̃k̃iõẽ d̃r̃e'k̃it̃ ·l̃'ē̃ẽũ 'noz̃ 'm̃i-
s̃er̃os̃ ·l̃k̃ē't̃ot̃us̃ h̃ō'm̃ōŋ̃k̃iõ 'ñi'l̃est̃ ·l̃si'k̃er̃im̃us̃ 'k̃uŋ̃k̃tĩ ·p̃ost̃k̃ē̃ no's̃ẽu'f̃er̃ẽ 't̃ork̃us̃ ·l̃
'er̃gõ w̃i'w̃am̃us̃ ·d̃ō'l̃ik̃ẽ 'tes̃sẽ 'b̃enẽ ·l̃

[l̃ẽu'd̃etr̃o'ñē̃ ·f̃er̃k̃ul̃ō̃(s̃) t̃ī's̃ek̃ur̃t̃ō̃ ·p̃l̃a'nẽ ·l̃ñom̃p̃rõeks̃p̃ẽk̃t̃at̃r̃o'ñẽ ·l̃m̃eŋ̃ñō̃ ·l̃
'ñow̃itas̃ ·l̃'t̃em̃eñ ·l̃'ōŋ̃nĩō̃ k̃ōŋ̃w̃er̃t̃ĩ 't̃ok̃ulos̃ ·l̃r̃ō't̃und̃ō̃ ·l̃'ēñī̃ ·l̃r̃e'p̃os̃it̃o'rĩō̃ d̃u'od̃e-
k̃ī̃ h̃e'bebet̃'s̃iŋ̃ẽ ·l̃ñor̃bed̃is'p̃os̃it̃ẽ ·l̃s̃up̃er̃-k̃eə̃ ·l̃'p̃r̃ōp̃rĩō̃ k̃ōŋ̃w̃eñĩer̃t̃ēŋ̃k̃ẽ ·l̃
m̃at̃er̃ĩeəs̃ 't̃r̃ok̃t̃õ r̃im̃p̃ō's̃ũer̃et̃ 'k̃ib̃ō̃ ·l̃s̃up̃er̃e't̃ĩet̃ē̃ ·l̃k̃i'k̃e'f̃er̃ĩe't̃i'ñō̃ ·l̃s̃up̃er̃-t̃ẽu'r̃ō̃ ·
'b̃urb̃ul̃eə̃ 'f̃r̃ust̃ō̃ ·l̃s̃up̃er̃-g̃em̃inos̃ ·l̃t̃est̃'ik̃ulõ s̃ek̃r̃i'e'nes̃ ·l̃s̃up̃er̃-k̃eŋ̃k̃r̃ō̃ ·l̃k̃ō'r̃o'ñē̃ ·l̃
s̃up̃er̃l̃e'o'ñē̃ ·l̃f̃ik̃ū̃af̃r̃i'k̃a'ñē̃ ·l̃s̃up̃er̃-w̃ir̃g̃iñēs̃ ·l̃t̃er̃l̃ik̃ul̃ē̃ ·l̃s̃up̃er̃-l̃i'b̃r̃ē̃ ·l̃st̃e't̃e'r̃ē̃ ·l̃
īŋ̃'k̃ũĩj̃ũ s̃e'l̃t̃er̃a'p̃er̃tes̃ ·k̃r̃i'b̃l̃it̃ẽer̃et̃ ·l̃r̃ñe'l̃t̃er̃ẽ p̃l̃e'k̃ent̃ẽ ·l̃s̃up̃er̃s̃k̃ōr̃p̃i'o'ñē̃ ·p̃is-
'k̃ik̃ul̃ō̃ m̃e'r̃i'ñō̃ ·l̃s̃up̃er̃s̃eg̃it̃-t̃a'rĩō̃ ·l̃ō'k̃l̃o'p̃et̃ē̃ ·l̃s̃up̃er̃k̃e'r̃i-k̃ōr̃ñō̃ ·l̃o'k̃ust̃em̃ m̃e-
r̃i'ñē̃ ·l̃s̃up̃er̃e-k̃a'rĩō̃ ·l̃'ēŋ̃s̃e'r̃ē̃ ·l̃s̃up̃er̃'p̃isk̃es̃ ·l̃d̃uoz̃'m̃u'f̃los̃ ·l̃im̃'m̃ed̃iõ ·l̃'ẽut̃ē̃ ·l̃k̃eəs̃-
p̃es̃ ·k̃ū'her̃bis̃ ·l̃'eks̃'k̃i's̃us̃ 'f̃ẽw̃ō̃ ·s̃ust̃i'ne'bet̃ ·l̃

l̃k̃ir̃k̃ō'f̃er̃e'bẽ t̃eə̃g̃ypt̃ius̃p̃ũer̃ ·l̃k̃l̃ib̃eñoer̃ 'g̃ent̃eõ 'p̃añē̃ ·l̃et̃k̃e'ip̃s̃e'et̃ĩē̃ ·l̃t̃eə̃'t̃er̃i-
mã 'w̃o'k̃ẽ ·l̃d̃el̃a's̃er̃p̃ik̃i'r̃e'rĩõ 'm̃im̃õ ·l̃k̃ent̃ik̃ō̃eks̃ 't̃ōr̃sit̃ ·l̃'nõ s̃ut̃t̃rist̃i'o'res̃ ·l̃'ett̃ē'w̃i-
les̃ ·l̃ak̃'k̃ess̃im̃us̃ 'k̃ib̃os̃ ·l̃'s̃a'd̃eõ ·l̃'īŋ̃k̃itt̃r̃im̃e'f̃k̃iõ ·l̃k̃e'ne'm̃us̃ ·l̃h̃ok̃est̃'j̃us̃ 'k̃ōə̃ñeə̃ ·l̃

[l̃h̃eə̃k̃ud̃'d̃ik̃s̃it̃ ·l̃'ets̃ym̃'ph̃o'nĩē̃ ·l̃k̃ett̃uor̃ ·l̃r̃ip̃ud̃r̃ēnt̃es̃ p̃ro'k̃ur̃'e'r̃unt̃ ·l̃s̃up̃er̃io-
'r̃ēŋ̃k̃ẽ 'p̃ert̃ē̃ r̃e'p̃os̃it̃o'rĩe'ps̃ t̃u'le'r̃unt̃ ·l̃k̃ō'f̃ekt̃õ w̃i'd̃e'm̃ũ s̃ī'f̃rae'f̃ 't̃il̃ĩeet̃ 's̃ur̃miñẽ ·
l̃ep̃ō'r̃ēŋ̃k̃ẽ ·l̃im̃'m̃ed̃iõ ·l̃'p̃inñis̃ s̃ub̃ōr̃'ñat̃ō̃ ·l̃ut̃'p̃e'g̃es̃us̃ w̃id̃e'r̃etur̃ ·l̃ñō't̃a'w̃im̃u's̃et̃ĩē̃ ·
l̃k̃ir̃k̃a'ēŋ̃g̃ul̃oz̃ r̃e'p̃os̃it̃o'rĩõ ·l̃'m̃ers̃yas̃ k̃att̃uor̃ ·l̃'eks̃'k̃ō'r̃ō̃ t̃r̃ik̃ulis̃ ·l̃g̃er̃ō̃ p̃r̃ip̃e'rat̃ō̃
k̃ur̃'e'bet̃ s̃up̃er̃'p̃isk̃es̃ ·l̃'k̃i' l̃t̃ēk̃ē̃ĩñẽu'r̃i'p̃õ ·l̃ñe't̃ab̃ent̃ ·l̃d̃a'm̃u's̃ōnes̃ 'pl̃ẽus̃ō̃ ·l̃af̃e-
m̃il̃ĩaŋ̃ 'k̃ept̃ō̃ ·l̃'et̃'r̃esẽ l̃ekt̃iss̃imas̃ ·l̃r̃i'd̃entes̃ ·l̃eg̃'g̃r̃ed̃im̃us̃ ·l̃

nom̃'m̃iñũ ·s̃ett̃r̃im̃e'f̃k̃iõ ·l̃'ei'j̃uz̃m̃od̃ĩ m̃e't̃h̃od̃iõ ·l̃'lẽt̃us̃ ·l̃'k̃er̃p̃ẽ ·l̃'īŋ̃k̃it̃ ·l̃'p̃ro-
'k̃ess̃its̃ ·l̃'t̃et̃īs̃ ·l̃'k̃iss̃or̃ ·l̃'et̃'ets̃ym̃'ph̃o'nĩē̃ ·l̃g̃est̃ik̃u'lat̃us̃ ·l̃'it̃e'l̃ek̃er̃a'w̃ĩ t̃op̃'s̃o'nĩō̃ ·
l̃ut̃p̃u't̃a'rẽ s̃esse'd̃a'rĩō̃ ·l̃h̃y'd̃r̃ẽulẽ k̃ent̃ēnt̃ẽ ·l̃p̃uŋ̃'ña'f̃ẽ ·l̃'īŋ̃g̃e'r̃e'bet̃ ·l̃ñi'l̃o'm̃iñus̃ ·l̃
r̃im̃e'f̃k̃h̃iõ l̃en't̃iss̃imã 'w̃o'k̃ẽ ·l̃'k̃er̃p̃ẽ ·l̃'k̃er̃p̃ẽ ·l̃'eg̃ō̃ ·l̃s̃us̃p̃r̃i'kat̃ũ s̃e'd̃el̃i'k̃ē̃ũr̃ b̃añi-
'tat̃ē̃ ·l̃'t̃ot̃ĩēs̃ĩ t̃er̃at̃ē̃ 'w̃o'k̃ē̃ p̃er̃t̃i'ne'f̃ẽ ·l̃'noñe'r̃ub̃uĩ ·l̃'ē̃ū̃k̃ĩs̃up̃r̃a'm̃ẽek̃ k̃um̃'be'bet̃ ·l̃
h̃ō'k̃ip̃s̃ū̃ĩñt̃er̃r̃ō'g̃a'f̃ẽ ·l̃'et̃'īl̃ẽ ·l̃'k̃i's̃eə̃p̃ĩũ s̃ei'j̃uz̃m̃od̃ĩ 'l̃u'd̃os̃ (s) p̃ẽk̃t̃a'w̃er̃et̃ ·l̃'w̃i-
d̃e's̃īl̃ō̃ ·l̃'īŋ̃k̃it̃ ·l̃'k̃i'ōp̃'s̃o'nĩō̃ ·l̃'k̃er̃p̃it̃ ·l̃'k̃er̃p̃uz̃w̃o'k̃at̃ur̃ ·l̃'it̃ẽ ·l̃'k̃ōt̃ĩēs̃k̃ūŋ̃k̃ẽ 'd̃i'k̃it̃ ·l̃
'k̃er̃p̃ẽ ·l̃'ē̃od̃ē̃ w̃er̃bõ ·l̃'et̃'w̃ok̃et̃ ·l̃'et̃'im̃p̃er̃et̃ ·l̃

[nom̃'p̃ot̃uĩ ·l̃'em̃pl̃ius̃ ·l̃'k̃i'k̃k̃ē̃ g̃us̃'t̃a'f̃ẽ ·l̃'s̃et̃ ·l̃k̃ōŋ̃w̃er̃s̃ũ s̃e'd̃ẽū̃ ·l̃'ut̃k̃ē̃'pl̃ur̃ĩ
m̃ẽeks̃'k̃ip̃er̃ē̃ ·l̃'l̃ōŋ̃g̃ẽ ·l̃'ek̃'k̃er̃s̃er̃ẽ 'f̃a'bul̃as̃ ·l̃'k̃ōə̃p̃is̃ k̃isk̃it̃a'ri'k̃ẽ ·l̃k̃eə̃s̃s̃et̃ 'm̃ul̃ĩe-
r̃īl̃ẽ ·l̃k̃eə̃'h̃uk̃et̃k̃e'ī'l̃luk̃ ·l̃'d̃is̃'k̃ur̃f̃er̃et̃ ·l̃'ū̃ks̃or̃ ·l̃'īŋ̃k̃it̃ ·l̃'r̃im̃e'f̃k̃i'o'ñis̃ ·l̃'fort̃u'ña-

tɛ(ɐ)p pɛˈlatur. | kʷɛəˈnummoz ˈmɔdiɔ mɛˈtɪtʊr. | ɛtˌmɔdɔˈmɔdɔ ˈkɪtˈfuit. | ɪŋˈnos-
 kɛtmri ˈɡɛniʊsˌtʊʊs. | ˌnolʊˈissez ˌdɛmɛnuˈlɪʊs. | ˈpaˌnɛɛk ˈkɪpɛɛ. | ˈnuŋk. ˌnɛkˈkɪd
 nɛkˈkare. | ɪŋˈkɛəlʊˌɛbiit. ˌɛttɪˌmɛˈkɪrˈɔnis tɔˈpɛntɛ(ɐ)st. | ɛtˈsummɛ. ˌmɛrɔmɛˈri-
 die. | sɪˈdɪkʃɛɪˌtɪli ˌtɛnɛbrɔˌsɛsɛ. ˈkreˌdɛt. | ˌɪpsɛˈnɛskɪt kɪdˈhɛbɛɛt. | ˈɛdɛo sɛˈplurtʊ-
 ˌsɛst. | sɛdˈhɛɛk lʊˈpatɪɛ ˈprɔˌwɪdɛ ˈtɔŋɪɛ. | ɛˈtʊbi nɔmˈpʊtɛs. || ˌɛstˈsɪkkɛ. ˈsɔˌbrɪɛ.
 bɔˈnoˌrʊ ˌkɔsɪlɪˈoˌrʊ. | ˈtɛntʊ ˈɛʊri ˈwɪdɛs. | ˈɛst ˌtɛmɛm. | ˌmɛlɛəˈlɪŋɡɛə. ˌpɪkɛpʊˈwi-
 ˈnaris. | kʷɛˌɛmɛt. | ˈɛmɛt. | kʷɛˌnɔˌnɛmɛt. | nɔˈnɛmɛt. || ˌɪpsɛttɪˌmɛˈkɪɔ ˈfʊndɔsˌhɛbɛt.
 ˌkʷɛntʊˈmɪlwi ˈwɔlɛnt. | nʊmˌmoˌrʊ. ˈnʊmmos. | ɛrˈɡɛntʊ. ˌɪnɔstrˈari(ɪ)l ˌliʊsˈkɛˈlla. |
 ˌplʊsˌjɛkɛt. kʷɛˈkɪskɛ. ˌɪfɔrˈtʊnis. | ˈhɛbɛt. | ˌʎɛˈmɪlɪɛ. ˌwɛˈrɔ. | ˈbɛbɛə ˌʎɛbɛə. | nɔmme-
 ˈhɛrkʊlɛs ˈpʊto ˈdɛkʊmɛ ˌpɛrtɛˌɛsɛ. | kʷɛə ˈdɔmɪnʊˌsʊ ˈnoˌwɛɪt. | ɛtˈsummɛ. | kʷɛˈwɪs-
 ˌɛkˌsɪstɪz bɛˈbɛəkɛlɪs. | ɪnˈrʊtɛə ˈfɔlɪʊ kɔpˈjɪkɪɛt. |]

(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 Opimian 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 Opimian. 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 got 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 foedaret, coepitque: jubes renovare dolorem insanum, admonitu jam corda prementem, priusquam dicam. At si quæ verba loquor, sint semina iniquo, quem rodo, opprobrii infames reddentia fructus, narrantem simul adspicies, lacrimasque cientem.

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 forsitan haud patuere umquam fando, quam scilicet atrox supplicium mortis fuerit mihi, jam ipse videbis, et, num sim læsus, tu discas crimine ad isto.

[ˈsʊstʊli ˈtos ˌdiˈroa ˌpæstuː | ˈmɛlʊ ˈsiːleː | kɔˈmiskwɛps ˈtɛrsit ˈkɛpitisː | ˌkɔdˈrɛtro ˌmɔrsibʊ ˈsækɛr fœˈdɑrɛtː | ˌkɔɐˈpitkɛː | ˈjʊbɛs ˌrɛnɔˈwɑrɛ dɔˈlɔrɛi ˈsɑnʊ | ɛdˈmɔniˌtu ˌjɛˈkɔrdɛ prɛˈmɛntɛː | prɪˈʊskɛ ˈdiˌkɛː | ɛtˈsi ˌkɛɔˈwɛrbɛ ˈlɔkɔr ˌsɪn(t)ˈsɛˌmiˌnɛi ˌniˌkɔː | ˌkɛˈrɔˌdoː | ɔpˈprɔbri(ɪ)i ˈfɑˌmɛs rɛdˈdɛntiɛ ˈfruktʊsː | nɛrˈrɛntɛ ˈsimʊ lɛtsˈprikiesː | ˌlɛkriˈmaskɛ kiˈɛntɛː ||

ɪŋˈnoˌro ˌkiˈsisː | ɛtˌkɑrɛtiˈoˌnɛ sʊˈbistas ˌwɛˈnɛris hʊkˈsɛˌdɛsː | ɛtˌkʊtʊɐˈsɛnsɛ lɔˈkɛntɛ ˌɛʊdiɔː | ˌfloˌrɛnˈtiˌnʊː | ˈtɛː | ˌliŋgwɛː | ˌɪndikɛ ˌtiˈpsɛː | ˌjɛˈmɛ ˌuɡʊˈliˌnʊ ˌkɔmitɛiŋ nɔˈrɑˌtɛ nɛˈgɑˌbisː | ɛtˌkɛ ˌhiŋkː | rʊɡˈgɛriʊr ˈnɑtʊ mɛiˈjɔˌrɛ tiˈɑrɑː | nʊŋ(k)ˈdiˌkɛː | ˈhʊik ˈtɑˌli ˌkɛɔˈmɛ dɛtˈkɛʊssɛ prɔˈpɪŋkʊ. ˌkɔˌmɔdɔ kɔˈsɪlii ˌsɛtˌkɛip ˈsiʊ ˈsɛrɛtɛ mɛˌliŋnaː | ˌkʊiˈmɛ krɛˈdɛˌbɛː | ˌsɪˌkɛptʊsː | dɛˌɪndɛ pɛˌrɛmptʊsː | ˌdiˌkɛrɛ nɔˈnɔpʊsɛstː ||

ˈsɛt ˌkɛɔˈtɪbi ˌkɔŋnitɛ ˈfɔrsɛn ˌhɛʊtprɛtʊˈɛrɛ ˈʊŋkwɛ ˈfɛndo ˌkɛsˈkiˌliˌkɛ ˈtɛtrɔk(s) sʊpˈpliˌkiʊ ˈmɔrtis ˌfʊɛritˌmiː | ˌjɛˈɪpsɛ wiˌdɛˌbisː || ɛtˌnʊŋ ˌsɪˌlɛsʊsː || ˌɑˈtuː ˌɑˈdiskɛs ˈkriˌminɛɐː | ˌdiˌstɔː ||

(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 focus 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».

Illico 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 egrederetur intellegeret; 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 sibi que 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 vehementer; qui, oculis pavore territis, ore hiant 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 «ehéu» 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, fervefaciam 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 cilo 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'kõndē·. 'reks 'kirdē·. | 'mei'pærwi·. | 'subito for'tesse 'diksefint· | 'lekt'o'res·. | 'minime·. | 'pærri·. | 'æra'wistis·.]

fuit'we'ro | 'kõndē·. | 'liņneũ 'kõddē fręj'mentũ·. | 'nõņfuit· | 'ker'to·. | 'liņnũs 'plen'didũ·. | set'simpleks fręj'mentũ·. | et'strũē·. | 'eptũ·. | eks'ĩlis | (s)'ki'liket·. | 'kæə | 'hieme·. | 'ĩfor'na'kĩbu·. | 'seut'ĩfokis·. | et'suski'tendũ | 'iņnē·. | et'kontu'bernię | 'kæle'feki'endē·. | 'kõl'lo'ka'ri'solent·.]

'neskio·. | 'kõ'mo'do | 'hok'fektũ'sit·. | 'sedre'ipsęə 'we'nit·. | 'ut·. | 'kõd'ē'die·. | 'hok'liņneũ fręj'mentũ·. | 'ĩnt'ebel'na'ku'ũ | 'ku'ĩ'juzdē | 'fe'brĩ | 'tiņ'na'rii·. | 'e'tate | 'pro'wekti·. | 'pærwe'ni'ret·. | 'ku'ĩ'no'mem·. | 'mę'giste | 'rent'o'nius·. | 'kũękũ | 'homines·. | 'eũ'mę'gistrũ | 'ker'esũ·. | 'wo'ka'bernt·. | 'kõd·. | 'na'siip | 'siu'sepęks·. | 'lu'kidus·. | 'sempet·. | 'wiolake'uskũe·. | 'pærpa're'bet·. | 'kæsi | 'ma'turũ | 'ker'esũ·.]

'ubi | 'we'ro·. | 'mę'gister·. | 'ku'ĩ'koņ'no'meņ | 'ker'esũ'fuit·. | 'ĩlod | 'liņnũ | 'fręj'men | 'tũes'pek'sit·. | 'ga'wi'sus'sest·. | 'wæ'fde·. || 'mę'nus'kũein | 'ter'se·. | 'gęudio·. | 'pær'frikęs·. | 'sub'missa·. | 'mu'r'mu'ra'wit·. | 'wo'ke·. | 'hok'liņnũ·. | 'oppo'rtune·. | 'we'nit·. | 'kũidē·. | 'hok·. | 'ett'ebulęə | 'pedē | 'kõfi'ki'endũ·. | 'uti'wolo·.]

'ĩli'ko'ęutē·. | 'his'ke | 'kõgĩ'tatis·. | 'se'ku'ri | 'kũendęer·. | 'ri'puit·. | 'e'kutę·. | 'et'kõrtikę·. | 'ĩli'det're'endũ·. | 'et'kõd'ol'endũ·. | 'et'kont'ra·. | 'kũ'ĩ'neof'uitut·. | 'pri'ma | 'wi'ke·. | 'liņnũ'ĩ'ĩlot·. | 'se'ku'ri | 'si'ktu·. | 'pær'ku'te'fet·. | 'brak'hiũ | 'sus'pęņsus·. | 'ĩpses | 'teti | 'ti'na'ęęe·. | 'kõd'wo'kē | 'te'nu'issimę·. | 'e'ũ'di'we'fet·. | 'di'kẽnt'ęe | 'to'rentę·. | 'ne'me·. | 'kæəso·. | 'g'rewius | 'tu'tude'nis·.]

'wo'bis·. | 'me'nte·. | 'fiņgite·. | 'kõ'mo'do·. | 'ĩ'bonu | 'si'ĩle'sene'ks | 'mę'gister | 'ker'esũ·. | 'enimo | 'tu'r'bat'us'sit·. | 'ki·. | 'ki'kũ'ũt'ulits | 'tu'pente | 'sokulos | 'kontu'bernio·. | 'u'tundenę | 'wo'kulęə | 'g'rede're'tu | 'ĩnt'e'ĩ'leg'ęet·. | 'et'ne'minę | 'wi'dit·.]

'skru'tat'us'est | 'su'pt'e'f'ebulę·. | 'et'ne'mo·. || 'skru'tat'uses | 'ĩn'tra | 'sempet'kl'ęusũ·. | 'e'f'ma'riũ·. | 'et'ne'mo·. || 'skru'tat'us'est | 'kõrb'ęed | 'liņni | 'ra'ment'ęets | 'kõbes | 'kõl'i'gendas·. | 'et'ne'mo·. || 'po'rtę·. | 'de'ĩnde·. | 'e'pær'fuit | 'te'ber'ęęə | 'e'd'wię | 'pær'lus't'rendę·. || 'et'ne'mo·. || 'o'ĩgĩtur·.]

'tũ'ri'dęs | 'si'bi'kę | 'kæ'pi'ĩle'mentũs | 'kæ'p'ęs·. | 'ĩ'ęit·. | 'ĩnt'e'ĩ'leksi·. || 'wi'de'or·. | 'ker'te·. | 'mi'mente | 'fiņk'sisse·. | 'wo'kulę'ĩ'ĩlę·. | 'ĩ'ĩ'ęede'a'mu | 'se'd'op'e'ęē·. | 'ek'se'ku'ri | 'ęe'sumptę·. | 'męksimo | 'ĩmpetu·. | 'liņnũ | 'pær'kussit·. | 'ĩ'ęe'ęu·. | 'tu'mi'męle·. | 'fe'kisti·. | 'kla'ma'wit·. | 'g'e'me'bunde | 'solite·. | 'wo'kulę·. |]

'nu'ņk·. | 'mę'gister | 'ker'esũs·. | 'tu'pet | 'wee'mente'f·. | 'ki·. | 'okulis·. | 'pę'wo'ęe·. | 'te'f'ĩtis·. | 'o'ęe | 'fi'ęente·. | 'liņ'ga'kũe·. | 'e'd'mentũ'us'kũe·. | 'kę'dente·. | 'pær'so'nę·. | 'fo'ntis·. | 'mę'ņnęi | 'mi'tat'ur·. | 'se'ĩ'ęenti | 'se'k'ęę·. |]

'ubi·'loſki·'potuit·; 'di·'ke·'fe· 't·'emēs· 'koəpit·; 'et·'pə·'wo·'re· be·'burtiēs·; 'ŷ·'undē· 'e·'rgo·; 'hə·'ək·'wo·'kule· 'eks·'iit·; 'k·'eə· 'e·'eu·; 'd·'iks·'it·; 'et·'ki· 'ne·'mo·(e)·'st·'hik·; 'hok·'li·'n·'neū· frə·'ŋ·'mentū·; 'fle·'te·; 'f·'o·'s·'itən·; 'd·'id·'i·'kit·; 'et·'k·'e·'fi·; 'sik·'ut·'p·'ue·'r·; "nolō· 'hok·'kre·'de·'fe·; 'hok·'kine· 'li·'nū·;

'ek·'ke·; frustū·; 'e·'ptū·'et· 'fok·'ū·'st·; 'sik·'ut·'ke·'te·'re·; 'et·'si·'hok·i· 'ni·'nū·'nē· 'mi·'se·'ro·; 'fe·'r·'we·'fe·'ki·'ē·; 's·'l·'ē· 'phə·'se·'lo·'rū·; 'o·'i·'git·'ur·; 'e·'ŋ·'ki· 'sin·'hok·'l·'et·'et·; 'e·'tsi·'k·'i· 'sin·'hok·'l·'et·'et·; 'm·'e·'le· 'ek·'ki·'de·'ti·'li·; 'no·'ŋ·'ki·'lū· "ki·'tō·; 'e·'d·'o·'l·'a·'bo·;

'e·'ti·'te·'lo·'k·'ēs·; 'u·'t·'ra·'k·'e· 'm·'e·'nu·; 'mi·'se·'rū·; 'l·'ut·'frə·'ŋ·'mentū·; 'p·'e·'r·'s·'t·'i·'ŋ·'ks·'it·; 'e·'t·'nu·'lla· 'pi·'e·'t·'ate·; 'k·'om·'m·'o·'t·'us·; 'l·'i·'d·'e·'f·'e·'l·'l·'ud·; 'i·'ŋ·'k·'u·'b·'i·'k·'u·'li· 'p·'e·'r·'i·'e·'t·'e·; 'koəpit·; 'd·'e·'i·'n·'d·'e· (d·'e·'i·'n·'d·'e·) 'e·'ni·'m·'ū·'i·'n· 't·'e·'n·'dit·; 'si·'k·'e·'wo·'kule· 'k·'e·'r·'ēs·; 'e·'u·'d·'i·'r·'i·'p·'o·'s·'s·'it·;

'd·'u·'s· 't·'e·'m·'p·'o·'r·'is· 'm·'o·'m·'e·'n·'t·'e·; 'e·'k·'s·'p·'e·'k·'t·'et·; 'e·'t·'ni·'h·'i·'t·; 'k·'i·'ŋ·'k·'e· 'm·'o·'m·'e·'n·'t·'e·; 'e·'t·'ni·'h·'i·'t·; 't·'u·'ŋ·'k·'a·'it·; 'i·'n·'t·'e·'l·'e·'k·'s·'i·; 'r·'i·'d·'e·'t·e· 'n·'i·'t·'ēs·; 'e·'t·'k·'e·'p·'i·'l·'a·'m·'e·'n·'t·'ū·; 's·'i·'b·'i·'t·'u·'r·'b·'ēs·; 'k·'e·'r·'te·; 'w·'o·'k·'u·'l·'ē·; 'k·'e·'r·'e·; 'd·'i·'k·'s·'it·; 'e·'e·'u·; 'i·'p·'s·e·; 'm·'i·(h)·'i· 'f·'i·'ŋ·'k·'s·'i·'s·'s·'e·; 'w·'i·'d·'e·'o·; 'r·'e·'d·'e·'a·'m·'u·; 's·'e·'d·'o·'p·'e·'r·'ē·; 'k·'ū·'ŋ·'k·'e·; 'm·'e·'ŋ·'n·'u·; 's·'e·'i·'j·'u·'s·'e·'n·'i·'m·'ū·; 'i·'ŋ·'w·'a·'s·'i·'s·'s·'e·'t·; 't·'i·'m·'o·'r·; 'u·'t·'s·'e·; 'e·'k·'s·'h·'o·'k·; 'r·'e·'k·'i·'p·'e·'t·; 'e·'l·'i·'k·'e·'n·'t·ū·; 'k·'e·'n·'t·i·'l·'a·'r·'e·; 'k·'oəpit·;

'i·'n·'t·'e·'r·'e·; 'd·'e·'p·'o·'s·'i·'t·a·; 's·'e·'k·'u·'r·'i·; 'e·'d·'r·'u·'ŋ·'k·'i·'n·'e·'n·'d·'ū·'e·'t·; 'p·'o·'l·'i·'e·'n·'d·ū·; 'l·'i·'ŋ·'n·'ū·; 'r·'u·'ŋ·'k·'i·'n·'ē·; 's·'u·'m·'p·'s·'i·'t·; 'e·'t·'r·'u·'ŋ·'k·'i·'n·'ē·; 's·'i·'l·'l·'u·'t·; 's·'u·'p·'r·'a·'e·; 'i·'n·'f·'r·'a·; 's·'o·'l·'i·'t·ē·; 'w·'o·'k·'u·'l·'ē·; 'e·'u·'d·'i·'r·'u·'t·; 'k·'e·'r·'e·; 'l·'i·'d·'i·'k·'s·'i·'t·; 'r·'i·'d·'ēs·; 'd·'e·'s·'i·n·e·; 'k·'e·'r·e·'s·o·; 'n·'ē·ŋ·; 'm·'i·'t·u·'p·'e·'l·'l·ē·; 'p·'r·u·'r·'i·'t·u·; 'l·'e·'w·'i·'t·e·'t·; 't·'i·'t·i·'l·'a·'s·;

'no·'ŋ·'k·; 'w·'e·'r·o·; 'mi·'se·'r·e·; 'm·'e·'g·'i·'s·'t·e·'r·'k·'e·'r·'e·'s·'ū·; 't·'ē·'ŋ·'k·ē·; 'd·'e·'k·'o·'e·'l·o·; 't·'a·'k·'t·'u·'s·; 'p·'r·o·'k·'u·'b·'i·'t·; 'u·'b·i·; 'e·'u·'t·ē·; 'o·'k·u·'l·o·; 's·'e·'p·'e·'r·'u·'i·'t·; 'h·'u·'m·i·; 's·'e·'d·'e·'n·'t·ē·; 's·'e·'i·'ŋ·'w·'e·'n·'i·'t·; 'w·'u·'l·'t·u·; 's·'e·'i·'j·'u·'s·; 't·'r·'e·'s·'m·'u·'t·'a·'t·'u·'z·; 'w·'i·'d·'e·'b·'a·'t·'u·'r·; 'e·'t·'n·'a·'s·i·; 'k·'o·'k·'e·'r·'e·'p·'e·'k·'s·; 'p·'r·o·'w·'i·'o·'l·'a·'k·'e·'o·; 'k·'o·'l·'o·'r·e·; 's·'o·'l·'i·'t·o·; 'm·'e·'ŋ·'n·ū·; 'p·'r·o·'p·'t·'e·'r·'p·'e·'w·'o·'r·'ē·; 'k·'e·'r·e·'s·'u·'l·'t·'e·'t·;

(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

-a -e NOM, VOC; NEU; GRE

-a -a ABL, IMPER, NUM; GRE VOC

a (A) 'aː, a

a ,a, a PRP

a! 'aː

ab ɛb, ɛp

abs ɛps

-abo -'aːbo

-abam -'aːbɛ̃

-abamini -'aːbaːmini

-abamur -'aːbaːmʊr

-abamus -'aːbaːmʊs

-abant -'aːbɔnt

-abantur -'aːbɔntʊr

-abar -'aːbɛr

-abaris -'aːbaːris

-abas -'aːbas

-abat -'aːbɛt

-abatis -'aːbaːtis

-abatur -'aːbaːtʊr

abeo 'ɛbeo

-aberis -'aːbɛris

abforem 'ɛpfoːrɛ̃

abhinc ɛp'hɪŋk, ɛb'hɪŋk

-abimini -'ɛbɪmini

-abimur -'aːbɪmʊr

-abimus -'aːbɪmʊs

-abis -'aːbis

-abit -'aːbit

-abitis -'aːbitis

-abitur -'aːbitʊr

-abor -'aːbɔr

abs ɛps

absum 'ɛpsʊ̃

-abunt -'aːbʊnt

-abuntur -'aːbʊntʊr

-abus -'aːbus

-ac ak

ac ɛk

accidi (happen) 'ɛkkɪdi

accidi (weaken) ɛk'kiːdi

accidere (happen) ɛk'kiː-
deɪɛ

accidere (weaken) ɛk'kiː-
deɪɛ

accido (happen) 'ɛkkɪdo

accido (weaken) ɛk'kiːdo

acervatim ɛkɛr'watɪ̃

ad ɛd, ɛt

adeo 'ɛdeo

ades 'ɛdes

adfero 'ɛtfeɪo

adhuc at'huk, ɛd'huk

admodum 'ɛdmodʊ̃

adsum 'ɛtsʊ̃

adversus ɛd'wɛrsʊs

-æ -ɛə

æquæ ac si ɛə'kɛə'kɛ'si, 'ɛə-
kɛə'kɛ'si

age! 'ɛge

agite! 'ɛgɪtɛ

ah! 'aː, 'ah

ai! 'ɛi

aiebam ɛɪjeːbɛ̃

ain? ɟ'ɛɪɪn, ɟ'ɛɪn

aio 'ɛɪjo; 'aɪjo

ais 'ɛis; 'ɛis

ait 'ɛɪt; 'ɛɪt

aiunt 'ɛɪjʊnt; 'aɪjʊnt

-al ɛt; at

alia 'ɛliɛ

alia ABL 'ɛliɛ

aliæ 'ɛliɛə

aliam 'ɛliɛ̃

alias 'ɛliɛs

alibi 'ɛliːbi, -ɪ

alicubi 'ɛliːkʊbi, -ɪ

alicui 'ɛliːkʊɪ

alicuius ɛliːkʊɪjʊs

alicunde ɛliːkʊnde

alii 'ɛlii

aliis 'ɛliis

alio 'ɛlio

alios 'ɛlios

aliqua 'ɛliːkɛ

aliqua 'ɛliːkɛ ABL

aliquamdiu ɛliːkɛŋdɪu

aliquando ɛliːkɛnto

aliquantum ɛliːkɛntʊ̃

aliquibus ɛliːkɪbus

aliquid ɛliːkɪd

aliquis 'ɛlɪkɪs
aliquo 'ɛlɪkɔ
aliquotiens ,ɛlɪkɔtiēs
aliud 'ɛliʊd
alium 'ɛliũ
aliunde ,ɛlɪ'ʊndɛ
alius 'ɛliʊs
alius 'ɛliʊs; 'ɛliʊs GEN
aliusmodi ,ɛli'ʊzmɔdi
alter 'ɛʔtɛɾ
altera 'ɛʔtɛɾɛ
altera 'ɛʔtɛɾɛ ABL
alteræ 'ɛʔtɛɾɛə
alteram 'ɛʔtɛɾɛ
alteri 'ɛʔtɛɾi
alteris 'ɛʔtɛɾis
alterius ,ɛʔtɛɾiʊs
altero 'ɛʔtɛɾo
alterum 'ɛʔtɛɾũ
alteruter aʔtɛɾʊtɛɾ
alterutra aʔtɛɾʊtɾɛ
-am -ɛ
ambo (-æ) 'ɛmbo
ambo (umbo) 'ɛmbo
-amini -'a:mini
amphora 'ɛmfoɾɛ
amphorum 'ɛmfoɾũ
ample 'ɛmple
-amur -'a:mʊɾ
-amus -'a:mʊs
an- (-as, -atis 'ɛn-ɛs, -ɛtis
an- -us, -us 'ɛn-ʊs, -ʊs
-andus -'ɛndʊs
-ans -ãs
-ant -ɛnt
ante 'ɛntɛ, ,ɛntɛ
antea 'ɛntɛɛ
anteo ɛntɛɛo
antefero ɛntɛfɛɾo
antehac ,ɛntɛ'hak, 'ɛntɛ-
 (h)ak
antequam 'ɛntɛkɛ
-anto -'ɛnto
-antur -'ɛntʊɾ

apage! ʔ'ɛpɛgɛ
apud ,ɛpʊd, -t
-ar -ɛɾ
-are -'a:rɛ
-arem -'a:rɛ
-aremini -'a:rɛmini
-aremur -'a:rɛmʊɾ
-aremus -'a:rɛmʊs
-arent -'a:rɛnt
-arentur -'a:rɛntʊɾ
-arer -'a:rɛɾ
-areris -'a:rɛris
-ares -'a:rɛs
-aret -'a:rɛt
-aretis -'a:rɛtis
-aretur -'a:rɛtʊɾ
-ari -'a:ri
-aris -'a:ris
-arum -'a:rũ
-as -as
-as -ɛs ACC PL 3D, GRE
aspere 'ɛspɛɾɛ
at ɛt
-at -ɛt
-at -'at (-avit)
-ate -'a:tɛ
-atibus -'a:tɪbʊs
-ato -'a:to
-ator -'a:tɔɾ
atque 'ɛtɛkɛ
atqui 'ɛtɛki
Atreus 'ɛtɾɛʊs, ɛ'tɾɛʊs
attamen 'ɛttɛmɛn
-atur -'a:tʊɾ
aut 'ɛʊt, ɛʊt
aut... aut 'ɛʊt·'ɛʊt
autem 'ɛʊtɛ

B

belle! ʔ'ɛbɛʎɛ
bene 'ɛbɛnɛ
bis 'bis, bis
brevi 'brɛwi

C

certatim kɛɾ'tatɪ
certe 'kɛɾtɛ
certo 'kɛɾto
circa 'kɪɾka
circiter 'kɪɾkɪtɛɾ
circum 'kɪɾkũ
circumfero kɪɾ'kũfɛɾo
cis 'kɪs, kɪs
cito 'kɪto, -ɔ IC
cito 'kɪto, -o ADV
citra 'kɪtɾa, k-
clam 'klɛŋ, klɛ
compos 'kɔmpɔs
contra 'kɔntɾa, kɔntɾa
coram 'koɾɛ, kɔɾɛ
cotidie ko'tɪdiɛ
cras 'kɾas, kɾas, kɾas
cui 'kʊi, kʊi, kʊi; -ʊi
cui rei kʊi'rɛi
cuius 'kʊiʊs, k-
cuius rei kʊiʊs'rɛi
cuiusquam kʊiʊskɛ
cum 'kũŋ, kũ
cumfero 'kũŋfɛɾo
cum primum kũ'pri:mũ
cum... tum 'kũŋ·'tũŋ; kũ·
 tũ
cumque 'kũŋkɛ, kũkɛ
cur 'kuɾ, kuɾ

D

de 'dɛ, dɛ
decem 'dɛkɛ
decido (die) 'dɛkɪdo
decido (cut) dɛ'kɪdo
deciens 'dɛkiēs
decies 'dɛkɪɛs
desse dɛ'ɛsɛɛ
defero 'dɛfɛɾo
defui 'dɛfui

<i>dehinc</i> dɛ'ɦɪŋk̄	-eamur E'ɑ̄mʊr	-ebus -e'βʊs
<i>deinde</i> dɛ'ɪndɛ, dɛ'ɪndɛ	-eamus E'ɑ̄mʊs	<i>ecastor!</i> ʎ'e'kɛstɔr
<i>denique</i> dɛ'nɪk̄ɛ	<i>eamus</i> E'ɑ̄mʊs	<i>ecce!</i> ʎ'e'k̄k̄ɛ
<i>desii</i> dɛ'sɪi	<i>eandem</i> E'ɛndɛ̄, E,ɛndɛ̄	<i>edam</i> 'ɛdɛ̄
<i>desino</i> dɛ'sɪno	-eant -Eɛnt	<i>edamus</i> E'dɑ̄mʊs
<i>desivi</i> dɛ'sɪwɪ	<i>eant</i> 'Eɛnt, Eɛnt	<i>edant</i> 'ɛdɛnt
<i>desum</i> dɛ'sʊ	<i>eantur</i> E'ɛntʊr	<i>edas</i> 'ɛdɑs
<i>dic</i> dɪk̄	<i>eapse</i> E'ɑpsɛ	<i>edat</i> 'ɛdɛt
<i>dico</i> dɪ'ko	-ear -Eɛr	<i>edatis</i> E'dɑtɪs
<i>dictum</i> dɪktʊ	-earis -E'ɑrɪs	<i>edax</i> 'ɛdɑks
<i>differo</i> dɪffɛro	<i>earum</i> E'ɑrʊ̄, E,ɑrʊ̄	<i>ede!</i> ʎ'ɛdɛ
<i>diu</i> dɪu	<i>earundem</i> Eɑrʊndɛ̄	<i>edebam</i> E'dɛ'bɛ̄
<i>dixi</i> dɪksɪ	-eas -Eɑs	<i>edebamus</i> ɛdɛ'bɑmʊs
<i>docte</i> dɔkte	<i>eas</i> 'Eɑs, Eɑs	<i>edebant</i> E'dɛ'bɛnt
<i>donec</i> dɔ'nɛk̄	<i>easdem</i> E'ɑzdɛ̄	<i>edebas</i> E'dɛ'bas
<i>duas</i> dʊɑs, dʊɑs	-eat -Eɛt	<i>edebat</i> E'dɛ'bɛt
<i>duc</i> dʊk̄	<i>eat</i> 'Eɛt, Eɛt	<i>edebatis</i> ɛdɛ'bɑtɪs
<i>dudum</i> dʊrdʊ	-eatis -E'ɑtɪs	<i>edepol!</i> ʎ'ɛdɛpɔt̄
<i>dum</i> dʊŋ, dʊ	<i>eatis</i> E'ɑtɪs	<i>edere</i> 'ɛdɛrɛ
<i>dummodo</i> dʊŋmɔdɔ,	-eatur E'ɑtʊr	<i>ederem</i> 'ɛdɛrɛ̄
'dʊmmɔ-	-ebo -e'bo	<i>ederemus</i> ɛdɛ'rɛmʊs
<i>dum ne</i> dʊŋne, dʊ'nɛ,	-ebam -e'bɛ̄	<i>ederent</i> 'ɛdɛrɛnt
'dʊne	-ebamini -e'bɑmɪni	<i>ederes</i> 'ɛdɛrɛs
<i>duo</i> dʊɔ, d-	-ebamur -e'bɑmʊr	<i>ederet</i> 'ɛdɛrɛt
<i>duodecim</i> dʊɔdɛk̄ɪ	-ebamus -e'bɑmʊs	<i>ederetis</i> ɛdɛ'rɛtɪs
<i>duodeviginti</i> dʊɔdɛwɪ-	-ebant -e'bɛnt	<i>edi</i> 'ɛdɪ
'gɪntɪ	-ebantur -e'bɛntʊr	<i>edidi</i> 'ɛdɪdɪ
<i>duos</i> dʊɔs, dʊɔs	-ebar -e'bɛr	<i>edim</i> 'ɛdɪ
	-ebaris -e'bɑrɪs	<i>edimus</i> 'ɛdɪmʊs <small>IND</small>
	-ebas -e'bas	<i>edimus</i> E'dɪ'mʊs <small>CONJ</small>
	-ebat -e'bɛt	<i>edis</i> (emit) 'ɛdɪs
	-ebatis -e'bɑtɪs	<i>edite</i> (eat) 'ɛdɪtɛ
	-ebatur -e'bɑtʊr	<i>edite</i> (emit) 'ɛdɪtɛ
	-eberis -e'bɛrɪs	<i>editus</i> 'ɛdɪtʊs
	-ebimini -e'bɪmɪni	<i>edo</i> (eat; glutton) 'ɛdo <small>ALL</small>
	-ebimur -e'bɪmʊr	FORMS HAVE /ɛ/ [ɛ]
	-ebimus -e'bɪmʊs	<i>edo</i> (emit) 'ɛdo <small>ALL FORMS HAVE</small>
	-ebis -e'βɪs	/ɛ/ [ɛ(ɔ)]
	-ebit -e'βɪt	<i>educo</i> (educate) 'ɛdʊko
	-ebitis -e'βɪtɪs	<i>educo</i> (bring up) e'dʊko
	-ebitur -e'βɪtʊr	<i>ego</i> 'ɛgo
	-ebor -e'βɔr	<i>egomet</i> E'gɔmɛt, 'ɛgɔmɛt
	-ebunt -e'βʊnt	<i>ehē!</i> ʎ'e'ɦɛu
	-ebuntur -e'βʊntʊr	<i>-ei</i> (/C-/) -ɛi

E

-e -E VOC 2D, ABL 3D; IMPER 3C; UNDERIVED ADV

-e -e IMPER 2C; DERIVED ADV

e (E) 'ɛ, e

e 'ɛ, e PRP

ea 'Eɛ, Eɛ

ea 'Eɑ, Eɑ ABL

eadem 'Eɛdɛ̄, ɛɛdɛ̄

eadem E'ɑdɛ̄, E,ɑdɛ̄ ABL

eā 'Eɛə, Eɛə

eādem E'ɛədɛ̄, E,ɛədɛ̄

eam 'Eɛ̄, Eɛ̄

-eam -Eɛ̄

-eamini E'ɑmɪni

-ei (/V-/) -ei
 ei (is) 'Ei, Ei; -EI, -ei PRO
 ei! λ'EI
 eia! λ'EIja
 eidem E'īdē
 eis (is) 'Eis, Eis PRO
 eis (ire) 'Eis
 eisdem E'izdē, E,iz-
 ejus 'Eijūs, ,Eijūs
 ejusdem E'ijūdē
 -el -Eł, -E#IV-
 -em -Ē
 em! λ'Ēŋ
 -emini -e'mini
 -emur -e'mur
 -emus -e'mus
 -en -EN
 en! λ'en
 -endi -Eŋdi
 -endo -Eŋdo
 -endum -Eŋdũ
 -endus -Eŋdūs
 enim 'ENĩ
 enimvero ,ENĩwe'ro
 -ens -Ēs
 -ent -ENT
 -entior -Eŋtior
 -entis 'ENTIS
 -entissimus -Eŋtissimus
 -ento -Eŋto
 -entor -Eŋtor
 -entur -Eŋtur
 -eo -EO V
 eo (ire) 'EO, ,EO, -O V
 eo 'EO, ,EO ADV
 eo (is) 'EO, EO PRO
 eoad E'oæd
 eodem E'o'dē, E,odē
 eopse E'opse
 -eor -EOI
 eorum E'o'roũ, E,oroũ
 eorundem E'o'ruŋdē
 eos 'EOS, EOS
 eosdem E'o'zdē, E,ozdē

equidem 'Eki'dē
 -er -ER
 -eram -ERĕ
 eram 'ERĕ, ,ERĕ
 -eramur -E'ramur
 eramur E'ramur
 -erant -ERĕnt
 erant 'ERĕnt
 eras 'ERas, ,ERas
 -eras -ERas
 erat 'ERĕt, ,ERĕt
 -erat -ERĕt
 -eratis -E'ratIS
 -ere -ERE 3C
 -ere -e'RE 2C
 -ere -e'RE ABBR
 -erem -ERĕ 3C
 -erem -e'Rĕ 2C
 -eremini -e're'mini 2C
 -eremini -E're'mini 3C
 -eremur -e're'mur 2C
 -eremur -E're'mur 3C
 -eremus -e're'mus 2C
 -eremus -E're'mus 3C
 -erent -E're'nt 2C
 -erent -E're'nt 3C
 -erentur -e're'ntur 2C
 -erentur -E're'ntur 3C
 -erer -E're'r 2C
 -erer -E're'r 3C
 -ereris -e're'ris 2C
 -ereris -E're'ris 3C
 -eres -E're's 2C
 -eres -E're's 3C
 -eret -E're't 2C
 -eret -E're't 3C
 -eretis -e're'tis 2C
 -eretis -E're'tis 3C
 -eretur -e're'tur 2C
 -eretur -E're'tur 3C
 erga 'ERga, ,ERga
 ergo 'ERgo, ,ERgo
 -eri -E'ri
 -erim -E'rĩ

-erimus -E'rimus
 erimus 'E'rimus, ,E'rimus
 -erint -E'rint
 -eris -ERIS; -is FUT PERF, PRES IND 3C, FUT
 IND 1/2C
 -eris -ERIS PERF SUBJ; IMPF SUBJ, PRES IND
 2C, FUT IND 3/4C
 eris 'ERIS, ,ERIS
 -erit -E'rit
 erit 'E'rit, ,E'rit
 -eritis -E'ritis
 eritis 'E'ritis, ,E'ritis
 ero 'Ero, ,Ero
 -ero -Ero
 -erunt -e'ruŋt PRF (COLLOQ 'E-
 ruŋt)
 erunt 'E'ruŋt, ,E'ruŋt
 -es -ES ESP LOANS
 -es -es PL
 es (sum) 'ES, ES (OLD 'es, es)
 es (edo) 'es, ,es
 esse (sum) 'ESSE, ,ESSE
 esse (edo) 'esse; ,esse
 essem (sum) 'ESSĕ
 essem (edo) 'essĕ
 essemus (sum) ES'se'mus
 essemus (edo) es'se'mus
 essent (sum) 'ESSENT, ,ES-
 sent
 essent (edo) 'essent
 esses (sum) 'esses
 esses (edo) 'esses
 esset (sum) 'ESSET
 esset (edo) 'esset
 essetis (sum) ES'se'tis
 essetis (edo) es'se'tis
 est (sum) 'Est, EST
 est (edo) 'est, ,est
 este (sum) 'ESTE, ,ESTE
 este (edo) 'este
 estis (sum) 'ESTIS, ,ESTIS
 estis (edo) 'estis
 esto (sum) 'ESTO, ,ESTO
 esto (edo) 'esto

estote ES'tO'tE	fas 'fas, ʃas	ferimus 'fE'rimus, ʃE-
-et -et (OLD -et)	feliciter fe'li'kITEr	fero 'fEro, ʃE-
et 'Et, Et	fer 'fE'r, ʃE'r	feror 'fE'rO'r, ʃE-
et si Et'si, Et'si, ʃEtsi	feram 'fE'rĕ, ʃE'rĕ	ferre 'fE'rre, ʃE'r-
-ete -e'tE	feramini fE'r'a'mini	ferrem 'fE'rre, ʃE'r-
-eto -e'to	feramur fE'r'a'mur	ferremini fE'r'e'mini
etenim 'E'tENĭ	feramus fE'r'a'mus	ferremur fE'r'e'mur
et... et 'Et·'Et, ʃEt· ʃEt	ferant 'fE'rĕnt	ferremus fE'r'e'mus
etiam 'E'tiĕ, ʃE'tiĕ	ferantur fE'rĕntur	ferrent 'fE'rre'nt, ʃE'r-
etiamsi ʃE'ti'ĕŋsi	ferar 'fE'rĕr	ferrentur fE'r're'ntur
-etis -e'tis	feraris fE'r'a'ris	ferrer 'fE'rre'r, ʃE'r-
etsi 'E'tsi, ʃE'tsi	feras 'fE'ras	ferreris fE'r'e'ris
-etur -e'tur	ferat 'fE'rĕt	ferres 'fE'rre's, ʃE'r-
eu! ʃ'EU	ferar 'fE'rĕr	ferret 'fE'rre't, ʃE'r-
euhae! ʃ'EU'hae, ʃ'EU'hae	feratis fE'r'a'tis	ferretis fE'r'e'tis
eum 'E'ũ, E'ũ	feratur fE'r'a'tur	ferretur fE'r'e'tur
eundem E'ũndĕ, E'ũndĕ	fere 'fE're	ferris 'fE'rri's, ʃE'r-
eundi E'ũndi	ferbam fE'r'e'bĕ	fers 'fE'r's, ʃE'r's
eundo E'ũndo	ferbamini ʃE'r'e'ba'mini	fert 'fE'r't, ʃE'r't
eundum E'ũndũ	ferbamur ʃE'r'e'ba'mur	ferte 'fE'rte, ʃE'r-
eunt 'E'ũnt, E'ũnt	ferbamus ʃE'r'e'ba'mus	fertis 'fE'r'tis, ʃE'r-
euntis E'ũntis	ferbant fE'r'e'bĕnt	ferto 'fE'rto, ʃE'r-
eunto E'ũnto	ferbantur ʃE'r'e'bĕntur	fertote fE'r'to'tE
Euripideus EU'ri'pi'deus	ferbar fE'r'e'bĕr	fertur 'fE'r'tur, ʃE-
Europaeus EU'ro'pĕus	ferbaris ʃE'r'e'ba'ris	ferunt 'fE'runt, ʃE-
Eurystheus EU'ry'stheus	ferbas fE'r'e'bas	ferunto fE'r'untō
(of E.) ʃE'ry'stheus	ferbat fE'r'e'bĕt	feruntur fE'r'untur
eus! ʃ'EU's	ferbatis ʃE'r'e'ba'tis	fi 'fi, fi
ex 'E'ks, E'ks	ferbatur ʃE'r'e'ba'tur	fiam 'fiĕ, ʃiĕ, -i-
exeo 'E'kseō	feremini fE'r'e'mini	fiamus fi'a'mus
exfir 'E'ksfir	feremur fE'r'e'mur	fiant 'fiĕnt, ʃiĕnt, -i-
exinde E'ks'inde	feremus fE'r'e'mus	fias 'fias, ʃias -i-
exos 'E'ksos	ferendi fE'r'endi	fiat 'fiĕt, ʃiĕt, -i-
extra 'E'kstra, ʃE'k-	ferendo fE'r'endo	fiatis fi'a'tis
	ferendum fE'r'endũ	fidei 'fidei
	ferentis fE'r'entis	fides 'fides
	ferentur fE'r'entur	fidis 'fidis
	fereris fE'r'e'ris	fiēbam fi'e'bĕ
	feres 'fE're's, ʃE-	fiēbamus fi'e'ba'mus
	feret 'fE're't, ʃE-	fiēbant fi'e'bĕnt
	feretis fE'r'e'tis	fiēbas fi'e'bas
	feretur fE'r'e'tur	fiēbat fi'e'bĕt
	ferimini fE'r'imini	fiēbatis fi'e'ba'tis
	ferimur 'fE'rimur, ʃE-	fiemus fi'e'mus
fac 'fĕk, ʃĕk		
facile 'fĕkile		
facta 'fĕkte		
factæ 'fĕktĕ		
facti 'fĕkti		
factum 'fĕktũ		
factus 'fĕktus		

F

fient 'fiɛnt, fiɛnt -I-
fierem 'fiɛɾɛ, 'fiɛ- -I-
fieremus 'fiɛ're'mʊs, fiɛ-
fierent 'fiɛɾɛnt, 'fiɛ-
fieres 'fiɛɾɛs, 'fiɛ-
fieret 'fiɛɾɛt, 'fiɛ-
fieretis 'fiɛ're'tis, fiɛ-
fieri 'fiɛri, 'fiɛri
fies 'fies, 'fies
fiet 'fiet, 'fiet
fietis fi'e'tis; fi'
fimus 'fi'mʊs
fio 'fio, 'fio
fis 'fis, 'fis
fit 'fit, 'fit
fite 'fite
fitis 'fitis
fito 'fito
fitote fi'to'te, fi-
fiunt 'fiʊnt, 'fiʊnt
fore 'foɾɛ
forsan 'foɾsɛn
forsit 'foɾsit
forsitan 'foɾsitɛn
fortasse foɾ'tɛsse
forte 'foɾte
frustra 'frustɾa; -ɐ
fuero 'fʊɛro
fueram 'fʊɛɾɛ
fueramus fʊɛ'ra'mʊs
fuerant 'fʊɛɾɛnt
fueras 'fʊɛɾas
fuerat 'fʊɛɾɛt
fueratis fʊɛ'ra'tis
fuere fʊ'e're
fuerim 'fʊɛɾi
fuerimus fʊ'ɛɾi'mʊs
fuerint 'fʊɛɾiɪnt
fueris 'fʊɛɾis
fuerit 'fʊɛɾit
fueritis fʊ'ɛɾi'tis
fuerunt fʊ'e'ɾʊnt (fʊɛɾʊnt
COLLOQ)
fui 'fui

fuimus 'fʊi'mʊs
fuisse fʊ'is'sɛ
fuissem fʊ'is'sɛ
fuissemus fʊis'se'mʊs
fuissent fʊ'is'sɛnt
fuisses fʊ'is'sɛs
fuisset fʊ'is'sɛt
fuissetis fʊis'se'tis
fuisti fʊ'isti
fuistis fʊ'isti's
fuit 'fuit
futura fʊ'tʊrɛ
futurae fʊ'tʊrɛɐ
futuram fʊ'tʊrɛ
futuras fʊ'tʊrɛs
futuri fʊ'tʊri
futurus fʊ'tʊrʊs

H

habitum iri 'hɛbitʊ 'iri
habitus 'hɛbitʊs
hac 'hak, hak
hactenus 'haktɛnʊs
hæ 'hɛɐ
hæc 'hɛɐk
hanc 'hɛŋk, hɛŋk
harum 'haɾʊ
has 'has
haud 'hɛʊd
haudquaquam ɛʊt'kʌ'kɛ, h-
hei! ʎ'hɛi
heia! ʎ'hɛija
hem! ʎ'hɛŋ
hercle! ʎ'hɛɾkle
hercule! ʎ'hɛɾkʊle
hercules! ʎ'hɛɾkʊles
heri 'hɛri
heu! ʎ'hɛʊ
heus! ʎ'hɛʊs
hi 'hi, hi, fi
hic (hæc, hoc) 'hi:k, hi:k
hic 'hi:k, hi:k
hinc 'hiŋk, hiŋk

his 'his, his
hoc 'hɔk, hɔk NOM, ACC
hoc 'hɔk, hɔk ABL; ADV
hodie 'hɔdiɛ
horum 'hoɾʊ
hos 'hɔs, hɔs
huc 'hʊk, hʊk
hucine? ʎ'hʊ'kiɛ
huic 'hʊi:k, hʊi:k
hujus 'hʊi:jʊs, h-
hunc 'hʊŋk, hʊŋk

I

-i -i LAT
-i -i GRE
i (I) 'i, i
-ia -iɛ
-iam -iɛ
-iamini i'a'mini
-iamur -i'a'mʊɾ
-iamus -i'a'mʊs
-iant -iɛnt
-iantur -i'ɛntʊɾ
-iar -iɛɾ
-iaris -i'a'ris
-ias -ias
-iat -iɛt
-iatis -i'a'tis
-iatur -i'a'tʊɾ
ibam i'bɛ
ibamus i'ba'mʊs
ibant i'bɛnt
ibas i'bas
ibat i'bɛt
ibatis i'bat'is
ibi i'bi, i-, -i
ibidem i'bi'dɛ
ibimus i'bi'mʊs
ibis i'bis
ibit i'bit
ibitis i'bit'is
ibo i'bo
ibunt i'bʊnt

-ibus -IBUS	illas ʻɦlas, ɦlas	intereo INTɛɾɛo
-ic -ɦk	ille ʻɦlɛ, ɦlɛ	interim INTɛɾɦ
id ɦd, ɦd	illi ʻɦɦi, ɦɦi	intersum INTɛɾsũ
idem ɦdɛ̃ ^N	illic ɦɦɦk, ɦɦɦk ^{PRON}	intra ɦntɾa, ɦn-
idem ɦdɛ̃ ^M	illic ɦɦɦk, ɦɦɦk ^{ADV}	-io -ɦo
-iebam -ɦ'ɛbɛ̃	illico ɦɦɦko	io! ɦɦo
-iebamini -ɦ'ɛbɦɦɦni	-illimus -ɦɦɦɦɦɦɦ	-ior -ɦoɦ
-iebamur -ɦ'ɛbɦɦɦɦɦ	illinc ɦɦɦɦɦk	-iora -ɦ'oɦɾɛ
-iebamus -ɦ'ɛbɦɦɦɦɦɦɦ	illis ɦɦɦɦɦ, ɦɦɦɦɦ	-iore -ɦ'oɦɾɛ
-iebant -ɦ'ɛbɛɦnt	illius ɦɦɦɦɦɦɦ, ɦɦɦɦɦɦɦ	-iorem -ɦ'oɦɾɛ̃
-iebantur -ɦ'ɛbɛɦntɦɦ	illo ɦɦɦo, ɦɦɦo	-iores -ɦ'oɦɾɛs
-iebar -ɦ'ɛbɛɦ	illoc ɦɦɦok, ɦɦɦok	-iori -ɦ'oɦɦ
-iebaris -ɦ'ɛbɦɦɦɦɦ	illorum ɦɦɦoɦɾũ, ɦɦɦoɦɾũ	-ioribus -ɦ'oɦɦɦɦɦɦ
-iebas -ɦ'ɛbɦs	illos ɦɦɦos, ɦɦɦos	-ioris -ɦ'oɦɦɦɦ
-iebat -ɦ'ɛbɛɦt	illuc ɦɦɦɦk, ɦɦɦɦk ^{PRON}	-iorum -ɦ'oɦɦũ
-iebatis -ɦ'ɛbɦɦɦɦɦɦɦ	illuc ɦɦɦɦk, ɦɦɦɦk ^{ADV}	ipsa ɦpsɛ, ɦ-
-iebatur -ɦ'ɛbɦɦɦɦɦɦɦ	illud ɦɦɦɦd, ɦɦɦɦd	ipsa ɦpsa, ɦ- ^{ABL}
-iemini -ɦ'ɛɦɦɦɦɦ	illum ɦɦɦũ, ɦɦɦũ	ipsæ ɦpsɛə, ɦ-
-iemur -ɦ'ɛɦɦɦɦɦ	-im -ɦ	ipsam ɦpsɛ̃, ɦ-
-iemus -ɦ'ɛɦɦɦɦɦɦ	-imini -ɦɦɦɦɦɦɦ ^{3C}	ipsarum ɦpsaɦɦũ, ɦps-
-iendus -ɦ'ɛɦɦɦɦɦɦ	-imini -ɦɦɦɦɦɦɦ ^{4C}	ipsas ɦpsas, ɦ-
-iens -ɦɛ̃s	immo ɦɦɦɦɦ	ipsi ɦpsɦ, ɦ-
-ient -ɦɛɦt	immo vero ɦɦɦɦɦ ɦwɛɦo	ipsis ɦpsɦs, ɦ-
-ientur -ɦ'ɛɦtɦɦɦ	imo ɦɦɦo	ipsius ɦpsɦɦɦɦ
-ieris -ɦ'ɛɦɦɦɦ	impos ɦɦɦps	ipso ɦpsɔ, ɦ-
-ies -ɦɛs	-imur -ɦɦɦɦɦɦɦ ^{3C}	ipsorum ɦpsɔɦɦũ, ɦps-
-iet -ɦɛɦt	-imur -ɦɦɦɦɦɦɦ ^{4C}	ipsos ɦpsɔs, ɦ-
-ietis -ɦ'ɛɦtɦɦɦ	-imus -ɦɦɦɦɦɦɦ ^{IND 3C}	ipsum ɦpsũ, ɦ-
-ietur -ɦ'ɛɦtɦɦɦ	-imus -ɦɦɦɦɦɦɦ ^{SUBJ PERF}	-ire -ɦɦɾɛ
igitur ɦɦɦɦɦɦɦ	-imus -ɦɦɦɦɦɦɦ ^{4C} (& mal-, nol-, vel-)	ire ɦɦɾɛ
ii (eo) ɦɦ, ɦɦ	imus ɦɦɦɦɦɦɦ	-irem -ɦɦɾɛ̃
ii (is) ɦɦ, ɦɦ	in ɦn, ɦn, -ɦ, -ɦ	irem ɦɦɾɛ̃
iidem ɦɦdɛ̃	inde ɦɦɦdɛ̃	-iremini -ɦɦɾɛɦɦɦɦɦ
iis (is) ɦɦs, ɦɦs	indidem ɦɦɦɦɦɦɦ	-iremur -ɦɦɾɛɦɦɦɦɦ
iisdem ɦɦɦdɛ̃, ɦɦɦdɛ̃	ineo ɦɦɦɛo	-iremus -ɦɦɾɛɦɦɦɦɦ
ilico ɦɦɦko	infero ɦɦɦɦɦɦɦ	irent -ɦɦɾɛɦt
-ilis -ɦɦs	infra ɦɦɦɦɦɦɦ, ɦɦɦɦɦɦɦ	irent ɦɦɾɛɦt
illa ɦɦɦɛ, ɦɦɦɛ	initio ɦɦɦɦɦɦɦ	-irentur -ɦɦɾɛɦtɦɦɦ
illa ɦɦɦa, ɦɦɦa ^{ABL}	instar ɦɦɦɦɦɦɦ	-irer -ɦɦɾɛɦ
illac ɦɦɦɦk, ɦɦɦɦk	insum ɦɦɦɦũ	-ireris -ɦɦɾɛɦɦɦ
illæ ɦɦɦɛə, ɦɦɦɛə	inter ɦɦɦtɛɦ, ɦɦ-	-ires -ɦɦɾɛs
illæc ɦɦɦɛək, ɦɦɦɛək	interdiu INTɛɦdɦɦ	ires ɦɦɾɛs
illam ɦɦɦɛ̃, ɦɦɦɛ̃	interdum INTɛɦdɦũ	-iret -ɦɦɾɛt
illarum ɦɦɦaɦũ		

iret 'i:ɾɛt
-iretis -i:ɾɛtɪs
iretis i:ɾɛtɪs
-iretur -i:ɾɛtʊɾ
-iri -i:ri
iri i:ri
-iris -i:ris
-is (& *mal-η nol-, vel-*) -is
DAT/ABL PL, 1D/2D; AC PL 3D; V
-is -is 3D
-is -is IND 4C
is (*id*) 'is, is
is (*eo*) 'is, is
isdem 'izdɛ̃, izdɛ̃
Isse 'isse
isse 'isse
-isse -isse
-issem -issẽ
-issemus is'se'mʊs
-issent -issent
-isses -isses
-isset -isset
-issetis is'se'tis
-issimus -issimʊs
ista 'iste, is-
ista ABL 'ista, is-
istac istak
istæ 'istɛə, is-
istam 'istɛ̃, is-
istarum is'tarʊ̃, is'tarʊ̃
istas 'istas, is-
iste 'iste, is-
-isti -isti, is-
isti 'isti, is-
istic (*isti*) istik, is'tik
istic (*istæc*) istik, is'tik
istinc is'tiŋk, is'tiŋk
-istis -istis, is-
istis 'istis, is-
istius is'tiʊs, is'tiʊs
isto 'isto, is-
istorum is'torʊ̃, is'torʊ̃
istos 'istos, is-
istuc istuk, ist-

istud 'istʊd, is-
istum 'istʊ̃, is-
-it -it
it 'it, it
ita 'ite, i-; -a
itane 'itɛnɛ
itaque (*et ita*) 'itaŋɛ
itaque (therefore) 'iteŋɛ
-ite -ite 3C
-ite -ite 4C
ite 'ite
-itis -itis IND
-itis -itis SUJ PERF
itis 'itis
-itur -itur 3C
-itur -itur 4C
-ium -iʊ̃
-iunt -iʊnt
-iuntur -iʊntʊɾ
-ius -iʊs
-ius -iʊs COMP
itum 'itʊ̃
ivi 'iwi
-ivi -iwi

J

jam 'jɛ̃ŋ, jɛ̃, jɛ̃
juxta 'jʊksta, jʊk-

L

latu 'latʊ
latum 'latʊ̃
laturus latu'ɾʊs
licet 'likɛt
lynceus lɪŋ'kɛʊs
Lynceus lɪŋ'kɛʊs

M

magis 'mɛgɪs
malo 'ma'lo
malam 'mɛlɛ̃

male 'ma'le
malebam ma'le'bɛ̃
malim 'ma'li
malimus ma'li'mʊs
malint 'ma'lint
malis 'ma'lis
malit 'ma'lit
malitis ma'litɪs
malle 'ma'le
mallem 'ma'lẽ
malum (apple) 'ma'lʊ̃
malum (evil) 'mɛlʊ̃
malum! ʌ'mɛlʊ̃
malumus 'ma'lʊmʊs
malunt 'ma'lʊnt
mavis 'ma'wis
mavult 'ma'wʊlt
mavultis ma'wʊltɪs
me 'me', me
mea 'meə, meə
mea 'mea, meA ABL
meæ 'meəə, meəə
meam 'mẽ, mẽ
mearum me'a'ɾʊ̃
meas 'meas, meas
mecastor! ʌ'me'kɛstɔɾ
mecum 'me'kʊ̃
mediocris me'diɔkɾɪs
medius fidius! ʌ'mɛdiʊs 'fi-
 dius
meercle! ʌ'me'ɛɾkle
meercule! ʌ'me'ɛɾkʊle
meercules! ʌ'me'ɛɾkʊles
mehercle! ʌ'me'hɛɾkle
mehercule! ʌ'me'hɛɾkʊle
mehercules! ʌ'me'hɛɾkʊles
mei 'mei, mei
meis 'meis, meis
meo 'meo, meo
meorum me'o'ɾʊ̃, me,o'ɾʊ̃
meos 'meos, meos
mepte 'mepte, mepte
meum 'mẽ, mẽ
meus 'meʊs, meʊs

mi 'mi, ,mi, mi
 mihi 'mi, 'mi, ,mi, mi
 -mini -mini
 minime 'minime
 -mino -mino
 minus 'minus
 missum iri ,missō'i'ri
 missus 'missus
 modo 'mōdō, ,mōdō
 modo modo ,mōdō'mōdō
 modo ne ,mōdō'ne, 'mō-
 dō'ne
 modo ut ,mōdō'ut, 'mō-
 dō'ut
 mox 'mōks, ,mōks
 multum 'mūltū
 munitum mu'nitū
 munitus mu'nitus

N

nam 'nēŋ, nē
 namque 'nēŋkē, ,nēkē
 -ndi -ndi
 -ndo -ndo
 -ndum -ndū
 ne 'ne, ne
 -ne ċ-NE (egone? ċ'E'gōNE,
 ċ'E'gō'NE)
 nec 'nek, nek
 necdum 'nekdū, ,ne-, -gd-
 necessarie ,nekēs'sa'rie
 nefas! ,nefas
 neminem 'ne'minē
 nemini 'ne'mini
 nemo 'ne'mo
 nequaquam ne'k'a'kē
 neque 'nekē, ,nekē
 nequedum 'nekēdū
 nequidem 'ne'k'idē, ne-
 'k'idē
 nequiens 'nek'iēs
 nequiter 'ne'k'itef
 neu 'neū, neū

neutique ne'uti'kē, 'neuti-
 kē
 neuter 'neuter
 neutro 'neutro
 neve 'ne'we
 nihil 'ni, 'ni, ,ni, ni
 nihilominus ni'lo'minus,
 ni-
 nimium 'nimiū
 nisi 'nisi
 nobis 'no'bis
 nobismet no'bizmet,
 'no'bizmet
 nolo 'no'lo
 nolam 'no'lē
 nolebam no'le'bē
 noli 'no'li
 nolim 'no'lī
 nolimus no'lī'mus
 nolint 'no'līnt
 nolis 'no'lis
 nolit 'no'lit
 nolite no'li'te
 nolitis no'li'tis
 nolito no'li'to
 nolitote ,noli'to'te
 nolle 'no'lle
 nollem 'no'lē
 nolumus 'no'lū'mus
 nolunt 'no'lūnt
 non 'non, non
 nondum 'nondū
 non modo verum nom,mō-
 dō'we'rū
 nonnisi 'nonnisi, non'nisi
 nonnumquam non'nōŋkē
 non secus ac si nō'sekusek-
 'si, nō'sekusek'si
 non solum sed etiam nō-
 'so'lū· se'detiē
 non tantum sed non'tēn-
 tū'sed
 nono 'no'no
 non vis noŋ'wis

nonvult noŋ'wult
 nonvultis noŋ'wultis
 nos 'nos, nos
 nostri 'nōstri, ,nos-
 nostrum 'nōstrū, ,nos-
 novem 'nōwē
 novies 'nōwies
 -nto -nto
 nulla 'nulē
 nulla re ,nulē're
 nullam 'nulē
 nullam rem ,nulē'rēŋ
 nullarum rerum nulē'arū-
 're'rū
 nulli 'nulī
 nulli rei ,nulī'rei
 nullis 'nulīs
 nullis rebus ,nulīz're'bus
 nullius nulī'us
 nullius rei nulī'uz'rei, ,nulī-
 li'uz-
 nullo 'nulō
 nullorum nulō'rū
 nullos 'nulōs
 nullum 'nulū
 nullus 'nulūs
 numquam 'nōŋkē
 nunc nunc ,nuŋ(k)'nuŋk,
 'nuŋ(k)'nuŋk
 nuper 'nu'pef

O

o (O) 'o, o
 o! ,o
 -o -o NOM/VOC 3D
 -o -o DAT/ABL 2D; V; GRE
 ob 'ob, ob
 obo 'obeo
 obfero 'opfero
 obsum 'opsū
 -obus -o'bus
 octies 'okties
 octo 'okto

oh! ˈoː
 ohe! ˈoːɦe, ˈoːe
 optime! ˈoːptime
 optume! ˈoːptume
 -or -or
 ornate orˈnate
 -orum -oːrũ (but ampho-
 rum ˈemphorũ)
 -os -os
 -os -os GR -oç
 os, oris ˈos, ˈorɪs
 os, ossis ˈos, ˈossɪs

P

parum ˈperũ
 paulum ˈpɛulũ
 penes ˈpenes, ˈpenes
 per ˈpeɪ, ˈpeɪ
 pereo ˈpeɪeo
 perfero ˈpeɪfɛro
 perinde ac si ˈpeɪɪndeɪkˈsɪ
 platea ˈplɛɛ, ˈplɛɛ
 pleraque ˈplɛɛkɛ
 plerumque ˈplɛɛŋkɛ
 plurimum ˈplurɪmũ
 plus ˈplɪs, ˈplɪs
 pol! ˈpɔɪ
 pondo ˈpɔndo
 pone ˈpɔne
 posse ˈpɔsse
 possem ˈpɔssɛ
 possemus ˈpɔsseːmɪs
 possent ˈpɔssɛnt
 posses ˈpɔsses
 posset ˈpɔsɛt
 possetis ˈpɔsɛtɪs
 possim ˈpɔssɪ
 possimus ˈpɔssɪːmɪs
 possint ˈpɔssɪnt
 possis ˈpɔssɪs
 possit ˈpɔssɪt
 possitis ˈpɔssɪtɪs
 possum ˈpɔssũ

possumus ˈpɔssumɪs
 possunt ˈpɔssunt
 post ˈpɔst, ˈpɔst
 postea ˈpɔstea, ˈpɔs-
 posteaquam ˈpɔsteˈaːkɛ,
 ˈpɔsteaːkɛ
 posthac ˈpɔsthak, -stak
 postquam ˈpɔstkɛ, -skɛ
 postridie ˈpɔstrɪdie
 potens ˈpɔtɛs
 potentis ˈpɔtɛntɪs
 poteram ˈpɔteɪɛ
 poteramus ˈpɔteɪˈaːmɪs
 poterant ˈpɔteɪɛnt
 poteras ˈpɔteɪas
 poterat ˈpɔteɪɛt
 poteratis ˈpɔteɪˈaːtɪs
 poterimus ˈpɔteɪɪmɪs
 poteris ˈpɔteɪɪs
 poterit ˈpɔteɪɪt
 poteritis ˈpɔteɪɪtɪs
 potero ˈpɔteɪo
 poterunt ˈpɔteɪʊnt
 potes (possum) ˈpɔtes (-es
 OLD)
 potes (poto) ˈpɔtes CONJ
 potest (possum) ˈpɔtɛst
 potet (poto) ˈpɔtɛt
 potestis ˈpɔtɛstɪs
 potueram ˈpɔtɛɪɛ
 potuerant ˈpɔtɛɪɛnt
 potuere ˈpɔtɛɪɛ
 potuerim ˈpɔtɛɪɪ
 potuerimus ˈpɔtɛɪɪmɪs
 potuerint ˈpɔtɛɪɪnt
 potueris ˈpɔtɛɪɪs
 potuerit ˈpɔtɛɪɪt
 potueritis ˈpɔtɛɪɪtɪs
 potuero ˈpɔtɛɪo
 potuerunt ˈpɔtɛɪʊnt
 (ˈpɔtɛɪʊnt COLLOQ, POET)
 potui ˈpɔtɛɪ
 potuimus ˈpɔtɛɪmɪs
 potuisse ˈpɔtɛɪsɛ

potuissem ˈpɔtɛɪsɛ
 potuissemus ˈpɔtɛɪsɛːmɪs
 potuissent ˈpɔtɛɪsɛnt
 potuisses ˈpɔtɛɪsɛs
 potuisset ˈpɔtɛɪsɛt
 potuissetis ˈpɔtɛɪsɛtɪs
 potuisti ˈpɔtɛɪstɪ
 potuistis ˈpɔtɛɪstɪs
 potuit ˈpɔtɛɪt
 prae ˈprɛɛ, ˈprɛɛ
 praclare! ˈprɛɛˈklaːre
 praeco ˈprɛɛeo
 praefero ˈprɛɛfɛro
 praesum ˈprɛɛsũ
 praeter ˈprɛɛtɛɪ, ˈpr-
 praeterea ˈprɛɛtɛɪɛa
 praetereo ˈprɛɛtɛɪeo
 pridie ˈprɪdie
 priusquam ˈprɪʊskɛ
 pro ˈproː, ˈpro
 pro! ˈˈproː
 prodeco ˈproːdeco
 profecto ˈproːfɛkto
 profero ˈproːfɛro
 proh! ˈˈproː, ˈˈproh
 proinde ˈproːɪnde, ˈproːɪn-
 proinde ac si ˈproːɪndeɪk-
 ˈsɪ, ˈproːɪn-
 prope ˈproːpe, ˈpro-
 propediem ˈproːpedɪɛ
 propter ˈproːptɛɪ, ˈprosp-
 propterea ˈproːptɛɪɛa
 prorsum ˈproːrsũ
 prosum ˈproːsũ
 pulchre ˈpuɪkhɛ
 pulchre! ˈˈpuɪkhɛ
 pulvis ˈpuɪwɪs
 pulveris ˈpuɪwɛɪs

Q

qua ˈkɛa, ˈkɛa, ˈkɛa
 qua? ˈkɛa, ˈkɛa
 quæ ˈkɛɛ, ˈkɛɛ

quam 'kɛŋ, kɛ
 quamdiu 'kɛŋdiu
 quamdudum? ɟkɛ'du'dũ
 quamlibet 'kɛŋlibɛt
 quamobrem 'kamob-rɛ,
 'kamob'rɛŋ, 'kɛsb-rɛ
 quampridem? ɟkɛ'pri'dɛ
 quamprimum ɟkɛ'pri'mũ
 quamquam 'kɛŋkɛ
 quamvis 'kɛŋwis, kɛŋ'wis
 quando 'kɛndo
 quandoquidem kɛn'do'kɪ-
 dɛ
 quantum 'kɛntũ
 quapropter ka'pɾoptɛr
 quare 'ka're, kare
 quarum 'karũ, karũ
 quarum rerum 'karũ're'rũ
 quas 'kas, kas
 quasi 'kɛsi
 quater 'kɛtɛr
 quattuor 'kɛttuɔr
 quattuordecim 'kɛttu'ɔr-
 dɛkĩ
 quavis 'ka'wis, ka'wis
 -que -kɛ (pleraque plɛ're-
 kɛ, suaque su'ɛkɛ, utra-
 que ɔ'trɛkɛ)
 quem 'kɛŋ, kɛ
 quemadmodum kɛ'ɛdmɔ-
 dũ
 qui 'ki, ki
 qui? ɟ'ki, ɟki
 quia 'kiɛ, kiɛ
 quibus 'kiɪbʊs, kiɪbʊs
 quibus rebus kiɪbʊs're'bʊs
 quid 'kiɪd, kiɪd
 quidquam 'kiɪtkɛ
 quin 'kin, kin
 quin etiam ki'nɛtiɛ
 quin immo ki'nimmo, ki-
 quindecim 'kiɪndɛkĩ
 quinque 'kiɪŋkɛ
 quinquens 'kiɪŋkiɛs

quinquies 'kiɪŋkiɛs
 quis 'kiɪs, kiɪs
 quisquam 'kiɪskɛ
 quo 'ko, ko
 quoad 'kɔɔd
 quocirca ko'kiɪrka
 quod 'kod, kod
 quomodo? ɟ'ko'modo
 quondam 'kɔndɛ
 quoniam 'kɔniɛ
 quoque 'kɔkɛ
 quorum 'ko'rũ, ko'rũ
 quos 'kos, kos
 quot 'kot, kot
 quotiens 'kɔtiɛs
 quotienscumque kɔtiɛs-
 'kũŋkɛ
 quousque kɔ'sʊskɛ

R

raro 'raro
 re 're, re
 rebus 're'bʊs
 recens 'rɛkɛs
 redeo 'rɛdɛo
 refero 'rɛfɛro
 referre (refert) rɛ'fɛrɛ
 ('rɛ'fɛrt)
 referre (refero) rɛ'fɛrɛ
 ('rɛfɛro)
 refert (mea r.) 'rɛ'fɛrt
 (mɛa're-)
 refert (refero) rɛfɛrt
 rei 'rɛi, rɛi
 rem 'rɛŋ, rɛ
 reor 'rɛɔr
 rere 'rɛrɛ
 res 'res, res

S

sæpe 'sɛɔpɛ
 sanguis 'sɛŋɡis

sanguinis 'sɛŋɡinis
 satis 'sɛtis
 scite 'skite
 se 'sɛ, sɛ
 secundum sɛ'kʊndũ
 sed 'sɛd, sɛd, -t
 sedecim 'sɛ'dɛkĩ
 semel 'sɛmɛł
 septem 'sɛptɛ
 septemdecim sɛp'tɛndɛkĩ
 septies 'sɛptɛs
 sese 'sɛ'sɛ, sɛsɛ
 seu 'sɛu, sɛu
 sex 'sɛks, sɛks
 sexies 'sɛksɛs
 si 'si, si
 si modo si'modo
 sibi 'sibi, si-, -i
 sic 'sik, sik
 sicut 'sikʊt, sikʊt
 sim 'siŋ, si
 simul 'simʊł
 simul ac si'mʊłak
 simus 'simʊs
 sin 'sin, sin
 sine 'sine, sine
 sint 'sint, sint
 siquidem 'si'kiɪdɛ
 sis 'sis, sis
 sit 'sit, sit
 sitis 'sitis, sitis^{sbs}
 sitis 'sirtis, sitis^v
 sive 'si'wɛ, si'wɛ
 soli (solus, sol) 'so'li
 soli (solum) 'so'li
 solius so'lius
 sponte 'spɔntɛ
 st! ɺst, ɺst
 statim 'stɛtĩ
 statim ut stɛtĩ'ʊt, stɛtĩ'ʊt
 sua 'suɔ, suɔ
 sua 'sua, sua^{abl}
 suæ 'suɔɔ, suɔɔ
 suam 'suɛ, suɛ

<i>suaque</i> su'ɛkɛ	<i>transfero</i> tr'ɛsfero	<i>tuus</i> tu'ʊs, tu'ʊs, tu's
<i>suaque</i> su'a'kɛ ^{ABL}	<i>tredecim</i> tr'edɛkɪ	
<i>sub</i> 'sʊb, sʊb, -p	<i>tres</i> 'tres, ɪtres	U
<i>subeo</i> 'sʊbeo	<i>tria</i> 'triɛ, ɪtriɛ	
<i>subfero</i> 'sʊpfero	<i>tribus</i> 'tri'bʊs, ɪtri'bʊs	<i>u</i> (U) 'u, u
<i>subito</i> 'sʊbito ^{ADV, V}	<i>trium</i> 'tri'ʊ, ɪtri'ʊ	-u -u
<i>subsum</i> 'sʊpsʊ	<i>tu</i> 'tu, tu	-ua -ʊɐ
<i>subter</i> 'sʊptɛr	<i>tua</i> 'tuɐ, tuɐ	<i>ubi</i> 'ʊbi, ʊ-, -i
<i>sui</i> 'sʊi, sʊi	<i>tua</i> 'tua, tu'a ^{ABL}	<i>ubicumque</i> ʊbi'kʊŋkɛ
<i>sum</i> 'sʊŋ, sʊ	<i>tuæ</i> 'tuɐə, tuɐə	<i>ubi primum</i> ʊbi'pri'mʊ, -i'
<i>sumus</i> 'sumʊs, ɪsumʊs	<i>tuam</i> 'tuɛ, tʊɛ	<i>ubique</i> ʊ'bi'kɛ, 'ʊbi'kɛ
<i>sunt</i> 'sʊnt, sʊnt	<i>tui</i> 'tʊi, tʊi	-ubus -ʊbʊs
<i>sunto</i> 'sʊnto	<i>tuleram</i> 'tulɛrɛ	-ui -ʊi
<i>suoapte</i> su'optɛ	<i>tuleramus</i> ɪtulɛra'mʊs	-ul -ʊɫ
<i>super</i> 'sʊpɛr, ɪsʊ-	<i>tulerant</i> 'tulɛrɛnt	<i>ultra</i> ʊɫtra, ʊɫ-
<i>supersum</i> su'pɛrsʊ	<i>tuleras</i> 'tulɛras	<i>ultraque</i> ʊɫtra'kɛ
<i>supra</i> 'sʊpra, ɪsʊ-	<i>tulerat</i> 'tulɛrɛt	-um -ʊ
<i>suum</i> 'sʊʊ, sʊʊ	<i>tuleratis</i> ɪtulɛra'tis	-um (-arum, -orum) -ʊ, -ʊ
<i>suus</i> 'sʊʊs, sʊʊs	<i>tulere</i> tu'le're	<i>umquam</i> ʊŋkɛ
	<i>tulerim</i> 'tulɛrɪ	<i>una</i> 'u'nɐ
T	<i>tulerimus</i> tu'le'rimʊs	<i>una</i> 'u'na ^{ABL}
	<i>tulerint</i> 'tulɛrɪnt	<i>unde</i> ʊndɛ
<i>tam</i> 'tɛŋ, tɛ	<i>tuleris</i> 'tulɛris	<i>undecim</i> ʊndɛkɪ
<i>tamdiu</i> 'tɛŋdiu; 'tɛndiu	<i>tulerit</i> 'tulɛrit	<i>undeni</i> ʊn'dɛni
<i>tamen</i> 'tɛmɛn	<i>tuleritis</i> tu'le'ritis	<i>undeviginti</i> ʊndɛwi'ɡɪnti
<i>tametsi</i> tɛ'mɛtsi, tɛ'ɛtsi	<i>tulero</i> 'tulɛro	<i>undique</i> ʊndi'kɛ
<i>tamquam</i> 'tɛŋkɛ	<i>tulerunt</i> tu'le'ru'nt (tu'le-	<i>uni</i> 'u'ni
<i>tamquam si</i> tɛ'kɛ'si'	^{COLLOQ})	<i>unius</i> u'nɪʊs
<i>tantum</i> 'tɛntʊ	<i>tuli</i> 'tʊli	<i>uno</i> 'u'no
<i>te</i> 'tɛ, tɛ	<i>tulimus</i> 'tulimʊs	-unt -ʊnt
-te -tɛ	<i>tulisse</i> tu'lisɛ	-unto -ʊnto
<i>tenus</i> 'tɛnʊs, ɪtɛ-	<i>tulisse</i> tu'lisɛ	-untor -ʊntɔr
<i>ter</i> 'tɛr, tɛr	<i>tulisse</i> tu'lisɛ	-untur -ʊntʊr
<i>theseus</i> thɛ'sɛʊs	<i>tulisset</i> tu'lisɛt	-ur -ʊr
<i>Theseus</i> 'thɛ'sɛʊs	<i>tulissetis</i> tu'lisɛ'tis	-ura -'u'rɐ
<i>tibi</i> 'tɪbi, -i	<i>tulissetis</i> tu'lisɛ'tis	-uræ -'u'rɐə
<i>tibimet</i> tɪ'bi'mɛt, 'tɪbi-	<i>tulisti</i> tu'listi	-uri -'u'ri
ɪmɛt, -bi-	<i>tulistis</i> tu'listis	-urum -'u'rʊ
-to -to	<i>tulit</i> 'tulit	-urus -'u'rʊs
-tor -tɔr	<i>tum</i> 'tʊŋ, tʊ	-us -ʊs ^{2D; NOM, ACC 3D; NOM, VOC SING 4D}
-tote -'tɔtɛ	<i>tutemet</i> tu'tɛmɛt, 'tu'rɛ-	-us -ʊs ^{NOM, ACC 4D}
<i>totiens</i> 'tɔtiɛs	ɪmɛt	-us (-utis) -ʊs ^{GEN SING 4D; PL 4D; GR}
<i>trans</i> 'trɛs, trɛs	<i>tuum</i> 'tuʊ, tuʊ	-ouç
<i>transeo</i> 'trɛŋseo		-ut -ʊt

<i>ut</i> 'ʊt, ʊt	V	(-u, -us)
<i>ut non</i> ʊt'non		<i>vestri</i> 'westri
<i>ut primum</i> ʊt'pri:mũ	<i>væ!</i> ʌ'wæə	<i>vestrum</i> 'westrũ
<i>uter</i> 'ʊtɛɾ <small>SUBS</small>	<i>valde</i> 'wɛɫde	<i>viginti</i> wi'ginti
<i>uter</i> 'ʊtɛɾ <small>ADJ</small>	-ve -we	<i>viola</i> 'wiɔɫe
<i>uti</i> 'ʊti	<i>vel</i> 'wɛɫ, wɛɫ	<i>vis</i> 'wis, ʷis ^{v/s}
<i>utor</i> 'ʊtɔɾ	<i>velim</i> 'wɛɫi	<i>vobis</i> 'wɔ'bis, ʷobis
<i>utra</i> 'ʊtrɛ	<i>velimus</i> wɛɫ'i:mʊs	<i>vocatum</i> wɔ'katũ
<i>utra</i> 'ʊtrɛ <small>ABL</small>	<i>velint</i> 'wɛɫɪnt	<i>vocatus</i> wɔ'katʊs
<i>utræ</i> 'ʊtrɛə	<i>velis</i> 'wɛɫis	<i>voce</i> 'wɔ'kɛ
<i>utram</i> 'ʊtrɛ	<i>velit</i> 'wɛɫɪt	<i>volo</i> 'wɔɫo, -ɔ
<i>utraque</i> ʊ'trɛ:kɛ	<i>velitis</i> wɛɫ'ɪtɪs	<i>volui</i> 'wɔɫʊi
<i>utarum</i> ʊ'tra:rũ	<i>velle</i> 'wɛɫɫe	<i>volumus</i> 'wɔɫʊmʊs
<i>utras</i> 'ʊtras	<i>vel si</i> wɛɫ'si, wɛɫsi	<i>volup</i> 'wɔɫʊp
<i>utri</i> 'ʊtri	<i>velut</i> 'wɛɫʊt, ʷɛɫʊt	<i>volunt</i> 'wɔɫʊnt
<i>utrimque</i> ʊ'triŋ:kɛ	<i>velut si</i> ʷɛɫʊt'si, 'wɛɫʊt,si	<i>vos</i> 'wɔs, wɔs
<i>utris</i> 'ʊtris	<i>veneo</i> 'wɛ'neɔ	<i>vox</i> 'wɔks
<i>utrius</i> ʊ'triʊs	<i>venum</i> 'wɛ'nũ	<i>vult</i> 'wʊɫt
<i>utro</i> 'ʊtro	<i>vere</i> 'wɛ're <small>ADV</small>	<i>vultis</i> 'wʊɫtɪs
<i>utroque</i> ʊ'tro:kɛ	<i>vere (ver)</i> 'wɛ're (wɛɾ)	
<i>utorum</i> ʊ'tro:rũ	<i>vero</i> 'wɛ'ro <small>ADV</small>	Y
<i>utros</i> 'ʊtros	<i>vero (-onis)</i> 'wɛ'ro (-'ro:nɪs)	
<i>utrum</i> 'ʊtrũ	<i>verum</i> 'wɛ'rũ <small>ADV, CONJ</small>	<i>y (Y)</i> 'ɣ, y
<i>ut si</i> ʊt'si, 'ʊtsi	<i>verum (verus)</i> 'wɛ'rũ (-ʊs)	
<i>-uum</i> -ʊũ, -ʊũ	<i>verum (veru, -us)</i> 'wɛ'rũ	

8.1.2. MAIN WORDS WITH *j* /j/ [j]

A	<i>conjeci</i> kɔɲjeˈki <i>conjectare</i> ˌkɔɲjɛkˈtaːrɛ <i>conjectio</i> kɔɲjɛkˈtio <i>conjecto</i> kɔɲjɛkˈto <i>conjectura</i> ˌkɔɲjɛkˈtuːrɛ <i>conjectus</i> kɔɲjɛkˈtus <i>conjicio</i> kɔɲjɛkˈio <i>conjicere</i> kɔɲjɛkɛɛ <i>conjugium</i> kɔɲjʊɡiũ <i>conjuncte</i> kɔɲjʊŋkte <i>conjunctio</i> kɔɲjʊŋktio <i>conjungere</i> kɔɲjʊŋɡɛɛ <i>conjungo</i> kɔɲjʊŋɡo <i>conjuratio</i> ˌkɔɲjuˈraːtio <i>conjurare</i> ˌkɔɲjuˈraːrɛ <i>conjuro</i> kɔɲjuˈro <i>conjugis</i> ˈkɔɲjʊɡis <i>conjux</i> ˈkɔɲjʊŋks <i>cujus</i> ˈkuijʊs	<i>disjicere</i> diˈsjɛkɛɛ <i>disjicio</i> diˈsjɛkio <i>disjuncte</i> diˈsjʊŋkte <i>disjunctio</i> diˈsjʊŋktio <i>disjunctus</i> diˈsjʊŋktʊs <i>disjungere</i> diˈsjʊŋɡɛɛ <i>disjungo</i> diˈsjʊŋɡo		
<i>abjeci</i> ɛˈbjeˈki <i>abjecte</i> ɛˈbjɛkte <i>abjectus</i> ɛˈbjɛktʊs <i>abjicere</i> ɛˈbjɛkɛɛ <i>abjicio</i> ɛˈbjɛkio <i>abjudicare</i> ɛˌjudɪˈkaːrɛ <i>abjudico</i> ɛˌjudɪko <i>abjungere</i> ɛˈbjʊŋɡɛɛ <i>abjungo</i> ɛˈbjʊŋɡo <i>abjurare</i> ɛˌjuˈraːrɛ <i>abjuro</i> ɛˌjuˈro <i>adjaceo</i> ɛˌjɛkeo <i>adjacere</i> ɛˌjɛkeːrɛ <i>adjicio</i> ɛˌdjɛkio <i>adjicere</i> ɛˌdjɛkɛɛ <i>adjudicare</i> ɛˌjudɪˈkaːrɛ <i>adjudico</i> ɛˌjudɪko <i>adjumentum</i> ɛˌdjuˈmɛntũ <i>adjunctio</i> ɛˌdjʊŋktio <i>adjungere</i> ɛˌdjʊŋɡɛɛ <i>adjungo</i> ɛˌdjʊŋɡo <i>adjurare</i> ɛˌjuˈraːrɛ <i>adjuro</i> ɛˌjuˈro <i>adjutor</i> ɛˌdjʊtɔːr <i>adjutum</i> ɛˌdjʊtũ <i>adjuvi</i> ɛˌdjʊwi <i>adjuvo</i> ɛˌdjuwo	D	<i>deicio</i> deˈɪkio <i>deicere</i> deˈɪkɛɛ <i>dejeci</i> deˈjeˈki <i>dejectio</i> deˈjɛktio <i>dejectus</i> deˈjɛktʊs <i>dejicere</i> deˈjɛkɛɛ <i>dejicio</i> deˈjɛkio <i>dijudicare</i> diˌjudɪˈkaːrɛ <i>dijudicatio</i> diˌjudɪˈkaːtio <i>dijudicatus</i> diˌjudɪˈkaːtus <i>dijudico</i> diˌjudɪko <i>dijuncte</i> diˌjʊŋkte <i>dijunctio</i> diˌjʊŋktio <i>dijungere</i> diˌjʊŋɡɛɛ <i>dijungo</i> diˌjʊŋɡo <i>disicio</i> drɪˈsɪkio <i>disicere</i> drɪˈsɪkɛɛ <i>disjeci</i> diˈsjeˈki <i>disjectus</i> diˈsɛktʊs	E	<i>eicere</i> eˈɪkɛɛ <i>eicio</i> eˈɪkio <i>ejeci</i> eˈjeˈki <i>ejectio</i> eˈjɛktio <i>ejectus</i> eˈjɛktʊs <i>ejerare</i> ɛjeˈraːrɛ <i>ejero</i> ˈeˌjɛro <i>ejicere</i> eˈjɛkɛɛ <i>ejicio</i> eˈjɛkio <i>ejulatio</i> ɛjʊˈlaːtio <i>ejulatus</i> ɛjʊˈlaːtus <i>ejulare</i> ɛjʊˈlaːrɛ <i>ejulo</i> ˈeˌjʊlo <i>ejurare</i> ɛjuˈraːrɛ <i>ejuro</i> eˈjuˈro <i>ejus</i> ˈeɪjʊs <i>ejusmodi</i> eɪˈjʊzmɔːdi
B	<i>bijugis</i> biˈjʊɡis <i>bijugus</i> biˈjʊɡʊs	G	<i>Gajus</i> ˈɡɛɪjʊs	
C	<i>Cajus</i> ˈkɛɪjʊs <i>circumjectus</i> ˌkɪrkʊˈjɛktʊs <i>circumjicere</i> ˌkɪrkʊˈjɛkɛɛ <i>circumjicio</i> ˌkɪrkʊˈjɛkio	H	<i>Harpyiæ</i> harˈpɪɪjɛə <i>Harpyjæ</i> harˈpɪjɛə <i>hujus</i> ˈhuɪjʊs	
<i>Cajus</i> ˈkɛɪjʊs <i>circumjectus</i> ˌkɪrkʊˈjɛktʊs <i>circumjicere</i> ˌkɪrkʊˈjɛkɛɛ <i>circumjicio</i> ˌkɪrkʊˈjɛkio	I	<i>injeci</i> ɪɲjeˈki		

<i>injectum</i> ɪn'jɛktũ	<i>jaculatrix</i> jɛkʊ'latriks	<i>jucundus</i> ju'kundʊs
<i>injicere</i> ɪn'jɪkɛɾɛ	<i>jaculor</i> jɛkʊlɔr	<i>Judaicus</i> ju'dɛɪkʊs
<i>injicio</i> ɪn'jɪkɪo	<i>jaculari</i> jɛkʊ'la:ri	<i>Judas</i> 'ju:das
<i>injungere</i> ɪn'juŋgɛɾɛ	<i>jaculatus</i> jɛkʊ'latʊs	<i>Judæa</i> ju'dɛəɐ
<i>injungo</i> ɪn'juŋgo	<i>jaculum</i> jɛkʊlũ	<i>Judæi</i> ju'dɛəi
<i>injunxi</i> ɪn'juŋksi	<i>jam</i> jɛŋ	<i>Judæicus</i> ju'dɛəɪkʊs
<i>injuratus</i> ɪnju'ratus	<i>jamdiu</i> jɛŋdiu	<i>Judæus</i> ju'dɛəʊs
<i>injuria</i> ɪnju'ria	<i>jamdudum</i> jɛ'du'dũ	<i>judex</i> 'ju:dɛks
<i>injussu</i> ɪn'juʂsu	<i>jampridem</i> jɛ'pri:dɛ	<i>judicare</i> ju'dɪka:ɾɛ
<i>injussus</i> ɪn'juʂʂʊs	<i>janitor</i> ja'nɪtɔr	<i>judicatio</i> ju'dɪkatɪo
<i>injuste</i> ɪn'juʂtɛ	<i>janitoris</i> ja'nɪtɔ'ris	<i>judicialis</i> ju'dɪkɪ'a:lɪs
<i>injustitia</i> ɪnjuʂ'tɪtɪɐ	<i>janua</i> ja'nʊɐ	<i>judiciarius</i> ju'dɪkɪ'a:riʊs
<i>injustus</i> ɪn'juʂtʊs	<i>Januarius</i> ja'nʊ'a:riʊs	<i>judicium</i> ju'dɪkɪũ
<i>interjectus</i> ɪntɛɾ'jɛktʊs	<i>Janus</i> ja'nʊs	<i>judicis</i> 'ju:dɪkɪs
<i>interjicere</i> ɪntɛɾ'jɪkɛɾɛ	<i>jeci</i> jɛ'ki	<i>judico</i> 'ju:dɪko
<i>interjicio</i> ɪntɛɾ'jɪkɪo	<i>jecinoris</i> jɛ'kɪnɔ'ris	<i>judicavi</i> ju'dɪka'wi
<i>io!</i> ɪ'o	<i>jecoris</i> jɛkɔ'ris	<i>jugalis</i> ju'gɑ:lɪs
<i>Ioannes</i> jo'hɛnɛs	<i>jecur</i> jɛkʊr	<i>jugerum</i> ju'gɛɾũ
<i>Iohannes</i> jo'hɛnɛs	<i>jejune</i> jɛ'ju:nɛ	<i>jugulare</i> ju'gʊ'la:ɾɛ
<i>Iocasta</i> io'kastɛ	<i>jejunitas</i> jɛ'ju:nɪtas	<i>jugulo</i> 'ju:ɡʊlo
<i>Iota</i> io'tɛ	<i>jejunium</i> jɛ'ju:nɪũ	<i>jugulum</i> 'ju:ɡʊlũ
<i>Ionia</i> io'nɪɐ	<i>jejunus</i> jɛ'ju:nʊs	<i>jugulus</i> 'ju:ɡʊlʊs
<i>Ionius</i> io'nɪʊs	<i>Jesus</i> jɛ'sʊs	<i>jugum</i> 'ju:ɡũ
<i>Iovis</i> io'wis	<i>jocari</i> jo'ka:ri	<i>Jugurtha</i> ju'ɡʊrθɛ
<i>Iuleus</i> iu'leʊs	<i>jocatio</i> jo'katɪo	<i>Jugurthinus</i> ju'ɡʊrθɪ'nʊs
<i>Iulii</i> iu'lii	<i>jocinoris</i> jo'kɪnɔ'ris	<i>Juleus</i> ju'leʊs
<i>Iulus</i> iu'lʊs	<i>jocor</i> jo'kɔr	<i>Juli</i> ju'li
<i>inyx</i> ɪ'ɪŋks, ɪ'ɪŋks	<i>jocose</i> jo'ko:sɛ	<i>Julia</i> ju'liɐ
	<i>jocosus</i> jo'ko:sʊs	<i>Julius</i> ju'liʊs
	<i>jocularis</i> jo'kʊ'la:ris	<i>jumentum</i> ju'mɛntũ
	<i>joculator</i> jo'kʊ'latɔr	<i>unctio</i> juŋktɪo
	<i>joculus</i> jo'kʊlʊs	<i>unctura</i> juŋkt'ʊɾɛ
	<i>jocur</i> jo'kʊr	<i>ungere</i> juŋgɛɾɛ
	<i>jocus</i> jo'kʊs	<i>jungo</i> juŋgo
	<i>Johannes</i> jo'hɛnɛs	<i>junicis</i> ju'nɪ'kɪs
	<i>Jonas</i> jo'nas	<i>junior</i> ju'nɪɔr
	<i>Jonathas</i> jo'nɛθas	<i>juniores</i> ju'nɪ'o:ɾɛs
	<i>juba</i> ju'bɛ	<i>junicis</i> ju'nɪ'kɪs
	<i>jubar</i> ju'bɛɾ	<i>junix</i> ju'nɪks
	<i>jubaris</i> ju'bɛɾɪs	<i>Junius</i> ju'nɪʊs
	<i>jubeo</i> ju'bɛo	<i>Juno</i> ju'no
	<i>jubere</i> ju'be:ɾɛ	<i>Junonis</i> ju'no'nɪs
	<i>jucunde</i> ju'kʊndɛ	<i>Jupiter</i> ju'pɪtɛɾ
	<i>jucunditas</i> ju'kʊndɪtas	<i>Juppiter</i> ju'ppɪtɛɾ

<i>Jura</i> 'juːrɛ	<i>juvenix</i> 'juːwɛniːks	<i>Pompeius</i> pɔm'pɛiʊs,
<i>juramentum</i> ˌjuːrə'mɛntũ	<i>juventas</i> juːwɛntas	-ɛiʊs
<i>jurare</i> juːrɑːrɛ	<i>juventus</i> juːwɛntʊs	<i>Pompeja</i> pɔm'pɛijɛ
<i>jure</i> 'juːrɛ	<i>juvare</i> juːwɑːrɛ	<i>Pompejanus</i> ˌpɔmpɛjɑː-
<i>jurgare</i> juːr'gɑːrɛ	<i>juvo</i> 'juːwɔ	nʊs, -ɛi'jɑː
<i>jurgii</i> 'juːrɡii	<i>juxta</i> 'juːkstɛ	<i>Pompeji</i> pɔm'pɛiji
<i>jurgium</i> 'juːrɡiũ	<i>juxtim</i> 'juːkstɪ	<i>Pompejus</i> pɔm'pɛijʊs
<i>juris</i> 'juːris		<i>perjurium</i> pɛr'juːriũ
<i>juris consultus</i> 'juːris kɔ̃-		<i>perjuro</i> pɛr'juːrɔ
'sʊltʊs		<i>perjurus</i> pɛr'juːrʊs
<i>jurisconsultus</i> ˌjuːrɪskɔ̃-		<i>præjudicatus</i> ˌprɛəjʊdi-
'sʊltʊs	<i>Maia</i> 'mɛijɛ	'kɑːtʊs
<i>jurisdicina</i> ˌjuːrɪzdɪ'kiːnɛ	<i>Maja</i> 'mɛijɛ	<i>præjudicium</i> ˌprɛəjʊ'di-
<i>jurisdicialis</i> ˌjuːrɪzdɪkɪ'aːlis	<i>majestas</i> mɛijɛ'stɑːs	'kiũ
<i>jurisdictio</i> ˌjuːrɪzdɪktɪo	<i>majestatis</i> ˌmɛijɛ'stɑːtis	<i>præjudico</i> ˌprɛəjʊ'dɪko
<i>jurisonus</i> juːrɪsɔːnʊs	<i>major</i> 'mɛijɔː	<i>proicio</i> prɔ'ɪkiɔ
<i>jurisperitia</i> ˌjuːrɪspɛ'ritiɛ	<i>majus</i> 'mɛijʊs	<i>projeci</i> prɔ'jɛːki
<i>jurisprudencia</i> ˌjuːrɪspru-	<i>Majus</i> 'mɛijʊs	<i>projectus</i> prɔ'jɛktʊs
'dɛntɪɛ		<i>projicere</i> prɔ'jɪkɛrɛ
<i>juro</i> 'juːrɔ		<i>projicio</i> prɔ'jɪkiɔ
<i>jus</i> 'juːs		
<i>jus jurandum</i> 'juːs juːrɛndũ	<i>obicio</i> ɔ'bɪkiɔ	
<i>jussi</i> 'juːssi	<i>objaceo</i> ɔb'jɛkɛo	R
<i>jussum</i> 'juːssũ	<i>objacere</i> ɔb'jɛkɛrɛ	
<i>jussus</i> 'juːssʊs	<i>objeci</i> ɔb'jɛːki	<i>reicio</i> rɛ'ɪkiɔ
<i>justa</i> 'juːstɛ	<i>objectare</i> ɔb'jɛktɑːrɛ	<i>rejeci</i> rɛ'jɛːki
<i>juste</i> 'juːstɛ	<i>objecto</i> ɔb'jɛkto	<i>rejectum</i> rɛ'jɛktũ
<i>justificus</i> juːstɪfɪkʊs	<i>objectum</i> ɔb'jɛktũ	<i>rejicio</i> rɛ'jɪkiɔ
<i>Justinianus</i> juːstɪnɪ'aːnʊs	<i>objicere</i> ɔb'jɪkɛrɛ	
<i>Justinopolis</i> juːstɪ'nɔpɔlis	<i>objicio</i> ɔb'jɪkiɔ	S
<i>Justinus</i> juːstɪ'nʊs	<i>objurgare</i> ɔb'juːr'gɑːrɛ	<i>sejunctus</i> sɛ'juŋktʊs
<i>justitia</i> juːstɪ'tɪɛ	<i>objurgatio</i> ɔb'juːr'gɑːtɪo	<i>sejungere</i> sɛ'juŋɡɛrɛ
<i>justitium</i> juːstɪ'tɪũ	<i>objurgator</i> ɔb'juːr'gɑːtɔːr	<i>sejungo</i> sɛ'juŋɡo
<i>justus</i> 'juːstʊs	<i>objurgo</i> ɔb'juːrɡo	<i>subicere</i> sʊ'bɪkɛrɛ
<i>jusum</i> 'juːsũ		<i>subicio</i> sʊ'bɪkiɔ
<i>juturna</i> juː'tɔrnɛ		<i>subjeci</i> sʊb'jɛːki
<i>juturnalia</i> juːtɔr'nɑːliɛ	<i>pejero</i> 'pɛijɛɔ	<i>subjectus</i> sʊb'jɛktʊs
<i>juvabilis</i> juːwɑːbɪlis	<i>pejor</i> 'pɛijɔːr	<i>subjicere</i> sʊb'jɪkɛrɛ
<i>juvenalis</i> juːwɛ'nɑːlis	<i>pejus</i> 'pɛijʊs	<i>subjicio</i> sʊb'jɪkiɔ
<i>juvenca</i> juːwɛŋkɛ	<i>perjucundus</i> pɛr'juːkʊndʊs	<i>subjunctus</i> sʊb'juŋktʊs
<i>juvencus</i> juːwɛŋkʊs	<i>Pompeia</i> pɔm'pɛijɛ	<i>subjungere</i> sʊb'juŋɡɛrɛ
<i>juvenicis</i> juːwɛ'niːkis	<i>Pompeianus</i> ˌpɔmpɛi'jɑː-	<i>subjungo</i> sʊb'juŋɡo
<i>juvenilis</i> juːwɛ'niːlis	nʊs	<i>subjunxi</i> sʊb'juŋksi
<i>juvenis</i> juːwɛ'nɪs	<i>Pompeii</i> pɔm'pɛi, -ɛiji	

T		
	<i>transicio</i> trɛ̃'si:kio	<i>Troianus</i> troi'janus troi-
	<i>transjicio</i> trɛ̃'s'jɪ:kio	<i>Trojanus</i> troj'anus, troi-,
<i>trajeci</i> tra'je:ki	<i>Troiades</i> troi'ɛdes, tro-	tro-
<i>trajectio</i> tra'jektio	<i>Troia, Troija</i> 'troiɛ, 'troi-	<i>Trojugena</i> tro'juɟene,
<i>trajectus</i> tra'jektus	je ^{ADJ}	troi-, tro-
<i>traicio</i> tra'i:kio	<i>Troja (city)</i> 'troiɛ, 'trojɛ,	
<i>trajicio</i> tra'jɪ:kio	'troiɛ	

8.2. Concise Latin phono-vocabularies

8.2. FAMOUS PHRASES

A

a maiore ad minus ˌamɛɪˈjɔːrɛəd ˈmɪnʊs.
a minore ad maius ˌamɪˈnɔːrɛəd ˈmɛɪjʊs.
a solis ortu usque ad occasum ˈsɔːlɪ ˈsɔːtu ˈʊsʒɛɛ dɔkˈkɑːsʊ.
ab absurdo ˌɛbɛpˈsʊrdɔː.
ab abusu ˌɛbɛˈbʊrsu.
ab primo die usque ad extremum excrementa emittere ipsa vita est ɛpˈpɪrɪmo ˈdɪe ˈʊsʒɛɛdɛksˈtrɛːmʊ ˌɛkskreˈmɛntɛə ˈmɪttɛɛɐ̯ ɪpsɛˈwɪtɛ(ɛ)st.
ad usum non valet consequentia ɛˈdʊrsʊ ˈnoɪwɛlɛt ˌkɔ̃sɛˈkwɛntɪɛ.
ab æterno ˌɛbɛəˈtɛrnoː.
ab antiquo ˌɛbɛnˈtɪkɔː.
a bene placito ˌɛbɛnɛ ˈplɛkɪtoː.
ab epistulis ˌɛbɛˈpɪstʊlɪs.
ab extra ɛˈbɛkˈstrɑː.
ab hinc ɛbˈhɪŋk.
ab imo pectore ɛˈbɪmo ˈpɛktɔɛɐ̯.
ab inconvenienti ɛbɪŋkɔɪwɛnɪˈɛntɪ.
ab incunabulis ɛbɪŋkʊˈnɑːbʊlɪs.
ab initio ɛbɪˈnɪtɪoː.
ab intestato ɛbɪntɛstatoː.
ab intra ɛˈbɪntrɑː.
ab invito ɛbɪŋˈwɪtoː.
ab irato ɛbɪˈrɑtoː.
ab origine ˌɛboˈrɪɡɪnɛ.
ab ovo usque ad mala ɛˈboʊʊs ˌkwɛɛdˈmɛlɛ.

absens hæres non erit ˈɛpsɛs ˈhɛəres ˈnoːnɛrɪt.
absente reo ɛpˈsɛntɛ ˈrɛoː.
absit iniuria verbo ˈɛpsɪtɪ nɪˈuːrɪɛ ˈwɛrboː.
absit invidia ˈɛpsɪtɪŋ ˈwɪˈdɪɛ.
absit omen ˈɛpsɪ ˈtoːmɛn.
absolutum dominium ɛpsɔˈlʊtʊn dɔˈmɪniʊ.
absolvo ɛpˈsɔːlwoː.
abundans cautela non nocet ɛˈbʊndɛs kɛʊˈtɛlɛ ˈnoːnˈnokɛt.
ab uno disce omnes ɛˈbʊno ˈdɪskɛ ˈɔ̃ɪnɛs.
ab urbe condita ɛˈbʊrbe ˈkɔndɪtaː.
abusus non tollit usum ɛˈbʊrsʊs ˈnoːntɔ̃lɪ ˈtʊrsʊ.
ab utili ɛˈbʊrtɪli.
abyssus abyssum invocat ɛˈbɪssʊ sɛˈbɪssʊ ˈɪŋwɔkɛt.
a cælo usque ad centrum ˌɛkɛəlo ˈʊsʒɛɛtˈkɛntrʊ.
a capite ad calcem ˌɛkɛpɪtɛ ɛtˈkɑkɛ.
accipe hoc ˌɛkkɪpɛˈhɔk.
accusare nemo se debet nisi coram deo ˌɛkkuˈsɑːrɛ ˈnɛmo ˈsɛːdɛbɛtː ˌnɪsɪkɔrɛˈdɛoː.
a contrario ˌɛkɔnˈtrɑːrɪoː.
acta deos numquam mortalia fallunt ˌɛktɛ ˈdɛos ˈnʊŋkɛː ˌmɔrtɑˈlɪɑ ˈfɛˈlʊntː ˌɛˈplɛʊˈdɪrtɛː.
acta est fabula plaudite ˌɛktɛ(ɛ)st ˈfɑbʊlɛː ˌɛˈplɛʊˈdɪrtɛː.
acta non verba ˌɛktɛː ˌɛˈnoɪwɛrbeː.
acta sanctorum ˌɛktɛ sɛŋktoˈrʊ.

actiones secundum fidei ,akti'o'nes se-
 ,kʊndũ'fidei.
actus reus 'aktʊz 'reʊs.
ad absurdum ,ɛbɛp'sʊrdũ.
ad abundantiam ,ɛdɛbʊn'dɛntiɛ̃.
ad acta ɛ'daktɛ.
ad altiora tendo ɛ,dɛɦti'o'rɛ 'tɛndo.
ad arbitrium ɛ,dɛr'bitriũ.
ad astra ɛ'dɛstrɛ.
ad astra per aspera ɛ'dɛstrɛ·pɛ'rɛspɛrɛ.
ad angusta per angusta ,ɛdɛʊ'gʊstɛ·pɛ-
 rɛŋ'gʊstɛ
ad captandum vulgus ,ɛtkɛp'tɛndũ 'wʊł-
 gʊs.
ad clerum ɛt'klɛrũ.
a Deucalione ,ɛdɛʊkɛl'i'o'nis.
ad eundem ,ɛdɛ'ʊndɛ̃.
ad eundem gradum ,ɛdɛ,ʊndɛ̃'grɛdũ.
ad fontes ɛt'fontɛs.
ad fundum ɛt'fʊndũ.
ad hoc ɛt'ɦɔk. (ɛd'ɦɔk.)
ad hominem ɛt'ɦominɛ̃. (ɛd'ɦɔ-, ɛ'dɔ-)
ad honorem ,ɛthɔ'no'rɛ̃. (ɛd'ɦɔ-, ɛ'dɔ-)
ad infinitum ɛ,dĩfi'nitiũ.
ad interim ɛ'dintɛrĩ.
ad kalendas græcas ,ɛtkɛ'lɛndaz 'grɛkɛs.
ad libitum ɛd'lɪbitũ.
ad litem ɛd'litɛ̃.
ad lucem ɛd'lʊ'kɛ̃.
ad meliora ɛd,mɛl'i'o'rɛ̃.
ad mortem ɛd'mɔrtɛ̃.
ad multos annos ɛd'mʊłto 'sɛnnos.
ad nauseam ɛd'nɛʊsɛ̃.
ad oculos ɛd'ɔkʊlos.
ad pedem litteræ ɛt'pɛdɛ̃ 'litteɛɛ̃.
ad perpetuam memoriam ,ɛtɛpɛr'pɛtʊɛ̃ mɛ-
 'mo'riɛ̃.
ad pondus omnium ɛt'pɔndʊ 'sɔŋniũ.
ad quod damnum ,ɛtkwɔd'dɛŋnũ.
ad referendum ɛd,rɛfɛ'rɛndũ.
ad rem ɛd'rɛŋ.
ad sumus ɛt'sʊmʊs.
ad susceptum perficiendum ,ɛtsʊs'kɛptũ
 pɛr'fiki'ɛndũ.

ad terminum qui præteriit ɛt'tɛrminũ kɪ-
 prɛ'tɛriit.
ad undas ɛ'dʊndas.
ad unum ɛ'dʊrnũ.
ad usum Delphini ad'ʊsũ dɛł'phi'ni.
ad usum proprium ad'ʊsũ 'pɔpɔriũ.
ad utrumque paratus ɛdʊ'trũŋkɛ pɛ'ratus.
ad valorem ,ɛdʋɛ'lɔ'rɛ̃.
ad victoriam ,ɛdwi'ktɔ'riɛ̃.
ad vitam æternam ɛd'witɛ̃ɛə 'tɛrnɛ̃.
ad vitam aut culpam ɛd'witɛ̃·ɛʊt'kʊłpɛ̃.
addendum ad'dɛndũ.
adæquatio intellectus et rei ,ɛdɛə'kɔatioŋ
 tɛł'lɛktʊs·ɛt'rei.
adæquatio intellectus nostri cum re ,ɛdɛə-
 'kɔatioŋ tɛł'lɛktʊz 'nɔstri·kũ'rẽ.
adsum 'atsũ.
adversus solem ne loquitur ɛd'wɛɛsʊs 'so-
 lɛ̃·nɛ'lɔkɪtɔr.
advocatus diaboli ,ɛdʋɔ'katʊz di'a'boli.
ægri somnia 'ɛəgrɪ 'sɔŋniɛ̃.
ætatis ɛ'tatis.
ætatis suæ ɛ'tatis 'sʊɛə̃.
a falsis principiis proficisci a'fałsis pɔriŋ-
 'kɪpiis·pɔfɪ'kɪski.
affidavit ,ɛffi'da'wit.
a fortiori ,afɔrti'o'ri.
age quod agis 'ɛgɛ·kɔ'dɛgɪs.
agere sequitur esse 'ɛgɛɛ·'sɛkɪtʊ 'ɛsɛsɛ̃.
agnus dei 'ɛŋnʊz 'dɛi.
alea jacta est 'alɛɛ 'jɛktɛ(ɛ)st.
alenda lux ubi orta libertas alɛndɛ 'lʊks·ʊ-
 bi'ɔrtɛ lɪ'bɛrtas.
alias 'ɛlias.
alibi 'ɛlɪbi.
aliquem vitæ damnare pessimum crimen
 est 'ɛliŋkɛ̃·'witɛə dɛ̃-na'rẽ·'pɛssimũ 'kri-
 mɛ̃(ɛ)st.
aliquid stat pro aliquo 'ɛliŋkɪts 'tɛt·pɔ'ɛliŋkɔ.
alis aquilæ 'ɛli 'sɛkɪlɛə̃.
alis grave nil 'ɛliɪz 'grawɛ 'nil.
alis volat propriis 'ɛliɪz 'wɔlɛt 'pɔpɔriis.
alma mater 'ɛłmɛ 'matɛr.
alter ego 'ɛłtɛ 'ɛgɔ.

alterius non sit qui suus esse potest ɛ'ltɛ-
 'riʊz non'sit· ʃki'suʊses sɛ'pɔtɛst.
 alterum non lædere ɛ'ltɛɹũ non'lɛðdɛɹɛ.
 alumnus ɛ'lõŋnʊs.
 a mari usque ad mare a'mɛɹɪ sʊsʃkɛðd'mɛ-
 ɹɛ.
 amicus certus in re incerta ɛ'mi'kʊs 'kɛɹ-
 tʊ sin,ɹɛɪŋ'kɛɹtɔ.
 amicus curiæ ɛ'mi'kʊs 'kʊɹɪɛə.
 amicus Plato, sed magis amica veritas. ɛ-
 'mi'kʊs 'plɛtɔ sɛd'mægi sɛ'mi'kɛ· 'wɛ-
 rɪtɔs.
 amittere legem terræ a'mittɛɹɛ 'lɛ'gɛ 'tɛɹ-
 ɹɛə.
 amat victoria curam ɛ'mɛt wɪk'tɔ'ɹɪɛ 'kʊ-
 ɹɛ.
 amor dei intellectualis ɛ'mɔɹ 'dɛiɪn tɛɫ-
 lɛktʊ'a'ɪs.
 amor et melle et felle est fecundissimus
 ɛ'mɔɹ ɛt'mɛɫɛ ɛt'fɛɫɛst· ʃɛkʊn'dɪssi-
 mus.
 amor fati ɛ'mɔɹ 'fati.
 amor omnibus idem ɛ'mɔ 'ɹõŋnɪbʊ 'sɪdɛ.
 amor patriæ ɛ'mɔɹ 'pɛɹɪɛə.
 amor vincit omnia ɛ'mɔɹ 'wɪŋki 'tõŋnɪɛ.
 anglice 'aŋglɪkɛ.
 animus in consulendo liber ɛ'nɪmʊ sɪŋkõ-
 sʊ'lɛndɔ 'lɪbɛɹ.
 anno Domini ɛ'nno 'dõmini.
 anno regni ɛ'nno 'ɹɛŋni.
 annuit cœptis ɛ'nnoɪt 'kõɛptɪs.
 annus horribilis ɛ'nnoʊs hɔɹ'ɹɪbɪlɪs.
 annus mirabilis ɛ'nnoʊz mɪ'rɔ'bɪlɪs.
 annus terribilis ɛ'nnoʊs tɛɹ'ɹɪbɪlɪs.
 ante bellum ɛ'ntɛ'bɛɫɫũ.
 ante cibum ɛ'ntɛ'kɪbũ.
 ante faciem domini ɛ'ntɛ'ɛkɪɛ 'dõmini.
 ante litteram ɛ'ntɛ'lɪttɛɹɛ.
 ante meridiem ɛ'ntɛmɛɹɪ'diɛ.
 ante mortem ɛ'ntɛ'mɔɹtɛ.
 ante omnia armari ɛ'ntɛ'õŋnɪɛ(ɛ)ɹ 'mɔ'ɹɪ.
 ante prandium ɛ'ntɛ'prɛndɪũ.
 antiqui colant antiquum dierum ɛ'ntɪ'kɪ
 'kɔlɛn tɔntɪ'kũ dɪɛ'ɹũ.

a pedibus usque ad caput a'pɛdɪbʊ sʊs-
 ʃkɛɹt'kɛpʊt.
 aperire terram gentibus ɛ'pɛɹɪɹɛ 'tɛɹɹɛ
 'gɛntɪbʊs.
 a posse ad esse a'pɔssɛɛ 'dɛssɛɛ.
 a posteriori a'pɔstɛɹɪ'o'ɹɪ.
 apparatus criticus ɛ'pɛɹɔɹɔtʊs 'kɹɪtɪkʊs.
 a priori a'pɹɪ'o'ɹɪ.
 apologia pro vita sua ɛ'pɔ'ɔlɔgiɛ pɹɔ'wɪtɔ
 'sʊɔ.
 apud ɛ'pʊd.
 aqua ɛ'kɛ.
 aqua fortis ɛ'kɛ 'fɔɹtɪs.
 aqua pura ɛ'kɛ 'pʊɹɛ.
 aqua regia ɛ'kɛ 'ɹɛ'giɛ.
 aqua vitæ ɛ'kɛ 'wɪtɛə.
 aquila non capit muscas ɛ'kɪɫɛ non'kɛpɪt
 'mʊskɔs.
 arare litus ɛ'ɹɔ'ɹɛ 'lɪtʊs.
 arbiter elegantiarum ɛ'ɹbɪtɛ ɹɛɫɛ'gɛntɪ'ɹɔũ.
 arcana imperii ɛɹ'kɔ'nɛɪm 'pɛɹɪɪ.
 arcanum boni tenoris animæ ɹ'kɔ'nũ 'bõ-
 ni tɛ'nɔ'ɹɪs.
 arcus senilis ɛ'ɹkʊs sɛ'nɪ'lɪs.
 arduus ad solem ɛ'ɹdʊʊ sɛt'so'lɛ.
 argentum album ɛɹ'gɛntũ ɛ'ɫbũ.
 arguendo ɛɹ'gʊ'ɛndɔ.
 argumentum ɛɹ'gʊ'mɛntũ.
 ars celare artem ɛɹs ʃkɛ'lɔ'ɹɛ ɛɹtɛ.
 ars gratia artis ɛɹs 'gɹɔ'ɹɪɛ ɛɹtɪs.
 ars longa, vita brevis ɛɹs -lɔŋgɛ· 'wɪtɛ
 'brɛwɪs.
 arte et labore ɛɹtɛ(ɛ)t lɛ'bɔ'ɹɛ.
 arte et marte ɛɹtɛ(ɛ)t 'mɛɹtɛ.
 artis Bohæmiæ amicis ɛɹtɪz bõ'hɛəmiɛə
 'mi'kɪs.
 asinus ad lyram ɛ'sɪnʊ sɛd'lɪɹɛ.
 asinus asinum fricat ɛ'sɪnʊ 'sɛsɪnũ 'frɪkɛt.
 astra inclinant, sed non obligant ɛ'stɹɛɪŋ
 'kɪ'nɛnt· sɛdno'nɔblɪgɛnt.
 auctores varii ɛʊk'tɔ'ɹɛz 'wɛɹɪɪ.
 auctoritas ɛʊk'tɔ'ɹɪtɔs.
 auctoritas non veritas facit legem ɛʊk'tɔ-
 rɪtɔs· non'wɛɹɪtɔs· 'fɛkɪt 'lɛ'gɛ.

audacia pro muro et scuto opus ɐʊ'da:kɪɐ
 pro'mu:ɾoets 'kuro 'ɔpus.
audax at fidelis 'ɐʊdak sɛtʃɪ'de:lɪs.
audeamus ɐʊde'a:mʊs.
audemus jura nostra defendere ɐʊde'mʊz
 ,nostrɛ'ju:ɾɛ de'fɛndɛɾɛ.
audentes fortuna juvat ɐʊ'dɛntɛs ʃɔɾ'tu-
 nɛ 'juwɛt.
audere est facere ɐʊ'dɛ:ɾɛ(ɛ)st fɛ'kɛɾɛ.
audi alteram partem 'ɐʊdɪ 'ɛltɛɾɛ̃ 'pɛɾtɛ̃.
audio hostem 'ɐʊdɪo 'hɔstɛ̃.
audi, vide, tace 'ɐʊdɪ·'wɪde·'tɛke.
aurea mediocritas 'ɐʊɾɛɐ ,mɛdɪ'ɔkɾɪtas.
auri sacra fames 'ɐʊɾɪ 'sɛkɾɛ 'fɛmɛs.
auribus teneo lupum 'ɐʊɾɪbʊs 'tɛnɛo 'lʊpʊs.
aurora australis ɐʊ'ɾo:ɾ(ɐ)ʊs 'tra:lɪs.
aurora borealis ɐʊ'ɾo:ɾɛ ,bo:ɾɛ'a:lɪs.
aurora musis amica ɐʊ'ɾo:ɾɛ 'mʊsɪ sɛ'mɪkɛ.
aurum potestas est 'ɐʊɾʊ pɔ'tɛstasɛst.
auspiciū melioris ævi ɐʊs'pɪkɪʊ ,mɛlɪ'o-
 rɪs.
aut Cæsar aut nihil ɐʊt'kɛsɛɾ·ɐʊt'nɪhɪɾ.
aut consiliis aut ense ɐʊtkɔ̃'sɪlɪɪ sɐʊtɛ̃ŋsɛ.
aut cum scuto aut in scuto ɐʊt,kʊs'ku:to·
 ɐʊtɪs'ku:to.
aut imiteris aut oderis ɐʊtɪmɪ'tɛ:ɾɪ·sɐʊto-
 'dɛ:rɪs.
aut neca aut necare ɐʊt'nɛka·ɐʊt'nɛ'ka:ɾɛ.
aut pax aut bellum ɐʊt'paks·ɐʊd'bɛllʊ.
aut simul stabunt aut simul cadent ɐʊt'sɪ-
 mu:ɾs 'ta:bʊn·tɐʊt'sɪmu:ɾ 'kɛdɛnt.
aut viam inveniā aut faciam ɐʊt'wɪɛɪŋ
 'wɛnɪɛ̃·ɐʊt'fɛkɪɛ̃.
aut vincere aut mori ɐʊt'wɪŋkɛɾɛ·ɐʊt'mɔɾɪ.
ave atque vale 'ɛwe·'ɛtʃɛ'wɛle.
ave Europa nostra vera patria 'ɛwe ɐʊ'ɾo-
 pɛ·,nostrɛ'wɛ:ɾɛ 'pɛɾɪɛ.
ave imperator, morituri te salutant 'ɛwe·
 ,ɪmpɛ'rator·,mɔɾɪ'tʊ:ɾɪ tɛsɛ'lʊtɛnt.
ave Maria 'ɛwe 'mɛɾɪɛ.
ave mater Angliæ 'ɛwe·'matɛ 'ɾɛŋɡlɪɛ̃.

B

barba crescit caput nescit 'bɛɾbɛ 'kɾɛskɪt·
 'kɛpʊt 'nɛskɪt.
barba non facit philosophum 'bɛɾbɛ nɔ̃-
 'fɛkɪt pɪl'ɔsɔfɔhʊ.
barba tenus sapientes 'bɛɾbɛ ,tɛnʊs,sɛpɪ-
 'ɛntɛs.
beata virgo Maria bɛ'a:tɛ 'wɪɾɡo 'mɛɾɪɛ.
beatæ memoriæ bɛ'a:tɛə mɛ'mɔɾɪɛə.
beati pauperes spiritu bɛ'ati 'pɛʊpɛɾɛs
 (s)'pɪɾɪtu.
beati possidentes bɛ'ati ,pɔssɪ'dɛntɛs.
beati qui ambulant lege domini bɛ'ati ʃɪ-
 'ɛmbʊlɛnt 'lɛ:ɡɛ 'domɪnɪ.
beatus homo qui invenit sapientiam bɛ'a-
 tus 'hɔmo ʃɪ'ɪŋwɛnɪt ,sɛpɪ'ɛntɪɛ̃.
bella gerant alii 'bɛllɛ 'ɡɛɾɛŋ 'tɛlɪɪ.
bella detesta matribus 'bɛllɛ de'tɛstɛ 'ma-
 trɪbʊs.
bello et jure senesco 'bɛllɔɛt 'ju:ɾɛ sɛ'nɛsko.
bellum omnium contra omnes 'bɛllʊ·'ɔŋ-
 nɪʊ ,kɔn'tra'ɔŋnɛs.
bellum se ipsum alet 'bɛllʊ·sɛ'ɪpsʊ 'ɛlɛt.
bibo ergo sum 'bɪbo·'ɛɾɡo'sʊŋ.
bis dat qui cito dat ,bɪz'dɛt·ʃɪ'kɪto,dɛt.
bis in die 'bɪsɪŋ 'dɪɛ
bona fide 'bɔna 'fɪde.
bona notabilia 'bɔnɛ ,notabɪlɪɛ.
bona officia 'bɔnɛɔf ɪ'kɪ:nɛ.
bona patria 'bɔnɛ 'pɛɾɪa.
bona vacantia 'bɔnɛ wɛ'kɛntɪɛ.
bono malum superate 'bɔno 'mɛlʊ sʊpɛ-
 'ɾatɛ.
bonum commune communitatis 'bɔnʊ
 kɔm'mʊnɛ kɔm,mʊnɪ'tatɪs.
bonum commune hominis 'bɔnʊ kɔm-
 'mʊnɛ 'hɔmɪnɪs.
boreas domus, mare amicus bo:ɾɛaz 'dɔ-
 mu:s·'mɛɾɛɛ 'mɪ'ku:s.
brutum fulmen 'brʊtʊ 'fʊɾmɛn.

C

- cacoethes scribendi* ˌkəkəʔeθes (s)kriˈbɛnˌdi.
cadavera vero innumera kəˈdɑːwɛrɐ ˌwɛˌroɪnˈnʊmɛrɐ.
Cæsar non supra grammaticos ˈkæsɛr ˌnɔ̃ŋˌsupragrɛmˈmɛtɪkɔs.
cætera desunt ˈkæʔɛrɐ ˈdɛˌsʊnt.
calix meus inebrians ˈkəlɪksˌmɛʊ sɪˈnɛˌbrɪ̃s.
calamus gladio fortior ˈkələmʊzˌ ˈglɛdɪo ˈfɔrtɪɔr.
camera obscura ˈkɛmɛrɐopsˌkʊrɐ.
canes Nero magna bella Persica ˈkɛnɛˌ ˈnɛˌrɔˌ ˈmɛŋnɛ ˈbɛllɐ ˈpɛrsɪkɐ.
canes pugnaces ˈkɛnɛs puŋˈnɑːkɛs.
canis canem edit ˈkɛnɪs ˈkɛnɛ ˈɛdɪt.
capax dei ˈkɛpaks ˈdɛi.
capax in Aniti ˈkɛpaks ˌsɪfɪˈnɪti.
caput inter nubila condit ˈkɛpʊ ˌɪntɛrˈnʊˌbɪlɐ ˈkɔndɪt.
caput mortuum ˈkɛpʊt ˈmɔrtʊũ.
caritas Christi ˈkɑːrɪtɑs ˈkhrɪstɪ.
caritas in veritate ˈkɑːrɪtɑ sɪŋˌwɛrɪˈtɑtɛ.
carpe diem ˈkɛrɐpɛ ˈdɪɛ̃.
carpe noctem ˈkɛrɐpɛ ˈnɔktɛ̃.
carpe vinum ˈkɛrɐpɛ ˈwɪnũ.
Carthago delenda est kərˈθɑgo dɛˌlɛnˌdɛ(ɛ)st.
castigat ridendo mores kɛstɪgɛt rɪˈdɛndɔ ˈmɔrɛs.
casus belli ˈkɑːsʊz ˈbɛllɪ.
causa latet, vis est notissima ˈkɛʊsɐ ˈlɛtɛtˌ ˈwɪsɛst nɔˈtɪssɪmɛ.
causa mortis ˈkɛʊsɐ ˈmɔrtɪs.
causidicina legitimum crimen est ˌkɛʊsɪdɪˌkɪˈnɛˌ ˌlɛˈɡɪtɪmũ ˌkriˈmɛ̃(ɛ)st.
cave ˈkɛwɛ.
cave canem ˈkɛwɛ ˈkɛnɛ̃.
caveat emptor ˈkɛwɛɛ ˈtɛmptɔr.
caveat venditor ˈkɛwɛɛt ˈwɛndɪtɔr.
cedant arma togæ ˈkɛˌdɛnt ˈtɛrɪmɛ ˈtɔgɛ̃.
cedere nescio ˈkɛˌdɛrɛ ˈnɛskɪo.
celer, silens, mortalis ˈkɛlɛrˌ ˈsɪlɛ̃sˌ ˈmɔrˌ
- talɪsˌ.*
celerius quam asparagi cocuntur kɛˈlɛrɪʊs ˌkʰɛ̃sˌpɛrɛgɪ kɔˈkʊntʊr.
cepi corpus ˈkɛpi ˈkɔrɪpʊs.
certum est quod certum reddi potest ˈkɛrˌtʊstˌ ˌkɔtˈkɛrtũˌ ˈrɛddɪ ˈpɔtɛstˌ.
cessante ratione legis cessat ipsa lex kɛsˌ ˈsɛntɛ ˌrɛtɪˈɔˌnɛ ˈlɛˌgɪsˌ ˈkɛsɛ̃ ˈɪpsɐ ˈlɛksˌ.
cetera desunt ˈkɛˌtɛrɐ ˈdɛˌsʊntˌ.
ceteris paribus ˈkɛˌtɛrɪs ˈpɛrɪbʊsˌ.
christianos ad leones ˌkhrɪstɪˈɑˌno ˌsɛdlɛˌ ˈɔˌnɛsˌ.
Christo et doctrinæ ˈkhrɪstɛd dɔkˈtrɪnɛ̃.
Christus nos liberavit ˈkhrɪstʊz ˌnozˌlɪbɛˌ ˈrɑˌwɪtˌ.
Christus rex ˈkhrɪstʊs ˈrɛksˌ.
circa ˈkɪrkɑˌ.
circulus in probando ˈkɪrkʊlʊs ˌɪmprɔbɛnˌ ˈdɔˌ.
circulus vitiosus ˈkɪrkʊlʊz ˌwɪtɪˈɔˌsʊsˌ.
citius altius fortius ˈkɪtɪʊs ˌsɛltɪʊsˌ ˈfɔrtɪsˌ.
clausum fregit ˈklɛʊsũ ˈfrɛgɪtˌ.
claves sancti Petri ˈklaˌwɪs sɛŋkˌtɪˈpɛtrɪˌ.
clavis aurea ˈklaˌwɪ ˈsɛʊrɛɐˌ.
clerico admittendo ˈklɛrɪkɔɛd ˌmɪttɛndɔˌ.
clerico capto per statutum mercatorum ˈklɛrɪkɔ ˈkɛptɔˌ ˌpɛrɪstɛˈtʊtũ ˌmɛrˌkɛˈtɔˌrũˌ.
codex juris canonici ˈkɔˌdɛks ˌjʊrɪs kɛˈnɔˌ nɪkɪˌ.
cogitationis pœnam nemo patitur kɔgɪˌ tɛtɪˈɔˌnɪs ˌpɔɛnɛ̃ˌ ˈnɛmɔ ˈpɛtɪtʊrˌ.
cogito ergo sum ˈkɔˌgɪtɔˌ ˌɛrgɔˈsũŋˌ.
coitus interruptus ˈkɔɪtʊ sɪntɛrˌrʊptʊsˌ.
coitus more ferarum ˈkɔɪtʊz ˌmɔˌrɛ fɛrɑˌrũˌ.
collige virgo rosas ˈkɔllɪgɛ ˈwɪrgɔˌ ˈrɔsɑsˌ.
communibus annis kɔmˈmʊnɪbʊs ˈsɛnnɪsˌ.
communibus locis kɔmˈmʊnɪbʊz ˈlɔkɪsˌ.
communis opinio kɔmˈmʊnɪ sɔˈpɪˌnɪoˌ.
compos mentis ˈkɔmpɔz ˈmɛntɪsˌ.
concilio et labore kɔŋˈkɪlɪoɛt ˌlɛˈbɔˌrɛˌ.
concordia cum veritate kɔŋˈkɔrdɪɐ kũwɛˌ rɪˈtɑtɛˌ.
concordia salus kɔŋˈkɔrdɪɑ ˈsɛlusˌ.
concordia parvæ res crescunt kɔŋˈkɔrdɪɑ

perwæ'res 'kreskunt.
 condemnant quod non intellegunt kɔn-
 'dɛŋnɛnt. 'kɔd nonɪntɛ'ɪlɛgunt.
 condicio sine qua non kɔn'di:kio. 'sɪnɛ'ka
 'non.
 conditur in petra 'kɔnditu rɪm'pɛtra.
 confer 'kɔŋfɛr.
 conjunctis viribus kɔŋ'juŋktɪz 'wɪrɪbus.
 consensu kɔ'sɛŋsu.
 consuetudo pro lege servatur kɔ'suɛtu-
 do. prɔ'ɪɛɟɛ sɛr'wɛntur.
 consummatum est kɔ'sum'matũ(ɛ)st.
 contemptus mundi kɔn'tɛmptʊz 'mʊndi.
 contemptus sæculi kɔn'tɛmptʊz 'sɛkʊli.
 contra bonos mores kɔn'tra'bɔnoz 'mɔ'res.
 contra legem kɔn'tra'lɛ'gɛ.
 contra proferentem kɔn'tra,prɔfɛ'rentɛ.
 contra spem spero kɔn'tras'pɛŋ. 'spɛro.
 contradictio in terminis kɔn'tra'di:ktioɪn
 'tɛrminɪs.
 cor ad cor loquitur kɔrɛt'kɔr. 'lɔ:kɪtur.
 cor aut mors 'kɔ rɛʊt'mɔrs.
 cor unum 'kɔr. 'u:nũ.
 coram deo kɔrɛ'dɛo.
 coram nobis, coram vobis kɔrɛ'nɔ'bis. kɔ-
 rɛ'wɔ'bis.
 coram populo kɔrɛ'pɔpulo.
 coram publico kɔrɛ'pʊbliko.
 corpus Christi 'kɔrpus 'khrɪsti.
 corpus delicti 'kɔrpus delɪkti.
 corpus juris canonici 'kɔrpus 'ju:ris kɛ'nɔ-
 nɪki.
 corpus juris civilis 'kɔrpus 'ju:ris ki'wi:lɪs.
 corpus vile 'kɔrpus 'wi:lɛ.
 corrigenda kɔrɪ'gɛndɛ.
 corruptio optimi pessima kɔr'ruptɪɔ 'ɔp-
 timi 'pɛssɪmɛ.
 corruptissima re publica plurimæ leges kɔr-
 ruptɪssɪmɛ rɛ'pʊblikɛ. 'plurɛz 'lɛɟɛs.
 corvus oculum corvi non eruit 'kɔrwʊs. 'ɔ-
 kulũ 'kɔrwi. nɔ'nɛ'rʊɪt.
 corruptus in extremis kɔr'ruptʊ sɪnɛks-
 'tɛrmɪs.
 cras es noster 'krasɛz 'nɔstɛr.

creare et procreare: jucundus labor, tamen
 labor kre'a'ɾɛ(ɛ)t prɔkre'a'ɾɛ. ju'kʊndʊz
 -'lɛbɔr. tɛmɛn'lɛbɔr.
 creatio ex nihilo kre'a'tioɛks 'nɪhɪlo.
 credo in unum deum 'kre:doi 'nu:nũ 'dɛũ.
 credo quia absurdum est 'kre:do. kɪ(ɛ)ɛp-
 'sʊrdũ(ɛ)st.
 crescamos in illo per omnia kres'ka'mʊ sɪ-
 'nɪllo. pɛr'ɔŋɪa.
 crescat scientia vita excolatur 'kreskɛts kɪ-
 'ɛntɪɛ. 'wɪtɛɛks kɔ'latʊr.
 crescente luce kres'kɛntɛ 'lu:kɛ.
 crescit cum commercio civitas 'kreskɪt kũ-
 kɔm'mɛrkiɔ 'kiwɪtas.
 crescit eundo 'kreskɪ tɛ'ʊndo.
 cruci dum spiro fido 'krʊki dʊ'spiro 'fi:do.
 cucullus non facit monachum ku'ku:lʊz
 nɔ'fɛkɪt 'mɔnɛkhũ.
 cui bono kʊi'bɔno.
 cui prodest kʊi'prɔ'dɛst.
 cuique suum kʊi'kɟɛ'suũ.
 cuius regio, eius religio kʊi'ju:z 'rɛɟio. ɛɪ-
 ju:zrɛ'lɪɟio.
 culpa 'kʊlpe.
 cum gladiis et fustibus kũ'glɛdiɪ sɛt'fʊstɪ-
 bus.
 cum gladio et sale kũ'glɛdioɛt 'sɛlɛ.
 cum grano salis kũ'grano 'sɛlɪs.
 cum hoc ergo propter hoc kũ'hok. ɛrgo-
 'prɔptɛr,hɔk.
 cum laude kũ'lɛʊdɛ.
 cum mortuis in lingua mortua kũ'mɔrtʊi
 sɪn'lɪŋɟa 'mɔrtʊa.
 cum privilegio ad imprimendum solum kũ-
 prɪwɪ'lɛɟioɛ. dɪmpɪrɪ'mɛndũ 'so'lũ.
 cupio dissolvi 'kʊpio dɪs'sɔlwi.
 cur deus homo? ʔ'kur 'dɛʊs 'hɔmo.
 cura personalis 'kurɛ pɛr'sɔnəlɪs.
 cura te ipsum 'kurɛ tɛ'ɪpsũ.
 curriculum vitæ kur'rikulũ 'wɪtɛɔ.
 custodi civitatem, domine kʊstɔ'di kɪwɪ-
 'tatɛ. ɪ'dɔmɪnɛ.ɪ
 custos morum 'kʊstɔz 'mɔrũ.
 cygnis insignis 'kɪɟnɪ sɪr'sɪɟnɪs.

cygnus inter anates 'kʏŋnʊ sɪntɛ'rɛnɛtɛs.

D

da deus fortunæ 'da 'dɛʊs fɔrtʉ'nɛə.

da mihi factum, dabo tibi jus 'da miifɛk-
tʉ·'da'bo tɪbi'jus.

damnant quod non intellegunt 'dɛŋnɛnt-
kɔd,nɔnɪnt'ɛlɛgʊnt.

damnatio ad bestias dɛ'natiɔəd 'bestias.

damnatio memoriæ dɛ'natiɔəd mɛ'mɔ-
riɛə.

damnum absque injuria 'dɛŋnʉ 'ɛpskɛɪŋ
'ju'ria.

deus dat incrementum 'dɛʊz 'dɛtɪŋ kre-
'mɛntʉ.

data venia 'dɛtɔ 'wɛniɔ.

datum perficiemus munus 'dɛtʉ pɛrfɪki-
'ɛmʊz 'mʉnʊs.

de bene esse de'bɛnɛ 'ɛsɛ.

de bonis asportatis de'boni sɛspɔrtatis.

decessit sine prole de'kɛssɪt sɪnɛ'prɔ'lɛ.

decessit sine prole legitima de'kɛssɪt sɪnɛ-
'prɔ'lɛ lɛ'gɪtɪmɔ.

decessit sine prole mascula superstite de-
'kɛssɪt sɪnɛ'prɔ'lɛ 'mɛskʊlɔ sʊ'pɛrstɪtɛ.

decessit sine prole mascula legitima de-
'kɛssɪt sɪnɛ'prɔ'lɛ 'mɛskʊlɔ lɛ'gɪtɪmɔ.

decessit sine prole superstite de'kɛssɪt sɪ-
nɛ'prɔ'lɛ sʊ'pɛrstɪtɛ.

decessit vita matris de'kɛssɪt 'wɪtɔ 'mɔtrɪs.

decessit vita patris de'kɛssɪt 'wɪtɔ 'pɛtrɪs.

decus et tutamen 'dɛkʊsɛt tʉ'tɔmɛn.

de dato de'dɛtɔ.

de facto defɛkto.

de præscentia dei de'prɛəskɪ'ɛntɪɔ 'dɛi.

defendit numerus de'fɛndɪt 'nʊmɛrʊs.

de fideli defɪ'dɛ'lɪs.

de fideli administratione defɪ'dɛ'lɪəd mɪ-
nɪstratɪ'ɔ'nɛ.

de futuro defʉ'tʉrɔ.

de gustibus non est disputandum de'gʊs-
tɪbʊz nɔ,nɛzɔ'spʉ'tɛndʉ.

dei gratia regina 'dɛi 'gratɪɔ rɛ'gɪnɛ.

de integro de'ɪntɛgrɔ.

de jure de'jʉrɛ.

de lege ferenda de'lɛ'gɛ fɛ'rɛndɔ.

de lege lata de'lɛ'gɛ 'lɔtɔ.

de minimis non curat lex de'mɪnɪmɪz nɔŋ-
'kʉrɛt 'lɛks.

de minimis non curat prætor de'mɪnɪmɪz
nɔŋ'kʉrɛt 'prɛtɔr.

de mortuis aut bene aut nihil de'mɔrtʉi
sɛʊd'bɛnɛ ɛʊt'nɪl.

de mortuis nil nisi bonum de'mɔrtʉiz 'nɪl
'nɪsɪ'bɔnʉ.

de nobis fabula narratur de'no'bɪs 'fabʉ-
lɛ nɛr'rɔtʉr.

de novo de'nɔwɔ.

de omni re scibili et quibusdam aliis de-
'ɔŋni rɛ'skɪ'bɪlɪɛt kɪ'bʊszdɛ 'ɛlɪs.

de omnibus dubitandum de'ɔŋnɪbʊz ,dʉ-
bɪ'tɛndʉ.

de oppresso liber deɔp'pɛsso 'lɪbɛr.

de profundis ,deprɔ'fʉndɪs.

de re de'rɛ.

defensor fortis defɛŋsɔr 'fɔrtɪs.

dei gratia ,dɛi'gratɪɔ.

dei sub numine viget ,dɛɪsʊb'nʉmɪnɛ 'wɪ-
gɛt.

delectatio morosa ,de'lɛk'tatɪɔ mɔ'rɔ'sɛ.

delegata potestas non potest delegari ,de-
lɛ'gɔtɛ pɔ'tɛstɔs nɔm'pɔtɛs(t) ,de'lɛ'gɔrɪ.

delirant isti Romani delɪ'rɛn tɪstɪrɔ'mɔni.

deo ac veritati 'dɛɔək ,wɛrɪ'tatɪ.

deo confidimus 'dɛɔ kɔ'fɪdɪmʊs.

deo domuique 'dɛɔ dɔmʉ'i'kɛ.

deo et patriæ 'dɛɔɛt 'pɛtrɪɛə.

deo gratias 'dɛɔ 'gɦratɪɔs.

deo iuvante 'dɛɔ jʉ'wɛntɛ.

deo non fortuna 'dɛɔ nɔ'fɔrtʉnɔ.

deo optimo maximo 'dɛɔ 'ɔptɪmɔ 'mɛksɪ-
mɔ.

deo patriæ litteris 'dɛɔ 'pɛtrɪɛə 'lɪttɛrɪs.

deo volente 'dɛɔ wɔ'lɛntɛ.

descensus in cuniculi cavum des'kɛŋsɔɪŋ
kʉ'nɪ'kʉli 'kɛwʉ.

desiderantes meliorem patriam de'sɪdɛ-

rēntez· mēl'orē 'pētīē·
deus caritas est 'dēus 'ka'rita_(SE)st·
deus ex machina 'dēu sēks'ma'khina·
deus lux mea est 'dēuz 'luks 'mē_(E)st·
deus meumque jus 'dēuz mē'ũŋkē 'jus·
deus nobis hæc otia fecit 'dēuz ,nobis'hæ_θ
'kotiē 'fe'kit·
deus otiosus 'dēu soti'o'sus·
deus spes nostra 'dēus (s)'pez 'nōstrē·
deus vult 'dēuz 'wult·
dictatum erat dikt'atō_Eret·
dicto simpliciter 'diktō sim'plikite_E·
dictum factum 'diktō 'fektō·
dictum meum pactum 'diktō mē'pēktō·
diem perdidit 'diē 'pērdidi·
dies iræ 'diē 'siræ_θ·
dies non juridicum 'diēz no'nju'ridikō·
dirigo 'di'riŋo·
dis aliter visum 'dis· 'elite_E 'wi'sū·
dis manibus sacrum 'diz 'ma'nibus 'sēkrō·
disce aut discede 'dis'kē_θud 'dis'ke'dē·
discendo discimus dis'kēndo· 'diskimus·
discere faciendo 'dis'kē_E fēkt'ēndo·
dissecta membra dis'sjēkte 'mēmbre·
ditat deus 'ditæd 'dēus·
divide et impera 'di'wide· e'timpera·
dixi 'diksi·
do ut des 'do· ud'des·
docendo discitur dō'kēndo 'diskitur·
docendo disco, scribendo cogito dō'kēn-
do 'disko· skri'bēndo 'ko'gito·
dolorem ipsum dō'lo'rē 'ipsū·
dolus specialis 'dōlus (s)'pēki'a'lis·
domine dirige nos 'dōmine· 'di'riŋe 'nos·
domine salvam fac reginam 'dōmine· 'sēl-
wē ,fēkre'gī'nē·
domine salvum fac regem 'dōmine· 'sēl-
wū ,fēkre'gē·
dominica in albis dō'minikēi 'nēl'bis·
dominus illuminatio mea 'dōminō· si'l'u-
mi'natio 'mē·
dominus fortitudo nostra 'dōminus· fo-
rtitudo 'nōstrē·
dominus pastor 'dōminus· 'pastor·

dominus vobiscum 'dōminuz· wo'biskō·
dona nobis pacem 'dona ,nobis'pa'kē·
donatio mortis causa do'natio 'mōrtis 'kēu-
sa·
draco dormiens numquam titillandus 'drē-
ko 'dōrmiēs· 'nōŋkē titil'ēndus·
dramatis personæ 'dra'mētis pē'r'sonæ_θ·
ducimus 'du'kimus·
ducit amor patriæ 'du'ki t'ēmōr 'pētīē_θ·
ducunt volentem fata, nolentem trahunt
'du'kunt wō'lentē fate· nolentē t'rehūnt·
ductus exemplo 'duktō sēk'sēmplo·
dulce bellum inexpertis 'du'kē 'bēlō· i-
neks'pētis·
dulce est desipere in loco 'du'k_(E)est· des-
'pikē_Eein 'lōko·
dulce et decorum est pro patria mori 'du'
k_(E)ed dē'ko'rō_(E)st· pro'pētria 'mōri·
dulce et utile 'du'k_(E)ē 'tu'tile·
dulce periculum 'du'kē pē'ri'kulō·
dulcius ex asperis 'du'kius sēk'sēspēris·
dum cresco spero dō'kreskos· 'pēro·
dum Roma deliberat Saguntum perit dō-
'romē deli'bēret· sē'guntō 'pērit·
dum spiro spero dō'spi'ros 'pēro·
dum vita est, spes est dō'witē_(E)st· spē'sest·
dum vivimus servimus dō'wi'wimus sēl'wi-
mus·
dum vivimus, vivamus dō'wi'wimus wi'wa-
mus·
dura lex sed lex 'du're 'lēks· sēd'lēks·
dura mater 'du're 'matē_E·
durante munere du'rente 'mu'nē_E·
dux bellorum 'duks bē'lō'rō·

E

e causa ignota e'kēusaiŋ 'nōta·
e pluribus unum e'plu'ribu 'su'nū·
ecce ancilla domini ,ēkkē_θŋ'ki'lē 'dōmini·
ecce homo ,ēkkē'homo·
ecce panis angelorum ,ēkkē'pāni sēŋŋe-
'lō'rō·
editio princeps e'ditio 'priŋkēps·

ejusdem generis ɛ'jʊzɔdɛ̃ 'gɛnɛɛɪs.
 ego te absolvo 'ɛgo ɪtɛp'sɔɫwo.
 ego te provoco 'ɛgo tɛ'pɾo'wɔko.
 eheu fugaces labuntur anni 'ɛɦɛu fʊ'gɑ'kɛz
 lɛ'buntʊ 'rɛnni.
 eis quos æstimare non potes noli salutem
 dicere ɛiskɔsæstɪ'mɑ're nom'potes·'no-
 li sa'lutɛ̃ 'dɪkɛɪɛ.
 eluceat omnibus lux ɛlu'kɛɛ tɔ̃ŋnɪbʊz 'luks.
 emeritus ɛ'mɛɪtʊs.
 ens causa sui 'ɛs·'kɛʊsɛ 'sʊi.
 entia non sunt multiplicanda præter ne-
 cessitatem 'ɛntɪɛ nɔ̃sunt,mʊɫɪplɪ'kɛn-
 dɛ pɾɛtɛɪ nɛ'kɛssɪ'tatɛ̃.
 eo ipso 'ɛo 'ɪpsɔ.
 eo nomine 'ɛo 'no'mɪnɛ.
 equo ne credite ɛkɔ nɛ'krɛ'dɪtɛ.
 erga omnes ɛɪrgɑ'ɔ̃ŋnes.
 ergo 'ɛrgo.
 errare humanum est ɛɪ'rɑ're ɦu'mɑ'nũ(ɛ)st.
 erratum ɛɪ'rɑtũ.
 errantis voluntas nulla est ɛɪ'rɛntɪz·wɔɫʊn-
 taz 'nullɛ(ɛ)st.
 eruditio et religio ɛɪɹ'ɔɫɪoɛt rɛ'lɪgɪo.
 esse est percipi 'ɛsɛ(ɛ)st 'pɛɪkɪpɪ.
 esse quam videri 'ɛsɛ·kɛ̃wɪ'dɛ'ri.
 est modus in rebus ɛst'mɔdʊ sɪn're'bus.
 esto perpetua 'ɛsto pɛɪ'pɛtʊɛ.
 esto quod es 'ɛsto kɔ'dɛst.
 et adhuc sub iudice lis est ɛtɛd'ɦʊk sʊb'jʊ-
 dɪkɛ·'lɪsɛst.
 et alibi ɛ'tɛlɪbɪ.
 et alii ɛ'tɛlɪi.
 et cetera ɛ'tkɛ'tɛɪɛ.
 et cum spiritu tuo ɛtkũ'spɪ'ɾɪtu 'tuɔ.
 et facere et pati fortia Romanum est ɛt'fɛ-
 kɛɪ(ɛ)ɛt 'pɛtɪ 'fɔɾtɪɑ·rɔ'mɑ'nũ(ɛ)st.
 et facta est lux ɛt'fɛkɪɪɛ(ɛ)st·'luks.
 et hoc genus omne ɛtɦɔg'gɛnʊ 'sɔ̃ŋnɛ.
 et in Arcadia ego ɛtɪnɛɪ'kɛdɪɑ·'ɛgo.
 et lux in tenebris lucet ɛt'luks sɪn'tɛnɛbrɪs.
 et sequentes ɛtɛɪ'kɛntɛs.
 et suppositio nil ponit in esse ɛt,sʊppɔ'sɪ-
 tɪo·'nɪɫ 'pɔ'nɪ tɪ'nɛsɛ.

et tu, Brute? ɛɛ'ttu· ɪ'ɦɪbrʊtɛɪ
 et uxor ɛ'tʊksɔɾ.
 et vir ɛ'twɪɾ.
 etiam si omnes, ego non ɛtɪɛ̃ sɪ'ɔ̃ŋnes·'ɛ-
 go 'non.
 etsi deus non daretur ɛtsɪ'dɛʊs·nɔndɛ're-
 tʊɾ.
 ex abundantia cautela ɛksɛbʊndɛtɪ kɛʊ'tɛ-
 la.
 ex abundantia enim cordis os loquitur ɛk-
 sɛbʊndɛntɪɑ ɛnɪ'kɔɾdɪs·'ɔz 'lɔkɪtʊɾ.
 ex æquo ɛk'sɛɔkɔ.
 ex Africa semper aliquid novi ɛk'sɑfrɪkɑ·
 sɛmpɛ'rɛlɪkɪd 'nɔwɪ.
 ex amicitia pax ɛksɛmɪ'kɪtɪɑ·'pɑks.
 ex animo ɛk'sɛnɪmo.
 ex ante ɛk'sɛntɛ
 ex astris scientia ɛk'sɛstrɪs (s)kɪ'ɛntɪɛ.
 ex cathedra ɛks'kɛθɛdrɑ.
 ex cultu robur ɛks'kʊɫtu·'rɔ'bʊɾ.
 ex deo ɛks'dɛo.
 ex dolo malo ɛks'dɔlo·'mɛlɔ̃.
 ex facie ɛks'fɛkɪɛ.
 ex fide Audacia ɛks'fɪdɛ·fɪ'dʊkɪɛ.
 ex fide fortis ɛks'fɪdɛ·'fɔɾtɪs.
 ex glande quercus ɛks'glɛndɛ·'kɛɪkʊs.
 ex gratia ɛks'grɑtɪɑ.
 ex hypothesi ɛksɪ'pɔθɛsɪ.
 ex infra ɛk'sɪŋfrɑ.
 ex iuventibus ɛksjʊ'wɛntɪbʊs.
 ex lege ɛks'le'gɛ.
 ex libris ɛks'lɪbrɪs.
 ex luna scientia ɛks'lʊnɑs·kɪ'ɛntɪɛ.
 ex malo bonum ɛks'mɛlo·'bɔnɔ̃.
 ex mea sententia ɛks,mɛɛsɛntɛntɪɑ.
 ex mero motu ɛks'mɛɪo 'mɔtu.
 ex nihilo nihil fit ɛks'nɪɦɪlo·'nɪɦɪɫ'fɪt.
 ex novo ɛks'nɔwo.
 ex oblivione ɛksɔ'blɪvɪ'ɔnɛ.
 ex officio ɛksɔ'fɪkɪo.
 ex opere operantis ɛk'sɔpɛɪɛsɔ pɛ'rɛntɪs.
 ex opere operato ɛk'sɔpɛɪɛsɔ pɛ'rɑto.
 ex oriente lux ɛksɔɪ'ɛntɛ 'luks.
 ex parte ɛks'pɛɪtɛ.

ex pede Herculem ɛks'pɛdɛ 'hɛrkulɛ.
ex post ɛks'pɔst.
ex post facto ɛks'pɔst'fɛkto.
ex professo ɛk'prɔ'fɛsso.
ex relatio ɛkɾɛ'la'tio.
ex scientia tridens ɛkski'ɛntia 'tridɛs.
ex scientia vera ɛkski'ɛntia 'wɛra.
ex silentio ɛksil'ɛntio.
ex situ ɛk(s)'sɪtu.
ex supra ɛk(s)'sʊpra.
ex tempore ɛks'tɛmpɔrɛ.
ex turpi causa non oritur actio ɛks'tʊrpi
 'kɛusa·no'nɔritu 'rɛktio.
ex umbra in solem ɛk'sʊmbra·ĩso'lɛ.
ex undis ɛk'sʊndis.
ex unitate vires ɛksuni'tatɛ.
ex vi termini ɛks'wi·'tɛrmini.
ex vivo ɛks'wiwo.
ex voto ɛks'wo'to.
ex vulgus scientia ɛks'wʊlgʊs (s)ki'ɛntiɛ.
excelsior ɛks'kɛl'siɔr.
excusatio non petita accusatio manifesta
 ɛksku'satio ,nɔmpɛ'titɛ ɛkku'satio ,mɛ-
 nɪ'fɛstɛ.
exeat ɛk'sɛɪt.
exegi monumentum ære perennius ɛk'sɛgi
 ,mɔnʊ'mɛntʊ·'ɛɹɛ pɛ'rɛnniʊs.
exempli gratia ɛk'ɛmpli 'grɛtia.
exercitus sine duce corpus est sine spiritu
 ɛk'sɛr'kitʊs ,sɪnɛ'dʊkɛ·'kɔr'pʊsɛst ,sɪnɛs-
 'pɪ'rɪtu.
exeunt ɛk'sɛʊnt.
experientia docet ɛks,pɛrɪ'ɛntiɛ 'dɔkɛt.
experimentum crucis ɛks,pɛrɪ'mɛntʊ 'krʊ-
 kis.
experto crede ɛks'pɛrto 'krɛdɛ.
expressio unius est exclusio alterius ɛks-
 'prɛssio u'nɪʊs ,ɛstɛks'klʊ'siɔɪɪ' tɛ'rɪʊs.
extra domum ɛk'stra'dɔmʊ.
extra ecclesiam nulla salus ɛk'straɛk'kle-
 siɛ·'nuʎlɛ 'sɛlus.
extra omnes ɛk'stra'ɔnɛs.

F

faber est suæ quisque fortunæ 'fɛbɛrɛst
 sʊɐ'kɪs'kɛ fɔr'tʊ'nɛɐ.
fac et spera 'fɛkɛts 'pɛ'ra.
fac simile fɛk'sɪmɪlɛ.
faciam eos in gentem unum 'fɛkiɛ 'ɛo·sɪŋ-
 'gɛntɛ 'u'nʊ.
faciam quodlibet quod necesse est fɛkiɛ-
 'kɔdlibɛt·kɔdnɛ'kɛsɛsɛ(ɛ)st.
facile princeps 'fɛkɪlɛ 'prɪŋkɛps.
facilius est multa facere quam diu fɛ'kɪliʊ-
 sɛst·'mʊʎtɛ 'fɛkɛrɛ kɛ'dɪu.
facta, non verba 'fɛktɛ·noŋ'wɛrɛbɛ.
factum fieri infectum non potest fɛktʊ 'fi-
 riĩ 'fɛktʊ·nɔm'pɔtɛst.
falsus in uno, falsus in omnibus 'fɛʎsu sɪ'nʊ-
 no·'fɛʎsu sɪ'nɔŋnɛ.
familia supra omnia fɛ'mɪliɛ·sʊpra'ɔnɪɛ.
fas est et ab hoste doceri 'fasɛst·ɛtɛb'hɔs-
 tɛ dɔ'kɛ'ri.
feci quod potui, faciant meliora potentes 'fɛ-
 ki kɔt'pɔtʊi·'fɛkiɛnt ,mɛliɔ'rɛ·pɔtɛntɛs.
fecisti patriam diversis de gentibus unam fɛ-
 'kɪsti 'pɛtriɛ·di'wɛrsɪz dɛ'gɛntɪbʊ·sʊnɛ.
felicior Augusto, melior Trajano fɛ'li'kiɔ
 rɛʊ'gʊsto·'mɛliɔr traj'a'no.
felicitas, integritas et sapientia fɛli'kɪta·sɪ-
 'tɛgrɪtas·ɛt'sɛprɪ'ɛntiɛ.
felix culpa 'fɛ·liks 'kʊʎpɛ.
felix qui potuit rerum cognoscere causas 'fɛ-
 liks·kɪ'pɔtʊit 'rɛ'rʊ·kɔ'nɔskɛrɛ 'kɛʊsas.
festina lente fɛs'tɪ'na 'lɛntɛ.
fiat justitia et pereat mundus 'fiɪt jʊs'tɪtiɛ·
 ɛt'pɛrɛɪt 'mʊndʊs.
fiat justitia ruat cælum 'fiɪt jʊs'tɪtiɛ·'ruɪt
 'kɛəlʊ.
fiat lux ,fiɪt'lʊks.
fiat mihi secundum verbum tuum fiat'mɪ-
 (h)i·sɛ'kʊndʊ 'wɛrɛbʊ 'tʊʊ.
fiat panis ,fiɪt'pʌ'nɪs.
fiat voluntas dei ,fiɪtʋɔ'lʊntʌz 'dɛi.
fiat voluntas tua ,fiɪtʋɔ'lʊntʌs 'tʊɐ.
ficta voluptatis causa sint proxima veris 'fik-

te·wolutatis kēusa·sint'proksimē 'we-
ris.
fidem scit 'fidēs 'kit.
fides qua creditur 'fides kē'kre'ditur.
fides quærens intellectum 'fides 'kʷæ'rē̄ sɪn-
tɛ'lektū.
fidus Achates 'fi'du sɛ'khates.
finis coronat opus 'fi'nis kō'ronē 'tōpus.
finis vitæ sed non amoris 'fi'nis 'witɛə·sɛd-
'nonē 'mō'ris.
flagellum dei flɛ'gɛllū 'dei.
flatus vocis 'flatuz 'wō'kis.
floreat nostra schola 'flo'reɛt nōstrɛs'khō-
le.
floruit 'flo'ruit.
fluctuat nec mergitur 'fluktʷɛt·nɛk'mɛrgi-
tur.
fons et origo 'fōs·ɛtō'ri'go.
fons sapientiæ, verbum dei 'fōs·sɛp'rɛntiɛə·
'wɛrbū 'dei.
fons vitæ caritas 'fōs 'witɛə·'ka'ritas.
fortes fortuna adjuvat 'fortes·fōrtunē 'ɛd-
juvɛt.
fortes fortuna iuvat 'fortes·fōrtunē 'juvɛt.
fortes in fide 'forte sɪ'fide.
fortis est veritas 'forti·sɛst'wɛ'ritas.
fortis et liber 'fortis·ɛt'li'bɛr.
fortis in arduis 'forti sɪ'nɛrdʊis.
fortiter et fideliter 'fortitɛrɛt fi'dɛ'litɛr.
fortiter in re, suaviter in modo 'fortitɛ rɪn-
'rɛ·'sa'wite rɪm'modo.
fortunæ meæ, multorum faber fōrtunɛə
'mɛɛə·mʊltō'rū 'fɛbɛr.
fraus omnia vitiat 'frɛʊ s'ōñniɛ 'witɪɛt.
fui quod es, eris quod sum 'fui kō'dɛs·ɛris-
kōt'sūŋ.
fumus boni juris 'fumʊz 'boni 'ju'ris.
fundamenta inconcussa fʊndɛ'mɛntɛiŋ
kōŋ'kʊssɛ.

G

gaudia certaminis 'gɛʊdiɛ kɛr'ta:minis.
gaudeamus hodie gɛʊdɛ'a'mʊs 'hōdie.

gaudeamus igitur gɛʊdɛ'a'mʊ 'sigitur.
gaudete in domino gɛʊ'dɛ'tɛiŋ 'domino.
gaudium in veritate 'gɛʊdiūiŋ wɛrɪ'tatɛ.
genius loci 'gɛniʊz 'lōki.
generatim discite cultus 'gɛnɛ'ratī 'diski-
tɛ 'kʊltʊs.
gens una sumus 'gɛŋ s'ʊnɛ'sʊmʊs.
gesta non verba 'gɛstɛ·nōi'wɛrbɛ.
gloria in excelsis deo 'glo'riɛi nɛks'kɛʃsɪz
'dɛo.
gloria invidiam vicisti 'glo'riɛ·iŋ'widɪɛ wi-
'kɪsti.
gloria filiorum patres 'glo'riɛ fil'o'rū·'pɛ-
tres.
gloria patri 'glo'riɛ 'pɛtri.
gloriosus et liber 'glo'ri'o'sʊ sɛt'li'bɛr.
gradatim ferociter grɛ'datī fɛ'rō'kitɛr.
gradibus ascendimus 'grɛdibʊ sɛs'kɛndi-
mʊs.
Græcia capta ferum victorem cepit 'grɛə-
kiɛ 'kɛptɛ·'fɛrʊz wɪk'tō'rɛ·'kɛ'pɪt.
Græcum est; non legitur 'grɛəkū(ɛ)st·nōn-
'lɛgitur.
grandescunt aucta labore grɛn'dɛskʊŋ
'tɛʊktɛ·lɛ'bō'rɛ.
gratia et scientia 'gratɪɛts kɪɛntiɛ.
graviora manent grɛw'tō'rɛ 'mɛnɛnt.
gutta cavat lapidem 'gʊttɛ 'kɛwɛt 'lɛpidɛ.

H

habeas corpus 'hɛbɛas 'kɔrpus.
habemus papam hɛ'bɛ'mʊs 'pɛpɛ.
habent sua fata libelli 'hɛbɛnt sʊɛ'fatɛ·li-
'bɛlli.
hac lege hɛk'lɛ'gɛ.
hæc olim meminisse juvabit hɛə'kō'lɪ mɛ-
mɪ'nɪssɛ·ju'wɛ'bit.
hæc ornamenta mea sunt 'hɛə kōrna'mɛn-
ta 'mɛɛ'sʊnt.
Hannibal ad portas 'hɛnnɪbɛ lɛt'pɔrtas.
haud ignota loquor 'hɛʊ diŋ'no'tɛ·'lōkʊr.
hic abundant leones 'hi kɛ'bʊndɛnt lɛ'o-
nes.

hic et nunc 'hi kɛt'nʊŋk.
hic jacet 'hik 'jɛkɛt.
hic manebimus optime 'hik mɛ'ne'bimʊ
 'sɔptime.
hic sunt dracones 'hik sʊn(t)drɛ'kɔ'nes.
hic sunt leones 'hik sʊntlɛ'o'nes.
hinc et inde 'hɪŋkɛ 'tɪndɛ.
hinc illæ lacrimæ hɪŋ'kɪllɛə 'lɛkɪrɪmɛə.
hinc itur ad astra hɪŋ'kɪtʊrɛ 'dɛstrɛ.
hinc robur et securitas hɪŋ'krɔ'bu ʔɛtsɛ'kʊ-
 ritas.
historia vitæ magistra hɪstɔrɪɛ 'wɪtɛə mɛ-
 'gɪstrɛ.
hoc age hɔ'kɛgɛ.
hoc est bellum ʔhɔkɛz(d)'bɛllʊ.
hoc est enim corpus meum ʔhɔkɛstɛnɪ 'kɔr-
 pʊz 'mɛʊ.
hoc genus omne hɔg'gɛnʊ 'sɔŋnɛ.
hodie mihi, cras tibi 'hɔdɪɛ 'mɪhɪ 'kras tɪbɪ.
hominem pagina nostra sapit 'hɔmɪnɛ̃
 'pɑgɪnɛ 'nɔstrɛ 'sɛpɪt.
hominem non morbum cura 'hɔmɪnɛ̃
 ɲom'mɔrbʊ 'kʊrɑ.
homo bulla 'hɔmɔ 'bʊllɛ.
homo homini lupus 'hɔmɔ 'hɔmɪnɪ 'lʊpʊs.
homo minister et interpres naturæ 'hɔ-
 mɔ mɪ'nɪstɛ ʔɛtɪn'tɛɪpɪɛz nɑ'tʊrɛə.
*homo sum humani a me nihil alienum pu-
 to* 'hɔmɔsʊ hu'mɑnɪɑ 'mɛ 'nɪhɪ ʔɛlɪ'rɛ-
 nʊ 'pʊtɔ.
homo unius libri 'hɔmɔ 'u'nɪʊz 'lɪbrɪ.
honestas ante honores hɔ'nɛstɑs ɛntɛhɔ-
 'nɔrɛs.
honor virtutis præmium 'hɔnɔr wɪr'tʊtɪs
 'prɛəmiʊ.
honoris causa hɔ'nɔrɪs 'kɛʊsɑ.
hora fugit 'hɔrɛ 'fʊgɪt.
hora somni 'hɔrɛ 'sɔŋnɪ.
horas non numero nisi serenas 'hɔrɛz non-
 'nʊmɛrɔ ɲɪsɪsɛ'rɛnɑs.
horresco referens hɔ'rɛskɔ rɛfɛrɛŋs.
horribile dictu hɔ'rɪbɪlɛ 'dɪktʊ.
hortus in urbe 'hɔrtʊ sɪ'nʊrbɛ.
hortus siccus 'hɔrtʊs 'sɪkkʊs.

hostis humani generis 'hɔstɪs hu'mɑnɪ 'gɛ-
 nɛrɪs.
humilitas occidit superbiam hʊ'mɪlɪ'tɑtɪ
 'sɔkkɪdɪt sʊ'pɛrbiə̃.
hypotheses non fingo hɪ'pɔthɛsɛz nɔ̃'fɪŋ-
 go.

I

i, Vitelli, dei Romani sono belli 'i· wɪtɛlli
 'dɛɪ rɔ'mɑnɪ 'sɔnɔ 'bɛlli.
ibidem ɪ'bɪdɛ̃.
id est ɪ'dɛst.
id quod plerumque accidit ɪtʔɔtple'rʊŋ-
 kɛ 'ɛkkɪdɪt.
idem ɪ'dɛ̃.
idem quod ɪdɛ̃'kʊd, -t
idus Martiæ ɪ'duz 'mɛrtɪɛə.
igne natura renovatur integra ɪŋnɛ nɑ'tʊr-
 ɛ ʔɛnɔ'wɑtʊ rɪntɛgrɛ.
igni ferroque ɪŋnɪ fɛ'rɔ'kɛ̃.
ignis aurum probat ɪŋnɪ 'sɛʊrʊ 'prɔbɛt.
ignis fatuus ɪŋnɪs 'fɛtʊs.
ignorantia juris non excusat ɪŋnɔ'rɛntɪɛ
 'jʊrɪz ɲɔnɛks'kʊsɛt.
ignoratio elenchi ɪŋnɔ'rɑtɪɔɛ 'lɛŋkɪ
ignotum per ignotius ɪŋ'nɔtʊ pɛrɪŋ'nɔtɪʊs.
ignotus ɪŋ'nɔtʊs.
illum oportet crescere me autem minui ɪl-
 lʊs 'pɔrtɛt 'kɛskɛrɛ 'mɛɛʊtɛ̃ 'mɪnʊɪ.
imago dei ɪ'mɑgɔ 'dɛɪ.
imitatio dei ɪmɪ'tɑtɪɔ 'dɛɪ.
imperium in imperio ɪm'pɛrɪʊ ɪnɪm'pɛrɪɔ.
imperium sine fine ɪm'pɛrɪʊ sɪnɛ'fɪnɛ.
impossibile nulla obligatio est ɪm'pɔs-
 sɪ'bɪlɪʊ 'nʊllɛs blɪgɑtɪɔ(ɛ)st.
imprimatur ɪmpɪrɪ'mɑtʊr.
in absentia ɪnɛp'sɛntɪɑ.
in absentia lucis, tenebræ vincunt ɪnɛp'sɛntɪ-
 tɪɑ 'lʊkɪs 'tɛnɛbrɛə 'wɪŋkʊnt.
in actu ɪ'nɛktʊ.
in articulo mortis ɪnɛr'tɪkʊlɔ 'mɔrtɪs.
in bono veritas ɪm'bɔnɔ 'wɛrɪtɑs.
in camera ɪŋ'kɛmɛrɑ.

in casu in'ka'su.
 in cauda venenum in'kɛvɔda vɛ'nɛ'nũ.
 in Christi lumine pro mundi vita in'khris-
 ti 'lurmine· pro'mundi 'wita.
 in deo speramus in'deos pɛ'ramus.
 in dubio pro reo in'dubio· pro'reo.
 in duplo in'duplo.
 in effigie inɛffigie.
 in esse in'esse.
 in extenso inɛks'tɛnsɔ.
 in extremis inɛks'tre'mis.
 in fide scientiam fides kr'entiẽ.
 in fidem f'idẽ.
 in fieri f'ieri.
 in fine f'inis.
 in flagrante delicto f'flɛ'grɛntɛ.
 in flore f'flo're.
 in foro f'forũ.
 in harmonia progressio in'hɛr'monia pro-
 'grɛssio.
 in hoc sensu in'hok'sɛnsu.
 in hoc signo vinces in'hok'siŋno 'wiŋkes.
 in hunc effectum in'hɔŋkɛffektũ.
 in ictu oculi in'iktũ 'okuli.
 in illo ordine in'illo 'ordine.
 in illo tempore in'illo 'tempɔrɛ.
 in inceptum finis est inin'kɛptũ· f'inisest.
 in limine in'limine.
 in loco in'loko.
 in loco parentis in'loko pɛ'rentis.
 in luce tua videmus lucem in'lur'kɛ 'tuɑ·
 w'idɛ'muz 'lur'kɛ.
 in lumine tuo videbimus lumen in'lur'mine
 'tuo· w'idɛ'bimuz 'lur'mɛn.
 in manus tuas commendo spiritum meum
 in'mɛnus 'tuɑs· kom'mɛndos 'p'i'ritũ
 'mɛũ.
 in medias res in'mɛdias 'res.
 in memoriam in'mɛ'mɔriẽ
 in natura in'nɑ'turɑ.
 in nocte consilium in'no'kte kɔ'siliũ.
 in nomine diaboli in'no'mine dr'eboli.
 in nomine domini in'no'mine 'domini.
 in nuce in'nu'kɛ.

in omnia paratus in'ɔŋniɛ pɛ'ratus.
 in omnibus amare et servire domino in'ɔŋ-
 nibʊ sɛ'mɑ'rɛ(E)t sɛr'wi'rɛ 'domino.
 in ovo in'ɔwo.
 in pace requiescat in'pɑ'kɛ· rɛ'kɪ'rɛskɛt.
 in pari materia in'pɛri mɑ'tɛriɑ.
 in partibus infidelium in'pɛrtibʊ s'ifi'de-
 liũ.
 in pectore in'pɛktɔrɛ.
 in personam in'pɛr'sɔnɛ.
 in posse in'pɔsse.
 in propria persona in'pɔp'riɑ pɛr'sɔnɑ.
 in principio erat verbum in'pɪn'kɪp'io· ɛ-
 rɛt'wɛrbũ.
 in re in're.
 in rebus in're'bʊs.
 in regione cæcorum rex est luscus in,rɛgi-
 'ɔ'ne kɛə'ko'rũ· rɛk sɛst'luskʊs.
 in rem in'rɛŋ.
 in rerum natura in're'rũ nɑ'turɑ.
 in retentis in'rɛ'tɛntis.
 in sæcula sæculorum in'sɛkʊlɛ sɛə'kʊlo-
 rũ.
 in sæculo in'sɛkʊlo.
 in salvo in'sɛlwo.
 in scientia opportunitas in'skɪ'ɛntiɑ· ɔp-
 pɔr'tʊnitas.
 in scientia et virtute in'skɪ'ɛntiɑɛt wɪ'r'tʊtɛ.
 in se magna ruunt in'sɛ· mɛŋɛnɛ 'rʊʊnt.
 in silico in'sili'ko.
 in situ in'situ.
 in somnis veritas in'sɔŋniz 'wɛ'rɪtɑs.
 in spe in'spɛ.
 in specialibus generalia quærimus in'spɛ-
 kɪ'rɑ'libʊz· ɟɛnɛ'rɑ'liɑ kɛə'rɪmʊs.
 in statu nascendi in'stɛtu nɛs'kɛndi.
 in toto in'to'to.
 in triplo in'tɪp'lo.
 in umbra, igitur, pugnabimus in'ʊmbɾɑ· ɪ-
 ɟitur· pʊŋ'nɑ'bimʊs.
 in utero in'ʊtɛrɔ.
 in utrumque paratus in'ʊtrũkɛ pɛ'ratus.
 in vacuo in'wɛkʊo.
 in varietate concordia in'wɛrɪɛ'tɑtɛ kɔŋ-

'kɔrdiə.
invidiæ prudentia victrix ɪŋ'widɪəə pru-
 'dɛntɪə 'wɪktriks.
in vino veritas ɪŋ'wiːno 'weːritas.
in vitro ɪŋ'wiːtro.
in vivo ɪŋ'wiːvo.
in vivo veritas ɪŋ'wiːvo 'weːritas.
incepto ne desistam ɪŋ'kɛptoː nede'sistɛ.
incertæ sedis ɪŋ'kɛrtɛə 'seːdis.
incredibile dictu ɪŋkɹe'dɪbile 'dɪktu.
intus et in cute 'ɪntʊ sɛtɪŋ'kʊtɛ.
index librorum prohibitorum 'ɪndɛksː lɪ-
 'brɔːrũ prɔ(h)ɪbrɪtɔːrũ.
indigens deo 'ɪndɪgɛnz 'deɔ.
indivisibiliter ac inseparabiliter ɪndɪ'wɪsɪ-
 'bɪlɪtɛ ɹɛkɪn'sɛpɛrɪbɪlɪtɛr.
infinitus est numerus stultorum ɪfi'nɪtʊ-
 sɛst 'nʊmɛrʊs (s)tʊltɔːrũ.
infirma mundi elegit deus ɪ'fɪrmɛ 'mʊndɪ-
 'ɛːlɛgɪd 'deʊs.
infra dignitatem ɪ'frɑːdɪŋnɪ'tatɛ.
ingenio stat sine morte decus ɪŋ'gɛnɪɔs
 tɛt'sɪnɛ'mɔrtɛ 'dɛkʊs.
injuriæ qui addideris contumeliam ɪŋ'ju-
 riəə kɪəd'dɪdɛrɪs kɔntʊ'mɛːlɪɛ.
inopiæ desunt multa, avaritiæ omnia ɪnɔ-
 piəə 'deːsʊnt 'mʊltɛː| ɛwɑːrɪtɪəə 'ɔŋnɪɑː.
instante mense ɪ'stɛntɛ 'mɛ̃ŋsɛ.
instrumentum regni ɪ'strʊ'mɛntũ 'rɛlnɪ.
instrumentum vocale ɪ'strʊ'mɛntũ wɔ'kɑ-
 lɛ.
intaminatis fulget honoribus ɪntɑmɪ'nɑ-
 tɪs 'fʊlɡɛt hɔ'nɔːrɪbʊs.
integer vitæ scelerisque purus ɪntɛgɛr 'wi-
 tɛəs ʃkɛlɛ'rɪsʃkɛ 'pʊrʊs.
intelligenti pauca ɪntɛllɪ'gɛntɪ 'pɛʊkɛ.
inter alia ɪntɛ'rɛlɪɑː.
inter alios ɪntɛ'rɛlɪɔs.
inter arma enim silent leges ɪntɛ'rɛrʊmɛː
 'ɛnɪː 'sɪlɛnt 'lɛːgɛs.
inter cætera ɪntɛr'kɛətɛrɛː.
inter mutanda constantia ɪntɛr'mʊtɛndɛ
 kɔ'stɛntɪəː.
inter spem et metum ɪntɛr'spɛː ɛt'mɛtũ.

inter fæces et urinam nascimur ɪntɛr'fɛə-
 kɛ sɛtʊ'rɪ'nɛː 'nɛskɪmʊr.
inter vivos ɪntɛr'wiːwɔs.
intra muros ɪntrɑ'mʊrɔs.
intra vires ɪntrɑ'wɪrɛs.
invenias etiam disjecti membra poetæ ɪŋ-
 'wɛnɪɑ sɛtɪɛdɪs'jɛktɪ 'mɛmbɹɛ pɔɛ'tɛə.
inveniet quod quisque velit ɪŋ'wɛnɪɛt kʊt-
 ʃkɪʃkɛ 'wɛlɪt.
invicta ɪŋ'wɪktɛː.
invictus maneo ɪŋ'wɪktʊz 'mɛnɛɔ.
ipsa scientia potestas est ɪpsɛs kɪ'ɛntɪəː
 pɔ'tɛstasɛst.
ipse dixit ɪpsɛ 'dɪksɪt.
ipsissima verba ɪp'sɪssɪmɛ 'wɛrβɛ.
ipsissima voce ɪp'sɪssɪmɛ 'wɔ'kɛː.
ipso facto ɪpsɔ'fɛktɔː.
ira deorum ɪ'rɛ dɛ'ɔːrũ.
ira furor brevis est ɪ'rɛː 'fʊrɔr 'brɛwɪsɛst.
ita vero ɪtɛ 'wɛːrɔ.
ite, missa est ɪ'tɛː 'mɪssɛːɛst.
iter legis ɪtɛr 'lɛːgɪs.

J

Jesu juva ʃɛ'sʊː ʃʊwɑː.
Jesus Nazarenus Rex Judæorum ʃɛ'sʊz nɛ-
 zɑrɛ'nʊsː rɛks ʃʊdɛə'ɔːrũ.
Johannes est nomen ejus ʃɔ'hɛnnɛsɛst
 'nɔːmɛ 'nɛɪjʊs.
jugulare mortuos ʃʊgʊ'lɑːtɛ 'mɔrtʊɔs.
juncta juvant ʃʊŋktɛ ʃʊwɛnt.
jura novit curia ʃʊ'rɛ 'nɔwɪt 'kʊrɪɑː.
jure matris ʃʊ'rɛ 'mɑːtrɪs.
jure uxoris ʃʊ'rɛʊk 'sɔːrɪʊs.
jus accrescendi ʃʊ sɛkkɹɛs'kɛndɪ.
jus ad bellum ʃʊ sɛd'bɛllũ.
jus cogens ʃʊs 'kɔːgɛs.
jus in bello ʃʊ sɪ'bɛllɔ.
jus primæ noctis ʃʊs 'prɪːmɛə 'nɔktɪs.
justitia fundamentum regni ʃʊstɪtɪə fʊnda-
 'mɛntũ rɛŋnɪ.
justitia omnibus ʃʊstɪtɪə 'ɔŋnɪbʊs.
juventuti nil arduum ʃʊwɛntʊtɪː 'nɪ ɪlɛr-

duō.
juventutis veho fortunas ǰuʋenʋtʋtiz ʋe-
ho fɔrʋtnas.

L

labor ipse voluptas ʋəbɔ ʋɪpsɛ wɔʋlʋptas.
labor omnia vincit ʋəbɔ ʋɔŋniɛ ʋɪŋkɪt.
laborare pugnare parati sumus ʋəbɔrɑrɛ
pʋŋnɑrɛ pɛrɑtɪsʋmʋs.
labore et honore ʋəbɔr(ɛ)ɛt hɔnoʋrɛ.
laboremus pro patria ʋəbɔrɛmʋs prɔpɛ-
trɪɑ.
laboris gloria ludi ʋəbɔrɪz ʋlɔrɪɛ ʋurdi.
lacrimæ rerum ʋləkrɪmɛɔ rɛrʋ.
lapsus ʋəpsʋs.
lapsus calami ʋəpsʋs ʋələmi.
lapsus linguæ ʋəpsʋz ʋɪŋgʋɛ.
lapsus memoriæ ʋəpsʋz mɛmoʋrɪɛɔ.
lauda finem ʋəuda ʋɪnɛ.
laudator temporis acti ʋəʋdɑtɔr ʋɛmpɔrɪ
sakti.
laudetur Jesus Christus ʋəʋdɛtʋr ʋɛsʋs
khrɪstʋs.
laus deo ʋəʋz ʋdɛɔ.
lectio breuior potior ʋləktɪɔ ʋbrɛʋɪɔr ʋpɔ-
tɪɔr.
lector salutem ʋləktɔrɪ sɛʋlʋtɛ.
lege artis ʋləgɛ ʋɛrtɪs.
legem terræ ʋləgɛ ʋɛrɛɛɔ.
leges sine moribus vanæ ʋləgɛs sɪnɛmoʋ-
rɪbʋs ʋʋnɛɔ.
legio patria nostra ʋləgɪɔ ʋpɛtrɪɑ nɔstrɛ.
legi, intellexi, et condemnavi ʋləgɪ ɪntɛl-
ʋləksi ɛtkɔndɛnɑʋɪ.
legitime ʋləgɪtɪmɛ.
lex artis ʋlək ʋɛrtɪs.
lex ferenda ʋləks fɛrɛndɛ.
lex in casu ʋlək sɪŋkɑsʋ.
lex lata ʋləks ʋlɑtɛ.
lex loci ʋləks ʋlɔki.
lex non scripta ʋləks nɔsʋkrɪptɛ
lex orandi, lex credendi ʋlək sɔrɛndɪ ʋləks
krɛdɛndɪ.

lex paciferat ʋləks pɑkɪfɛrɛt.
lex parsimoniae ʋləks pɛrsɪmoʋnɪɛɔ.
lex rex ʋləks rɛks.
lex scripta ʋləks (s)ʋkrɪptɛ.
lex talionis ʋləks tɑlɔnɪs.
libertas justitia veritas liʋɛrtɑs ǰʋstɪtɪɛ
ʋwɛrɪtɑs.
libertas perfundet omnia luce liʋɛrtɑs pɛr-
ʋʋndɛ ʋɔŋniɛ ʋlʋkɛ.
libertas quæ sera tamen liʋɛrtɑs ǰʋɛsɛ-
rɛ ʋɛmɛn.
libertas securitas justitia liʋɛrtɑs sɛkʋrɪ-
tɑs ǰʋstɪtɪɛ.
libra ʋlɪbrɛ.
littera scripta manet ʋlɪttɛrɛs ʋkrɪptɛ ʋmɛ-
nɛt.
loco citato ʋlɔkɔ kɪtɑtɔ.
locum tenens ʋlɔkʋ ʋtɛnɛs.
locus classicus ʋlɔkʋs ʋklɛssɪkʋs.
locus minoris resistentiæ ʋlɔkʋz mɪnoʋrɪz
rɛsɪstɛntɪɛɔ.
locus pœnitentiæ ʋlɔkʋs ʋpɔɛnɪtɛntɪɛɔ.
locus standi ʋlɔkʋs (s)ʋtɛndɪ.
longissimus dies cito conditur lɔŋgɪssɪ-
mʋz ʋdɪɛs ʋkɪtɔ ʋkɔndɪtʋr.
lorem ipsum ʋlɔrɛ ʋpsʋ.
luceat lux vestra ʋlʋkɛɛt ʋlʋks ʋwɛstrɛ.
lucem sequimur ʋlʋkɛ ʋsɛkɪmʋr.
luceo non uro ʋlʋkɛɔ nɔnʋrɔ.
lucida sidera ʋlʋkɪdɛ ʋsɪdɛrɛ.
luctor et emergo ʋlʋktɔ ʋɛtɛmɛrgɔ.
luctor, non mergor ʋlʋktɔr nɔmʋmɛrgɔr.
lucus a non lucendo ʋlʋkʋ sɑnɔnʋlʋkɛndɔ.
lupus est homo homini ʋlʋpʋsɛst ʋhɔmɔ
ʋhɔmɪnɪs.
lupus in fabula ʋlʋpʋ sɪfɑbʋlɑ.
lupus non mordet lupum ʋlʋpʋz nɔmʋmɔr-
dɛt ʋlʋpʋ.
lupus non timet canem latrantem ʋlʋpʋz
nɔntɪmɛt ʋkɛnɛ lɑtrɛntɛ.
lux æterna ʋlʋk sɛɛtɛrɛnɛ.
lux et lex ʋlʋk sɛtʋləks.
lux et veritas ʋlʋk sɛtʋwɛrɪtɑs.
lux ex tenebris ʋlʋk sɛksʋtɛnɛbrɪs.

lux hominum vita 'luks 'hōminū 'witə.
lux in domino 'luk sɪn'domino.
lux in tenebris lucet 'luks ɪn'tenebris 'lu-
 kɛt.
lux libertas 'luks li'bɛrtas.
lux mentis lux orbis 'luks 'mɛntis ˌluk'sɔr-
 bis.
lux sit 'luk(s) 'sɪt.
lux tua nos ducat 'luks 'tuə noz'dukɛt.
lux, veritas, virtus 'luks ˌwe'ritas ˌwɪrtus.

M

magis ter meus asinus est 'mægɪs 'tɛr mɛu-
 'sɛsɪnʊ 'sɛst.
magister dixit mæ'gɪstɛr 'dɪksɪt.
magister meus Christus mæ'gɪstɛr 'mɛus-
 'khrɪstʊs.
Magna Charta 'mæŋnɛ 'kɛrtə.
magna cum laude 'mæŋna kũ'ləʊdɛ.
magna di curant, parva neglegunt 'mæŋnɛ
 'dɪ ˌkʊrɛnt ˌpɛrʋɛ 'nɛglɛɡʊnt.
magna est vis consuetudinis 'mæŋnɛ ɛst'wɪs
 kɔ'suɛ'tʊdnɪs.
Magna Europa est patria nostra 'mæŋnɛʊ
 'rɔpɛ ɛst'pɛtrɪɛ 'nɔstrɛ.
magna spes meretrix 'mæŋnɛs ˌpɛs ˌmɛrɛ-
 trɪks.
magno cum gaudio 'mæŋno kũ'gɛʊdɪo.
magnum opus 'mæŋnũ 'ɔpʊs.
magnum vectigal est parsimonia 'mæŋnũ
 wɛk'tɪgɛ ɛst'pɛrsɪ'mo'niɛ.
major e longinquo reverentia 'mɛɪjɔ ˌrɛlɔŋ-
 'ɡɪŋkɔ ˌrɛwɛ'rɛntɪɛ.
majora premunt mɛɪ'jɔ'rɛ ˌprɛmʊnt.
mala fide 'mɛla 'fɪdɛ.
mala res vita est 'mɛlɛ 'rɛs ˌwɪtɛ'(ɛ)st.
mala tempora currunt 'mɛlɛ ˌtɛmpɔrɛ ˌkʊr-
 rʊnt.
male captus bene detentus 'mɛlɛ 'kɛptʊs
 ˌbɛnɛ dɛ'tɛntʊs.
malo mori quam fœdari 'ma'lo 'mɔri ˌkɛ-
 fœ'dari.
malum discordiæ 'ma'lũ dɪs'kɔrdɪɛ.

malum in se 'mɛlũ ɪn'sɛ.
malum prohibitum 'mɛlũ prɔ'hɪbɪtũ.
malum quo communius eo peius 'mɛlũ ˌkɔ-
 kom'mʊnɪs ˌɛɔ'pɛɪjʊs.
manu forte 'mɛnu 'fɔrtɛ.
manibus date lilia plenis 'mɛnɪbʊz ˌdɛtɛ 'li-
 lɪa ˌplɛnɪs.
manu militari 'mɛnu ˌmɪlɪ'tarɪ.
manu propria 'mɛnu ˌprɔp'riɑ.
manus manum lavat 'mɛnʊz ˌmɛnũ ˌlɛwɛt.
manus multæ cor unum 'mɛnʊz ˌmʊltɛə
 'kɔr ˌʊnũ.
manus nigra 'mɛnʊz ˌnɪgrɛ.
marcet sine adversario virtus 'mɛrɛkɛt ˌsɪ-
 nɛɔd'wɛr'sarɪo ˌwɪrtʊs.
mare clausum 'mɛrɛ ˌklɛʊsũ.
mare ditat, rosa decorat 'mɛrɛ ˌdɪtɛt ˌrɔsɛ
 ˌdɛkɔrɛt.
mare liberum 'mɛrɛ ˌlɪ'bɛrũ.
mare nostrum 'mɛrɛ ˌnɔstrũ.
mater dei 'mɛtɛr ˌdɛɪ.
mater familias 'mɛtɛr fɛ'mɪlɪas.
mater semper certa est 'mɛtɛr ˌsɛmpɛr-
 ˌkɛrtɛ'(ɛ)st.
materia medica mɛ'tɛrɪɛ ˌmɛdɪkɛ.
maxima debetur puero reverentia 'mɛksɪ-
 mɛ dɛ'bɛtʊr ˌpʊɛro ˌrɛwɛ'rɛntɪɛ.
*maximi momenti et ponderis nihil omnia-
 que sunt* 'mɛksɪmɪ mo'mɛntɪɛt ˌpɔndɛ-
 rɪs ˌnɪhɪ ˌɔnɪ'ɛkɛsʊnt.
me vexat pede 'mɛ ˌwɛksɛt ˌpɛdɛ.
mea culpa ˌmɛa'kʊltʋɑ.
media vita in morte sumus 'mɛdɪɑ ˌwɪtɑ
 ɪn'mɔrtɛsʊmʊs.
Mediolanum captum est ˌmɛdɪo'lɑ'nũ
 ˌkɛptũ'(ɛ)st.
melius abundare quam deficere 'mɛlɪʊ sɛ-
 bʊn'dɑrɛ ˌkɛ'dɛfɪkɛrɛ.
meliora ˌmɛlɪ'o'rɛ.
meliorare legem meliorare vitam est ˌmɛ-
 lɪɔ'rɑrɛ ˌlɛgɛ ˌmɛlɪɔ'rɑrɛ ˌwɪtɛ'(ɛ)st.
meliozem lapsa locavit ˌmɛlɪ'o'rɛ ˌlɛpsɛ
 lɔ'kɑwɪt.
melita, domi adsum ˌmɛlɪtɛ ˌdomɪ'ɛtsũ.

memento mori mē'mento 'mōri.
memento vivere mē'mento 'wi'wɛɛɛ.
meminerunt omnia amantes ,memi'nɛ-
 rʊn 'tōŋniɛ· ɛ'mɛntɛs.
memores acti prudentes futuri 'mɛmɔrɛ
 'sɛkti· pru'dɛntɛs fu'tʊri.
mens agitat molem 'mɛs· ɛ'gɪtɛt 'mɔ'les.
mens et manus 'mɛs· ɛt'mɛnʊs.
mens rea 'mɛs 'rɛɛ.
mens sana in corpore sano 'mɛs 'sa'nɛ· iŋ-
 'kɔr'pɔrɛ 'sa'nɔ.
metri causa 'mɛtri 'kɛʊsa.
miles gloriosus 'mi'lɛz glɔr'i'o'sʊs.
miles praesidii libertatis 'mi'lɛs prɛə'sɪdi
 ,libɛr'tatis.
mictus cruentus 'miktʊs kru'ɛntʊs.
miserabile visu ,mɪsɛ'r'abɪlɛ 'wi'sʊ.
miserere nobis ,mɪsɛ'rɛ'rɛ 'no'bis.
missio dei 'miʃsi'o 'dɛi.
mobilis in mobili 'mo'bɪli sim'mo'bɪli.
modus operandi 'mɔdʊ sɔpɛ'rɛndi.
modus ponens 'mɔdʊs 'pɔ'nɛs.
modus tollens 'mɔdʊs 'tɔllɛs.
modus vivendi 'mɔdʊz wi'wɛndi.
montani semper liberi mɔnt'a'ni ,sɛmpɛr-
 'li'bɛri.
more ferarum 'mɔ'rɛ fɛ'r'a'rʊ.
more suo 'mɔ'rɛ 'sʊo.
moriōr invictus 'mɔri'o rɪŋ'wi'ktʊs.
morituri nolumus mori ,mɔri'tʊri· 'no'lʊ-
 mʊz 'mɔri.
morituri te salutant ,mɔri'tʊri· tɛsɛ'lʊtɛnt.
mors certa, hora incerta 'mɔrs 'kɛrtɛ· 'ho-
 rɛiŋ 'kɛrtɛ.
mors mihi lucrum 'mɔrs· ,mi'lʊkrʊ.
mors omnibus 'mɔr 'sɔŋnɪbʊs.
mors tua, vita mea 'mɔrs 'tʊɛ· 'wi'tɛ 'mɛɛ.
mors vincit omnia 'mɔrs· 'wiŋki 'tōŋniɛ.
morte magis metuenda senectus 'mɔrtɛ·
 ,mɛgɪz mɛtʊ'ɛndɛ sɛ'nɛktʊs.
mortui vivos docent 'mɔrtʊi· 'wi'vɔz 'dɔ-
 kɛnt.
mortuum flagellas 'mɔrtʊũ flɛ'gɛllas.
mos majorum 'moz ma'i'o'rʊ.

motu proprio 'mɔ'tʊ 'prɔp'ri'o.
mulgere hircum mʊl'gɛ'rɛ 'hɪrkʊ.
mulier est hominis confusio 'mʊliɛfɛst·
 'hɔmɪnɪs kɔ'fʊ'si'o.
multa paucis 'mʊltɛ· 'pɛʊkɪs.
multis e gentibus vires 'mʊlti sɛ'gɛntɪbʊz
 'wi'rɛs.
multitudo sapientium sanitas orbis ,mʊlti-
 tʊ'do sɛp'rɛnti'ũ· 'sa'nɪta 'sɔr'bɪs.
multum in parvo 'mʊltʊ· iŋ'pɛr'vɔ.
mundus senescit 'mʊndʊs sɛ'nɛskɪt.
mundus vult decipi 'mʊndʊz ,vʊl'(d)'dɛ-
 kɪpi.
mundus vult decipi, ergo decipiatur 'mʊndʊz
 ,vʊl'(d)'dɛ·kɪpi· ,ɛrgɔdɛkɪp'r'atʊr.
munit hæc et altera vincit 'mʊnit 'hɛə· kɛ-
 'tɛl'tɛrɛ 'wiŋkɪt.
mutatis mutandis mu'tatɪz mu'tɛndɪs.
mutato nomine de te fabula narratur mu-
 'tato 'no'mɪnɛ· dɛ'tɛ 'fabʊlɛ nɛ'r'ratʊr.

N

nanos gigantum humeris insidentes 'na-
 noz gi'gɛntʊ 'hʊmɛri sɪnsɪ'dɛntɛs.
natura abhorret a vacuo natʊ'rɛ(ɛ)b 'hɔr-
 rɛ ta'wɛkʊo.
natura artis magistra natʊ'rɛ· ɛrtɪz mɛ'gɪs-
 trɛ.
natura nihil frustra facit natʊ'rɛ· 'nihił
 'frʊstrɛ· fɛkɪt.
natura non contristatur natʊ'rɛ ,noŋkɔn-
 trɪst'atʊr.
natura non facit saltum, ita nec lex natʊ-
 rɛ nɔ'fɛkɪt 'sɛltʊ· 'ɪtɛ ,nɛk'leks.
natura non facit saltus natʊ'rɛ nɔ'fɛkɪt
 'sɛltʊs.
natura valde simplex est et sibi consona
 natʊ'rɛ ,vɛldɛ'sɪm'plɛksɛst· ɛt'sɪbɪ'kɔŋ-
 sɔnɛ.
naturalia non sunt turpia natʊ'r'a'lɪɛ· ,nɔ-
 sʊn(t)'tʊr'pɪɛ.
ne plus ultra ,nɛplʊ'sʊł'tra.
ne puero gladium nɛ'pʊɛrɔ 'glɛdiũ.

ne supra crepidam sutor judicaret 'ne su-
 pra'krepidē 'sutōr 'judr'ka'ret.
ne te quāsisiveris extra 'ne'te kʷə'si'wɛɪ
 'sɛk'stra.
nec aspera terrent nɛ'kə'spɛɾɐ 'tɛɾɾɛnt.
nec dextrorsum, nec sinistrorsum nɛk-
 ,dɛk'strɔrsũ nɛk,sɪnɪ'strɔrsũ.
nec spe, nec metu nɛk'spɛ· nɛk'mɛtu.
nec tamen consumebatur nɛk'tɛmɛn̄ kō-
 sumɛ'batʊr.
nec temere nec timide nɛk'tɛmɛɾɛ· nɛk-
 'tɪmɪdɛ.
nec vi, nec clam, nec precario nɛk'wi· nɛk-
 'klɛŋ· nɛk'pɾɛ'ka'ɾɪo.
necesse est aut imiteris aut oderis nɛ'kɛs-
 sɛst· ɪ'vʊtɪmɪ'tɛ'ɾɪs· ɪ'vʊtɔ'dɛ'ɾɪs.
necessitas etiam timidos fortes facit nɛ-
 'kɛssɪtə 'sɛtɪɛ̄ 'tɪmɪdɔs· 'fɔrtɛs,fɛkɪt.
nemine contradicente 'nɛ'mɪnɛ kɔn'tɾadɪ-
 'kɛntɛ.
nemo contra deum nisi deus ipse 'nɛ'mo
 kɔn'tɾə'dɛũ· nɪsɪ'dɛʊ'sɪpsɛ.
nemo dat quod non habet 'nɛ'mo 'dɛt· kɔd-
 nɔn'hɛbɛt.
nemo est supra legem 'nɛ'mo,ɛst sʊpɾə'lɛ-
 gɛ̄.
nemo iudex in causa sua 'nɛ'mo 'jʊdɛk· sɪŋ-
 'kɛʊsə 'sʊə.
nemo malus felix 'nɛ'mo 'mɛlʊs 'fɛ'lɪks.
nemo me impune laccessit 'nɛ'mo· 'mɛɪm
 'pʊ'nɛ· lɛ'kɛssɪt.
nemo mortalium omnibus horis sapit 'nɛ-
 mo mɔɾ'ta'lɪũ 'ɔŋnɪbʊs 'hɔ'ɾɪs 'sɛpɪt.
nemo nisi per amicitiam cognoscitur 'nɛ-
 mo· nɪsɪ'pɛɾɛ'mɪ'kɪtɪɛ̄· kɔŋ'nɔskɪtʊr.
nemo propheta in patria 'nɛ'mo· pɾɔ'pʰɛ-
 tɛ· ɪm'pɛtɾɪə.
nemo saltat sobrius 'nɛ'mo· 'sɛltɛt 'so'bɾɪʊs.
nemo tenetur se ipsum accusare 'nɛ'mo
 tɛ'nɛtʊr· sɛ'ɪpsũ ɛk'ku'sa'ɾɛ.
neque semper arcum tendit Apollo nɛkʷɛ-
 'sɛmpɛɾ· ɛɾ'kũ 'tɛndɪ· tɛ'pɔ'ɪlo.
ne quid nimis nɛkɪd'nɪmɪs.
nervos belli, pecuniam infinitam 'nɛɾ'wɔz

'bɛ'ɪli· pɛ'kʊ'nɪɛ̄ɪ fɪ'nɪtɛ̄.
nihil ad rem 'nɪhɪ lɛd'rɛŋ̄.
nihil boni sine labore 'nɪhɪɪ 'bɔni· sɪnɛ'lɛ-
 'bɔ'tɛ.
nihil dicit 'nɪhɪɪ 'dɪ'kɪt.
nihil enim lacrima citius arescit 'nɪhɪ ɪɛ-
 nɪ'lɛkɾɪmɛ· 'kɪtɪʊ s'aɾɛskɪt.
nihil humanum mihi alienum 'nɪhɪɪ hu-
 'mā'nũ· mɪɪɛ'lɪ'e'nũ.
nihil in intellectu nisi prius in sensu 'nɪhɪ
 ɪɪ'nɪntɛɪ'lɛktʊ· nɪsɪ'pɾɪʊs sɪn'sɛŋsʊ.
nihil melius nihilo 'nɪhɪɪ 'mɛlɪʊz 'nɪhɪlo.
nihil nimis 'nɪhɪɪ 'nɪmɪs.
nihil novi 'nɪhɪɪ 'nɔwi.
nihil obstat 'nɪhɪ 'ɔp'stɛt.
nihil sine deo 'nɪhɪɪ sɪnɛ'dɛo.
nihil ultra 'nɪhɪ 'ɪʊ'tɾə.
nil admirari 'nɪ lɛd'mɪ'ɾa'ɾɪ.
nil desperandum 'nɪɪ dɛspɛ'rɛndũ.
nil igitur fieri de nilo posse fatendumst 'nɪ
 ɪɪɪɪtʊr'fɪɛɾɪ· dɛ'nɪlo· 'pɔssɛ fɛ'tɛndũ.
nil igitur mors est ad nos 'nɪ ɪɪɪtʊr'mɔɾsɛs
 tɛd'nɔs.
nil mortalibus ardui est 'nɪɪ mɔɾ'ta'lɪbʊ
 'sɛɾdʊɪ(ɛ)st.
nil nisi bonum 'nɪɪ· nɪsɪ'bɔnũ.
nil nisi malis terrori 'nɪɪ· nɪsɪ'mɛlɪs tɛɾ'to-
 ɾɪs.
nil per os 'nɪɪ pɛ'ɾɔs.
nil satis nisi optimum 'nɪɪ 'sɛtɪs· nɪsɪ'ɔptɪ-
 mũ.
nil sine labore 'nɪɪ sɪnɛ'lɛ'bɔ'tɛ.
nil sine numine 'nɪɪ sɪnɛ'nʊ'mɪnɛ.
nil volentibus arduum 'nɪɪ· vɔ'lɛntɪbʊ· sɛɾ-
 dʊũ.
nisi prius nɪsɪ'pɾɪʊs.
nitimur in vetitum 'nɪtɪmʊ ɾɪŋ'wɛtɪtũ.
nobis bene, nemini male nɔbɪz'bɛnɛ· 'nɛ-
 mɪnɪ 'mɛlɛ.
nolens volens 'nɔlɛs· 'vɔlɛs.
noli me tangere 'nɔ'li mɛ'tɛŋgɛɾɛ.
noli quod nescis despiciere 'nɔ'li· kɔd'nɛs-
 kɪs dɛs'pɪkɛɾɛ.
noli turbare circulos meos 'nɔ'li tʊɾ'baɾɛ

'kirkuloz 'meos.
 nolle prosequi 'noʎe 'pɾo'seʎi.
 nolo contendere 'no'lo kɔntɛndɛɾɛ.
 nomen dubium 'noɱeɱ 'dubiũ.
 nomen est omen 'no'meɱes 'to'meɱ.
 nomen nescio 'noɱeɱ 'neskio.
 nomen nudum 'noɱeɱ 'nurdũ.
 non bis in idem nom'bi si'nidẽ.
 non causa pro causa noŋ'kɛuse pɾo'kɛusa.
 non compos mentis noŋ'kɔmpɔz 'meɱtis.
 non constat noŋ'kɔstɛt.
 non ducor, duco non'du'kɔɾ 'du'ko.
 non est factum ɱonɛst'fɛktũ.
 non extinguetur no,ɱɛkstiŋ'ʒɛtɔɾ.
 non liquet non'li'ʎɛt.
 non loqui sed facere non'loʎi· set'fɛʎɛɾɛ.
 non mihi solum 'nom,mihi 'so'lũ.
 non ministrari sed ministrare ɱomminis-
 'tra'ri· sed,minis'tra'ɾɛ.
 non multa sed multum nom'muʎtɛ· sed-
 'muʎtũ.
 non nobis nati ɱon'no'biz 'nati.
 non nobis solum ɱon'no'bis 'so'lũ.
 non numerantur, sed ponderantur non,ɱu-
 me'ɾɛntɔɾ· sed,pɔnde'ɾɛntɔɾ.
 non olet no'noʎɛt.
 non omnia possumus omnes no'õŋɱie
 'pɔssumu 'sõŋnes.
 non omnis moriar no'õŋɱiz 'mɔɾɛɾ.
 non plus ultra ɱomplu'suʎtra.
 non possumus nom'pɔssumus.
 non progredi est regredi nom'pɾo'ʒɾɛdi·
 est'reʒɾɛdi.
 non prosequitur ɱompɾo'seʎitɔɾ.
 non scholæ sed vitæ nõ'kholeæ· sed'wi'tɛæ.
 non quis sed quid noŋ'ʎis· set'ʎid.
 non sequitur nõ'seʎitɔɾ.
 non serviam nõ'sɛɾwiẽ.
 non sibi nõ'sibi.
 non sibi, sed patriæ nõ'sibi· set'pɛtriæ.
 non sibi, sed suis nõ'sibi· set'suis.
 non sibi, sed omnibus nõ'sibi· se'dõŋɱibus.
 non sic dormit, sed vigilat ɱõsig'dɔɾmit·
 sed'wigilet.

non sum qualis eram nõ'sũŋ· ʎɛl'sɛɾẽ.
 non timebo mala ɱonɱime'bo 'meʎe.
 non vestra sed vos noŋ'westɾɛ· sed'wɔs.
 non vitæ sed scholæ noŋ'wi'tɛæ· setskholeæ.
 non vi, sed verbo noŋ'wi· sed'wɛɾbo.
 nosce te ipsum 'nosʎɛ te'ipsũ.
 noscitur a sociis 'nosʎitɔɾ a'soʎiis.
 noster nostri 'noʎtɛɾ 'noʎtri.
 nota bene 'nota 'bene.
 novus ordo seclorum 'noʎu 'sɔɾdo se'klo-
 rũ.
 novus ordo sŒculorum 'noʎu 'sɔɾdo sɛæ-
 ku'lo·rũ.
 nulla dies sine linea 'nuʎʎɛ 'dies· sine'li'neæ.
 nulla pœna sine lege 'nuʎʎɛ 'pœnɛ· sine-
 'le'ʒɛ.
 nulla quæstio 'nuʎʎɛ 'ʎɛæstio.
 nulla tenaci in via est via 'nuʎʎɛ te'na'ʎiŋ-
 'wiɛ(e)st· 'wiɛ.
 nullam rem natam 'nuʎʎẽ rɛŋ· natẽ.
 nulli secundus 'nuʎʎi se'kunduɾ.
 nullius in verba nuʎʎiu siŋ'wɛɾbɛ.
 nullus deus est 'nuʎʎuz 'deusest.
 numen lumen 'nu'meɱ· 'lu'meɱ.
 numerus clausus 'numeɾus 'klɛusus.
 numquam lex veritati et justitiæ respondet
 'nũŋʎẽ 'leks wɛɾitʎitɛt iustitiæɾɛ sɛs'pɔn-
 det.
 nunc aut numquam 'nuŋ ʎɛut'nũŋʎẽ.
 nunc dimittis 'nuŋk di'mittis.
 nunc est bibendum ɱnuŋʎɛs(d)bi'bɛndũ.
 nunc pro tunc 'nuŋk· pɾo'tuŋk.
 nunc scio quid sit amor 'nuŋks 'ʎio· ʎi'tsi-
 'tɛmɔɾ.
 numquam minus solus quam solus 'nũŋʎẽ
 'minus 'so'lus· ʎẽ'so'lus.
 numquam non paratus 'nũŋʎẽ ɱompe'ra-
 tus.
 numquam obliviscar 'nũŋʎẽs bli'wiskɛɾ.

O

o homines ad servitatem paratos o'homi-
 ne· set,sɛɾwi'tutẽ pɛ'ratos.

o tempora, o mores! o'tempɔra· o'mo'res·
obœdientia civium urbis felicitas ɔbœdi-
 'ɛntiɛ 'ki·wiũ· 'urbis feli'kitas·
obiit 'ɔbiit·
obit anus, abit onus 'ɔbi 'tɛnʊs· 'ɛbi 'tɔnʊs·
obiter dictum 'ɔbitɛr 'diktũ·
obliti privatorum, publica curate ɔ'bliti
 ,priwato'rũ· 'publike ku'rate·
obscuris vera involvens ɔps'ku'riz 'we'reiŋ
 'wɔ'wɛs·
obscurum per obscurius ɔps'ku'rũ ,pɛrɔps-
 'ku'ris·
obtorto collo ɔp'tɔrto 'kɔ'ʎo·
obtusus perniciosior quam perfidus est ɔp-
 'tʊsus· ,pɛrni'ki'o'siɔr kɛ'pɛr'fidʊ'sɛst·
oderint dum metuant 'o'dɛrɪnt· 'dũ'mɛ-
 tuɛnt·
odi et amo 'o·di· ɛ'tɛmo·
odi profanum vulgus et arceo 'o·di pɔ'fʌ-
 nũ 'wʊ'ʎʊ· ɛ'tɛr'keo·
odium theologicum 'ɔdiũ theɔ'ʎɔ'ʎikũ·
oleum camino 'ɔleũ kɛ'mi'no·
omne ignotum pro magnifico 'ɔŋneiŋ 'no-
 tũ· ,pɔ'mɛŋ'nifiko·
omne initium difficile est 'ɔŋnei 'nitiũ
 dif'fi'kilɛ(ɛ)st·
omne vivum ex ovo 'ɔŋne 'wi·wũ· ɛk'sowo·
Omnes substantiæ inanes sunt: tantum ni-
hil imperfectum non est 'ɔŋnes substʌn-
 tiɛɪ 'nʌ'nes,sʊnt· 'tɛntũ 'nihi· ,ɪmpɛr-
 'fɛktũ no'nest·
omnia cum deo 'ɔŋniɛ kũ'deo·
omnia dicta fortiora si dicta Latina 'ɔŋniɛ
 'di'kte· ,fɔrti'o're· si'di'kte lɛ'ti'ne·
omnia mutantur, nihil interit 'ɔŋniɛ mu-
 'tɛntʊr· 'nihi 'ɪntɛrɪt·
omnia omnibus 'ɔŋniɛ 'ɔŋnibus·
si omnia ficta si'ɔŋniɛ 'fikte·
omnia vincit amor 'ɔŋniɛ 'wiŋki 'tɛmor·
omnia munda mundis 'ɔŋniɛ 'mʊndɛ·
 'mʊndis·
omnis vir enim sui 'ɔŋniz 'wi'r· ɛnĩ'sui·
omnibus idem 'ɔŋnibus 'sidɛ·
omnibus locis fit cædes 'ɔŋnibus z'ʎokis

,fitkœdes·
omnis traductor traditor 'ɔŋnis tra'duk-
 tɔr· 'tra'ditɔr·
omnis vir tigris 'ɔŋniz 'wi'r· 'ti'ʎris·
onus probandi 'ɔnʊs pɔ'ɔ'bɛndũ·
onus procedendi 'ɔnʊs pɔ'kɛ'dɛndi·
opera omnia 'ɔpɛrɛ 'ɔŋniɛ·
opera posthuma 'ɔpɛrɛ 'pɔstʊmɛ·
operari sequitur esse ,ɔpɛ'rʌri 'sɛ'kɪtʊr·
opere citato 'ɔpɛrɛ ki'tʌto·
opere et veritate 'ɔpɛr(ɛ)ɛt ,wɛrɪ'tʌtɛ·
opere laudato 'ɔpɛrɛ lɛʊ'dato·
operibus anteire ɔ'pɛribʊ sɛntɛ'i're·
ophidia in herba ɔ'phidiɛin 'hɛrba·
opinio juris sive necessitatis ɔ'pi'niɔ 'ju'ris
 ,siwɛnɛ,kɛssi'tʌtɛ·
opus anglicanum 'ɔpʊ sɛŋ'ʎlɪ'kanũ·
opus dei 'ɔpʊz 'dei·
ora et labora 'o'rʌɛt lɛ'bɔ'ra·
ora pro nobis 'o'ra pɔ'o'nɔ'bis·
orando laborando ɔ'rɛndo lɛ'bɔ'rɛndo·
oratio recta ɔ'rʌtiɔ 'rɛkta·
oratio obliqua ɔ'rʌtiɔɔ bli'kɛ·
orbis non sufficit 'ɔrbiz nɔ'suffi'kit·
orbis unum 'ɔrbi 'sʊnũ·
ordo ab chao 'ɔrdoɛp 'kɛho·
oremus pro invicem ɔ're'mʊs pɔ'o'ŋwi'kɛ·

P

pace 'pa'kɛ·
pace tua 'pa'kɛ 'tuɛ·
pacem in terris 'pa'kɛin 'tɛrɪs·
pacta sunt servanda 'pɛkte· sʊntsɛr'wɛnda·
palma non sine pulvere 'pɛlmɛ· ,nɔ'sinɛ-
 'pu'lwɛrɛ·
palmam qui meruit ferat 'pɛlmɛ kɪ'mɛ-
 ruit· 'fɛrɛt·
panem et circenses 'pʌ'nɛɛt ki'r'kɛŋsɛs·
para bellum 'pɛrʌ 'bɛ'ʎũ·
parare domino plebem perfectam pɛ'rʌ'rɛ
 'domino· 'plɛ'bɛ pɛr'fɛktɛ·
parce sepulto 'pɛr'kɛ sɛ'pu'ʎto·
par condicio pɛr'kɔn'di'kiɔ·

- parens patriæ* 'pɛrɛ̃s 'pɛtrɪɛə.
pari passu 'pɛri 'pɛssu.
parturient montes, nascetur ridiculus mus
 pɛr'turɪɛnt 'mɔntɛs·nas'kɛtʊr rɪ'dɪkʊ-
 lʊz 'mus.
parturiunt montes, nascitur ridiculus mus
 pɛr'turɪunt 'mɔntɛs·naskɪtʊr rɪ'dɪkʊlʊz
 'mus.
parum luceat 'pɛrʊ 'lu'kɛɛt.
parva sub ingenti 'pɛrʋɛ sʊbɪŋ'gɛntɪ.
parvis imbutus tentabis grandia tutus 'pɛr-
 wi sɪm'bʊrtʊʊs·tɛnta'bɪ z'grɛndɪɛ 'tu-
 tus.
passim 'pɛssɪ̃.
pater familias 'pɛtɛr fɛ'mɪlɪas.
pater omnipotens 'pɛtɛ rɔ̃'nɪpɔtɛ̃s.
pater patriæ 'pɛtɛ 'pɛtrɪɛə.
pauca sed bona 'pɛʊkɛ sɛd'bɔnɛ.
pauca sed matura 'pɛʊkɛ sɛd'ma'tʊrɛ.
paulatim ergo certe pɛʊ'la'tɪ̃·ɛrgo'kɛrtɛ.
pax æterna 'pak sɛə'tɛrnɛ.
pax Christi 'paks 'khrɪstɪ.
pax dei 'paks 'dɛi.
pax deorum 'paks dɛ'o'rʊ̃.
pax, domine 'paks·'dɔmɪnɛ.
pax et bonum 'pak sɛd'bɔnʊ̃.
pax et iustitia 'pakset jʊstɪtɪɛ.
pax et lux 'pakset 'luks.
pax in terra 'paksɪn 'tɛrra.
pax matrum, ergo pax familiarum 'paks
 'ma'trʊ̃·ɛrgo'paks fɛ'mɪlɪ'rʊ̃.
pax optima rerum 'paks·'ɔptɪmɛ 'rɛ'rʊ̃.
pax Romana 'paks rɔ'manɛ.
pax tecum 'paks 'tɛ·kʊ̃.
pax vobiscum 'paks wɔ'bɪskʊ̃.
peccavi pɛk'ka'vi.
pecunia non olet pɛ'kʊnɪɛ·nɔ'nɔlɛt.
*pecunia, si uti scis, ancilla est; si nescis, do-
 mina* pɛ'kʊnɪɛ·sɪ'ʊrtɪs 'kɪɪs·ɛŋ'kɪlɪɛ(ɛ)st·
 sɪ'nɛskɪs·'dɔmɪnɛ.
pede pœna claudo 'pɛdɛ 'pɔɛna 'klɛʊdo.
pendent opera interrupta 'pɛndɛn 'tɔpɛ-
 rɛɪn tɛr'rʊptɛ.
per angusta ad augusta pɦɛrɛʊ'gʊstɛ·ɛdɛʊ-
 'gʊstɛ.
per annum pɛ'rɛnnʊ̃.
per ardua pɛ'rɛrdʊɛ.
per ardua ad alta pɛ'rɛrdʊ(ɛ)ɛ 'dɛltɛ.
per ardua ad astra pɛ'rɛrdʊ(ɛ)ɛ 'dɛstrɛ.
per aspera ad astra pɛ'rɛspɛr(ɛ)ɛ 'dɛstrɛ.
per capita pɛr'kɛpɪtɛ.
per capsulam pɛr'kɛpsʊlɛ̃.
per contra pɛr'kɔntra.
per curiam pɛr'kʊrɪɛ̃.
per definitionem pɛr'dɛfɪnɪ'tɪ'o'nɛ̃.
per diem pɛr'dɪɛ̃.
per fas et nefas pɛr'fasɛt·'nɛfas.
per fidem intrepidus pɛr'fɪdɛɪn 'trɛpɪdʊs.
per literas regias pɛr'lɪtɛraz 'rɛ'gɪas.
per mare per terram pɛr'mɛrɛ·pɛr'tɛrrɛ̃.
per mensem pɛr'mɛ̃nsɛ̃.
per os pɛ'ros.
per pedes pɛr'pɛdɛs.
per quod pɛr'kʊd.
per rectum pɛr'rɛktʊ̃.
per rectum ad astra pɛr'rɛktʊ̃·ɛ'dɛstrɛ.
per se pɛr'sɛ.
per stirpes pɛr'stɪrɛs.
per unitatem vis pɛr'ʊnɪ'tatɛ̃ 'wɪs.
per veritatem vis pɛr'vɛrɪ'tatɛ̃ 'wɪs.
periculum in mora pɛrɪ'kʊlʊ̃ɪm 'mɔra.
perge sequar 'pɛrgɛ 'sɛkɛr.
perpetuum mobile pɛr'pɛtʊ̃ 'mɔ'bɪlɛ̃.
perseverantia et fide in deo pɛr'sɛwɛ'rɛn-
 tɪɛt 'fɪdɛɪn 'dɛo.
persona non grata pɛr'sɔnɛ nɔŋ'gratɛ.
petitio principii pɛ'tɪtɪo pɪnɪ'kɪpɪi.
pia desideria 'pɪɛ dɛsɪ'dɛrɪɛ̃.
pia fraus 'pɪɛ 'frɛʊs.
pia mater 'pɪɛ 'matɛr.
pinxit 'pɪŋksɪt.
piscem natate doces 'pɪskɛ nɛ'tatɛ 'dɔskɛs.
placet 'plɛkɛt.
plenus venter non studet libenter 'plɛ'nʊz
 'wɛntɛr·nɔ̃'stʊdɛt lɪ'bɛntɛr.
plenus venter facile de jejuniis disputat
 'plɛ'nʊz 'wɛntɛr·fɛkɪlɛ dɛ'jɛjʊnɪɪz 'dɪs-
 putɛt.

pluralis majestatis plu'ra:lɪz ,majestatis.
pluralis modestiæ plu'ra:lɪz mɔ'destɪæ.
plus minusve 'pluz mɪ'nʊzwe.
plus ultra plu'sʊl'tra.
pollice compresso favor judicabatur 'pɔl-
 lɪkɛ kɔm'pɹesso·'fɛwɔr ʒudɪkə'batur.
pollice verso 'pɔllɪkɛ 'weɹso.
pons asinorum 'pɔŋ sɛsɪ'nɔ'rũ.
pontifex maximus 'pɔntɪfɛks 'mɛksɪmʊs.
posse comitatus 'pɔsse kɔmɪ'tatus.
possunt quia posse videntur 'pɔssʊnt·kɪæ-
 'pɔsse wɪ'dentʊr.
post aut propter 'pɔst·eʊt'pɹɔptɛr.
post cibum pɔst'kɪbũ.
post coitum pɔst'kɔɪtũ.
post eventum ,ɔste'weɪntũ.
post factum pɔst'fɛktũ.
post festum pɔst'festũ.
post hoc ergo propter hoc pɔst'hɔk·ɛrgo-
 'pɹɔptɛr,hɔk.
post meridiem ,pɔstmɛ'ɹɪ'diɛ.
post mortem pɔst'mɔrtɛ.
post mortem auctoris pɔst'mɔrtɛ'ɔk'tɔ'ris.
post nubila phœbus pɔst'nʊbɪlɛ·'phɔɛbus.
post nubes lux pɔst'nubɛz·'luks.
post prandium pɔst'pɹɛndiũ.
post scriptum pɔs(ts)'kɹɪptũ.
post tenebras lux pɔst'tɛnɛbras·'luks.
postera crescam laude 'pɔstɛra 'kɹɛskɛ 'lɛ-
 dɛ.
potest solum unum 'pɔtɛst 'sɔ'lũ 'ʊnũ.
præmia virtutis honores 'pɹɛmɪɛ wɪr'tʊtɪs
 hɔ'nɔ'res.
præmonitus præmunitus pɹɛə'mɔnɪtus·
 pɹɛəmu'nɪtus.
præsis ut prosis ne ut imperes 'pɹɛsɪs·ʊt-
 'pɹɔ'sɪs·nɛʊ'tɪmpɛres.
præter legem pɹɛtɛr'lɛ'gɛ.
pretiumque et causa laboris 'pɹɛtɪũk(ɛ)ɛt-
 'kɛʊsɛ labɔ'ris.
prima facie 'pɹɪma 'fɛkɪɛ.
prima luce 'pɹɪma 'lu:kɛ
primas sum: primatum nil a me alienum
 puto 'pɹɪmasʊ·pɹɪmatũ·nɪ'lə,mɛə lɛ'

nũputo.
primum mobile 'pɹɪmũ 'mɔ'bɪlɛ.
primum movens 'pɹɪmũ 'mɔwɛs.
primum non nocere 'pɹɪmũ·nɔn'nɔkɛrɛ.
primus inter pares 'pɹɪmʊ sɪntɛr'pɛres.
principia probant non probantur pɹɪŋ'kɪ-
 pɪɛ 'pɹɔbɛnt·nɔmpɹɔ'bɛntʊr.
principiis obsta pɹɪŋ'kɪ 'sɔpta.
principium individuationis pɹɪŋ'kɪpɪũɪn dɪ-
 wɪdʊɛtɔ'nɪs.
prior tempore potior jure 'pɹɪɔr 'tɛmpɔrɛ·
 'pɹɔtɪɔr 'ʒʊ'rɛ.
pro aris et focis pɹɔ'aɹɪ sɛt'fɔkɪs.
pro bono publico pɹɔ'bɔno 'pu'blɪkɔ.
pro deo et patria pɹɔ'dɛoɛt 'pɛtɹɪa.
pro domo sua pɹɔ'dɔmo 'sʊa.
pro fide et patria pɹɔ'fɪdɛ(ɛ)t 'pɛtɹɪa.
pro forma pɹɔ'fɔrma.
pro gloria et patria pɹɔ'glo'ɹɪaɛt 'pɛtɹɪa.
pro hac vice pɹɔ'hak'wɪkɛ.
pro multis pɹɔ'mʊltɪs.
pro parte pɹɔ'pɛrtɛ.
pro patria pɹɔ'pɛtɹɪa.
pro patria vigilans pɹɔ'pɛtɹɪa 'wɪgɪlɛs.
pro populo et gloria pɹɔ'pɔpʊloɛg 'glo'ɹɪa.
pro re nata pɹɔ're 'nata
pro rege et lege pɹɔ're'gɛ(ɛ)t 'lɛ'gɛ.
pro rege, lege et grege pɹɔ're'gɛ·'lɛ'gɛ·ɛd-
 'gɹɛgɛ.
pro se pɹɔ'sɛ.
pro scientia atque sapientia ,pɹɔskɪ'ɛntɪa
 ,ɛt'kɛsɛpɪ'ɛntɪa.
pro scientia et patria pɹɔskɪ'ɛntɪaɛt 'pɛtɹɪa.
pro studio et labore pɹɔ'stʊdɪoɛd lɛ'bɔ'rɛ.
pro tanto pɹɔ'tɛnto.
pro tanto quid retribuemus pɹɔ'tɛnto kɪ-
 dɹɛ'tɹɪbʊ'ɛmʊs.
pro tempore pɹɔ'tɛmpɔrɛ.
probatio pennæ pɹɔ'batɪo 'pɛnnɛə.
probis pateo 'pɹɔbɪs 'pɛtɛo.
prodesse quam conspici pɹɔ'dɛssɛ·kɛ'kɔs-
 pɪkɪ.
propria manu pɹɔ'pɹɪa 'mɛnu.
propter vitam vivendi perdere causas ,pɹɔp-

ter'witē wi'wendi.
 proxime accessit 'proksimeək 'kESSIT.
 proximo mense 'proksimo 'mēŋse.
 pulchrum est paucorum hominum 'phul-
 khũ(ē)st pɛv'ko'rũ 'hominũ.
 pulvis et umbra sumus 'pultwise 'tumbre-
 sumus.
 punctum saliens 'pũktũ 'sɛliēs.
 purificatus non consumptus pu,rif'katuz.
 ,noŋkõ'sumptus.

Q

qua definitione ka,defini'tione.
 qua patet orbis ka'pɛte 'tõŋnes.
 quæ non posuisti, ne tollas ,kɛənom,po'su-
 'isti.
 quæ non prosunt singula multa juvant ,kɛə-
 nom'po'ssunt 'siŋgulɛ 'mũltɛ 'ju'wɛnt.
 quæcumque sunt vera ,kɛə'kũŋkɛ 'sunt'we-
 rɛ.
 quæcumque vera doce me ,kɛə'kũŋkɛ 'we-
 rɛ 'doke,me.
 quære 'kɛəre.
 quærite primum regnum dei 'kɛərite 'pri-
 mũ 'reŋnũ 'dei.
 qualis artifex pereo 'ka'li 'sɛrtifɛks 'pɛreɔ.
 qualitas potentia nostra 'ka'litas 'po'tentie
 'no'stre.
 quam bene non quantum kē'bene. noŋ-
 'kēŋtũ.
 quam bene vivas refert, non quam diu kē-
 'bene 'wi'was 'refert. ,noŋkē'diu.
 quamdiu (se) bene gesserit 'kēŋdiu (se)'be-
 ne 'gesseŋt.
 quantocius quantotius ,kɛnto'kius. ,kɛnto-
 tius
 quantum libet 'kɛntũ 'libet.
 quantum sufficit 'kɛntũ 'suffikit.
 quaque hora ,ka'kɛ'ho'ra.
 quare clausum fregit ,kare'klɛusũ 'fre'git.
 quater in die 'kɛte ri'ndie.
 quem deus vult perdere, dementat prius
 kē'deuz ,wult'perdele. de'mentɛt 'prius.

quem di diligunt adulescens moritur kē-
 'di ,dili'guntur ,ɛdu'leskēs 'moritur.
 questio quid juris kɛstio ki'dju'ris.
 qui audet adipiscitur ki'eude tɛdi'piskitur.
 qui bene cantat bis orat ki'bene 'kɛntɛt. 'bi
 'so'ret.
 qui bono ki'bono.
 qui docet in doctrina ki'doke tɛndok'trina.
 qui habet aures audiendi audiat ki'hɛbe
 'tɛure ,sɛudi'endi. 'ɛudiat.
 qui me tangit, vocem meam audit ,kime-
 'tɛŋgit. 'wo'kē,meē 'ɛudit.
 qui tacet consentire videtur ki'tɛket. ,kõ-
 sɛnt'ite wi'de'tur.
 qui totum vult totum perdit ki'to'tũ,wult-
 'to'tũ,perdit.
 qui transtulit sustinet ki'trɛstulit. 'susti-
 net.
 quid agis ki'dɛgis.
 quid est veritas ki'dɛst'we'ritas.
 quid infantes sumus ki'di'fɛntes,sumus.
 quid nunc ki'd'nũŋk.
 quid pro quo ki'dpro'ko.
 quid rides? ,ki'd'rides.
 quidquid Latine dictum sit altum videtur
 'ki'ki'd lɛti'ne 'di'ktũsit. 'ɛltũ wi'de'tur.
 quieta non movere ki're'tɛ. ,nommo'we're.
 quis custodiet ipsos custodes? ,ki'kiskus'to-
 die ,tipsoskus'to'des.
 quis leget hæc? ,ki'is'le'get,hɛək.
 quis separabit? ,ki'issepɛ'rabit.
 quis ut deus ki'isut'deuz.
 quo errat demonstrator ko'errɛd demõs-
 'trator.
 quo fata ferunt ko'fatɛ 'ferunt.
 quod verum tutum kod'we'rũ. 'turtũ.
 quousque tandem? ,ko'us'kɛ 'tɛndē.
 quo vadimus? ,ko'wa'dimus.
 quo vadis? ,ko'wardis.
 quocunque jeceris stabit ko'kũŋkɛ 'je'ke-
 ris (s)'tɛbit.
 quod abundat non obstat kodɛ'bundɛt. no-
 'nopstɛt.
 quod cito fit, cito perit kot'kito,fit. 'kito

'pɛɪt.
quod erat demonstrandum ɔ̃dɛɪɛd,de-
 mō'strɛndũ.
quod erat faciendum ɔ̃dɛɪɛt,fɛ'ki'ɛndũ.
quod est ɔ̃dɛst.
quod est necessarium est licitum ɔ̃dɛst-
 ,nɛ'kɛ'ssɑ'riũ·ɛst'lɪ'kitũ.
quod gratis assertitur, gratis negatur ɔ̃d-
 'grɑ'ti sɛs'sɛɪtũr·'grɑ'tɪz nɛ'gɑ'tur.
quod me nutrit me destruit ɔ̃dme'nu-
 trɪt·mɛ'dɛstruɪt.
quod perit, perit ɔ̃d'pɛɪt·'pɛɪt.
quod scripsi, scripsi ɔ̃ts'kɪpsɪs·'kɪpsɪ.
*quod supplantandum, prius bene scien-
 dum* ɔ̃tsupplɛntɛndũ·pɪu'z'bɛnɛs kɪ-
 'ɛndũ.
quod vide ɔ̃d'vɪdɛ.
quodcumque dixerit vobis, facite. ɔ̃tkũŋ-
 ɔ̃'ɔ̃'dɪksɛɪt,vobɪs·fɛ'kɪtɛ.
quomodo vales 'ɔ̃mōdɔ'wɛles.
quorum 'ɔ̃rũ.
quos amor verus tenuit tenebit ɔ̃'sɛmɔr
 'wɛ'rʊs'tɛnuɪt·tɛ'nɛ'bit.
quot capita tot sensus ɔ̃t'kɛpɪtɑ·tɔt'sɛŋ-
 sus.
quot homines tot sententiæ ɔ̃t'homɪnɛs·
 ,tɔtsɛntɛntɪɛ.

R

radix malorum est cupiditas 'rɑdɪks mɛ-
 'lɔrũ·ɛstkkũ'pɪdɪtɑs.
rara avis 'rɑrɛ'ɛwɪs.
rari nantes in gurgite vasto 'rɑri'nɛntɛ·sɪŋ-
 'gʊrgɪtɛ'wɛstɔ.
ratio decidendi 'rɛtɪo'dɛkɪ'dɛndɪ.
ratio legis 'rɛtɪo'lɛ'gɪs.
ratione personæ 'rɛtɪ'o'nɛpɛr'so'nɛɔ.
ratum et consummatum 'rɛtũsɛt,kōsum-
 'mɑtũ.
ratum tantum 'rɛtũ'tɛntũ.
rebus sic stantibus 'rɛ'bʊsɪks'tɛntɪbʊs.
recte et fortiter 'rɛktɛɛt'fɔrtɪtɛɪ.
recte et fideliter 'rɛktɛɛt'fɪ'dɛlɪtɛɪ.

reductio ad absurdum rɛ'dʊktɪoɛdɛp'sʊr-
 dũ.
reductio ad infinitum rɛ'dʊktɪoɛdɪfɪ'nɪtũ.
reformatio in pejus rɛ'fɔr'matɪoɪm'pɛɪjʊs.
regnat populus 'rɛŋnɛt'pɔpʊlʊs.
regressus ad uterum rɛ'grɛssʊsɛd'ʊtɛrũ.
religiones humani generis flagitium sunt
 rɛ'lɪgɪ'o'nɛs·hu'mɑni'gɛnɛrɪs·flɑ'gɪtɪũ-
 sʊnt.
religio opium populi est religio·'ɔpɪũ'pɔ-
 pʊlɪ(ɛ)st.
rem acu tetigisti 'rɛŋ'ɛkʊ'tɛtɪ'gɪstɪ.
repetita juvant rɛpɛ'tɪtɛ'jʊwɛnt.
repetitio est mater studiorum rɛpɛ'tɪtɪo(ɛ)st
 'mɑtɛrs'tʊdɪ'o'rũ.
requiem æternam rɛ'kɪɛ'ɛtɛrnɛ.
requiescat in pace rɛ'kɪ'ɛskɛ'tɪm'pɑ'kɪs.
rerum cognoscere causas rɛ'rũkɔŋ'nɔskɛ-
 rɛ'kɛʊsɑs.
res firma mitescere nescit rɛs'fɪrmɛ'mɪtɛs-
 kɛrɛ'nɛskɪt.
res gestæ rɛz'gɛstɛɔ.
res ipsa loquitur rɛ'sɪpsɛ'lɔ'kɪtʊr.
res iudicata rɛs'jʊdɪ'kɑtɛ.
res, non verba rɛs·nɔŋ'wɛrβɛ.
res nullius rɛz'nʊ'lɪʊs.
res publica rɛs'pʊbɪlɪkɛ.
respice adspice prospice rɛspɪkɛ·'ɛtsprɪ-
 kɛ·'pɔspɪkɛ.
respice finem rɛspɪkɛ'fɪ'nɛ.
respondeat superior rɛs'pɔndɛɛt sʊ'pɛɪɔr.
restitutio ad integrum rɛstɪ'tʊtɪoɛ'dɪntɛ-
 grũ.
resurgam rɛ'sʊrgɛ.
rigor mortis 'rɪgɔr'mɔrtɪs.
risus abundat in ore stultorum 'rɪsʊsɛ'bʊn-
 dɛ'tɪ'o'rɛs'tʊ'tɔrũ.
Roma invicta 'rɔ'mɛɪŋ'wɪktɛ.
Roma locuta, causa finita 'rɔ'mɑ'lɔ'kʊrtɑ-
 'kɛʊsɑfɪ'nɪtɑ.
Romanes eunt domus rɔ'mɑ'nɛ'sɛʊnt'dɔ-
 mʊs.
rorate cæli rɔ'rɑtɛ'kɔɛlɪ.
rosam quæ meruit ferat 'rɔsɛ·kɛɔ'mɛrʊɪt.

'fɛrɛt.
rus in urbe 'ru sɪ'nʊrβɛ.

S

saltus in demonstrando 'sɛltʊ sɪn,dɛmɔ̃s-
'trɛndɔ̃.
salus in arduis 'sɛlu sɪ'nɛrdʊis.
salus populi suprema lex esto 'sɛlus 'pɔpu-
li·sʊ'prɛmɛ 'lɛk_sɛstɔ̃.
salva veritate 'sɛlwa ʋɛrɪ'ta'tɛ.
salvator mundi sɛl'atɔr 'mʊndi.
salvo errore et omissione sɛl'wɔɛr'to'rɛ(ɛ)
'tɔmɪssɪ'o'nɛ.
salvo honoris titulo sɛl'wɔ hɔ'nɔ'rɪs 'tɪtʊlo.
sancta sedes 'sɛŋktɛ 'sɛ'dɛs.
sancta simplicitas 'sɛŋktɛ sɪm'plɪkɪtas.
sancte et sapienter 'sɛŋktɛ(ɛ)t sɛprɛ'ɛntɛr.
sanctum sanctorum 'sɛŋktʊ sɛŋk'to'rʊ.
sapere aude 'sɛpɛrɛ 'ɛʊdɛ.
sapiens qui prospicit 'sɛpɪɛs kɪ'prɔspɪkɪt.
sapienti sat sɛprɛ'ɛntɪ 'sɛt.
sapientia et doctrina sɛprɛ'ɛntɪɛd dɔk'trɪ-
nɛ.
sapientia et eloquentia sɛprɛ'ɛntɪɛ tɛlɔ-
'kɛntɪɛ.
sapientia et veritas sɛprɛ'ɛntɪɛt 'wɛrɪtas.
sapientia et virtus sɛprɛ'ɛntɪɛt 'wɪrtʊs.
sapientia janua vitæ sɛprɛ'ɛntɪɛ 'jʌnʊɛ 'wɪ-
tɛɔ̃.
sapientia melior auro sɛprɛ'ɛntɪɛ 'mɛlɪɔ'rɛʊ-
rɔ.
sapientia, pax, fraternitas sɛprɛ'ɛntɪɛ·'paks·
fratɛr'nɪtas.
sat celeriter fieri quidquid fiat satis bene
sɛtkɛ'lɛntɛr 'fɪɛrɪ·kɪt'kɪt 'fɪɛt·sɛtɪz'bɛnɛ.
scientia ac labore skɪ'ɛntɪ(ɛ)ɛk lɛ'bɔ'rɛ
scientia, ære perennius skɪ'ɛntɪɛ·'ɛrɛ pɛ-
'rɛnnɪʊs.
scientia cum religione skɪ'ɛntɪɛ·kʊ,rɛlɪgɪ-
'ɔ'nɛ
scientiæ cedit mare skɪ'ɛntɪɛɔ̃ 'kɛ'dɪt 'mɛrɛ.
scientiæ et patriæ skɪ'ɛntɪɛt·'pɛtɪɛɔ̃.
scientia et labor skɪ'ɛntɪɛt·lɛ'bɔr.

scientia et sapientia skɪ'ɛntɪɛt·sɛprɛ'ɛntɪɛ.
scientia imperii decus et tutamen skɪ'ɛntɪɛ
ɪm'pɛrɪɪ 'dɛkʊsɛt tu'tʌmɛn.
scientia ipsa potentia est skɪ'ɛntɪɛ 'ɪpsɛ pɔ-
'tɛntɪɛ(ɛ)st.
scientia, labor, libertas skɪ'ɛntɪɛ·lɛ'bɔr·li-
'bɛrtas.
scientia vincere tenebras skɪ'ɛntɪɛ·'wɪŋ-
kɛrɛ 'tɛnɛbrʌs.
scilicet skɪ'lɪkɛt.
scio skɪɔ̃.
scio me nihil scire s'kɪɔ̃·mɛ'nɪhɪl's 'kɪ'rɛ.
scire quod sciendum s'kɪ'rɛ kɔtskɪ'ɛndʊ.
scribimus indocti doctique poemata pas-
sim skɪrɪbɪmʊ sɪn'dɔk'tɪ·dɔk'tɪ'kɛ·pɔ'lɛ-
mɛtɛ 'pɛssɪ̃.
scuto amoris divini skʊrto·ɛ'mɔ'rɪz dɪ'wɪnɪ.
seculo seculorum 'sɛkʊlo sɛkʊ'lɔ'rʊ.
sed terræ graviora manent sɛt'tɛrɛɔ̃·grɛ-
wɪ'o'rɛ 'mɛnɛnt.
sede vacante 'sɛ'dɛ wɛ'kɛntɛ.
sedes apostolica 'sɛ'dɛ sɛpɔstɔlɪkɛ.
sedes incertæ 'sɛ'dɛ sɪŋ'kɛrtɛɔ̃.
sedet, æternumque sedebit 'sɛdɛt·ɛtɛr'nʊ-
kɛ sɛ'dɛ'bit.
semel in anno licet insanire 'sɛmɛ lɪ'nɛnno-
'lɪkɛ tɪsʌ'nɪ'rɛ.
semper ad meliora 'sɛmpɛ rɛdmɛlɪ'o'rɛ.
semper anticus 'sɛmpɛ rɛn'tɪ'kʊs.
semper apertus 'sɛmpɛ rɛ'pɛrtʊs.
semper ardens 'sɛmpɛ rɛrdɛs.
semper eadem 'sɛmpɛ rɛ'a'dɛ̃.
semper excelsius 'sɛmpɛ rɛks'kɛl'sɪs.
semper fidelis 'sɛmpɛr fɪ'dɛ'lɪs.
semper fortis 'sɛmpɛr 'fɔrtɪs.
semper idem 'sɛmpɛ 'ɪdɛ.
semper instans 'sɛmpɛ rɪstɛs.
semper invicta 'sɛmpɛ ɪŋ'wɪktɛ.
semper liber 'sɛmpɛr 'lɪ'bɛr.
semper necessitas probandi incumbit ei qui
agit 'sɛmpɛr·nɛ'kɛssɪtas prɔ'bɛndɪŋ-
'kʊŋbɪ tɛɪkɪ'ɛgɪt.
semper nobiscum phonetica est quamquam
plerique nesciunt 'sɛmpɛr nɔ'bɪskʊ·pho-

netikv̄(ē)st̄ ˈkɛ̃ŋkɛ̃ plɛˈriːkɛ̃ ˈnɛskɪunt̄.
semper paratus ˈsɛmpɛr pɛˈratʊs.
semper primus ˈsɛmpɛr ˈpriːmʊs.
semper progrediens ˈsɛmpɛr prɔˈɡrɛdiɛ̃s.
semper reformanda ˈsɛmpɛr ˌrɛfɔˈrmɛndɛ.
semper sursum ˈsɛmpɛr ˈsʊrsʊ̃.
semper vigilans ˈsɛmpɛr ˈwiɡilɛ̃s.
semper vigilo ˈsɛmpɛr ˈwiɡilo.
senatus populusque Romanus sɛˈnatʊs pɔˈpʊlʊskɛ̃ rɔˈmaːnʊs.
sensu lato ˈsɛ̃ŋsu ˈlatʊs.
sensu stricto ˈsɛ̃ŋsus ˈtriːkto.
sensus plenior ˈsɛ̃ŋsu plɛˈniɔr.
sequere pecuniam ˈsɛkɛrɛ pɛˈkʊniɛ̃.
sermo tuus veritas est ˈsɛrmo ˈtuʊz ˈwɛˈritaːsɛst̄.
sero venientes male sedentes ˈsɛro ˌwɛniˈɛntɛs ˈmɛlɛ sɛˈdɛntɛs.
sero venientibus ossa ˈsɛro ˌwɛniˈɛntibʊ ˈɔssɛ.
servabo fidem sɛrˈwaːbo ˈfidɛ̃.
serviam ˈsɛrwiɛ̃.
servus servorum dei ˈsɛrwʊs sɛrˈwɔrʊ̃ ˈdɛi.
sesquipedalia verba sɛskɪpɛˈdaːliɛ ˈwɛrɔbɛ.
si dormiam capiar siˈdɔrmiɛ̃ ˈkɛpɪɛr.
si non oscillas, noli tintinnare siˌnonɔsˈkiːlas ˈnoːli ˌtɪntɪnˈnaɛrɛ.
si omnes... ego non siˈɔ̃ŋnɛs ˈɛɡɔ ˈnon.
si tacuisses, philosophus mansisses siˌtɛkʊˈɪssɛs ˌphiˈlɔsɔfʊz mɛ̃ˈsɪssɛs.
si vales valeo siˈwɛlɛz ˈwɛlɛo.
si vis amari ama siˌwisɛˈmaːri ˈɛma.
si vis pacem, para bellum siˌwisˈpaːkɛ̃ ˈpɛːra ˈbɛllʊ̃.
sic ˈsik̄.
sic currite ut comprehendatis sik̄kʊrˈriːtɛut ˌkɔmpɹɛhɛndatɪs.
sic et non sik̄ɛtˈnon.
sic infit sik̄iŋfit̄.
sic itur ad astra sik̄iːtu rɛˈdɛstrɛ.
sic parvis magna sik̄pɛrˈwɪz ˈmɛŋɲɛ.
sic passim sik̄ˈpɛssɪ̃.
sic semper erat, et sic semper erit sik̄ˈsɛmpɛrɛrɛt̄ ˌɛtsik̄ˈsɛmpɛrɛrɪt̄.

sic semper tyrannis sik̄ˈsɛmpɛr tɪˈrɛnnɪs.
sic transit gloria mundi sik̄ˈtrɛ̃ŋsɪd ˈɡlɔːriɛ ˈmʊndi.
sic vita est sik̄ˈwiːtɛ̃(ɛ)st̄.
signetur siŋˈnɛˌtuːr.
signum fidei ˈsiŋnʊ̃ ˈfiːdɛi.
silentium est aureum sɪˈlɛntiʊ̃(ɛ)s ˈtɛʊrɛʊ̃.
similia similibus curantur sɪˈmiːliɛː sɪˈmiːliːbʊs kʊˈrɛntʊr.
similia similibus solvuntur sɪˈmiːliɛː sɪˈmiːliːbʊs sɔlˈwʊntʊr.
simplex sigillum veri ˈsɪmpɹɛk̄(s) sɪˈɡɪllʊ̃ ˈwɛri.
sincere et constanter siŋˈkɛːr(ɛ)ɛt kɔ̃stɛntɛˌtɛr.
sine anno ˌsɪnɛˈɛnno.
sine die ˌsɪnɛˈiɛ.
sine ira et studio ˌsɪnɛˈiːraɛts ˈtʊdiɔ.
sine honoris titulo ˌsɪnɛhɔˈnoːris ˈtitʊlo.
sine labore non erit panis in ore ˌsɪnɛlɛˈboːrɛː nɔˌnɛrɪtˈpaːni sɪˈnoːrɛ.
sine loco ˌsɪnɛˈlɔko.
sine metu ˌsɪnɛˈmɛtu.
sine nomine ˌsɪnɛˈnoːmɪnɛ.
sine pœna nulla lex ˌsɪnɛˈpœna ˌnuːllɛ ˈlɛks.
sine prole ˌsɪnɛˈproːlɛ.
sine prole superstite ˌsɪnɛˈproːlɛ sʊˈpɛrɪstɪtɛ.
sine timore aut favore ˌsɪnɛtɪˈmoːrɛː ˌpʊtʃɛˈwoːrɛː.
sine qua non ˌsɪnɛˈkʷa ˈnon.
sine remediis medicina debilis est ˌsɪnɛrɛˈmɛdiːz ˌmɛdiˈkiːnɛ ˈdɛˈbiːlɪsɛst̄.
sine scientia ars nihil est ˌsɪnɛskɪˈɛntɪa ˈɛrs ˈniːhɪlɛst̄.
sisto activitatem ˈsɪstɔɛk ˌtiwiˈtɛtɛ̃.
sit nomine digna sɪtˈnoːmɪnɛ ˈdiŋɲɛ.
sit sine labe decus sɪtˌsɪnɛˈlaːbɛ ˈdɛkʊs.
sit tibi terra levis sɪtˌtɪbɪˈtɛrɛrɛ ˈlɛwis.
sit venia verbo sɪtˈwɛniɛ ˈwɛrbo.
sol justitiæ illustra nos ˈsol ˌjʊstɪtiɛ̃θ ˌiˈlʊstrɛː ˈnos.
sol lucet omnibus ˈsoːl ˈluːkɛ ˈtɔ̃ŋnɪbʊs.
sol omnia regit ˈsoːl ˈɔ̃ŋniɛ ˈrɛɡɪt̄.
sola fide ˈsoːla ˈfiːdɛ.

sola gratia 'so'la 'grat'ia:
 sola lingua bona est lingua mortua 'so'le
 'liŋgə 'bone· est'liŋgə 'mɔrtuə·
 sola scriptura 'so'las kriptu'ra:
 sola nobilitat virtus 'so'le nobilitet 'virtus·
 solamen miseris socios habuisse doloris
 so'la'mem 'miseris 'sɔkios· hɛbʊ'isse
 dɔ'lo'ris·
 soli deo gloria 'so'li 'de'o· 'glo'riə·
 soli ratione 'soli ,rɛ'ti'o'ne·
 soli ratione utentes jure ac lege vivunt 'so'
 li ,rɛ'ti'o'neu 'tentes· 'ju're'k 'le'gə· 'wi'
 wunt·
 solus Christus 'so'lus 'khr'istus·
 solus ipse ,solu'sipse·
 solvitur ambulando 'solwitu ,ɛmbʊ'lɛndo·
 specialia generalibus derogant spɛ'ki'a'liə·
 gɛnɛ'r'alibuz 'de'rogant·
 species nova spɛ'kiɛz 'nɔwə·
 speculum speculorum spɛ'kulʊs ,pekʊ'lo'rʊ·
 spem gregis spɛ'ŋ 'g're'gis·
 spem reduxit spɛ'ŋ rɛ'duksit·
 spero meliora spɛ'ro ,mɛli'o'rə·
 spes bona spɛz 'bone·
 spes vincit thronum spɛz 'wiŋkit 'θronʊ·
 spiritus mundi sp'i'rituz 'mʊndi·
 spiritus ubi vult spirat sp'i'ritus· ʊbi'wʊlt·
 sp'i'rɛt·
 splendor sine occasu splɛndɔr ,sinɛok'ka'
 su·
 stamus contra malo stɛmʊs ,kontra'mɛlo·
 stante pede stɛntɛ'pedɛ·
 stare decisis sta'tɛ· de'ki'sis·
 stat sua cuique dies stɛt,sʊɛku'i'kɛ 'diɛs·
 statim stɛt'i·
 status quo stɛtus 'kɔ·
 status quo ante bellum stɛtus 'kɔ· ɛntɛ'
 'bɛllʊ·
 stet stɛt·
 stet fortuna domus stɛtfor'tunɛ 'dɔmʊs·
 stipendium peccati mors est sti'pendiʊ
 pɛk'ka'ti· 'mɔr'sɛst·
 strenuis ardua cedunt st're'nui 'sɛrdʊə·
 'kɛ'dunt·

stricto sensu st'riktɔ 'sɛŋsu·
 stulti multa, sed inutiliter stʊfti· -mʊftɛ·
 sɛ'dinu'tilɛtɛ·
 stupor mundi stʊpɔr 'mʊndi·
 sua sponte suas'pɔntɛ·
 sub anno sʊ'bɛnno·
 sub cruce lumen sʊp'krʊkɛ· 'lumɛn·
 sub divo sʊb'di'wo·
 sub finem sʊp'fi'nɛ·
 sub Jove frigido sʊb'jɔwɛ 'fr'igido·
 sub iudice sʊb'ju'dikɛ·
 sub pœna sʊp'pɔɛna·
 sub rosa sʊb'rosə·
 sub nomine sʊb'no'minɛ·
 sub silentio sʊpsilɛntio·
 sub specie æternitatis sʊps'pɛkiɛ ɛɛ'tɛrni'
 'tatis·
 sub specie dei sʊps'pɛkiɛ 'dei·
 sub tuum præsidium sʊp'tʊʊprɛə'sidiʊ·
 sub umbra floreo sʊ'bumbra· 'flo'reo·
 sub verbo, sub voce sʊb'wɛrbo· sʊb'wo'kɛ·
 sublimis ab unda sʊb'limi sɛ'bʊnda·
 subsiste sermonem statim sʊp'sistɛ sɛl'mo'
 nɛs 'tɛt'i·
 succisa virescit sʊk'ki'sɛ wɛ'rɛskit·
 sui generis sui'gɛnɛris·
 sui juris sui'ju'ris·
 sum quod eris ,sʊkɔ'dɛris·
 sum quod sum ,sʊkɔt'sʊŋ·
 summa cum laude 'summa kʊ'ləʊdɛ·
 summa potestas 'summɛ pɔ'tɛstas·
 summa summarum 'summɛ sum'ma'rʊ·
 summum bonum 'summʊ 'bɔnʊ·
 summum jus, summa injuria 'summʊ 'jus·
 'summɛɪn 'ju'riɛ·
 sunt lacrimæ rerum sʊnt'lɛkrimɛə 'rɛ'rʊ·
 sunt omnes unum sʊnt'tɔŋne 'sʊnʊ·
 sunt pueri pueri, pueri puerilia tractant
 sʊnt'puɛri,puɛri· 'puɛri puɛ'ri'liɛ 'trɛk'
 tɛnt·
 suo jure sʊo'ju'rɛ·
 suo motu sʊo'mɔtu·
 suos cultores scientia coronat ,sʊosku'ltɔ'
 res (s)kɪ'ɛntiɛ kɔ'ronɛt·

super firmum fundamentum dei ˌsʊpɛrˈfɪr-
 mũ ˌfʊndaˈmɛntũ ˈdɛiː.
super fornicam ˌsʊpɛrˈfɔrˈmiːkɛ̃.
superbia in prœlia suˈpɛrbiːɔim ˈprɔɛliɛː.
supero omnia ˈsʊpɛro ˈɔ̃ŋniɛː.
surdo oppedere ˈsʊrdoɔp ˈpɛːdɛɛɛː.
surgam ˈsʊrgɛ̃ː.
sursum corda ˌsʊrsũˈkɔrdɛː.
sutor, ne ultra crepidam ˈsuˈtɔrː nɛˌʊlˈtra-
 ˈkrɛpɪdɛ̃ː.
suum cuique tribuere sʊũkũiːkũɛ ˌtrɪbʊɛɛɛː.

T

tabula gratulatoria ˈtɛbʊlə ˌɡratulaˈtoːriɛː.
tabula rasa ˈtɛbʊlə ˈraːsɛː.
talis qualis ˈtaːlis ˌkaːlis.
taliter qualiter ˈtaːlɪtɛr ˌkaːlɪtɛr.
talium dei regnum ˈtaːliũ ˈdɛi ˌrɛŋnũ.
tamquam ex ungue leonem ˈtɛŋkũɛ̃ɛk ˈsʊŋ-
 ɡɛː lɛˈoːnɛ̃ː.
tarde venientibus ossa ˈtarde ˌvɛniˈɛntɪbʊ
 ˈɔssɛː.
technica impendi nationi ˈtɛkhnɪkɔim
 ˈpɛndi ˌnatiˈɔniː.
temet nosce ˈtɛmɛt ˈnoskɛː.
tempora heroica ˈtɛmpɔrɛ hɛˈroikɛː.
tempora mutantur et nos mutamur in illis
 ˈtɛmpɔrɛ muˈtɛntʊɛɛt ˌnozmuˈtaːmʊ rɪ-
 ˈnɪllɪsː.
tempus edax rerum ˈtɛmpʊ ˈsɛdaks ˌrɛːrũ.
tempus fugit ˈtɛmpʊs ˈfʊɡɪtː.
tempus rerum imperator ˈtɛmpʊz ˌrɛːrũim
 pɛˈratorː.
tempus vernum ˈtɛmpʊz ˈvɛɛrnũ.
tempus volat, hora fugit ˈtɛmpʊz ˈvɔlɛtː
 ˈhoːrɛ ˈfʊɡɪtː.
tendit in ardua virtus ˈtɛndɪ tɪˈnɛɛrdʊɛ ˈvɪr-
 tusː.
tentanda via tɛnˈtɛndɛ ˈvɪɛː.
ter in die ˈtɛɪn ˈdiɛː.
terminat hora diem; terminat auctor opus
 ˈtɛɪmɪnɛt ˈhoːrɛ ˈdiɛ̃ŋː ˈtɛɪmɪnɛ ˈtɛʊtɔ
 ˈɔpʊsː.

terminus ante quem ˈtɛɪmɪnʊ sɛntɛˈkũɛ̃ŋː.
terra australis incognita ˈtɛɪrɛʊs ˈtraːli sɪŋ-
 ˈkɔŋnɪtɛː.
terra firma ˈtɛɪrɛ ˈfɪɪmɛː.
terra incognita ˈtɛɪrɛɪŋ ˈkɔŋnɪtɛː.
terra nova ˈtɛɪrɛ ˈnɔvɛː.
terra nullius ˈtɛɪrɛ nuˈllɪʊsː.
terras irradiant ˈtɛɪra sɪrˈɛdɪɛntː.
tertium non datur ˈtɛɪtɪũ nonˈdɛtʊɛː.
tertium quid ˈtɛɪtɪũ ˈkɪdː.
testis unus, testis nullus ˈtɛstɪ ˈsuːnʊsː ˈtɛs-
 tɪz ˈnuˈllʊsː.
timeo Danaos et dona ferentes ˈtɪmɛo ˈdɛ-
 nɛos ɛdˈdoːnɛ fɛˈɛntɛsː.
timidi mater non flet ˈtɪmɪdɪ ˈmatɛr ˌnɔ-
 ˈflɛtː.
timor mortis conturbat me ˈtɪmɔr ˈmɔɪtɪs
 kɔnˈtʊɛɛtˌmɛː.
toto cœlo ˈtoːto ˈkɛɛloː.
totus tuus ˈtoːtʊs ˈtʊʊsː.
transire benefaciendo tɛ̃sɪˈrɛ ˌbɛnɛfɛˈkɪɛn-
 doː.
translatio imperii trɛ̃sˈlatɪoim ˈpɛɪɪ.
tres faciunt collegium ˈtrɛs ˈfɛkɪʊnt kɔˈlɛ-
 ɡɪũ.
tria juncta in uno ˈtrɪɛː ˌjʊŋktɛɪ ˈnuːnoː.
tu fui ego eris ˈtuːfʊiː ɛɪɡoˈɛɪsː.
tu quoque ˌtuˈkɔkũɛː.
tu stultus es ˈtuːs ˈtuˈstʊsɛsː.
tunica propior est pallio ˈtʊnɪkɛ ˈpɪɔpɪo-
 ˌɛstː ˈpɛllɪoː.
turris fortis mihi deus ˈtʊrɪs ˈfɔɪtɪzː ˌmɪhi-
 ˈdɛʊsː.
tutum te robore reddam ˈtʊtũtɛː ˌroːboɪɛ
 ˈɛddɛ̃ː.
tuum est ˈtũ(ɛ)stː.

U

uberrima fides uˈbɛɪɪmɛ ˈfɪdɛsː.
ubertas et fidelitas uˈbɛɪta sɛtˈfɪdɛˈlɪtasː.
ubi amor, ibi dolor ˈʊbɪ ˈɛmɔrː ˈɪbɪ ˈdɔlɔrː.
ubi bene, ibi patria ˈʊbɪ ˈbɛnɛː ˈɪbɪ ˈpɛɪɪɛː.
ubi caritas et amor, deus ibi est ˈʊbɪ ˈkaːrɪ-

ta se'temōr·'dēu 'sibi,est·'sibist·
 ubi dubium, ibi libertas 'ubi 'dubiũ·'ibi li-
 'bertas·
 ubi jus, ibi remedium 'ubi 'jus·'ibi rē'mediũ·
 ubi mel, ibi apes 'ubi 'mēl·'ibi 'ēpes·
 ubi libertas, ibi patria 'ubi li'bertas·'ibi
 'patriē·
 ubi nihil vales, ibi nihil velis 'ubi 'nihil
 'wēles·'ibi 'nihil 'wēles·
 ubi non accusator, ibi non iudex 'ubi no-
 'nēkku'sartōr·'ibi noŋ'jur'dēks·
 ubi panis, ibi patria 'ubi 'pā'nis·'ibi 'patriē·
 ubi societas, ibi jus 'ubi sō'kiētas·'ibi 'jus·
 ubi sunt? ǰ'ubi,sunt·
 ubique, quo fas et gloria ducunt 'ubi'kē·
 ultima ratio 'ultimē 'rētio·
 ultimo mense 'ultimo 'mēnse·
 ultra vires 'ultra'wires·
 ultra posse nemo obligatur 'ultra 'posse·
 'nēmoos bli'gatur·
 una hirundo non facit ver 'unēhī'rundo·
 nō'fēkit 'wer·
 una tantum 'unē'tentũ·
 unitas, justitia, spes 'unitas·'jus'titiē·'spes·
 unitas per servitiam 'unitas·'pērsēf'witiē·
 uno flatu 'uno'fletu·
 uno sumus animo 'uno·'sumu'senimo·
 unus multorum 'unoz mu'tō'rũ·
 urbi et orbi 'urbiē 'tōrbi·
 urbs in horto 'urp sin'hōrto·
 usque ad finem 'us'kē'etfi'nis·
 usus est magister optimus 'usu'sest mē'gis-
 te 'rōptimus·
 ut cognoscant te 'utkōŋ'noskēnt 'te·
 ut dicitur 'ud'di'kitur·
 ut infra 'ut'infra·
 ut mare quod ut ventus ut'marē·'kōdūt-
 'wēntus·
 ut omnes te cognoscant ut'ōnnes 'tekōŋ-
 'noskēnt·
 ut omnes unum sint ut'ōnne 'sur'nus,sint·
 ut prosim ut'pro'sī·
 ut proverbium loquitur vetus... 'utpro'wēf-
 biũ·'lo'kitur 'wetus·

ut res magis valeat quam pereat ut'res·'mē-
 giz'wēlēet·'kē'pēlēet·
 ut retro ut'retro·
 ut Roma cadit, sic omnis terra ut'romē 'kē-
 dit·'sī'kōŋnis 'tēre·
 ut sit finis litium 'utsit'fir'niz 'litiũ·
 ut supra ut'supra·
 ut tensio sic vis ut'tēnsio·'sik'wis·
 utilis in ministerium 'utili sim,minis'terĩũ·
 utrimque paratus ut'rĩŋ'kē pē'ratu·

V

vade mecum 'wa'dē 'mē'kũ·
 vade retro satana 'wa'dē 'retro·'sētēnē·
 valenter volenter wē'lentēf·'wō'lentēf·
 vā victis wēə'wiktis·
 vanitas vanitatum omnia vanitas 'wanitaz
 'wanit'atũ·'ōŋnīē 'wanitas·
 vaticinium ex eventu 'watri'kiniũ·'ēkse'wēnt-
 tu·
 vel non wē'non·
 velle est posse 'wēlle·'est'posse·
 velut arbor ævo 'wēlut'ērbo 'rēəwo·
 veni, vidi, vici 'wēni·'widi·'wiki·
 venturis ventis wēntu'riz 'wēntis·
 vera causa 'wē're 'kēuse·
 verba docent exempla trahunt 'wērbē 'dō-
 kēnt·'ēk'sēmplē 'trēhūnt·
 verba ex ore 'wērbē'ēk 'sō're·
 verba volant, scripta manent 'wērbē 'wō-
 lēnt·'skriptē 'mēnēnt·
 verbatim wēf'batī·
 verbatim et literatim wēf'batī·'ētlitē'ratī·
 verbi gratia 'wērbi 'gratia·
 verbum dei 'wērbũ 'dei·
 verbum volitans 'wērbũ 'wōlitēs·
 veritas 'wēritas·
 veritas æquitas 'wēritas·'ēə'kitas·
 veritas, bonitas, pulchritudo, sanctitas 'wē-
 ritas·'bonitas·'pūlkhrī'turdo·'sēŋktitas·
 veritas cum libertate 'wēritas·'kōlibērtatē·
 veritas curat 'wēritas 'kurēt·
 veritas dei vincit 'wēritaz 'dei·'wiŋ'kit·

veritas domini manet in æternum 'weːritaz
 'dominiː 'mɛnɛ ˌtɪnɛə'tɛrnũː.
veritas et fortitudo 'weːritaset ˌfortitʊrdoː.
veritas et virtus 'weːritaset 'wɪrtʊsː.
veritas, fides, sapientia 'weːritasː ˌfidesː ˌsɛ-
 pɪ'ɛntiɛː.
veritas in caritate 'weːrita sɪŋˌkarɪtateː.
veritas, iustitia, libertas 'weːritasː ˌjʊstɪtiɛː li-
 'bɛrtasː.
veritas liberabit vos 'weːritaz ˌlibɛrabitʊsː.
veritas lux mea 'weːritaz 'lʊks ˌmɛɛː.
veritas numquam perit 'weːritaz ˌnũŋkɛ̃
 'pɛritː.
veritas odit moras 'weːrita ˌsoˈdɪt ˌmɔrasː.
veritas omnia vincit 'weːrita ˌsɔ̃ŋniɛ ˌwɪŋkɪtː.
veritas, unitas, caritas 'weːritasː ˌurnɪtasː ˌka-
 ritasː.
veritas vincit 'weːritaz ˌwɪŋkɪtː.
veritas, virtus, libertas 'weːritasː ˌwɪrtʊsː li-
 'bɛrtasː.
veritas vitæ magistra 'weːritaz ˌwiːtɛə mɛ-
 ˌgɪstrɛː.
veritas vos liberabit 'weːritaz ˌwozlibɛrabitː.
veritate et caritate ˌwɛritate(ɛ)t ˌkarɪtateː.
veritate et virtute ˌwɛritate(ɛ)t wɪrtʊteː.
veritatem dilexi ˌwɛritatɛ̃ dilɛksiː.
veritatem fratribus testari ˌwɛritatɛ̃ ˌfratɪ-
 ˌbus tɛstariː.
veritatem cognoscere ˌwɛritatɛ̃ kɔŋˌnoskɛ-
 rɛː.
vero nihil verius 'weːroː ˌnɪhɪlˌweːriʊsː.
vero possumus 'weːro ˌpɔssʊmʊsː.
versus 'wɛrsʊsː.
vestigia nulla retrorsum wɛstɪˌgɪɛ ˌnullɛ rɛ-
 ˌtrɔrsũː.
veto 'wɛtoː.
vexata quæstio wɛkˌsate ˌkʷɛstioː.
vi coactus ˌwiː kɔˌɛktʊsː.
vi et animo ˌwiː ˌtɛnɪmoː.
vi veri universum vivus vici ˌwiː ˌweːriː ˌuni-
 ˌwɛrsũː ˌwiːwʊz ˌwiːkiː.
via ˌwɪa
via media ˌwɪɛ ˌmɛdiɛː.
via, veritas, vita ˌwɪɛː ˌweːritasː ˌwiːtɛː.

viam sapientiæ monstrabo tibi ˌwiɛ sɛpɪɛnti-
 ˌɛːə ˌmɔ̃strabotɪbiː.
vice versa ˌwɪkɛˌwɛrsaː.
versa vice ˌwɛrsa ˌwɪkɛː.
victoria aut mors wɪkˌtoːriɛː ɛʊtˌmɔrsː.
victoria concordia crescit wɪkˌtoːriɛː kɔŋ-
 ˌkordɪa ˌkreskɪtː.
vide ˌwiːdɛː.
vide infra ˌwiːdɛ ɪ̃nfraː.
vide supra ˌwiːdɛ ˌsupraː.
videlicet wɪˌdɛːˌlɪkɛtː.
video et taceo ˌwɪdɛoː ɛtˌtɛkɛoː.
video meliora proboque deteriora sequor ˌwɪ-
 dɛo ˌmɛlɪoːrɛ ˌprɔbɔˌkʷɛː ˌdɛtɛrɪoːrɛsɛkʊrː.
video sed non credo ˌwɪdɛoː ˌsɛdnɔŋˌkred-
 oː.
videre licet wɪˌdɛːtɛ ˌlɪkɛtː.
vim promovet insitam ˌwɪŋ ˌpɪrɔˌmɔwɛ ˌtɪ-
 sɪtɛː.
vince malum bono ˌwɪŋkɛ ˌmɛlũː ˌbonoː.
vincere est vivere ˌwɪŋkɛrɛ(ɛ)t ˌwiːvɛrɛː.
vincit omnia veritas ˌwɪŋki ˌtɔ̃ŋniɛː ˌweːri-
 tasː.
vincit qui patitur ˌwɪŋkɪt ˌkɪˌpɛtitʊrː.
vincit qui se vincit ˌwɪŋkɪt ˌkɪˌsɛˌwɪŋkɪtː.
vinculum juris ˌwɪŋkʊlũ ˌjuːrisː.
vinum et musica lætificant cor ˌwiːnũɛt
 ˌmʊsɪkɛː ˌlɛəˌtɪfɪkɛnt ˌkɔrː.
vir prudens non contra ventum mingit wɪr-
 ˌprʊdɛsː nɔŋkɔnˌtraˌwɛntũ ˌmɪŋɡɪtː.
vir quisque vir ˌwɪr ˌkɪsˌkʷɛː ˌwɪrː.
viriliter age wɪrɪˌlɪtɛ ˌrɛɡɛː.
viriliter agite estote fortes wɪrɪˌlɪtɛ ˌrɛkɪtɛː
 ɛstɔːtɛ ˌfɔrtɛsː.
virtus et labor ˌwɪrtʊ sɛtˌlɛbɔrː.
virtus et scientia ˌwɪrtʊ ˌsɛtskɪˌɛntiɛː.
virtus in media stat ˌwɪrtʊ sɪmˌmɛdiastɛtː.
virtus junxit mors non separabit ˌwɪrtʊs
 ˌjʊŋksɪtː ˌmɔrs nɔ̃ˌsɛpɛrabitː.
virtus laudata crescit ˌwɪrtʊz ˌlɛʊˌdatɛː ˌkres-
 kɪtː.
virtus non stemma ˌwɪrtʊsː nɔ̃ˌstɛmmɛː.
virtus sola nobilitas ˌwɪrtʊsː ˌsoˌlɛ nɔˌbɪlɪtasː.
virtus tentamine gaudet ˌwɪrtʊsː tɛntaˌmi-

ne 'gɛʊdɛt.
 virtus unita fortior 'wɪrtʊ su'nɪtɐ 'fɔrtɪɔr.
 virtute et armis wɪr'tʊtɛ(E) 'tɛrmɪs.
 virtute et industria wɪr'tʊtɛ(E) tɪn'dʊstɪɐ.
 virtute et veritate wɪr'tʊtɛ(E)t ʁɛn'tatɛ.
 vis legis 'wɪz 'lɛgɪs.
 vis major 'wɪz 'mɛɪjɔr
 visio dei 'wɪsɪo 'dɛi.
 vita ante acta 'wɪtɐ ɔntɛ'ɛktɐ.
 vita, dulcedo, spes 'wɪtɐ dʊl'kɛdos 'pɛs.
 vita incerta, mors certissima 'wɪtɛɪŋ 'kɛrtɐ
 'mɔrs kɛr'tɪssɪmɐ.
 vita mutatur, non tollitur 'wɪtɐ mu'tatʊr
 non'tɔllɪtʊr.
 vita patris 'wɪtɐ 'pɛtrɪs.
 viva voce 'wɪwa 'wɔ'kɛ.
 vivat crescat floreat 'wɪwɛt 'kreskɛt 'flɔ-
 rɛɛt.
 vivat rex 'wɪwɛt 'rɛks.

vivat rex, curat lex 'wɪwɛt 'rɛks 'kurrɛt 'lɛks.
 vive memor leti 'wɪwɛ 'mɛmɔr 'lɛti.
 vive ut vivas 'wɪwɛ ʊt'wɪwas.
 vivere est cogitare 'wɪwɛɛɛ est,kogɪ'ta'ɛɛ.
 vivere militare est 'wɪwɛɛɛ 'mɪlɪ'ta'ɛɛst.
 vocatus atque non vocatus deus aderit wɔ-
 'katʊ sɛt'kɛnoŋwɔ'katʊs 'dɛʊ 'sɛdɛrɪt.
 volenti non fit injuria wɔ'lɛntɪ nɔ'fɪtɪŋ 'jʊ-
 rɪɐ.
 vos estis sal terræ 'wɔsɛstɪs 'sɑl 'tɛrrɛɔ.
 votum separatum 'wɔtʊ sɛpɛ'rat.:
 vox clamantis in deserto 'wɔks klɑ'mɛntɪ
 'sɪndɛ'sɛrtɔ.
 vox nihili 'wɔks 'nɪhɪli.
 vox populi 'wɔks 'pɔpʊli.
 vox populi, vox dei 'wɔks 'pɔpʊli 'wɔks 'dɛi.
 vulpes pilum mutat, non mores 'wʊlpɛs
 'pɪlʊ 'mutɛt nom'mɔ'res.

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: [◌V, VC].

So, we confidently posit the following mannered realizations: $://V:^\#, V:^\#\// \rightarrow [{}^iV^\#V]$

fig 9.1. Mannered Latin: vowels.

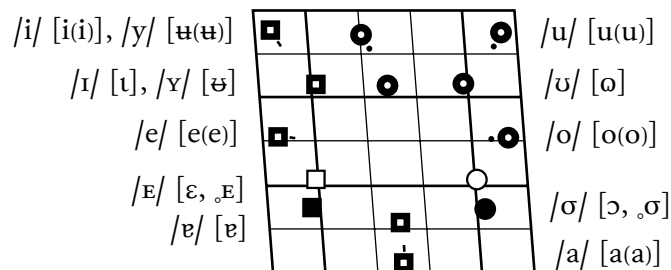
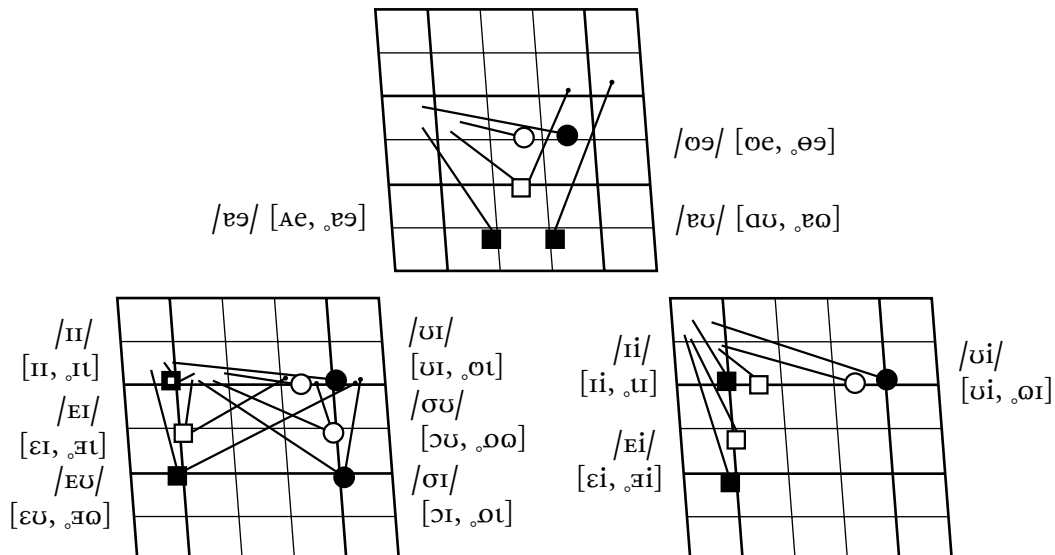


fig 9.2. Mannered Latin: canonical diphthongs & some frequent combinations.



and [◌V̥, ↓◌VV]; //V:C// → [↑VVC, ◌V̥C, ↓◌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].

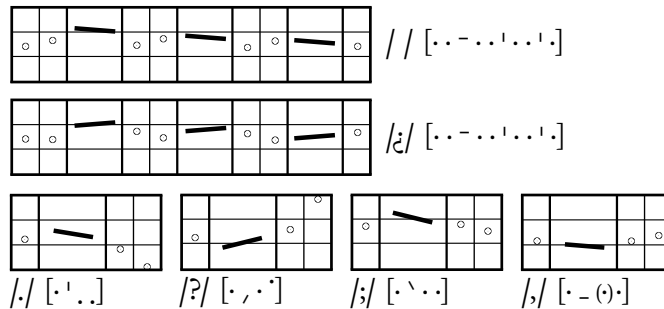
9.2. As for the *consonants*, /h/ and /Ch/ were strongly ‘respected’, with possible hypercorrections, too. Besides, /gn/ was kept, even in word-initial position. For /l/, neither [ɫ] nor [ʎ] were used.

However, for /-(n)kw, ngw, sw/, [(ŋ)k̥, ŋg̃, s̃] 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.

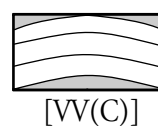


In addition, fig 9.4 shows the highly mannered way in which those ‘ham’ speakers thought to make Latin more like Greek, with no real necessity, nor advantage, if not that of changing the language into something (unwantedly) comical. Believe it or not...

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.

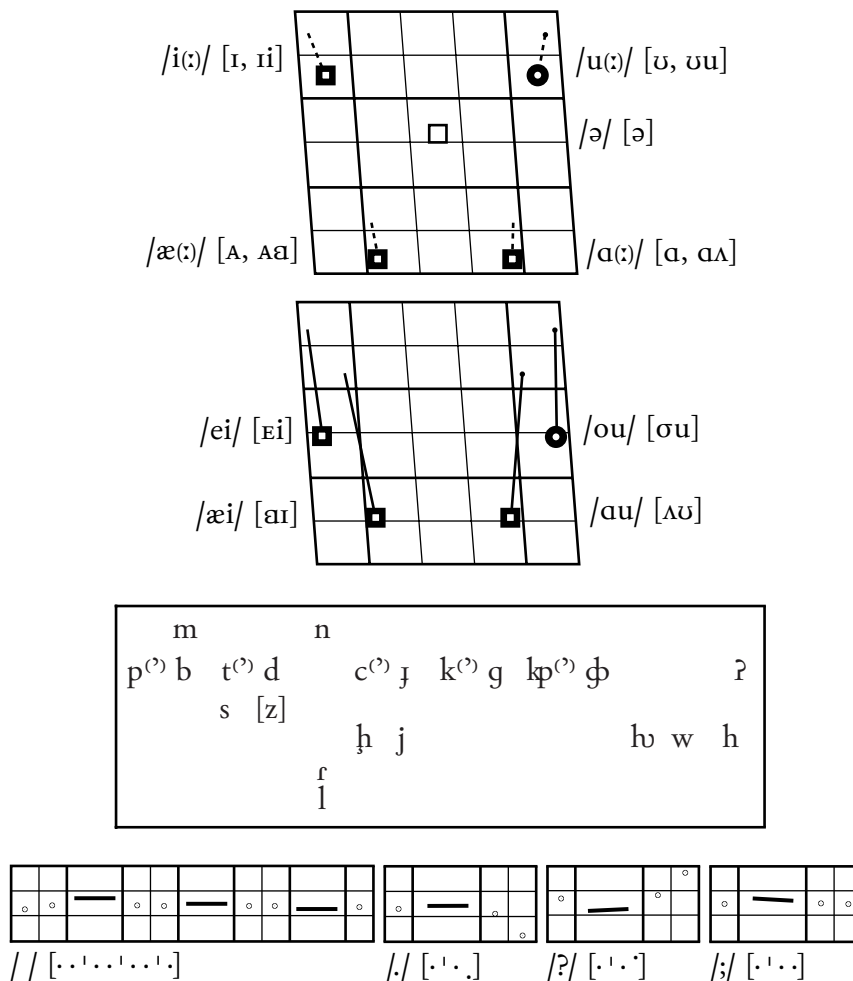
fig 9.4. Mannered Latin: very marked ‘Latin’ tonetic movement on long stressed syllables.



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.

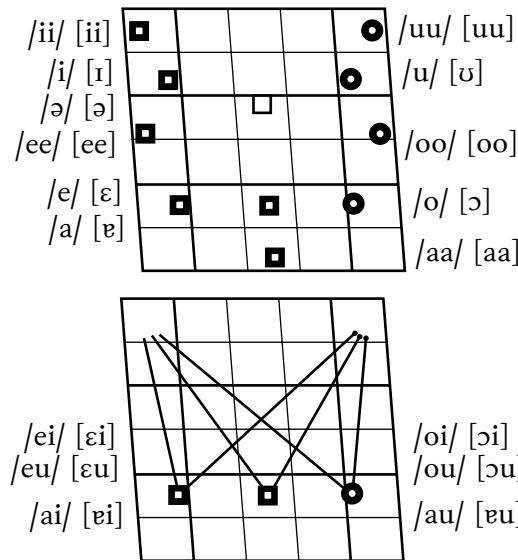
fig 10.1. Early Proto-Indo-European.



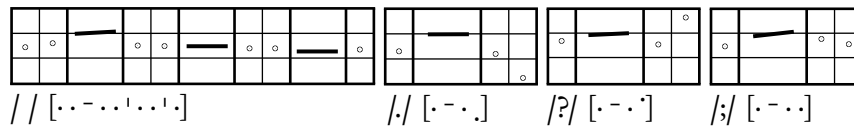
As for the *consonants*, we signal the opposition between ‘aspirated’ and ejective consonants, the occurrence of velo-bilabial consonants, /kʰ, kʰʷ, ɸ/ [kʰh, kʰʷ, ɸ], of three ‘laryngeal’ approximants (two of them with supralaryngeal colorings, /ħ, h, hʷ/ [ħ, h, hʷ]), the occurrence of /ə̃m, ə̃n, ə̃r, ə̃l/ [m̃, ñ, r̃, l̃], 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 /C̣, C̣h, C̣̣, C̣̣h/ [C̣, C̣h, C̣̣, C̣̣h]. There were /Cj, Cw/ sequences for /kj, khj, gj, ghj, hj/ [c, ch, j, jh, h] and /kw, khw, gw, ghw, hw/ [ḳ, ḳh, ġ, ġh, hʷ]; and the occurrence of /ə̃m, ə̃n, ə̃r, ə̃l/ [m̃, ñ, r̃, l̃], of the assimilatory taxophone /s/ [z], and of [ħ] for /C̣h/ [C̣̣h]. 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.

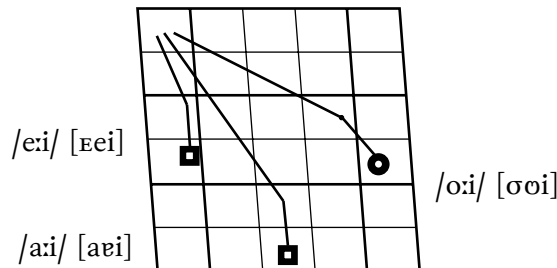
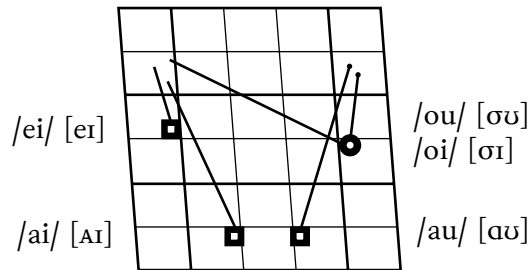
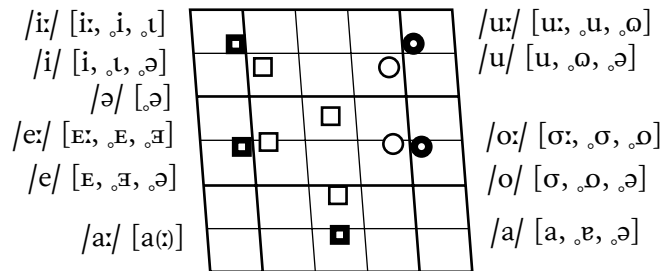


m		n									
p ^h	b ^h	t ^h	d ^h	[c ^h	f ^h]	k ^h	g ^h	[ḳ ^h	ġ ^h]	ʔ	
				s	[z]	[ħ]	j	[hʷ]	w	h	[ħ]
				r							
				l							

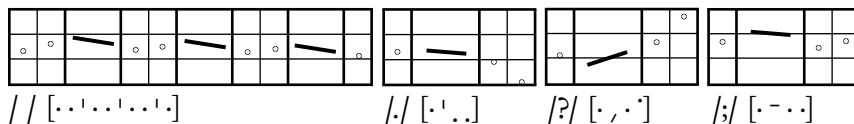


10.3. *Proto-Italic* (IE) had six short vowels (including /ə/) and five long ones, with the taxophones shown in the first vocogram, in addition to five ditimbric and three tritimbric diphthongs, shown in the last two vocograms. The *consonants* and taxophones are given in their table, while the *intonation* patterns are shown in the tonograms.

fig 10.3. Proto-Italic.



m	[n]	n	[ŋ]	[ŋ]
p b	t d		[k ɡ]	[k̥ ɡ̊] k ɡ [k̥ ɡ̊]
φ [β]	s [z]		[x ʃ]	x [ʃ]
		j		w
	[l]	r		
		l		

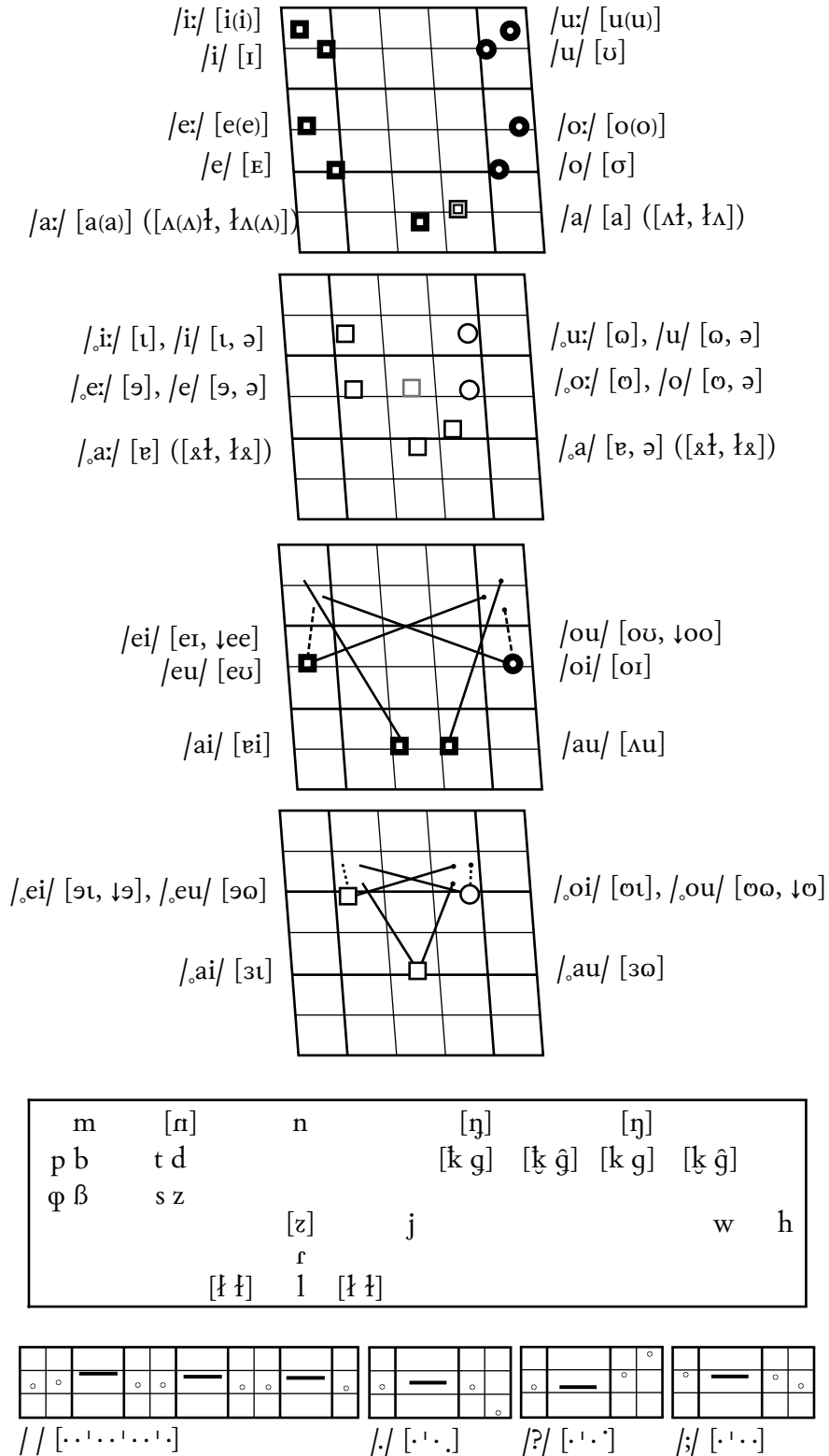


10.4. *Old (or Archaic) Latin* (Italic, IE) had five vowels, both short and long, which were phonetically nasalized before /NC, N[#]/, their timbres remaining unaffected and the nasal being preserved, even before constrictives, with [n≡C]. It had also six diphthongs and length opposition for the consonants.

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* [ʰfɫozih] (later *floris*); also, *gn* /gn/ [gn]. The phoneme /l/ was [ɫ] before pauses, or consonants (including heterosyllabic /j/, /l[#]j/), or before back vowels (including /a, a:/), but [l] before tautosyllabic /j/, /[#]Cj/, or before front vowels; in addition, /kw, gw/ [k̥, ġ].

fig 10.4. Old (or Archaic) Latin.



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, eg *filium* /fɪlɪoʊlʊm/ → /fɪlʲoʊlʊm/ (and unstressed e, u/o followed by a vowel became /j, w/, as well), *integrum* /ɪntɛgrʊm/ → /ɪntʲɛgrʊm/, *decadit* /de:kadɪt/ → /de:kadɪtʲ/.

It had /VnC/ [Ṽn≡C]), but /VN/ [Ṽ] + /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, 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, tʃ, dʒ, ʃ, ʒ, c, ɟ] (without absorbing the [j]) by gradual adjustments, like [tj, dj, cj, ɟj] → [tʃj, dʒj, kçj, ɡj] → [tʃ, dʒ, kç, ɡj] → [ts, dz, tʃ, dʒ].

fig 10.4.1. Proto-Imperial Latin: vowels.

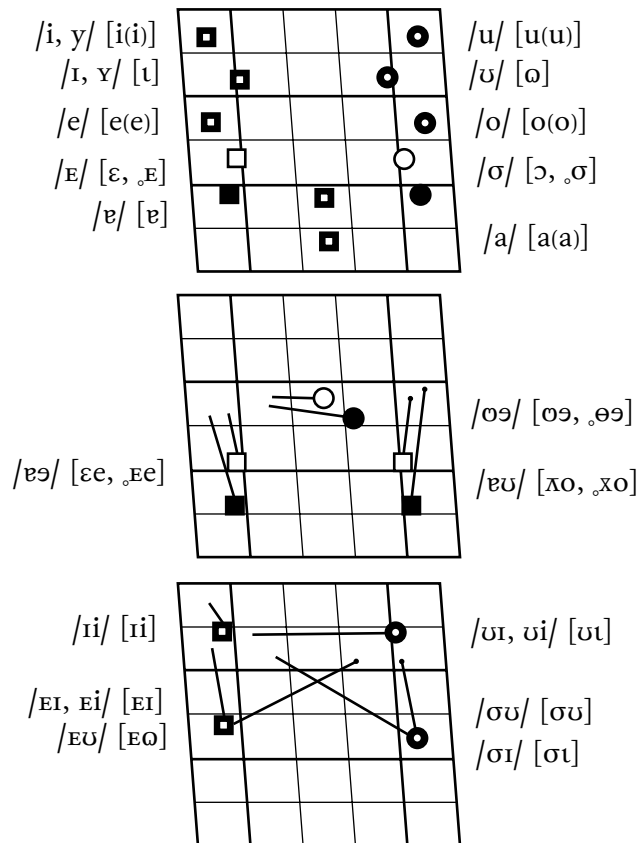


fig 10.4.2. Late-Imperial Latin: vowels.

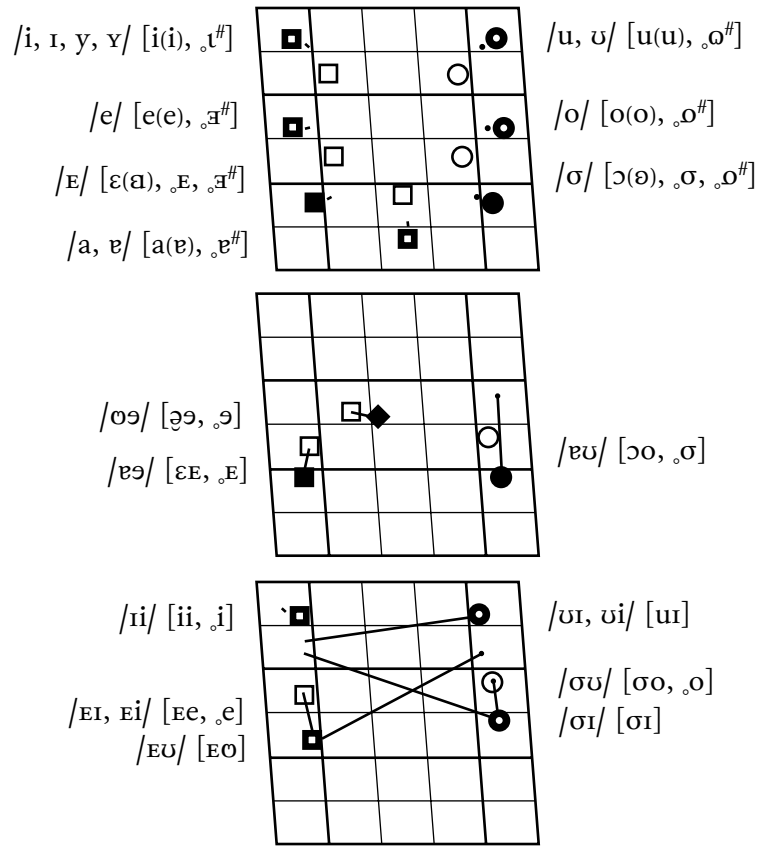
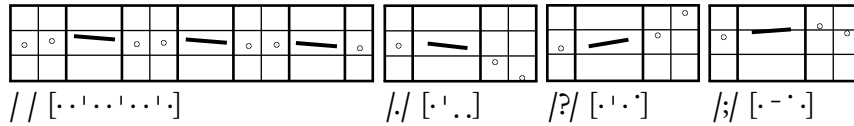


fig 10.4.3. Imperial Latin consonants and intonation patterns.

m	[ɱ]	n	[ɲ]	ɲ	[ŋ]	[ŋ]
p b	t d		[ʈ ɖ]	[c ɟ]	[k ɡ]	k ɡ
φ β	s [z]		[ʃ]	j		w
	[l]	r	[ɻ]			
	l	[ɺ]	[ɺ]			



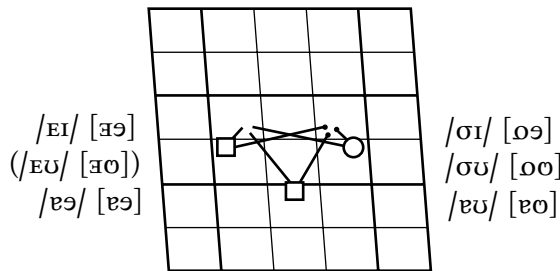
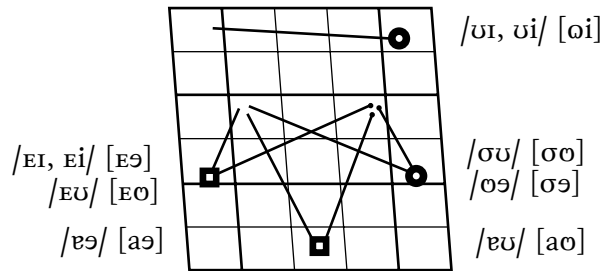
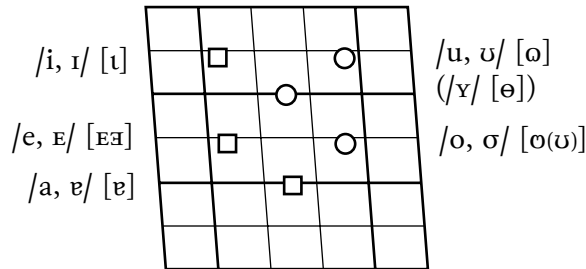
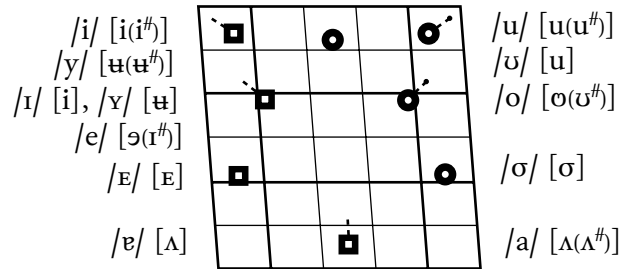
11. Diachoric (or regional) ancient phonopses (& map)

fig 11.0. Diachoric ancient phonopses: map.

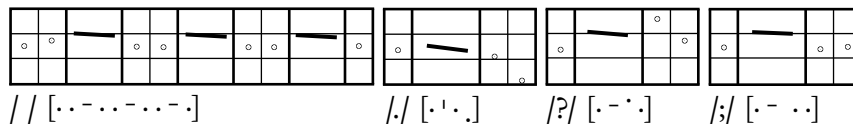


11.1. *Oscan* (Italic, IE) had the seven vowels, both short and long (the latter actually were narrow diphthongs), and the six diphthongs given (one was of lesser importance). Also, [n≡C] and /C/ ≠ /CC/, /s, r, l/ + /j/ were [ʃ, ʒ, ʝ].

fig 11.1. Diachoric ancient phonopses: Oscan Latin.

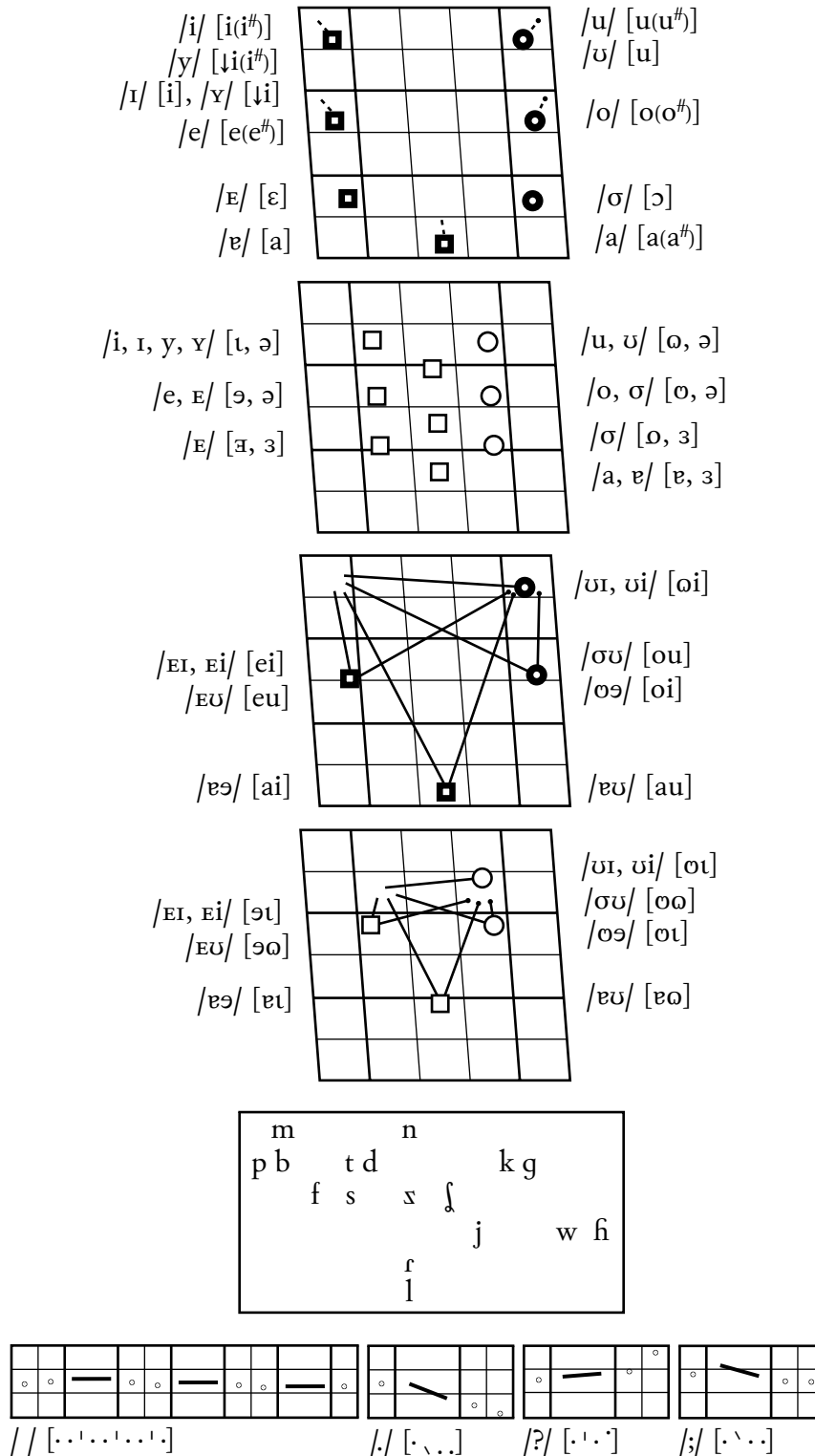


m	n	[ɲ]		
p	b	t	d	[t̥ d̥] [c ɟ] k g
φ [β]	s [z]	[ʃ ʒ]	[ç ʝ]	x [χ]
		r	[ʀ]	ɰ
		l	[l̥]	



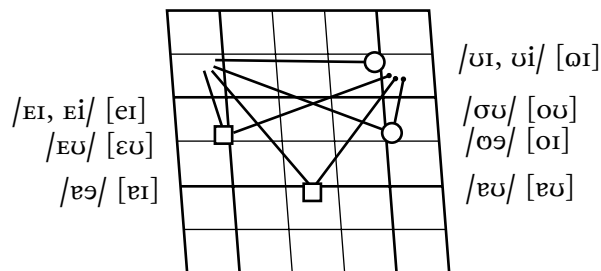
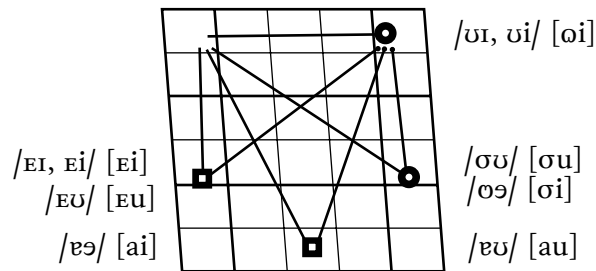
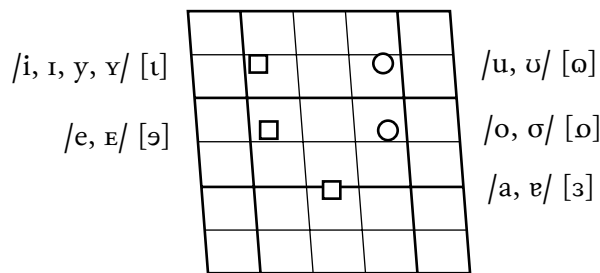
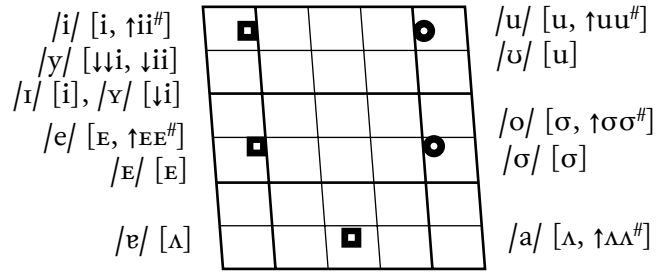
11.2. *Umbrian (Ancient, Italic, IE)* had seven short vowels, but no diphthongs; its consonants were as shown, with /h/, and [n≡C], and /s/ different from /r/. For /s/, the situation was similar to that of some present-day languages: Albanian, with /ɹ/ and /ʃ/; Gheg, with /z/ and /ʃ/; and Czech, with /s/ [s, ʃ, z, ʒ] and /r/ [r, r̥].

fig 11.1. Diachoric ancient phonopses: Umbrian Latin.

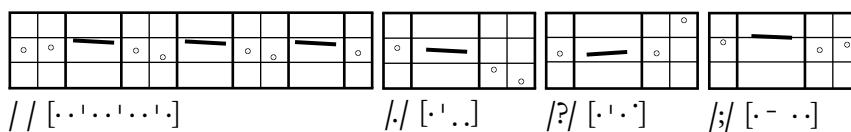


11.3. *Faliscan* (Italic, IE) had the five short vowels and six diphthongs given (one was of lesser importance), and [n≡C].

fig 11.3. Diachoric ancient phonopses: Faliscan Latin.

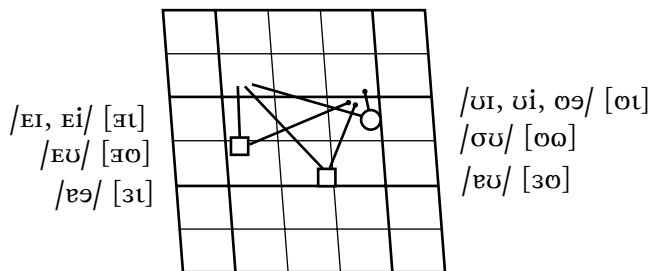
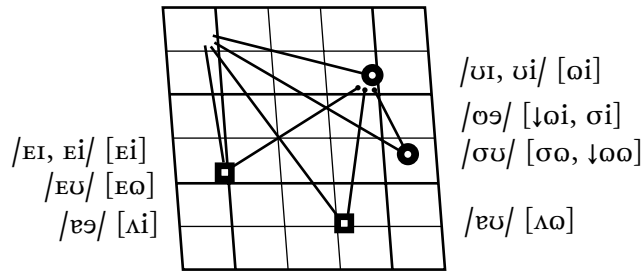
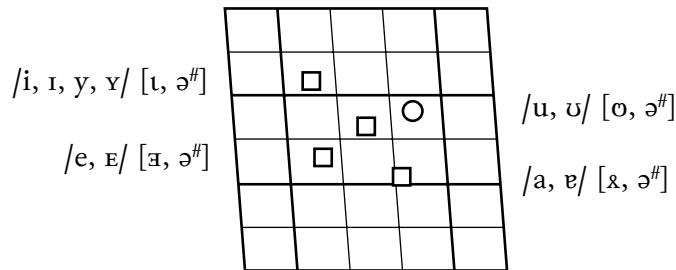
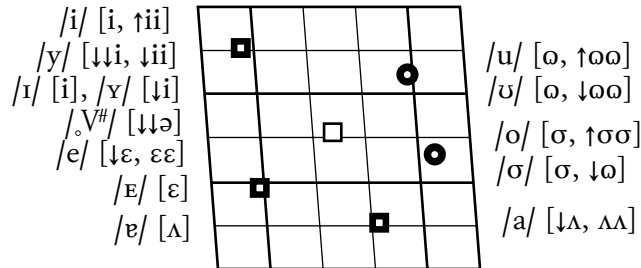


m		n			
p	b	t	d	k	g
		f	s		
				j	w h
				r	
				l	

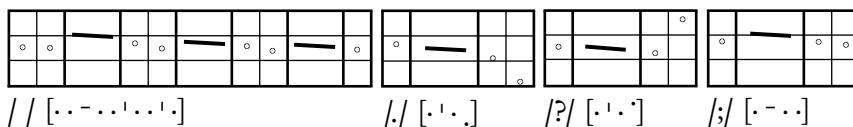


11.4. *Etruscan* (isolated) had five short vowels, including /ə/. It opposed voiceless and ‘aspirated’ stops, /C, Ch/. The phoneme /k/ was [c] before front vowels and [k] before /u/; /h/ behaved likewise: /h/ [h, ħ, ħ], but confusion often arose

fig 11.4. Diachoric ancient phonopses: Etruscan Latin.



m	n	[ɲ]	[ŋ]
p ^h	t ^h	[c ^h]	k ^h [k ^h]
	ts		
	s	ʃ	
ϕ		[h]	j
	r	[f]	[h] w h
	l	[ʃ]	



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, n, r, 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/ ['sæpe], even in Latin international congresses, is often heard as [sa'ɛpe], or *muliebris* /mu'liebris/ [mʊ'liɛbris] as [mul'jɛ'bris]!

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 [ɐ, σ], or from

rural [ɜ, ɔ], fig 3.8). The same irritating result is found for [ɛʊ], 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’ [ʰɛə, ɜɛ] (cf fig 3.2), or colloquial [ɛə] (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 [mɛɜɛ'nɔwɜɛ 'mi-kɜɛ] (or with ‘international’ [ɛə]).

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 phonopses 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 phonopsis, 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.

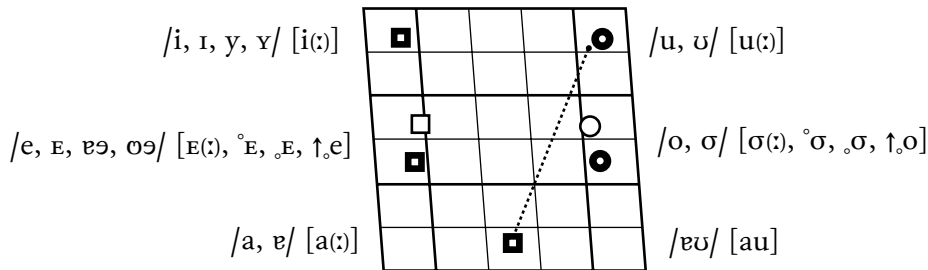
Thus, the ideally expected ‘pure’ pronunciation is very rarely heard, as for Italian Latin itself (cf § 12.8) and any other more or less academic Latin from other Countries.

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-

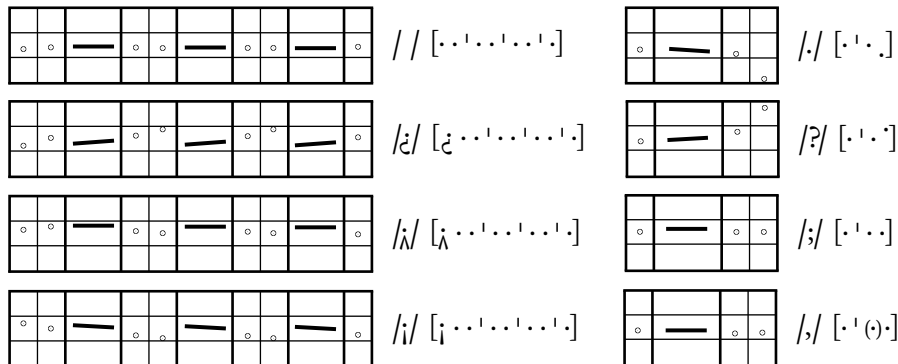
tions' certainly occur, unfortunately.

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.



m	[m]	[n]	n	[ɲ]	ɲ	[ŋ]	[ŋ]
p	b	t	d	tʃ	dʒ	[k]	g
	f	v	s	z	ʃ		
			ts	dz		j	w
			[l]	r	l	[ʃ]	



Thus, Romance and Slavonic languages usually have (excepting greater and worse differences): *i* /i/ [i, ɪ], *e* /e/ [ɛ, ɛ, ɛ], *a* /a/ [a, ɐ, A], *o* /o/ [ɔ, ɔ, o], *u* /u/ [u, ʊ]. German & Hungarian speakers generally have *i* /i/ [i(ɨ), ɪ], *e* /e/ [ɛ(ɨ), ɛ(ɨ), e(ɨ)], *a* /a/ [a(ɨ), A(ɨ), a(ɨ)] (even [ɔ(ɨ)]), *o* /o/ [ɔ(ɨ), ɔ(ɨ), o(ɨ)], /u/ [u(ɨ), ʊ] (adding *œ* /ø/ [ø(ɨ), œ/ for German and other 'northern' European languages).

Not surprisingly, English can have the strangest possible realizations: *i* /i/ (and /y/) [ii, ɪi, ɪ] & [aə, aə, ɐə], *e* /e/ [ɛ, ɛ, e, ɛɪ] & [ii, ɪi], *a* /a/ [a(ɨ), a(ɨ), ɐ, A] & [æ, ɛɪ], *o* /o/ [ɔ(ɨ), ɔ(ɨ), o(ɨ), ɔ] & [a, ɔə, ʒə], *u* /u/ [uu, ʊu, ʊ] & [ɐ, A, juu, juu], 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* [ɐə], *œ* [ɔə], *au* [ɐʊ], we very often find both *æ* and *œ* realized as [e(ɨ), ɛ], or (most-

ly for some Germanic languages) œ [ø(ː), œ].

For *au*, many languages have some variants of [ɛʊ], although other languages may have it merged with *o* /o/, as French [o(ː), ɔ(ː)]. 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 [p; ts, dz; ʃ]). Especially Russian may present palatalized taxophones before front vowels. Thus:

b /b/ [b, p]: [b, β, p, ɸ];

c /k/ [k, k̄] before front vowels (including æ, œ): [tʃ, tʃ̄, ts, s, ʃ, ʃ̄, θ, c], notice [θ] for some Castilian accents; in further contexts, we have *c*: [k];

ci+V /k/ [k̄iV] before front vowels (including æ, œ): [tʃj, tʃ̄j, cj, tsj, sj, ʃj, ʃ̄j, θj];

cc /kk/ [kk, k̄k, k̄k, k̄k̄]: [tʃtʃ, tʃ̄tʃ̄, ksts, kʃ, ks, kʃ, kʃ, kθ, ʃs, ʃ̄s, ʃs, s, ʃ, ʃ̄];

ch /kh/ [kh, k̄h]: [k, k̄, kh, k̄h, ç, x, tʃ, tʃ̄];

d /d/ [d, t]: [d, ɖ, δ, ɖ̄], notice Spanish [δ];

f /f/ [f]: [f, ɸ, ɸ̄];

g /g/ [g, ḡ] before front vowels (including æ, œ): [ɖʒ, ɖʒ̄, ʒ, ʒ̄, ʒ̄, ɖʒ, ɖʒ̄, ʒ, g, x, ʒ, χ, h]; in further contexts, we have *g*: [g, k];

gn /gn/ [ɣn, ɣ̄n]: [ɣ(ɣ), ɣ, ɣ̄n, gn, ɣ̄n];

h /h/ [h, h̄]: [θ, x, h, h̄, h̄, h̄] ([θ] = 'zero'; in *mihi, nihil* /-h-/ [-h-, -h̄-, -θ-]: [k, h, h̄, θ]);

j /j/ [j]: [j, j̄, j̄, ʒ, ʒ̄, ʒ̄, ɖʒ, x, χ];

k /k/ [k, k̄]: [k, k̄, kh, k̄h, c];

l /l/ [l, l̄, l̄]: [l, l̄, l̄, l̄];

m /m/ [m, ɱ]: [m, ɱ];

n /n/ [n, n̄, ɲ, ɲ̄, m]: [n, n̄, ɲ, ɲ̄, m, ɲ̄];

p /p/ [p]: [p, ph, p̄];

ph /ph/ [ph]: [p, ph, p̄];

qu /kw/ [k̄]: [kw, kv, kf, k, cʷ] (*ngu* /ngw/ [ɣ̄ŋ̄, ɣ̄ŋ̄, ɣ̄ŋ̄]: [ɣ̄gw, gv, g, ɣ̄ɸ]);

r (*rh*) /r/ [r]: [r, r̄, r̄, ʀ, ʀ̄, ʀ̄, ʀ̄, ʀ̄, ʀ̄, ʀ̄];

s /s/ [s]: [s, ʃ, ʃ̄, z, ʒ, ʒ̄, #z];

sc /sk/ [sk̄] before front vowels (including *ae, oe*): [ʃ, ʃ̄, stʃ, sts, s, ʃ, ʃ̄, sθ];

t /t/ [t]: [t, t̄, t̄, t̄];

ti /ti/ [ti] + unstressed vowel: [ti, tsj, sj, ʃ];

th /th/ [th]: [t, t̄, th, t̄h, θ, t̄];

v /w/ [w]: [v, u, β, b, f, w, ω, ɣ̄];

x /ks/ [ks]: [ks, gz, s, ʃ, ʃ̄];

xc /ks/ [ks] before front vowels (including *ae, oe*): [kstʃ, kstʃ̄, ksts, ks, gz, s, ʃ, ʃ̄, sθ];

z /z/ [z, zz, dz]: [dz, dz̄, ts, gz, ks, z, θ];

in addition:

i+a vowel /iV/ [iV]: [jV, iV];

- li+a vowel /liV/ [lɪV]: [liV, ljV, λV];
- ni+a vowel /niV/ [nɪV]: [niV, njV, ɲV];
- v between a consonant and a vowel /CuV/ [CʊV]: [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'be:re, 'rɔmə], became /a'bere, 'rɔma/ [a'be:re, 'rɔ:ma] (in spite of Italian etymological *avere* [a've:re], *Roma* [ro:ma]).

Similarly to Italian, in unstressed syllables only [e, o] and [ɛ, σ] 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* [di'ko] → [di:kσ], *erga omnes* [ɛrga'ɔnnes] → [ɛrga'ɔm:nɛs].

Length and the various vowel sequences also correspond to those found in neutral Italian, although with æ, œ /°ε, °ε, °e/. It preserves consonant *gemination*, homorganic [n≡C], but /mC/ [mC] (often, also /mC/ [n≡C]).

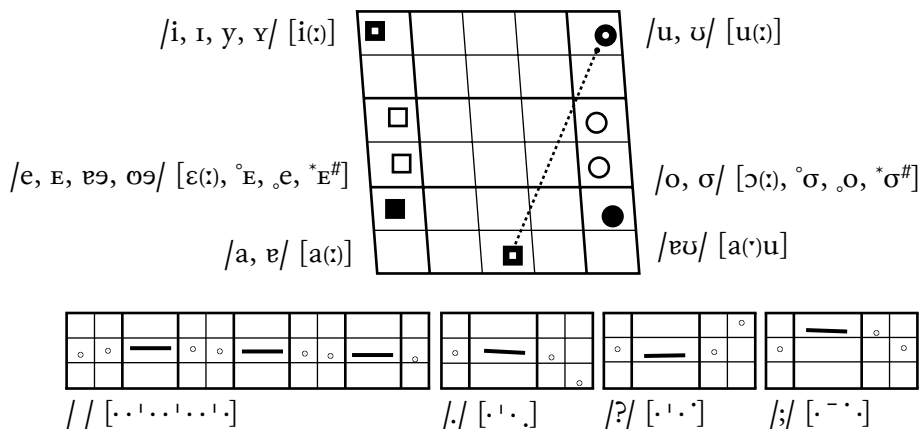
It rigorously has intervocalic s /VzV/; z is /dz/, and *ti* (with unstressed *i*, followed by a vowel) is /tsjV/, eg *otium* [o'tiũ] → [ɔ:tsjum*] (the example shows both self-gemination, shared by /dz/, and /j/, *piscem* [piʃ:ʃɛm*], and /p/, *lignum* [lip:ɲum*], and audible release, even for /m[#]/, indicated by [*], as can be seen).

But, unstressed *ti* /ti/ [tɪ] is [ti, tj], when preceded by *s, t, x* /s, t, ks/: *bestia* [bɛstɪə] → [bɛstja], *Cottius* [kɔttɪus] → [kɔ:tjus], *mixtio* [mɪkstio] → [mɪkstjo]. Again *ti* /ti/ [tɪ] when stressed: *totius* [to'tiʊs] → [to'tirus], or in names of Greek origin: *Miltiades* [mɪltiədɛs] → [miltirades]. For *c, g*, before front vowels, we have /tʃ, dʒ/: *Cyrus* [tʃi:rʊs], different from *Chiron* [kɪ:rɔn].

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'be:re, '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.

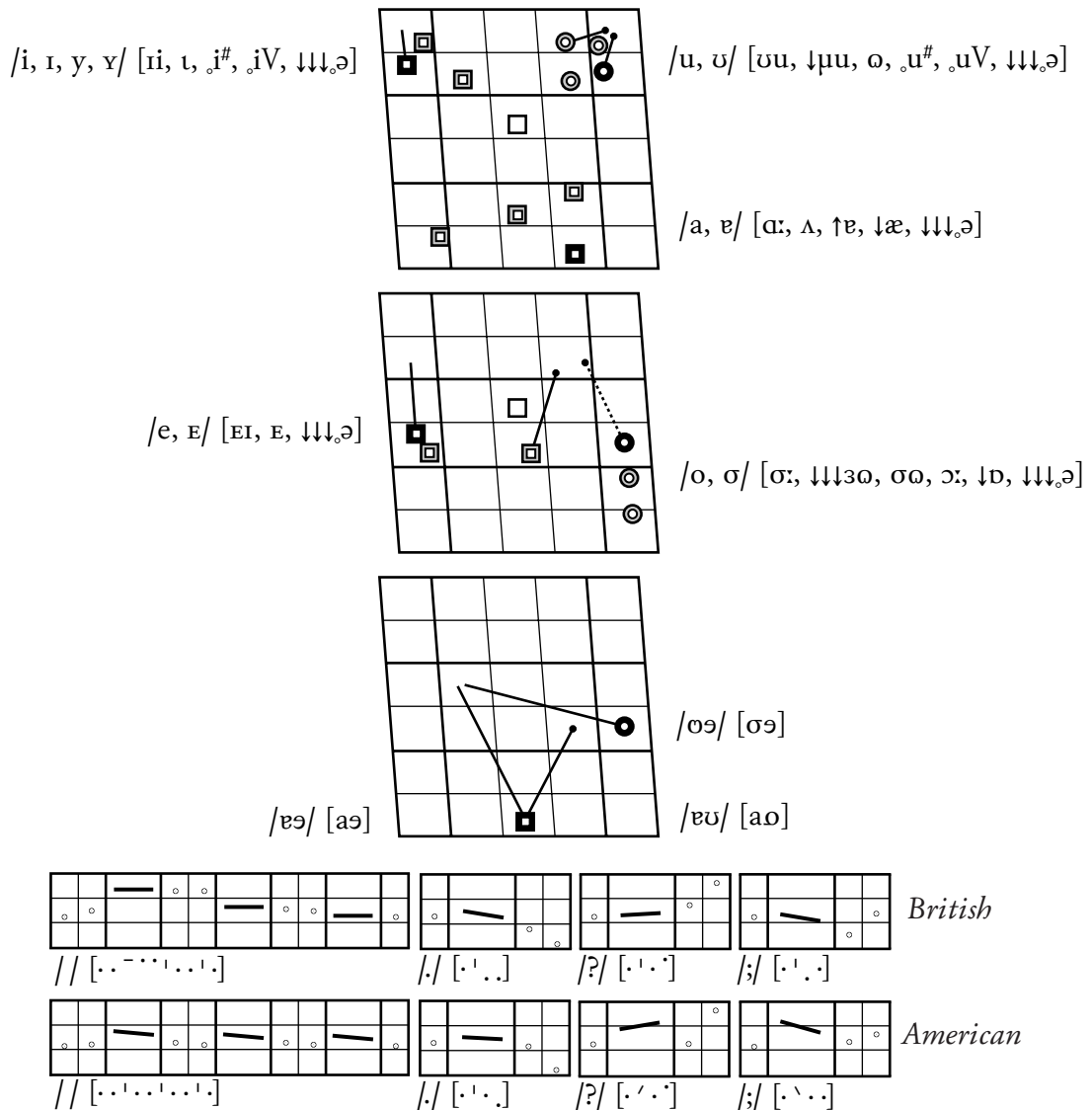
12.9. There follow our other phonopses. It is important to always keep in mind what has been said in the preceding chapters.

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.

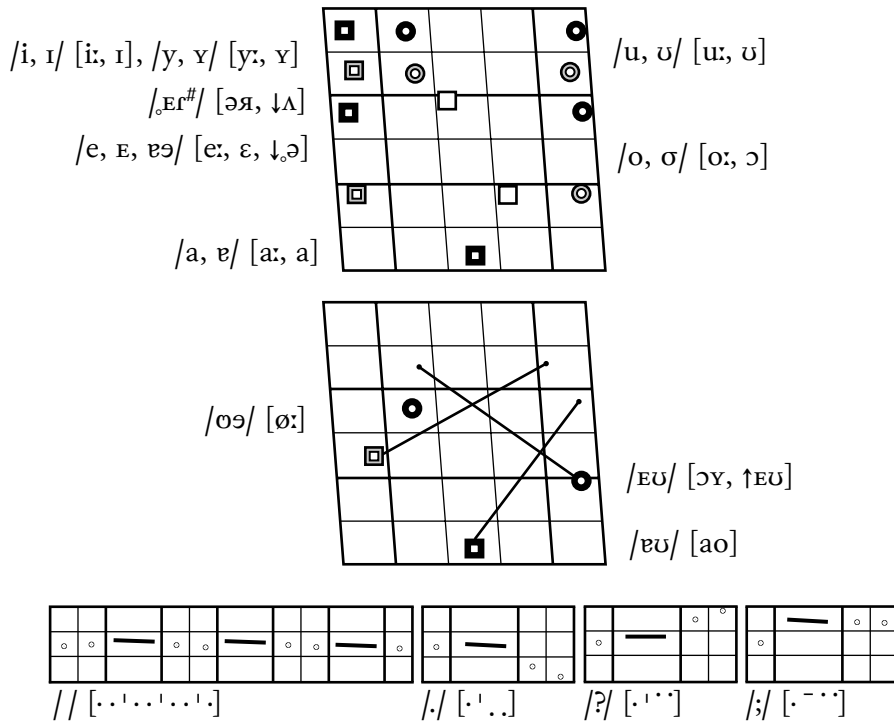


fig 12.4. Dutch & Flemish Latin.

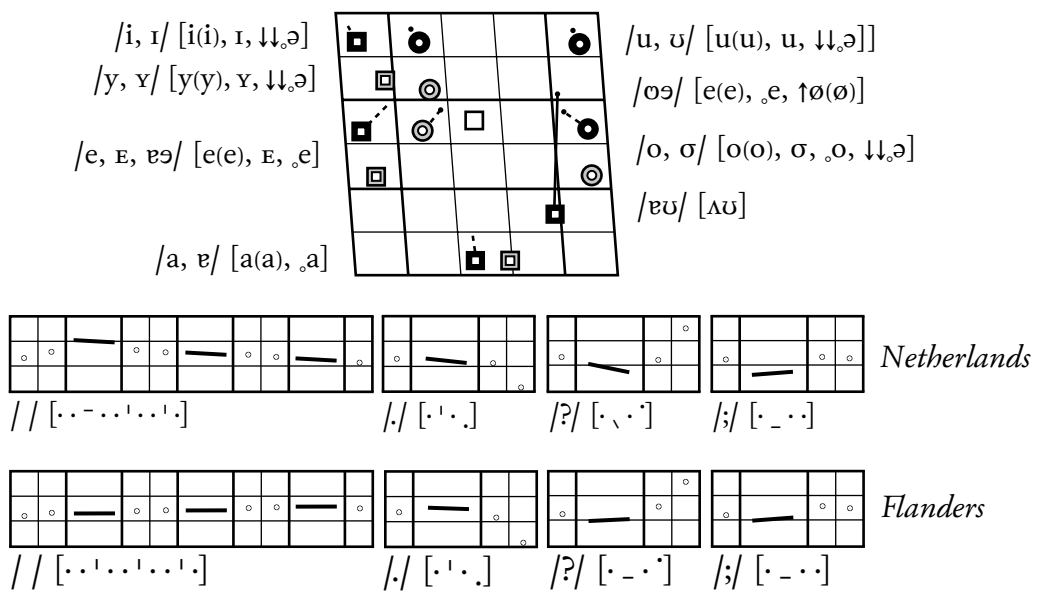


fig 12.5. Danish Latin.

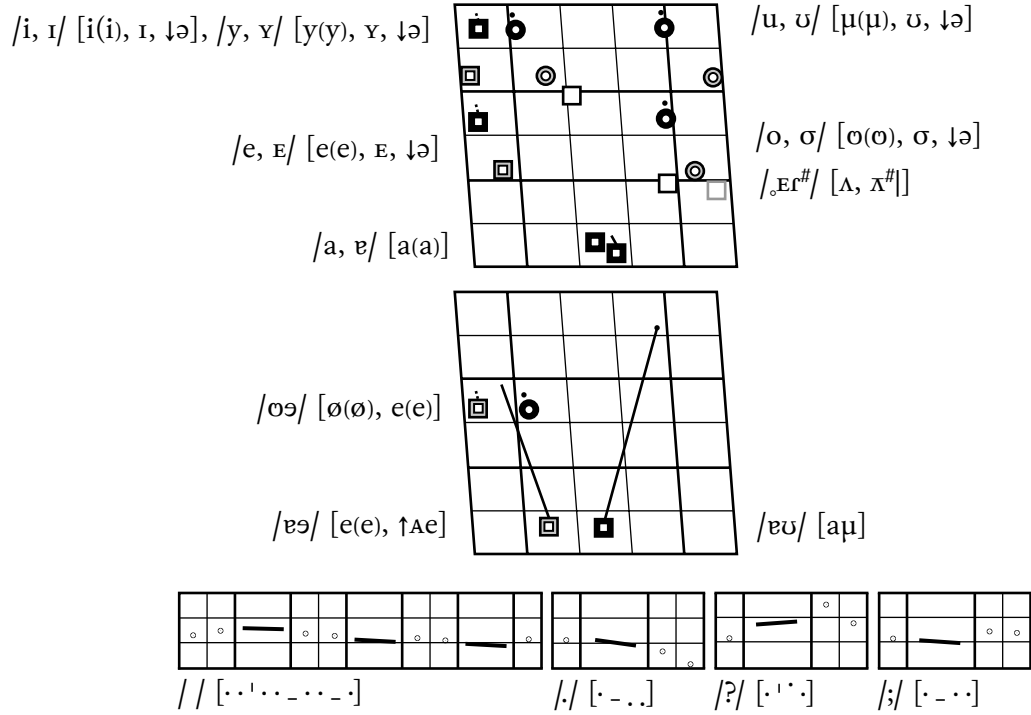


fig 12.6. Swedish Latin.

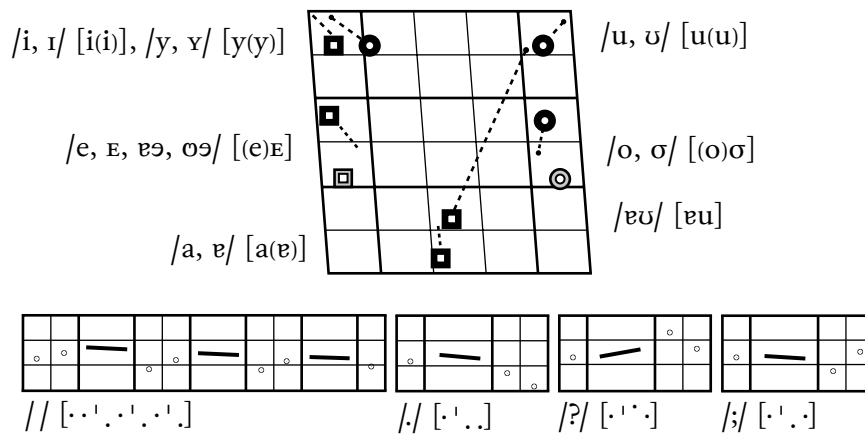


fig 12.7. Norwegian Latin.

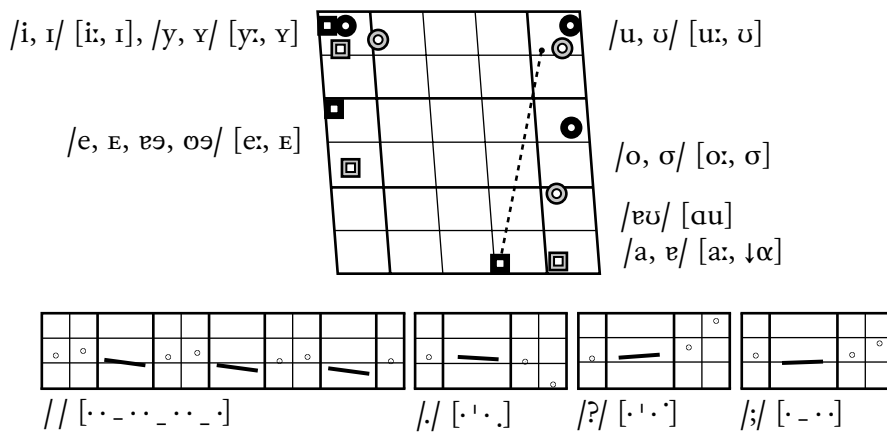


fig 12.9. Spanish Latin.

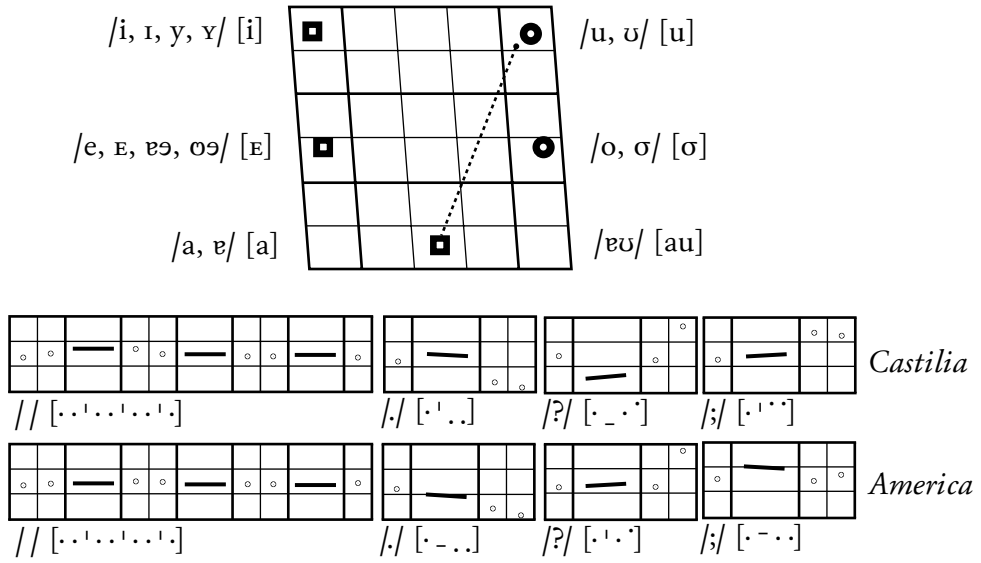


fig 12.10. Catalan Latin.

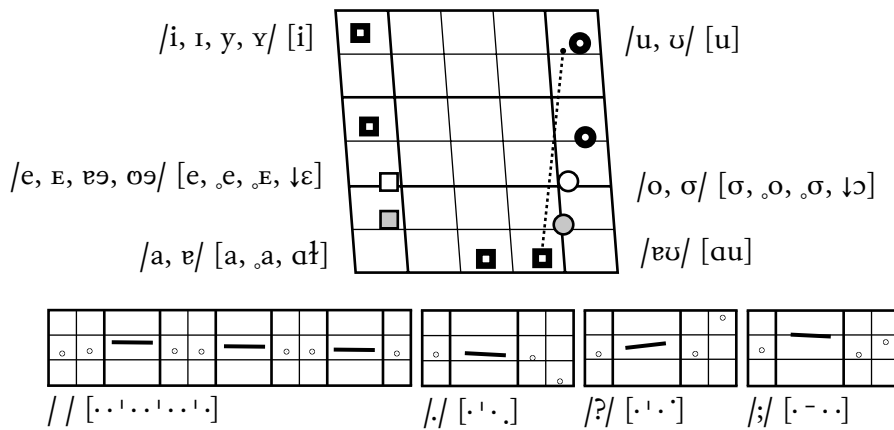


fig 12.11. Portuguese Latin (with [ṼN#, ṼNC]).

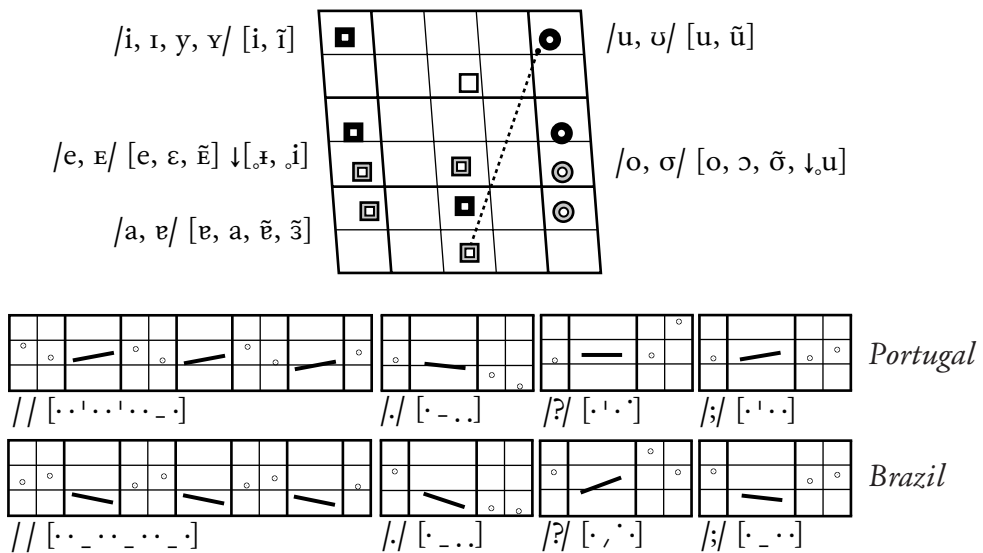


fig 12.14. Lettish Latin.

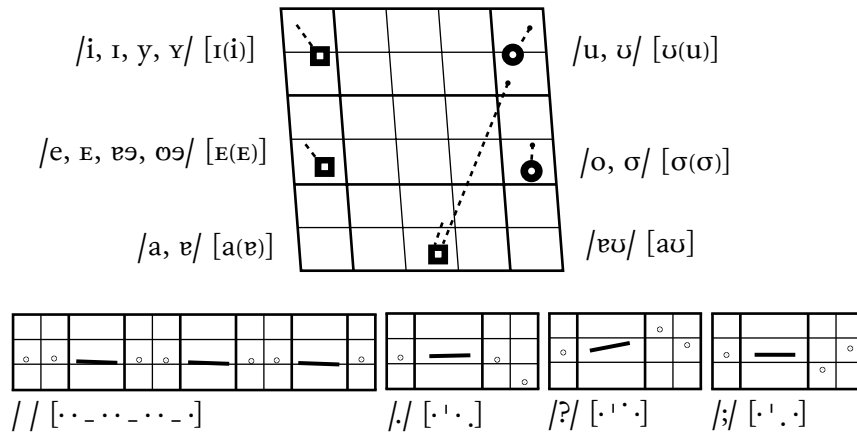


fig 12.15. Lithuanian Latin.

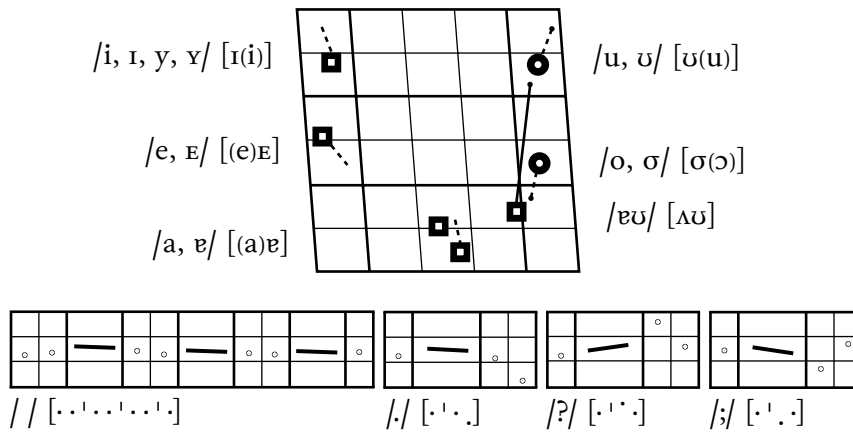


fig 12.16. Finnish Latin.

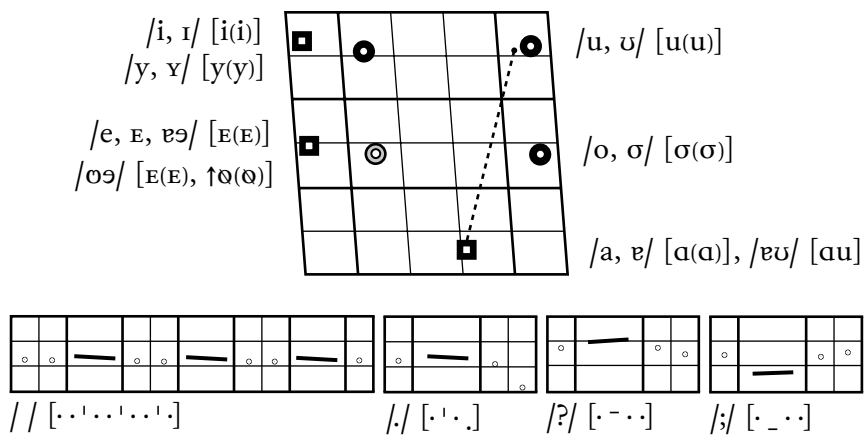


fig 12.17. Estonian Latin.

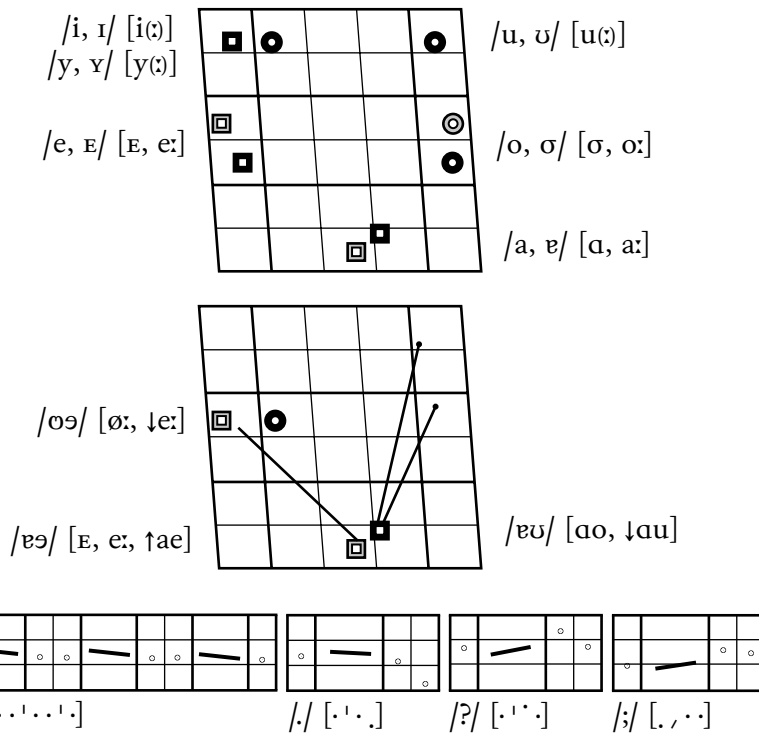


fig 12.18. Hungarian Latin.

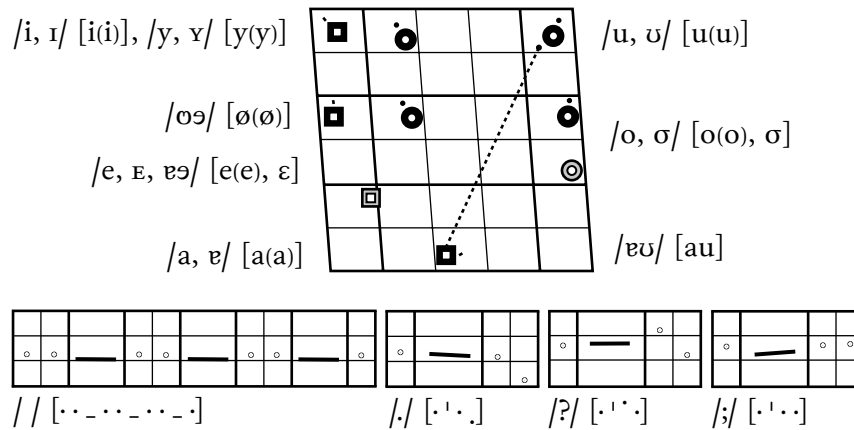


fig 12.19. Russian Latin.

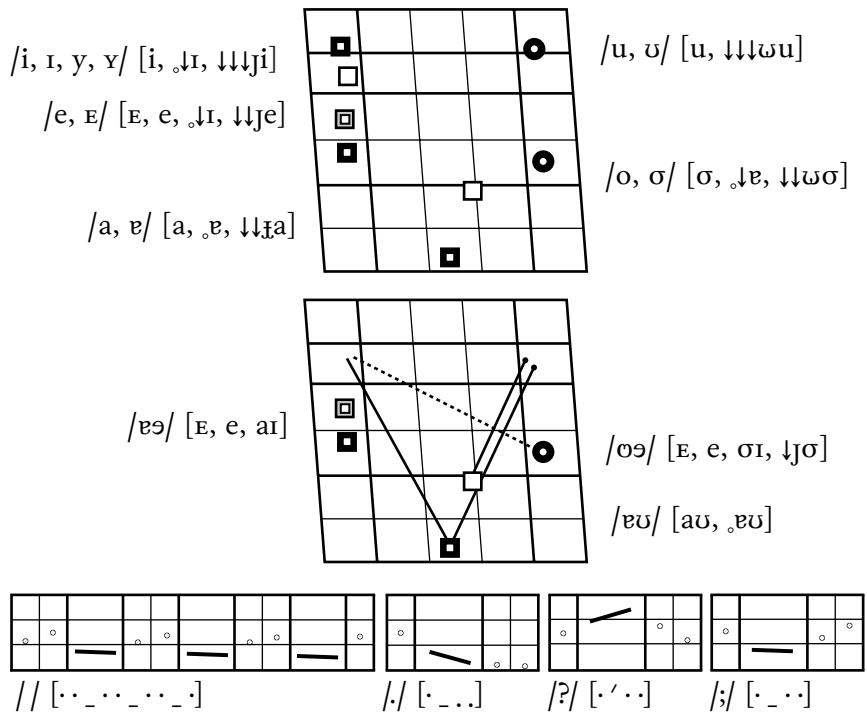


fig 12.20. Polish Latin.

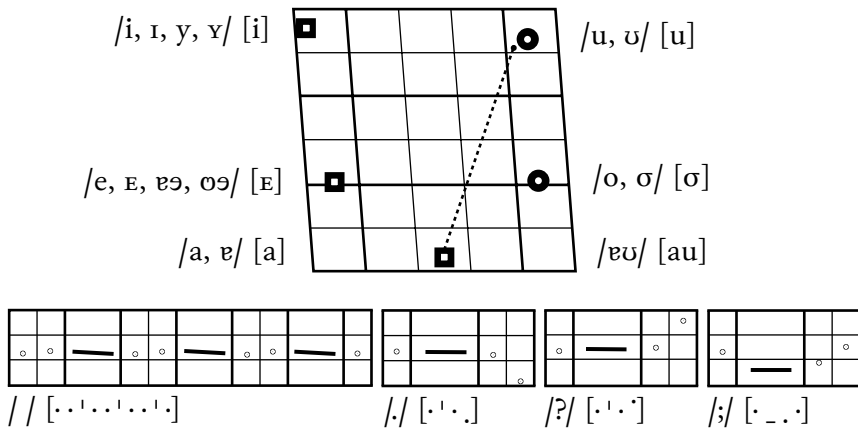


fig 12.21. Czech Latin.

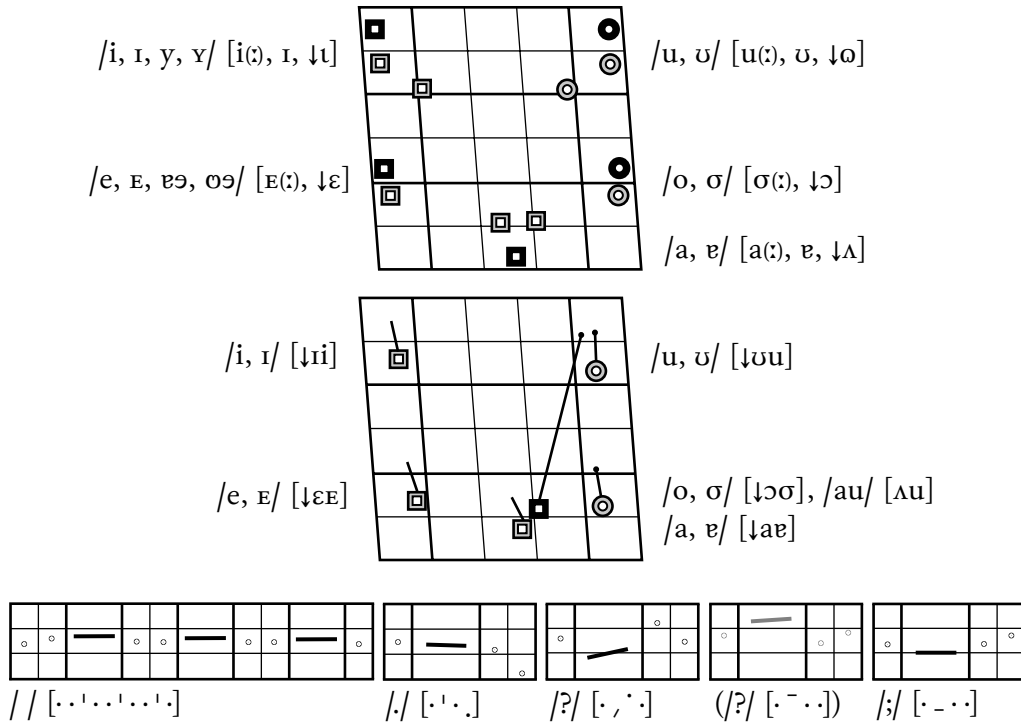


fig 12.22. Southern Slavonic Latin.

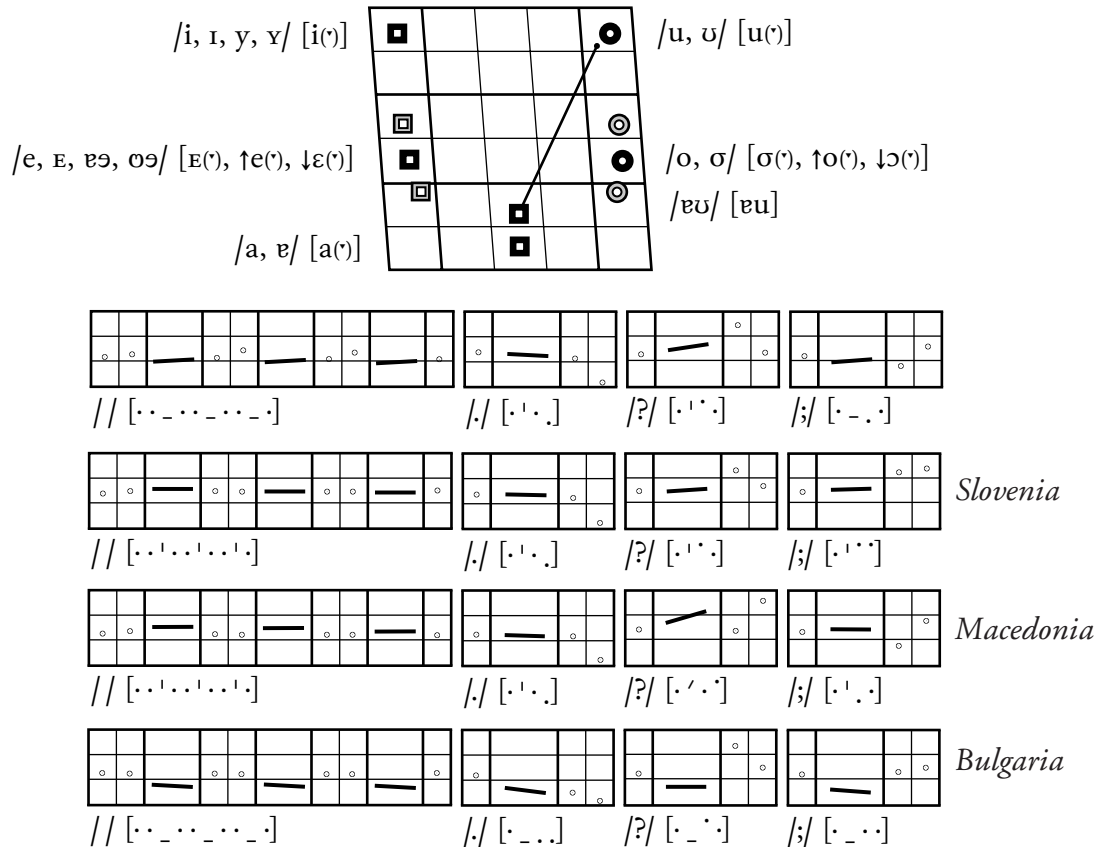


fig 12.23. Albanian Latin.

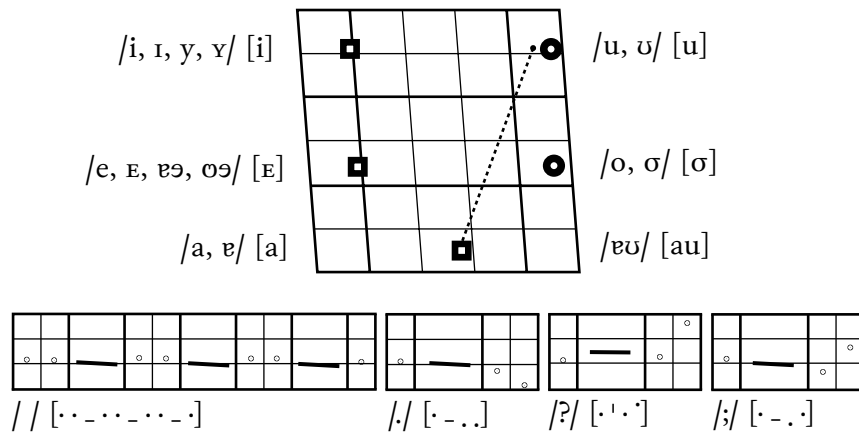


fig 12.24. Gheg Latin.

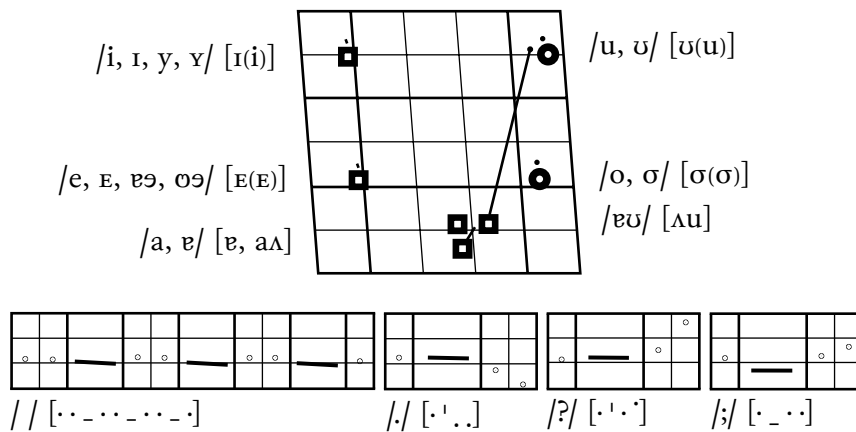
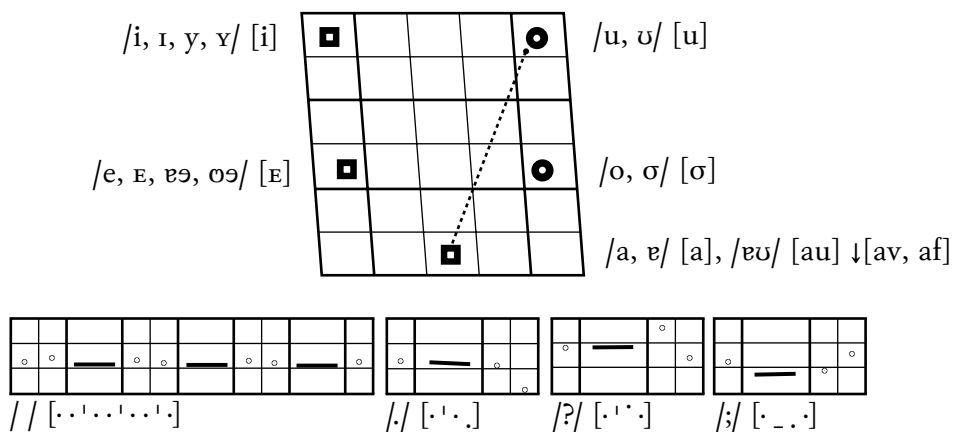


fig 12.25. Greek Latin.



Comparison between important kinds of pronunciation for Latin

12.9. Let us go back to the *IPA* text seen at the beginning of Θ 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 pænula amictum procedentem conspexerunt; atque ipsorum fortiolem existimandum esse consenserunt, qui efficeret ut viator ille pænulam deponeret.

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

Tibi placuit fabula? Libetne eam repetere?

Classical pronunciation

[l'olĩ· ɪnter'se·] | 'e̞kiloet· 'sol· | 'uteɾ· 'fortio· ɪ'esset· | kɛɾ'ta'bɛnt· | kũwia'toɾɛ̃ | kɛn-
dɛ̃· | ɪ'pɛnulaɐ̃ 'miktũ· | pɾokɛ'dɛntɛ̃· | kɔ̃spek'sɛɾunt· | 'ɛtkɛ̃· | ip'soɾũ· | foɾti'oɾɛ̃· | ɛk-
sistimɛndũ· | 'esse· | kɔ̃sɛ̃'sɛɾunt· | 'kĩ· | ʌ'ffikɛɾet· | ɪtwi'a'to· | ɪ'illɛ̃· | 'pɛnulɛ̃· de'po-
neret· ||

'e̞kilo· ɪ'vutɛ̃· | ɪweemɛn'tissime· 'fuɾɛɾɛ· | ɪ'koɛpit· | 'set· ɪkɔfoɾti'oɾɛs· | 'flatu· | se-
mit'tɛbɛt· | ɛo'ɛrtius· wi'a'toɾ· | sɛkĩr'kɔ̃ŋdɛbɛt· 'pɛnula· | 'tɛndɛ̃· | ɪ'wiribus· | desti-
tus· | pɾo'pɔsitũ· | 'sũ· | ɔ'mi'sit· || ɪ'tũŋ· 'sol· | 'kɛlũ· | ɪkla'rissima | ɪlu'kɛ· | ɪɪlustrawit· |
'mɔks· | ɪ'veɾo· | wi'a'toɾ· | ɪkɛ'lɔɾɛ̃ | ɪ'iktus· | ʌ'pɛnulɛ̃· | ʌ'ɛksuit· || ɪ'tɛkɛ̃· 'e̞kilo· | ɪ'kɛ̃ŋwi
siŋ-wiɾɛ̃· | kɔ̃'fessũ· | 'sɛst· | ʌ'solɛ̃· | ɛsɛɪfoɾti'oɾɛ̃· ||

ɔ̃'tibi'plɛkuit· | ɔ̃'fabulɛ̃ | ɔ̃'libɛtne | ɛɛ̃ɾɛ'pɛtɛɾɛ̃· || |

Ecclesiastical pronunciation

[l'olim· ɪnter'se·] | 'akwilo· et'sol· | 'uteɾ· 'foɾtsjoɾ· ɪ'esset· | tʃɛɾ'ta'bant· | kum'via'to-
ɾɛm | 'kwɛndam· | ɪ'pɛ'nulaa | 'miktum· | pɾo'tʃɛ'dɛntɛm· | kɔ̃nspek'sɛɾunt· | 'atkwe· | ip-
'soɾum· | foɾ'tsjoɾɛm· | ɛgzistimandum· | 'esse· | kɔ̃nsɛn'sɛɾunt· | 'kwĩ· | ʌ'ffitʃɛɾet· | ɪt-
vi'a'toɾ· | 'ille· | 'pɛ'nulan· | de'pɔ'neret· ||

'akwilo· ɪ'autɛm· | ɪweemɛn'tissime· 'fuɾɛɾɛ· | ɪ'tʃɛ'pit· | 'sɛd· kwɔfoɾ'tsjoɾɛs· | 'flatus·
| ɛmit'tɛ'bat· | ɛo'artsjus· | vi'a'toɾ· | sɛtʃĩr'kumdabat· 'pɛ'nula· | 'tandɛŋ· | ɪ'viribus· | desti-
tus· | pɾo'pɔ'zitem· | 'suum· | ɔ'mi'zitem· || ɪ'tum· | 'sol· | tʃɛ'lum· | ɪkla'rissima | ɪlu'tʃɛ· | il-
lus'travit· | 'mɔks· | ɪ'veɾo· | vi'a'toɾ· | ɪka'lɔɾɛ̃ | ɪ'iktus· | ʌ'pɛ'nulam· | ʌ'ɛgzuit· || ɪ'takwe·
'akwilo· | ɪ'kwamvis | ɪŋ-wiɾɛ̃· | kɔ̃ŋ'fessus· | 'ɛst· | ʌ'solɛm· | ɛsɛɪfoɾ'tsjoɾɛm· ||

ɔ̃'tibi | pl'a'kwit· | ɔ̃'fabula· | ɔ̃'libɛtne | ɛamɾɛ'pɛtɛɾɛ̃· || |

Italian pronunciation

[l'ɔli· ɪminter'se·] | 'akwiloet· 'sol· | 'uteɾ· 'foɾ:tsjo· ɪ'ɛs:ɛt· | tʃɛɾ'ta:bant· | kum'via'to-
rem | 'kwɛn:dam· | ɪ'pɛ'nula | 'mik:tum· | pɾotʃɛ'dɛn:tem· | kɔ̃nspek'sɛ:ɾunt· | 'at:kwe· | ip-

'sɔ:rʊŋ· fɔr'tsjo:rem·; egzisti'ma:ndu· l'mɛ:sɛ·, kɔnsɛn'sɛ:rʊnt·; l'kwɪ· ʌffɪtʃɛrɛt·; ʌtvi-
'a:tɔ· l'rɪ:lɛ·; l'pɛ:nulɑ· dɛ'pɔ:nɛrɛt·||

'a:kwɪlo· l'ɑ:utɛŋ·; ʌveemɛn'tɪ:sɪmɛ· fʉ:rɛrɛ·, l'tʃɛ:pɪt·; l'sɛd· kwɔfɔr'tsjo:rɛs· flɑ:tʉs·
ɛmɪt-tɛ:bat·; ɛɔ'ɑ:r'tsju:z· vɪ'a:tɔr· sɛtʃɪr'kʉn:dɑbɑt· pɛ:nulɑ·; l'tɑ:ndɛŋ· l'vɪ:rɪbʉz· dɛstɪ-
tʉ:tʉs·; pɾɔ'pɔ:zɪtʉn· l'su·u·; mɔ'mɪzɪt·|| l'tʉm·; l'sɔ:l·; l'tʃɛ:lʉŋ· l'klɑ:rɪssɪmɑ· l'ʉrtʃɛɪl·; lʉs-
'trɑ:vɪt·; l'mɔ:kʉs· l'vɛ:rɔ·; vɪ'a:tɔr· l'kɑ'lɔ're· vɪk'tʉs·; l'pɛ:nulɑ·; l'mɛg:zɪwɪt·|| ɪ'tɑkwe· 'ɑ-
kwɪlo·; l'kwɑŋvɪ sɪŋ·vɪ:tɛ·; l'kɔŋ'fɛs:sʉ· l'sɛ:sɪt·; l'sɔ:lɛm· ɛsɛfɔr'tsjo:rem·||
ɟ'tɪbɪ 'plɑ:kkwɪt· ɟ'fɑ:bʉlɑ· ɟ'lɪ'bɛtne ɛɑm'rɛ'pɛ:tɛrɛ·||].

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.

[ɔl-ʌm· ɪˌɪŋtʃ'sɛɪ· ɛk-wɪlɔ· ɛt'sɔ:t· ɪˌmʉtʃɛ 'fɔ:tʃɪɔ· ɛs-əf· khɜ'tʃɑ'bənɪt·; l'khɔŋwɪɑ-
ɪ'ʃɔ:ɟəm 'khwɛndəm·; l'phɑɛŋjələ ɾə'mɪk'təm·; pʉɟɔkə'dɛŋɟəm·; l'khɔns'pɛk'sɛ:ɟənɪt·; l'
ɛ'f'kwɛɪ·; ɪp'sɔ:ɟəm fɔ'tʃɪɔ:ɟəm·; ɛksɪstɪ'mɛndəm·ɛsɛɪ· l'khɔnsɛn'sɛ:ɟənɪt·; l'khwɪɪ? ɛ'f'k-
əɟɪt ɔf-wɪ'ɑ'f'ɔ:ɟɪlɛɪ· ɪ'phɑɛŋjələm· dɛ'pʉhɔ'nɔ:ɟɪt·||

ɛk-wɪlɔ· ɪ'ɑɔ'ɟəm·; ɪwɛɪmən'tʃɪs-ʌmɛɪ· fɔ:ɟɟɪ 'khɔɔ'ɟɪt·; l'sɛ'ɟɟɪ; l'khwɜɔfɔ'tʃɪɔ-
ɟɪs 'flɑ'ɟəs ɛmʉ'tʃɛb-əf·; ɛɪɜɔ'ɑ'ɟɪs· wɪ'ɑ'f'ɔ' sɛɪk'hɪz'khɔndəbət· ɪ'phɑɛŋjələ·; l'ʃhɛn-
dɛŋ· ɪ'wɪɜɟɪbəs dɛstɪ'tʃɪmʉtʃəs·; pʉɟɔ'pʉɔs-ɟəm·sʉm· ə'mɪɪsɪt·|| l'ʃhɔm'sɔ:t·; l'kʰɑɛl-
əm ɪ'klɛɟɪs-ʌmə l'ɪmʉkɛɪ·; ɪlɛs'tʃɪɟɑ'wɪt·; l'mɔ:kʉs· ɪ'wɛ:ɟɟɔ· wɪ'ɑ'f'ɔ· ɪ'kʰɑ'ɪɔ' wɪk'tʃəs·; l'
ɪ'phɑɛŋjələs 'ɛksɪt·; l'ɟ-əkwɛɪ· ɛk-wɪlɔ·; l'kʰwɑ'ŋwɪs ɪŋ'wɪɪtɛɪ·; l'kɔŋ'fɛs-əsɛst·;
ɔl-əm· ɛsɛɪfɔ'tʃɪɔ:ɟəm·||

ɟ'ʃhɪb-ɪ ɪ'plɛk-wɪt· ɟ'fɛb-jələ· ɟ'lɪ'bɛɪnɛɪ ɛ:ɟmɪ'pʉhɛɪ-əɟɪt·||].

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, ʊ/.

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, [ɛə, ɛʊ, ɔə] æ Aɛ, au Au, œ Oɛ (better than Aɛ, AU, Oɛ).

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 trascription, or for a more precise (*canIPA*) phonotonic 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 *graphonemic* notation. This simply means to use common characters for ‘weak/short’ and ‘special’ ones for ‘tense/long’:

/ɪ/ i I, /i/ i I, /ɛ/ e E, /e/ e E, /æ/ a A, /a/ a A, /ɔ/ o O, /o/ o O, /ʊ/ u U, /u/ u U, /ʏ/ y Y, /y/ y Y (in case, we may use ! ! for rural /ɛ/);

in addition to: /ɛə/ æ Ae, /ɛʊ/ au Au, /œə/ œ Ee, different from diphonemic diphthongs: /æe, æE, ɛə/ ae Ae, /aʊ/ au Au, /œe/ oe Oe (and possible occasional further combinations)

/m/ m, /n/ n, /ŋ/ ŋ-ŋ (or m-n, perhaps, rather than a more phonemic ŋ, 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, fi, fl, ff, ffi, ffi).

12.14. Let us end by showing such a graphonemic 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...

Olim̄ inter se Aquilō et Sol̄ uter fortior esset certabant, cum̄ viatōrem̄ quendam̄ pænula amictum̄ procedentem̄ conspexerunt; atque ipsorum̄ fortiorem̄ existimandum̄ esse consenserunt, qui efficeret ut viator ille pænulam̄ deponeret.

Aquilō autem̄ vehementissime furere cœpit; sed, quō fortiores flatus emittebat, eo artius viatōr se circumdabat pænula; tandem̄, viribus destitutus, propositum̄ suum̄ omisit. Tum̄ Sol̄ cælum̄ clarissima luce illustravit; mox verō viator, calore victus, pænulam̄ exiit. Itaque Aquilō, quamvis invite, confessus est solē esse fortiorem̄.

Tibi placuit fabula? Libetne eam̄ repetere?

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) trascription, since it is not decisely 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): 'olim̄, 'Aquilō, '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 ç ; ii · . / – but, inevitably, inferior to an accurate phonotonic transcription.

'Oliḡ inter 'sɛ| 'Aquila et 'Sɔl| uter 'fortior esse| cer'tabant| cum̄ via'torem̄ 'quendam̄| 'pænula a'mictum̄ proce'dentem̄| coṅspexerunt;| 'atque ip'sorum̄ forti'orem̄ existi'mandum̄ esse coṅse'nserunt,| 'qui e'ficeret ut via'tor 'ille| 'pænulam̄ de'pōneret.||

'Aquilō 'autem̄| vehemen'tissime 'furere 'cœpit;| 'sed, quō forti'ores 'flatus emit'tebat,| eō 'artius| vi'ator se cir'cumdabat 'pænula;| 'tandem̄, 'viribus desti'tutus,| pro'positum̄ 'suum̄ o'misit. | 'Tum̄ 'Sɔl| 'cælum̄ cla'rissima 'luce illust'rat;| 'mox 'verō vi'ator, ca'lōre 'victus,| 'pænulam̄ 'exiit. | 'Itaque 'Aquilō, 'quamvis in'vite,| coṅ'fessus est| 'sōlem̄ esse forti'orem̄. |
 ꝑ Tibi 'placuit 'fabula? ꝑ Li'betne eam̄ 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: /ɛbr̄- | ɛbj-| or [ɛbr̄- | ɛbj̄-], &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 ['wɪtɐ, 'wɪta], must be somehow considered, but not its genitive form, *vitæ* ['wɪtɐə]. Also for *gradus*, we just should indicate ['grɛdus], for its nom. and gen. plural and gen. sing. forms, while we have ['grɛdus] 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 \mathfrak{C} 8.1, we will show how a Latin phonodictionary should be (of course with all due integrations and improvements).

A		
-a - \mathfrak{E} NOM, VOC; NEU; GRE	<i>abf-</i> 'əpf-, əpf-	<i>adhuc</i> at'huk, ɛd'huk
-a -a ABL, IMPER, NUM; GRE VOC	<i>abhinc</i> ɛp'hɪŋk̄, ɛb'hɪŋk̄	<i>admodum</i> 'ɛdmɔdũ
a (A) 'a, a	<i>-abimini</i> -ɛ'bɪmɪni	<i>adsum</i> 'ɛtsũ
a ,a, a PRP	<i>-abimur</i> -'a'bɪmʊr	<i>adversus</i> ɛd'wɛrsʊs
a! ʌ'a	<i>-abimus</i> -'a'bɪmʊs	-æ -æə
ab ɛb, ɛp	<i>-abis</i> -'a'bɪs	<i>æquæ ac si</i> ,ɛəʃk̄ɛəʃk̄sɪ, 'ɛə-
ab- 'ɛb-, ɛb-	<i>-abit</i> -'a'bɪt	ʃk̄ɛəʃk̄sɪ
abs ɛps	<i>-abitis</i> -'a'bɪtɪs	<i>age!</i> ʌ'ɛdʒɛ
-abo -'a'bo	<i>-abitur</i> -'a'bɪtʊr	<i>agite!</i> ʌ'ɛdʒɪtɛ
-abam -'a'bɛ̃	<i>-abor</i> -'a'bɔr	<i>ah!</i> ʌ'a, ʌ'ah
-abamini -a'bɑ'mɪni	<i>abs</i> ɛps	<i>ai!</i> ʌ'aɪ
-abamur -a'bɑ'mʊr	<i>abs-</i> 'ɛps-, ɛps-	-al ɛl; aɫ
-abamus -a'bɑ'mʊs	<i>-abunt</i> -'a'bʊnt	<i>ali-</i> 'ɛlɪ
-abant -'a'bɛnt	<i>-abuntur</i> -a'bʊntʊr	<i>alibi</i> 'ɛlɪbɪ, -ɪ
-abantur -a'bɛntʊr	<i>-abus</i> -'a'bʊs	<i>alicubi</i> ɛ'lɪkʊbɪ, -ɪ
-abar -'a'bɛr	<i>-ac</i> ak	<i>alicui</i> ɛ'lɪkʊɪ
-abaris -a'bɑ'rɪs	<i>ac</i> ɛk	<i>alicuius</i> ɛ'lɪkʊɪjʊs
-abas -'a'bɑs	<i>accid-</i> (happen) 'ɛkkɪd-	<i>alicunde</i> ɛ'lɪkʊndɛ
-abat -'a'bɛt	<i>accid-</i> (weaken) ɛk'kɪd-	<i>aliqu-</i> 'ɛlɪk̄-
-abatis -a'bɑ'tɪs	<i>acervatim</i> ,ɛkɛr'wɑtɪ	<i>aliquamdiu</i> ɛ'lɪk̄ɛŋdɪu
-abatur -a'bɑ'tʊr	<i>ad</i> ɛd, ɛt	<i>aliquando</i> ɛ'lɪk̄ɛndɔ
-aberis -'a'bɛrɪs	<i>ad-</i> 'ɛd-, ɛd-	<i>aliquantum</i> ɛ'lɪk̄ɛntũ
	<i>ades</i> 'ɛdɛs	<i>aliquotiens</i> ɛ'lɪk̄ɔtɪɛs
	<i>adf-</i> 'ɛtf-, ɛtf-	<i>aliunde</i> ɛ'lɪ'ʊndɛ

<i>aliusmodi</i> ʔeliʔuzmōdi	-as -as
<i>alter-</i> ʔɛʔtɛɾ-	-as -ɛs ACC PL 3D, GRE
<i>-am</i> -ɛ̃	<i>asper-</i> ʔɛspɛɾ-
<i>ambo</i> ʔɛmbo	<i>at</i> ɛt
<i>amphor-</i> ʔɛmpɔɾ- (neces- sarily including <i>-um</i> -ũ, rather than -æ -ɛə, be- cause this is not <i>-orum</i> -ʔoɾũ!)	<i>-at</i> -ɛt
<i>-amini</i> -ʔaˈmini	<i>-at</i> -ʔat (-avit)
<i>ample</i> ʔɛmple	<i>-ate</i> -ʔatɛ
<i>-amur</i> -ʔaˈmʊɾ	<i>-atibus</i> -ʔaˈtibus
<i>-amus</i> -ʔaˈmus	<i>-ato</i> -ʔato
<i>an-</i> (-as, -atis ʔɛnɛs, -ɛtis)	<i>-ator</i> -ʔatoɾ
<i>an-</i> (-us, -us ʔɛnʊs, -us)	<i>atque</i> ʔɛtʔkɛ
<i>an-</i> (-us, -i ʔaˈnʊs, -i)	<i>atqui</i> ʔɛtʔki
<i>-andus</i> -ʔɛndʊs	<i>Atreus</i> ʔɛtɾɛʊs, ɛtɾɛʊs
<i>-ans</i> -ãs	<i>attamen</i> ʔɛttɛmɛn
<i>-ant</i> -ɛnt	<i>-atur</i> -ʔatur
<i>ante</i> ʔɛntɛ, ɛntɛ	<i>aut</i> ʔɛʊt, ɛʊt
<i>antea</i> ʔɛntɛa	<i>autem</i> ʔɛʊtɛ̃
<i>antehac</i> ɛntɛʔhak, ʔɛntɛ- (h)ak	
<i>antequam</i> ʔɛntɛkʔɛ̃	
<i>-anto</i> -ʔɛnto	
<i>-antur</i> -ʔɛntʊɾ	
<i>apud</i> ɛpʊd, -t	
<i>-ar</i> -ɛɾ	
<i>-are</i> -ʔaɾɛ	
<i>-arem</i> -ʔaɾɛ̃	
<i>-aremini</i> -ʔaɾɛˈmini	
<i>-aremur</i> -ʔaɾɛˈmʊɾ	
<i>-aremus</i> -ʔaɾɛˈmus	
<i>-arent</i> -ʔaɾɛnt	
<i>-arentur</i> -ʔaɾɛntʊɾ	
<i>-arer</i> -ʔaɾɛɾ	
<i>-areris</i> -ʔaɾɛˈɾis	
<i>-ares</i> -ʔaɾɛs	
<i>-aret</i> -ʔaɾɛt	
<i>-aretis</i> -ʔaɾɛˈtis	
<i>-aretur</i> -ʔaɾɛˈtʊɾ	
<i>-ari</i> -ʔaɾi	
<i>-aris</i> -ʔaɾis	
<i>-arum</i> -ʔaɾũ	

(-s, -tis)
contra ʔkɔntɾa, kɔntɾa
coram ʔkoɾɛ̃, ʔkoɾɛ̃
cotidie kɔtiˈdiɛ
cras ʔkɾas, ʔkɾas, kɾas
cui ʔkʊi, ʔkʊi, kʊi; -ʊi
cui rei kʊiɾɛi
cuius ʔkʊijʊs, ʔk-
cuius rei ʔkʊijʊzɾɛi
cuiusquam kʊijʊskʔɛ̃
cum ʔkũŋ, kũ
cum primum kũˈpɾimũ
cum... tum ʔkũŋ·tũŋ; kũ·
tũ
cumque ʔkũŋkʔɛ, ʔkũkʔɛ
cur ʔkuɾ, kuɾ

D

de ʔde, de
decem ʔdekɛ̃
decid- (die) ʔdekid-
decid- (cut) deˈkiɾd-
deciens ʔdekʔiɛ̃s
decies ʔdekʔiɛs
dehinc deˈhʔiŋk
deinde ʔdeɪndɛ, deˈɪndɛ
denique deˈniŋkɛ̃
desin- deˈsɪn-
desum ʔdesũ
dic ʔdik
dic- ʔdiˈk-, ʔdik-, ʔdik-
diu ʔdiu
docte ʔdɔkte
donec ʔdoˈnek
duas ʔduas, ʔduas
duc ʔduk
dudum ʔduˈdũ
dum ʔdũŋ, dũ
dummodo ʔdũŋmɔdɔ,
ʔdʊmmɔ-
dum ne ʔdũŋne, dũˈne,
ʔdũne
duo ʔduɔ, ʔd-

B

belle! ʔbɛʔle
bene ʔbɛnɛ
bis ʔbis, bis
brev- ʔbrɛw-

C

certatim kɛɾˈtatĩ
cert- ʔkɛɾt-
circa ʔkʔɾka
circiter ʔkʔɾkʔitɛɾ
circum ʔkʔɾkũ
-eo -ɛo
fer- ʔfɛɾ
-fer- ʔfɛɾ-
ferre ʔfɛɾɾɛ
fers ʔfɛɾs
-fers ʔfɛɾs
cis ʔkis, kis
cito ʔkʔito, -ɔ IC
cito ʔkʔitɔ, -o ADV
citra ʔkʔɾɾa, ʔk-
clam ʔklɛ̃ŋ, klɛ̃
compo- (-s, -tis) ʔkɔmpɔ-

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.

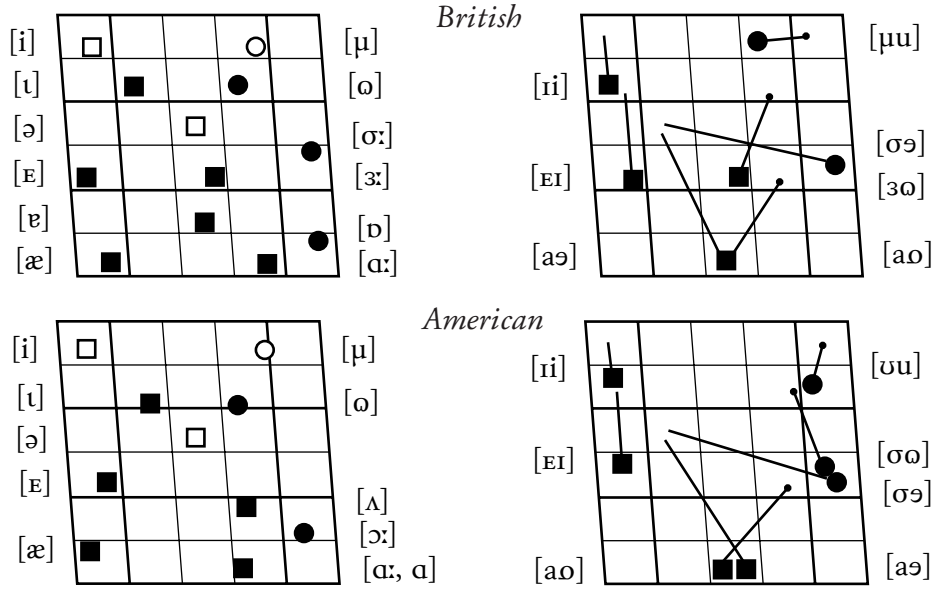
13.2. However, in this book it is not possible to provide everything and for several languages. The books already published (and those in preparation, indicated in the bibliography), which belong to the series *X Pronunciation & Accents*, are thought to be useful. They are on: English, German, Dutch, 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.



m	n	ŋ	
p b	f d	[t d] ^b	k g [ʔ]
		tʃ dʒ	
f v θ ð		ʃ ʒ	
s z		ɹ ^a	j ɹ ^a w h [h]
	l ɫ		

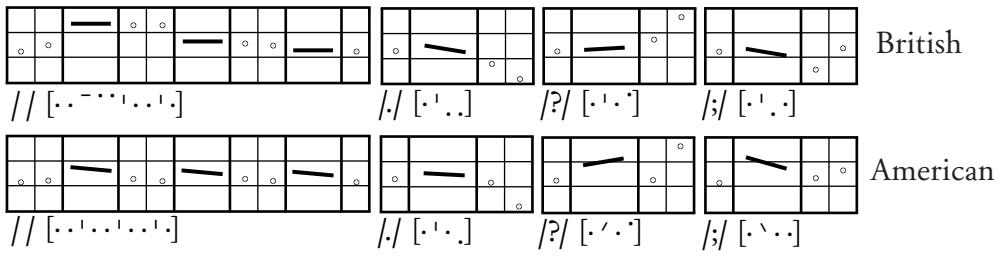


fig 13.2. German.

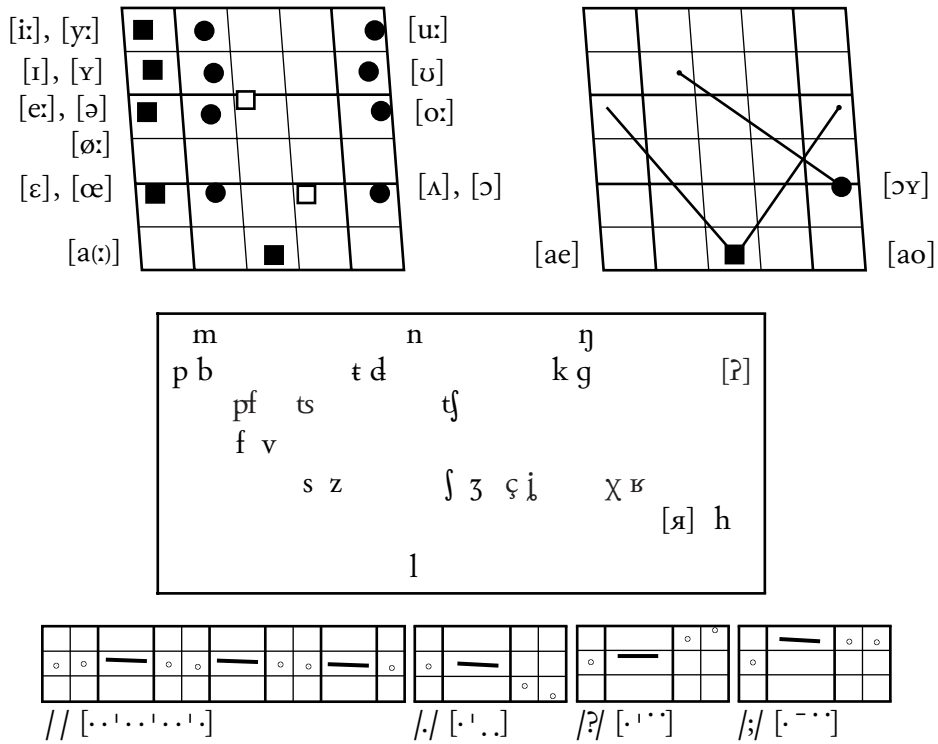


fig 13.3. Dutch.

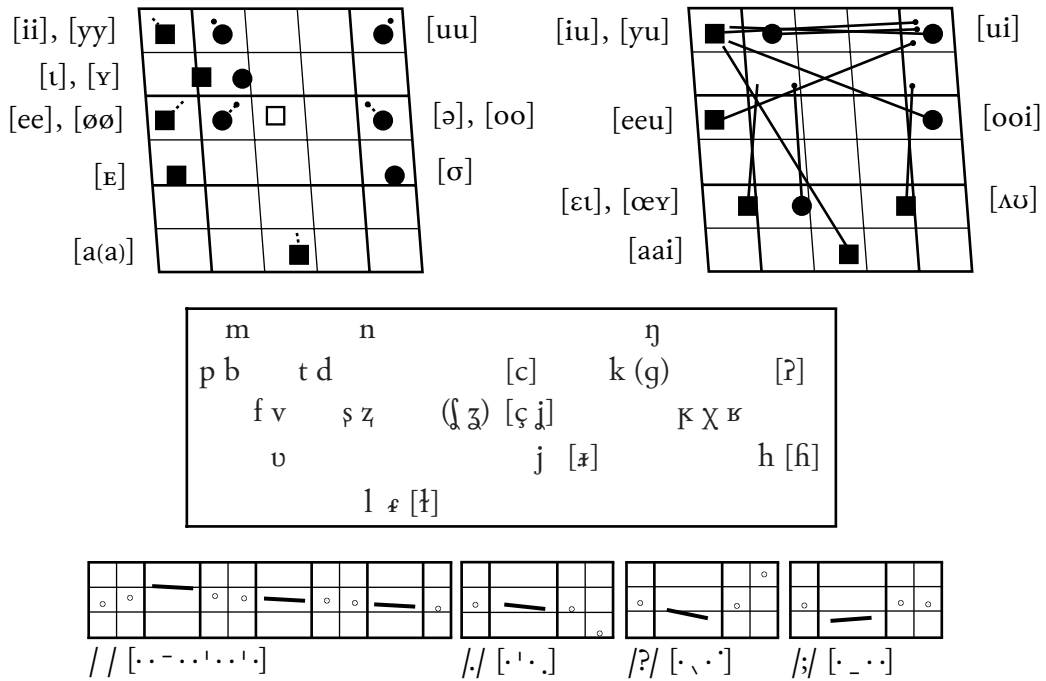


fig 13.4. French.

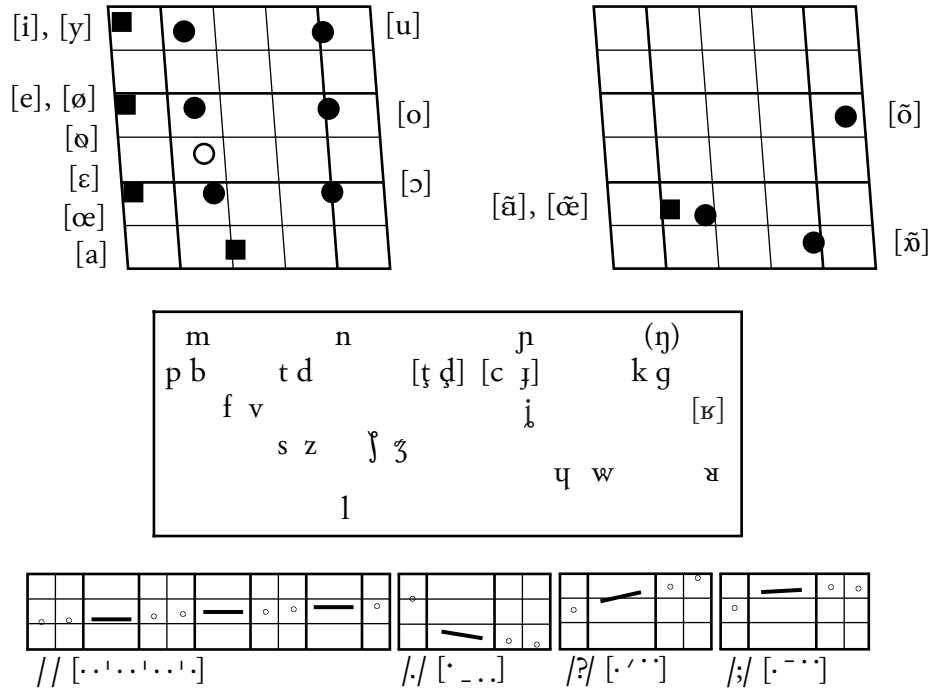


fig 13.5. Spanish.

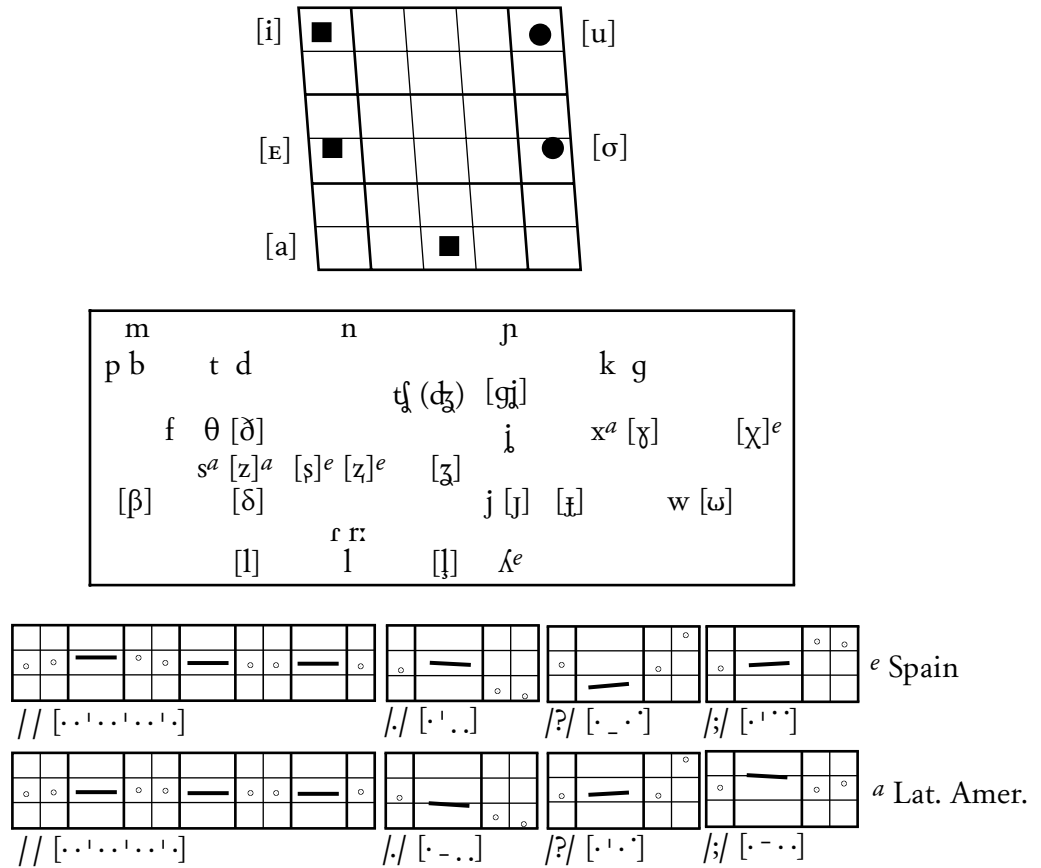


fig 13.6. Portuguese.

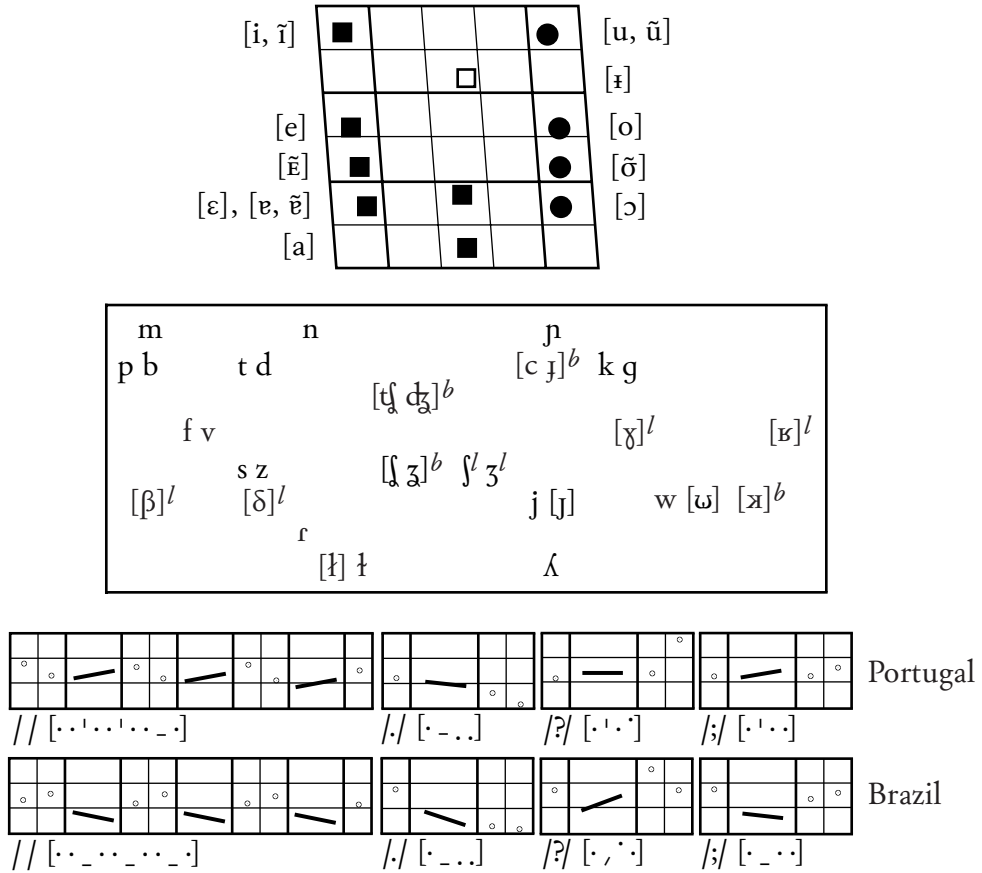


fig 13.7. Italian.

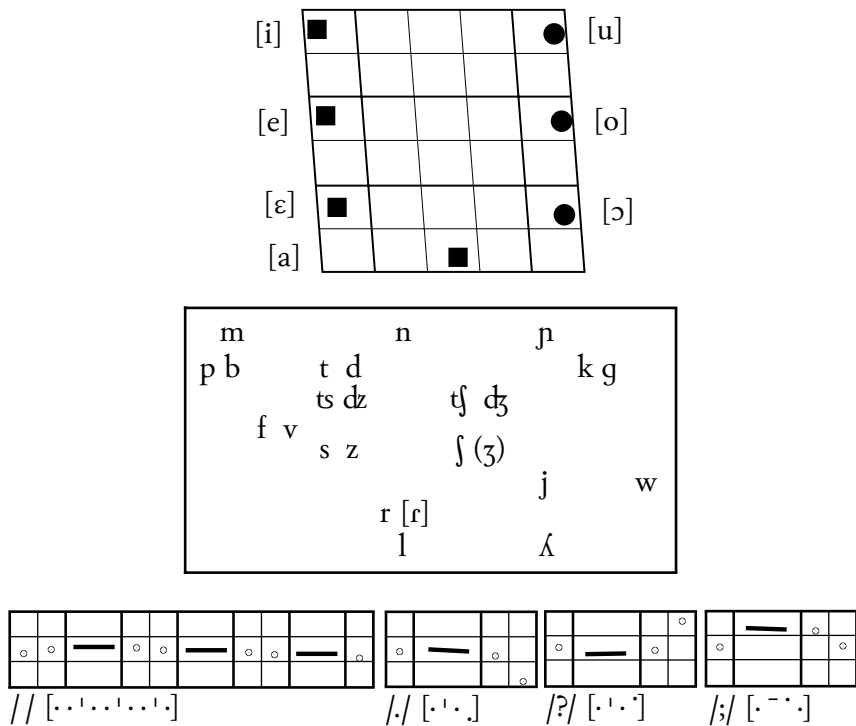


fig 13.8. Romanian.

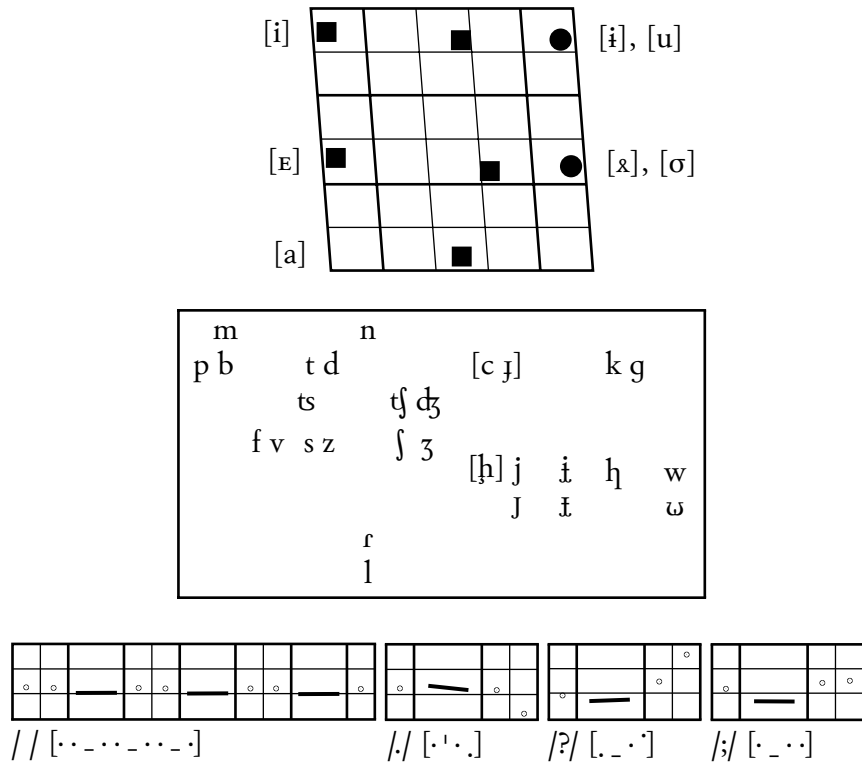


fig 13.9. Russian.

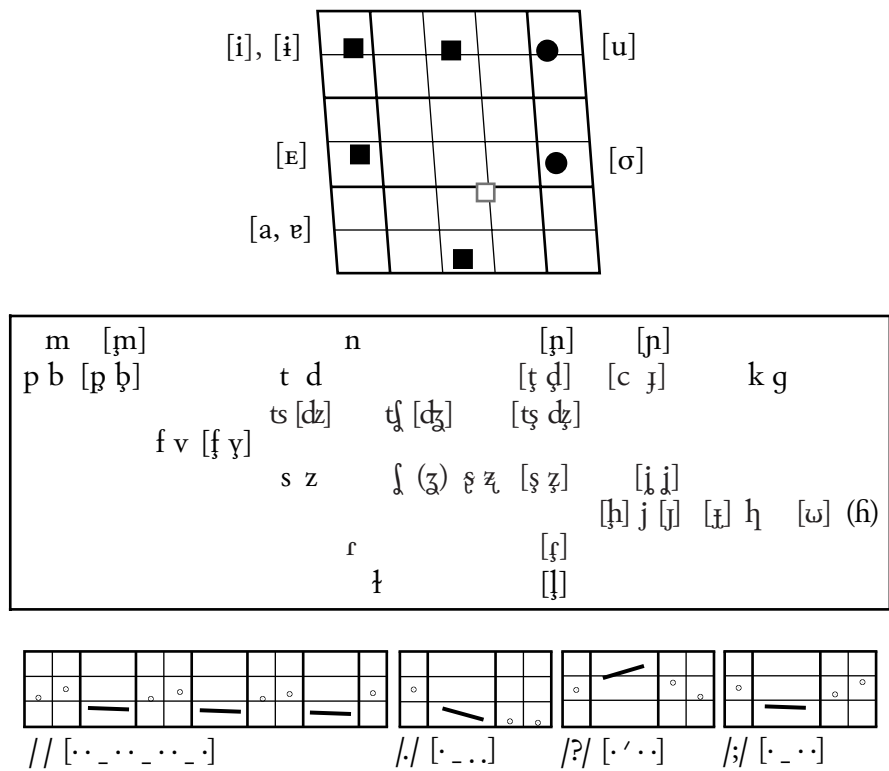


fig 13.10. Czech.

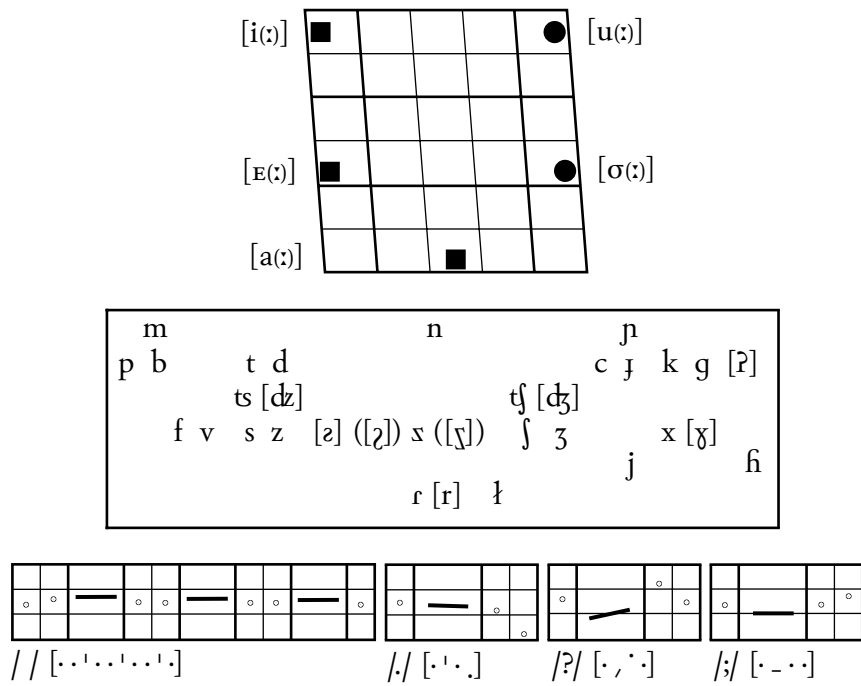


fig 13.11. Polish.

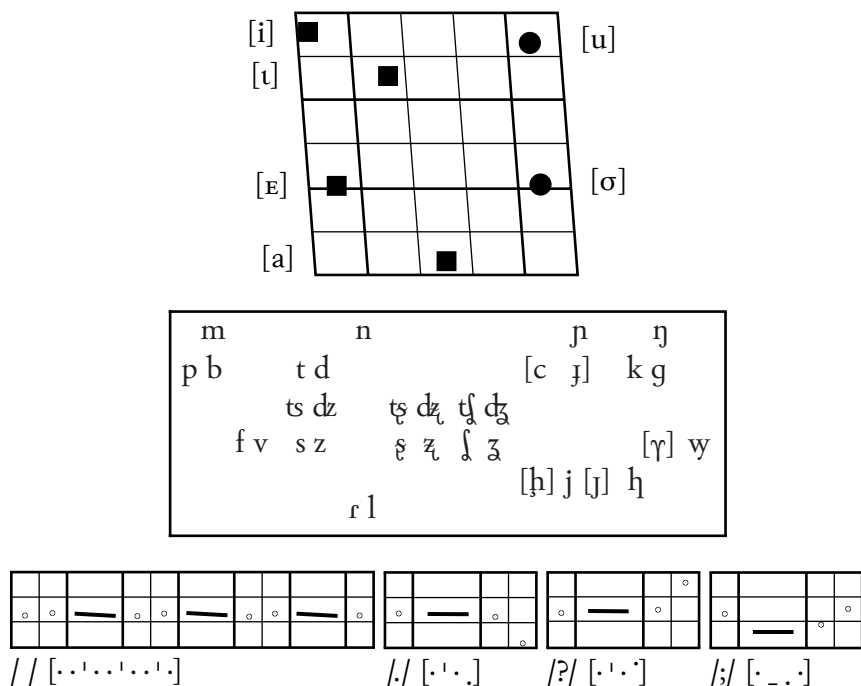


fig 13.12. Bulgarian.

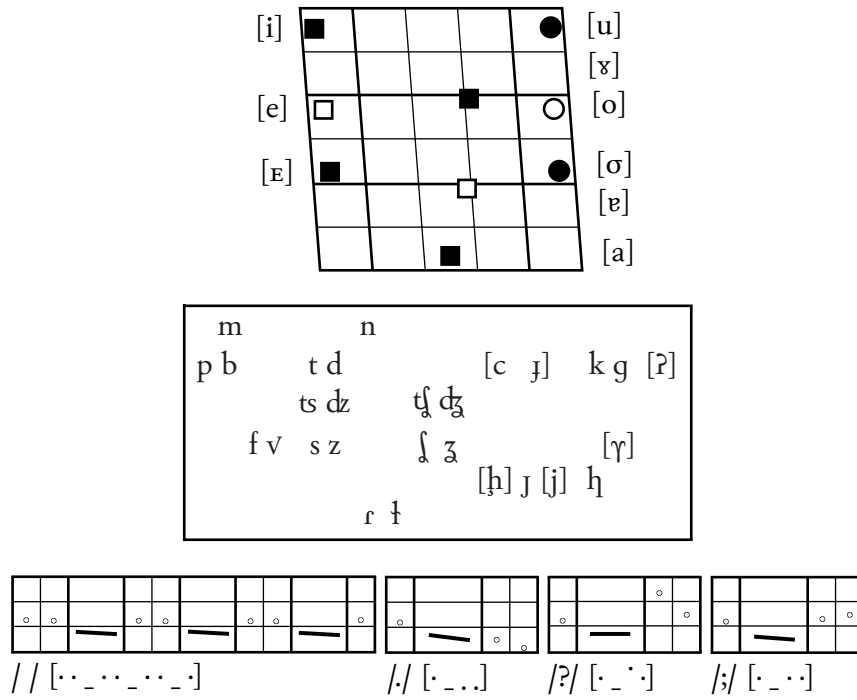


fig 13.13. Greek.

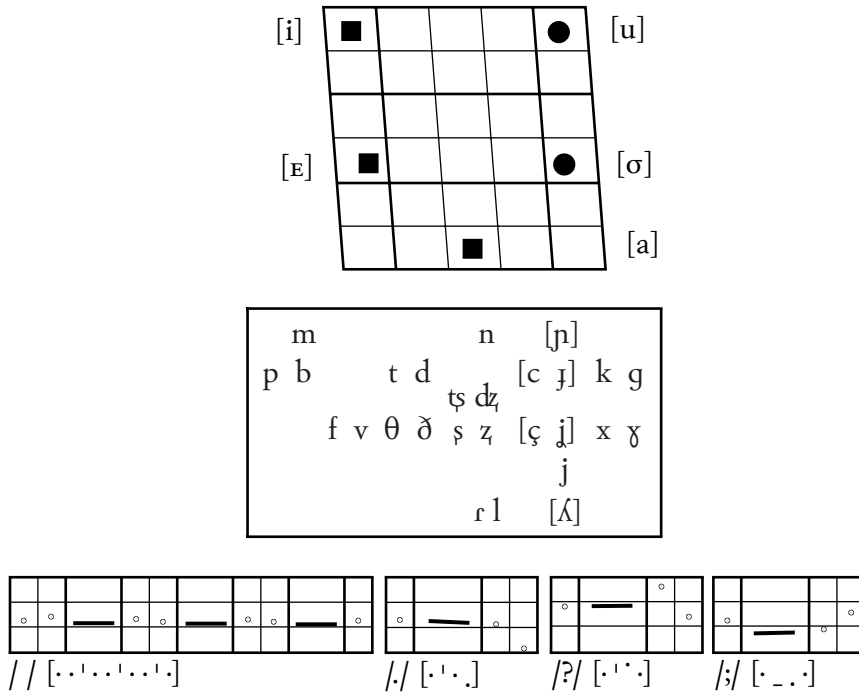


fig 13.14. Hungarian.

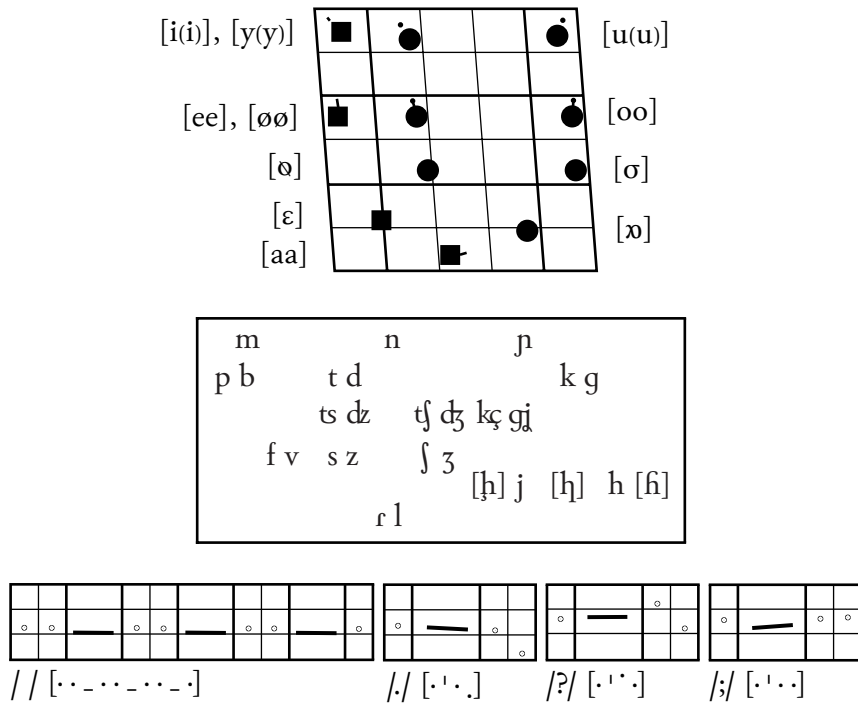


fig 13.15. Albanian.

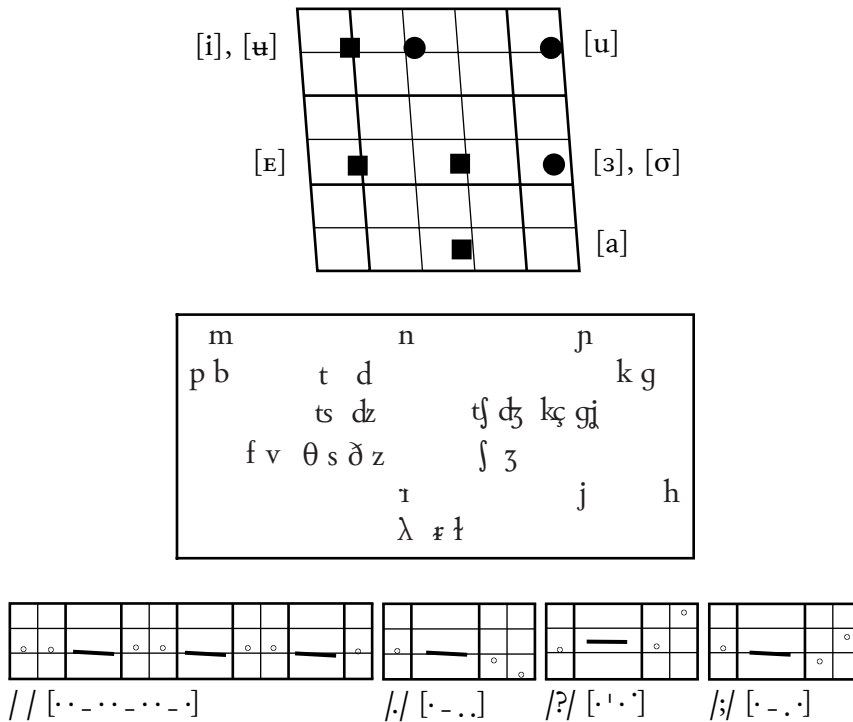


fig 13.16. Finnish.

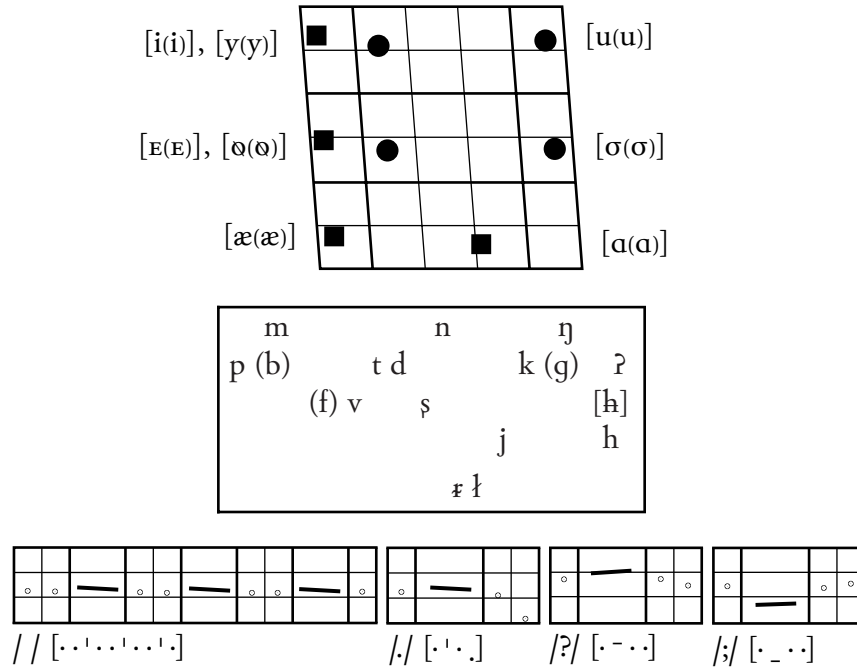


fig 13.17. Arabic.

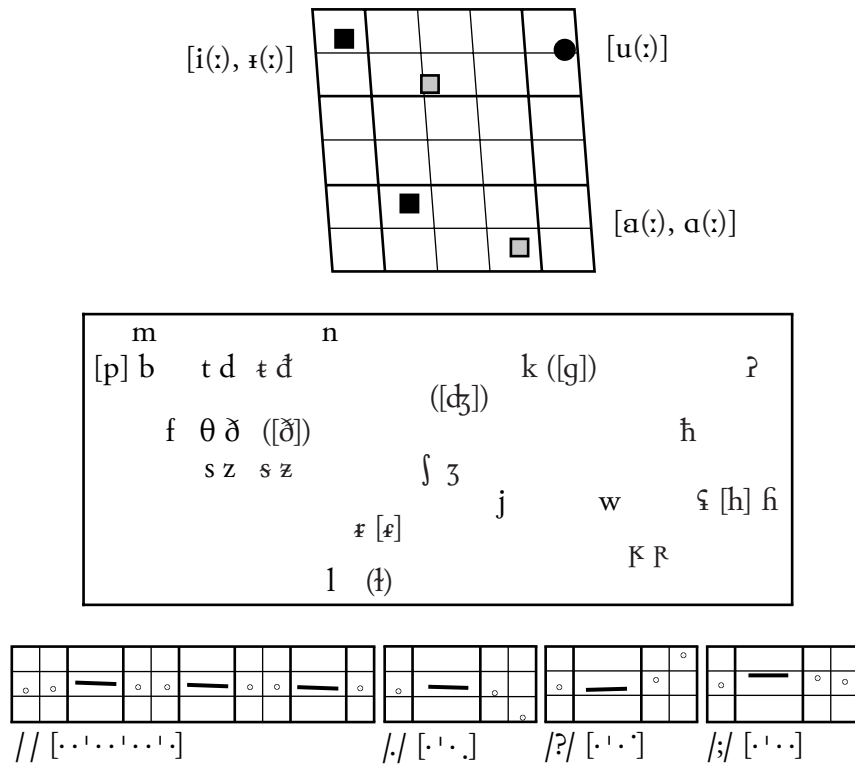


fig 13.18. Hebrew.

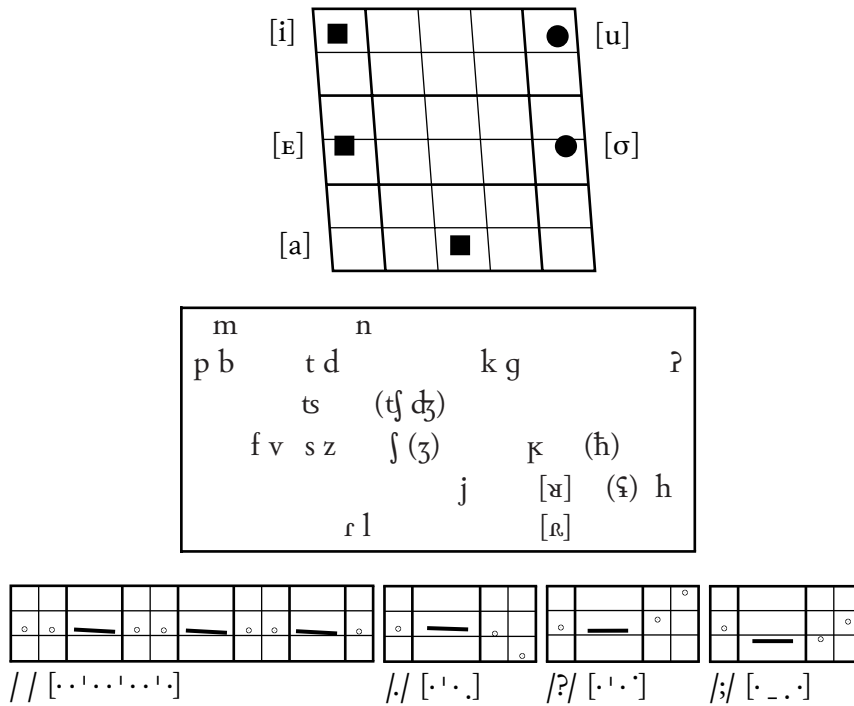


fig 13.19. Turkish.

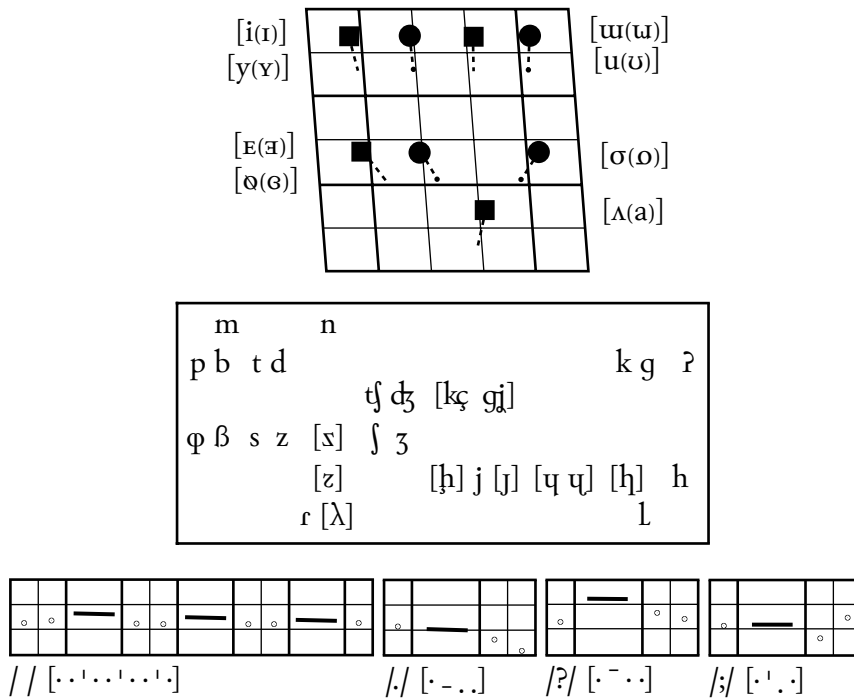


fig 13.20. Persian.

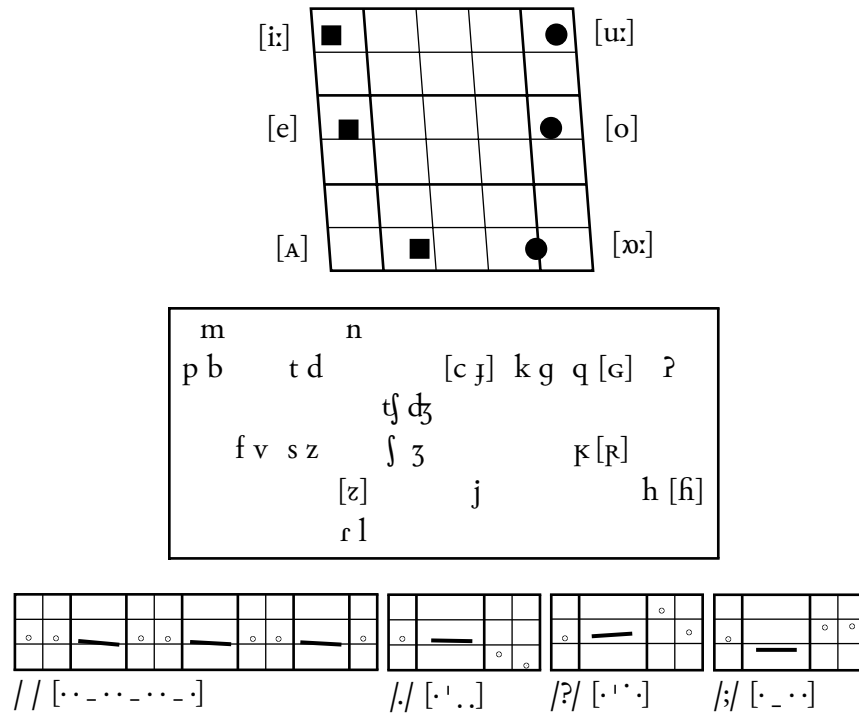


fig 13.21. Hindi.

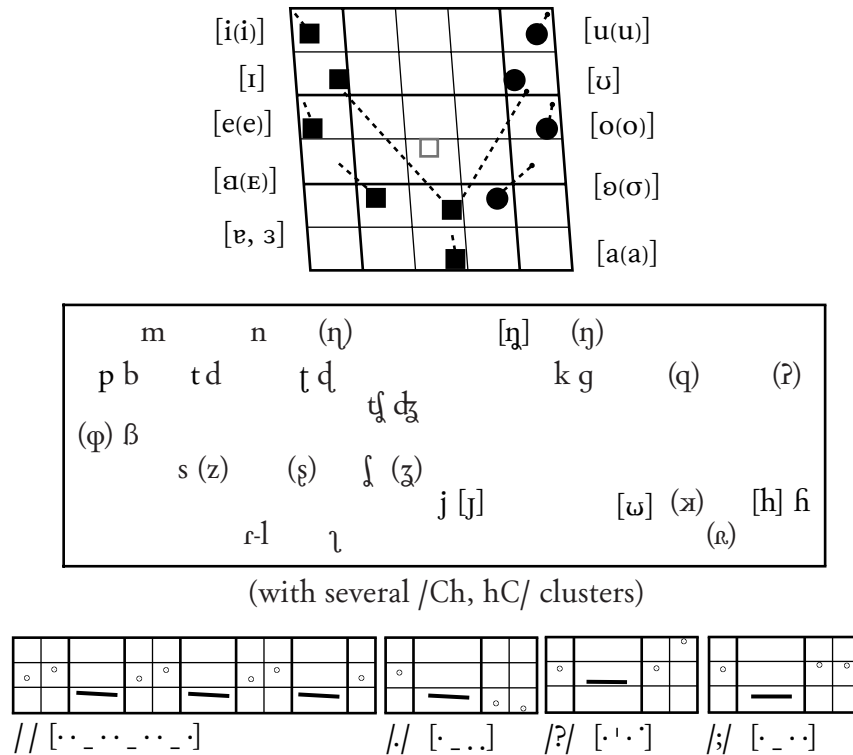


fig 13.22. Vietnamese.

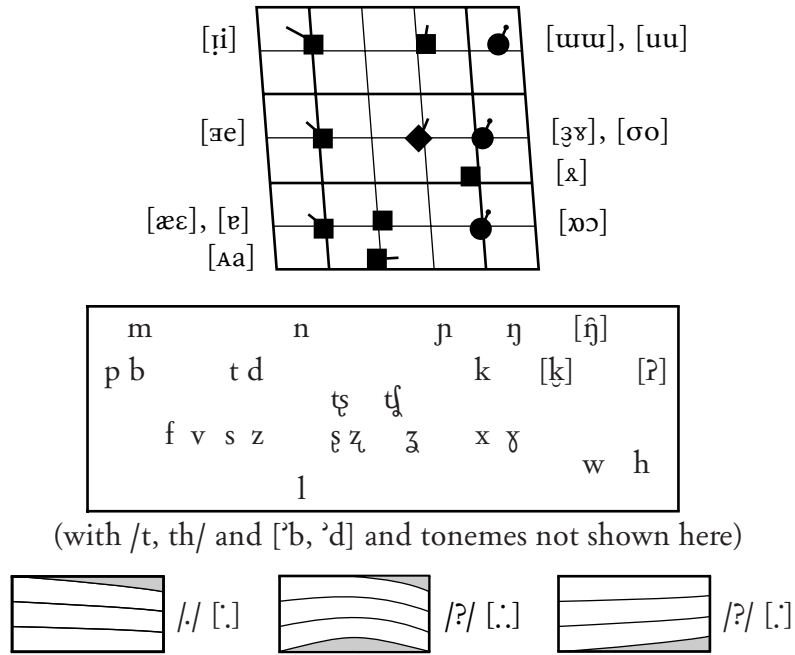


fig 13.23. Burmese.

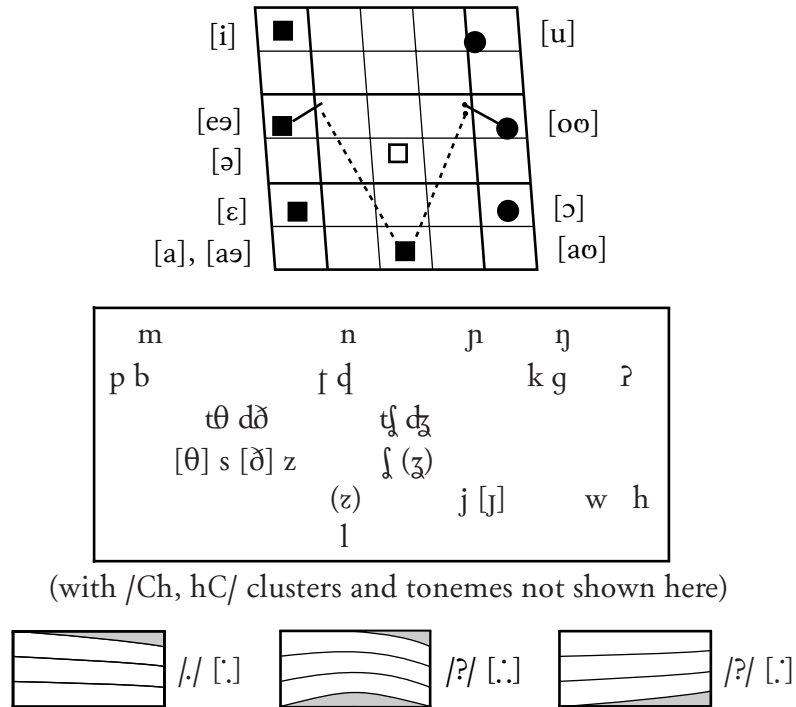
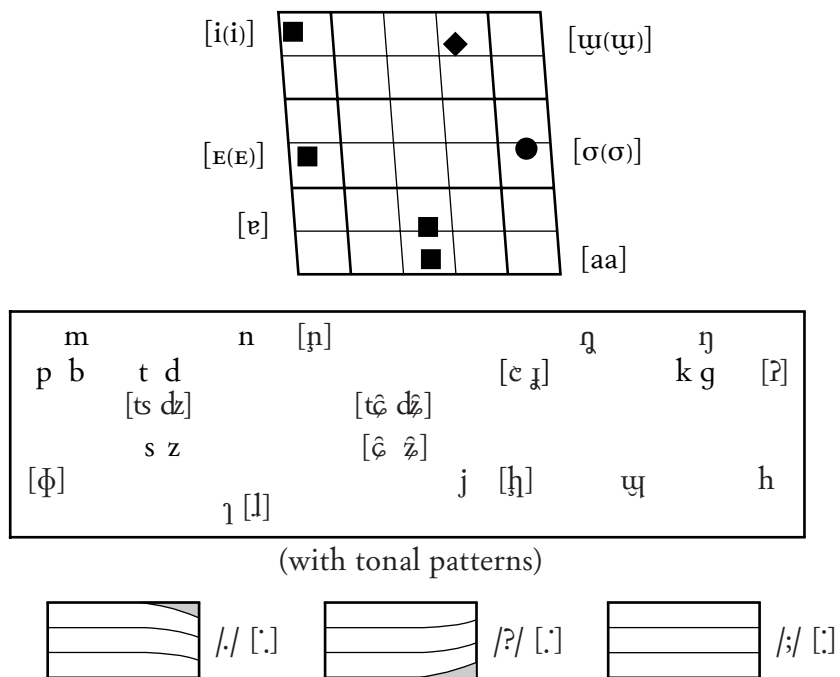


fig 13.26. Japanese.



Main consonant orograms

fig 13.27.1. Main nasals.

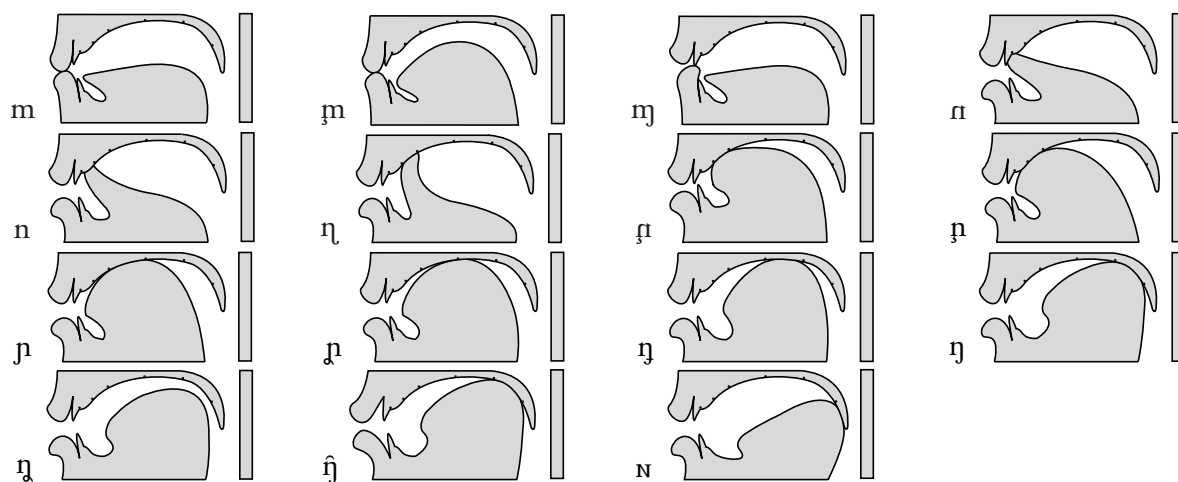


fig 13.27.2. Main stops.

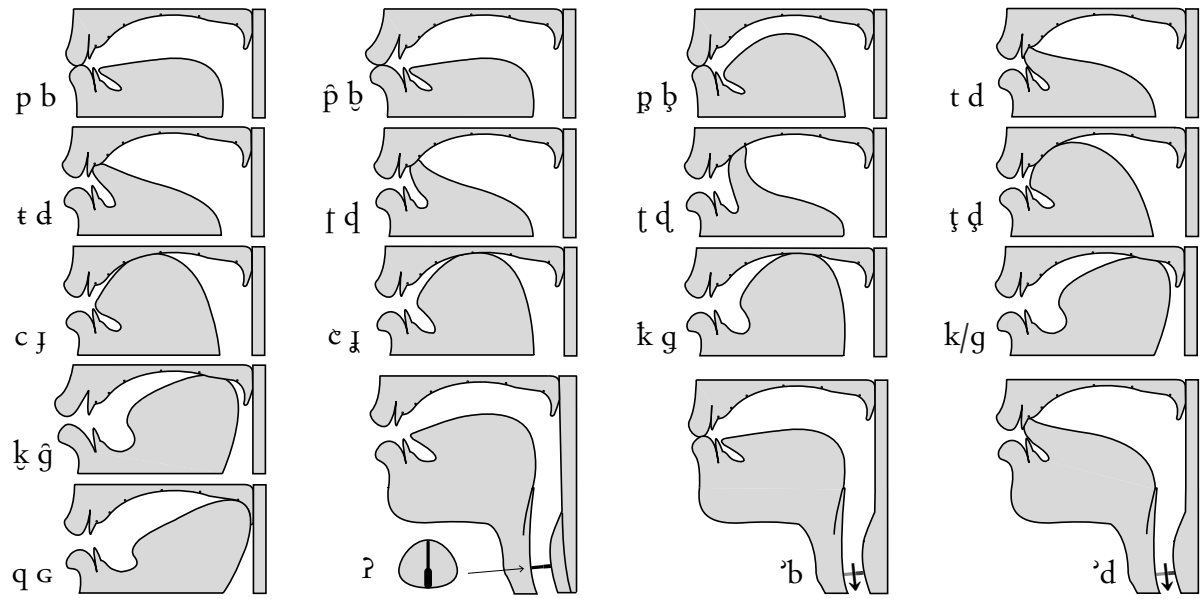


fig 13.27.3. Main stop-strictives (or 'affricates').

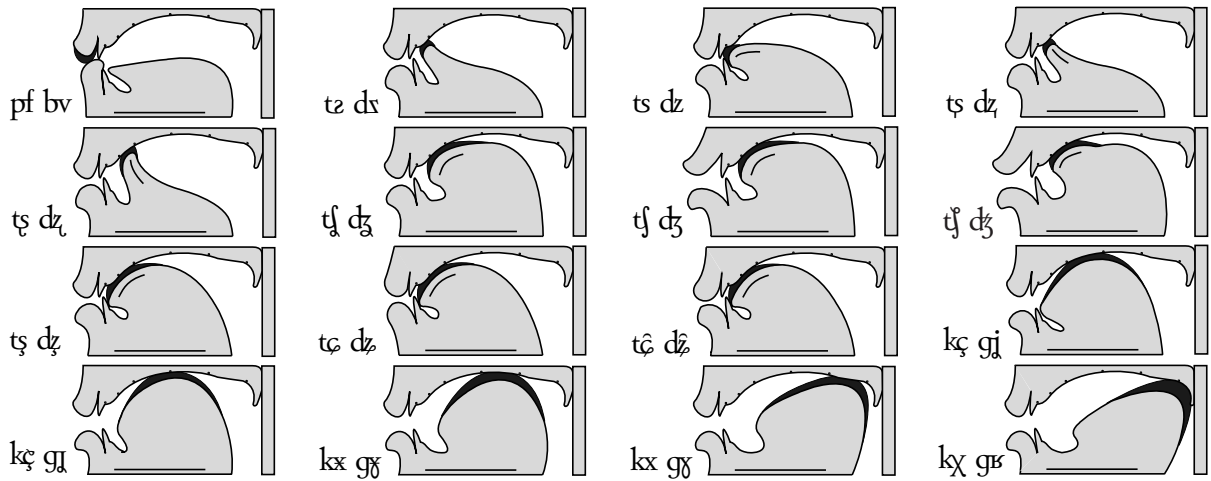


fig 13.27.4. Main constrictives (or 'fricatives').

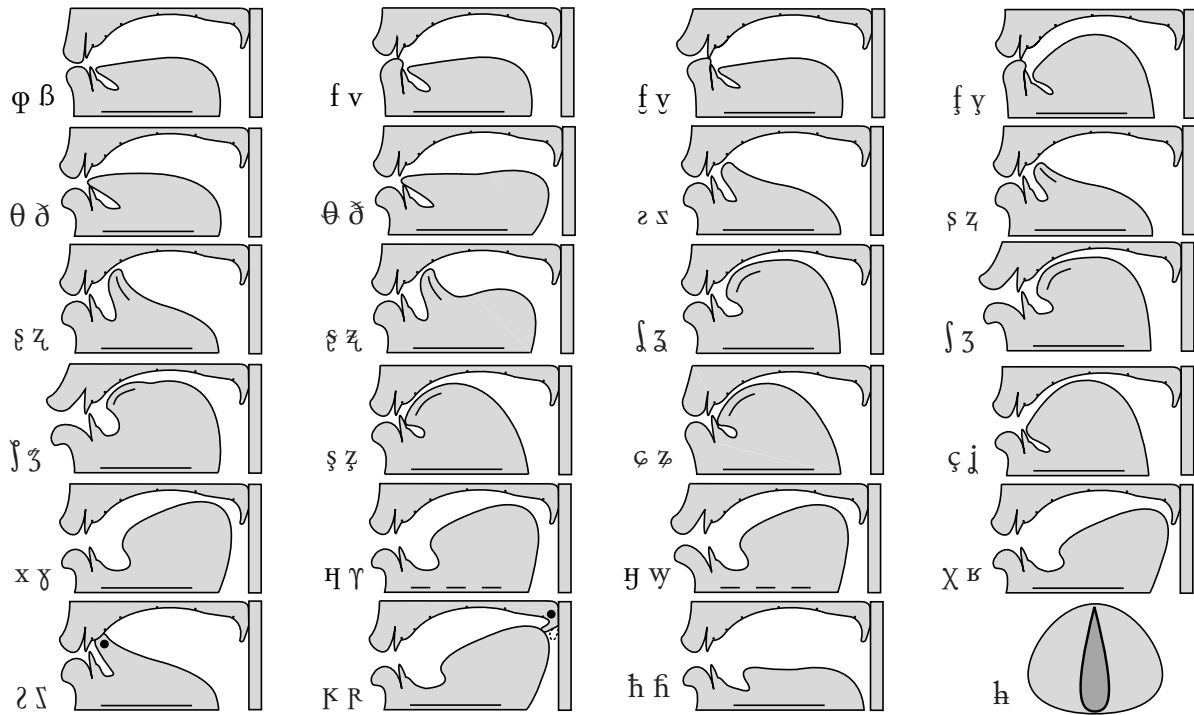


fig 13.27.5. Main approximants (and semi-approximants).

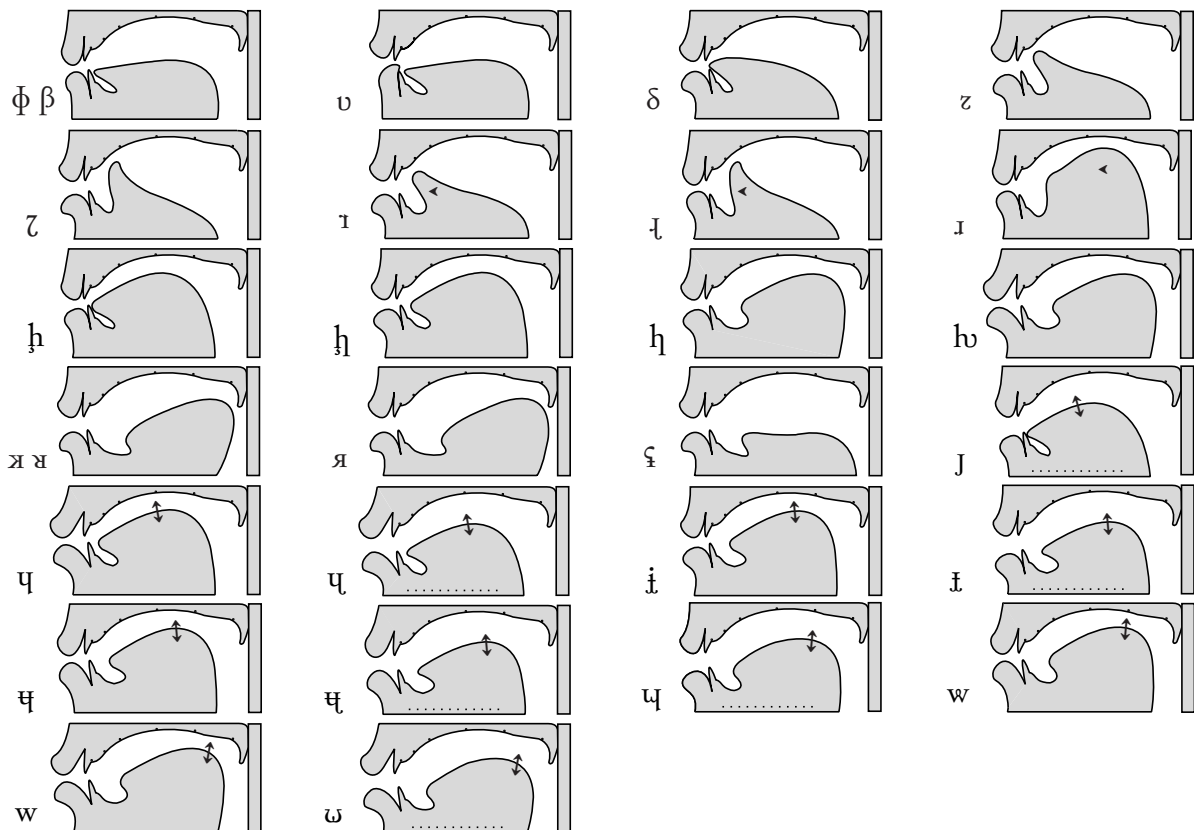


fig 13.27.6. Main 'rhotics'.

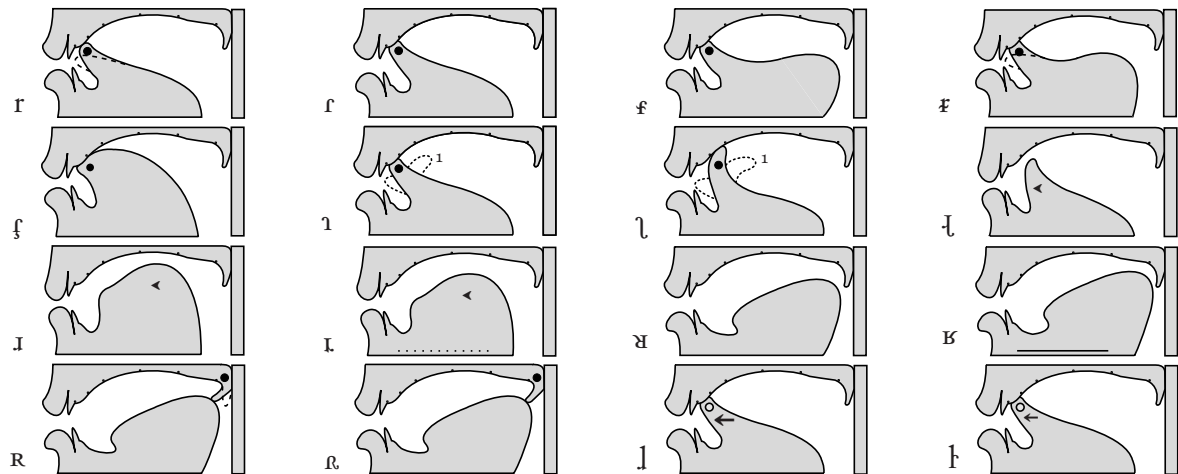
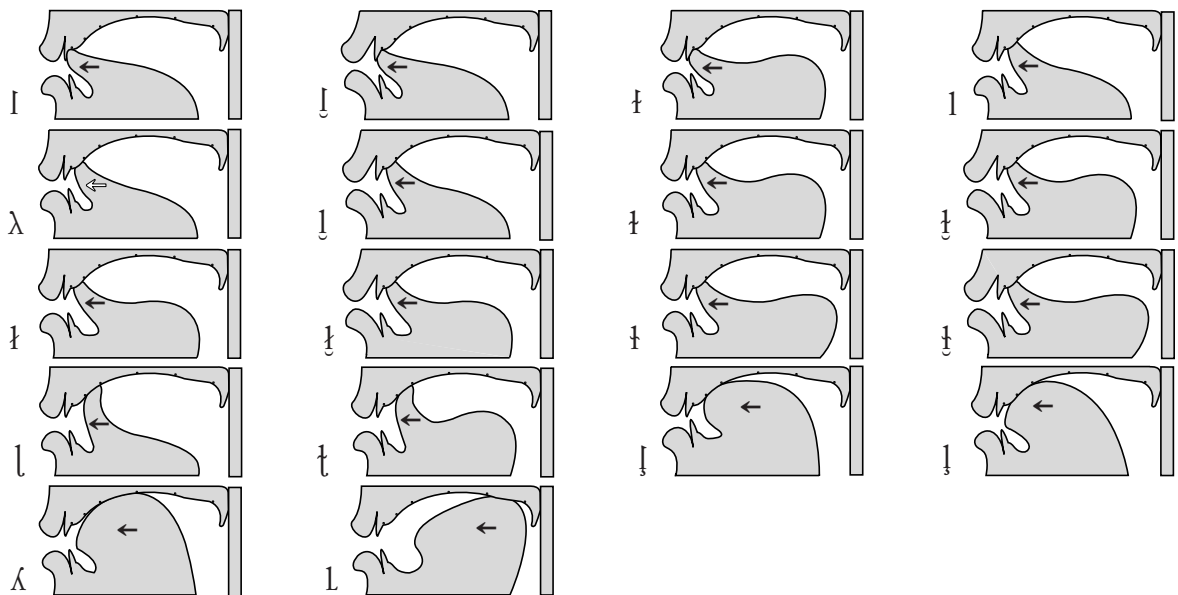


fig 13.27.7. Main laterals.



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 and 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.
- CANEPARI, L. (1983) *Phonetic Notation · La notazione fonetica*. Venezia: Cafoscarina; with 2 enclosed audiocassettes; almost *canIPA*.
- (1986³) *Italiano standard e pronunce 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 – ProSIIt* [‘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 /eə, eu/, &c.
- DAITZ, S.G. (1984) *The Pronunciation and Reading of Classical Latin*. London: Norton; booklet and cassette with cartoon-like effect, and not without phonomistakes; 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 /eu, ee, oe/.
- 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 /σ/, however, now, at last, it accepts ‘/σ/-vocalization’ also after short vowels, although it continues using only /σ/; 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, ɐʊ, ɛe, oe/, no *IPA*.
- Oxford Latin Dictionary* (1968¹). Oxford: OUP; not as useful and complete as it should be, indicates long vowels by means of macrons, ˉ, 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 diacritics. 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 /ɛə, ɐʊ, ɔə/, &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)

(ʎy@)

	Bilabial	Labiodent.	Dental	Alveolar	Postalveol.	Retroflex	Palatal	Velar	Uvular	Pharyng.	Glottal
Plosive	p b			t d		ʈ ɖ	c ɟ	k ɡ	q ɢ		ʔ
Nasal		m		n		ɳ	ɲ	ŋ	ɴ		
Trill		ʙ		r					ʀ		
Tap or Flap				ɾ		ɽ					
Fricative	ɸ β	f v	θ ð	s z	ʃ ʒ	ʂ ʐ	ç ʝ	x ɣ	χ ʁ	ħ ʕ	h ɦ
Lateral fric.				ɬ ɮ							
Approxim.				ɹ		ɻ	j	ɰ			
Lateral app.				ɭ		ɮ	ʎ	ʟ			

Where symbols appear in pairs, the one to the right is voiced. Shaded areas denote articulations judged impossible.

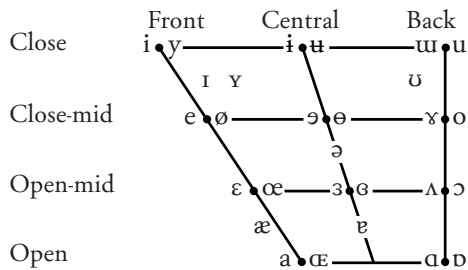
CONSONANTS (NON-PULMONIC)

Clicks	Voiced implosives	Ejectives
⦿ Bilabial	ɓ Bilabial	ʼ as in:
Dental	ɗ Dental/alveol.	ɓ' Bilabial
! (Post)alveolar	ɠ Palatal	t' Dental/alveol.
‡ Palatoalveolar	ɥ Velar	k' Velar
Alveol. lateral	ɟ Uvular	s' Alveol. fricat.

OTHER SYMBOLS

- ɱ Voiceless labial-velar fric.
- w Voiced labial-velar app.
- ɰ Voiced labial-palatal app.
- ʜ Voiceless epiglottal fric.
- ʕ Voiced epiglottal fric.
- ʡ Epiglottal plosive
- ç Voiceless alveolo-palatal fric.
- ʒ Voiced alveolo-palatal fric.
- ɺ Voiced alveolar lateral flap
- ɥ Simultaneous ʃ and x
- ʈs Affricates and double articulat. can be represented by two symbols joined by a tie bar if necess.

VOWELS



TONES & WORD ACCENTS

- | | LEVEL | CONTOUR |
|--------|---------------------|---------------|
| ó or Ǿ | Extra-high | ǿ or ǿ |
| ó | High | ǿ |
| ō | Mid | ǿ |
| ò | Low | ǿ |
| ö | Extra-low | ǿ |
| ↑ | Downstep (relative) | ↗ Global rise |
| ↓ | Upstep (relative) | ↘ Global fall |

DIACRITICS (Diacritics can be placed above a symbol with a descender, eg ɨ̄)

◌̥ Voiceless	ɸ ɸ̥	◌̤ Breathy voiced	ɸ̤ ɸ̤	◌̦ Dental	ɸ̦ ɸ̦
◌̇ Voiced	ɸ̇ ɸ̇	◌̰ Creaky voiced	ɸ̰ ɸ̰	◌̨ Apical	ɸ̨ ɸ̨
◌̣ Aspirated	ɸ̣ ɸ̣	◌̱ Linguolabial	ɸ̱ ɸ̱	◌̩ Laminar	ɸ̩ ɸ̩
◌̜ More rounded	ɸ̜ ɸ̜	◌̝ Labialized	ɸ̝ ɸ̝	◌̞ Nasalized	ɸ̞ ɸ̞
◌̝ Less rounded	ɸ̝ ɸ̝	◌̞ Palatalized	ɸ̞ ɸ̞	◌̠ Nasal release	ɸ̠ ɸ̠
◌̞ Advanced	ɸ̞ ɸ̞	◌̡ Velarized	ɸ̡ ɸ̡	◌̣ Lateral release	ɸ̣ ɸ̣
◌̠ Retracted	ɸ̠ ɸ̠	◌̣ Pharyngealized	ɸ̣ ɸ̣	◌̤ No audible rel.	ɸ̤ ɸ̤
◌̣ Centralized	ɸ̣ ɸ̣	◌̤ Velarized or pharyngealized	ɸ̤ ɸ̤		
◌̥ Mid-centralized	ɸ̥ ɸ̥	◌̥ Raised	ɸ̥ (w̥ = voiced labial-velar fricative)		
◌̇ Syllabic	ɸ̇ ɸ̇	◌̇ Lowered	ɸ̇ (ẋ = voiceless velar approximant)		
◌̣ Non-syllabic	ɸ̣ ɸ̣	◌̣ Advanced Tongue Root	ɸ̣ ɸ̣		
◌̤ Rhotacized	ɸ̤ ɸ̤	◌̤ Retracted Tongue Root	ɸ̤ ɸ̤		

SUPRASEGMENTALS

- ˈ Primary stress
- ˌ Secondary stress:
- ː Long aː
- ˑ Half-long aˑ
- ˚ Extra-short ă
- Syllable break: i.i.ækt
- | Minor (foot) group
- || Major (intonation) gr.
- ˘ Linking (absence of a break)

