

---

## APPENDIX B

---

### *Glossary of Rhetorical Terms, Figures of Speech, and Metrical Devices*

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

**Anacoluthon** is a mid-sentence shift in syntax. The effect reflects the patterns of everyday speech. E.g., *Aen.* 11.552–54, where the syntax of *telum*, accusative in 552, shifts to dative (*huic*) in 554.

**Analepsis** is the description of events happening outside the narrative framework and before the time of the story of the *Aeneid* itself. E.g., the tale of Camilla's childhood and upbringing told by Diana to Opis at *Aen.* 11.535–94.

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

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

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

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

**Chiasmus** is an arrangement of four words or phrases in a mirroring, or *abBA* pattern; many combinations and variations are possible. E.g., *Aen.* 8.694, *Stuppea flamma manu telisque volatile ferrum*.

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

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

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

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

**Enjambment** is the continuation of a unit of thought beyond the end of one verse and into the first few feet of the next. E.g., *Aen.* 2.12–13, *quamquam animus meminisse horret luctuque refugit / incipiam*, where *incipiam* completes the meaning of the preceding line; a strong pause follows immediately thereafter.

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

**Golden Line** is a term first used by the English poet John Dryden to describe a five-word line consisting of two nouns and two adjectives symmetrically divided by a central verb (*abCAB* is the most recognizable pattern, although variation in the placement of nouns and adjectives is seen frequently). E.g., *Aen.* 8.684, *tempora navali fulgent rostrata corona*.

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

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

**Hyperbaton** is the distanced placement of two words that are logically meant to be understood together. E.g., *Aen.* 12.941–42, *infelix umero cum apparuit alto / balteus*, where the epithet-noun combination *infelix balteus* is dislocated (and here combined with **Enjambment**), and added emphasis is thus given to each word.

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

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

**Interlocking word order.** See **Synchysis**.

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

**Metaphor** is a very broad term for the use of a word or phrase appropriate to one area of imagery to describe something lying outside that area, and so to establish an implicit comparison. E.g., *Aen.* 11.501, *ad terram defluxit*, where a verb appropriate to the movement of water or a stream is applied to the movement of a character dismounting from a horse.

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

**Onomatopoeia** is the use of words of which the sound suggests the sense. E.g., *Aen.* 12.928–29, *totusque remugit mons circum*.

**Oxymoron** is the juxtaposition of two mutually contradictory words or phrases. E.g., *Aen.* 8.702, *scissa gaudens vadit Discordia palla*.

**Paronomasia** is a pun, or play on words, e.g., *amans et . . . amens* in Petrarch, *Africa* 6.680.

**Periphrasis** is the use of longer, indirect wording in place of more concise phrasing, e.g., the phrase *moenia divae* used to refer to the city of Athens in Catullus 64.212.

**Personification** is the attribution of human features, emotions, and/or other characteristics to abstract concepts or natural phenomena, e.g., *Discordia* at *Aen.* 8.702.

**Polyptoton** is the repetition of a noun or pronoun in different cases at the beginning of successive phrases or clauses. E.g., *Aen.* 1.106–7, *Hi summo in fluctu pendent; his unda dehiscens / terram inter fluctus aperit . . .*

**Polyptoton** is a form of **Anaphora**, and often is found with **Asyndeton**.

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

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

**Rhetorical question** is a question that anticipates no real answer. E.g., *Aen.* 10.793 (Jupiter to Juno): “*Quae iam finis erit, coniunx?*”

**Simile** is a figure of speech which likens or asserts an explicit comparison between two different things. E.g., *Aen.* 10.454–56, *utque leo, specula cum vidit ab alta . . . haud alia est Turni venientis imago*.

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

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

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

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

**Transferred Epithet** is an epithet which has been transferred from the word to which it strictly belongs to another word connected with it in thought. E.g., *Aen.* 1.123, *inimicum imbrem = inimici dei imbrem*. (See also **Enallage**, an ancient name for the same stylistic feature.)

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

**Tricolon crescens** is often found in combination with **Anaphora** and **Asyndeton**.

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