

NON OCULIS SED AURIBUS: THE ANCIENT SCHOOLROOM AND
LEARNING TO HEAR THE LATIN HEXAMETER

Music rots when it gets too far from the dance. Poetry atrophies when it gets too far from music. Ezra Pound¹

I. Introduction

Scanning an hexameter line, as we usually teach it, is primarily a visual activity: the students look at the words, determining long and short syllables, then mark them accordingly on the page.² If we do ask the students to read the line, we often ask for heavy emphasis on the *ictus* (the pulse, or verse-beat, or verse-accent). This essay outlines a practice that supplements our visual scanning, as marked on the page, by treating meter as an acoustic phenomenon, right from the start; the students can then move beyond scansion, visual or oral, to emphasize the natural accent of Latin words. By so doing, we can attune our students' ears more easily to the music of Latin hexameter verse, specifically the interplay between the verse pattern and the Latin words, with their accents, in an approximation of the practice in Roman teaching in the first few centuries AD.³ The steps for a modern student will be:

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¹ *ABC of Reading* (New York: New Directions, 1934) 61.

² See W.S. Allen, *Accent and Rhythm* (Cambridge: Cambridge University Press, 1973) 61-2, on calling syllables 'heavy' and 'light,' reserving 'long' and 'short' for vowels. I use the latter, more commonly used terms in this essay.

³ There are several introductions in English to Latin hexameters. Among these see, e.g.: E. Gray, *An Introduction to Latin Meter* (Oxford, Ohio: American Classical League, 1993); J. W. Halporn, M. Ostwald, and T.G. Rosenmeyer, *The Meters of Greek and Latin Poetry*, revised edition (Norman and London: University of Oklahoma Press, 1980); G.B. Nussbaum, *Vergil's Metre* (Bristol: Bristol Classical Press, 1986); D.S. Raven, *Latin Metre*

first, to attend to natural word-accent, which would have been assumed for most ancient students of poetry; then, to use the verse beats, or *ictus*, to scan a line—i.e., to break it up into feet—acoustically; finally, to pronounce the line with the beat latent, but with the natural word-accent dominant. These three steps, however, assume that the students will learn, or will have learned, to distinguish, orally and aurally, long syllables from short syllables: the use of verse beats to scan a line is built, in ancient and modern times, upon the foundation of the quantitative pattern.⁴

It has proven useful, before starting these steps, to focus our students' attention on the aural/oral base of poetry. Here we can use modern poets, telling us of poetry made for the ear; e.g., the contemporary poet Kenneth Koch:

If we take the idea of a poetic language seriously, it can be defined first as a language in which the sound of the words is raised to an importance equal to that of their meaning, and also equal to the importance of grammar and syntax.⁵

(Bristol: Bristol Classical Press, 1998, c. 1965). Still very helpful is S.E. Winbolt, *Latin Hexameter Verse* (London: Methuen, 1903). Also beneficial are two works on elegiac verse: J.C. McKeown, *Ovid: Amores, Volume I* (Liverpool & Wolfeboro, New Hampshire: Francis Cairns, 1987) 108-23; M. Platnauer, *Latin Elegiac Verse* (Cambridge: Cambridge University Press, 1951). For more general discussions, see M.L. Gasparov, *A History of European Versification*, trans. G.S. Smith and M. Tarlinskaya (Oxford: Clarendon Press, 1996); C. Watkins, *How to Kill a Dragon: Aspects of Indo-European Poetics* (Oxford and New York: Oxford University Press, 1995); and the on-line journal *Versification* (<http://sizcol.u-shizuoka-ken.ac.jp/versif/Versification.html>). A practical and short introduction, in German, is F. Crusius and H. Rubenbauer, *Römische Metrik*, 7th edition (München: Max Heuber, 1963) 48-57. For more bibliography on Virgilian hexameter, see note 26, below.

⁴ Quintilian, *inter al.*, presumes quantity as the fundamental feature (e.g., 9.4.45-51), but, in passages mentioned below, suggests that verse-beats were part of the training in Latin meter. Similarly, the approach here does not challenge but rather supplements the excellent "chanting" method set forth in the cassettes of Stephen G. Daitz, *The Pronunciation and Reading of Classical Latin: A Practical Guide* (Chicago: Bolchazy-Carducci, 1984), in the series *The Living Voice of Greek and Latin Literature*; such attention to quantity is demonstrated to good effect in the same series by Robert P. Sonkowsky's *Vergil: Selections* (1985) and *Catullus and Horace: Selections* (1988).

⁵ *Making Our Own Days* (New York: Scribner, 1998) 20. Many readers will have their own favorite examples here. One could cite the Nobel laureate Joseph Brodsky, *On Grief and Reason* (New York: Farrar, Straus and Giroux, 1995) 241 (on a line of Robert Frost): "...the tune matters more than the sense." Cf. J. Hollander, *Rhyme's Reason* (New Haven and London: Yale University Press, 1989) 4: "Poetic form as we know it is an abstraction from, or residue of, musical form." Cf. also Frost himself, "The Figure a Poem Makes," in *Complete Poems* (New York: Holt, 1949); A.L. Becker, *Beyond Translation: Essays Toward a*

Poets have been telling us such things for many years; if we marshal their authority before we begin the exercises in Latin verse, our students may be more inclined to accept the importance of sound. We can note that Latin poetry, *a fortiori*, should be considered acoustically: it was composed orally, from all accounts, and was to be heard.⁶ We can also turn to the ways some ancient Roman teachers taught students to hear the hexameter patterns. The introduction of ancient pedagogical practice, outlined here, helps modern students to feel that they are approximating an ancient classroom, rather than suffering an absurd exercise devised by their Latin teacher.

II. The *Grammatici Latini* and Meter in the Ancient Classroom⁷

As young Roman (or provincial) students began to make sense of the rhythm of a Virgilian line, the teacher would tell them to scan the verse

Modern Philology (Ann Arbor: University of Michigan Press, 1995); Paul Friedrich, "Linguistic Nuance and the Secret Music of the Text," *Trends in Linguistics* 108: *The Life of Language*, ed. J.H. Hill, P.J. Mistry, L. Campbell (Berlin: Walter de Gruyter, 1997) 257-69.

⁶ An excellent recent essay on the oral/aural performance and reception of much classical literature, is W. A. Johnson, "Toward a Sociology of Reading in Classical Antiquity," *American Journal of Philology* 121.4 (2000) 593-627. Specifically, p.620: "... ancient readers (and indeed ancient authors) were, I suppose, conditioned to regard the text not as a voiceless and straightforward representation of the author's intent, but as a script to be represented in performance (whether actualized or not)." The orality was both primary orality and secondary orality (in which written text is an aid to oral performance), as outlined in W. Ong, *Orality and Literacy* (London & New York: Methuen, 1982) 136-7.

⁷ On the *grammatici*, see R. A. Kaster, *Guardians of Language* (Berkeley, Los Angeles, and London: University of California Press, 1988). Cf. also H.-I. Marrou *Histoire de l'éducation dans l'Antiquité* 2. *Le monde romain* (Paris: Éditions du Seuil, 1948) 81-3; S. F. Bonner, *Education in Ancient Rome* (Berkeley, Los Angeles, and London: University of California Press, 1977) 191-2; M. Bonioli, *La pronuncia del latino nelle scuole dall'antichità al rinascimento, parte I* (Torino: Università di Torino, 1962); A. Traina, *L'alfabeto e la pronunzia del latino* (Bologna: Patron Editore, 1957). The ancient grammarians are often maligned, sometimes rightly. Nevertheless, we can get much from them, if we read in the spirit expressed by the polymath George Miller: "in order to understand what another is saying we must assume it is true, and try to imagine what it could be true of," as quoted in A.L. Becker and A.A. Yengoyan, ed., *The Imagination of Reality* (Norwood N.J.: Ablex Press, 1979) viii.

(*scandentes*) by beating out the *ictus* (*percutientes*).⁸ Our sources describe scanning as giving acoustic emphasis to the beat by snapping the fingers (*crepitus digitorum*),⁹ or tapping the thumb (*ictus pollicis*),¹⁰ or striking the rhythm in some audible way (*ferire*).¹¹ All of these words describe ways to teach students to measure and divide the line into feet, marking a verse-beat—the first syllable of each foot in the hexameter line. The teacher is asking the student to scan the line not visually, but aloud, in an oral/aural classroom.

When Priscian, for example, instructs the students *scande versum* ('scan the line'), they are not to read the words as they are, but re-divide the syllables to break the line into feet:

ár-ma-vi rúm-que-ca nó-Tro [iáe-qui prí-mus-ab ó-ris].¹²

Scanning aloud in Latin hexameters, as taught by Priscian, can be described as an exercise in which the students treat a foot as a word, putting audible stress on the metrical *ictus* rather than the natural word-accent. In contrast, for the reciting or reading of Latin verse, pronouncing

⁸ See Marius Plotius Sacerdos, *Ars Grammatica* I.84 (Keil VI.448). For Sacerdos, see Kaster (above, note 7) 352-3 (#132). Cf. Marius Victorinus (Keil VI.71); Horace *Sermones* I.x.42-3 (*pede...percusso*); Cicero *De oratore* III.182; Quintilian XI.iii.108, and, similarly, IX.iv.136.

⁹ E.g., Quintilian IX.iv.55; cf. Martial XIV.cxix.1, on the use of this word to mean snapping one's fingers.

¹⁰ E.g., Horace, *Carmina* IV.vi.35-6 (which may refer to marking rhythm with a lyre); *Ars Poetica* 252-4; cf. Quintilian IX.iv.51.

¹¹ E.g., Rufinus (Keil VI.555); Marius Victorinus (Keil VI.79); Terentianus Maurus (Keil VI.366); Atilius Fortunatianus (Keil VI.284). The analogy of modern poets striking out the beat with fingers or thumbs is effective, though the meters are not quantitative: cf. Goethe, *Elegy* V.15-17, in *Römische Elegien und Venezianische Epigramme*. Hrsg. Regine Otto (Frankfurt am Main: Insel Verlag, 1989) 13; cf. also Eavan Boland, in M. Strand and E. Boland, *The Making of a Poem* (New York and London: W.W. Norton, 2000) xxvii, xxix, and her autobiographical remarks in *An Origin Like Water: Collected Poems 1967-1987* (New York and London: W.W. Norton, 1996) 13.

¹² *Partitiones duodecim versuum Aeneidos principalium* (Keil III.461). On Priscian, see Kaster (above, note 7) 346-8 (#126), and M. Glück, *Priscians Partitiones und ihre Stellung in der spätantiken Schule* (Hildesheim: G. Olms, 1967). Cf. Pompeius (Keil V.118); Maximus Victorinus (Keil V.368); *Fragmenta Parisina* (Keil VI.633). Priscian wrote in an age when Latin verse was changing its character, but the conservatism of the *grammatici* can make us a bit more sanguine about using them when considering earlier practice (especially when they, as here, confirm or elaborate what we see in earlier texts).

the natural word-accents, with a minimum of distortion, was the norm.¹³ Marius Plotius Sacerdos, for example, contrasts the way we stress a word when reading and reciting with the way we stress the same word when scanning.¹⁴ The evidence from these ancient teachers of meter suggests that this beat was not an *ictus vocalis*, a beat audible in reading or performing the verse, but rather *ictus mechanicus*, a technique for learning to divide feet and distinguish meters aloud. After some practice, the youths' ears would become attuned to the beats, and, once they learn to recognize them acoustically, they can go on to an actual reading of the verse.

In short, the beats (*ictus, percussio, pulsus*) were a way for students to measure and divide the line into feet, and to do so aloud, as an exercise.¹⁵ This is not only ancient practice, but the common current scholarly opinion: the relationship between accent and *ictus* in Latin verse is not the interplay of two independent patterns of sound; rather, the actual, heard sound of the word-accent plays off of the expectation of the verse-beat.¹⁶

¹³ See, e.g., the papyrus fragment containing *Aeneid* IV.66-68 and 99-102, in which the accents are marked on a school text of Virgil. *Papiri greci e latini* (Pubb. della Soc. Ital. per ricerca dei Papiri greci e latini in Egitto) I (1912) p.47 & plate 21; for a transcription, see R. Cavanaugh, *Corpus Papyrorum Latinarum* (Weisbaden 1958) #11, p.58. See also Sergius/Servius *De accentibus* (Keil IV.484); Terentianus Maurus *De metris* 1433 (Keil VI.368); Marius Servius Honoratus (Keil IV.426-7); Pompeius *De accentibus* (Keil V.131). Supporting evidence also comes from those passages that warn against falling into verse in oratory, and talk of the rhythmical effects of metrical patterns in prose: e.g., Quintilian I.v.28, IX.iv.51-2, 55, 72, 76, 102, 112; Cicero *De oratore* III.182; *Orator* 67, 170, 172, 189, 190, 198 (and cf. 227). Modern scholarship affirming *ictus* as an undercurrent or expectation, with accent dominant, includes L.P. Wilkinson, *Golden Latin Artistry* (Norman & London: University of Oklahoma Press, 1985, c. 1963) 94, and Chapter 4 *passim*; W.S. Allen (above, note 2) 344, and his bibliography; S. Boldrini, *La prosodia e la metrica dei Romani* (Roma: La Nuova Italia Scientifica, 1992) 17-18, 36-7; M.L. Gasparov (above, note 3) 86-7; S. Traverse, *Ictus Metricus* (Ph.D. Thesis, University of Toronto, 1980); Crusius-Rubenbauer (above, note 3) 29-32. Of note is N. Horsfall, *A Companion to the Study of Virgil* (New York: E.J. Brill, 1995) 223-4: "On the occasionally burning topic of metrical *ictus* and word-accent, I think we are in a brief golden age of general agreement."

¹⁴ Above, note 8. This passage is discussed below, p. 321.

¹⁵ On meter as measurement, see also Marius Victorinus *Ars Grammatica* (Keil VI 41-3); Atilius Fortunatianus *De rhythmo* VI.282; Terentianus Maurus *De metris* 1632-3 (Keil VI.374).

¹⁶ See note 13, above. Contrast Nussbaum (above, note 3) 38-9, who gives prominence to both accent and *ictus*. For reading emphasizing *ictus*, see, e.g., H. Drexler, *Einführung in die römische Metrik* (Darmstadt: Wissenschaftliche Buchgesellschaft, 1967) 93.

III. The Modern Classroom

(a) Setting the Stage for Our Student

We, too, can teach the verse beats, dividing the meter aloud into feet, and then, when speaking the lines, focus on the natural word-accent. Although analogies in one's own language are dangerous,¹⁷ sample lines from familiar poems in English have proven effective in illustrating, first, reading for the beat to discern the sequence of feet, and, then, reading with the natural word-accent. Such analogies (*mutatis mutandis*, as always) can prepare our students to notice accents and beats in Latin.¹⁸

(b) Latin Syllables and Latin Accents

Before teaching the *ictus* of the Latin line, we must ensure that the students can hear the Latin word-accent. Most ancient students would have come to the study of hexameters comfortable with word-accents, and the syllables that determine them.¹⁹ But, in a modern classroom,

¹⁷ See Wilkinson (above, note 13) 120, on the Pulse-Accent theory: "Anglo-American readers have welcomed the theory because it finds in Latin poetry an element corresponding to one in their own."

¹⁸ For example, in the Shakespearean line "Shall I compare thee to a summer's day" (Sonnet 18, line 1), the beat of pentameter would compel us to say: "Shall I comPARE thee TO a SUMmer's DAY." In performance of the line, we need not realize the beats, but rather play off of them: perhaps "SHÁLL I comPÁRE thee to a SÚMmer's DÁY." For the interplay of meter and speech rhythm in English poetry, see, e.g., Helen Vendler *Poems, Poets, Poetry* (Boston: Bedford Books, 1997) 71: "the pleasures of rhythm come from the tension between the basic metrical scheme of the line...and the actual spoken intonation of the line." (This is too categorical: perhaps "some pleasures" and "can come.") Cf. Koch (above, note 5) 33; R. Pinsky, *The Sounds of Poetry* (New York: Farrar, Straus and Giroux, 1998); T. Steele, *All the Fun's in How You Say a Thing* (Athens, Ohio: Ohio University Press, 1999); H. Gross and R. McDowell, *Sound and Form in Modern Poetry* (Ann Arbor: University of Michigan Press, 1996); A. Corn, *The Poem's Heartbeat* (Brownsville, Oregon: Story Line Press, 1997). For a detailed introduction, see D. Attridge, *Poetic Rhythm* (Cambridge: Cambridge University Press, 1995).

¹⁹ We may envy the situation described by Pinsky (above, note 18) 4: "Because we have learned to deal with sound patterns organically, for practical goals, from before we can remember, without reflection or instruction or conscious analysis, we all produce the sounds, and understand them, with great efficiency and subtle nuance. Because of that skill, acquired like the ability to walk and run, we already have finely developed powers that let us appreciate the sound of even an isolated single line of poetry..." And p.5: "The

many of our students are not sufficiently comfortable with the length of syllables and Latin accents. They need to start with word-shapes—the patterns of long and short syllables in the words, and the consequent distribution of accents: this allows them to get a feel for the raw material, with which a poet works when composing a line.²⁰

Our students, of course, need to be able to determine the length of syllables, and consequently the placement of the accent; fortunately, most of the requisite information is available in textbooks and grammars. They will need to know what makes a syllable long, including the mute + liquid variability; how to divide syllables; the position of the Latin accent; that an enclitic probably shifted the accent;²¹ and that elision does not usually change the accent (though it is a factor in dividing the line, and hence in the verse-beat).²² If the students are not comfortable with accents, this initial focus on word shapes will help them become so, and it will help them pay sustained attention to syllable length. Only so can the students begin to feel, not just understand, the rhythm of the lines.

Using the first line of the *Aeneid* as a familiar example, we can ask the students to attend to each word, noting the syllables and the accents, saying the words aloud each time:

ár-ma vi-rúm-que cá-no Tró-iae qui²³ prí-mus ab ó - ris²⁴
— ∪ ∪ — ∪ ∪ — — — — — ∪ ∪ — —

hearing-knowledge we bring to a line of poetry is a knowledge of patterns in speech we have known to hear since we were infants.”

²⁰ Cf. Koch (above, note 5) 28: “Rhythm is easier to understand once you realize that every word in the language already has one. Each word has a little music of its own, which poetry arranges so it can be heard.” Of interest is Quintilian IX.iv.114-115, where he says that a poet is not to think in terms of feet, but in terms of the rhythm created by the words themselves as the line unfolds in the metrical pattern.

²¹ See Allen (above, note 2) 25, 158-61. E.H. Sturtevant, *The Pronunciation of Greek and Latin* (Chicago: Ares Publishers, 1975, c. 1940) 182-3: “Everyone knows of the shift of accent when an enclitic was appended to a word (virúmque, mulierisque).” Less sanguine is A. Sihler, *New Comparative Grammar of Greek and Latin* (Oxford and New York: Oxford University Press, 1995) 240 (§247.c). Cf. W.S. Allen, *Vox Latina*, 2nd edition (Cambridge: Cambridge University Press, 1978) 87-8, with reference (p.83, n.2) to the collection of ancient sources in F. Schoell “De accentu linguae latinae: veterum grammaticorum testimonia,” *Acta Societatis Philologiae Lipsiensis* VI.1 (1876).

²² Allen (above, note 2) 159-60.

²³ For the presence and absence of an accent on monosyllables, see Allen (above, note 2) 130-1, 177-8. Contrast Nussbaum (above, note 3) 75.

²⁴ A prepositional phrase is likely to have been treated as a unit, for the purposes of accent. See Allen (above, note 2) 25, with reference to Quintilian I.v.27.

Accent and syllable length do not (usually) depend on the verse pattern, but are rather features of the language. This step, accordingly, enhances the students' ability to think of a metrical line as a phenomenon anchored in *real* syllables of *real* Latin words, rather than a pure abstraction imposed upon them. It is also important here that the students recognize and practice the staccato accent on *cáno*, given the common difficulty they have keeping an accented syllable short.²⁵

Now that our students have practiced the features of the Latin language that make a verse, we can get to Sacerdos' classroom, to the metrical pattern, and begin to divide the line aloud.

c) Measuring the Verse with Ictus, Beat, Pulse

The students have attended to word shapes, to syllable length, and to accent. We can now move to the metrical *ictus*. They need to know the hexameter pattern, characterized for the ear in these terms: alternating fixed positions (a beat on the long syllable that opens each foot), and variable positions (two short syllables or one long syllable, without a beat, to complete each foot), and that this is repeated six times. (For the final foot with the *anceps*, no more is needed than a brief mention.) To do this aurally, we should tell them that the line always begins with a beat on a long syllable, in the first fixed position. Since this essay is written for the eyes, *ictus* is marked here with capitals and the symbol ↓, but in class the students must pronounce it aloud. We begin with a beat—pronouncing it with emphasis, and perhaps with a snap or tap of the fingers, or a beat of the thumb or foot:

↓
AR-

Then the student has a choice: two short syllables or one long syllable before the next beat. An ancient youth would have felt this rather quickly; our students will have begun to approach such awareness, having just looked at the length of syllables in their work on the accent. Here, the first beat (AR-) was followed by a short syllable (*-ma*), so the student will know that the subsequent syllable (*vi-*) must also be short,

²⁵ See Allen (above, note 2) 80-1 on this staccato accent.

and that the syllable following these two short syllables must be long and have a beat:

↓
-RUM-

Then the process continues apace:

↓ ↓
-que ca- -NO

After this syllable (-NO), the variable spot has one long syllable (*Tro-*) for the first time in this line. So, the beat falls accordingly on the subsequent syllable:

↓
-IAE

After another long syllable in the variable spot (*qui*), just before the fifth beat falls, we can remind the students that the closing cadence is expected, usually five syllables (long-short-short-long-x):

↓ ↓
PRI- -mus ab- O- -ris.

So, to represent what the student has done aloud:

↓ ↓ ↓ ↓ ↓ ↓
AR-ma vi-RUM-que ca-NO Tro-IAE qui PRI-mus ab O-ris.

It has been useful at this point in the practice not only to have the students say the line, with this artificial emphasis on the verse-beats, but also to have them say aloud the newly discerned abstract pattern of the line: **beat-short-short-beat-short-short-beat-long-beat-long-beat-short-short-beat-long**. This helps them to conceptualize what they have done, and hear how the long syllables with beats are separated either by two short syllables or one long syllable.

Having completed this exercise, the students are prepared to return to the accents and word shapes, pronouncing the Latin words with a minimum of distortion.

árma virúmque cáno Tróiae quí prímus ab óris

Now, however, they will be able to perform the accents on the words with a new awareness of the elegant interplay of actualized accent and latent beat. In this way, our students can share in the metrical observations they find as they use the commentaries, and begin to understand this aspect of the music of Virgilian verse.²⁶

IV. Précis

Returning to the above-mentioned Sacerdos, we can recapitulate the pedagogical practice outlined in this essay, using his remark on scansion:

Hoc tamen scire debemus, quod versus percutientes [id est scandentes] interdum accentus alios pronuntiamus quam per singula verba ponentes. toro et pater,

²⁶ On Virgil's hexameters, see the very fine short discussion in R. F. Thomas, *Virgil: Georgics, Vol. I: Books I-II* (Cambridge: Cambridge University Press, 1988) 28-32. See also, *inter plur.*, the general remarks (s.v. "metre" in the indices) and notes on specific lines in the following: R.G. Austin's Oxford commentaries on individual books of the *Aeneid*; W. Clausen, *Virgil Eclogues* (Oxford & New York: Clarendon Press, 1994); R.G.G. Coleman, *Virgil: Eclogues* (Cambridge: Cambridge University Press, 1977); K.W. Gransden, *Virgil: Aeneid Book VIII* (Cambridge: Cambridge University Press, 1976); P. Hardie, *Virgil Aeneid Book IX* (Cambridge: Cambridge University Press, 1994); S.J. Harrison, *Virgil Aeneid 10* (Oxford & New York: Clarendon Press, 1991); N. Horsfall, *Virgil, Aeneid 7* (Leiden, Boston, Köln: E.J. Brill, 2000); R.A.B. Mynors, *Virgil Georgics* (Oxford & New York: Clarendon Press, 1990). Provocative, interesting, and still useful is W.F. Jackson Knight's influential *Accentual Symmetry in Virgil* (Oxford: Blackwell, 1939). Other useful work on Virgilian hexameter includes: Fabio Cupaiuolo, "esametro," in F. Della Corte, ed., *Enciclopedia Virgiliana Volume II* (Roma: Istituto della enciclopedia italiana, 1984-91); G.E. Duckworth, *Virgil and Classical Hexameter Poetry* (Ann Arbor: University of Michigan Press, 1969); N. Horsfall's *Companion* (above, note 13) 51-3, 222-4; G. Möhler, *Hexameterstudien zu Lukrez, Vergil, Horaz, Ovid, Lukan, Silius Italicus und der Ilias Latina* (Frankfurt am Main: Peter Lang, 1989); E. Norden, *P. Vergilius Maro Aeneis Buch VI*, 4th edition (Stuttgart: B.G. Teubner, 1957) 437-49; Nussbaum (above, note 3); J. J. O'Hara, "Virgil's Style," 241-58 (n.b. 244-5), in C. Martindale, *The Cambridge Companion to Virgil* (Cambridge: Cambridge University Press, 1997); H.R. Pontes, "Cracking the Stateliest Measure: Vergil's Broken Cadence in *Aeneid* I & IV," in J. Bews, I. Storey, and M. Boyne, *Celebratio: Thirtieth Anniversary Essays at Trent University* (Peterborough, Ontario, 1998). Cf. J. Miller on elegiacs, in "Meter, Matter, and Manner in Ovid *Ars Amatoria* 1.89-100," *Classical World* 90 (1997) 333-9.

acutum accentum in to ponimus et in pa; scandendo vero 'inde toro pater Aeneas' in ro et in ter.²⁷

However, we should know this, that when beating out the lines, i.e., scanning, sometimes we pronounce accents other than when we are placing accents on individual words. *toro* and *pater*: we put the acute accent on *to-* and on *pa-*; but when scanning *inde toro pater Aeneas*, we place the accent on *-ro* and on *-ter*.

Sacerdos uses *accentus* for both the word-accent and the *ictus* (beat/pulse). Nevertheless he clearly describes two different activities: pronouncing the line with the natural word-accent, and scanning the line with the *ictus*. Sacerdos' sample line, *Aeneid* II.2, would be treated as follows in the ancient schoolroom. His students would have already internalized the normal word-accents and syllable length, so they would use the beats to break up and mark the feet, acoustically (*percutientes, scandentes*):

↓ ↓ ↓ ↓ ↓ ↓
INde toRO pater AEneAS sic ORsus ab ALto

When they would actually read the line, they would use the natural word-accent:

índe tóro páter Aenéas síc²⁸ órsus ab álto

Put these two together and we can reconstruct a world of poetry in which the dominant accents could have played off of a latent beat, to help establish the tune, the sound, of the hexameter. If we approximate this process, with patience, in a modern classroom, then our students can, perhaps, begin to feel the common conflict between accent and beat in the middle of Virgilian hexameters, and the coincidence in the closing cadence of the fifth and sixth feet. Thus our students can begin to hear

²⁷ *Ars Grammatica* I.84 (Keil VI.448). When using the *grammatici* as evidence, one sometimes finds simple mistakes in the midst of interesting and useful passages, such as the accidental ictus here on *-ter* rather than *Ae-*. Cf., e.g., the slips in the *Fragmenta Bobiensa* (Keil VI.629), or *Atilius Fortunatianus* (Keil VI.297). Such slips can distract, but they rarely obscure the point.

²⁸ On accents on monosyllables, see above, note 23.

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this part of the rhythm of *carmina Latina*, and honor the plea of so many poets to keep poetry closer to music.

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