

de lingua latina: A History and Prehistory of Latin

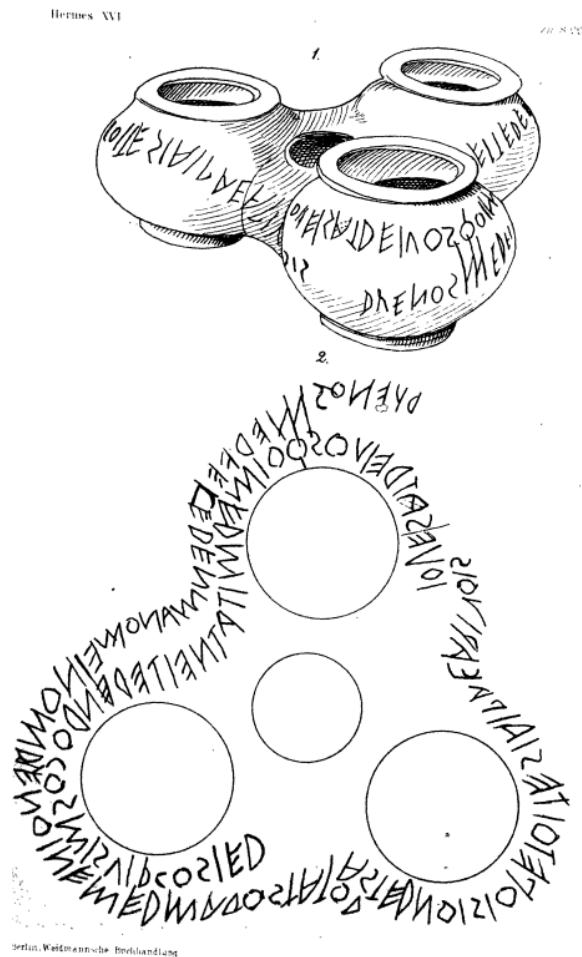
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DAY 4: *loquier lingua latina*¹

Roadmap: Very Old Latin; Road to Standardization, Saturnians and the Scipios; Dactylic expansions



¹ Taken from what later generations knew as Naevius's epitaph, recorded by Aulus Gellius (1.24.2; cf. Courtney *Fragmentary Poets*, 49-50, judging the epigram *inauthentic*), who deemed it "full of Campanian arrogance (*plenum superbiae*)."

Immortales mortales si foret fas flere,
flerent diucae Camenae Naeuium poetam.
itaque postquam est Orchi traditus thesauro
obliti sunt Romae loquier lingua Latina.

The Duenos Inscription. Rome, In the valley between the Quirinal and Viminal near the Basilica of S. Vitale; ca. 570. *CIL* 1.4 First published by Dressler 1880. Housed in Berlin. The vessel-type is a "kernos", i.e. multiple little pots—in this case three—conjoined. On the vexing line 2, see now (Weiss 2021)

IOVESATDEIVOSQOIMEDMITATNEITEDENDOCOSMISVIRCOSIED

ASTEDNOISIOPEITOITESIAIPAKARIVOIS

DVENOSMEDFECEDENMANOMEINOMDVENOINEMEDMALOSTATOD

iovesat deivos qoi med mitat nei ted endo cosmis virco sied

ast ted noi si opet oites iai p(l)aca rivois

dvenos med feced en manom (m)einom dvenoi ne med malos tatod

“He swears by the gods who gives me in exchange, if a girl should not be friendly toward you and if she does not choose you, then pacify/placate (her) using streams (i.e. get her drunk).

A good man made me for a good purpose/gift. Let not a bad man steal me.” [tr. Weiss]

NOTES:

IOVESAT S still unrhotacized, -oue- > ū. denom. to **yowos* 'binding formulation' (CL *iūs*, *iūris*; *iū-dex* 'who speaks the *iūs*'); suffix -ā- for all denominatives extends from original use with specifically *-*eh₂-* *ye/o*-stems (Gk. *τιμή* --> *τιμά-ω*)

DEIVOS acc.pl. CL *deōs* (*-*ons* > -*ōs* has happened, cp. Gk. dialects -*ους* ~ -*ονς*); in CL you swear 'by the gods' (*per deos*), but here divinities are the direct object, as also in the archaic phraseology *iurare Iovem lapidem* 'to swear by Jove (and) stone' [Cic. *Fam.* 7.12.2]

QOI CL *quī* monophthongizes final -*oi* > *ī*; non-final it falls to *ū* (*qīnos* > *īnus*)

MITAT *not* *mittere*, which would've been **meitet* but **mitāre* 'give in exchange' (Vine 1999), cf. Gk. ἀμοιβή, Ved. *vī mayante* 'they alternate'

nei CL *nī* 'if not' (Osc. *nei*; CL *nīmirum* 'evidently', *quidnī* 'why not?'), can be the prohibitive negation *NI VIOLATO* 'don't violate!', and shortened for *nisi* 'if not' (Lex XII, *si in ius uocat, it, ni it, antestamino*)

ted endo *endo* in OL as a variant of *in* (+acc. or abl.; note that Ennius *endo* + acc. vs. *indu* + abl., not distinguished by later authors)

VIRCO COSMIS *virgō* 'maiden' *cōmis* 'kind, obliging' (**kom-smi-*; either with **smei-* 'who smiles at you', or *kom-sm-i-* from **sem-*, so 'companionable'?); either way, loss of nasal with CL

SIED OL *siēt* (CL. *sīt*) ~ 3pl. *sient*; Gk. εἴη ~ εἶεν, Ved. *syāt* ~ *syūr* < **h_s-yeh₁-t* (athematic optative); as a rule, Latin subjunctives derive from the PIE optative, and the Latin future continues PIE subjunctives (OL *ESED* > CL *erit*, cf. Ved. sjv. *as-a-t*).

AST TED NOI SI OPET 'And if (*ast*) she (*si*, f.n.sg., OIr. *sí*, Goth. *si*) doesn't (*noi*) pick (*opet*) you (*ted*)' (doubled protasis, conditional subj + ind.? or could **opāre* be a verb — *optāre* — with a I-c sjv. *opet*?) **opet** Umb. 3sg.impv. *upetu* (II-c, -ēre), Italic **opēt* < **h₁op-éye-* (csv. to **h₁ep-* 'take', Lat. *coēpī*, H. *ēp-zi*)

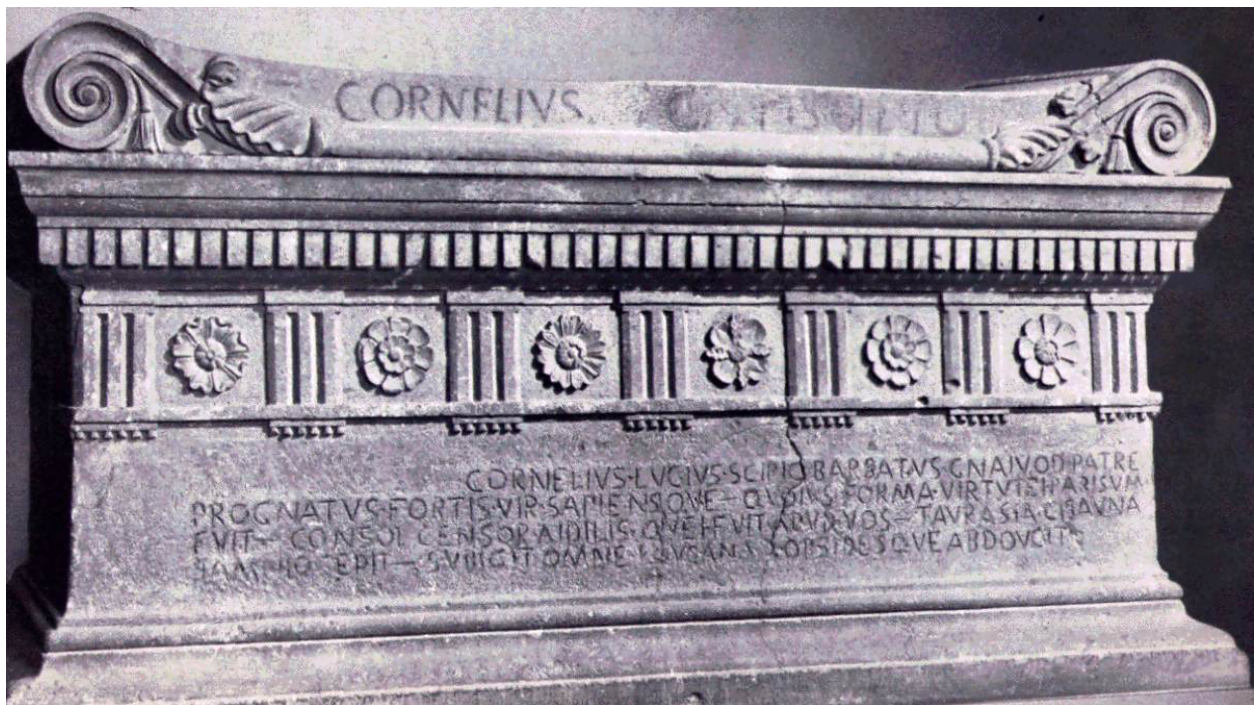
DUENOS CL *bonus* (cf. Eng. *twice*, Gk. *d(w)i-*, vs. Lat. *bis*); etym. still unknown

en manom einom Maybe *en mānom* (*mānus* 'good', cf. *immānis* 'savage') + *einom* (*ī-re* + *no-*)

tatod 3sg.impv. **tāre* 'steal' (Hitt. *tāiēzzi* 'steals', OIr. *táid* 'thief', Skt. *stāyú-* 'thief' < **teh₂-*)

Old Latin: On the Road to Standardization; Saturnians and Scipios

- Scipio epitaphs, *tituli sepulcrales*, epitaphs with *elogia* (Clackson and Horrocks 2007, 139–42). *Père*, Barbatus (cos. 298) (*CIL* I.2, 6/7; epitaph painted on the tomb-lid, *elogium*, incised). A painted inscription in prose was erased from the tufa sacrophagus, palimpsested over with incised verses. In a narrow room to carve, he's fitted his verselines, demarcating with a chiseled dash, "as if anxious to declare that these were indeed verses." (Goldberg 1995) [cf. Gordon *Intro Latin epigraphy* 80–8]. A piece of superior workmanship, probably modernized by those ever-progressive Scipios.



cornelius. lucius. scipio. barbatus. gnaiuod. patre / prognatus. fortis. uir. sapiensque – quoius. forma.
uirtutei. parisuma / fuit – consol. censor. aidilis. quei. fuit. apud. uos — taurasia. cisauna. / samnio. cepit
– subigit. omne. loucanam. obsidesque. abdoucit

Cornelius Lucius Scipio Barbatus, father Gnaeus' offspring, a man resolute and wise,
whose form equalled his character: consul, censor, aedile he was among you;
Taurasia, Cisauna, Samnium he captured, subjugated all Lucania, brought back captives

- Scipio *filis* (CIL I.2,8 painted epitaph, the elogium, I.2,9 cut apart); but likely older.

CORNELIO L SCIPIO
AIDILES COSOL CESOR

HONCOINO PLUIRVME COSENTIONT R
DVONORO OPTVMO FVISE VIRO
LUCIOM SCIPIONE FILIOS BARBATI
NSOL CENSOR AIDILIS HIC FVET A
HEC CEPIT CORSICA ALERIAQVE VRBE
DEDET TEMPESTATEBUS AIDE MERE TO

*honc. oino. ploirume. cosentiont. R[omane] / duonoro. optumo. fuise. uiro/ luciom. scipone. filios. barbati
/ consol. censor. aidilis. hic. fuet. a[pud. uos] / hec. cepit. corsica. aleriaque. urbe. / dedet. temptestatebus.
aide. mereto[d]*

'This man, most Romans agree
was the very best of good men,
Lucius Scipio, son of Barbatus.
Consul, censor, aedile he was among you;
captured Corsica, the city of Aleria,
And to the Weathergods he dedicated a temple most fittingly.'

- epitaphs precede *elogia*: cf. *cosol, cesor* vs. 'restored' *consol, censor*
- Vowel raisings, fluctuating as *hec/hic, fuet/cepit*; final -os, -om
- Father's tomb shows "regular graphic preservation of diphthongs", *uirtutei, quei*
- Cp. *loucanam, abdoucit* with *lucius* (< **loukiyos*; why is this form so telling?)
- Son's elogium has *ploirume* (*ploirume* "not relevant here"? < **ple-is-ḡmōi*)
- Son's *aidili/es*, perfect in -et for -it may the Roman -eit > -et > -it; what is -eit

Old Latin: Saturnian epic

- Recall the higher order of artistry Livius Andronicus expressed in his *Odysseia*, fr.1:

Uirum mihi, camena, insece uersutum

Tell me, Camena, of the turning man (ἄνδρά μοι ἔννεπε, Μοῦσα, πολύτροπον...)

These earliest poets established the norms of rhythm and diction for Latin poetry; they took great pride in their skills as craftsmen, their "technical expertise and competence". Though later authors sometimes heard this poetry as oldfashioned, buffoonish at times, we should guard against retrojecting these later readings into our appreciation of the poetry. (Clackson and Horrocks 2007, 175)

- fr. 15 *ibi manens sedeto(d) donicum uidebis*
me carpento uehentem domum uenisse

'there waiting sit until you see I've come home, carried in my chariot.'

[allit. internal? *sedéto(d) donicum uidébis?*]

(Nausikaa to O. in *Od.* 6.295ff., ἔνθα καθεζόμενος μείναι χρόνον... ἐπὴν ἡμέας ἔλπηι ποτὶ δώματ' ἀφίχθαι)

Poetry less leisured than the hexameter will allow; the Saturnian is carved in blocks, more like masonry than long-drawn melody. The sequence of thought has to fit the two-stress line; the caesura makes for a strong pause, often ending a unit; we might pick up in the next line, but not enjamb.

Note, not the pedestrian *plaustrum* 'cart' but the *carpentum*, a two-wheeled chariot in which the wealthy were toted about (a word of cultural prestige, from Celtic chariotry; OIr. *carpat* 'war-chariot', etc.).

Gnaeus Naevius (c. 270-201 BC), *Belii Poenici Carmen*, an epic of the first Punic War, composed in Saturnians, merges Homeric narrative techniques, including material from the post-Homeric Troy-cycle — as Vergil will do — into the historical account of the First Punic War

- fr.1 *nouem Iouis concordēs filiae sorores*
'nine daughters of Jove, sisters singleminded'
(Hes. *Th.*76 ἑννέα θυγατέρες μεγάλου Διὸς ἐκγεγαυῖαι; and cf. *Th.*60, the children of Mnemosyne as ἑννέα κούρας ὁμόφρονας). Goldberg sees careful, clever, calques where "alliteration and homoioteleuton shape the units of this quite different verse form."
- fr. 2 *scopas atque verbenas sagmina sumpserunt*

[Barchiesi *Nevio epico*, 388-9 'pressero ranoscelli e verbene come sagmina.' Others read *verbenas* as a genitive singular with *sagmina*, but 'tufts of grass of a shoot' doesn't make sense. Note esp. Livy on to the fetial rites at 1.24.3-6, and again 30.43.9; in both passages he treats *sagmina* and *verbenas* as doublings. See Goldberg 80n.26, referring to Oglivie Comm.; on the Livy 1 passage, cf. Heurgon. Apparently, a declaration for war on Carthage, the *sagmina* are tufts of grass used by the Fetial priests when they declare war or make treaties. The cola are balanced in the pattern A and B, C he took up; cf. Scipio epitaph, *Taurasia Cisauna, Samnio Cepit*. More broadly this pattern recalls Behagel's Law of growing *Glieder*, 'X and Y and snaggletooth Z'. It's a capping mechanism, letting the line slot with a satisfying clank.

- fr. 4 (5?)
amborum uxores
noctu(d) Troiad exhibant capitibus opertis
flentes ambae, abeuntes lacrimis cum multis
'The wives of both were fleeing Troy, heads veiled,
Weeping both while they left with many a tear.'

[Goldberg, each colon, crafted by alliteration and homoioteleuton, contains a discrete idea, while the neatly paralleled ablative phrases link verses successively; the ablatives thus work like the standing epithets in under passages. They pause the progression while the picture takes shape to a dramatic and poignant image.

- fr. 6 *eorum sectam sequuntur* *multi mortales...*

multi alii e Troia *strenui uiri...*

ubi foras cum auro *illi[n]c exhibant*

'Many mortals follow their path... many others from Troy, strong men...

When they were passing the doors, gold-laden'

- fr. 10 *senex fretus pietati* *deum adlocutus*

summi deum regis *fratrem Neptunum*

regnatorem marum

'The old man, trusting in his true devotion, invoked the god, Neptune, brother of the highest monarch of the gods, the ruler of the seas...'

- fr. 20 *dein pollens sagittis* *inclutus arquiteiens*

sanctus Iove prognatus *Pythius Apollo*

'Then mighty with arrows, famed bow-wielder,

the blessed son of Jove, Pythian Apollo'

[Audience anticipates the god strong in arrows, *pollens sagittis*, must be Pythian Apollo; yet Naevius holds back the naming so that it may hit with greatest impact. The god is given his due.

- fr. 23 *blande et docte percontat*, *Aenea quo pacto*

Troiam urbem liquerit

'kindly and carefully asked him, Aeneas, under what truce he left the city of Troy'

- fr. 25 *postquam auem aspexit in templo Anchisa,*
sacra in mensa penatium ordine ponuntur;
immolabat auream victimam pulcrum

'After he caught the bird in sight, Anchises in the temple,
Sacred offering of the household gods upon the altar are placed in order;
He began sacrificing the golden, the fair victim.'

(Breaks of sense are not in the caesuras but at line-ends they are strong. Integrity of the verse-line is underscored by the binding alliterations)

- fr. 34 *uirum praetor adueneit, auspicat auspicium*
prosperum

'The praetor of the men arrives, and auspicizes auspices: they are
Propitious.'

Conjoining history and myth, a mythmaking Vergil will practice with unparalleled finesse, Naevius Saturnizes military events of 260 BC, the sole occasion when the *praetor urbanus* held command.

Under Naevius, the epic poetry ably pioneered by Andronicus draws into its scope historical events; the Saturnian expands to encompass this new material; the consequences, felt from Livy to Vergil and beyond, will be momentous.

HW: Etymology hunt! Look up and present on (5 mins.) *one* Latin etymology sourced from *two* etymological dictionaries. Please run it by me first.

- (de Vaan 2008), up-to-date, in English, but problematic — see (Vine 2012)
- (Ernout and Meillet 2001) Old dictionary, in French; excellent on meanings, less secure on modern IE
- (Walde and Hofmann 1938) Very sensible, the old stand-by; in German.
- Any takers on *TLL* (*piaculum*?)
- N.B., there are etymologies in *OLD*, but they are mostly worthless.

Readings:

- (George 2020) ch. 3 "Latin"
- De Melo on Plautus, ch. 19 " The Language of Roman Comedy" in (Clackson 2011) and online at <https://spw.uni-goettingen.de/projects/aig/lng-lat.html>

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