

Intensive Latin 2

Week 10: Introduction to Latin Poetry 2

Aims

- Introduce the rules of **scansion**
- Learn how to scan **dactylic hexameter**
- Learn how to scan **elegiac couplets**
- Practise scansion using extracts from Ovid

Rules of Scansion: Syllables

- each **syllable** of a line of Latin poetry can be marked as either long/heavy or short/light
- a **long/heavy** is marked: –
- a **short/light** is marked: ∪
- a **syllable** consists of a vowel or diphthong (two vowels pronounced as a single sound), often with one or more consonant before or/after it
- a **monosyllabic** word has just one syllable: *cras, de, sol* etc
- a **polysyllabic** word has more than one syllable, and, if possible, a new syllable starts with a single consonant: *ui-uo, in-gen-tes*, unless there is a natural break in a compound word: *con-spec-tus*

Rules of Scansion: Heavy Syllables

- a syllable is **heavy** if it contains:
 - a vowel 'long by nature': these are the vowels marked by a macron in the *Reading Latin* textbook, eg. the long *a* in the ablative *puellā*
 - a diphthong (two consecutive vowels pronounced together), eg. *puellae*
 - a vowel followed by **two consonants**, even if they are not in the same syllable or even the same word, eg. *stantem*
 - the exception is when the second of the two consonants is the 'weak' *r* or *l*, which may result in either a short or long, as the metre requires
 - *br, cr, dr, fr, gr, pr, tr, fl, gl, pl*
 - note that *h* is disregarded in scansion: *ch, ph, th* all count as single consonants
 - the letters *x* and *z* count as double consonants

Rules of Scansion: Light Syllables

- a syllable is **light** if it isn't heavy
- start by marking in the heavy syllables, then any that are definitely light
- you will combine your knowledge of heavy and light syllables with the rules of the metre the poem is written in
- we are studying the *Metamorphoses* (hexameter) and the *Fasti* (elegiac couplets: one line of hexameter, one line of pentameter)

Dactylic Hexameters

- a line of poetry can be divided into **feet**: a foot is a **metrical unit** (a little like a bar in music)
- a line of hexameter is made up of **six feet**
- each foot is made up of **dactyl**: – ∪∪ (heavy light light) ie. dum-di-di (sometimes remembered by students like musical rhythms: crotchet-quaver-quaver)
- however, a dactyl can be replaced by a **spondee**: – – (heavy heavy) ie. dum-dum (like crotchet-crotchet)

Dactylic Hexameters: Pattern

Foot	1	2	3	4	5	6
	— ∪ ∪	— ∪ ∪	— ∪ ∪	— ∪ ∪	— ∪ ∪	— x
or	— —	— —	— —	— —		

* the final syllable is marked with x to indicate ‘anceps’ (undecided)

1. You can always start scanning your line by filling in the final two feet and the first syllable.
2. Then you can fill in any syllables that are definitely heavy.
3. Finally you should be able to fill in the gaps, then mark in the feet breaks with a vertical line (like a bar line: |). Make sure you have six feet!

Elision

- when a vowel at the end of a word meets a vowel (or *h*) at the beginning of the next word, it is discounted
- this is also true when a word ends in a vowel + *m*
- in this situation, the vowel at the end of the first word should be crossed through, as it will be elided into a single sound with the following vowel
- identifying any elisions is a crucial first step, otherwise you will end up with too many syllables!

Caesura

- a hexameter line normally has a break in the middle, called a **caesura** or cutting, marked by a double oblique line: //
- this must come at the **end of a word** but **not the end of a foot**
- there are various options in order of likelihood:
 1. Halfway through the 3rd foot
 2. Halfway through the 4th foot
 3. Three-quarters of the way through the 3rd foot
 4. Three-quarters of the way through the 4th foot
- if there is a comma or other point of punctuation, it's likely to correspond to the caesura

Ovid, *Met.* 1.553-561

hanc quoque Phoebus amat positaque in stipite dextra

sentit adhuc trepidare novo sub cortice pectus

complexusque suis ramos ut membra lacertis

oscula dat ligno; refugit tamen oscula lignum.

cui deus 'at, quoniam coniunx mea non potes esse,

arbor eris certe' dixit 'mea! semper habebunt

te coma, te citharae, te nostrae, laure, pharetrae;

tu ducibus Latiis aderis, cum laeta Triumphum

vox canet et visent longas Capitolia pompas;

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vox canet et visent longas Capitolia pompas;

Hānc quōquē Phoēbūs āmāt pōsitāque īn stīpītē dēxtrā

sēntīt ādhūc trēpīdārē nōvō sūb cōrticē pēctūs

cōmplēxūsquē sūīs rāmōs, ūt mēmbrā, lăcērtīs

555 ōsculă dāt līgnō; rēfūgīt tāmēn ōsculă līgnūm.

Cuī dēūs: "Āt quōnīām cōniūnx mēă nōn pōtēs ēssē,

ārbōr ērīs cērtē" dīxīt "mēă; sēmpēr hăbēbūnt

tē cōmă, tē cīthăraē, tē nōstraē, laūrē, phărētraē;

tū dūcībūs Lătīīs ādērīs, cūm laētă trīūmphūm

560 vōx cānēt ēt vīsēt lōngās Căpītōliă pōmpās.

Elegiac Couplets

- the elegiac couplet (pair of lines) is made up of:
 - one line of hexameter
 - one line of pentameter
- a line of **pentameter** contains **five feet**
- however, it is really made up of 2.5 feet + 2.5 feet

— ∪ ∪ — ∪ ∪ — // — ∪ ∪ — ∪ ∪ x

or — — — —

- the caesura (actually here a *diuresis*) always appears in the middle

Ovid *Fasti* 2.83-96

quod mare non novit, quae nescit Ariona tellus?

carmine currentes ille tenebat aquas.

saepe sequens agnam lupus est a voce retentus, 85

saepe avidum fugiens restitit agna lupum;

saepe canes leporesque umbra iacuere sub una,

et stetit in saxo proxima cerva leae,

et sine lite loquax cum Palladis alite cornix

sedit, et accipitri iuncta columba fuit. 90

Cynthia saepe tuis fertur, vocalis Arion,

tamquam fraternis obstipuisse modis.

nomen Arionium Siculas impleverat urbes

captaque erat lyricis Ausonis ora sonis;

inde domum repetens puppem conscendit Arion, 95

atque ita quaesitas arte ferebat opes.

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quōd mārē nōn nōvīt, quāē nēscīt Ārīōnā tēllūs?

cārmīnē cūrrētēs || illē tēnēbāt āquās.

85 saēpē sēquēns āgnām lŭpŭs ēst ā vōcē rētētŭs,

saēpe āvīdŭm fŭgīēns || rēstītīt āgnā lŭpŭm;

saēpē cānēs lēpōrēsque ūmbrā iācŭērē sŭb ūnā,

ēt stētīt īn sākō || prōxīmā cērvā lēaē,

ēt sīnē lītē lōquāx cŭm Pāllādīs ālītē cōrnīx

90 sēdīt, ēt āccīpītrī || iūnctā cōlŭmbā fŭīt.

Cŭnthiā saēpē tŭīs fērtŭr, vōcālīs Ārīōn,

tāmquām frātērnīs || ōbstīpŭīssē mōdīs.

nōmēn Ārīōnīŭm Sīcŭlās īmplēvērāt ūrbēs

cāptāque ērāt lŷrīcīs || Aŭsōnīs ōrā sōnīs;

95 īndē dōmŭm rēpētēns pŭppēm cōnscēndīt Ārīōn,

ātque ītā quāēsītās || ārtē fērēbāt ōpēs.

Learning and Practice



FAMILIARIZE YOURSELF WITH
THE RULES OF SCANSION



PRACTISE SCANNING LAST
WEEK'S HOMEWORK PASSAGES



Homework

The homework to be submitted for formative assessment this week is:

- Scan and translate the passage in the next slide
- Deadline Sunday 28 April 2024

The Turnitin link will go live Monday 22 April and can be found in the Moodle section for Introduction to Latin Poetry 2. Feedback will be given in the seminar, 1115 on Tuesday 30 April.

Homework passage: Ovid *Fasti* 2.97-118

forsitan, infelix, ventos undasque timebas:

at tibi nave tua tutius aequor erat.

namque gubernator destricto constitit ense

ceteraque armata conscia turba manu

quid tibi cum gladio? dubiam rege, navita, puppem:

non haec sunt digitis arma tenenda tuis.

ille, metu pavidus, 'mortem non deprecor' inquit,

'sed liceat sumpta pauca referre lyra.'

dant veniam ridentque moram: capit ille coronam,

quae possit crines, Phoebe, decere tuos;

induerat Tyrio bis tinctam murice pallam:

reddidit icta suos pollice chorda sonos,

flebilibus numeris veluti canentia dura

traiectus penna tempora cantat olor.

protinus in medias ornatus desilit undas;

spargitur impulsa caerula puppis aqua.

inde (fide maius) tergo delphina recurvo

se memorant oneri subposuisse novo.

ille, sedens citharamque tenens, pretiumque vehendi

cantat et aequoreas carmine mulcet aquas.

di pia facta vident: astris delphina recepit

Iuppiter et stellas iussit habere novem.