The Iuvenilia of Marc-Antoine Muret

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For the odes Muret employs only two different metrical schemes. All poems save one are written in Alcaic strophes, a favorite meter of Horace (cf. Hor. *Carm.* 1.9, etc.). The Alcaic strophe consists of two Alcaic hendecasyllabics followed by one Alcaic enneasyllabic and one Alcaic decasyllabic. The scheme for this meter is as follows:

1–2. \( \overline{1} \overline{2} / \overline{3} \overline{4} / \overline{5} \overline{6} / \overline{7} \overline{8} / \overline{9} \overline{10} \overline{11} \\
3 \overline{12} / \overline{13} \overline{14} / \overline{15} \overline{16} / \overline{17} \\
4 \overline{18} / \overline{19} / \overline{20} / \overline{21} \\

For example, the first ode begins in this way:

\( \text{Au\'rate} / \text{gentis} / \text{grande decus meae} \)  \\
\( \text{Qui tensa docta filia legens manu} \)  \\
\( \text{Saeclis inexpertum vetustis} \)  \\
\( \text{Ambrosio iacis ore nectar.} \)

In the poem to Ronsard, Muret uses the second Asclepiadean strophe scheme, consisting of three minor Asclepiadeans followed by one glyconic (cf. Hor. *Carm.* 1.6, 15, 24, 33; 2.12; 3.10, 16; 4.5, 12). These measures are sometimes considered choriambic. The scheme for this meter runs as follows:

1–3. \( \overline{1} \overline{2} \overline{3} / \overline{4} \overline{5} / \overline{6} \overline{7} / \overline{8} \overline{9} / \overline{10} \\
4 \overline{11} / \overline{12} / \overline{13} / \overline{14} \\

For example, the fourth ode begins in this way:

\( \text{Ronsarde Aoni} / \text{pectinis arbiter} \)  \\
\( \text{Qui prin ceps reso num solici tas ebur} \)  \\
\( \text{Vento rumque mi nas et cele res po tens} \)  \\
\( \text{Lapsus sistere fluminum.} \)
All the epistles and satires are written in hexameters. The elegies are all elegiac couplets, as one would expect. Throughout the book I have not identified hexameters or elegiac couplets, since they are easily recognized.

Most of the epigrams are elegiac couplets as well, but Muret also uses phalaecian hendecasyllables, one iambic trimeter, and two choliambics (limping iambics or scazons). Respectively, the schemes run as follows:

**Phalaecian hendecasyllables**

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For example, *epig.* 8.3:

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Aspectuque tu / carere nolunt.

**Iambic trimeter (pure)**

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For example, *epig.* 49.6:

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Ut fraudet ex/spectatio/ne alios facit.

As is obvious from this example, Muret follows the lead of many Latin writers in allowing for the substitution of a long anceps and the resolution of any long (including the substituted long anceps).

**Choliambic**

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Many resolutions are allowed here as well, except for the closing metron, which gives the ‘limping’ effect. An example of the choliambic meter is *epig.* 38.1:

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Inter Lat/i/ nos forte sic/ubi as/ sedit.

In the latter two, Muret follows the resolution and substitution conventions of Martial rather than Catullus.