

# Studies in Philology

SPH

Volume XLVIII

OCTOBER, 1951

Number 4

## SOUND-EFFECTS IN JUVENAL'S POETRY

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Many of Juvenal's critics call him a declaimer and deny him the name of poet. His predecessor Horace, it is true, denied that verse satire could be called poetry and said it was closer to prose conversation.<sup>1</sup> But Juvenal had a higher view of its powers, comparing it with tragedy and even with epic.<sup>2</sup> He wrote verse which was much more ambitious than Horace's chatty hexameters; and although there are grave defects in his work, patches of flatness and vulgarity and repetition, there are some splendid passages of sustained invective and many lines which have the originality of expression and vividness of perception that mark true poetry.

Not all poets try to make the sound of their verses echo the sense. Lucan, for instance, hardly ever thinks of such an effect. But those who do, like Vergil, find it a powerful part of their technique. It enables them to do much more than merely make statements. It enhances the charm or the vigor of the words. It introduces a new level of communication, where we do not merely understand the meaning of the poem, but feel it as we feel rhythm or hear melody. When Vergil says of the Cyclopes at the forge

illi intér sesé multá ui bráccia tóllunt<sup>3</sup>

<sup>1</sup> Hor. *Serm.* 1. 4. 39-42.

<sup>2</sup> Juv. 6. 634-61, an important passage; 1. 51-7.

<sup>3</sup> Verg. *Aen.* 8. 452. The very marked clashes between ictus and accent in the 2nd, 3rd, and 4th feet here form what E. H. Sturtevant calls 'a striking feature of the verse' ("Accent and Ictus in the Latin Hexameter," *TAPhA*, LIV [1923], 61). The spondaic rhythm of the first four feet makes the clashes stronger.

the slow spondees, and the accents first inverted and then crashing down together with the ictus of the final words, make us sense the effort of raising the heavy hammers and then hear the resounding blows.

All the Roman verse-satirists used onomatopoeia and other sound-effects, Horace perhaps more subtly than the others, and Juvenal more powerfully. One of Horace's cleverest effects is the line which, in its abrupt change of rhythm, reflects a hurrying step changing to a dead stop:

ire modo ocius, interdum consistere.\*

Many other more tenuous effects in his verses have recently been pointed out by Mr. J. Marouzeau, in an article which is a model for critics of verse-technique.<sup>5</sup> In Persius there are some very amusing echoes, one on the first page to show the titillating effect of a fashionable reciter:

tunc neque more probo uideas nec uoce serena  
ingentis trepidare Titos, cum carmina lumbum  
intrans et tremulo scalpuntur ubi intima uersu.\*

And there is a beauty in his third satire (3.34), echoing the bubbles of a lost soul sunk deep beneath the water of oblivion:

demersus summa rursus non bullit in unda.

In Juvenal the commonest method of onomatopoeia is repetition of the same or similar letters. He uses *alliteration of consonants* chiefly for comic effects:

— to mimic the giggling Greeks

concutitur rides, maiore cachinno (3.100-1)

— to reflect the timidity of the poor pedagogue employed as a poison-taster

mordeat ante aliquis quidquid porrexerit illa  
quae peperit, timidus praegustet pocula pappas (6.632-3)

— to equal the incessant chatter of a 'cultured' woman:

\* Hor. Serm. 1.9.9.

\* J. Marouzeau, 'Quelques éléments de poétique: l'art horatien,' in *Quelques Aspects de la formation du latin littéraire* (Paris, 1949) 193-222.

\* Pers. 1.19-21.

uerborum tanta cadit uis,  
tot pariter pelues ac tintinnabula dicas  
pulsari (6.440-2)

— to image the nervousness of a lawyer and the stupidity of a jury: 7.116-117

dicturus dubia pro libertate bubulco  
iudice (7.116-7)

— to show a neurasthenic spitting out his wine:

sed uina misellus  
expuit, Albani ueteris pretiosa senectus  
displicet: ostendas melius, densissima ruga  
cogitur in frontem (13.213-8)

— or to call up the greed of a mob of cannibals:

totum corrosis ossibus edit  
uictrix turba, nec ardenti decoxit aeno  
aut ueribus, longum usque adeo tardumque putauit  
expectare focos, contenta cadauere crudo (15.80-3).

*Alliteration of vowels* is more difficult to bring off. Juvenal uses this to imitate the jabbering of girls talking in a foreign language: 12.176-177

ite quibus grata est picta lupa barbara mitra (3.68)

— the belching of an overfed courtier:

purpureus magni ructarit scurra Palati (4.31)

— the drooling of an old man:

longa manantia labra salua (6.623)

— the wailing of Xerxes' defeated army:

sed qualis rediit? nempe una naue eruentis  
fluctibus ac tarda per densa cadauera prora (10.185-6)

— and the chatter of sailors escaped from danger (a play on A and U, with excited Rs to add to the effect):

garrula securi narrare pericula nautae (12.82) 12.82

Perhaps also the repeated A is meant to image the brilliance of the flaming torches in

multum praeterea flammarum et aenea lampas (3.285).

The Latin hexameter was capable of some very fine *rhythmical variations*: Juvenal had learnt from Vergil and Ovid how to pro- 12.176-177

duce them and match them to his meaning.<sup>7</sup> A number of his effects are imitations, or more likely parodies, of epic metre. For instance, a final monosyllable shows a heavy fall:

et ruit ante aram summi Iouis ut uetulus bos (10.265)

— indicates an important personage:

dominus tamen et domini rex (5.137, cf. 2.129)

— or an important thing:

Iudaicum ediscunt et seruant ac metuunt ius (14.101)

— and adds weight and dignity to a statement:

templorum quoque maiestas praesentior et uox  
nocte fere media mediamque audita per urbem  
litore ab Oceani Gallis uenientibus et dis  
officium uatis peragentibus (11.111-4).

But very often Juvenal uses the final monosyllable for the opposite effect, to break up the usual rhythm of the hexameter, to make it sound more like conversational prose and to run one line into the next:

aut positis nemorosa inter iuga Volsiniis aut  
simplicibus Gabiis aut proni Tiburis arce (3.191-2);

illud enim uestris datur alueolis quod  
canna Micipsarum prora subuexit acuta (5.88-9).<sup>8</sup>

The epic, elegiac, and didactic poets seldom end a hexameter line with an Ionic quadrisyllable (— — — —). Juvenal likes to do this. Usually, he uses this means of emphasizing the foreignness and oddity of something or someone he is satirizing:

aut Diomedas aut mugitum labyrinthi (1.53);

hic Andro, ille Samo, hic Trallibus aut Alabandis (3.70);

ante pedes Domiti longum tu pone Thyestae  
syrma uel Antigones seu personam Melanippes (8.228-9).<sup>9</sup>

<sup>7</sup> For his knowledge of Vergil and Ovid see G. Highet, 'Juvenal's Book-case,' which will appear in the *American Journal of Philology* in 1951-52. Juvenal also learnt a good deal from Horace's comic rhythms like *ridiculus mus* (*Ep. ad Pis.* 139).

<sup>8</sup> Other examples of this conversational line-ending are 2.83, 3.90, 3.273, 3.302, 5.1, 5.15, 5.20, 5.22, 5.33, 5.86, 6.35, 6.36, 6.395, 6.405-6, 11.110, 11.114, 14.114.

<sup>9</sup> Similar effects are found in 1.130, 3.144, 3.217, 5.59, 5.115, 6.110,

Sometimes, however, like the final monosyllable, it is meant simply to be non-heroic, informal, and colloquial, especially with the clumsy names which a more formal poet would have to avoid:

eloquium ac formam Demosthenis aut Ciceronis (10.114);

non erit hac facie miserabilior Crepereius  
Pollio (9.6-7).<sup>10</sup>

Five-syllabled final words are even more rare in exalted poetry. Juvenal uses them chiefly to indicate size, importance real or bogus, and slow process:

quandoquidem inter nos sanctissima diuitiarum  
maiestas (1.112-3).<sup>11</sup>

Sometimes he uses such a word to parody the tones of epic dignity:

Romanus Graiusque et barbarus induperator (10.138);

nulla super nubes conuincia caelicolarum (13.42).<sup>12</sup>

And occasionally he uses it to mock a grotesque foreigner:

et uenere et cenis et pluma Sardanapalli (10.362).<sup>13</sup>

The *spondaic end* for the hexameter, so much beloved by the Alexandrianizers of the late Republic, was employed by Juvenal for several different purposes.<sup>14</sup> Sometimes, like his final monosyllables, it makes his lines less formal, less neat, more like prose:

cum quo de pluuiis aut aestibus aut nimboso  
uere locuturi fatum pendebat amici (4.87-8).

It was handy in this connection for putting in awkward names:

et Capitolinis generosior et Marcellis (2.145).<sup>15</sup>

6.156, 6.581, 6.655, 7.6, 8.103, 9.22, 9.64, 10.150, 12.101, 12.102, 13.122, 13.197, 14.20, 14.252, 15.125, and perhaps 2.1. In particular, the rhythm — — — // — — — parodies epic. See E. Plew, "Ueber — — als Versschluss lateinischer Hexameter," *Jahrbücher für class. Phil.* 12 (1866) 631-42, esp. 622-3 and 641.

<sup>10</sup> So also 1.46, 1.80, 3.133, 7.90, 7.94, 8.38, 10.229, 14.41.

<sup>11</sup> So also 3.131, 3.182, 5.13, 6.338, 7.50, 7.98, 7.113, 7.123, 7.148, 7.186, 7.195, 8.175, 8.190, 9.120, 14.229 (?), 15.49, 15.64, 16.17.

<sup>12</sup> And so 10.182, 10.325.

<sup>13</sup> Similarly 3.229, 6.373, 9.109, 15.4.

<sup>14</sup> B. Lupus, *Vindiciae Iuuenalianae* (Bonn, 1864) 6, gives an inaccurate list: see also Eskuche in Friedländer's edition 70-1.

<sup>15</sup> Compare 4.53, 6.71, 6.620.

Sometimes it added weight to an idea, gross or shocking or important:

uel pueris et frontibus ancillarum  
imponet uittas (12. 117-8);  
laudo meum ciuem nec comparo testamento  
mille rates (12. 121-2).<sup>16</sup>

And often it mocked foreigners and affectations:

Protopogenes aliquis uel Diphilus aut Hermarchus (3. 120);  
endromidas Tyrias et femineum ceroma (6. 246).<sup>17</sup>

One device Juvenal used to add emphasis to his thought was to take an emphatic word which could be scanned as a *spondee* and place it at the beginning of the line, thus slowing up the rhythm and enforcing a brief pause after the key-word:

ipsos Troiugenas, nam uexant limen et ipsi  
nobiscum (1. 100-1);  
totos pande sinus! (1. 150);  
qualis cena tamen! (5. 24);  
fortem posce animum mortis terrore carentem (10. 357);  
nullum numen habes si sit prudentia (10. 365);  
uiuat Pacuuius quaeso uel Nestora totum (12. 128).<sup>18</sup>

But a sudden break after a *dactylic word at the beginning* also gives dramatic emphasis, with a touch of contempt, as in

Cannarum uindex et tanti sanguinis ultor  
anulus (10. 165-6).

Once Juvenal uses this trick twice with verbs to mimic the act (and the sound) of spitting:

sed uina misellus  
expuuit: Albani ueteris pretiosa senectus  
displacet (13. 213-5).

Since we are discussing Juvenal's rhythm, it may be interesting to point out another of his favorite devices, although it is not strictly a sound-effect. He loves to put an apophthegm into the

<sup>16</sup> So 6. 429, 9. 111, 10. 151, 10. 304, 10. 332, 14. 165, 14. 326, 14. 328; perhaps 3. 17, or is that meant to sound awkward and affected?

<sup>17</sup> Similarly 1. 52, 5. 38, 6. 80, 6. 156 if we read *Bernices*, 6. 296, 6. 402, 8. 218, 11. 138, 14. 329.

<sup>18</sup> So also 1. 110, 2. 1, 2. 8, 2. 14, 2. 58, 7. 98, 8. 83, 13. 20, 13. 26, and many others.

first four feet of a hexameter line. Because his audience does not expect the rhythm to pause after the fourth foot, the remark has the savor of the unexpected. For instance:

magna inter molles concordia (2. 47);  
nemo repente fuit turpissimus (2. 83).

Or he will embark on a longer sentence, and then finish it with an epigram occupying the same four feet and stopping as unexpectedly:

nil habet infelix paupertas durius in se  
quam quod ridiculos homines facit. (3. 152-3);  
continuo sic collige, quod uindicta  
nemo magis gaudet quam femina (13. 191.2).<sup>19</sup>

Then, *hiatus*. There are a number of lists and discussions of the cases of hiatus in Juvenal, but their authors do not seem to ask why Juvenal should permit himself this 'license.'<sup>20</sup> Sometimes he does so as a strong mark of punctuation, to compel the reader to pause:

si fur displiceat Verri, // homicida Miloni (2. 26).<sup>21</sup>

Sometimes it is used to suggest clumsiness, as of the two country boys waiting at table:

pastoris duri // hic filius, ille bubulci (11. 151)

or of the lumbering war elephant:

partem aliquam belli // et euntem in proelia turrem (12. 110).

There is one peculiar case, in a list of the Greek immigrants:

hic Andro, ille Samo, // hic Trallibus aut Alabandis (3. 70).

Here, no doubt, the hiatus is meant to add to the exotic and imita-

<sup>19</sup> So 9. 130-1, 11. 14-15, 13. 109-10, 13. 186-7, 13. 187-9, 15. 30-1, and many more.

<sup>20</sup> See E. Bickel, 'Iuuenaliana,' *RM* 67 (1912) 145-6; W. Bogen, *De locis aliquot Iuuenalis explicandis scholiorum ratione saepe habita* (Bonn, 1849) 7-9; G. Eskuche's inadequate treatment in Friedländer's edition (Leipzig, 1895) 60-1—on which see Lucian Müller's thorough and relentless review in *BPhW* 16 (1896) 1270-3; B. Lupus, *Vindiciae Iuuenalianae* (Bonn, 1864) 6-7; and R. Weise, *Vindiciae Iuuenalianae* (Halle, 1884) 62-3. There is an interesting analysis of the metre of *Sat.* 1, concentrating chiefly on the caesurae, by H. Bornecque in *REA* 3 (1901) 200-4.

<sup>21</sup> So also 1. 151, 6. 468, perhaps 8. 105, 12. 36, 13. 65, 15. 126.

tive sound of the line, but it is also a reminiscence of the *hiatus* in Vergil (*Aen.* 1. 16):

posthabita coluisse Samo. // hic illius arma . . .

Four times the hiatus mimics the sense perfectly. Once it shows the gape of unsatisfied greed:

mimus  
quis melior plorante gula? // ergo omnia fiunt . . . (5. 157-8).

Once it echoes a breath drawn just before weeping:

uberibus semper lacrimis semperque paratis  
in statione sua // atque expectantibus illam (6. 273-4).

Once it sounds like the death-sigh:

si circumducto captinorum agmine et omni  
bellorum pompa // animam exhalasset opimam (10. 280-1).

And once it sounds a warning Stop:

sed peccaturo // obstet tibi filius infans (14. 49).

*Elision* was used so expressively by Vergil that his successors could not equal him. Juvenal seldom seems to employ it to echo the sense, but there are a few remarkable lines.<sup>22</sup> For instance, here is one in which he puts an elision between the 5th and 6th feet, to show the vulgar eagerness of the Oriental shoving his way ahead:

prior, inquit, ego *adsum* (1. 102).

And once he uses the same trick to show how disgusting certain merchandise can be:

nec te fastidia mercis  
ullius subeant ablegandae Tiberim *ultra* (14. 201-102).

Several times he places an elision where the reader expects the caesura. His critics say this is an ugly effect, as though he had not intended it to be ugly. Of course he did, and meant it to show gross appetite:

<sup>22</sup> Lists of his elisions are given in R. Weise, *Vindiciae Juvenalianae* (Halle, 1884) 64-5. In their standard article, 'Elision and Hiatus in Latin Prose and Verse' (*TAPA* XLVI [1915] 147-54) E. H. Sturtevant and R. G. Kent suggest, on the basis of *Sat.* 1-3, that Juvenal elided roughly 33 times in 100 lines, a frequency 'midway between the usage of Horace's *Satires* and that of the [other poems of the] Augustan Age.'

optima siluarum *interea* pelagique uorabit (1. 135);  
tunc prurigo morae *in*patiens (6. 327);  
pallida labra cibum *accipiunt* digitis alienis (10. 229);  
nec ardenti decoxit aeno  
nec ueribus, longum *usque* adeotardumque putauit (15. 81-2).<sup>23</sup>

A double elision is used in 9. 79 to reflect the instability of a marriage that is falling to pieces:

instabile *ac* dirimi coeptum *et* iam solutum  
coniugium.

Juvenal likes also to use *odd juxtapositions of sounds* to reflect odd persons or ideas: such as the barbarians:

in summa non Maurus erat neque *Sarmata* nec *Thras*  
(3. 79).<sup>24</sup>

But this is approaching the point at which we may begin to see more in Juvenal's verse than he knew he was putting in. For instance, are we right in hearing a horrid clash of consonants (*trj*, *scr*, *sq*, *spr*) and a mixture of cruel *u* and gaping *a* in these lines? —

uoltur iumento et canibus *crucibusque* relictis  
ad fetus *properat* partemque *cadaueris* adfert (14. 77-8).

Certainly we cannot but admire the skill with which he has conveyed the staggering of drunkards in the hesitant rhythms of

adde quod et facilis uictoria *de* *madidis* et  
blaeis atque mero *titubantibus*. inde uirorum  
saltatus nigro *tibicine*, *qualiacumque*  
unguenta. . . . (15. 47-50);

and the mixture of *p* alliteration with slow slimy spondee to image thick ointments in

pane tumet facies aut pinguis *Poppaeana*  
*spirat* (6. 462-3).

Surely it is intentional when he uses long ponderous words to image a stately procession:

<sup>23</sup> So also Horace, *Serm.* 1. 4. 26, 1. 6. 129.

<sup>24</sup> This was observed by J. Marouzeau, *Traité de Stylistique* (Paris, 1935) 21.



illinc cornicines, hinc praecedentia longi  
agminis officia. . . .

(10.44-5).

But does he really mean to hiss with rage in  
tune duos una, saeuissima uipera, cena?

(6.641).

And does he deliberately echo the snick of the sword severing the  
neckbones in

praebenda est gladio pulchra haec et candida ceruix (10.345)?

Perhaps he himself could scarcely have told. Perhaps such effects  
came to him unsought. But, since one mark of a poet is that his  
thoughts are clothed in the right sounds, the care which Juvenal  
demonstrably shows in matching sound to sense elsewhere will  
justify us in admiring such smaller effects as the product, conscious  
or unconscious, of a carefully practised and loftily conceived art.

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## THE CHOICE OF GANELON AS MESSENGER TO THE PAGANS

(*La Chanson de Roland*, lines 274-336)

By WILLIAM S. WOODS

In the *Chanson de Roland* one of the passages which has caused  
much speculation and debate is found in lines 274-336 of the Oxford  
version. These lines cover the choice of Ganelon as messenger to  
the pagans, his sudden anger when Roland suggests his name,  
Roland's mocking taunts, Ganelon's self-pity, Charles' command  
to Ganelon, Ganelon's challenge to Roland and the peers, his ill-  
omened dropping of the glove when it was offered to him by  
Charlemagne. Editorial opinion on the arrangement of these lines  
has been almost equally divided between the Oxford manuscript  
reading and that of the  $\beta$  manuscripts. The Oxford version was  
followed in the editions of Michel (1837, 1869), Génin (1850),  
Stengel (1878), Gröber (1908), Bédier (1921), Lerch (1923),  
Jenkins (1924, 1929), Hilka (1926), and Bertoni (1935, 1936).  
Bédier defended this version on five points in his *Les Légendes  
Épiques*.<sup>1</sup>

The line arrangement of the  $\beta$  manuscripts was followed in the  
editions of Müller (1863, 1878), Hofmann (1866), Böhmer (1872),  
Gautier (1872, etc.), Petit de Julleville (1878), Clédat (1886,  
1887), Stengel (1900). Knudson gave a very convincing answer  
to Bédier's five points in an article in *Romania*.<sup>2</sup> The order of  
events in this version is as follows: the choice falls on Ganelon,  
Charles calls him forward, Ganelon denounces and challenges  
Roland and the peers, Charles gives his order to Ganelon who feels  
self-pity, Charles reaffirms the order, Ganelon explodes in anger  
and threatens Roland personally, Roland taunts him, Ganelon  
denounces Roland and accepts the mission, and drops the glove.  
In the  $\beta$  arrangement the lines, with the Oxford numbering, fall

<sup>1</sup>J. Bédier, *Les Légendes Épiques* (Paris, Champion, 1912), III, 462-469.

<sup>2</sup>Charles A. Knudson, "Etudes sur la composition de la Chanson de Roland," *Romania*, 63 (1937), 48-92.