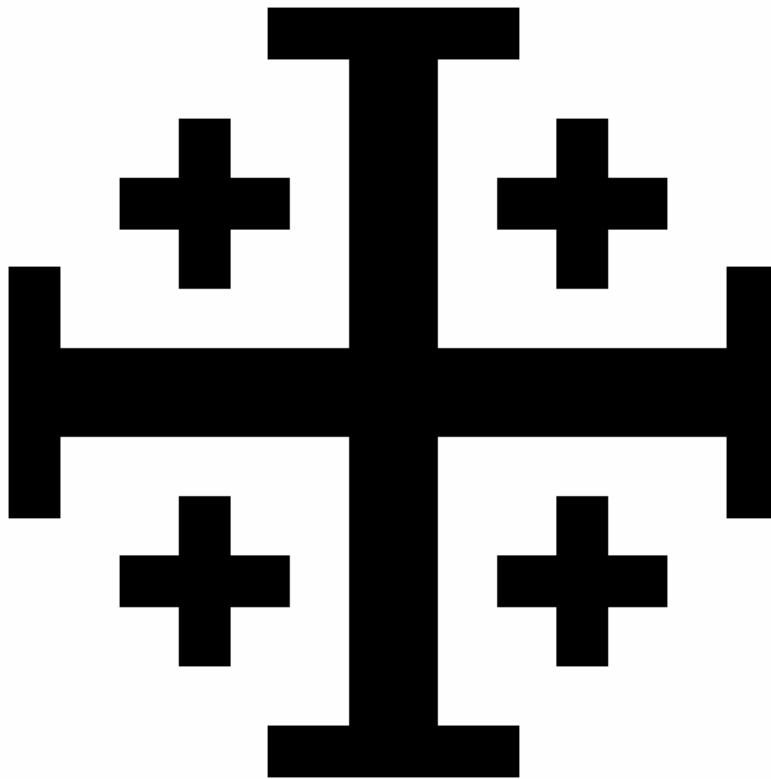


Holy Cross
Ecclesiastical Latin
Course



*For Instruction in Reading the Missale Romanum,
Breviarium Romanum, and Holy Bible according to
the Clementine Vulgate.*

Preface

Latin as a literary language flourished from the writing of the Twelve Tables c. 450 B.C. (some of the earliest surviving Latin) until the rise of the vernacular languages beginning in the Fourteenth Century. Even to this day, Latin is used in ecclesiastical as well as literary circles, and continues to enrich scientific and technical vocabulary. Latin, as any language, did not stand as a monolith while still a living language. Even as a dead language many differing styles persist in its usage. Nonetheless, certain periods may be discerned in its development, viz.: Archaic, Classical, Vulgar, Medieval, and Modern. Archaic Latin developed from the Celto-Italic branch of the Indo-European language family. Spoken at first in the ancient kingdom of Latium, it spread to the whole of Italy with the early conquests of the Roman republic. The Classical period had as its apex the writings of Cicero and his contemporaries. From a generation before Cicero and Cæsar until the time of St. Constantine the standard language of Rome was Classical Latin. However, as time passed the language of the average person shifted from the Classical standard. It is not even generally believed that Cicero spoke as he wrote, but that his writings constitute an archaizing style. Yet, with the departure of the Emperor from Rome and the collapse of education in the Empire, Classical Latin lost its hallowed place. By the time of Ss. Gregory and Jerome the Latin of the common people began to form the basis of all important writings. It was Vulgar Latin that St. Augustine spoke, and in that language he wrote. Yet, as the popular language diverged more and more from the Latin standard, the writings of the Fifth Century remained unaltered, so that by the Ninth Century most people could not understand texts written in Latin. With the rise of vernacular languages, the study of Latin became more formal, and with it new writings took on a more formal style. During the Medieval period Latin continued to be written with influences from the vernacular, but no longer was it a spoken language. This state persisted until the Renaissance. With the rediscovery of Classical works, new writings began to take on a more Classical flavour. Even ecclesiastical writings began to sound more “Ciceronian”. To this day, most writers of Latin first learn Classical Latin, and so continue to write in this way even when exposed to the more diverse styles of the Middle Ages.

This course is designed to teach Latin of the Vulgar Period, that is, from about the Fourth until about the Eighth Century. However, because of the importance of Classical Latin, and because certain grammatical points are not generally found in Ecclesiastical writings, some Classical usage will find its way into this course. Likewise, because many writings from the Medieval and Modern periods are of importance some readings will be taken from these, as well.

Pronunciation

There are two systems current for the pronunciation of Latin. The Classical system stems from modern attempts to capture Latin pronunciation during the time of the Republic. Because of the unpredictability of linguistic change, and because some data regarding the development of Latin was unknown at the time, some errors have crept into this system. The Classical System is that most commonly learned at colleges and universities. The Ecclesiastical System is approximately that of Italy in the Fifth Century. This system is to be preferred for our purposes, as it is this pronunciation used in churches, as well as by most students of ecclesiastical documents. The Classical System is give here as a reference.

Orthography	Ecclesiastical Pronunciation	Classical Pronunciation
a	/a/ as in <i>f<u>a</u>ther</i>	/a/ as in <i>f<u>a</u>ther</i>
æ	/e/ as in <i>l<u>a</u>te</i>	/aj/ as in <i>ic<u>e</u></i>
b	/b/ as in <i>b<u>o</u>y</i>	/b/ as in <i>b<u>o</u>y</i>
bs	/bs/ as in <i>c<u>u</u>bs</i>	/ps/ as in <i>c<u>u</u>ps¹²</i>
c	before e, i, or y /tʃ/ as in <i>ch<u>u</u>rch</i> before all other letters /k/ as in <i>c<u>a</u>t</i>	/k/ as in <i>c<u>a</u>t</i>
ch ¹	/k/ as in <i>c<u>a</u>t</i> or /x/ as in German <i>B<u>a</u>ch</i>	/k/ as in <i>c<u>a</u>t</i> or /x/ as in German <i>B<u>a</u>ch</i>
d	/d/ as in <i>d<u>o</u>g</i>	/d/ as in <i>d<u>o</u>g</i>
e	/e/ as in <i>l<u>a</u>te</i>	/e/ as in <i>l<u>a</u>te</i>
f	/f/ as in <i>f<u>a</u>te</i>	/f/ as in <i>f<u>a</u>te</i>
g	before e, i, or y /dʒ/ as in <i>jud<u>g</u>e</i> or /ʒ/ as in French <i>jour²</i> before all other letters /g/ as in <i>go<u>a</u>t</i>	/g/ as in <i>go<u>a</u>t</i>
gm	/gm/ as in <i>dog<u>m</u>a</i>	/ɣm/ as in <i>see<u>ing</u> mo<u>r</u>e</i>
gn	/ɲ/ as in <i>on<u>i</u>on³</i>	/ɲn/ as in <i>run<u>ning</u> no<u>w</u></i>
gu	before antoher vowel /g ^w / as in <i>G<u>w</u>en</i>	before antoher vowel /g ^w / as in <i>G<u>w</u>en</i>
h	/h/ as in <i>hou<u>s</u>e⁴</i>	/h/ as in <i>hou<u>s</u>e</i>
i	/i/ as in <i>tr<u>e</u>e</i>	/i/ as in <i>tr<u>e</u>e</i>

j	/j/ as in <u>y</u> oung	/j/ as in <u>y</u> oung
k ¹	/k/ as in <u>k</u> ind	/k/ as in <u>k</u> ind
l	/l/ as in <u>h</u> eal ⁵	/l/ as in <u>h</u> eal
m	/m/ as in <u>m</u> an ⁶	/m/ as in <u>m</u> an
n	/n/ as in <u>n</u> ight ⁶	/n/ as in <u>n</u> ight
o	/o/ as in <u>d</u> oe	/o/ as in <u>d</u> oe
œ	/e/ as in <u>l</u> ate	/oj/ as in <u>b</u> oy
p	/p/ as in <u>p</u> ipe	/p/ as in <u>p</u> ipe
ph ¹	/f/ as in <u>ph</u> ilosopher	/f/ as in <u>ph</u> ilosopher or /p/ as in <u>p</u> ipe
qu	/k ^w / as in <u>q</u> uiet	/k ^w / as in <u>q</u> uiet
r	/r/ as in Spanish <u>car</u> o ⁷	/r/ as in Spanish <u>car</u> o
rr	/r/ as in Spanish <u>per</u> ro ⁸	/r/ as in Spanish <u>per</u> ro
s	/s/ as in <u>s</u> ee	/s/ as in <u>s</u> ee
sc	before e, i, or y /ʃ/ as in <u>sh</u> ip before all other letters /sk/ as in <u>sk</u> ate	/sk/ as in <u>sk</u> ate
su	before another vowel /s ^w / as in <u>s</u> weet or ⁹ /su/ as in <u>s</u> uet	before another vowel /s ^w / as in <u>s</u> weet or /su/ as in <u>s</u> uet
t	/t/ as in <u>t</u> ree	/t/ as in <u>t</u> ree
th ¹	/θ/ as in <u>th</u> ing or /t/ as in <u>t</u> ree	/t/ as in <u>t</u> ree
u	/u/ as in <u>bo</u> ot ¹⁰	/u/ as in <u>bo</u> ot
v	/β/ ¹¹ or /v/ as in <u>li</u> ve	/w/ as in <u>w</u> ant
x	/ks/ as in <u>bo</u> x	/ks/ as in <u>bo</u> x
xc	before e, i, or y /kʃ/ as in <u>bl</u> ack <u>sh</u> oes or /ks.tʃ/ as in <u>li</u> kes <u>ch</u> ildren before all other letters /ks.k/ as in <u>li</u> kes <u>c</u> ats	/ks.k/ as in <u>li</u> kes <u>c</u> ats
y ¹	/y/ as in German <u>ü</u> ber	/y/ as in German <u>ü</u> ber
z ¹	/dz/ as in <u>ad</u> ze	/dz/ as in <u>ad</u> ze

Notes

1. rarely seen outside of loanwords (usually Greek)
2. / $\overline{d}z$ / is more common, although / z / is to be preferred in singing.
3. properly, this is a palatal n, pronounced with the tongue farther back than normal. However, n + y will yield a very close approximation.
4. h is never silent as in Spanish, although its use between vowels is often optional (e.g., *Johannes* or *Joannes*). It was, however, frequently omitted by the lower classes even in the Classical periods. When h comes between two vowels it is pronounced /k/ in singing, although /x/ would be a better substitute.
5. never as in *full* with the back of the tongue lowered
6. before “hard” c, “hard” g, k, or qu / η /
7. that is, a tap of the tongue on the roof of the mouth, never as in English
8. that is, a “rolled” r
9. This varies from word to word, with *suavis*, *sanguis*, and compounds of *suádeo* usually taking / s^w / and most other words taking / su /. / s^w /, however, can be used in most of these cases, as well, especially in singing.
10. never as in *cute*
11. like /v/ but without the teeth touching the lips. /v/ is standard.
12. On analogy with the Greek ψ .

In general, Latin, like Italian or Spanish, is pronounced with greater tension in the lips and tongue than English. In fact, pronouncing Latin as if it were Italian (preferably) or Spanish will for the most part yield a proper accent.

Voiceless stops (viz., p, t, c) in English are aspirated at the beginning of a word, but not in Latin. Aspiration is a slight puff of air (put your hand in front of your mouth to feel it). English only aspirates stops at the beginning of words (e.g., *pit*, *top*, *cat*), but not otherwise (e.g., *spit*, *stop*, *scat*). To get the right sound, try saying the sounds with s in front, and then removing the s.

It should also be noted that doubled consonants must be held twice as long as single consonants. Thus *ss* is twice as long as *s*, and *tt* has a pause before the release of air.

One last bit of typesetting. Normally when two vowels come together they form a diphthong (two vowels in one syllable). If two vowels are side by side, but form two separate syllables, the second is marked by a dieresis (e.g., *ë*).

However, in a language like Latin, which is mostly written, pronunciation isn't so important as it is in a spoken language. Therefore, while you should try to pronounce Latin well, don't get too worked up about it.

Stress

Not just what you're feeling after reading about pronunciation. In all languages there is a greater force put on one syllable (i.e., one vowel) in a word than in the others. In some languages (e.g., French and Arabic) this force is very slight, and completely predictable (it's always on the last syllable in those languages). In English, stress is fairly unpredictable. In Classical Latin, stress was completely predictable, and where the stress fell in Classical Latin it falls in Ecclesiastical. There is, unfortunately, a slight hitch. Classical Latin had long and short vowels (not like English long and short vowels; the vowels sounded the same, with long vowels held for about twice as long as short ones). The distinction between long and short vowels ceased by the Ecclesiastical period, so that stress became unpredictable. There are, however, some guidelines that can be followed:

- Words with only one syllable have stress on that syllable (except for enclitics, which attach to other words, e.g., *-que*; these are always listed with a hyphen).
- Words with two syllables always stress the first syllable.
- Words with three or more syllables have the primary stress marked with an acute accent (e.g., *vénio*).
- There is secondary stress (marked with a grave accent, when needed) on alternate syllables radiating from the primary stress (e.g., *sàpiéntià*). Secondary stress is only particularly important in verse, otherwise it can be ignored, although it may be best to make note of it in very long words.

So, what is stress, anyway? Stress in Latin is like English. A stressed syllable increases in volume and length and rises slightly in pitch. Primary stress involves these changes to a greater degree than secondary stress. Because stress in Ecclesiastical Latin is like stress in English, you should naturally master it if you say the stressed syllable "with more force".