

PART V.

VERSIFICATION.

RHYTHM AND METRE.

1620. Every verse is composed of definite portions called *feet*. Thus we have four feet in each of these verses:—

Φήσο|μεν πρὸς | τοὺς στρα|τηγούς. |

Fár from | mórtal | cáres re|treáting. |

1621. In each foot there is a certain part on which falls a special stress of voice called *ictus* (*stroke*), and another part on which there is no such stress. The part of the foot on which the *ictus* falls is called the *arsis*, and the rest of the foot is called the *thesis*.¹ The regular alternation of *arsis* and *thesis* in successive feet produces the *rhythm* (*harmonious movement*) of the verse.

1622. In this English verse (as in all English poetry) the rhythm depends entirely on the ordinary *accent* of the words, with which the *ictus* coincides. In the Greek verse, however, the *ictus* is entirely independent of the word-accent; and the feet (with the *ictus* marked by dots) are φήσο, — μέν προς, — τοὺς στρα, — τηγούς. In Greek poetry a foot consists of a regular combination of syllables of a certain

¹ The term *arsis* (*raising*) and *thesis* (*placing*), as they were used by nearly all the Greek writers on Rhythm, referred to the *raising* and *putting down* of the foot in marching, dancing, or beating time, so that *thesis* denoted the part of the foot on which the *ictus* fell, and *arsis* the lighter part. Most of the Roman writers, however, inverted this use, and referred *arsis* to the raising of the voice and *thesis* to the lowering of the voice in reading. The prevailing modern use of these terms unfortunately follows that of the Roman writers, and attempts to reverse the settled usage of language are apt to end in confusion.

length; and the place of the ictus here depends on the *quantity* (i.e. the length or shortness) of the syllables which compose the foot, the ictus naturally falling upon a long syllable (1629). The regular alternation of long and short syllables in successive feet makes the verse *metrical*, i.e. *measured* in its time. The rhythm of a Greek verse thus depends closely on its metre, i.e. on the *measure* or *quantity* of its syllables.

1623. The fundamental distinction between ancient and most modern poetry is simply this, that in modern poetry the verse consists of a regular combination of *accented* and *unaccented* syllables, while in ancient poetry it consists of a regular combination of *long* and *short* syllables. The *rhythm* is the one essential requisite in the external form of all poetry, ancient and modern; but in ancient poetry, rhythm depends on metre and not on accent; in modern poetry it depends on accent, and the quantity of the syllables (i.e. the metre) is generally no more regarded than it is in prose. Both are equally *rhythmical*; but the ancient is also *metrical*, and its metre is the basis of its rhythm. What is called *metre* in English poetry is strictly only rhythm.

1624. The change from metrical to accentual rhythm can best be seen in modern Greek poetry, in which, even when the forms of the ancient language are retained, the rhythm is generally accentual and the metre is no more regarded than it is in English poetry. These are the first two verses in a modern translation of the *Odyssey*:—

Ψάλλε τὸν | ἄνδρα, Θεῖά, τὸν πολ|ύτροπον, | ὅστις το|σοῦτους
 Τόπους δι|ήλθε, πορ|θήσας τῆς | Τροίας τὴν | ἔνδοξον | πόλιν.

The original verses are:—



"Ἄνδρα μοι | ἔννεπε, | Μοῦσα, πολ|ύτροπον, | ὃς μάλα | πολλὰ
 Πλάγχθη, ἐπεὶ Τρο|ίης ἰε|ρὸν πτολ|ίεθρον ἔ|περσεν.



If the former verses set our teeth on edge, it is only through force of *acquired* habit; for these verses have much more of the nature of modern poetry than the Homeric originals, and their rhythm is precisely what we are accustomed to in English verse, where Still stands the | forest pri|neval; but | under the | shade of its | branches is dactylic, and

And the ol|ive of peace | spreads its branch|es abroad
 is anapaestic.

1625. It is very difficult for us to appreciate the ease with which the Greeks distinguished and reconciled the stress of voice which constituted the ictus and the raising of tone which constituted the word-accent (107, 1). Any combination of the two is now very difficult, and for most persons impossible, because we have only stress of voice to represent both accent and ictus. In reading Greek poetry we usually mark the ictus by our accent, and either neglect the word-accent or make it subordinate to the ictus. Care should always be taken in reading to distinguish the *words*, not the *feet*.




FEET.

1626. 1. The unit of measure in Greek verse is the short syllable (∪), which has the value of  or an $\frac{1}{2}$ note in music. This is called a *time* or *mora*. The long syllable (—) has generally twice the length of a short one, and has the value of a $\frac{1}{4}$ note or  in music.




2. But a long syllable sometimes has the length of three shorts, and is called a *triseme* (ι—), and sometimes that of four shorts, and is called a *tetraseme* (ιι—). The triseme has the value of  in music, and the tetraseme that of .

1627. Feet are distinguished according to the number of *times* which they contain. The most common feet are the following:—






1. Of Three Times (in $\frac{3}{4}$ time).

Trochee	— ∪	φαῑνε	
Iambus	∪ —	ἔφην	
Tribrach	∪ ∪ ∪	λέγετε	





2. Of Four Times (in $\frac{4}{4}$ or $\frac{3}{4}$ time).

Dactyl	— ∪ ∪	φαῑνετε	
Anapaest	∪ ∪ —	σέβομαι	
Spondee	— —	ειπών	

3. Of Five Times (in $\frac{5}{4}$ time).

Cretic	— ∪ —	φαῑνέτω	
Paeon primus	— ∪ ∪ ∪	ἐκτρέπετε	
Paeon quartus	∪ ∪ ∪ —	καταλέγω	
Bacchius	∪ — —	ἀφεγγής	
Antibacchius	— — ∪	φαῑνητε	

4. *Of Six Times (in $\frac{6}{8}$ or $\frac{3}{4}$ time).*

Ionic <i>a maiore</i>	— — ∪ ∪	ἐκλείπετε	
Ionic <i>a minore</i>	∪ ∪ — —	προσιδέσθαι	
Choriambus	— ∪ ∪ —	ἐκτρέπομαι	
Molossus (<i>rare</i>)	— — —	βουλεύων	

5. A foot of four shorts (∪∪∪∪) is called a *proceleusmatic*, and one of two shorts (∪∪) a *pyrrhic*.

For the dochmius, ∪ — — ∪ —, see 1691. For the epitrite, see 1684.

1628. The feet in $\frac{3}{4}$ time (1), in which the arsis is twice as long as the thesis, form the *double class* (γένος διπλάσιον), as opposed to those in $\frac{2}{4}$ time (2), in which the arsis and thesis are of equal length, and which form the *equal class* (γένος ἴσον). The more complicated relations of arsis and thesis in the feet of five and six times are not considered here.

1629. The ictus falls naturally on a long syllable. The first syllable of the trochee and the dactyl, and the last syllable of the iambus and the anapaest, therefore, form the arsis, the remainder of the foot being the thesis; as ∠ ∪, ∠ ∪ ∪, ∪ ∠, ∪ ∪ ∠.

1630. When a long syllable in the arsis is resolved into two short syllables (1631), the ictus properly belongs on the two taken together, but in reading it is usually placed on the first. Thus a tribrach used for a trochee (∠ ∪) is ∪ ∪ ∪; one used for an iambus (∪ ∠) is ∪ ∪ ∪. Likewise a spondee used for a dactyl is ∠ —; one used for an anapaest is — ∠. So a dactyl used for an anapaest (— ∪ ∪ for — — for ∪ ∪ —) is — ∪ ∪. The only use of the tribrach and the chief use of the spondee are (as above) to represent other feet which have their arsis naturally marked by a long syllable.

RESOLUTION AND CONTRACTION. — IRRATIONAL TIME. — ANACRUSIS. — SYLLABA ANCEPS.

1631. A long syllable, being naturally the metrical equivalent of two short ones (1626), is often resolved into these; as when a tribrach ∪ ∪ ∪ stands for a trochee — ∪ or an iambus ∪ —. On the other hand, two short syllables are often contracted into one long syllable; as when a spondee

— — stands for a dactyl — ∪ ∪ or an anapaest ∪ ∪ —. The mark for a long resolved into two shorts is \simeq ; that for two shorts contracted into one long is ∞ .

1632. 1. When a long syllable has the measure of three or four short syllables (1626, 2), it may represent a whole foot: this is called *syncope*. Thus a triseme (— = \downarrow) may represent a trochee (— ∪), and a *tetraseme* (— = \downarrow) may represent a dactyl (— ∪ ∪).

2. An apparent trochee (— ∪), consisting of a *triseme* (—) and a short syllable, may be the equivalent of a dactyl or a spondee, that is, a foot of *four* times. This is called a *long trochee*, or a *Doric trochee* (see 1684).

1633. On the other hand, a long syllable may in certain cases be *shortened* so as to take the place of a short syllable. Such a syllable is called *irrational*, and is marked >. The foot in which it occurs is also called *irrational* (πρὸς ἄλογος). Thus, in ἀλλ' ἄπ' ἐχθρῶν (— ∪ — >), the apparent spondee which takes the place of the second trochee is called an *irrational trochee*; in δοῦναι δίκην (> — ∪ —) that which takes the place of the first iambus is called an *irrational iambus*.

1634. A similar shortening occurs in the so-called *cyclic dactyl* (marked ∪ ∪) and *cyclic anapaest* (marked ∪ ∪ —), which have the time of only three short syllables instead of four. The cyclic dactyl takes the place of a trochee — ∪, especially in *logaedic* verses (1679). The cyclic anapaest takes the place of an iambus ∪ —, and is found especially in the iambic trimeter of comedy (1658).

1635. An *anacrusis* (ἀνάκρουσις, *upward beat*) consists of a single syllable (which may be long, short, or irrational) or of two short syllables, prefixed to a verse which begins with an arsis.

1636. The last syllable of every verse is common, and it may be made long or short to suit the metre, without regard to its usual quantity. It is called *syllaba anceps*. But the continuous *systems* described in 1654, 1666, and 1677 allow this only at the end of the system.

**RHYTHMICAL SERIES. — VERSE. — CATALEXIS. —
PAUSE.**

1637. A *rhythmical series* is a continuous succession of feet of the same measure. A *verse* may consist of one such series, or of several such united.

Thus the verse

πολλὰ τὰ δεινὰ, κούδὲν ἀνθρώπου δεινότερον πέλει

consists of a First Glyconic (1682, 4), $\cup \cup | _ \cup | _ \cup | _$ (at the end of a verse, $\cup \cup | _ \cup | _ \cup | _ \wedge$), followed by a Second Glyconic, $_ \zeta | \cup \cup | _ \cup | _ \wedge$. Each part forms a series, the former ending with the first syllable of ἀνθρώπου (see above); and either series might have formed a distinct verse.

1638. The verse must close in such a way as to be distinctly marked off from what follows.

1. It must end with the end of a word.

2. It allows the last syllable (*syllaba anceps*) to be either long or short (1636).

3. It allows *hiatus* (34) before a vowel in the next verse.

1639. A verse which has an unfinished foot at the close is called *catalectic* (καταληκτικός, *stopped short*). A complete verse is called *acatalectic*.

1640. 1. If the omitted syllable or syllables in a catalectic verse are the thesis of the foot (as in trochaic and dactylic verses), their place is filled by a *pause*. A pause of one *time*, equivalent to a short syllable (\cup), is marked \wedge (for Δ , the initial of λέμμα); a pause of two *times* ($_$) is marked $\bar{\wedge}$.

2. But in catalectic iambic and anapaestic verses, the thesis of the last foot is lost, and the place is filled by prolonging the preceding arsis: thus we have $\cup _ _$ (not $\cup _ \cup \wedge$) as the catalectic form of $\cup _ \cup _$; and $\cup \cup _ _$ (not $\cup \cup _ \cup \cup \bar{\wedge}$) as that of $\cup \cup _ \cup \cup _$. (See 1664 and 1665.)

1641. A verse measured by dipodies (1646) is called *brachycatalectic* if it wants a complete foot at the end, and *hypercatalectic* if it has a single syllable beyond its last complete dipody.

CAESURA AND DIAERESIS.

1642. 1. *Caesura* (i.e. *cutting*) of the foot occurs whenever

a word ends before a foot is finished; as in three cases in the following verse:—

πολλὰς | δ' ἰφθί|μους ψῦ|χὰς *Αἴδι προ|ίψεν.

2. This becomes important only when it coincides with the *caesura of the verse* (as after ἰφθίμους). This caesura is a pause within a foot introduced to make the verse more melodious or to aid in its recital. In some verses, as in the iambic trimeter acatalectic (1658) and the heroic hexameter (1669), it follows definite principles.

1643. When the end of a word coincides with the end of a foot, the double division is called *diaeresis* (διαίρεσις, *division*); as after the first foot in the line just quoted. Diaeresis becomes important only when it coincides with a natural pause produced by the ending of a rhythmic series; as in the trochaic tetrameter (1651) and the dactylic pentameter (1670).

1644. The following verse of Aristophanes (*Nub.* 519), in trochaic (♩) rhythm, shows the irrational long (1633) in the first, second, and sixth feet; the cyclic dactyl (1634) in the third; syncope (1632) in the fourth; and at the end catalexis and pause (1639; 1640), with *syllaba anceps* (1636).

τᾶλ|η|θῆ νῆ | τὸν Διό|ν|σο|ν τὸν | ἐκθρέ|ψα|ντα | με.

— > | — > | — ∪ ∪ | — ∪ | — ∪ | — > | — ∪ | — ∪ | — ∪

A rhythmical series (1637) ends with the penult of Διόνῳσον. This is a *logaedic* verse, called *Eupolidæan* (1682, 7).

VERSES.

1645. Verses are called *Trochaic*, *Iambic*, *Dactylic*, etc., from their fundamental foot.

1646. In most kinds of verse, a *monometer* consists of one foot, a *dimeter* of two feet, a *trimeter*, *tetrameter*, *pentameter*, or *hexameter* of three, four, five, or six feet. But in trochaic, iambic, and anapaestic verses, which are measured by *dipodies* (i.e. *pairs of feet*), a monometer consists of one *dipody* (or two feet), a dimeter of four feet, a trimeter of six feet, and a tetrameter of eight feet.

1647. When trochaic or iambic verses are measured by single feet, they are called *tripodies*, *tetrapodies*, *hexapodies*, etc. (as having three, four, six, etc. feet). Here irrational syllables (1633) seldom occur. (See 1656.)

1648. Rhythms are divided into *rising* and *falling* rhythms. In rising rhythms the arsis follows the thesis, as in the iambus and anapaest; in falling rhythms the thesis follows the arsis, as in the trochee and the dactyl.

1649. In Greek poetry, the same kind of verse may be used *by the line* (κατὰ στίχον), that is, repeated continuously, as in the heroic hexameter and the iambic trimeter of the drama. Secondly, similar verses may be combined into distichs (1670) or into simple systems (1654). Verses of both these classes were composed for recitation or for simple chanting. Thirdly, in lyric poetry, which was composed to be sung to music, verses may be combined into *strophes* of complex rhythmical and metrical structure, with *antistrophes* corresponding to them in form. A strophe and antistrophe may be followed by an epode (*after-song*) in a different metre, as in most of the odes of Pindar.

TROCHAIC RHYTHMS.

1650. Trochaic verses are generally measured by dipodies (1646). The irrational trochee $\angle >$ (1633) in the form of a spondee can stand in the *second* place of each trochaic dipody except the last, that is, in the *even* feet (second, fourth, etc.), so that the dipody has the form $\angle \cup \angle \cup$. An apparent anapaest ($\cup \cup >$ for $\angle >$) is sometimes used as the equivalent of the irrational trochee. The cyclic dactyl $\sphericalangle \cup$ (1634) sometimes stands for the trochee in proper names in both parts of the dipody, except at the end of the verse.

The tribrach ($\cup \cup \cup$) may stand for the trochee (1631) in every foot except the last.

1651. The chief trochaic verse which is used *by the line* (1649) is the TETRAMETER CATALECTIC, consisting of seven feet and a syllable, divided into two rhythmical series (1637) by a diaeresis (1643) after the second dipody. *E.g.*

- (1) ὦ σοφώτα|τοι θεᾶται, || δέυρο τὸν νοῦν | πρόσχετε.¹
 - υ υ - υ | - υ - > || - υ - > | - υ - Λ
- (2) κατὰ σελήνην | ὡς ἄγειν χρῆ || τοῦ βίου τὰς | ἡμέρας.²
 υ υ υ - > | - υ - > || - υ - > | - υ - Λ
- (3) ξύγγονόν τ' ἐμὴν Πυλάδην τε || τὸν τάδε ξυ|δρῶντά μοι.³
 - υ - υ | ~ υ - υ || - υ - > | - υ - Λ

Notice the tribrach in the first place of (2), and the cyclic dactyl in the third place of (3).

This verse is familiar in English poetry, as

Tell me not in mournful numbers, life is but an empty dream.

1652. The *lame* tetrameter (σχάζων), called Hipponactean from Hipponax (see 1663), is the preceding verse with the last syllable but one long. *E.g.*

ἀμφιδέξιός γάρ εἰμι κούχ ἄμαρτάνω κόπτων.⁴
 - υ - υ | - υ - υ | - υ - υ | - - -

1653. The following are some of the more important lyric trochaic verses: —

1. Tripody acatalectic (the Ithyphallic):

μήποτ' ἔκτακείη.⁵ - υ - υ - υ (1647)

2. Tripody catalectic:

ὄς γε σὰν λιπών.⁶ - υ - υ - Λ

3. Tetrapody or dimeter acatalectic:

τοῦτο τοῦ μὲν ἦρος ἀεὶ - υ - υ | - υ - υ
 βλαστάνει καὶ σῦκοφαντεῖ.⁷ - υ - > | - υ - υ

4. Tetrapody or dimeter catalectic:

δεινὰ πράγματ' εἶδομεν.⁸ - υ - υ | - υ - Λ
 ἀσπίδας φυλλορροεῖ.⁹ - υ - > | - υ - Λ

5. Hexapody or trimeter catalectic:

ἄρπαγαὶ δὲ διαδρομῶν ὁμαίμονες.¹⁰
 - υ - υ | υ υ υ - υ | - υ - Λ

¹ Ar. N. 575.

⁴ Hippon. 83.

⁷ Ar. Av. 1478, 1479.

¹⁰ A. Se. 351.

² *ibid.* 626.

⁶ A. Pr. 535.

⁸ *ibid.* 1472.

³ E. Or. 1635.

⁶ S. Ph. 1215.

⁹ *ibid.* 1481.

1654. A stanza consisting of a series of dimeters acatalectic (1653, 3), rarely with an occasional monometer ($— \cup — \cup$), and ending in a dimeter catalectic (1653, 4), is called a trochaic system. *E.g.*

ταῦτα μὲν πρὸς ἀνδρός ἐστι	— \cup — \cup — \cup — \cup
νοῦν ἔχοντος καὶ φρένας καὶ	— \cup — $>$ — \cup — $>$
πολλὰ περιπεπλευκός. ¹	— \cup \cup \cup — \cup — \wedge

For iambic and anapaestic systems, formed on the same principle, see 1666 and 1677. See also 1636.

1655. The following contain examples of syncopated trochaic verses (1632, 1):—

νῦν καταστροφαὶ νέων	— \cup — \cup — \cup — \wedge
θεσμίων, εἰ κρατήσῃ δίκᾱ τε καὶ βλάβᾱ	
	— \cup \wedge — \cup \wedge — \cup — \cup — \cup — \wedge
τοῦδε μητροκτόνου. ²	— \cup \wedge — \cup — \wedge
δωμάτων γὰρ εἰλόμᾱν	— \cup — \cup — \cup — \wedge
ἀνατροπᾶς, ὅταν Ἄρης τιθασὸς ὦν φίλον ἔλῃ. ³	
	\cup \cup \cup \wedge \cup \cup \wedge \cup \cup \wedge \cup \cup \wedge — \wedge

1656. In lyric trochaic and iambic verses, the irrational syllable is found chiefly in comedy, and is avoided in tragedy.

IAMBIC RHYTHMS.

1657. Iambic verses are generally measured by dipodies (1646). The irrational iambus $> \wedge$ (1633) in the form of a spondee can stand in the *first* place of each iambic dipody, that is, in the *odd* places (first, third, etc.), so that the dipody has the form $\bar{\cup} \wedge \cup \wedge$. An apparent dactyl ($> \cup \cup$ for $> \wedge$) is sometimes used as the equivalent of the irrational iambus; and the cyclic anapaest $\cup \bar{\cup}$ (1634) is used for the iambus in both parts of the dipody, except in the last foot, especially by the Attic comedians (1658). The tribrach ($\cup \cup \cup$) may stand for the iambus in every foot except the last.

1658. The most common of all iambic verses is the TRIMETER ACATALECTIC, in which most of the dialogue of

¹ *Ar. R.* 534 ff.

² *A. Eu.* 490 ff.

³ *ibid.* 354 ff.

the Attic drama is composed. It never allows any substitution in the last foot. With this exception it may have the tribrach in any place. The irrational iambus $> \prec$ in the form of a spondee can stand in the first place of every dipody. The *tragedians* allow the (apparent) dactyl $> \cup \cup$ only in the first and third places, and the cyclic anapaest only in the first place; but in proper names they allow the anapaest in every place except the last. The *comedians* allow the dactyl $> \cup \cup$ in all the *odd* places, and the cyclic anapaest in every place except the last (1657). The most common caesura is that after the *thesis* of the third foot.

1659. The following scheme shows the tragic and the comic iambic trimeter compared, — the forms peculiar to comedy being enclosed in [].

$\cup \prec \cup -$	$\cup \prec \cup -$	$\cup \prec \cup -$
$> -$	$> -$	$> -$
$\cup \cup \cup \cup \cup \cup$	$\cup \cup \cup \cup \cup \cup$	$\cup \cup \cup$
$> \cup \cup$	$> \cup \cup$	$[> \cup \cup]$
$\cup \cup - [\cup \cup -]$	$[\cup \cup -] [\cup \cup -]$	$[\cup \cup -]$

1660. When the *tragic* trimeter ends in a word forming a cretic ($- \cup -$), this is regularly preceded by a short syllable or by a monosyllable.¹ In general the tragedians avoid the feet of three syllables, even where they are allowed.

1661. The following are examples of both the tragic and the comic form of the iambic trimeter: —

- (Tragic) $\chi\theta\omicron\nu\delta\acute{o}\varsigma \mu\acute{\epsilon}\nu \epsilon\iota\varsigma \mid \tau\eta\lambda\omicron\upsilon\rho\acute{o}\nu \eta\grave{\iota}\kappa\omicron\mu\epsilon\nu \pi\acute{\epsilon}\delta\omicron\nu,$
 $\Sigma\kappa\acute{\upsilon}\theta\eta\nu \epsilon\iota\varsigma \omicron\iota\mu\omicron\nu, \acute{\alpha}\beta\upsilon\tau\omicron\nu \epsilon\iota\varsigma \mid \epsilon\rho\eta\mu\acute{\iota}\alpha\nu.$
 $\text{Ἡφαιστε, σοὶ ἰδὲ χρῆ μέλειν ἰπιστολάς.} \quad \text{A. Pr. 1-3.}$
- (Comic) $\acute{\omega} \text{ Ζεὺ βασιλεῦ} \cdot \mid \tau\acute{o} \chi\rho\eta\mu\alpha \tau\acute{\omega}\nu \mid \nu\iota\kappa\tau\acute{\omega}\nu \delta\omicron\sigma\omicron\nu$
 $\acute{\alpha}\pi\epsilon\rho\alpha\nu\tau\omicron\nu \cdot \omicron\upsilon\delta\acute{\epsilon}\pi\omicron\theta\acute{\iota} \eta\mu\acute{\epsilon}\rho\acute{\alpha} \mid \gamma\epsilon\nu\acute{\eta}\sigma\epsilon\tau\alpha\iota;$
 $\acute{\alpha}\pi\acute{o}\lambda\omicron\iota\omicron \delta\eta\tau\acute{\iota}, \mid \acute{\omega} \pi\acute{o}\lambda\epsilon\mu\epsilon, \mu\omicron\lambda\lambda\acute{\omega}\nu \omicron\upsilon\nu\epsilon\kappa\alpha. \quad \text{Ar. N. 2, 3, 6.}$

¹ This is known as "Porson's rule." "Nempe hanc regulam plerumque in senariis observabant Tragicæ, ut, si voce quæ Creticum pedem efficeret terminaretur versus, etiamque vocem hypermonosyllabon præcederet, quintus pes iambus vel tribrachys esse deberet." *Suppl. ad Præf. ad Hecubam.*

1662. The Iambic Trimeter appears in English as the Alexandrine, which is seldom used except at the end of a stanza:—

And hópe to mérjit Heáven by mákijng Eáarth a Héll.

1663. The *lame* trimeter (σχαζων), called the *Choliambus* and the Hipponactean (see 1652), is the preceding verse with the last syllable but one long. It is said to have been invented by Hipponax (about 540 B.C.), and it is used in the newly discovered mimes of Herondas. *E.g.*

ἀκούσαθ' Ἰππώνακτος· οὐ γὰρ ἀλλ' ἤκω.¹

οὕτω τί σοι δοίησαν αἱ φίλαι Μούσαι.²

⊖ — ⊖ — | ⊖ — ⊖ — | ⊖ — — —

1664. The TETRAMETER CATALECTIC, consisting of seven feet and a syllable, is common in Attic comedy. There is a regular *diæresis* (1643) after the second dipody, where the first rhythmical series ends (1637).

εἴπερ τὸν ἄνδρ' | ὑπερβαλεῖ, || καὶ μὴ γέλωτ' | ὀφλήσεις.³

> ⊖ — — | ⊖ — ⊖ — || > ⊖ — — | ⊖ — — (1640, 2)

In English poetry we have

A captain bold | of Halifax, || who lived in cou'ntry quarters.

1665. The following are some of the more important lyric iambic verses:—

1. Dipody or monometer:

τί δῆθ' ὀργᾶς;⁴ ⊖ — ⊖ —

2. Tripody (acatalectic and catalectic):

τί τῶνδ' ἄνευ κακῶν;⁵ ⊖ — ⊖ — ⊖ —

ἐπ' ἄλλο πῆδᾶ.⁶ ⊖ — ⊖ — —

3. Dimeter (acatalectic and catalectic):

ἰαλτὸς ἐκ δόμων ἔβαν.⁷ ⊖ — ⊖ — | ⊖ — ⊖ —

ζηλῶ σε τῆς | εὐβουλίᾳς.⁸ > — ⊖ — | > — ⊖ —

καὶ τὸν λόγον | τὸν ἤττω.⁹ > — ⊖ — | ⊖ — — (1640, 2)

¹ Hipp. 47.

⁴ *ibid.* 1098.

⁷ *A. Ch.* 22.

² Herond. 3, 1.

⁵ *A. Ag.* 211.

⁸ *Ar. Ach.* 1008.

³ *Ar. N.* 1035.

⁶ *Ar. N.* 703.

⁹ *Ar. N.* 1452.

τίπτ' αὐτ', αἰγιόχοιο Διὸς τέκος, εἰλήλουθας;¹

— — | — υ υ | — υ υ | — υ υ, | — — | — —

εἰπέ μοι, ὦ Κορύδων, τίνος αἰ βόες; ἦρα Φιλώνδα;²

— υ υ | — υ υ | — υ υ | — υ υ, | — υ υ | — —

1670. The ELEGIAC DISTICH consists of an heroic hexameter followed by the so-called *Elegiac pentameter*. This last verse consists really of two dactylic trimeters with syncope (1632, 1) or catalexis in the last measure; as —

Παλλὰς Ἀθηναίῃ || χεῖρας ὑπερθευ εἰχεῖ.³

— υ υ | — — | — — || — υ υ | — υ υ | — —

At the end of the pentameter verse the pause (—) takes the place of syncope (—) in the middle. The verse probably arose from a repetition of the first *penthemimion* (πενθ-ημι-μερές, five half-feet) of the hexameter. But *syllaba anceps* and hiatus are not allowed after the first trimeter, but only at the end of the verse (1638). The last two complete feet are always dactyls. A diaeresis (1643) divides the two parts of the verse. The pentameter is never used by itself.

1671. The following is an Elegiac Distich: —

τίς δὲ βίος τί δὲ | τερπνὸν ἄνευ χρῦσέης Ἀφροδίτης;

τεθναίην ὅτε | μοι || μηκέτι | ταῦτα μέλοι.⁴

— υ υ | — υ υ | — υ υ | — — | — υ υ | — —

— — | — υ υ | — — || — υ υ | — υ υ | — —

1672. In the Homeric verse a long vowel or a diphthong in the thesis (not in the arsis) is often shortened at the end of a word when the next word begins with a vowel. This sometimes occurs in the middle of a word. *E.g.*

ὦ πόποι, | ἦ μάλα | δὴ μετεβούλευσαν θεοὶ | ἄλλως.⁵

χρῦσέη ἀνὰ σκήπτρω, καὶ | λίσσεται | πάντας Ἀχαιοῦς (see 47, 1).⁶

βέβληται, οὐδ' ἄλιον βέλος ἐκφυγεν, ὡς ὄφελόν τοι.⁷

But ἡμετέρω ἐνὶ οἴκῳ ἐν Ἀργεῖ, τηλόθι πάτρης.⁸

¹ *Il.* 1, 202.

² *Theoc.* 4, 1.

³ *Solon*, 4, 4.

⁴ *Mimn.* 1, 1 and 2.

⁵ *Od.* 5, 286.

⁶ *Il.* 1, 15.

⁷ *Il.* 11, 380.

⁸ *Il.* 1, 30.

1673. When a short vowel stands in Homer where a long one is required by the verse, it may be explained in various ways.

1. By supposing λ, μ, ν, ρ, or σ to be doubled at the beginning of certain words; as πολλὰ λισσομένω (— — — υ υ —), *Il.* 22, 91 (we have ἐλλίσσεται in *Il.* 6, 45).

2. By the original presence of φ making position (see 3; 90; 91); as τοῖόν φοι πῦρ (— — —), *Il.* 5, 7. So before δεῖδω, *fear*, and other derivatives of the stem δφει-, and before δῆν (for δφην).

3. By a pause in the verse (1642, 2) prolonging the time; as in

φεύγωμεν· ἔτι γὰρ κεν ἀλύξαιμεν κακὸν ἡμᾶρ.¹

— — —, υ υ — υ υ — — υ υ — —

1674. The following are some of the chief lyric dactylic verses: —

1. Dimeter:

μυστοδόκος δόμος² — υ υ | — υ υ

μοῦρα διώκει³ — υ υ | — —

2. Trimeter (acatalectic and catalectic):

παμπρέπτοις ἐν ἔδραισιν.⁴ — — | — υ υ | — —

παρθένου | ὀμβροφόροι⁵ — υ υ | — υ υ | — —

With anacrusis (1635):

ἐγείνατο μὲν μόρον αὐτῶ — : — υ υ — υ υ — —

πατροκτόνον Οἰδιπόδᾶν.⁶ — : — υ υ — υ υ — —

3. Tetrameter (acatalectic and catalectic):

πέμπει ξὺν δορὶ καὶ χερὶ πράκτορι.⁷ — — | — υ υ | — υ υ | — υ υ

οὐρανίους τε θελοῖς δωρήματα.⁸ — υ υ | — υ υ | — — | — υ υ

ἔλθετ' ἐποψόμεναι δύναιμιν.⁹ — υ υ | — υ υ | — υ υ | — —

ANAPAESTIC RHYTHMS.

1675. Anapaestic verses are generally measured by dipodies (1646). The spondee and the dactyl (— — and — υ υ) may stand for the anapaest.

The long syllable of an anapaest is rarely resolved into two short, making υ υ — υ υ for υ υ —.

¹ *Od.* 10, 269.

² *Ar. N.* 303.

³ *E. Her.* 612.

⁴ *A. Ag.* 117.

⁵ *Ar. N.* 299.

⁶ *A. Se.* 751, 752.

⁷ *A. Ag.* 111.

⁸ *Ar. N.* 305.

⁹ *Ar. R.* 879.

1676. The following are the most common anapaestic verses: —

1. The monometer:

τρόπον αἰγυπιῶν. ¹	υ υ — υ υ —
καὶ θέμις αἰνεῖν. ²	— υ υ — —
σύμφωνος ὁμοῦ. ³	— — υ υ —

2. The dimeter acatalectic:

μέγαν ἐκ θῦμοῦ κλάζοντες Ἄρη. ⁴	υ υ — — — — — υ υ —
οἷτ' ἐκπατίοις ἄλγεσι παιδων. ⁵	— — υ υ — — υ υ — —

And the ὄλλive of peace | sends its branches abroad.

3. The dimeter catalectic, or *paroemiac*:

ἦραν στρατιῶτιν ἀρωγῆν. ⁶	— — υ υ — υ υ — — (1640, 2)
οὔτω πλουτήσετε πάντες. ⁷	— — — — υ υ — —

The Lord | is advancing. Prepare | ye!

4. The TETRAMETER CATALECTIC, consisting of seven feet and a syllable, or of the two preceding verses combined. There is a regular diaeresis after the second dipody. This verse is frequently used *by the line* (1649) in long passages of Aristophanes.

- πρόσχετε τὸν νοῦν τοῖς ἀθανάτοις ἡμῖν, τοῖς αἰὲν εὐοῦσι,	
τοῖς αἰθερίοις, τοῖσιν ἀγήρωσ, τοῖς ἀφθιτα μηδομένοισιν. ⁸	
— ∞ — — ∞ — — — ∞ — υ υ —	

1677. AN ANAPAESTIC SYSTEM consists of a series of anapaestic dimeters acatalectic, with occasionally a monometer, ending always with the *paroemiac* (or dimeter catalectic). These are very frequently employed in both tragedy and comedy. *E.g.*

δέκατον μὲν ἔτος τόδ' ἐπεὶ Πριάμου	υ υ — υ υ — υ υ — υ υ —
μέγας ἀντίδικος,	υ υ — υ υ —
Μενελάος ἀναξ ἡδ' Ἀγαμέμνων,	υ υ — υ υ — — υ υ —
διθρόνου Διόθεν καὶ δισκῆπτρου	υ υ — υ υ — — — —
τῆμης ὄχυρον ζεύγος Ἀτρειδᾶν,	— — υ υ — — υ υ —
στόλον Ἀργείων χιλιοναυτῶν	υ υ — — — — υ υ —
τῆσδ' ἀπὸ χώρας	— υ υ — —
ἦραν, στρατιῶτιν ἀρωγῆν. ⁹	— — υ υ — υ υ —

¹ A. Ag. 49. ² Ag. Av. 221. ³ *ibid.* 50. ⁴ Ag. Av. 736. ⁵ A. Ag. 40-47.

⁶ *ibid.* 98. ⁷ A. Ag. 48. ⁸ *ibid.* 47. ⁹ *ibid.* 689.

1678. Anapaestic systems are especially common in march movements in tragedy, where they were probably chanted by the leader of the chorus, as in the *πάροδος*.

LOGAOEDIC RHYTHMS.

1679. Logaoedic rhythm is a rhythm in $\frac{3}{2}$ time, having the trochee as its foundation, but admitting great freedom of construction. Besides the trochee $- \cup$, it admits the irrational trochee $- >$, the tribrach $\cup \cup \cup$, the cyclic dactyl $\sim \cup$, and the triseme (1632, 1) or syncopated trochee $- \cup$. These are all equivalent feet, of three times ($= \cup \cup \cup$).

1680. The first foot of a logaoedic verse allows special freedom. It may be a trochee or an irrational trochee $- >$, and sometimes a tribrach $\cup \cup \cup$. An apparent iambus (probably with ictus $\cup -$) sometimes occurs (1682, 7). Great license is here permitted in using different forms in strophe and antistrophe, even in verses which otherwise correspond precisely: see 1682, 7.

When a logaoedic verse has more than one rhythmical series (1637), the first foot of each series has this freedom of form (see 1682, 7).

1681. An anacrusis (1635) may introduce any logaoedic verse.

1682. The following are some of the most important logaoedic verses which have special names:—

1. *Adonic*: *σύμμαχος ἔσσο*.¹ $\sim \cup | - \cup$ This is the final verse of the Sapphic stanza (6).

2. *First Pherecratic*: *ἑπταπύλοισι Θήβαις*.² $\sim \cup | - \cup | - \cup$
Catal. *ἄς τρέμομεν λέγειν*.³ $\sim \cup | - \cup | - \wedge$

3. *Second Pherecratic*: *παιδὸς δύσφορον ἄταν*.⁴ $- > | \sim \cup | - \cup$
Catal. *ἐκ μὲν δὴ πολέμων*.⁵ $- > | \sim \cup | - \wedge$

4. *Glyconic*: (Three forms):

(a) *ἔπι ἄναξ Πόσειδον, φῶ*.⁶ $\sim \cup | - \cup | - \cup | - \wedge$

(b) *Θήβα τῶν προτέρων φάος*.⁷ $- > | \sim \cup | - \cup | - \wedge$

(c) *φῶτα βάντα πανσαγία*.⁸ $- \cup | - \cup | \sim \cup | - \wedge$

¹ Sapph. 1, 28.

⁴ S. Aj. 643.

⁷ S. An. 101.

² Pind. Py. 11, 11.

⁵ S. An. 150.

⁸ *ibid.* 107.

³ S. O. C. 129.

⁶ Ar. Eq. 551.

5. Three *Alcaics*, which form the Alcaic stanza (a, a, b, c):

- (a) ἀσυνέτημι τῶν ἀνέμων στάσιν·
 ⌣ : — υ | — υ | ~ υ | — υ | — Λ
- (a) τὸ μὲν γὰρ ἔνθεν κῦμα κυλίνδεται
 ⌣ : — υ | — > | ~ υ | — υ | — Λ
- (b) τὸ δ' ἔνθεν· ἄμμες δ' ἂν τὸ μίsson
 ⌣ : — υ | — > | — υ | — υ
- (c) νᾶϊ φορήμεθα σὺν μελαίνῃ.¹
 ~ υ | ~ υ | — υ | — υ

Compare in Horace (Od. 1, 5):

Vides ut alta stet nive candidum
 Soracte, nec iam sustineant onus
 Silvae laborantes, geluque
 Flumina constiterint acuto.

6. *Sapphic*: ποικιλόθρον' | ἰθάνατ' | Ἄφροδίτᾱ.²

— υ | — υ | ~ υ | — υ | — υ
 — > | — > |

Three Sapphics and an Adonic (1) form the Sapphic stanza.

7. *Eupolidæan*: ὦ θε|ώμε|νοι, κατε|ρω̄ || πρὸς ὑ|μᾶς ἐ|λευθέρ|ως.³

— υ | — υ | ~ υ | — υ || — υ | — υ | — υ | — υ
 — > | — > | — > | — > | — υ | — υ
 ~ υ | ~ υ | — υ | — υ || — υ | — υ | — υ | — υ
 ~ υ | — υ | — υ | — υ | — υ | — υ (See 1644.)

The Eupolidæan verse is used by the line in comedy; as in *Ar. Nub.* 518-562.

1683. The first strophe of the first Olympic ode of Pindar is given as an example of the free use of logaoedics in lyric poetry.

ἄριστον μὲν ὕδωρ, ὁ δὲ || χρῦσὸς αἰθόμενον πῦρ
 υ : — υ | ~ υ | — υ | — υ || — υ | — υ | — υ
 ἄτε διαπρέπει || νυκτὶ μέγανoros ἔξοχα πλούτου·
 υ υ υ | — υ | — υ || ~ υ | — υ | — υ | — υ
 εἰ δ' ἄε'λα γᾶρύν
 — υ | — υ | — υ | — υ | — υ | — υ

¹ Alcae. 18, 1-4.

² Sapph. I, 1.

³ *Ar. N.* 518.

ἔλδαι, φίλον ἦτορ,

— υ | ~ υ | — υ

μηκέτ' ἀελίου σκόπει

— υ | — υ | — υ | — Λ

ἄλλο θαλπνότερον ἐν ἀμέ||ρα φάεννον ἄστρον ἐρή||μῦς δι' αἰθέρος,

— υ | — υ | υ υ υ | — υ || — υ | — υ | ~ υ | — υ || — υ | — υ | — Λ

μηδ' Ὀλυμπιάς ἀγῶνα || φέρτερον αὐδάσομεν·

— υ | — υ | — υ | — υ || ~ υ | — υ | — υ | — Λ

ὄθεν ὁ πολύφατος ὕμνος ἀμφιβάλλεται

υ : υ υ υ | υ υ υ | — υ | — υ | — υ | — Λ

σοφῶν μητίεσι, κελαδεῖν

υ | ~ υ | — υ | — υ | υ υ υ | — Λ

Κρόνου παῖδ', ἐς ἀφνεῖαν ἰκομένους

υ : — υ | — υ | — υ | — υ | υ υ υ | — Λ

μάκαιραν Ἰέρωνος ἐστίαν.

υ : — υ | υ υ υ | — υ | — υ | — Λ

DACTYLO-EPITRITIC RHYTHMS.

1684. 1. About half of the odes of Pindar are composed in a measure called *dactylo-epitritic*, which consists of dactyls, with their equivalent spondees and syncopated forms (—), and epitrites. The epitrite (— υ —) is composed of a long (or Doric) trochee (— υ, see 1632, 2) and a spondee. The dactylic parts of the verse generally have the form — υ υ — υ υ — or (catalectic) — υ υ — υ υ — —. The epitrite also may be catalectic, — υ — —. The verse may have an anacrusis.

2. It will be noticed that in this verse the long trochee (— υ) has the same length as the dactyl and the dactyl has its full time, while in logaoedic verse the trochee has its ordinary time and the dactyl is cyclic (equivalent in time to the trochee).

1685. The first strophe of Pindar's third Olympic ode is an example of this measure:—

Τυνδαρίδαις τε φιλοξείνοις ἀδεῖν καλλ|λιπλοκάμῳ θ' Ἑλένα

— υ υ | — υ υ | — — | — υ — — || — υ υ | — υ υ | — —

κλεινὰν Ἀκράγαντα γεραίρων εὐχομαι,

— : — υ υ | — υ υ | — — | — υ — —

Θήρωνος Ὀλυμπιονίκῃν || ὕμνον ὀρθώσας, ἀκαμαντοπόδων

— : — υ υ | — υ υ | — — || — υ — — | — υ υ | — υ υ | — — Π

ἵππων ἄωτον. || Μοῖσα οὕτω μοι παρεστά||κοι νεοσίγαλον εὐρόντι τρόπον

— : — υ — — || — υ — — | — υ — — || — υ υ | — υ υ | — — | — υ — Π

Δωρίψ φωνῶν ἑναρμόξαι πεδίλφ.

— υ — — || — υ — — | — υ — —

RHYTHMS WITH FEET OF FIVE OR SIX TIMES.

1686. Some of the more important rhythms with feet of five or six times (1627, 3 and 4) are the following:—

1687. 1. *Choriambic* rhythms, with the choriambus — υ υ — as the fundamental foot:—

παῖδα μὲν αὐτᾶς πύσιν αὐτᾶ θεμένα.¹

— υ υ — | — υ υ — | — υ υ —

δεινὰ μὲν οὖν, δεινὰ ταρασσεί σοφὸς οἰωνοθέτης.²

— υ υ — | — υ υ — | — υ υ — | — υ υ —

2. *Choriambic* verses of this class are rare. Most verses formerly called choriambic are here explained as logaoedic (1682).

1688. 1. *Ionic* rhythms, with the ionic *a minore* υ υ — — as the fundamental foot, admitting also the equivalent υ υ □ (1626, 2):—

πεπέρῃκεν|μὲν ὁ περσέ|πτολις ἦδη

βασίλειος | στρωτὸς εἰς ἀντίπορον γείτονα χώρῶν,

λινοδέσμφ | σχεδιά πορ|θμὸν ἀμείψᾱς

Ἄθμαν|τίδος Ἑλλᾶς.³

υ υ — —	υ υ — —	υ υ — —
υ υ — —	υ υ — —	υ υ — — υ υ — —
υ υ — —	υ υ — —	υ υ — —
υ υ □	υ υ — —	υ υ — —

2. A double trochee — υ — υ often takes the place of the two long syllables and the two following shorts. This is called *anacclasis* (ἀνάκλασις, *breaking up*), as it breaks up the feet. *E.g.*

τίς ὁ κραϊνῶ | ποδὶ πηδῆ|ματος εὐπέ|τροῦς ἀνάσσων ;⁴

υ υ — — | υ υ — — | υ υ — υ | — υ — —

¹ A. Se. 929.

² S. O. T. 484.

³ A. Pe. 65–70.

⁴ *ibid.* 95.

1689. *Cretic* rhythms, in which *paesons* occur by resolution of long syllables (— ∪ ∪ ∪ or ∪ ∪ ∪ — for — ∪ —) :—

οὐκ ἀνασχῆσομαι · | μηδὲ λέγε | μοι σὺ λόγον ·
 ὡς μεμῆ|σηκά σε Κλέ|ωνος ἔτι | μᾶλλον, ὄν
 κατατεμῶ | τοῖσιν ἰπ|πεῦσι κατ|τύματα.¹
 — ∪ — | — ∪ — | — ∪ ∪ ∪ | — ∪ ∪ ∪
 — ∪ — | — ∪ ∪ ∪ | — ∪ ∪ ∪ | — ∪ —
 ∪ ∪ ∪ — | — ∪ — | — ∪ — | — ∪ —

1690. *Bacchic* rhythms, with the *bacchius* ∪ — — as the fundamental foot :—

τίς ἀχῶ, | τίς ὀδμᾶ | προσέπτᾶ | μ' ἀφεγγῆς ;²
 ∪ — — | ∪ — — | ∪ — — | ∪ — —
 στενάζω ; | τί ῥέξω ; | γένωμαι | δυσοίστᾶ | πολίταις ;³
 ∪ — — | ∪ — — | ∪ — — | ∪ — — | ∪ — —

DOCHMIACS.

1691. *Dochmiac* verses, which are used chiefly in tragedy to express great excitement, are based upon a foot called the *dochmius*, compounded of an iambus and a cretic (or a bacchius and an iambus) ∪ — | — ∪ — (or ∪ — — | ∪ —). This peculiar foot appears in nineteen different forms, by resolving the long syllables and admitting irrational longs in place of the two shorts. Its most common forms are ∪ — | — ∪ — and ∪ ∪ ∪ | — ∪ —. As examples may be given

δυσαλαγεῖ τύχα.⁴ ∪ — — ∪ —
 πτεροφόρον δέμας.⁵ ∪ ∪ ∪ — ∪ —
 μῖσούμενον μὲν οὖν.⁶ > ∪ ∪ — ∪ — (for > — — ∪ —)
 μεγάλα μεγάλα καί.⁷ ∪ ∪ ∪ ∪ ∪ ∪ — (for ∪ — — ∪ —)
 μετοικεῖν σκόψθ' ἑλθόντων ὁ τλάμων.⁸ ∪ — — ∪ — | ∪ — — > —
 μεθεῖται στρατός, στρατοπέδον λιπών.⁹ ∪ — — ∪ — | ∪ ∪ ∪ — ∪ —

¹ A. Ach. 299-301.² A. Pr. 115.³ A. Eu. 788.⁴ A. Ag. 1165.⁵ *ibid.* 1147.⁶ *ibid.* 1090.⁷ E. Ba. 1198.⁸ E. Hipp. 837.⁹ A. Se. 79.