

INTRODUCTION TO
GREEK METRE

BY
M. L. WEST
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PREFACE

WITH *Greek Metre* (1982) I aimed to provide a work of reference that would be reasonably comprehensive. Whatever success I may have achieved in that aim, the result was certainly a dense and daunting book for the beginner. In abridging it to make the present volume I have tried to keep the needs of the undergraduate mainly in view, and to produce something more easily digestible as well as more easily affordable. On the one hand I have omitted a great deal of subsidiary detail, including practically all statistics, bibliography, and discussion of rarities. The number of footnotes has been reduced from 458 to 42. On the other hand I have explained some things a bit more slowly, and provided some additional examples. There has also been some rearrangement: I have given prosody and the main stichic metres chapters to themselves, and amalgamated the two chapters dealing with Hellenistic and post-Hellenistic verse. The appendix on Latin metre and its relation to Greek has been dispensed with.

The book remains fuller than most of its kind. Anyone who has absorbed its contents will be well educated in the subject. Further information on most points is to be found in *Greek Metre*: let that be said here once and for all.

As a curiosity it may be mentioned that the work of abridgement was begun and finished in the sky—on the outward and return flights between London and Los Angeles, where I spent the early months of this year enjoying sunshine, seafood, and much else.

M.L.W.

Royal Holloway and Bedford New College, London
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CONTENTS

METRICAL SYMBOLS	ix
ABBREVIATIONS FOR TEXT COLLECTIONS	xi
I. THE NATURE OF GREEK METRE	
A. ORIGINS	I
B. SOME BASIC TERMINOLOGY	3
C. FEATURES OF GREEK RHYTHM	5
D. FURTHER POINTS	8
II. PROSODY	
A. LONG AND SHORT PHONEMES	10
B. LONG AND SHORT SYLLABLES	12
C. THE MEETING OF VOWELS <i>Elision, 13. Correption, 14. Synecphonesis, 14. Consonantali- zation of i and v, 15. Hiatus, 15.</i>	13
D. THE TREATMENT OF CONSONANTS <i>Mute and liquid, 16. Epic fossils, 17. Initial continuants, 17. Final continuants, 18. σκ, ζ; μν; σλ, 18.</i>	16
III. THE STANDARD STICHIC METRES	
A. THE DACTYLIC HEXAMETER	19
B. THE ELEGIAC COUPLET	23
C. THE IAMBIC TRIMETER	24
D. THE TROCHAIC TETRAMETER (CATALECTIC)	28
E. THE IAMBIC TETRAMETER CATALECTIC	29
F. THE ANAPAESTIC TETRAMETER CATALECTIC	29
G. CHOLIAMBICS	30
IV. THE LYRIC POETS	
A. IONIAN EPODIC VERSE	31
B. LESBIAN LYRIC	32

C. DORIAN LYRIC (TO IBYCUS)	35
<i>Alcman, 36. Stesichorus, 37. Ibycus, 38. Syncopated clausulae, 39. Cretics, 39. Spondaics, 39.</i>	
D. ANACREON	40
E. SIMONIDES, BAGCHYLIDES, PINDAR	42
<i>Dactylo-epitrite, 43. Aeolic, 44. Iambic, 46.</i>	
V. THE LYRIC METRES OF DRAMA	48
<i>Marching anapaests, 48. Iambic and trochaic runs, 49. Comic dicola, 49.</i>	
A. SONG: PRELIMINARY REMARKS	50
B. IAMBIC AND TROCHAIC	52
C. CRETIC-PAEONIC	55
D. DOCHMIAC	56
E. AEOLIC	58
F. LYRIC ANAPAESTS	60
G. IONIC	61
H. DACTYLIC	63
I. DACTYLO-EPITRITE	65
J. POLYMETRY	66
VI. THE LATER CENTURIES	68
A. LYRIC METRES	70
<i>Dactylo-epitrite, 70. Iambic and trochaic, 70. Cretic-paeonic, 71. Aeolic, 72. Ionic, 73. Anapaestic, 75.</i>	
B. BOOK LYRIC	76
C. TRADITIONAL STICHIC METRES	77
<i>The hexameter, 77. The elegiac couplet, 80. The iambic trimeter and trochaic tetrameter, 81. The choliambic, 82.</i>	
D. CONCLUSION	83
GLOSSARY-INDEX	85

METRICAL SYMBOLS

—	long
∪	short
×	anceps
⊗	long syllable in anceps position
∪ ∪	usually long
∪ ∪	usually short
∪ ∪ ∪	resolvable long
∪ ∪ ∪	resolved long
∪ ∪ ∪	contractible biceps
∪ ∪ ∪	contracted biceps
∪ ∪ ∪ ∪	triseme (equivalent to — ∪)
∪ ∪ ∪ ∪	triseme (equivalent to ∪ —)
∪ ∪ ∪ ∪ ∪	tetraseme (equivalent to — —)
○ ○	two positions of which at least one must be long
	word-end (∪: often word-end; ∪/: more/less often word-end)
(bridge, i.e. word-end avoided
∫	dovetailing, i.e. word-end one position later
	period-end (or beginning)
	strophe-end (or beginning)
⊗	beginning or end of composition
::	change of speaker
~	in responson with
ad	adonean (— ∪ ∪ — ×)
an	anapaestic metron (∪ ∪ — ∪ ∪ —)
an [^]	anapaestic metron or metra with catalexis (... ∪ ∪ —)
ar	aristophanean (— ∪ ∪ — ∪ —)
ch	choriamb (— ∪ ∪ —)
cr	cretic (— ∪ —)
δ	dochmius (∪ — — ∪ —)
d, D	— ∪ ∪ —, — ∪ ∪ — ∪ ∪ — <i>δ ∪ ∪ —</i>
D ² , D ³	— ∪ ∪ — ∪ ∪ — ∪ ∪ —, — ∪ ∪ — ∪ ∪ — ∪ ∪ —
da	dactyl (— ∪ ∪)
da [^]	dactyls with catalexis (... — ×) <i>des verses in strophe</i>
dod	dodrans (— ∪ ∪ — ∪ —)
dod ^{''}	reversed dodrans (○ ○ — ∪ ∪ —)

METRICAL SYMBOLS

x	
e, e^{\wedge}	-- (in dactylo-epitrite)
E, E^2	-- x --, -- x -- x --
enn	enneasyllable (x - x - u - u -)
gl	glyconic (o o - u - u -)
gl	anaclastic glyconic (- u - u - u -)
gl^{\sim}	anaclastic glyconic (o o - x - u - u -)
hag	hagesichorean (x - u - u - u -)
hag^{\sim}	anaclastic hagesichorean (x - x - u - u -)
hd	hypodochmius (- u - u -)
hex	hexameter
hi	hipponactean (o o - u - u -)
hi	anaclastic hipponactean (- u - u - u -)
hi^{\sim}	anaclastic hipponactean (o o - x - u - u -)
ia	iambic metron (x - u -)
$ia, ia^{\wedge}, ia^{\wedge}$	syncopated iambic metra (- u -, u -, --)
io	ionic metron (u u -)
io^{\wedge}	u u - (in ionics)
zio^{\dagger}	ionic dimeter with anaclasis (u u - u - u -)
zio^{\dagger}	ionic trimeter with anaclasis (u u - u - u - u -)
zio^{\dagger}	ionic trimeter with anaclasis (u u - u - u - u -)
ith	ithyphallic (- u - u -)
$k\delta$	dochmius kaibelianus (x - u - u -)
lk	lekythion (- u - u - u -)
pe	penthemimer (x - u - x)
ph	pherecratean (o o - u - u -)
r	reizianum (x - u - u - x)
tl	telesillean (x - u - u - u -)
tl^{\sim}	anaclastic telesillean (x - x - u - u -)
tr	trochaic metron (- u - x)
tr^{\wedge}	trochaic metra with catalexis (... - u -)

Modifications of the above

A preceding numeral (as in *4da*) indicates the number of metra.

In *zia* etc. the sign \wedge applies only to the last metron.

Superior *c* or *d* (as in *gl^c*, *ph^{3d}*) indicates choriambic or dactylic expansion; see p. 34.

Superior \sim (as in $\sim cr$, gl^{\sim}) indicates that the first or last position is resolved.

ABBREVIATIONS FOR TEXT COLLECTIONS

<i>CA</i>	<i>Collectanea Alexandrina</i> , ed. I. U. Powell, Oxford, 1925.
<i>GDK</i>	E. Heitsch, <i>Die griechischen Dichterfragmente der römischen Kaiserzeit</i> , Göttingen, 1963-4.
<i>GVI</i>	W. Peek, <i>Griechische Vers-Inschriften</i> , i, Berlin, 1955.
<i>PMG</i>	<i>Poetae Melici Graeci</i> , ed. D. L. Page, Oxford, 1962.
Pöhlmann	E. Pöhlmann, <i>Denkmäler altgriechischer Musik</i> , Nuremberg, 1970.
<i>SH</i>	<i>Supplementum Hellenisticum</i> , ed. H. Lloyd-Jones and P. J. Parsons, Berlin and New York, 1983.
<i>TrGF</i>	<i>Tragicorum Graecorum Fragmenta</i> , ed. B. Snell, R. Kannicht, and S. Radt, Göttingen, 1971-.

I. THE NATURE OF GREEK METRE

A. ORIGINS

GREEK is a member of the Indo-European family of languages, descended from a prehistoric parent language of which more than one stage of evolution and more than one dialect can be distinguished. The IE peoples appear to have spread in the fourth and third millennia BC from an original homeland in the south Russian steppes, north of the Caucasus and the Black Sea. Comparisons with other languages allow us to determine what elements of Greek vocabulary and grammar are inherited from IE, and in how changed a form. In the same way, comparisons with the metrical systems of certain other IE peoples show fairly clearly that Greek metre has IE origins. At least the basic principles of prosody seem to be IE, while some of the simpler lyric verse-forms seem to have developed in a straightforward way from even simpler IE prototypes. Simple stanza-forms too appear to be inherited.

It is not surprising that such relationships should exist. All peoples at all times have poetry and song, no less than they have language. Therefore, although there may be much change and innovation in the course of a thousand or two thousand years of a people's history, there can be no discontinuity in the history of their speech or poetic traditions. A new tradition, perhaps imported from a neighbouring or a subject people, may oust an older one, but only after a period of concurrence, in which something of the old may be absorbed in the new.

Certainly things may change out of recognition within a few centuries. In most branches of the IE tradition the original principles of metrical composition have disappeared from view or left only dim traces. It is really only the comparison of the Greek and Indian evidence that brings them out at all clearly. Once they are perceived, one can see that other traditions such as the Slavic and Celtic fit into the pattern, but it would not be possible to deduce a common origin for these without the

foundation that the Greek-Indian comparison provides. Within the Indian tradition the most important evidence is afforded by the metres of the *Rgveda*, a collection of over a thousand hymns thought to date from roughly 1200-1000 BC.

The following features are common to Greek and Indian (Vedic) verse, and may be assumed (until someone shows reason to think otherwise) to be inherited from a common tradition that flourished in at least part of the area occupied by the IE tribes at the time when they were still in some sort of general contact with one another. Each verse has a definite number of syllables or metrical positions, and would become unmetrical if a single syllable were added or taken away. There is some regulation of rhythm, particularly towards the end of the verse. Rhythm is defined not by a pattern of stressed and unstressed syllables as in English verse (the word-accent in both classical Greek and Vedic Sanskrit was one of musical pitch rather than stress, and had no effect on versification) but by a pattern of long and short syllables. Common to both traditions are the closing cadence $\cup - \cup \times$ and its truncated counterpart $\cup - \times$. A syllable counts as long either if it contains a long vowel or diphthong (which may, however, be shortened at the end of a word when immediately followed by another vowel) or if its vowel is separated from that of the next syllable by more than one consonant. The verse is treated as a continuous stream of sound, divided into syllables according to the sequence of consonants and vowels without regard to word-end or grammatical pauses. Between one verse and the next, on the other hand, there is a break in metrical continuity even if there is no sense-pause. Verses may be grouped together to make three- or four-line stanzas.

In relation to the reconstructed IE system, Greek verse shows a more thorough regulation of rhythm and a greater variety of metrical patterns. In most types of verse there are possibilities of substituting two short syllables for one long in certain positions (resolution), or one long for two shorts (contraction). This freedom is not found, however, in the Aeolic metres as used by Sappho and Alcaeus, and in other respects too some of these metres have a relatively primitive or conservative appearance in the light of the Indian evidence, as the distinguished French philologist Antoine Meillet pointed

out in 1923. Clearly there were different regional traditions within Greece, some more innovative than others. The divergence probably began well back in the Mycenaean period, and continued further in the subsequent Dark Age. By the eighth and seventh centuries, when poetry began to be written down, there were at least three distinct traditions, each associated with a particular dialect and chiefly cultivated in areas where that dialect (or something resembling it) was spoken, and each with its individual metrical forms. There was the Ionian tradition, represented by the epic, elegiac, and iambic poets; the Aeolian tradition, represented solely by the two Lesbian musicians Sappho and Alcaeus; and the Dorian tradition of the Peloponnese and the western colonies. Although there was by this time much cultural contact among the areas concerned, these established traditions maintained their separate identities into the second half of the sixth century. In the Dorian tradition there was a tendency to elaborate beyond the single verse or short stanza and to create long, complex strophes. Here we are furthest from IE beginnings (at any rate from those that we are able to identify); but even here we may still see traces of the IE heritage in the elements from which the strophes are built up.

B. SOME BASIC TERMINOLOGY

Synapheia is the technical term for the metrical and prosodic continuity that obtains within the limits of the verse. A 'verse' is itself a technical term, defined by *synapheia*; it should not be used simply for a line on the page, unless there are actual breaks of prosodic continuity at the end of it and the one before it. As *synapheia* sometimes does extend over several lines, and it is awkward to call such a long segment a verse, the more neutral term *period* is generally preferred. The period is defined as that segment of composition—whether forty syllables or only four—within which there is prosodic continuity, that is, the scansion of a word may be affected by the one following it because of the conjunction of vowels or consonants that may be created. At the end of the period there is a metrical break (sometimes called a *pause*, though there need not always have been an actual pause in delivery), and the scansion of the last

word will be the same, however, the next period may begin. A period cannot, of course, end in the middle of a word. It may end in the middle of a grammatical phrase, but very often its end coincides with a syntactic break. In metrical schemes period-end is shown by the symbol ||.

The last position in the period may always be occupied by either a long or a short syllable. In some metres the rhythmic pattern would lead us to expect a long in the final place: when the syllable is actually short, it is known as *brevis in longo* (in full: *syllaba brevis in elemento longo*). The missing length is made up by vacant time. In metrical schemes it is usual to show the final position as long in all cases (whether the pattern calls for a long or not).

The *strophe* is a structure longer than a single verse, made up of one or more periods, and recurring in the same form, whether immediately or after intervening matter. When there is only one recurrence, the second strophe is called the *antistrophe*. In most cases the strophe represents a musical unity, a melodic structure. Its repetition, often involving the reproduction of a complex rhythmical sequence extending over a hundred syllables or more, reflects the repetition of the music. The metrical agreement between strophes is known as *responson*.¹ Strophe-end is marked in metrical schemes by the symbol |||.

A *colon* is a single metrical phrase of not more than about twelve syllables. Certain types of colon are capable of being used as verses (short periods), but in general cola are subdivisions of periods. What gives them their identity is primarily their reappearance in other contexts, either in the same or in other compositions. It is a characteristic of Greek poetry that it is based on a stock of common cola. Although in some styles of sung poetry nearly every period is metrically unique, an original *ad hoc* construction, it is usually possible to recognize familiar types of colon in it, and on this basis to assign it to one of several established categories. Sometimes the poet himself demarcates the cola by means of regular word-end (*caesura*) and relatively frequent syntactic division; in other cases he integrates them seamlessly in the larger structure of his period.

¹ Occasionally a word or phrase in one strophe is echoed at the corresponding place in another, no doubt from its association with a particular musical phrase.

In some types of verse the rhythm of the period is regular enough to admit of its division into a series of identical or equivalent units of between three and six syllables. These are called *metra*, and the period may be described as a dimeter, tetrameter, etc., according to their number. Often the last metron is shorter than the rest by one or two syllables, emphasizing the pause that marks period-end. The verse is then said to show *catalexis*, or to be *catalectic*. Where there is no such shortening it is called *acatalectic*. For instance, × - ∪ - is an iambic metron, and - ∪ - × a trochaic metron. An 'iambic dimeter acatalectic' will be × - ∪ - | × - ∪ -, whereas an iambic dimeter catalectic is × - ∪ - | ∪ - -. A trochaic tetrameter catalectic will be

- ∪ | - × | - ∪ | - × | - ∪ | - × | - ∪ | -.

Occasionally it is convenient to describe a colon as *hypercatalectic*, that is, one or two syllables longer than the norm, for example when a series of ionic metra (∪ ∪ - -) is rounded off by ∪ ∪ - - - or ∪ ∪ - ∪ - -.

The *foot* is an ancient alternative unit of analysis. In some rhythms there is no difference between the foot and the metron. In others (iambic, trochaic, anapaestic) there are two feet to each metron. In these latter cases the metron is the more satisfactory unit, because all periods contain an even number of feet and there are features which recur with every second foot: iambic × - ∪ - (not ∪ - ∪ - or × - × -), trochaic - ∪ - ×. We therefore analyse these rhythms in terms of metra; but feet remain convenient as a means of specifying a particular place in the verse where some phenomenon occurs.

C. FEATURES OF GREEK RHYTHM

The scansion of a particular series of words forming a verse must be distinguished from the abstract metrical scheme of the verse. The particular verse is made up of syllables: the metrical scheme is made up of *positions* in which syllables of suitable length are accommodated. Positions are long, short, or anceps (indifferent), an anceps position being one where the quantity of the syllable is unregulated, or regulated only at the poet's discretion.

In IE poetry it seems that quantities were regulated only towards the end of the verse and free otherwise. A relic of this freedom is seen in certain Aeolic metres where (in the Lesbian poets) the verse begins with two anceps positions, a combination known as the Aeolic base. But otherwise all Greek verse is so regulated that most positions are long or short, and anceps positions occur only singly. The long positions—I call them (*loci*) *principes*—are generally spaced, separated either by two short positions or by single positions which are alternately short and anceps. The basic rhythmical movements, therefore, are

- ... - - - - -
 or ... - - - x - - - ... (symmetrical rhythms), or a combination of these,
 ... - - - - x - - - -
 or ... - - - x - - - ... (asymmetrical rhythms).

Each sequence may begin either 'rising' (x - - or - - -; not, however, - - x) or 'falling' (- -), and it may end either 'blunt' (- -) or 'pendant' (- - x).

A princeps position, provided it is not the last of its kind in the period, may sometimes be resolved, i.e. occupied by two short syllables, especially in single-short rhythm. Where three or more consecutive short syllables occur within a colon it is nearly always a sign of resolution.

Two consecutive short positions before a princeps may sometimes be contracted, i.e. occupied by a single long syllable, especially in symmetrical rhythm. It is therefore convenient to consider ϖ as a unity, and we call it a *biceps*. Where three consecutive long syllables occur within a colon, the second one will usually represent either a contracted biceps (notated ϖ) or an anceps, depending on the metrical context. Where there are more than three consecutive long syllables, alternate ones will usually represent bicipitia, except that if one of them is at period-end it will represent an anceps.

Resolution and contraction are possible because a long syllable in ancient Greek had a duration which was nearer to that of two short syllables than to that of one. The actual ratio may be estimated as approximately 5:3. This means that in the metrical sequence - ϖ (princeps + biceps), recited in ordinary speech rhythm, the princeps occupied a slightly shorter time

than the biceps (5:6), and if a long syllable was used to fill the biceps it had to be dragged a little. When verse was sung rather than recited, the long positions seem usually to have been given a more precise mathematical relationship to the shorts, normally 2:1 but occasionally in some metres 3:1. The 3:1 ('triseme') longs occur in iambic or trochaic song, where we may find, for example, - - - or - - - or - - - counting as a metron side by side with, and evidently equivalent to, the normal x - - . Using the symbol L or J employed by ancient rhythmicians, we could interpret these as L - - , - - L , L L .
 In a few exceptional instances such 'syncopated' metra, as they are conventionally called, are found in responsion with unsyncopated metra, but normally the same syncopations occur in strophe and antistrophe.

The recurrence of princeps-longs at every second or third position in most metres gives a clear sense of rhythm, a rhythm which often continues smoothly from one period into the next. But we should guard against our natural inclination in reading Greek verse to place the principes at equal intervals when the number of positions separating them is in fact unequal. We have this inclination partly because our own poetry is stressed, and stressed at equal intervals (and even in our speech we tend towards equal spacing of stresses, hurrying over sequences of unstressed syllables and slowing down when there are fewer); partly also because we are used to music with rather banal rhythms and regular bar-lengths. Greek metre, like the traditional folk music of eastern Europe and Asia, sometimes presents more intricate rhythms and changing bar-lengths. It is precisely the asymmetrical distribution of the longs and shorts that gives many metres their characteristic quality—the fact that in - - - - - , for instance, the principes are *not* equidistant. We ought not to read that sequence as if it were the same as 'under the greenwood tree' but, counting two units (*morae*) for the longs and one for the shorts, as 'tata-ta-ta-tata-tata'. When we see ϖ - - - - - we should not give it a 'buckle my shoe, buckle my shoe' rhythm, but something more like 'gin a body meet a body'; and similarly 'coming through the rye' is a more accurate realization of the dochmiac rhythm - - - - - than 'the wise kangaroos' or 'the mome raths outgrabe', provided that 'rye' is not prolonged for more than two *morae*.

In certain metres the pattern was susceptible of variation by transposition of quantities at a particular place in the colon, $\cup -$ for $- \cup$ or vice versa. Hence $\cup - \cup -$ is sometimes treated as interchangeable with $- \cup \cup -$; $\times \times - \cup \cup - \cup -$ with $\times \times - \times - \cup \cup -$ or $- \cup \cup - \cup - \cup -$; $\cup \cup - - \cup \cup - -$ with $\cup \cup - \cup - \cup - -$. This is called *anacalasis*; it is something like syncopation in the proper musical sense (as opposed to the sense which the word has acquired in Greek metrics). Again the Scottish song provides a comparison:

Gin a body meet a body coming through the rye

$- \cup \cup - | - \cup \cup - | \cup - - \cup | -$

becomes in the next line

gin a body kiss a body, need a body cry?

$- \cup \cup - | - \cup \cup - | - \cup \cup - | -$

In the next

Ilka lassie has her laddie: nane, they say, hae I,

$- \cup \cup - | - \cup \cup - | - \cup - \cup | -$

and finally,

but all the lads they smile at me when

$(\cup) | - \cup - \cup | - \cup - \cup |$

coming through the rye.

$\cup - - \cup | -$

In other words the basic metron $- \cup \cup -$ alternates with $\cup - - \cup$ and $- \cup - \cup$, on the same principle as in Greek it alternates with $\cup - \cup -$.

D. FURTHER POINTS

Besides fitting syllables to positions, the poet has to fit his sentences into the larger framework of periods and strophes. There is no requirement that syntactic segments should coincide with metrical segments, but they often do, and there is a strong tendency to avoid serious clashes between verbal and metrical phrasing. In some metres sense-pauses are largely

confined to a few places in the line. When a metrical boundary such as a regular caesura or period-end is approaching, the poet will normally let his sentence run to it, or a word or two beyond it, rather than start a new one immediately before it. The boundary will not usually divide an appositive (prepositive or postpositive) from the word with which the sentence-rhythm unites it.² As a general rule, prepositives are not placed immediately before caesura or period-end, nor postpositives immediately after. Appositives of two or three syllables, and sequences of two or more monosyllabic appositives, enjoy greater independence than monosyllabic ones on their own. The caesura is less strictly treated than period-end.

Special licences are occasionally taken in order to fit essential proper names into the verse. The name may be given an unusual form or scanned in an unusual way; or, more often, the metre may be treated in an abnormal manner. So in describing the forms that different metres may take, it is necessary to note which of them occur only or mainly with names. In verse inscriptions, which were often composed by incompetent versifiers, but where the need to incorporate particular names was especially pressing, the metrical scheme sometimes simply collapses under the strain.

² Prepositives are those words which can only stand before another word: the article, prepositions (unless following their case), $\tilde{\omega}$, $\kappa\alpha\acute{\iota}$, $\alpha\lambda\lambda\acute{\alpha}$, η , and other conjunctions, the relative pronoun, particles such as η , $\tau\omicron\iota\gamma\acute{\alpha}\rho$, interrogative $\tilde{\alpha}\rho\alpha$, and usually $\omicron\tilde{\upsilon}$, $\mu\acute{\eta}$, and demonstrative $\tilde{\delta}/\tilde{\delta}\epsilon$. Postpositives are those words which can only stand after another: they include all enclitics, and particles such as $\tilde{\alpha}\rho\alpha$, $\gamma\acute{\alpha}\rho$, $\gamma\omicron\upsilon\tilde{\nu}$, $\delta\alpha\acute{\iota}$, $\delta\acute{\epsilon}$, $\delta\eta$, $\delta\eta\tau\alpha$, $\delta\eta\theta\epsilon\upsilon$, $\mu\acute{\epsilon}\nu$, $\mu\acute{\eta}\nu$, $\omicron\tilde{\upsilon}\nu$, $\tau\omicron\iota\upsilon\tilde{\nu}\nu$, $\tilde{\alpha}\nu$, $\alpha\tilde{\delta}$.

II. PROSODY

A. LONG AND SHORT PHONEMES

GREEK metre is based on the measurement of syllables. Their number is measured, and to a large extent also their individual 'quantity', their relative duration. In this chapter we consider how syllabic quantity is determined.

The individual sound-units into which the words of a given language may be analysed are called phonemes. These divide broadly into vowels and consonants. Within these categories various subdivisions can be made, not all of which are relevant to our purpose. The most important distinctions that concern us are those between long and short vowels, between stop and continuant consonants, and between pre- and post-vocalic consonants.

In the classical Greek vowel system there was a clear-cut distinction between long and short vowels. ϵ and $ο$ are short vowels (their long equivalents being normally written $\epsilon\iota$ and $ο\upsilon$ in literary texts, cf. p. 21); η and ω are long, as are all diphthongs; the three remaining vowels, α ι υ , are short in some words and long in others, and one has to learn which are which. One ought to learn the quantities of the vowels when one learns a word. For those who have not done this, no comprehensive rules can be given, but the following practical hints will be helpful:

Vowels bearing a circumflex accent can only be long.

If a word has an acute accent on the antepenultimate syllable, or a circumflex on the penultimate, the vowel of the last syllable must be short, unless it is $\alpha\iota$ or $ο\iota$. For example: $\acute{\alpha}\lambda\gamma\epsilon\alpha$ (- $\acute{\alpha}$), $\mu\eta\eta\nu$ (i). (Note that at the moment we are speaking of the length of vowels, not of syllables: the difference is important.)

Vowels arising from contraction must be long, e.g. $\acute{\epsilon}\tau\acute{\iota}\mu\bar{\alpha}$ (from $-a\epsilon$), $\Delta\acute{\iota}\phi\iota\lambda\omicron\varsigma$ (from $\Delta\iota\upsilon-$), dative $\mu\eta\grave{\tau}\bar{\iota}$ (- ι).

I am indebted to Dr J. H. W. Penney for help with the formulation of sections A and B of this chapter.

The vowels in the following common suffixes are long: $-\bar{a}\varsigma$ in masculine nominatives and in the gen. sing. and acc. pl. of the first declension (but normally $-\acute{a}\varsigma$ in the third declension); $-\bar{a}$ in the dual; $-\acute{\iota}$ in $\acute{o}\upsilon\tau\omicron\sigma\acute{\iota}$, $\delta\delta\acute{\iota}$, etc.; $-\acute{\upsilon}\nu\omega$ present and $-\bar{\upsilon}\nu\alpha$ aorist (but future $-\bar{\upsilon}\nu\hat{\omega}$).

The following have short vowels: $-a$ in the neuter plural, and in the acc. sing. (except sometimes with $-\acute{\epsilon}\alpha$); $-a-$ in aorist and perfect endings ($-a$ $-a\varsigma$ $-a\mu\epsilon\nu$ $-a\tau\omicron$ $-a\nu$ $-\acute{a}\mu\epsilon\nu\omicron\varsigma$ etc.), except for 3 pl. pf. $-\bar{a}\sigma\iota$ and Doric $\acute{\epsilon}\beta\bar{\alpha}$, $\acute{\epsilon}\phi\bar{\alpha}$, etc.; final $-i$ and $-v$ in most words; $-us$ and $-uv$ in adjectives; the noun suffixes $-\mu\alpha$, $-\sigma\iota\varsigma$, $-\acute{\iota}\bar{\alpha}$, $-\omicron\sigma\acute{\upsilon}\nu\eta$, $-\acute{\iota}\delta\eta\varsigma$, $-\acute{\alpha}\delta\eta\varsigma$, adjectival $-\acute{\alpha}\kappa\acute{o}\varsigma$, $-\acute{\iota}\kappa\acute{o}\varsigma$, $-\acute{\iota}\nu\omicron\varsigma$, $-\acute{\iota}\omicron\varsigma$, $-\acute{\upsilon}\rho\acute{o}\varsigma$; all prepositions ($\acute{\alpha}\nu\acute{\alpha}$, $\delta\acute{\iota}\acute{\alpha}$, $\sigma\acute{\upsilon}\nu$, etc.).

Throughout this book long a , ι , and v are marked as such, unless bearing a circumflex accent.

Stop consonants (also called mute or plosive) are those produced by briefly closing the oral aperture (at any point between the back of the throat and the lips) so as to check the flow of breath. In Greek they are

	velar	dental	labial
voiceless	κ χ	τ θ	π ϕ
voiced	γ	δ	β

Continuants are those in which the oral aperture is only partially obstructed, or the nasal passage used instead, so that there is no interruption of the flow of breath:

liquid	nasal	fricative	semivowel
λ ρ	μ ν	σ	F

Continuants, by their 'continuant' nature, are more readily prolonged in pronunciation than are stops.

Each phoneme, whether vowel or consonant, demands a particular configuration of the vocal organs and therefore has a certain duration. A consonant immediately followed by a vowel occupies an insignificant amount of time. But one that stands before another consonant, or at a pause, has a greater duration, often at least equal to that of a short vowel. This is because the constriction of the oral aperture is not at once relieved by making a vowel but either sustained for a moment (at a pause, or if the consonant is doubled) or relocated (if the

second consonant is a different one), in which case time is needed for the readjustment of the vocal organs.

B. LONG AND SHORT SYLLABLES

We have seen that the period is treated as a continuous piece of language, even if the end of a sentence or a speaker-change occurs within it, and that it is divided into metrical syllables without regard to word-division. Each of these syllables is a phonetic segment centred on a vowel (or amalgam of vowels). The consonant immediately preceding the vowel counts as the beginning of the syllable. So the word *ποδηγός*, for instance, is syllabified as *πο-δη-γός* (not *ποδ-ηγ-ός* as one might expect from its formation). The syllable continues until terminated by the release of the next, or by the pause at period-end. It will therefore take in any post-vocalic consonant that is not immediately followed by another vowel; and the duration of such a consonant (unlike that of a prevocalic one) will make a significant addition to the length of the syllable. Where two consonants occur together, then, they are (normally) divided between syllables, with a lengthening effect upon the prior syllable.¹

A syllable that ends with its vowel is said to be 'open', while one that ends with a consonant is 'closed'. A syllable is long *either* if it contains a long vowel or diphthong *or* if it is closed. An open syllable with a short vowel will be short. Thus in the two verses

$\overset{\circ}{\sigma}\overset{\circ}{\kappa}\overset{\circ}{\omicron}\overset{\circ}{\tau}\overset{\circ}{\omicron}\overset{\circ}{\varsigma}$ $\overset{\circ}{\epsilon}\overset{\circ}{\mu}\overset{\circ}{\delta}\overset{\circ}{\nu}$ $\overset{\circ}{\phi}\overset{\circ}{\alpha}\overset{\circ}{\omicron}\overset{\circ}{\varsigma}$,
 $\overset{\circ}{\epsilon}\overset{\circ}{\rho}\overset{\circ}{\epsilon}\overset{\circ}{\beta}\overset{\circ}{\omicron}\overset{\circ}{\varsigma}$ $\overset{\circ}{\phi}\overset{\circ}{\alpha}\overset{\circ}{\epsilon}\overset{\circ}{\nu}\overset{\circ}{\nu}\overset{\circ}{\omicron}\overset{\circ}{\tau}\overset{\circ}{\alpha}\overset{\circ}{\tau}\overset{\circ}{\omicron}\overset{\circ}{\nu}$ $\overset{\circ}{\omega}\overset{\circ}{\varsigma}$ $\overset{\circ}{\epsilon}\overset{\circ}{\mu}\overset{\circ}{\omicron}\overset{\circ}{\iota}$,

the metrical syllables and their quantities are:

sko-to-se-mom-pha-os || ○○○-○○ ||
e-re-bo-sō-pha-en-no-ta-to-nhō-se-moi || ○○○-○○-○○○-○-||

If they were not separate verses but in synapheia, the *s* of *φάος* would carry over to the next syllable: *pha-o-se-re-bo-* (○○○○).

A few syllables are anceps, either because the vowel itself for some reason admits of different scansion or because a consonant following the vowel can be allocated alternatively to the

¹ The aspirate does not count as a consonant; ζ, ξ, ψ each count as two.

same or to the next syllable (see p. 16). There is no connection between anceps syllables and anceps positions (p. 5): in any actual instance an anceps is used either as long or short, and it is anceps only in the sense that it could be treated differently in different places.

It is important, I repeat, not to confuse vowel-length and syllable-length. In *κρύπτω*, for example, the *v* is itself short, but the syllable *κρυπ*, being closed, is long (and that is what counts for metre). Contrast *ρίπτω*, in which the *i* is long by nature. One must not speak of a vowel as being 'lengthened by position' (i.e. by the fact that two consonants follow it). Strictly one should not even say that a syllable, such as *τό* in *τὸ σκότος*, is lengthened by position, since the syllable that is long is not *το* but *τοσ*.

The basic rule of syllabification as stated above calls for a number of qualifications and supplementary remarks. They fall under two heads: the meeting of vowels, and the treatment of consonants.

C. THE MEETING OF VOWELS

Elision

Short final vowels are mostly elided when the next word begins with a vowel (unless there is period-end between the two words). The following, however, are unelidable:

ᾗ, τᾶ.

τί, τι, ὄτι (except in epic?); *ἄχρη, μέχρη; περί* (except in Pindar); *-ι* in the vocative, and on the whole (except in epic) in the dative sing. and pl.; the adverbial suffix *-ί*.

ῶ, τό, πρό; -ᾶο and *-οιο* (except Doric lyric, inscriptions).

-υ generally (except Aeolic *ἀπύ = ἀπό*).

Poets normally avoid placing unelidable vowels before a word beginning with a vowel. Homer, however, allows this with *ῶ, τό, τί, ὄτι, πρό, -υ*, dat. sing. *-ι*, and comic poets with *τί, τι, ὄτι, περί, πρό*, voc. *-ι*, and *ἄχρη* and *μέχρη* before *ἄν*. *τί* is also so admitted in Thgn. 649, B. 19. 15, and tragedy.

Elision of the diphthongs *-αι* and *-οι* occurs within restricted limits: *-αι* in middle and passive endings in epic, Lesbian lyric, Pindar, comedy, and occasionally in later tragedy;² also in

² E. *IT* 679, *IA* 407, and a couple of fragments.

active infinitives in Lesbian lyric and comedy; -οι in the dative of enclitic pronouns in epic and the Lesbians. The latter also elide ἔμοι before αὐται/αὐταῖ, and vocatives like Ψάπφοι. Apparent elision of μοι in Ionic elegy and iambus and of οἴμοι in Attic before ου and ω is best treated as synecphonesis.

If a word ends with more than one syllabic vowel (e.g. ἀγλαά), only the last can be elided, and what precedes is immune from change.

Correption

In epic, elegy, and some lyric a final long vowel or diphthong is usually shortened when the next word begins with a vowel (again, unless there is period-end). For example

ἄνδρα μοῖ ἔννεπε Μοῦσα	- - - - -
πλάγχθη, ἐπεὶ Τροίης	- - - - -

This is called correption (or epic correption). It is almost confined to double-short rhythm. In single-short rhythm (and in some metres with double-short) the poets avoid placing a word with final long vowel before another with initial vowel, except as below under Synecphonesis.

Correption can also occur within the word, irrespective of metre; this reflects a general tendency of the Greek language which is most prominent in Ionic. It is often concealed by spelling, Τρωῖα becoming Τροῖα, νῆες νέες, etc. In Homer we find such correption sometimes with οἶος (υυ), υἱός (υ-), δηῖων (υυ-), similarly with other cases of this word), and one or two other words. The elegiac, iambic, and melic poets provide occasional examples, e.g. Archilochus has Θρηῖξιν, Tyrtaeus γεραῖούς and ἥρωος, Hipponax δειλαῖος, λεύειν, εὔωνον, Stesichorus Τρωῖās, Anacreon ἀδοῖάστος and θυῖοντα, Pindar ἰχνεύων, Bacchylides παῖάνιξαν and Ἐριβοῖα. In Attic poets it is frequent with words containing αι and οι, especially οἶος, τοιοῦτος, ποιεῖν, παλαιός, γεραῖός, Πειραιεύς, Βοιωτός, οἶνι, αἰαί. It is invariable with all vocalic endings of οὔτος, ἐκείνος, etc. to which the emphatic suffix -ί is attached: αὐτήι, τουτοῦί, etc.

Synecphonesis

Sometimes adjacent vowels are run together as one syllable. This is variously called synecphōnēsis, synizēsis, synaloepha, or

crasis. It may or may not be indicated graphically. It is commonest when the first word is a monosyllable (especially the article or relative pronoun, καί, ἦ, δὴ, μή, ᾧ) or ἐγώ or ἐπεὶ. Another type, called prōdelision or aphaeresis, is found where a final long vowel of a longer word occludes or is amalgamated with an initial short vowel (usually ἐ-, especially in the augment or ἐπι-): Ἰόλη (ἐ)καλεῖτο, μακροῦ (ἀ)ποπαύσω.

Outside these limits synecphonesis between words is tolerated mainly in Sappho, Hipponax and his Alexandrian imitators, and Old Comedy, and isolated instances occur in Homer and elsewhere. E.g.

Od. 1. 226	εἰλαπίνη ἦε γάμος	- - - - -
Sappho 1. 11	ὠράνω αἴθερος	- - - - -
Ar. Ran. 509	περίοφομαῖπελθόντα	(μᾶ contracted from μα(ι) ᾶ-).

Within the word synecphonesis is frequent where the first vowel is ε: θεός, ἔασσον, πόλεως, ἔαρι, etc. (Two short vowels, of course, become one long.) Otherwise it is rare.

Consonantalization of ι and υ

Occasionally ι or υ before another vowel is consonantalized (y, w), especially to accommodate a name. Thus Homer has Ἰστίαίαν (---), Αἰγυπτίᾱς (---), Archilochus Ἀρθμιάδεω (-υ-), Aeschylus κυανώπιδες (υ-υ-), δίαινε (-υ), καρδίᾱς (-), Sophocles δυοῖν (-), Euripides Ἐρῖνύων (υ-), Aristophanes apparently διά (υ) and νῆ Δία (-υ), Theocritus τί ἔσχατον (-υυ).

In some dialect texts υ is written for intervocalic digamma: Alc. 1.63 ἀνειρομένοι (υ-υυ-, a-wei-), Alc. 10. 7 ἀνάτᾱ (υυ-), Ar. Lys. 156 (cj.) παρανιδών (υυυ-).

Hiatus

When vowels meet at word-juncture and retain their face value unchanged, it is called hiatus. Epic and elegiac poets admit it, especially at certain places in the line; many examples, however, involve words originally beginning with the consonant F. In Doric lyric hiatus is virtually restricted to such cases; in Ionic lyric and iambus to the pronoun ἐ, οἶ, εὖ, and following ἦ,³ in

³ Also in Archil. 120. 1 Διονύσου (F)ἀνάκτος.

Lesbian lyric it is avoided altogether. In tragedy it occurs only before and after exclamations, urgent imperatives, and the like,⁴ after $\tau\acute{\iota}$, in the phrase $\epsilon\delta\ \dot{\iota}\sigma\theta\iota$, $\epsilon\delta\ \omicron\dot{\iota}\delta\alpha$, and in lyrics before enclitic $\omicron\acute{\iota}$ or after $\eta\acute{\iota}$.⁵ Comedy admits it also after certain other unelidable words (p. 13), and in the phrases $\omicron\upsilon\delta\acute{\epsilon}\ \epsilon\acute{\iota}\varsigma$, $\mu\eta\delta\acute{\epsilon}\ \epsilon\acute{\iota}\varsigma$, $\mu\eta\ \acute{\omega}\rho\acute{\alpha}\sigma\iota$.

Hiatus after $\kappa\alpha\acute{\iota}$ is rare (except before *F*-words): it obviously tended to be pronounced rather quickly, and before a vowel almost automatically suffered correption or synecphonesis. Hiatus after $\eta\acute{\iota}$ occurs in epic, iambus, Pindar, and tragedy; it may really be elided $\eta\acute{\epsilon}$, though this form is found unelided only in epic and later elegy. Before the pronoun $\acute{\epsilon}$, $\omicron\acute{\iota}$ ($\acute{F}\epsilon$, $\acute{F}\omicron\iota$) we seldom find anything but hiatus.

D. THE TREATMENT OF CONSONANTS

Mute and liquid

A stop consonant followed by a liquid or nasal ($\kappa\lambda$, $\tau\rho$, $\pi\nu$, $\theta\mu$, etc.) is often treated as syllable-releasing, so that for example $\tau\acute{\epsilon}\kappa\nu\alpha$ in tragedy may be syllabified and scanned either as $tek-na$ ($- \upsilon$) or as $te-kna$ ($\upsilon \upsilon$). The voiced stops (β , δ , γ) and the nasals (μ , ν) are a little more resistant to this than the rest: we seldom find it with the nasals before the fifth century,⁶ we do not find it with $\beta\lambda$ or $\gamma\lambda$ until that century (and then only rarely), and we do not find it at all with $\gamma\mu$, $\gamma\nu$, $\delta\mu$, $\delta\nu$.

In early poetry this treatment of stop + liquid is normally admitted only at the beginning of a word (e.g. $\delta\epsilon\iota\lambda\omicron\iota\sigma\iota\ \beta\rho\omicron\tau\omicron\iota\sigma\iota$ $-- \upsilon \upsilon \upsilon \upsilon$: *si-bro*)⁷ or in words which the verse would not otherwise admit (e.g. $\acute{A}\phi\rho\omicron\delta\acute{\iota}\tau\eta$, $\upsilon \upsilon --$). Theognis, Solon, and Pindar show a greater freedom, and in Attic speech short syllables regularly remained short before these consonant combinations. We can infer this from the fact that this is the normal scansion in the dialogue of comedy, lengthening taking place only where tragedy is being parodied or the style is

⁴ For example $\delta\rho\acute{\omega}$ $\overset{H}{\delta}\rho\acute{\omega}$ (A. *Pers.* 1019, cf. 1031, S. *OC* 1453); $\dot{\iota}\theta\iota$ $\overset{H}{\iota}\kappa\omicron\upsilon$ (*Pers.* 658, cf. S. *Ph.* 832); $\dot{\iota}\delta\epsilon$ $\overset{H}{\iota}\delta$ (S. *Tr.* 222); $\acute{\alpha}\nu\alpha$ ('get up') $\overset{H}{\alpha}\xi\ \acute{\epsilon}\delta\rho\acute{\alpha}\nu\omega\nu$ (S. *Aj.* 193); $\acute{A}\dot{\iota}\delta\omega\nu\epsilon\upsilon$ $\overset{H}{\alpha}\dot{\iota}\delta\omega\nu\epsilon\upsilon$ (*OC* 1559); $\acute{\omega}$ $\overset{H}{Z}\epsilon\upsilon$; $\overset{H}{\epsilon}\lambda\pi\acute{\iota}\delta\omega\nu$ (ib. 1748); $\pi\alpha\acute{\iota}$ $\overset{H}{\alpha}$ (ib. 188, cf. Ar. *Nub.* 1145, *Ran.* 37).

⁶ So Hes. *Th.* 319 $\acute{\epsilon}\tau\iota\kappa\tau\epsilon\ \pi\acute{\nu}\epsilon\omicron\upsilon\sigma\alpha\nu$ ($\upsilon \upsilon \upsilon \upsilon \upsilon$) and *Op.* 567 $\acute{\alpha}\kappa\ \rho\omicron\kappa\acute{\nu}\epsilon\phi\alpha\iota\omicron\varsigma$ ($\upsilon \upsilon \upsilon \upsilon$) are exceptional.

⁷ Even this is avoided in the iambs of Archilochus and Semonides and in 'normal' Lesbian lyric. In Stesichorus, however, it is the rule.

elevated. Hence short scansion before stop + liquid is sometimes called 'Attic correption'. Long scansion is allowed in tragedy within the word.⁸ In texts which admit either treatment the quantity of these syllables is described as anceps; the treatment in particular cases can be indicated in print by a syllable-marker or tie-marker, as in $\pi\alpha\tau\acute{\rho}\omicron\varsigma$, $\pi\alpha\tau\bar{\rho}\omicron\varsigma$.

Note that the κ of $\acute{\epsilon}\kappa$ is never treated as belonging to the following syllable: $\acute{\epsilon}\kappa\lambda\upsilon\epsilon$ 'he heard' may be $-- \upsilon \upsilon$ or $\upsilon \upsilon \upsilon$, but in $\acute{\epsilon}\kappa\text{-}\lambda\upsilon\epsilon$ 'release from' the first syllable must be long.

Epic fossils

In epic (especially in formulae) and in Stesichorus, the prosody sometimes follows the syllabification of older linguistic forms than those transmitted, notably forms containing the digamma. Thus $\omicron\upsilon\ \tau\omicron\iota$ $\acute{\epsilon}\pi\iota$ $\delta\acute{\epsilon}\omicron\varsigma$ = *ou-to-ye-pid-(w)e-o-s...*, $\acute{\epsilon}\mu\omicron\nu$ $\acute{\epsilon}\pi\omicron\varsigma$ = *e-mon-(w)e-po-s...* A few Iliadic forms go back to a prehistoric stage of Greek at which τ could serve as a syllabic vowel (as in Sanskrit and Indo-European): $\acute{\alpha}\nu\delta\rho\tau\eta\tau\alpha$ must be read as if it were the older $*a\text{-}m\tau\text{-}\bar{t}\bar{a}\text{-}ta$ ($\upsilon \upsilon \upsilon$), $\acute{\alpha}\mu\beta\rho\tau\acute{\alpha}\xi\omicron\mu\epsilon\nu$ as $*a\text{-}m\tau\text{-}tak\text{-}h\text{-}so\text{-}me\text{-}n...$, $\acute{\alpha}\nu\delta\rho\epsilon\acute{\iota}\phi\omicron\nu\tau\eta$ as $*a\text{-}m\tau\text{-}g^w\text{-}hon\text{-}\bar{t}\bar{a}\bar{i}$; and perhaps so with $\acute{\alpha}\mu\phi\iota\beta\rho\tau\eta$ ($*am\text{-}phi\text{-}m\tau\text{-}\bar{i}\bar{a}$) and $\acute{\alpha}(\mu)\beta\rho\tau\eta$ ($*a\text{-}m\tau\text{-}\bar{t}\bar{a}$).

Initial continuants

In epic, initial continuant consonants (λ , μ , ν , ρ , σ , and originally *F*) were capable of being slightly prolonged, delaying the release of the syllable and so adding length to the preceding one: $\mu\acute{\epsilon}\gamma\alpha$ $\acute{\iota}\acute{\alpha}\chi\omicron\upsilon\sigma\alpha$ = *me-ga(w)-(w)i-(w)a-khō-sa*, $\acute{\omega}\sigma\tau\epsilon$ $\lambda\acute{\iota}\varsigma$ = *hōs-te(l)-līs*.

With ρ the lengthening effect remains common in iambus and lyric verse, while in the dialogue of Attic drama it is almost invariable.⁹ With the other consonants we find only isolated examples (elegy and lyric). In some editions they are shown by placing a long mark over the consonant, as at B. 17. 90 $\delta\acute{\omicron}\rho\nu$ $\acute{\omicron}\acute{\omicron}\epsilon\iota$. ($\delta\acute{\omicron}\rho\bar{\upsilon}$ $\acute{\omicron}\acute{\omicron}\epsilon\iota$ would be incorrect.)

⁸ Also before initial consonants in lyrics (see Barrett on E. *Hipp.* 760), but at best exceptionally in dialogue: the most convincing examples are A. *Pers.* 782 $\nu\acute{\epsilon}\omicron\varsigma\ \acute{\epsilon}\acute{\omicron}\nu\ \nu\acute{\epsilon}\alpha\ \phi\prime\rho\omicron\nu\acute{\epsilon}$, E. *Alc.* 542 $\pi\alpha\rho\acute{\alpha}\ \kappa\prime\lambda\acute{\alpha}\iota\omicron\upsilon\sigma\iota$ (easily emended), Polyidus, *TrGF* 78 F 2 $\pi\alpha\rho\acute{\alpha}\ \kappa\prime\rho\acute{\alpha}\tau\eta\rho\alpha$. For later tragedy see p. 81.

⁹ For tragic exceptions see Dodds's nn. on E. *Ba.* 59 and 1338. Pherecr. 108. 29 is the only exception in comedy.

Final continuants

In epic, elegy, Pindar, and Bacchylides a final continuant (ν , ρ , s) is occasionally lengthened as if syllable-closing although a vowel follows, e.g. Pind. *N.* 1. 51 ἔδραμον ἄθ' ῥόοι (υ υ -- υ υ). In Attic drama we find the same phenomenon with the interjection εἰέν (*A. Cho.* 657 and *Ar. Pax* 663). This is to be compared with hiatus after exclamations (p. 16): their abruptness justified departure from the normal principle of synapheia, syllable-juncture becoming aligned with word-juncture. In isolation *ei-hen* are two long syllables.

σκ, ζ; μν; σλ

Certain consonant combinations other than stop + liquid are exceptionally treated as syllable-releasing so that a preceding syllable remains short, notably:

(a) initial σκ and ζ (= zd) in metrically intractable words and names in Hesiod and Homer: Σκάμανδρος and Σκαμάνδριος, σκέπαρνον, σκική; Ζάκυνθος, Ζέλεια; so also σκοτεινόν in Pind. *N.* 7. 61.¹⁰

(b) μν both initially (*A. Eum.* 383², Cratin. 162 Kassel-Austin, *E. IA* 68, 847, *al.*) and internally (*Epich.* 91, *A. Pers.* 287², *Ag.* 991²).

(c) σλ in the dialect form ἐσλός in Pindar (but more often ἐσ'λός).

¹⁰ From about 350 BC ζ developed into the simple sound z (or within the word zz). Hence short syllables stand before initial ζ (and quasi-initial, as ἐ-ζήτει, ἀρί-ζηλος) in *Theoc.* 29. 20 and some later passages.

III. THE STANDARD STICHIC METRES

STICHIC metres are those in which the same verse-pattern is repeated line after line with no strophic structure. The greater part of Greek poetry is composed in such metres, especially the dactylic hexameter and the iambic trimeter. We shall also deal in this chapter with the elegiac couplet, the trochaic, iambic and anapaestic tetrameters, and the choliambic.

A. THE DACTYLIC HEXAMETER

This is the metre of Homer and Hesiod and of all later epic and most didactic poetry. It was also used for poems of various other kinds, including short things such as oracles and riddles; and until about 550 BC it was the usual metre for verse inscriptions. It is traditionally thought of as made up of six dactylic feet or metra (— ∞), of which the last is catalectic (— ×):

$$- \overset{1}{\infty} | - \overset{2}{\infty} | - : \overset{3}{\infty} : \overset{4}{\infty} | - : \overset{5}{\infty} | - \overset{6}{\times} ||$$

The symbols : and : indicate that there is always a caesura at (at least) one of the places so marked. It is normally at one of the two alternative places in the third foot, but just occasionally a long word extends across the whole of that foot and to the caesura after the fourth princeps. Caesurae after the third and fourth princeps are known as penthemimeral and hephthemimeral respectively. In the third foot the 'feminine' caesura — ∞ | ∞ predominates over the 'masculine' — | ∞ in the proportion 4:3, and is more often presupposed by formulaic phrases.

In view of the regular word-break in the third foot we may regard the hexameter as consisting of two cola,

$$- \infty - \infty - \infty - | \infty - \infty - \infty - \times ||$$

or

$$- \infty - \infty - \infty - \infty | \infty - \infty - \infty - \times ||$$

The same cola occur independently in other metres. These are the real structural units, not the notional 'feet'. Many of the repeated phrases of epic are designed to fill one or other colon.

Here is a specimen of Homeric hexameters, with the main caesura marked in each line. The figures on the right indicate which feet have contracted biceps. *Il.* I. 215–22:

215	τὴν δ' ἀπαμειβόμενος προσέφη πόδας ὠκὺς Ἀχιλλεύς· “χρὴ μὲν σφωϊτέρον γε, θεᾶ, ἔπος εἰρύσσασθαι καὶ μάλ' ἀπὲρ θυμῶϊ κεχολῶμένον· ὡς γὰρ ἀμείνων· ὅς κε θεοῖς ἐπιπέιθηται, μάλ' αὖτ' ἔκλυον αὐτοῦ.” ἦ, καὶ ἐπ' ἀργυρέηι κώπηι σχέθε χεῖρα βαρείαν,	1, 5 2 3 3
220	ἄψ δ' ἐς κουλεὸν ὤσε μέγα ξίφος, οὐδ' ἀπίθησε μῦθῳ Ἀθηναίης· ἦ δ' Οὐλύμπόνδε βεβήκει δῶματ' ἐς αἰγιόχοιο Διὸς μετὰ δαίμονας ἄλλους.	1 2, 3, 4

216 Hiatus before ἔπος (= orig. *F*έπος). 218 Hephthemimeral caesura. 219 Correction of καί. 221 Correction of (μῦ)θῳ.

The biceps $\cup\cup$ is longer than the princeps, the ratio being about 6:5 (pp. 6 f.). The difference is small enough to allow the substitution of a single long for the two shorts, but it is a slight strain on the rhythm. Words containing three consecutive long syllables are generally placed so that only one contraction is required, $-\bar{-}$ or (verse-end) $-\bar{-}$ rather than $-\bar{-}$; those with four long syllables normally go at verse-end on the same principle, $-\bar{-}$ (as in *Il.* I. 216 above, εἰρύσσασθαι). Contraction is least common in the fifth foot—about once in 20 lines in Homer, and many of these arise from vowel contraction, as in *Od.* 12.7

ἔνθα δ' ἀποβ' ρίζαντες ἐμείναμεν Ἡῶ διαν,

where Ἡῶ represents an earlier Ἡῶα.

Word-division after contracted biceps is frequent only in the first foot. Where it occurs in the fourth foot, the word usually has a long vowel in its final syllable, and practically never ends in a short open vowel as in Hes. *Th.* 135 ... Θέμιν τε Μνήμοσύνην τε. The second foot shows a similar tendency but less markedly. The reason is that words with a long penultimate syllable and a short vowel in the final syllable are placed for preference where they can scan ... $-\cup$, or at verse-end. This is known as Wernicke's Law. Prepositives count with the following word; thus

μάντι κακῶν, οὐ πῶ ποτέ μοι τῶ-κ' ῥήγνου εἶπας

is not an exception to the rule.

Another rhythmical rule resulting from the poets' habit of placing words of a given shape in certain favoured places in the verse and not in others is Hermann's Bridge. A 'bridge' is the converse of a caesura: a place where word-end is avoided. Gottfried Hermann observed in 1805 that it is avoided between the two shorts of the fourth biceps. Prepositives count with the following word and postpositives with the preceding, so that lines such as

ἄμφω ὁμῶς θυμῶϊ φιλέουσά τε κηδομένη τε
or τὴν μὲν ἐγὼ σὺν νηὶ τ' ἐμῇ καὶ ἐμοῖς ἐτάροισιν

do not infringe the rule. But

ἦ δὲ Χίμαιραν ἔτικτε πνέουσαν ἀμαιμάκετον πῦρ

does. Breaches occur about once in 550 lines in Homer.

Homeric verse shows a greater degree of prosodic licence than any other form of Greek poetry. Words containing the sequences $\cup\cup\cup$ or $\cup--\cup$ may be treated to 'metrical lengthening' of one vowel to enable them to enter the hexameter, e.g.

ἀποδίωμαι	becomes	ἄποδίωμαι
κυάνεος	„	κῦάνεος
ἀνέρι, ὕδατι	become	ἄνέρι, ὕδατι ¹
συβόσια	becomes	συβόσια
ἀνεμόεις	„	ἦνεμόεις (through ἀν-)
ὄνομα	„	οὔνομα
γενόμενος	„	γεινόμενος
ὑπὲρ ἄλα	„	ὑπεῖρ ἄλα
ἐν ἀγορῇ	„	εῖν ἀγορῇ
Ἀπόλλωνα	„	Ἄπολλωνα
Ὀλύμπιοι	„	Ὀλύμπιοι.

Note that the lengthened forms of ϵ and \omicron are graphically represented as $\epsilon\iota$ and $\omicron\upsilon$ in our text.

Other licences occurring from time to time include:

(a) hiatus where original *F* is not involved (with long vowels mostly in the princeps; with short vowels especially at the feminine caesura or at the so-called 'bucolic caesura', i.e. at the end of the fourth foot after uncontracted biceps, where word-end is frequent:

¹ And hence by analogy in the nominative, ἀνήρ, ὕδωρ.

βάλλον δ' εἰν ἐλεοῖσιν ἀολλέα· |^H ἄν δὲ συβώτης).

(b) Lengthening by initial continuant (p. 17), nearly always in the princeps, as *Il.* 9. 520

ἀνδρας δὲ λίσσεσθαι ἐπιπ' ροέηκεν ἀρίστους.

(c) Lengthening by final continuant (p. 18), nearly always in the princeps, as *Il.* 21. 361 (below).

These phenomena are largely restricted to the princeps because the biceps, being of greater duration, requires more stuffing, and the length of these types of syllable was evidently felt to be too equivocal for that function. The same applies to final syllables lengthened by initial stop + liquid. In all these categories, the first biceps is the most tolerant of exceptions.

The following passage will illustrate some of these features.

Il. 21. 359–68:

“λῆγ' ἔριδος, Τρώας δὲ καὶ αὐτίκα δῖος Ἀχιλλεύς
360 ἄστεος ἐξελάσει· τί μοι ἔριδος καὶ ἀρωγῆς;
φῆ πύρι καϊόμενος, ἀνὰ δ' ἔφλυε κᾶλὰ ῥέεθρα.
ὡς δὲ λέβης ζεῖ ἔνδον ἐπειγόμενος πυρὶ πολλῶι,
κνίστην μελδόμενος ἀπαλοτρεφέος σιάλοιο,
πάντοθεν ἀμβολάδην, ὑπὸ δὲ ξύλα κάγκανα κείται,
365 ὡς τοῦ κᾶλὰ ῥέεθρα πύρι φλέγετο, ζέε δ' ὕδωρ
οὐδ' ἔθελε προρέειν, ἀλλ' ἴσχετο· τεῖρε δ' αὐτμῆ
Ἥφαιστοιο βίηφι πολύφρονος. αὐτὰρ ὁ γ' Ἥρην
πολλὰ λισσόμενος ἔπεα πτερόεντα προσηύδα.

359 Correction of καί. 360 μοι in hiatus (princeps); correction of καί. 361 -μενοῖ (princeps). 362 ζεῖ in apparent hiatus in second biceps; but it stands for ζέει (which a few MSS actually give) with correction of -ει. 363 As 361. 365 (πυ)ρὶ lengthened by initial stop + liquid (princeps); (φλέγε)το lengthened by double consonant ζ- (as δὲ by ξ- in 364); ὕδωρ by metrical lengthening on analogy of ὕδατι. 366 (ἔθε)λε lengthened in princeps by initial stop + liquid. 368 (πολ)λὰ lengthened in first biceps(!) by initial continuant. -μενοῖ apparently as 361, 363, but here the original digamma of *Ἐπέα* is relevant. (πτερόεν)τα not lengthened in biceps by initial stop + liquid (but in this formula *προσηύδα* has probably replaced earlier *ποταύδα*).

Many words in the Homeric vocabulary originally contained a digamma (the consonant *w*, written *F* in those dialects which still preserved the phoneme in historical times), and in

the majority of cases, especially in formulae, they are scanned as if the consonant still existed, although it had ceased to be pronounced by the time the Homeric poems were composed:

Ἄτρεΐδης τε (F) ἀναξ ἀνδρῶν καὶ δῖος Ἀχιλλεύς.
ἔσθλόν δ' οὔτε τί πω (F) εἶπας (F) ἔπος οὔτ' ἐτέλεσσας.
ὡς ἔφατ', ἔδ(F)εισεν δ' ὁ γέρον καὶ ἐπέιθετο μῦθωι.

More remarkably:

Il. 3. 172 αἰδοῖός τε μοί· ἔσσι, φίλε (σF) ἔκυρέ, δ(F) εἰνός τε.
5. 343 ἦ δὲ μέγα (F) ἰ(F) ἄχουσα ἀπὸ (σF) ἔο κάββαλεν υἱόν.

Words that had initial *F* include the enclitic pronoun *έ, οί* (and here the *F* is almost always effective), *ος* meaning *suus*, *ἄγνῦμι*, *ἀδεῖν*, *ἀλῶναι*, *ἄναξ*, *ἄστυ*, *ἔδνα*, *ἔθνος*, *εἶδος*, *εἴκοσι*, *εἴκω*, *ἔκαστος*, *ἐκῶν*, *ἔλδομαι*, *Ἐλένη*, *ἐλπίς/ἔλπομαι*, *ἐνῦμι/εἶμα*, *ἔξ*, *ἔοικα* (*Ἐφέοικα*) and *εἰκῶς*, *ἔπος/εἶπεῖν*, *ἔργον/ἔρδω*, *ἐρέω*, *ἔρρω*, *ἐρύω*, *ἐσθής*, *ἔσπερος*, *ἔτης*, *ἦδύς*, *ἰάχω*, *ἰδεῖν* and *οἶδα* (but not *εἶδον* = *εἶ-Fιδον*), *Ἴλιος*, *ἰον*, *Ἴρις*, *ἰς* and *ἰφι*, *ἰσος* (*ἸσFος*).²

The replacement of older by newer forms, whether in the oral or the written tradition, is responsible for some other metrical and prosodic anomalies, for instance:

Il. 1. 193 ἔως ὁ ταῦθ' ὤρμαινε κατὰ φρένα καὶ κατὰ θυμόν
(for older ἦος).

7. 166 Μηριόνης ἀτάλαντος Ἐνυαλίω ἀνδρειφόντη
(apparent abnormal synecphonesis of *ωι αν*, but originally *ανίγ^whontāi*, cf. p. 17).

Od. 10. 60 βῆν εἰς Αἰόλου κλυτὰ δώματα, τὸν δ' ἐκίχων
(*Αἰόλοο κ'λυτὰ*; cf. *Il.* 15. 66 *al.* Ἴλιου (-oo) προπάροιθεν).

But occasionally we find anomalies for which no such explanation is available, especially syllables that ought to be short occupying the princeps, as in

Il. 5. 359 φίλε κασίγνητε, κόμισαί τέ με, δὸς δέ μοι ἵππους.
23.2 ἐπεὶ δὴ νῆάς τε καὶ Ἑλλήσποντον ἴκοντο.
Od. 10. 141 ναύλοχον ἐς λιμένα, καὶ τις θεὸς ἠγεμόνευεν.

B. THE ELEGIAC COUPLET

Strictly speaking this is a strophic, not a stichic metre, but its small compass and wide use in extended compositions make it

² For full information see P. Chantraine, *Grammaire homérique* (1942–53), i. 116–57.

suitable to be described here. It was used by Archilochus, Tyrtaeus, and many other poets in the archaic period and the fifth century; from the mid sixth century it became increasingly popular for verse inscriptions.

It consists of a hexameter (as above, but with less prosodic licence) alternating with a 'pentameter' of the form

— ∞ — ∞ — | — ∞ ∞ — ∞ ∞ — ||

i.e. two hemiepes cola ($D|D$ ||), separated invariably by caesura. Contraction of bicipitia is limited to the first colon of the pair.

Theognis 19–24:

Κῦρνε, σοφίζομένωι μὲν ἐμοὶ σφρηγῖς ἐπικείσθω
 20 τοῖσδ' ἐπέσων λήσει δ' | οὔποτε κλεπτόμενα,
 οὐδέ τις ἀλλάξει κάκιον τοῦσθλοῦ παρεόντος,
 ὦδε δὲ πᾶς τις ἐρεῖ· | "Θεόγνιδός ἐστιν ἔπη
 τοῦ Μεγαρέως". πάντας δὲ κατ' ἀνθρώπους ὀνομαστός·
 ἀστοῖσιν δ' οὔπω | πᾶσιν ἀδεῖν δύναμαι.

20 Elision at the caesura is admitted (as in the hexameter). The last position in the line, being at period-end, can be occupied by the short syllable *-va* (*brevis in longo*). 22 *Θεογ-* is one syllable by synecphesis. There need be no sense-pause at the end of the couplet, though in practice there usually is. 23 (*Μεγα*)*ρέως* synecphesis.

The princeps of the pentameter enjoys similar freedoms to those of the hexameter, e.g. Thgn. 2

λήσομαι ἀρχόμενος | οὐδ' ἀποπαύομενος.

But they are more seldom exercised in either line of the elegiac couplet than in stichic hexameters. Hiatus at the pentameter caesura is particularly rare.

C. THE IAMBIC TRIMETER

This was used by early Ionian iambographers (Archilochus, Semonides of Amorgos) and at Athens by Solon, and it became the usual metre of dramatic dialogue. It was also used sporadically in inscriptions.

The basic form of the iambic metron is $\times - \cup -$, and the trimeter is made up of three metra (six feet),

$\times \frac{1}{\cup} \cup \frac{2}{\cup} | \times \frac{3}{\cup} \cup : \frac{4}{\cup} \times \frac{5}{\cup} \cup \frac{6}{\cup} ||$,

usually with penthemimeral caesura or, failing that, hephthemimeral caesura (i.e., as in the hexameter, after the first position of the third or fourth foot). S. *OT* 1–3:

ὦ τέκνα Κᾰδμῶν | τοῦ πάλαι νεᾰ τροφῆ,
 τῖνας ποθ' ἐδ' ρᾰς | τᾰσδὲ μοι θοᾰζέτε,
 ἰκτηρίοις κλάδοισιν | ἔξεστεμμένοι;

2 *Brevis in longo* at end. 3 Hephthemimeral caesura.

In a small percentage of lines in tragedy the caesura occurs at the *end* of the third foot, nearly always with elision, as A. *Ag.* 20:

νῦν δ' εὐτυχῆς γένοιτ' | ἀπαλλαγῆ πόνων,

but occasionally without. In comedy many lines have this kind of caesura, and many have none at all, e.g. Ar. *Eq.* 129

ὡς πρῶτα μὲν | στυππειοπῶλης γίγνεται.

In early iambus and in tragedy the rhythm $\frac{4}{-} | \frac{5}{\cup} \cup \frac{6}{-} ||$ is avoided at the end of the line (Porson's Law). In other words, when the anceps of the third metron is occupied by a long syllable, this syllable and the one following belong to the same word, unless one of them is a monosyllable. Lines like E. *Andr.*

230

ζῆτει παρελθεῖν τῶν κακῶν γὰρ μητέρων

are tolerated, although γὰρ adheres to κακῶν rather than μητέρων, but not a line like Ar. *Eq.* 129 quoted above. There are a very few apparent exceptions in tragedy, most of them textually suspect. Satyric drama may be slightly less strict, but only slightly. In comedy the rule is ignored.

The first four princeps positions can be resolved ($\times \cup \cup \cup \dots$), and in drama also the fifth (but in tragedy only if the adjacent anceps is occupied by a short syllable, $\dots \cup \frac{5}{\cup} \cup - ||$). In the early iambus and in Aeschylus and Sophocles resolution is employed sparingly, not more than once in ten lines on average. In Euripides, after the *Hippolytus* (428 BC), the frequency rises steadily until the *Orestes* of 408, in which some 35% of trimeters show resolution, some of them two or three resolutions, as e.g. 643,

ἀ δ' ἔλαβες ἀπόδος, πατρὸς ἐμοῦ λαβῶν πάρα.

(Hence frequency of resolution provides a valuable criterion for dating Euripides' plays when direct evidence is lacking.) In comedy resolution is still more frequent; one fragment actually has five instances in one line, the maximum possible.

The two syllables in a resolved position usually belong to a word of three or more syllables. Where the two syllables belong to different words, the first word is normally a monosyllable or at most a disyllable, and closely linked with the second by phrasing, e.g. E. *Or.* 2,

οὐδὲ πάθος, οὐδὲ ξυμφορά θεήλατος.

Exceptions occur in comedy

(a) in the first foot, where there may be punctuation or even change of speaker between the two words;

(b) where there is elision, e.g. Ar. *Av.* 1523

εἰ μὴ παρέξει τὰμπόρι ἀνεωιγμένα;

(c) in the fixed phrases ἀκούετε λεώμι and αὐτίκα μάλα;

(d) exceptionally elsewhere.

In drama, in certain circumstances, any of the first five feet may take the form of an anapaest, ∪ ∪ -. In tragedy this licence is restricted, except in the first foot, to proper names, and the syllables scanning ∪ ∪ - must all belong to the same word.³ In satyric drama and comedy these restrictions do not apply, but in satyric drama the admission of such feet is only occasional. A restriction that applies in New Comedy, with very few exceptions, is that 'split anapaests' are avoided, that is, those where a word beginning *before* the anapaestic foot ends *within* it, as in Ar. *Ach.* 6,

τοῖς πέντε ταλάντοις οἷς Κλέων ἐξήμεσεν.

A rare licence found three or four times in tragedy is that of making the first metron a choriamb - ∪ ∪ - (anacsis of ∪ - ∪ -) to accommodate a name, as A. *Sept.* 488,

Ἴππομέδοντος σχῆμα καὶ μέγας τύπος.

³ Except that in Euripides the first syllable, or the first two, may be formed by a prepositive, and so also S. *Phil.* 795.

At the end of each line there is period-end; but the dramatists do occasionally show some disrespect for the constraints normally associated with period-end, especially by placing a prepositive in final position, as A. *Eum.* 238 f. πρὸς || ἄλλοισιν οἴκοις, Soph. *Ant.* 171 f. παῖσαντές τε καὶ || πληγέντες. Sophocles twice puts a postpositive at the beginning of a line, as OT 1084 f. οὐκ ἂν ἐξέλθοιμ' ἔτι || ποτ' ἄλλος. He and the comedians also admit elision over the line-break, provided that both the final position of the one line and the first of the other are occupied by long syllables; the word elided is usually δ', τ', or μ', but once ταῦτ' (OT 332).

Elision at the caesura is quite common. Postpositives may be placed immediately after the caesura, as A. *Cho.* 181,

οὐχ ἦσσον εὐδάκρυτά | μοι λέγεις τάδε,

and a pair of prepositives may stand before it, as ib. 558,

θανόντες ἦι καὶ | Λοξιάς ἐφήμισεν,

but it is exceptional to find a single monosyllabic prepositive there: PV 589,

πῶς δ' οὐ κλύω τῆς | οἰστροδῶνῆτου κόρης;

Here is a summary of the features which differentiate the comic trimeter from the tragic:

1. Lines with no caesura.
2. Anapaestic feet admitted freely.
3. Porson's Law ignored.
4. Resolved princeps in the fifth foot may be (and in most cases is) combined with long anceps.
5. More frequent resolution.
6. Stop + liquid combinations do not lengthen a preceding short-vowel syllable, unless tragedy is being parodied.⁴

The following examples illustrate these points:

⁴ Variety of stylistic level is characteristic of comedy. Often brief passages occur in which the standard of versification is that of tragedy, and the language is comparatively elevated. Sometimes it is actual parody of a tragic passage or of the tragic manner, sometimes it simply expresses a character's self-importance. Attention to metrical detail is essential for the recognition and appreciation of this side of the comic poet's art.

Ar. *Ach.* 30-1

Porson's law $\sigma\tau\acute{\epsilon}\nu\omega, \kappa\acute{\epsilon}\chi\eta\nu\alpha, \sigma\kappa\omicron\rho\delta\iota\nu\acute{\omega}\mu\alpha\iota, \pi\acute{\epsilon}\rho\delta\omicron\mu\alpha\iota,$ (3)
ingen caesura, $\acute{\alpha}\pi\omicron\rho\acute{\omega}, \gamma\rho\acute{\alpha}\phi\omega, \pi\alpha\rho\alpha\tau\acute{\iota}\lambda\lambda\omicron\mu\alpha\iota, \lambda\omicron\gamma\acute{\iota}\zeta\omicron\mu\alpha\iota.$ (1, 2)
anapaest.

Men. *Dysc.* 345-8

apest 5 princeps $\omicron\upsilon\ \mu\omicron\iota\ \delta\omicron\kappa\acute{\epsilon}\iota\varsigma, \acute{\alpha}\pi\epsilon\iota\rho\acute{\omicron}\tau\epsilon\rho\omicron\nu\ \gamma\omicron\upsilon\nu\ \delta\iota\alpha\lambda\acute{\epsilon}\gamma\epsilon\iota,$ (1, 2, 3, 4)
+ long anceps. $\pi\acute{\epsilon}\rho\iota\ \tau\alpha\upsilon\tau\acute{\alpha}, \acute{\alpha}\pi\omicron\sigma\tau\acute{\eta}\nu\alpha\iota\ \kappa\epsilon\lambda\epsilon\upsilon\epsilon\iota\varsigma\ \mu\acute{\iota}; \omicron\upsilon\kappa\acute{\epsilon}\tau\iota$ (1, 3)
 $\tau\omicron\upsilon\tau\acute{\alpha}\ \xi\sigma\tau\acute{\iota}\nu\ \acute{\epsilon}\pi\prime \acute{\epsilon}\mu\omicron\iota, \tau\acute{\omega}\iota\ \theta\epsilon\acute{\omega}\iota\ \delta\acute{\epsilon}; \therefore \tau\omicron\iota\gamma\acute{\alpha}\rho\omicron\upsilon\nu$
 $\omicron\upsilon\delta\acute{\epsilon}\ \nu\ \acute{\alpha}\delta\iota\kappa\epsilon\acute{\iota}\varsigma\ \eta\mu\acute{\alpha}\varsigma, \mu\acute{\alpha}\tau\eta\nu\ \delta\acute{\epsilon}\ \kappa\acute{\alpha}\kappa\omicron\pi\alpha\theta\epsilon\acute{\iota}\varsigma.$ (1) } (5)

D. THE TROCHAIC TETRAMETER (CATALECTIC)

This was also used by Archilochus and Solon, and in certain scenes in drama (in tragedy mainly in Aeschylus and the later plays of Euripides). The basic scheme is

$$-\cup-\times|-\cup-\times|-\cup-\times|-\cup-||$$

(resembling an iambic trimeter prefixed by $-\cup-$). A. *Pers.* 226-9:

$\acute{\alpha}\lambda\lambda\acute{\alpha}\ \mu\eta\nu\ \acute{\epsilon}\nu\nu\omicron\upsilon\varsigma\ \gamma\prime \acute{\omicron}\ \pi\rho\acute{\omega}\tau\omicron\varsigma| \tau\acute{\omega}\nu\delta\prime \acute{\epsilon}\nu\pi\prime \nu\acute{\iota}\omega\nu\ \kappa\rho\acute{\iota}\tau\eta\varsigma$
 $\pi\alpha\iota\delta\acute{\iota}\ \kappa\alpha\acute{\iota}\ \delta\acute{\omicron}\mu\omicron\iota\varsigma\ \acute{\epsilon}\mu\omicron\iota\sigma\acute{\iota}| \tau\eta\nu\delta\acute{\epsilon}\ \kappa\upsilon\rho\acute{\omega}\sigma\alpha\varsigma\ \phi\acute{\alpha}\tau\iota\nu.$
 $\acute{\epsilon}\kappa\tau\epsilon\lambda\omicron\iota\tau\omicron\ \delta\eta\ \tau\acute{\alpha}\ \chi\rho\eta\sigma\tau\acute{\alpha};| \tau\acute{\alpha}\upsilon\tau\acute{\alpha}\ \delta\prime \acute{\omega}\varsigma\ \acute{\epsilon}\phi\acute{\iota}\epsilon\sigma\alpha\iota$
 $\pi\acute{\alpha}\nu\tau\acute{\alpha}\ \theta\eta\acute{\iota}\sigma\omicron\mu\epsilon\nu\ \theta\epsilon\omicron\iota\sigma\acute{\iota}| \tau\omicron\iota\varsigma\ \tau\prime \acute{\epsilon}\nu\epsilon\rho\theta\epsilon\ \gamma\eta\varsigma\ \phi\acute{\iota}\lambda\omicron\iota\varsigma.$

The normal caesura is frequently neglected by Epicharmus and on average once in seven lines by Aristophanes; it is regularly observed by Menander, though he allows a postpositive after it. In lines where it is absent there is usually word-end one position earlier or two positions later. Two such lines occur in tragedy:

A. *Pers.* 165 $\tau\acute{\alpha}\upsilon\tau\acute{\alpha}\ \mu\omicron\iota\ \delta\iota\pi\lambda\acute{\eta}\ \mu\acute{\epsilon}\rho\iota\mu\upsilon\prime| \acute{\alpha}\phi\rho\alpha\sigma\tau\acute{\omicron}\varsigma\ \acute{\epsilon}\sigma\tau\iota\nu\ \acute{\epsilon}\nu\ \phi\rho\epsilon\sigma\acute{\iota}\nu.$
 S. *Phil.* 1402 $\acute{\epsilon}\iota\ \delta\omicron\kappa\epsilon\acute{\iota}, \sigma\tau\acute{\epsilon}\iota\chi\omega\mu\epsilon\nu. \therefore \acute{\omega}\ \gamma\epsilon\nu\alpha\acute{\iota}\omicron\nu| \acute{\epsilon}\iota\rho\eta\kappa\acute{\omega}\varsigma\ \acute{\epsilon}\pi\omicron\varsigma.$

In early iambus and in tragedy Porson's Law (as in the trimeter) holds for the end of the line, and a corresponding rule (also discovered by Porson, but commonly known as Havet's Law) for the beginning, in other words the rhythm $-\cup---| \dots$ is avoided for the first metron. (Three apparent exceptions in Euripides.)

The first six princeps positions can be resolved, and in drama also the seventh (but in tragedy only if the adjacent anceps is

occupied by a short syllable). The frequency of resolution is in tragedy somewhat higher, but in comedy somewhat lower, than in the same authors' trimeters. The conditions are similar to those described for the trimeter.

In drama a double short is occasionally admitted in the short or anceps position of the first three metra, provided that the syllables scanning $\cup\cup-$ belong to the same word; but in tragedy this only happens to accommodate a name, as E. *IA* 882

$\acute{\epsilon}\iota\varsigma\ \acute{\alpha}\rho\prime\ \acute{\iota}\phi\iota\gamma\acute{\epsilon}\nu\epsilon\iota\alpha\nu\ \acute{\epsilon}\lambda\acute{\epsilon}\nu\eta\varsigma| \nu\acute{\omicron}\sigma\tau\acute{\omicron}\varsigma\ \eta\nu\ \pi\acute{\epsilon}\pi\rho\omega\mu\acute{\epsilon}\nu\omicron\varsigma;$

E. THE IAMBIC TETRAMETER CATALECTIC

This cheerful metre was used by Hipponax and is common in comedy, especially Old Comedy, where it is mainly used for entries and exits of the chorus and in contest scenes. The basic scheme is

$$\times-\cup-\times-\cup-: \times: -\cup-\cup---||$$

Note that the first position of the final, catalectic metron is short, not anceps: this is generally true of catalectic iambic verses. In Old Comedy about three lines out of four have caesura at the end of the second metron; in most of the remainder it occurs one position later. In Menander the two alternatives are about equal in frequency.

The first six princeps positions may be resolved (most often the second and sixth). In Old and Middle Comedy any of the first six feet may take anapaestic form. Ar. *Eq.* 342-5:

ΚΛ $\tau\acute{\omega}\iota\ \kappa\alpha\acute{\iota}\ \pi\epsilon\pi\omicron\iota\theta\acute{\omega}\varsigma\ \acute{\alpha}\xi\iota\omicron\iota\varsigma| \acute{\epsilon}\mu\omicron\upsilon\ \lambda\acute{\epsilon}\gamma\epsilon\iota\nu\ \acute{\epsilon}\nu\alpha\nu\tau\acute{\alpha};$
 ΑΛ $\acute{\omicron}\tau\iota\eta\ \lambda\acute{\epsilon}\gamma\epsilon\iota\nu\ \omicron\iota\omicron\varsigma\ \tau\acute{\epsilon}\ \kappa\acute{\alpha}\gamma\acute{\omega}| \kappa\alpha\acute{\iota}\ \kappa\acute{\alpha}\rho\upsilon\kappa\omicron\pi\omicron\iota\epsilon\acute{\iota}\nu.$
 ΚΛ $\acute{\iota}\delta\omicron\upsilon\ \lambda\acute{\epsilon}\gamma\epsilon\iota\nu. \kappa\acute{\alpha}\lambda\acute{\omega}\varsigma\ \gamma\prime \acute{\alpha}\nu\ \omicron\upsilon\nu\ \sigma\acute{\upsilon}| \pi\rho\acute{\alpha}\gamma\mu\acute{\alpha}\ \pi\rho\omicron\sigma\pi\acute{\epsilon}\sigma\acute{\omicron}\nu\ \sigma\omicron\iota$
 $\acute{\omega}\mu\omicron\sigma\pi\acute{\alpha}\rho\acute{\alpha}\kappa\tau\omicron\nu\ \pi\acute{\alpha}\rho\alpha\lambda\acute{\alpha}\beta\acute{\alpha}\nu| \mu\epsilon\tau\acute{\alpha}\chi\epsilon\iota\rho\acute{\iota}\sigma\alpha\iota\ \chi\rho\eta\sigma\tau\acute{\omicron}\varsigma.$

342 *Brevis in longo* at end. 343 Anapaest in first foot. *oios* could be scanned either $--$ or $\cup-$ (p. 14). Second caesura position in this and the next line. 345 Third princeps resolved. Anapaest in fifth foot.

F. THE ANAPAESTIC TETRAMETER CATALECTIC

This metre is frequent in Old Comedy. The anapaestic metron has the form $\cup\cup-|$. The first princeps (less often the second) can be resolved, but a sequence of four short syllables is

generally avoided, so the normal form of metron with the resolution is $\bar{\cup}\bar{\cup}\bar{\cup}\bar{\cup}$. The tetrameter has the basic scheme

$$\bar{\cup} - \bar{\cup} - | \bar{\cup} - \bar{\cup} - | \bar{\cup} - \bar{\cup} - : \bar{\cup} \bar{\cup} - - ||$$

About nine lines out of ten have the caesura after the second metron, and nearly as many have it after the first too; nearly half after the third (but this caesura is regular when the fifth princeps is resolved, ... $\bar{\cup}\bar{\cup}\bar{\cup}\bar{\cup}$ | $\bar{\cup}\bar{\cup}\bar{\cup}\bar{\cup}$ | $\bar{\cup}\bar{\cup}\bar{\cup}\bar{\cup}$ - ||). Ar. *Ach.* 641-5:

ταῦτα ποήσας | πολλῶν ἀγαθῶν | αἴτιος ὑμῖν | γέγενηται,
καὶ τοὺς δῆμους | ἐν ταῖς πόλεσιν | δείξᾶς ὡς δημοκρατοῦνται.
τοιγάρτοι νῦν | οὐκ τῶν πόλεων | τὸν φόρον ὑμῖν | ἀπάγοντες
ἤξουσιν ἰδεῖν | ἐπιθῦμούντες | τὸν ποιητὴν | τὸν ἀριστόν,
645 ὅστις παρέκυνδύενεσ' ἐν Ἀθηναίοις εἰπεῖν | τὰ δίκαια.

645 No caesura after the first or second metron.

G. CHOLIAMBICS

Hipponax and another archaic iambographer, the shadowy Ananius, use curious variants of the iambic trimeter and trochaic tetrameter called chōliambic (from *χολός* 'lame') or scazōn ('limping'). The curiosity is that in most lines, but not quite all, the short penultimate position is replaced by a long, giving a bumpingly 'wrong' rhythm. Hippon. 79. 17-20 (trimeters):

ὃ δ' αὐτίκ' ἔλθων σὺν τριοῖσι μάρτυσιν
ὅκου τὸν ἔρπιν ὃ σκότος καπηλεύει
ἄνθρωπον εὔρε τὴν στέγην ὀφέλλοντα—
οὐ γὰρ παρῆν ὄφελμα—πυθ' μένι στοιβῆς.

(The first line is a normal iambic trimeter.) Id. 120-1 (tetrameters):

λάβετέ μεο ταῖμάτια, κόψω Βουπάλωι τὸν ὀφθαλμόν·
ἀμφιδέξιος γὰρ εἰμι κοῦκ ἀμαρτάνω κόπτω.

Resolution is admitted (as twice in the first of the above tetrameters), and occasionally an anapaestic foot in a trimeter.

The fourth syllable from the end is usually kept short. When it is long, as in Hippon. 9. 1,

πάλαι γὰρ αὐτοὺς προσδέκονται χάσκοντες,

the verse is called ischiorrhōgic, 'broken-hipped'.

IV. THE LYRIC POETS

A. IONIAN EPODIC VERSE

A SIMPLE type of strophic poetry was practised by some of the Ionian poets of the archaic period (Archilochus, Hipponax, Anacreon). It is represented in the so-called Epodes of Archilochus and Hipponax. Their strophes consist of either two or three periods, of which the first is in most cases either a hexameter or an iambic trimeter and the others are shorter dactylic or iambic cola. The shorter colon following the longer line was properly *ὁ ἐπωδός* (sc. *στίχος*) in ancient terminology.

The hexameter is found in conjunction with the following:

1. $\bar{\cup}\bar{\cup}\bar{\cup}\bar{\cup}\bar{\cup}\bar{\cup}$ - ||| (hemiepes = *D*)
2. $\times - \bar{\cup} - \times - \bar{\cup} -$ ||| (iambic dimeter = *zia*)
3. $\times - \bar{\cup} - \times - \bar{\cup} -$ || $\bar{\cup}\bar{\cup}\bar{\cup}\bar{\cup}\bar{\cup}\bar{\cup}$ - ||| (*zia* || *D*)
4. $\bar{\cup}\bar{\cup}\bar{\cup}\bar{\cup}\bar{\cup}\bar{\cup}$ - ||| (dactylic tetrameter catalectic = *4da* \wedge).

The elegiac couplet, which has already been dealt with, really belongs in this category (hexameter || *D* | *D* |||).

The iambic trimeter is found in conjunction with:

- 1, 2. As above.
3. *D* || *zia* ||| (the same elements as in 3 above, in reverse order)
4. $\bar{\cup}\bar{\cup}\bar{\cup}\bar{\cup}\bar{\cup}\bar{\cup}$ - ||| (ithyphallic = *ith*).

The only other epodic form has the scheme

$$\bar{\cup}\bar{\cup}\bar{\cup}\bar{\cup}\bar{\cup}\bar{\cup} - \bar{\cup}\bar{\cup}\bar{\cup}\bar{\cup}\bar{\cup}\bar{\cup} | \bar{\cup}\bar{\cup}\bar{\cup}\bar{\cup}\bar{\cup}\bar{\cup} - || \quad 4da | ith ||$$

$$\times - \bar{\cup} - \times | \bar{\cup}\bar{\cup}\bar{\cup}\bar{\cup}\bar{\cup}\bar{\cup} - ||| \quad pe | ith |||$$

(*pe* = penthemimer). Archil. 188. 1-2:

οὐκέθ' ὁμῶς θάλλεις ἄπαλον χροῶ· | κάρφεται γὰρ ἤδη ||
ὄγμοις, κακοῦ δὲ | γήραος καθαιρεῖ |||

The iambic trimeters and other iambic cola in these combinations do not show resolution in the extant fragments. The

dimeters appear to be subject to Porson's Law, in other words the second anceps is not occupied by a long final syllable. The hemiepes does not admit contraction or hiatus; it does admit correption, at least in the first biceps.

Two other strophe-forms occur which are not 'epodic' but have just as simple a structure. One, employed in a festival song for Demeter and Persephone ([Archil.] 322-3), consists of an iambic dimeter coupled with a lekythion (— ∪ — × — ∪ —):

Δήμητρος ἀγνῆς καὶ Κόρης
τὴν πανήγυριν σέβων.

(Porson's Law is here broken.) The other (Archil. 168-71) is

× — ∪ — ∪ ∪ — — || — ∪ ∪ ∪ — — |||,

that is, × *D* — || *ith* |||, with some contraction and resolution:

Ἐρασμονίδη Χαρίλαε, || χρῆμά τοι γελοῖον |||
ἔρέω, πολὺ φίλταθ' ἑταίρων, || τέρψεται δ' ἀκούων. |||

In some of these metres it was conventional in antiquity to write two short cola on one line even though they were really separate verses, as in the Cologne Epode of Archilochus (fr. 196a. 9-11):

τοσαῦτ' ἐφώνει τὴν δ' ἐγὼ ἀνταμει[βόμεν] *zia* ||
Ἀμφιμεδοῦς θύγατερ, ἐσθλῆς τε καὶ [× — ∪ — *D* || *zia* |||

Note the *brevis in longo* at (θύγα)τερ, which shows that there is period-end at that point. Metricians who observed the independence of the parts making up such lines called them ἀσυνάρτητα, 'disconnected', though they failed to appreciate that the disconnection was of the same nature as that between periods written on separate lines. The term 'asynartete' is still met with in many books.

B. LESBIAN LYRIC

The Aeolic tradition represented by the two lyric poets of Lesbos, Sappho and Alcaeus, appears in some respects more archaic than those of other regions. It does not employ resolution of — into ∪ ∪ or contraction of ∪ ∪ into —, so that the number of syllables in any verse is fixed. A large part is played

by cola perceptibly related to those of Vedic poetry; and in some of them the first two positions are free in respect of quantity, which looks like a relic of the original freedom of the pre-cadential part of the verse.

This double anceps is known as the 'aeolic base'. In practice the first syllable in the base is more often long than short. It is uncommon in the Lesbians for both to be short, and later this is avoided almost completely. For the base so limited the symbol ∪ ∪ (instead of × ×) is used, indicating that either syllable may be long or short provided that both are not short.

Typical of Aeolic verse, though by no means confined to the Aeolians, is the use of asymmetrical cola that cannot be divided into feet or metra. Where these are used in Pindar, drama, or elsewhere, the metre is said to be 'aeolic', but this is only a generic description, not an exact specification. The main aeolic cola are:

× × — ∪ ∪ — ∪ —	glyconic (<i>gl</i>)
× × — ∪ ∪ — —	pherecratean (<i>ph</i> ; the catalectic of <i>gl</i>)
× — ∪ ∪ — ∪ —	telesillean (<i>tl</i> ; one syllable shorter than <i>gl</i> at beginning)
× — ∪ ∪ — —	reizianum (<i>r</i> ; catalectic of <i>tl</i>)
× × — ∪ ∪ — ∪ — —	hipponactean (<i>hi</i> ; one syllable longer than <i>gl</i>)
× — ∪ ∪ — ∪ — —	hagesichorean (<i>hag</i> ; one syllable longer than <i>tl</i>)
— ∪ ∪ — ∪ — —	aristophanean (<i>ar</i>)
— ∪ ∪ — ∪ —	dodrans (<i>dod</i>)
— ∪ ∪ — —	adonean (<i>ad</i> ; catalectic of <i>dod</i>)

The Lesbians also use some of the cola we have met before (iambic dimeter acatalectic (*zia*) and catalectic (*zia*_λ), trochaic dimeter (*ztr*), lekythion (*lk*), ithyphallic (*ith*), and penthemimer (*pe*)); and further the ionic dimeter ∪ ∪ — — ∪ ∪ — — (*zio*) and its anaclastic equivalent the anacreontic ∪ ∪ — ∪ — ∪ — — (*zio*⁺).

The glyconic × × — ∪ ∪ — ∪ — occasionally becomes by anaclasis — ∪ ∪ — ∪ — ∪ — ('*gl*') or × × — × — ∪ ∪ — (*gl*⁺); and similarly the hipponactean × × — ∪ ∪ — ∪ — occasionally becomes — ∪ ∪ — ∪ — ∪ — ('*hi*') or × × — × — ∪ ∪ — (*hi*⁺). The anaclastic forms may respond with the standard form. Note

that the position of the " in the notation indicates whether the double short comes earlier or later than its normal place.

The basic cola are sometimes used as complete verses, or sometimes two or three of them are combined to form a verse. Often they are extended in one or more of the following ways:

1. By prefixing $\times - \cup -$ (*ia*) or $-\cup -$ ($\wedge ia$).
2. By suffixing $\times - \cup -$ (*ia*) or $-\cup -$ ($ia \wedge$).
3. By expansion from within. The two commonest types are dactylic and choriambic expansion, whereby the internal sequence $-\cup \cup$ or $-\cup \cup -$ is repeated once, twice, or three times. This is denoted by a superior *d* (*2d*, *3d*) or *c* (*2c*, *3c*), e.g.

$$\begin{array}{l} \times \times - \cup \cup \langle - \cup \cup - \cup \cup \rangle - \cup - = gl^{2d} \\ \times - \cup \cup - \langle - \cup \cup - \rangle \cup - - = hag^c \end{array}$$

In verses with choriambic expansion there is often caesura between choriambic: $\times \times - \cup \cup - : - \cup \cup - : - \cup \cup - \cup -$, etc.

Nearly all Lesbian verse was composed in strophes of two, three, or four verses. In those of three or four verses, at least one verse would have a different form from the others, for example in Sappho 94. 6-8:

τᾶν δ' ἔγω τάδ' ἀμειβόμεν. gl ||
χαίρισ' ἔρχεο κάμθευ gl ||
μέμναισ'· οἶσθα γὰρ ὡς σε πεδήπομεν. gl^d |||

Here the third verse is an amplification of the preceding ones. The same aaA pattern is seen in the two commonest strophe-forms in the Lesbians, the 'Sapphic stanza' and the 'Alcaic stanza'. The Sapphic goes:

$-\cup - \times - \cup \cup - \cup - - ||$ $\wedge ia hag ||$
 $-\cup - \times - \cup \cup - \cup - - ||$ $\wedge ia hag ||$
 $-\cup - \times - \cup \cup - \cup : \widehat{-} \times : - \cup \cup - - |||$

The third period could be described as $\wedge ia hag : ad$; but this obscures the essential point that it is a distended form of the first and second. Similarly in the Alcaic:

$\times - \cup : - \times : - \cup \cup - \cup - ||$ *pe : dod ||*
 $\times - \cup : - \times : - \cup \cup - \cup - ||$ *pe : dod ||*
 $\times - \cup : \widehat{-} \times - \cup \widehat{-} \times : - \cup \cup - \cup \cup - \cup - |||$

These strophe-forms were used in many different poems; they presumably went with particular tunes.¹

Occasionally a strophe was formed from a single compound period, as in Sappho 96. 12-14:

ἄ δ' ἑέρσᾶ κάλᾶ κέχυται, τεθᾶ- *ia gl*
λαισι δὲ β' ρόδα κάπαλ' ἄν- *gl*
θρυσκα καὶ μελίλωτος ἀνθεμώδης. *gl ia |||*

Certain of Sappho's fragments stands somewhat apart from the mass of the Lesbians' work. Several are composed in hexameters on the Ionian model—not in the Ionic dialect, but with certain epic features of language and prosody. Thus in fr. 105,

οἶον τὸ γλυκύμαλον ἐρεύθεται ἄκρωι ἐπ' ὕσδωι,
ἄκρον ἐπ' ἀκροτάτῳ, λελάθοντο δὲ μάλοδρόπης—
οὐ μᾶν ἐκλελάθοντ', ἀλλ' οὐκ ἐδύναντ' ἐπίκεισθαι,

the contraction of $\cup \cup$ to $\bar{\cup}$ (*οἶον*, *μᾶν*), the correptions in *ἐρεύθεταῖ ἀκρωῖ*, and the short syllable before *δρ(όπης)* are all alien to normal Lesbian poetry.² There is one poem in Aeolic metre which admits the abnormalities in question (except contraction). It is a narrative with a heroic setting, and the metre is *gl^{2d}* used stichically. Fr. 44. 5-8:

Ἔκτωρ καὶ συνέταιροὶ ἄγοισ' ἐλικώπιδα
Θήβᾶς ἐξ ἱέρᾶς Πλακίᾶς τ' ἀπ' [αἰν]νάω
ἄβ' ρᾶν Ἄνδρομάχῃ ἐνὶ ναύσιν ἐπ' ἄλμυρον
πόντον· πολλὰ δ' [ἐλί]γματα χρῦσια κάμματα.

C. DORIAN LYRIC (TO IBYCUS)

This tradition is characterized by the extensive use of dactylic and other symmetrical cola besides aeolic ones, and by a tendency towards longer periods and longer, more complex

¹ In antiquity the third periods of both forms were divided between two lines of writing, after the eleventh position in the Sapphic and after the ninth in the Alcaic. (Caesura is frequent at those points.) Hence Horace regards them as four-line strophes, and they are still usually so set out in our editions.

² As is the epic reduplicated aorist *λελάθοντο*. Elision or synecphonesis is the rule when vowels meet in Lesbian verse. A single example of *καί* in correption (in a proverb) occurs at Alc. 366.

strophes. The Ionian and Lesbian strophe-forms that we have considered were at least in some cases conventional structures used for more than one composition, whereas each Dorian one, to the best of our knowledge, was a new, arbitrary creation for the particular song, generally based on familiar cola, but with no bar to innovation.

The enlargement of structure in the Dorian tradition becomes still more striking when we take into account Stesichorus' and Ibycus' use of the triadic system, in which two responding strophes (strophe and antistrophe) were followed by a third of different metrical form, known as the epode (ἡ ἐπωδός, sc. *στροφή*), after which the whole sequence was repeated as many times as the poet wished.

Alcman

Alcman uses a variety of dactylic units: (×) - ∪ ∪ - ∪ ∪ - (-); (×) - ∪ ∪ - ∪ ∪ - ∪ ∪ - (D², × D²); tetrameters acatalectic or catalectic; hexameters. Apart from dactyls, the commonest cola seen in the fragments are trochaic and iambic dimeters; there are also ionics, hipponacteans, pherecrateans, and some other things to be mentioned later. Here is a strophe from his Louvre Partheneion, *PMG* I. 36-49:

	ἔστι τις θιῶν τίσις·	lk
	ὁ δ' ὄλβιος, ὅστις εὐφρων	hag
	ἄμέραν [δι]απ'λέκει	lk
	ἄκλαυτος. ἐγὼν δ' αἰεῖδω	hag
40	Ἄγιδῶς τὸ φῶς· ὀρώ F'	lk
	ᾧτ' ἄλιον, ὄνπερ ἄμιν	hag
	Ἄγιδῶ μαρτύρεται	lk
	φαίνην· ἐμέ δ' οὔτ' ἐπαινῆν	hag
	οὔτε μωμήσθαι νιν ἄ κλενᾶ χορᾶγός	3tr
45	οὐδαμῶς ἐῆι· δοκεῖ γὰρ ἦμεν αὐτᾶ	3tr
	ἐκπρεπῆς τῶς ᾧπερ αἴ τις	2tr
	ἐν βοτοῖς στάσειεν ἵππων	2tr
	πᾶγὼν ἀεθ'λοφόρον καναχᾶποδα	4da
	τῶν ὑποπέτ'ριδίων ὀνειρών.	ar ^d

Period-end is established for a number of verses in the scheme by *brevis in longo* (36) or hiatus (38, 39, 45); once it is so established in one strophe, it must be assumed at the corre-

sponding places in all the others, and conversely, similar evidence in other strophes will be valid for this one. Another indicator of period-end is *anceps iuxta anceps* or *anceps iuxta brevis*; that is, if one colon ends with an anceps (e.g. - ∪ ∪ - ∪ ∪ - ×) and the next begins with an anceps or short position, there must be period-end between them.

In l. 40 the elision of *Fε* at period-end is noteworthy; cf. p. 27. 46 Word-end after ∪ - - is avoided in the trochaic cola (cf. p. 28), but τῶς is evidently felt to be closely linked with ᾧπερ. 48 A dactylic tetrameter acatalectic cannot be followed by period-end; if it were, the last foot would not be - ∪ ∪ but - ∪ ×. 49 In place of ar^d some strophes have D², i.e. ∪ ∪ - at the end instead of ∪ - -. This little irregularity of responsion is without parallel.

Stesichorus

All Stesichorus' poems were extensively dactylic, but we can discern two categories. In one, iambo-trochaic elements were also present, mainly at the ends of periods; in the other they were absent. In poems of the first category (e.g. *Iliu Persis*, *Oresteia*, *Palinode*, 'Thebaid', 'Nostoi' *PMG* 209) the dactylic sequences are made up in the main from the cola | D |, | × D |, | × D - ||, and occasionally | D² |, 4da₁ ||. The anceps preceding a D sequence is sometimes replaced by a biceps, and sometimes it is actually a 'biceps/anceps', i.e. the space may be filled either by two short syllables or by one long or short. Here is the metrical scheme of the 'Thebaid':³

str./ant.	D : ∪ ∪ D - D pe D × D - D × D :
	∪ ∪ - ∪ - D ia pe
epod.	D × D pe 2tr D : ∪ ∪ D - pe D :
	∪ ∪ D - - - - ∪ - -

The first biceps of the D-colon, if not followed by word-end, is occasionally contracted: - ∞ - ∪ ∪ -.

In the wholly dactylic poems of the second category (*Geryoneis*, *Syotherai*) we do not find the same clear division into cola, but periods beginning - ∪ ∪ or ∞ - ∪ ∪, ending ∪ ∪ - or

³ For the remains of this poem, whose ancient title is not known, see P. J. Parsons, *Zeitschrift für Papyrologie und Epigraphik* 26 (1977) 7 ff.

υ υ --, with a uniform rhythm throughout. Thus the strophe of the *Geryoneis* can be described simply as

υ 3da_Λ || υ 7da_Λ || υ 5da_Λ || υ 14da_{ΛΛ} |||

A single caret mark means that the last dactyl is replaced by - × (pendant ending), a double caret means that it is replaced by - (blunt ending); e.g. υ 6da_{ΛΛ} = υ ¹υ υ ²υ υ ³υ υ ⁴υ υ ⁵υ υ ⁶. Note how the blunt strophe-end contrasts with the preceding pendant endings.

When a period begins with a biceps it might seem more natural (especially when the ending is blunt) to call it anapaestic and measure it in υ υ - rather than - υ υ units. This could be done, but it is better to give the rhythm the same name whether the verse begins rising or falling. Also it is advisable to distinguish this (υ υ) - υ υ - rhythm, where the princeps was probably shorter in duration than the biceps (as in the dactylic hexameter), from true (marching) anapaests, in which they were equal. Ancient rhythmicians spoke of a 'cyclic' foot υ υ - which had this unrationalized rhythm. I have stuck to calling this verse dactylic.

Contraction mostly occurs following word-division, and is avoided before it; υ -- | is usually a sign of period-end. The last biceps of the colon or period is never contracted, nor do we find two successive biceps positions contracted. So there are never more than three consecutive long syllables within the period.

Resolution does not occur, unless it is regarded as occurring in biceps/anceps.

Ibycus

In Ibycus dactylic measures are again much in evidence. As in Stesichorus, they may combine with iambo-trochaic cola. But Ibycus also uses some asymmetrical cola, in particular - υ υ - υ υ - υ - (= *dod*^d, known as the *ibycean*) and - υ υ - υ υ - υ - (= *ar*^d). *PMG* 286. 1-6 looks like a complete strophe:

ἦρι μὲν αἴ τε Κυδωνίαι	<i>dod</i> ^d
μαλίδες ἀρδομένοι ροᾶν	<i>dod</i> ^d
ἐκ ποταμῶν, ἵνα Παρθένων	<i>dod</i> ^d

κᾶπος ἀκήρατος, αἴ τ' οἶνανθίδες	<i>4da</i>
αὐξομένοι σκιεροῖσιw ὑπ' ἔρνεσιw	<i>4da</i>
οἶναρέοις θαλέθοισιν· ἐμοὶ δ' ἔρος	<i>4da</i>
οὐδεμίαν κατάκοιτος ὤρᾶν.	<i>ar</i> ^d

The fourth period (κᾶπος—ὤρᾶν) is an expanded version of the first three, with a pendant ending contrasting with their blunt ones.

Syncopated clausulae

Occasionally these poets close a period with a heavy ending in three long syllables, the last two of which seem to take the place of an iambic metron (perhaps catalectic): e.g. in Alcman 174

ἄγ' αὐτ' ἐς οἶκόν τὸν Κλεησίππῳ 2ia_Λ ia_Λ ||

one or both of the two last positions are trisemes (p. 7), either L L substituting for an iambic metron υ - υ - or L - substituting for υ --. We shall find this feature again in fifth-century lyric.

Cretics

Alcman 58:

Ἀφροδίτᾱ μὲν οὐκ ἔστι, μάργος δ' Ἔρως οἶα <παῖς> παῖσδει,
ἀ' κρ' ἐπ' ἀνθη βαβαίνων, ἀ μή μοι θίγηις, τῷ κυπαιρίσκῳ.

These lines are composed of metra of the form - υ - (cretic, *cr*), with a closing catalectic metron --. Later poets admit resolution, giving - υ υ υ or υ υ υ - (the 'paeonic' feet) or sometimes υ υ υ υ. These resolutions show that we are dealing with a metron of five morae, distinct from the 'spurious' cretic L υ - (Λia) that appears in later iambic lyric as the equivalent of an iambic metron.

Spondaics

At libations and on some other solemn occasions the gods were invoked with sung or chanted prayers composed entirely of long syllables, as in *PMG* 941:

σπένδωμεν ταῖς Μνᾶμᾶς παῖσιν Μούσαις
καὶ τῷ Μουσάρχῳ <τῷ> Λατοῦς νιεί.

(Hence the name *σπονδείος* given to the foot - -.) The exclu-

sion of short syllables implies a slow, solemn tempo; only a long syllable readily supports prolongation in delivery.⁴

But is this metre? Yes, if there are cola of set length. The decasyllables just quoted may be put beside *PMG* 698, ascribed to Terpander:

Ζεῦ πάντων ἀρχᾶ, πάντων ἀγῆτωρ,
Ζεῦ, σοὶ πέμπω ταύτᾶν ὕμνων ἀρχᾶν.

In *PMG* 1027*c* the unit seems to be trisyllabic ('molossus'), ὦ Ζηνός | καὶ Ἀγῆδᾶς | κάλλιστοι | σωτήρες, and similarly in *E. Ion* 125–7 ὦ Παιᾶν | ὦ Παιᾶν | εὐαίων | εὐαίων | εἴης ὦ | Λατοῦς παῖ.

The rhythmical interpretation of such passages is far from certain. Aristides Quintilianus⁵ recognizes several different metres composed of long syllables, and in some of them some longs had twice the duration of others. Cf. below, p. 75.

D. ANACREON

Anacreon was an Ionian, but he goes well beyond all we have of his Ionian predecessors in the range of his rhythms; aeolic cola and ionics are prominent in his work. *PMG* 358. 1–4:

σφαίρηι δῆντέ μέ ποικίληι	gl
βάλλων χρῦσόκομης Ἔρωσ	gl
νήνι ποικιλοσαμβάλωι	gl
σμπαίξειν προκαλείται.	ph

The four cola are clearly marked off by word division, but are in synapheia. The freedom of the aeolic base is restricted, in that at least one of the first two syllables must be long, and usually both are, as in each line of the stanza quoted.

The glyconic variant $\ddot{gl}(-\cup\cup-\times-\cup\cup-)$ is used in conjunction with its catalectic, *ar* (385–6) and with *ith* (387). With choriambic expansion it yields the iambo-choriambic verses

- - - - - x - - - x - - -	$\ddot{gl}^c ia$
or - - - - - x - - -	\ddot{gl}^{2c}

These, treated as interchangeable and augmented by an

⁴ Long syllables were felt to produce an effect of grandeur in themselves: see Dion. Hal. *Comp. Verb.* 105 ff.

⁵ Pp. 35.11 f., 36.3 f., 29 f., 37.7 ff., 82.30 ff. Winnington-Ingram.

iambic dimeter, make up the strophe of 388:

πρὶν μὲν ἔχων βερβέριον, καλύμματ' ἔσφηκωμένα, ||
καὶ ξυλίνοὺς ἀστραγάλους ἐν ᾧσὶ καὶ ψιλὸν περὶ |
π'λευρήισι <δέρμ' ἦιει> βοός, |||
νήπλυτον εἰλύμα κακῆς ἀσπίδος ἀρτοπωλίσι ||
κάθελοπόρνοισιν ὀμιλέων ὁ πονηρὸς Ἀρτέμων |
κίβδηλον εὐρίσκων βίον. |||

The catalectic counterpart is

- - - - - { - - } - - - - - $\ddot{gl}^c ia_{\wedge} / ar^{2c}$

In 378 it is used with the initial position resolved ($\cup\cup\cup\cup - \dots$):

ἀναπέτομαι δὲ πρὸς Ὀλυμπον πετεύγεσσι κούφης
διὰ τὸν Ἔρωτ' οὐ γὰρ ἐμοὶ <- - > θέλει συνηβᾶν.

Together with an uncertain instance in Ibycus, this is the earliest example of resolution in the sequence $-\cup\cup$; formerly it was restricted to the sequence $-\cup-$. It is attested that it continued through the whole song, so evidently it is being used as a systematic, ornamental feature and not just as an occasional convenience.

Anacreon's ionics are mostly of the anaclastic variety, $\cup\cup-\cup\cup-\cup\cup-$ (*zic*[†]). This colon occurs mostly in paired series in synapheia, e.g. *PMG* 395. 1–6:

πόλιοι μὲν ἦμιν ἦδη | κρόταφοι, κάρη τέ λευκόν, |
χαρίεσσα δ' οὐκέτ' ἦβη | πάρα, γηραλέοι δ' ὀδόντες, |
γλυκεροῦ δ' οὐκέτι πολλὸς | βίτου χρόνος λείπεται. |||

The variation in the penultimate colon (a straight ionic, $\cup\cup-\cup\cup-\cup\cup-$) gives the strophe a clearer shape; the pattern is repeated exactly in the other strophe that completes the song:

We also find ionic trimeters (they had already been used by Sappho):

- - - - -	$\ddot{zic} (= zio^{\ddot{c}} + io)$
or - - - - -	$zic^{\ddot{c}} (= io + zio^{\ddot{c}})$

and a lengthened mutation $\cup\cup-\cup\cup-\cup\cup-\cup\cup-$ (with an extra $\cup-$ in the middle).

A curious relationship between ionic and aeolic is illustrated by 346 fr. 1, where what would be straightforward aeolic if

divided like this:

- u - u - u - $\ddot{g}l$
 - u - u - u - $\ddot{g}l$
 - u - u - u - u - - ||| ar^e

in fact has the cola dovetailed, with word-end coming systematically one position later than expected on this analysis:

- u - u - u - u - - |
 u - u - u - u - - |
 u - u - u - u - u - - |||,

which has all the appearance of ionic; the extra syllable before the first *zio*[†] and the hypercatalectic form of the third are paralleled in the ionics of drama.

Dovetailing is also a feature of some of the Athenian skolia.⁶ Many of them were sung to the same tunes. 898-901 all have the form

- u - u - u - u - - : u : u - u - - || $\ddot{g}l \int dod ||$
 - u - u - u - u - - | u - u - u - u - - ||| $\ddot{g}l \int dod^k |||$

A dozen others have the form

o o - u - u - u - u - - || $gl ia \wedge ||$
 o o - u - u - u - u - - || $gl ia \wedge ||$
 u - u - u - u - u - - ||
 - u - u - u - - : u - u - u - - ||| $dod \int dod |||$,

where the third verse resists all standard nomenclature.

E. SIMONIDES, BACCHYLIDES, PINDAR

The Dorian tradition of composition in large, elaborate strophes and triads reaches its culmination in the lyrics of these three great professionals. Mostly they used the triadic system. A poem may consist of a single triad. Pindar often goes up to five triads, but exceeds this number only in the enormous Fourth Pythian, which has thirteen; Bacchylides goes up to at least eight.

⁶ PMG 884-908. 'Skolion' simply means a song or excerpt performed after dinner as a party piece, and does not denote any particular form of composition.

The poems and fragments fall into three main metrical categories (with some intermediate mixtures): dactylo-epitrite, aeolic, and iambic. In the case of Bacchylides and Pindar, detailed analyses for each poem will be found in the Teubner editions by B. Snell (revised by H. Maehler).

Dactylo-epitrite (*D|e*)

We will take this category first because it is the easiest, and includes a large number of poems. For the most part they can be treated as being constructed from the following units:

d - u - u - *e* - u -
D - u - u - u - *E* - u - u - x - u -
*D*² - u - u - u - u - *E*² - u - u - x - u - u - x - u -

put together with or without a 'link-syllable' (usually long) before, between, and after them. For example, the strophe of Pindar's Twelfth Pythian can be analysed

αἰτέω σε, φιλάγγαε, καλλίστα βροτέαν πολίων, - *D* - *D* ||
 Φερσεφόνᾱς ἔδος, ἃ τ' ὄχθαις ἐπι μηλοβότου *D* : - *D* |
 ναίεις Ἀκράγαντος ἐδμαῖτον κολώνᾱν, ὦ ἀνά, - *D* - *E* ||
 Ἴλαος ἀθανάτων ἀνδρῶν τε σὺν εὐμενίᾱι *D* : - *D* ||
 5 δέξαι στεφάνωμα τόδ' ἐκ Πυθῶνος εὐδόξωι Μίδαϊ - *D* - *E* ||
 αὐτόν τέ νιν Ἑλλάδα νικάσαντα τέχ' νᾱί, τάν ποτέ - *D* - *E* ||
 Πᾶλλᾱς ἔφευρε θρασείᾱν Γοργῶνῶν *D* ⊃ *e* ||
 οὐλιον θρήνον διαπ' λέξαισ' Ἀθᾱνᾱ. *E*² - |||

² There may be period-end after *μηλοβότου*, but in none of the four strophes is there anything to prove it. ³ Hiatus before (*F*) ἀνά: -να is *brevis in longo*, as is (πο)τε in 6.

This metre is a developed form of something we found in Stesichorus (p. 37), with an increased proportion of iambotrochaic elements. Note that although the *e* and *E* symbols are conventional in this context, we could equally well put $\wedge ia$ for *e*, *lk* (lekythion) for *E*, *D ia* instead of *D-e*, *D zia* instead of *D-E*, etc.

Resolution can occur in the sequences (u) u u - and (less common) - u u u - - u -; exceptionally, to accommodate proper names, in - u u u x *D* (Pind. *I.* 6.63) and even - u u u u u - (*I.* 3.63). In about ten cases it recurs in each responding strophe, but rather more often it appears as a

licence taken in a single place. Contraction of the first biceps in the *D*-colon occurs, as in Stesichorus, but only very rarely.

In Simonides *PMG* 581 we find periods ending with catalectic forms of *e* and *E*. The catalectic form of *e* is -- (= [^]ia_^); this also occurs in two odes of Pindar, and both he and Simonides seem to use it to lend emphasis to a particular word:

Sim. 581. 6 ἀντιθέντα μένος σταλάς D|e_^ ||
 Pind. *P.* 1. 8 ἀδὲ κλαῖθ' ρον κατέχευας· δὲ δὲ
 κνώσων e-De_^ ||

The catalectic form of *E* is the ithyphallic, -υ-υ-υ-; this is not found in Pindar or Bacchylides, but reappears as a *D/e* clausula in tragedy.

Other abnormal sequences occur occasionally in Pindar, especially υυ- at the beginning of a period.

Bacchylides' fifth ode is unique in that in three places in the strophe × υυ- responds with υυ-. In each case one form or the other becomes constant after the first triad. Another remarkable irregularity of responson perhaps occurs in his *Asine Paean*, fr. 4.70, where ἀραχνῶν ἱστοὶ πέλονται (υυ-υ-υ-υ-) ~ παιδικοί θ' ὕμνοι φλέγονται (*E*-).⁷

Aeolic

Most of the poems that are not *D/e* fall into the aeolic category, so called because of the part played in it by the asymmetrical cola, particularly *gl* and *gl*''; *tl* and *tl*''; *ph*, *r*, *dod*, and *dod*'' (οο-υυ-). The aeolic base is now οο, with the first position resolvable, so that a glyconic, for example, may take the forms

$$\left. \begin{array}{l} \text{--} \\ \text{--}\text{υ} \\ \text{υ}\text{υ--} \\ \text{υ}\text{υ}\text{υ} \\ \text{υ--} \end{array} \right\} \text{--}\text{υ}\text{υ--}\text{υ}\text{υ--}$$

The υ- form is not found in responson with the others. A double-short form υυ-υυ-υυ- does occur, but again, not in responson with any of the others, and this variant seems

⁷ There are two apparent parallels in tragedy (see pp. 65 f.). Possibly all three passages are corrupt.

to have taken on an independent identity. Similarly υυ- × υυ- and υυ-υυ-.

Pindar also admits resolution later in the colon, e.g.

υυ-υυυυυυυυ υυυυυυυυ-υυ- × υυυυυ-

Occasionally he admits contraction, as υυ-υυ- (*dod*'').

A few of the simplest poems are immediately analysable in these terms. Here is the first strophe of Pindar's Fourth Nemean:

ἀριστὸς εὐφροσύνῃ πόνων κεκ' ριμένων	<i>tl</i> '' <i>dod</i> ''
ἰατρὸς· αἰ δὲ σόφαι	<i>tl</i> ''
Μοισᾶν θυγατρὲς αἰοδαὶ θέλξαν νῖν ἄπτόμεναι.	<i>tl</i> '' } <i>gl</i> ''
οὐδὲ θερμὸν ὕδωρ τόσον γε μαλθακὰ τεύχει	<i>gl</i> '' <i>r</i>
5 γυῖα, τόσον εὐλογία φόρμιγγι συνᾶρος.	<i>gl</i> '' <i>tl</i> ''
ῥῆμα δ' ἐργμάτων χρονιώτερον βιοτεύει,	<i>gl</i> '' <i>r</i>
ὅτι κε σὺν Χαρίτων τύχαι	<i>gl</i> ''
γλώσσα φ' ρενὸς ἐξέλοι βαθείᾶς.	<i>tl</i> '' <i>ia</i> ''

The final iambic metron is something we have met before as an appendage to an aeolic colon. In these poets it appears in a great variety of forms, not only prefixed or suffixed to an aeolic colon but in independent sequences. Here and there we also meet υυ-υυ- and 'dochmiac' units (cf. p. 56), υυ-υυ- (*δ*, dochmius), υυ-υυ- (*hδ*, hypodochmius), × υυ-υυ- (*kδ*, dochmius kaibelianus).

Most aeolic poems are more difficult than the Fourth Nemean. The opening of the strophe is usually easy to analyse, but having stated an initial 'motif' the poets often proceed to develop and embroider it as the strophe or triad continues, producing sequences which appear bewildering when we look at them in isolation and try to label them, but which are easily derived from what has gone before. Their etymology is more important than their definition. Addition or subtraction of a syllable may transform an aeolic colon into one in symmetrical rhythm. For example, in ll. 3-5 of the strophe of the Sixth Nemean, a resolved glyconic υυυ-υυ-υυυ is followed by υυυ-υυυ-υυυ- (the resolutions υυ at each end being replaced by υυ and υυ-), then by υυυ-υυ-υυυ- plus υυυ-υυ-υυ- (lekythion, produced from the glyconic by reducing the two shorts in the middle to a single anceps), and then by υυ-υυ-υυ-υυ-υυ- (again a variation on *gl*'').

Bruno Snell's method of setting out the metrical schemes in his edition of Pindar helps one to follow these mutations, the principle of which he was the first to grasp. So far as possible he arranges related sequences in vertical alignment so that their kinship is apparent to the eye even when it cannot be indicated by the accompanying descriptive formula. He uses bracketed symbols for mutant forms: e.g. ---υυ-υυ-, as a variation on a glyconic, is noted as (*gl*). This does not *define* the colon, because the same siglum elsewhere may stand for ---υ-υ-, but it interprets it.

Iambic

A few odes are almost wholly composed of iambic metra, with only isolated cola of other types: Sim. *PMG* 541; Pind. *O.* 2 and fr. 75; Bacchylides 17 (*'Hθηοι*).⁸

The forms of iambic metron used are:

unsyncopated

υ - υ υ
- υ υ -

syncopated

υ υ -
- υ υ
υ - -

-- (period-end only).

Not more than two unsyncopated metra occur in succession. The different forms are so juxtaposed that sequences of four short or three long syllables are generally avoided.

A dochmiac unit may appear: υ υ υ - υ υ υ (δ, Pindar only, beginning period); υ υ υ - υ υ υ (*hδ*); or υ υ υ - υ υ υ - (*kδ*, with biceps/anceps in Bacchylides, only at period-end). At period-end a trochaic metron - υ υ - (*tr*, as it were a catalectic hypodochmius) may also be found.

Pind. *O.* 2. 1-4:

Ἀναξιδόρυγγες ὕμνοι,
τίνα θεόν, τίν' ἦρωα, τίνα δ' ἀνδρᾶ
κέλαδῆσομεν;
ἦτοι Πίσᾶ μὲν Διός· Ὀλυμπιάδα δ'
ἔστ᾿ασεν Ἡρακ'λέης
ἀκ'ρόθινά πολέμου.

ia tr ||

δ 2 ^{υυ}*ia* ^{υυ}*ia* ||

ia 2 ^{υυ}*ia* ^{υυ}*ia* *ia* ||

^{υυ}*ia* ^{υυ}*ia* ||

⁸ Simonides and Bacchylides have a brief dactylic burst in mid-strophe. Pindar fr. 75 is freer in technique than the other poems.

Bacchylides 17 is noteworthy for the fact that at eight places the metrical scheme admits respension between syncopated and unsyncopated iambs, mostly between υ υ - and υ - υ -. This proves that they were equivalent in time-value, the length of the suppressed short being added to one of the adjacent longs to make it a triseme.

V. THE LYRIC METRES OF DRAMA

THREE distinct modes of delivery were used in drama: recitation without music, recitation with music (*παρακαταλογή*, commonly called 'recitative'), and singing.¹ Although there is some uncertainty over the borderlines, we can in general distinguish clearly between those parts that were sung and those that were recited. The recited parts are always in stichic metres, or in extended periods of uniform rhythm corresponding to the rhythm of stichic metres; the sung parts were normally in non-stichic metres, mostly strophic.

This chapter is mainly concerned with the metres of the sung parts, but first we must deal with the 'extended periods of uniform rhythm', and with a special category of stichic verse characteristic of comedy.

Marching anapaests

Two kinds of anapaestic metre are found in drama: marching anapaests, and lyric or sung anapaests. We are here concerned with the first, which is much the commoner of the two. Anapaestic metra (as described on p. 29) come in long runs of irregular length, with catalexis at each period-end.² These runs are conventionally set out as dimeters with isolated single metra here and there, but the division is arbitrary, as synaephea obtains throughout until the catalexis. There is normally caesura after each metron except the last before the catalexis;³ where there is not, it occurs after the first short of the next biceps. A. Ag. 60-7:

60 οὐτω δ' Ἄτρείως | παῖδας ὁ κρείσσων |
ἐπ' Ἀλεξάνδρῳ | πέμπει ξένιος |
Ζεὺς πολυάνορος | ἀμφὶ γυναικός, |

¹ See A. W. Pickard-Cambridge, *The Dramatic Festivals of Athens* (2nd edn., 1968), 156ff.

² Occasionally period-end without catalexis (though not short open vowel in the last position) occurs within the run where there is a sense-pause, especially in emotionally charged contexts.

³ And even there in two instances out of three.

πολλὰ παλαίσματα | καὶ γυιοβαρῆ |
γόνατος κονίαισιν | ἐρειδομένου |
65 διακναιομένης τ' | ἐν προτελείοις |
κάμακος θήσων | Δαναοῖσιν ||
Τρωσί θ' ὁμοίως | ...

62 and 63 each show resolution of the second princeps as well as the first (—υυ —υυ). 64 shows the caesura delayed by the one short. 66 has period-end with no syntactic pause.

In comedy anapaestic runs sometimes follow on from passages in anapaestic tetrameters.

Iambic and trochaic runs

Similarly, in Aristophanes, excited dialogue in iambic or trochaic tetrameters sometimes culminates in a prolonged burst of metra in the same rhythm, anything from ten to sixty, with unbroken synaephea down to the final catalexis. They are known as systems or *πνίγη*, 'breathlessnesses'. Here is a short example, *Nub.* 1443-51:

ΦΕΙ. τὴν μητέρ' ὥσπερ καὶ σὲ τυπτήσω. ΣΤ. τί φήεις, τί φήεις σύ;
τοῦθ' ἔτερον αὖ μείζον κακόν. :: τί δ' ἦν ἔχων τὸν ἦττω
λόγον σε νικήσω, λέγων
τὴν μητέρ' ὡς τύπτειν χρεών;
:: τί δ' ἄλλο γ' ἦ, ταῦτ' ἦν ποῆεις
οὐδέν σε κωλύσει σεαυτὸν ἐμβαλεῖν
εἰς τὸ βάραθρον μετὰ Σωκράτους
καὶ τὸν λόγον τὸν ἦττω;

Resolution occurs (as here εἰς τὸ βάραθρον); so does double short in anceps or short position (μετὰ-Σωκράτους). As with anapaests, such runs are conventionally set out as dimeters. The phrasing is often of dimeter length, and in the trochaics there is actually regular caesura after each dimeter (contrast οὐδέν—ἐμβαλεῖν above).

Comic dicola

In Old Comedy a number of verses compounded from two simple cola were used in stichic series for choral addresses and for dialogues in which the chorus played a large part. We shall omit here those attested only in fragments and deal with the three occurring in Aristophanes' extant plays.

1. The eupolidean (*Nub.* 518-62, and many fragments of other poets) has the scheme

$\overset{\sim}{\circ} \overset{\sim}{\circ} \overset{\sim}{\cup} \times \sim \cup \cup - : \overset{\sim}{\circ} \overset{\sim}{\circ} : \circ - \times \sim \cup - || \quad gl'' : gl'' \wedge ||$

In each colon the first position is usually long. When it is resolved, the second position is always short. *Nub.* 537-40:

$\overline{\omega} \varsigma \delta \acute{\epsilon} \overline{\sigma} \acute{\omega} \phi \rho \omega \nu \acute{\epsilon} \sigma \tau \acute{\iota} \phi \acute{\upsilon} \sigma \epsilon \iota | \sigma \acute{\kappa} \acute{\epsilon} \phi \alpha \sigma \theta' \eta \tau \iota \varsigma \pi \rho \acute{\omega} \tau \alpha \mu \acute{\epsilon} \nu$
 $\overline{\omicron} \ddot{\upsilon} \delta \acute{\epsilon} \nu \eta \lambda \theta \epsilon \rho \alpha \phi \alpha \mu \acute{\epsilon} \nu \eta | \sigma \kappa \acute{\upsilon} \tau \iota \nu \omega \nu \kappa \alpha \theta \epsilon \iota \mu \acute{\epsilon} \nu \omega \nu,$
 $\acute{\epsilon} \rho \upsilon \theta \rho \acute{\omicron} \nu \acute{\epsilon} \xi \acute{\alpha} \kappa \rho \omega \nu, \pi \alpha \chi \acute{\upsilon}, \tau \acute{\omicron} \iota \varsigma | \pi \alpha \iota \delta \acute{\iota} \omicron \iota \varsigma \acute{\iota} \nu' \eta \iota \gamma \acute{\epsilon} \lambda \omega \varsigma,$
 $\overline{\omicron} \ddot{\upsilon} \delta' \acute{\epsilon} \sigma \kappa \omega \psi \epsilon \tau \acute{\omicron} \upsilon \varsigma \phi \alpha \lambda \alpha \kappa \rho \acute{\omicron} \upsilon \varsigma, | \overline{\omicron} \ddot{\upsilon} \delta \acute{\epsilon} \kappa \acute{\omicron} \rho \delta \acute{\alpha} \chi' \acute{\epsilon} \iota \lambda \kappa \upsilon \sigma \epsilon \nu.$

2. In *Vesp.* 1528-37 (and fragments of other poets) we meet the form

$\times \sim \cup \cup \sim \cup \cup - : \times : \sim \cup \sim \cup - - || \quad \times D : \times : \acute{i} \theta ||,$

which combines in one verse the cola of Archilochus' epodic strophe $\times D - || \acute{i} \theta |||$ (p. 32):

$\sigma \tau \acute{\rho} \omicron \beta \epsilon \iota, \pi \alpha \rho \acute{\alpha} \beta \alpha \iota \nu \epsilon \kappa \acute{\upsilon} \kappa \lambda \omega \iota | \kappa \alpha \acute{\iota} \gamma \acute{\alpha} \sigma \tau \rho \iota \sigma \omega \nu \sigma \epsilon \alpha \upsilon \tau \acute{\omicron} \nu,$
 $\rho \acute{\iota} \pi \tau \epsilon \sigma \acute{\kappa} \acute{\epsilon} \lambda \omicron \varsigma \omicron \upsilon \rho \acute{\alpha} \nu \iota \omega \nu | \beta \acute{\epsilon} \mu \beta \acute{\iota} \kappa \epsilon \varsigma \acute{\epsilon} \gamma \gamma \epsilon \nu \acute{\epsilon} \sigma \theta \omega \nu.$
 $\kappa \alpha \upsilon \tau \acute{\omicron} \varsigma \gamma \acute{\alpha} \rho \acute{\omicron} \pi \omicron \nu \tau \omicron \mu \acute{\epsilon} \delta \omega \nu | \acute{\alpha} \nu \alpha \xi \pi \alpha \tau \acute{\eta} \rho \pi \rho \omicron \sigma \acute{\epsilon} \rho \pi \epsilon \iota$
 $\eta \theta \epsilon \acute{\iota} \varsigma \acute{\epsilon} \pi \acute{\iota} \tau \omicron \iota \sigma \omega \nu \acute{\epsilon} \alpha \upsilon \tau \acute{\omicron} \upsilon | \pi \alpha \iota \sigma \acute{\iota}, \tau \omicron \iota \varsigma \tau \rho \acute{\iota} \omicron \rho \chi \omicron \iota \varsigma.$

3. In 248-72 of the same play Aristophanes has used the combination

$\times \sim \cup - \times \sim \cup - : \sim \cup \sim \cup - - || \quad \acute{z} \iota \alpha : \acute{i} \theta ||$

$\overline{\tau} \acute{\omicron} \nu \overline{\pi} \eta \lambda \acute{\omicron} \nu \overline{\omega} \overline{\pi} \acute{\alpha} \tau \epsilon \rho \overline{\pi} \acute{\alpha} \tau \epsilon \rho | \overline{\tau} \omicron \nu \overline{\tau} \omicron \nu \acute{\iota} \overline{\phi} \acute{\upsilon} \lambda \acute{\alpha} \xi \acute{\alpha} \iota.$

A. SONG: PRELIMINARY REMARKS

The arrangement of strophes in the sung parts is not the repeating AAAA... or AAB AAB... which we have met up to now (except that in a few places in satyric drama and comedy we do find a short, simple stanza repeated three or more times). The usual pattern is AA BB CC..., sometimes with a single epode ending the series, occasionally with a non-responding strophe preceding the responding pairs (proode) or among them (mesode). More elaborate arrangements occur occasionally.

When a strophe is divided between different singers, or

between singer and chorus, it is an almost invariable rule that the antistrophe will be divided at the same point(s), though not necessarily with the same sequence of voices. Often there is complete symmetry between passages of which only parts are sung, as in *S. Aj.* 348-429:

str. A::2 iambic trimeters::

ant. A::2 trimeters::

str. B::trimeter::trimeter + exclamation::trimeter::

str. C::2 trimeters::

ant. B::trimeter::trimeter + exclamation::trimeter::

ant. C::2 trimeters::

str. D::2 trimeters::

ant. D::2 trimeters.

No doubt the musical accompaniment was continuous. In comedy a noteworthy feature of the parabasis is the 'epirrhematic syzygy', in which a strophe and antistrophe are each followed by an equal number of trochaic tetrameters, either sixteen or twenty.⁴ These must have been in recitative, and the regularity in their number must reflect a fixed pattern either of movement in the orchestra or of permutations in the pipe continuo.

Occasionally in tragedy, and often in comedy, strophe and antistrophe are separated by a scene of dialogue, or even more. In Aristophanes' *Peace* there occurs a double reprise: 346-60 ~ 385-99 ~ 582-600; while in *Av.* 1470-93 ~ 1553-64 ~ 1694-705 we have AA...A...A, and in *Lys.* 1043-71 ~ 1189-215 AA...AA.

The metrical analysis of dramatic lyrics is sometimes easy, sometimes very difficult. The aim is always to identify the metrical category, define the limits of periods, and explain their structure in terms of cola and variations paralleled elsewhere. Difficulties arise particularly because the dramatists sometimes combine different metrical types within the limits of a single strophe; there may be ambiguities and unusual variants. As no strophe (in tragedy) occurs more than twice,

⁴ *Ar. Ach.* 665-718, *Eq.* 551-610, 1264-315, *Nub.* 563-626, *Vesp.* 1060-121, *Av.* 737-800, 1058-117, *Ran.* 674-737. In *Pax* 1127-90 the epirrhemata have a seventeenth line which is a trochaic hexameter catalectic. In *Lys.* 614-705 there is a double syzygy with two strophic pairs and four epirrhemata of ten tetrameters each.

period-end is only fitfully revealed by a hiatus, *brevis in longo*, or *anceps iuxta anceps*. Textual corruption is frequent, and when it destroys responsion between strophe and antistrophe we sometimes have no way of knowing in which of the two, if in either, the true metrical scheme survives.

All good modern commentaries contain useful metrical analyses, often with detailed discussion.⁵ Analyses for all of Sophocles can be found in R. D. Dawe's Teubner edition, and for all of tragedy in A. M. Dale, *Metrical Analyses of Tragic Lyrics* (*Bulletin of the Institute of Classical Studies*, Suppl. 21, in three parts, 1971-83). Many passages are discussed in her book *The Lyric Metres of Greek Drama* (2nd ed., 1968).

B. IAMBIC AND TROCHAIC

Lyric iambs are built up from syncopated and un-syncopated metra (cf. p. 46) mostly grouped in dimeters and trimeters. They are particularly prominent in Aeschylus.

The syncopated forms of metron are sometimes called cretic ($- \cup -, \wedge ia$), baccheus ($\cup --, ia \wedge$), and spondee ($--, \wedge ia \wedge$). Note that $\wedge ia + ia$ makes up a lekythion, while $\wedge ia + ia \wedge$ makes an ithyphallic, which functions as the catalectic of the lekythion. A. Ag. 184-91:

καὶ τόθ' ἠγεμῶν ὁ πρέσ-	lk
βης νεῶν Ἀχαιϊκῶν,	lk
μάντιν οὐτινα ψέγων,	lk
ἐμπαίοις τύχαισι συμπνέων,	$\wedge ia \wedge lk $
εὐτ' ἀπλοῖαι κεναγγεῖ βαρύ-	$\wedge ia \wedge ia \wedge ia$
νοντ' Ἀχαιϊκὸς λεῶς,	lk
Χαλκίδος πέραν ἔχων	lk
παλιρρόχοις ἐν Αὐλίδος τόποις.	ia $\wedge lk $

Aeschylus has a strong preference for short syllables in all ancepts positions (except final ancepts). A long ancepts in the strophe is usually repeated in the antistrophe. He is very sparing with resolution, except sometimes in un-syncopated dimeters and trimeters, e.g.

⁵ By 'modern' I mean those published in the last fifty years or so, especially by the Oxford and Cambridge University Presses. The analyses in Jebb's Sophocles series, for instance, are antiquated.

Eum. 385 ἀπίετα δίομεναι λάχη ~ 393 δοθέντα τέλεον; ἔπι δέ μοι.
Sept. 850 αὐτοφύονα δίμορα τέλεα τάδε πάθη. τί φῶ;

This goes far beyond what he allows in dialogue trimeters.

In the penultimate verse of the strophe he often introduces a variation of rhythm, such as a dochmiac or dactylic colon, or a choriamb ($- \cup \cup -$) or two. The final colon is often an aristo-phanean ($- \cup \cup - \cup - -$), or sometimes a pherecratean ($\circ \circ - \cup \cup - -$).

Sophocles does not use these clausulae. He admits long ancepts somewhat more frequently than Aeschylus (or Euripides), and is a little freer about syllable-for-syllable responsion, e.g. *OT* 194 ἄπουρον εἶτ' εἰς μέγαν ~ 207 Ἀρτέμιδος αἴγλας ξὺν αἴς.

In Euripides' later plays, especially in solo arias, there is a tendency towards a more fluent forward movement, overrunning the bounds of the trimeter. This process manifests itself especially in the proliferation of trochaic phrasing. Aeschylus and Sophocles had occasionally divided their iambic sequences in such a way that a trochaic or other pendant colon appears, e.g. *Eum.* 505-7:

λῆξιν ὑπόδυσσιν τε μόχθων,
ἀκεά τ' οὐ βέβαια τέμνων μάτᾶν παρηγορεῖ,

= 2tr|2lk (dovetailing of lk 2ia lk). But in Euripides' *Helen* we suddenly get this (167-78):

πτέροφόροι νεάνιδες,	lk
παρθένοι Χθονὸς κόραι	lk
Σειρήνες, εἶθ' ἐμοῖς γόοις	2ia
170 μόλοιτ' ἔχουσαι Λίβυν	ia $\wedge ia $
λωτὸν ἢ σύριγγας ἢ	lk
φόρμιγγας, αἰλίνουσι	┘ - ∪ tr
τοῖς ἐμοῖσι σύνοχα δάκρυα,	tr tr
πάθεισι πάθεα, μέλεσι μέλεα,	tr tr
Μουσεῖα θρηνημασι ξυνωιδὰ	┘ - ∪ ┘ - ∪ tr
175 πέμψειε Φερσέφασσα	┘ - ∪ tr
φόνια, χάριτας ἴν' ἐπὶ δάκρυσι	tr tr
παρ' ἐμέθεν ὑπὸ μέλαθρα νύχια	tr tr
παιᾶνα νέκυσιν ὀλομένους λάβητι.	┘ - ∪ lk

From τοῖς ἐμοῖσι onwards it is a real πνίγος; no pause is possible, and the many resolutions add to the sense of headlong flight. The trochaic word-divisions (matched in the antistrophe) help us to mark time, but also mean 'no pause yet'. If we disregarded them we could treat the whole passage as composed of iambic metra; but we would be missing the essence. In notating trochaics we are not taking the passage out of the iambic category. It has to end iambic. (The only kind of 'trochaic' ending normally admitted is $\cup - \cup - | - \cup - - ||$, and this is not the outcome of preceding trochaic rhythm but a peculiar type of period-close also found in Simonides, Bacchylides and Pindar (p. 46).)

The syncopated *Μουσεία* in *Hel.* 174 responds with ὅτι ποτ' ἔλακεν in 186, $\sim \sim \cup$. The text has been suspected, but we found responsion of syncopated with full metra in Bacchylides, and there is a handful of other apparent examples in Euripides and Aeschylus. These are, however, disputed by many scholars.

In tragedy trochaic movement, where it occurs, develops in the course of strophes that begin with iambic (or at least blunt) cola. In Aristophanes strophes frequently begin trochaic and continue trochaic, with blunt cola only at period-end. His iambic lyrics are typically simple and straightforward. He makes little use of syncopation except when parodying tragedy, though he does have a certain fondness for beginning a trochaic period with $\wedge ia$, generally setting it off by word-division, as in *Lys.* 658 f.,

ταῦτ' οὖν | οὐχ ὕβρις τὰ πράγματ' ἐστί
πολλή; | κᾱπιδώσει μοι δοκεῖ τὸ χρέμα μάλλον.

Dactylic cola (mainly *D*) and dochmiacs appear occasionally, as do choriamb and aristophaneans. Choriamb sometimes respond with iambic metra, as in Anacreon (p. 40, cf. p. 8).

Various other freedoms of responsion occur in Aristophanes, especially where strophe and antistrophe are at a distance from each other. There may even be several extra metra in one or the other. In some passages a trochaic metron $\cup - \times \cup$ responds with $\cup \times \cup$, e.g.

Vesp. 1062 καὶ κατ' αὐτὸ τοῦτο μόνον ἄνδρες ἀλκιμώτατοι
~ 1093 τοὺς ἐναντίους πλέων ἐκέισε ταῖς τριήρεσιν.

Aristophanes seems to be retaining only one effective principle in each metron, letting the second be anceps (but then keeping the following anceps short: $\cup \times \cup$, not $\cup \times \times$). In other words he is contenting himself with a sketchier definition of the rhythmic pattern than usual.

C. CRETIC-PAEONIC

The term 'cretic' (p. 39) is here qualified by 'paeonic' firstly because of the frequency in drama of the resolved form $\cup \cup \cup$ (rarely $\cup \cup -$), called by the metricians 'first paeon', and secondly to differentiate it more clearly from the 'cretics' which appear by syncopation among iambs, and which I have designated $\wedge ia$. Whether an absolute distinction between *cr* and $\wedge ia$ can be maintained is questionable in view of some Aristophanic phenomena, but cretic stands out clearly enough as a category distinct from iambic.

In tragedy it scarcely occurs. The only wholly cretic strophe is *A. Supp.* 418-22 ~ 423-7; the following strophe begins cretic but turns into dochmiacs.

Aristophanes uses cretics particularly in his earlier plays. Periods are of various length, at least up to thirteen metra, but commonest is a tetrameter of the form $cr \sim cr \sim cr \sim cr ||$. *Ach.* 978-81:

αὐτόματα πάντ' ἀγαθὰ τῶιδέ γε πορίζεται.
οὐδέ ποτ' ἐγὼ Πόλεμον οἶκαδ' ὑποδέξομαι,
οὐδὲ παρ' ἐμοί ποτε τὸν Ἀρμόδιον αἰσεται
ξυγκατακλινεῖς, ὅτι πάροις ἀνὴρ ἔφυ.

981 The third metron is unresolved.

The recurring sequence of three short syllables between longs is a distinguishing mark of this metre.

In several places Aristophanes passes from cretics into trochaics or vice versa, or mixes them up, or has a (resolved) cretic in responsion with *tr*. This close relationship might suggest a rhythmic value $\cup \cup \cup$ for the comic cretic; but that could not resolve into $\cup \cup \cup$. In fact it seems to be just this paeonic form that has the special affinity with the trochaic metron, as if $\cup \times \cup$ was the essence of trochaic rhythm so far as comic song/dance was concerned.

D. DOCHMIAC

This metre is typically tragic; examples are found in every extant tragedy. Their tone is always urgent or emotional. There are examples in satyric drama and Aristophanes, but at least some of these are paratragic. Outside drama dochmiacs scarcely occur.

The basic rhythm is $\cup - - \cup -$. But any of the three longs may be resolved, and either of the two shorts may be replaced by a long ('drag'). Consequently the dochmius may appear in a bewildering variety of guises. (And this is just the *normal* dochmius. Wait for what comes next.) However, some variations are much commoner than others, especially $\cup \cup \cup - \cup -$ and $- \cup \cup - \cup -$. A. *Sept.* 79-82:

μεθείται στρατὸς | στρατόπεδον λιπών· |
80 ρεῖ πολὺς ὄδε λεῶς | πρόδρομος ἵππότης· |
αἰθερίᾳ κόνις | με πείθει φανείσ', |
ἄναυδος σαφῆς | ἔτυμος ἄγγελος. ||

(The first metron of 80 has two resolutions, $- \cup \cup \cup \cup -$.) Metron-end more often than not coincides with word-end (as in the above lines throughout). Responision is usually exact; the form of dochmius used at a given place in the strophe will normally be not very, if at all, different from that in the antistrophe.

The following rare abnormal types of dochmius occur here and there:

1. A catalectic form $\cup \cup - -$.
2. A hypercatalectic form $\cup \cup \cup \cup \cup - -$.
3. The 'dochmius kaibelianus' ($k\delta$) $\times \cup \cup \cup \cup \cup -$.
4. The 'hypodochmius' ($h\delta$) $- \cup \cup \cup \cup \cup$.⁶
5. Forms with double for single short, $\cup \cup - \cup \cup \cup \cup$ or $\cup \cup \cup \cup -$; these may apparently respond with normal dochmii.

Dochmiacs are closely associated with iambs, and often appear in conjunction with trimeters, dimeters, lekythia, and other iambic units, especially cretics and bacchei. A. *Ag.* 1136-45:

⁶ In *PV* 576 ~ 595 $- \cup \cup \cup \cup -$ apparently responds with $\cup - - \cup -$.

ΚΑ. ἰὼ ἰὼ ταλαίνας κακόποτμοι τύχαι· δ *cr* \sim *cr* |
τὸ γὰρ ἐμὸν θρωῶ | πάθος ἐπεγχείαι. δ | δ ||
ποῖ δὴ με δεῦρο τὴν τάλαιναν ἤγαγες ζια ||
οὐδέν ποτ' εἰ μὴ ξυθανουμένην; τί γάρ; ζια ||
ΧΟ. φρενομανῆς τις εἶ, | θεοφόρητος, ἀμφὶ δ' δ | δ δ |
αὐτὰς θροεῖς \sim *cr* \sim *cr* | \wedge *ia* \wedge ||
νόμον ἄνομον, | οἰᾶ τις | ξουθαῖ δ | *zcr* ||
ἀκόρετος βοᾶς, | φεῦ, ταλαίνας φρεσίν δ | *zcr* ||
"Ἴτυν "Ἴτυν στένουσ' | ἀμφιθαλῆ
κακοῖς | ἀηδῶν βίον. δ | δ | δ ||

Note here the Attic vocalization of the trimeters (*ἤγαγες*, *-μένην*), which suggests that Cassandra momentarily settles into spoken delivery; and the total resolution of one cretic, which shows that these are 'genuine' cretics, not syncopated iambs. Short sequences of cretics or bacchei occur here and there, as do dragged cretics ($- \cup -$). *cr* δ and δ *cr* (*cr*), also *ia* δ and δ *ia* are common combinations. Dimeters of the form $\cup \cup \cup \cup \cup - \cup -$ are also common.

Less often we find anapaestic, dactylic, or aeolic cola in dochmiac contexts; also $- \cup \cup - \cup \cup - \cup -$ (which can be regarded as a dactylically expanded form of dochmiac $- \cup \cup - \cup -$) and $(\cup \cup -) \cup \cup - \cup \cup - \cup -$; in Euripides also anapaestic metron or dimeter + iambic colon (*ia* \wedge , *ia*, *pe*, *lk*, *zcr*). Euripides presents many complexities in the plays following *Andromache*, when his dochmiacs become predominantly astrophic and appear in long arias and dialogues that abound in difficulties. Here is a manageable example, *Or.* 140-52:

ΧΟ. σῖγα σῖγα, λεπτόν ἴχνος ἀρβύλας hδ δ |
τίθετε, μὴ κτυπεῖτ'. δ |
ΗΛ. ἀποπρὸ βᾶτ' ἐκέισ', | ἀποπρὸ μοι κοίτας. :: δ | δ |
ΧΟ. ἰδοῦ, πείθομαι. :: δ ||
ΗΛ. ᾄ ᾄ, σύριγγος ὅπως πνοᾶ :: $\cup - -$ δ |
λεπτοῦ δόνακος, ᾧ | φίλα, φώνει μοι. δ | δ ||
ΧΟ. ἰδ' ἀτρεμαῖον ὡς | ὑπόροφον φέρω | βοᾶν. :: δ | δ | δ
ΗΛ. ναί, οὕτως. ($\cup - - - -$) |
κάταγε κάταγε, πρόσιθ' | ἀτρέμας,
ἀτρέμας ἴθι. δ | δ |
λόγον ἀπόδος ἐφ' ὅτι | χρέος ἐμόλετέ ποτε· δ | δ |
χρόνια γὰρ πεσῶν | ὄδ' εὐνάζεται. δ | δ ||

145 $\bar{a} \bar{a} \sigma\bar{v}$ - responds with 157 $\delta\lambda\epsilon\acute{\iota}\varsigma \epsilon\acute{\iota}$, and this determines that it is a baccheus. $\bar{a} \bar{a}$ could be scanned $\cup -$, but the first position may be dragged. 148 Hiatus after the interjection *vaí*. 149-51 Very long sequences of short syllables are most often resolved dochmiacs. Test by counting off in eights $\cup \cup \cup \cup \cup \cup$), and look for correspondence of word-end and metron-end. If the sum does not come out right, try an iambic dimeter ($\cup \cup \cup \cup \cup \cup \cup -$) or cretic ($\cup \cup \cup \cup$) + dochmius.

Lengthening of a syllable by stop + liquid is infrequent in dochmiacs. If in doubt, prefer the short interpretation.

E. AEOLIC

Pure aeolic strophes are uncommon in Aeschylus. There are several in Sophocles, and they are especially characteristic of later Euripides, where they often have an almost hypnotic effect in their rhythmic homogeneity. *Phoen.* 202-13:

Τύριον οἶδμα λιπούσ' ἔβαν	$\cup \cup \cup - \cup \cup - \cup - $	$gl $
ἀκ' ροθίνια Λοξιάι	$- \times - \cup \cup - \cup - $	$gl $
Φοινίσσας ἀπὸ νάσου	$--- \cup \cup - - $	$ph $
Φοίβωι δούλα μελάθρων	$--- \times - \cup \cup - $	$tl'' $
ἴν' ὑπὸ δείρασι νιφοβόλοις	$\cup \cup \cup - \cup \cup \cup \cup - $	$gl $
Παρνασσού κατενάσθη,	$--- \cup \cup - - $	$ph $
Ἴόνιον κατὰ πόντον ἐλά-	$\cup \cup \cup - \cup \cup - \cup \cup$	$gl $
ταῖ πλεύσασα περιρρύτωι	$- - - \cup \cup \cup \cup - $	$gl $
		} = $hi $
		} $tl $
ὑπὲρ ἀκαρπίστων πεδίων	$\cup \cup \cup - \times \cup \cup - $	$gl^{(\cdot)} $
Σικελιάς Ζεφύρου πνοαῖς	$\cup \cup \cup - \cup \cup - \cup - $	$gl $
ἱππεύσαντος ἐν οὐρανῶι	$--- \cup \cup - \cup - $	$gl $
κάλλιστον κελάδημα.	$--- \cup \cup - - $	$ph $

The metrical scheme shown here takes account of variations in the antistrophe.

As the example shows, Euripides often admits resolution, most commonly in the part of the colon that precedes $- \cup \cup -$. Where this consists of two positions ($\circ \circ$), the resolved form is normally $\cup \cup \cup$ (which may respond either with $- \cup$ or with $\cup -$). Where there are three positions, as in tl'' ; the resolution is $\times \cup \cup \cup$. Where there are four, as in gl'' ; the ordinary pattern is

$\cup \cup \cup \cup \cup$, but the following also occur: $- \cup \cup - \times$, $- \cup \cup \cup \cup \cup$, $\cup \cup \cup - \cup \cup$. The longs of the choriamb, and the final long of the glyconic, are also resolvable, and we have to be prepared for such apparitions as $\cup - \cup \cup \cup \cup - \cup \cup \cup$ (*Ion* 138), $\cup - \cup \cup - \cup \cup \cup \cup \cup$ (*Ba.* 427), $\cup \cup \cup \cup \cup - \cup \cup \cup \cup \cup$ (*ib.* 905). Occasionally Sophocles and Euripides drag the ending of a colon which normally ends in $- \cup -$, making it $---$ (the longs cannot then be resolved). A dragged ending may respond with an undragged; but exact responsion is more usual, as with resolution.

Exact responsion is also the rule with anaclasis (tl'' ; gl'' ; etc.), though there are exceptions, e.g.

S. <i>Tr.</i> 960 χωρεῖν πρὸ δόμων λέγου-	tl
~ 929 τί χρῆ, θανόντα νιν ἦ	tl''

Here and there we find sequences that cannot themselves be called aeolic but seem in their context to be derived from aeolic cola by contraction of two shorts into a long.

S. <i>Ant.</i> 1137f. τὰν ἐκ πᾶσάν τιμαῖς	$\times - - - - \ddot{-}$	(tl'')
ὑπερτάτων πόλεων	$\times - \times - \cup \cup -$	tl''
E. <i>IT</i> 1125f. σῦρίζων θ' ὁ κηροδέτας	$--- \cup \cup \cup \cup -$	gl''
κάλαμος οὐρείου Πᾶνός	$\cup \cup \cup - - - - \ddot{-}$	(gl'')

Longer cola are sometimes created by dactylic or choriambic expansion; the choriambic type is particularly Sophoclean, e.g. *Phil.* 706 ff.:

οὐ φορβᾶν ἱεράς γὰς σπόρον, οὐκ ἄλλων	$gl^c $	} with dragged close
αἴρων τῶν νεμόμεσθ' ἀνέρες ἀλφησταί,	$gl^c $	
710 πλὴν ἐξ ὠκυβόλων εἴ ποτε τόξων	$ph^c $	
πτᾶνοῖς ἰοῖς ἀνύσειε γαστρι φορβᾶν.	$\wedge ia \wedge \quad tl \quad ia \wedge $	
ὦ μελέᾳ ψυχᾶ,	$dod $	(dragged)
715 ὅς μῆδ' οἰνοχύτου πώματος ἦσθη δεκέτει		
χρόνωι,	$gl^{2c} $	
λεύσσω δ' ὅπου γνοίη στατὸν εἰς ὕδωρ	$ia tl $	
αἰεὶ προσενώμα.	$r $	

Note the word-divisions at $- \cup \cup - | - \cup \cup -$ (cf. p. 34).

F. LYRIC ANAPAESTS

Lyric anapaests are distinguished from marching anapaests (p. 48) by the following features:

1. Doric dialect colouring (in tragedy and tragic parody).
2. The frequent occurrence of dimeters without word-division between the metra.
3. Much contraction of bicipitia, so that the acatalectic dimeter very often consists of eight long syllables, and the catalectic of seven.
4. The admission of catalectic dimeters anywhere, even at the beginning of the song, and the frequent occurrence of two or more of them in succession (even a catalectic monometer at *E. Alc.* 93). One would expect each of them to make period-end, and there is sometimes hiatus. (But elision at *E. Tro.* 129—corrupt?)
5. The admission of acatalectic dimeters in final place.
6. The admission of sequences of four shorts (biceps + resolved princeps, or the other way round).
7. Admixture of non-anapaestic cola (especially dochmiac), or definite change to another rhythm.

Here is a specimen. *E. Ion* 154–69:

ἔᾱ ἔᾱ·

φοιτώσ' ἤδη λείπουσίν τε
 πτᾶνοι Παρνασσού κοίτας.
 αὐδῶ μὴ χρίμπτειν θριγκοῖς
 μηδ' εἰς χρῦσήρεις οἴκους·
 μάρψω σ' αὖ τόξοις ὦ Ζηνός
 κήρυξ, ὀρνίθων γαμφηλαῖς
 ἰσχὺν νικῶν.—ὄδε πρὸς θυμέλας
 ἄλλος ἐρέσσει κύκνος· οὐκ ἄλλῃ
 φοινῖκοφαῖ πόδα κινήσεις;
 οὐδέν σ' ἄ φόρμιγξ ἄ Φοῖβου
 σύμμολπος τόξων ῥύσαιτ' ἄν·

}	catalectic	}	every biceps contracted
}	no caesura		

}	no caesura; fully contracted
---	---------------------------------

πάραγε πτέρυγας, λίμνας ἐπίβᾱ τὰς Δηλιάδος· || acatalectic
 period-end

}	catalectic; fully contracted
---	---------------------------------

In tragedy lyric anapaests are practically confined to monodies and dialogues in which an actor sings. It is Euripides who makes the greatest use of them—most extensively in certain plays of his transitional period (*Hecuba, Troades, IT, Ion*). Like spoken anapaests, they may accompany entrances and perambulations. The repeated catalectic lines suggest disturbed, halting progress, Alternation between sung and recited anapaests is easily made as the emotional level fluctuates.

Different use is made of the metre in comedy. There is freer use of proceleumatics (υ υ υ), mostly marked off by word-division, as in *Ar. Av.* 328 f.:

προδεδόμεθ' | ἀνόσιά τ' | ἐπάθομεν· | ὅς γάρ
 φίλος ἦν | ὁμότροφά θ' | ἡμῖν | ἐνέμετο | πεδία παρ' | ἡμῖν,
 παρέβη μὲν θεσμοὺς ἀρχαίους κτλ.

Occasionally we meet cola of odd lengths: a pentapody in *Ach.* 285,

σέ μὲν οὖν καταλεύσομεν ὦ μιὰρὰ κεφαλή,

and in *Lys.* 478–83 a tripod followed by a length of eleven feet ($1\frac{1}{2} || 5\frac{1}{2}$ metra). Presumably the chorus took an odd number of paces in each of these cases. In tragedy we have a proceleumatic tripod at *E. IT* 232, ἔτι βρέφος, | ἔτι νέον, | ἔτι θάλος.

In five places | υ υ υ | υ υ υ |, a pair of proparoxytone tribrach words, generally in anaphora or syntactic parallelism, appears to take the place of an anapaestic metron: *A. Pers.* 985 ἔλιπες ἔλιπες ~ 1000 ἔταφον ἔταφον, *E. IT* 213 ἔτεκέν ἔτρέφεν, 220 ἄγαμος ἄτεκνος ἄπολις ἄφίλος, etc.

In *Ar. Av.* 327–35 ~ 343–51 the first part of the strophe is unequivocally anapaestic, but the latter part shows the irregular respension

(333) - υ υ υ υ υ υ υ υ υ υ υ	(349) - 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 - υ υ υ
- υ υ υ υ υ - υ υ υ υ υ υ -	- υ υ υ - υ - - υ υ υ - υ -

In other words the anapaest (proceleumatic) becomes interchangeable with the cretic (paeon).

G. IONIC

Ionics are commonest in Aeschylus. They are occasional in Sophocles, Euripides (who uses them especially in the *Bacchae*),

and Old Comedy. The ionic hymns sung by Agathon in *Ar. Thesm.* 101–29 and by the Initiates in *Ran.* 323–53 reflect an association of the metre with devotional cult. This will account for its prominence in the *Bacchae*; but at the same time there may be here a sense of the Asiatic. Some cults in which ionic songs were sung were of Asiatic provenance (those of Adonis and Cybele), and it is often held that the ionic lyrics in Aeschylus' *Persae* are meant to have an exotic flavour.

Straight ionics (υ υ - - υ υ - -) predominate over anaclastic (υ υ υ - υ - υ - -, rarely υ υ - - x - υ - -). Responson between the two is seldom found.

Quite often instead of υ υ - - we find a short metron υ υ - (i_o[^]). *A. Pers.* 68–72:

λινοδέσμῳ σχεδίῳ πορθμὸν ἀμείψας	3io
Ἀθαμαντίδος Ἑλλᾶς,	io [^] io
πολύγομφον ὄδισμα ζυγὸν ἀμφιβαλὼν	
ἀυχένη πόντου.	io [^] io io [^] 2io

io[^] cannot respond with io, and there is no ground for the assumption that it was equal in duration (with a double-length long position).

Contraction (Ϟ - (-)) is confined to the beginning of the colon, following word-division. Contracted responds with uncontracted only at *Pers.* 696 ~ 702. Late in the century we also find the initial double short replaced by a single, as *E. Phoen.* 1539 f.:

τί μ' ὦ παρθένε βακτρεύμασι τυφ'λοῦ ποδὸς ἐξάγαγες ἐς φῶς
λεχῆρη σκοτίων ἐκ θαλάμων κτλ.

'Agathon' in *Ar. Thesm.* 101 ff. and Euripides in *Phoen.* and *Ba.* admit the resolutions υ υ υ υ - and υ υ - υ υ. The latter several times responds with υ υ - -.

Occasionally we find a 'hypermetric' long syllable at the beginning of the period, e.g. *S. OT* 483:

δεινὰ μὲν οὖν, δεινὰ παράσσει σοφὸς οἰωνοθέτας.

When the extra syllable is prefixed to an anaclastic dimeter, the colon is formally identical with 'hi, - υ υ - υ - υ - -; we had the same thing in Anacreon (p. 42). A variation of the opening - υ υ - - is x - υ - -.

The strophe may end with a catalectic or acatalectic ionic metron, or a hypercatalectic one (υ υ - - - or υ υ - υ - -), or with υ υ - υ - Ϟ -, or with an anaclastic dimeter υ υ - υ - υ - -.

Several tragic passages are capable of either ionic or aeolic interpretation, e.g. *S. Aj.* 628–34 (the strophe has begun with *ia gl | ia hi | ith || dod ||*):

οὐδ' οἰκτρὰς γόνυ ὄρνιθος ἀηδοῦς	ph ^c	or 3io
ἦσει δύσμορος, ἀλλ' ὄξυτόνους		
μὲν ὠιδᾶς	hi ^c	2io υ υ - υ - -
θρηνηῆσει, χερόπληκτοι δ'	ph	2io
ἐν στέρνοισι πεσοῦνται	ph	2io
δοῦποι καὶ πολιᾶς ἄμυγμα χαίτας.	gl ia [^]	io 2io ⁺

As before, Aristophanes presents us with extraordinary freedoms of responson, especially in *Vesp.* 273–6 ~ 281–4, 290–302 ~ 303–16, where we find υ υ - - responding with - υ - - or υ υ - υ, and υ υ - with - υ -.

H. DACTYLIC

Dactylic strophes usually contain some iambic elements. The dactyls come in various lengths from 2da[^] upwards, but mostly from four to seven metra. *A. Ag.* 104–21 ~ 122–39:

- Ϟ - υ υ - : υ : υ - υ υ - υ υ - -	6da [^]
- υ υ - υ υ - υ υ - υ υ - -	5da [^]
- Ϟ - Ϟ - Ϟ - Ϟ - Ϟ - Ϟ -	5da [^]
υ - υ - - υ υ - υ υ - - υ υ - -	
- υ υ - -	ia { 4da [^] 2da [^]
5 - Ϟ - - υ υ - - υ υ - Ϟ	4da [^]
- υ υ - - - υ υ - υ	2da [^] 2da [^]
- Ϟ - υ υ - υ υ - υ υ -	
- Ϟ - Ϟ - Ϟ - Ϟ - Ϟ - Ϟ -	8da [^]
υ - υ - - υ υ - υ υ - - υ υ - -	ia { 4da [^]
- Ϟ - υ υ - -	3da [^] (D -)
10 - υ υ - υ υ - υ υ - υ υ - - υ υ - -	6da [^]
x - υ υ - υ - υ -	2ia
- υ υ - υ υ - υ υ - Ϟ - -	5da [^]

Note the frequent coincidences of word-end in strophe and

antistrophe, indicated by the caesura-signs, and the contractions emphasized by word-end, contrary to Homeric habit (—|—|—|—|; avoided by Sophocles).

Sophocles and Euripides sometimes have longer periods than Aeschylus, but then they are normally marked off into tetrameters by word-division. *S. El.* 129 ff.:

	ὦ γενέθλα γενναίων,	3da [^]
130	ἦκετ' ἐμῶν καμάτων παραμύθιον·	4da
	οἰδὰ τε καὶ ξυνίημι τὰδ', οὐ τί με	4da
	φυγγάνει, οὐδ' ἐθέλω προλιπεῖν τόδε,	4da
	μὴ οὐ τὸν ἐμὸν στενάχων πατέρ' ἄθλιον.	4da
	ἀλλ' ὦ παντοίας φιλόητος ἀμειβόμεναι	
	^{χάριν,}	— — — 4da
135	ἔατέ μ' ὦδ' ἀλλύειν,	zia [^]
	αἰαί, ἰκνούμαι.	pe

129 Note the contraction. 130–5 All in synapheia. 132 Correp-tion in *φυγγάνει*. 133 Synecphonesis of *μὴ οὐ*, as often. 136 Hiatus after the interjection.

134–5 illustrates the characteristically (though not exclu-sively) Sophoclean trick of following an acatalectic tetrameter with a colon which does not start on a princeps, so that we have to change step. Cf. *OT* 171 f. 4da | × 4da[^] ||; *El.* 125 f. 4da | zia.⁷ This practice goes against the normal principle of Greek metre that successive princeps positions are not separ-ated within the period by more than two shorts or one long. There are several examples in Euripides, especially at the end of a strophe; so also in *Ar. Nub.* 288–90,

ἀλλ' ἀποσεισάμεναι νέφος ὄμβριον	4da
ἀθανάτῃς ιδέας ἐπιδώμεθα	4da
τηλεσκόπῳ ὄμματι γαίαν.	— D —

Resolution of a dactyl to ∪ ∪ ∪ may occur in *E. Andr.* 490 (*παῖδά τε δύσφρονος ἔριδος ὑπερ* ~ 482 *φανλοτέρῃς φρενὸς αὐτοκρατοῦς*), and twice in *Ar. Eccl.* 1171 (*-σιλφιο-τύρομε-λιτοκατα-κεχυμένο-κιχ'λεπι-*).

In a couple of places hiatus occurs at the end of an acatalectic dactylic tetrameter or hexameter, although the

⁷ When it is an iambic colon, it sometimes starts with a metron of the form — ∪ ∪ ∪, as if to deceive the ear over the transition.

verse is technically in synapheia with what follows. This is an indication that these lengths were semi-independent units of composition in the poet's mind.

I. DACTYLO-EPITRITIC

D/e (see p. 43) is absent from the genuine plays of Aeschylus; it is used several times in *PV*, in the earlier plays of Sophocles and Euripides (very little after 415), in *Rhesus*, and occasionally in Old and Middle Comedy.

Like Simonides (p. 44), the dramatists use the ithyphallic (the catalectic of *E*), both at strophe-end and elsewhere (perhaps always with period-end). Sometimes the colon is |—*ith*|, which could also be called |zia[^]| (just as —*E* = *zia*), but it is convenient to use the notation which indicates that the 'link-syllable' is normally long. The catalectics of *e* and × *e*, namely — — and ∪ — —, are also found, though rarely.

Colon-division often coincides with word-division, as in *E. Med.* 410–20 throughout:

ἄνω ποταμῶν ἱερῶν χωροῦσι παγαί,	× D — e —
καὶ δικά καὶ πάντα πάλιν στρέφεται.	e — D
ἀνδράσι μὲν δόλια βουλαί, θεῶν δ'	D — e
οὐκέτι πίστις ἄραρε·	D ×
τᾶν δ' ἐμᾶν εὐκλειαν ἔχειν βιοτᾶν	
στρέφουσι φάμαι·	e — D — e —
ἔρχεται τῆμᾶ γυναικείω γένει·	e — E
οὐκέτι δυσκέλαδος φάμα γυναικας ἔξει.	D — <i>ith</i>

Within the period, *e* | — *D* and *D* | — *D* are more common caesuras than *e* — | *D*, *D* — | *D*, word-break being more readily admitted after the link-syllable when it is short. (*D* ∪ | *D* sometimes responds with *D* | — *D*, or *e* ∪ | *D* with *e* | — *D*.)

Resolution early in the *e*-colon (∪ ∪ —) and contraction early in the *D*-colon (— — ∪ ∪ —) occur occasionally. There is no responsion of resolved with unresolved or of contracted with uncontracted.

Abnormal cola appear in places, especially ∪ ∪ — ∪ ∪ — ([^]*D*) continuing with ∪ — × or ∪ — ∪ — × or dactylically ∪ ∪ — (∪ ∪ —). There are two apparent cases of the irregular responsion ∪ ∪ — × — ∪ —:

PV 535 ἀλλά μοι τόδ' ἐμμένοι ~ 543 ἰδίᾳ γνώμῃ σέβηι.

E. *Andr.* 1035 κτεάνων μᾶτρὸς φονεύς ~ 1045 καὶ πρὸς εὐκάρπους γυῖας.

The text is suspect at *Andr.* 1035, but the metrical anomaly has a parallel in Bacchylides (see p. 44).

The strophe usually begins with (×)D, but seldom ends with a dactylic colon. (-)ith is the commonest ending; next comes 'double e' in various forms (×E-, E², (e)ee, ee[^]). Occasionally an aeolic colon may appear in the penultimate or closing position in the strophe. Sometimes D/e strophes modulate into iambic, or have iambic passages in them.

J. POLYMETRY

It has been mentioned that the dramatists often swing from one type of metre into another within the limits of a strophe. The greatest diversity is found in some of the long astrophic monodies and lyric dialogues which are a feature of the last plays of Euripides and Sophocles. The great advantage of astrophic composition to the tragedian was that the words did not at any point have to fit into a predetermined melodic frame, while the melody could be shaped throughout to express all the emotional nuances of the words. Polymetry was a natural resource in these circumstances.

S. *Phil.* 1169-217 is a good example of the technique. It begins in iambs, then turns to ionics in mid-sentence at 1175. They continue to 1185. Then:

	ΦΙ.	αἰαὶ αἰαὶ· δαίμων δαίμων· ἀπόλωλ' ὁ τάλᾱς zan	
		ὦ πούς πούς, τί σ' ἔτ' ἐν βίωι	gl
		τεύξω τῶι μετόπιν τάλᾱς;	gl
1190		ὦ ξένοι, ἔλθετ' ἐπήλυδες αὐθις.	4da [^]
	XO.	τί ῥέξοντες ἀλλοκότῳ	gl"
		γνώμῃ τῶν πάρος ὧν προύφαινες;	4da [^]

After a few more aeolic cola, dactylic tetrameters flow from 1196 to 1207 (one of them augmented to a hexameter, 1201-2). Here is the concluding part of the passage:

	ΦΙ.	χρῶτ' ἀπὸ πάντα καὶ ἄρθρα τέμω χερσί·	4da
		φονᾶι φονᾶι νόος ἤδη.	hag"
1210	XO.	τί ποτε; ΦΙ. πατέρα ματεύων.	zia [^]
	XO.	ποῖ γᾱς; ΦΙ. ἐς Ἄιδου·	ia [^] ia [^]
		οὐ γὰρ ἐν φάει γ' ἔτι.	lk
		ὦ πόλις πόλις πατρίᾱ,	gl"
		πῶς ἂν εἰσίδοιμί σ' ἄθλιός γ' ἀνήρ,	E ²
1215		ὅς γε σᾶν λιπῶν ἱερᾶν λιβάδ' ἐχθροῖς	e ∪ D -
		ἔβᾱν Δαναοῖς ἀρωγός;	hag
		ἔτ' οὐδὲν εἶμι.	pe

Iambics, ionics, anapaests, aeolics, dactyls, and dactylo-epitrite—everything except cretics and dochmiacs.

We do not know to what extent different metrical types were bound up with different musical modes, but it is probable that the singers and accompanists of such passages had also to execute harmonic modulations. These were a feature of the 'new music' of the second half of the fifth century.⁸

⁸ Cf. I. Henderson in *The New Oxford History of Music*, i (1957), 393 f.

VI. THE LATER CENTURIES

THE lyric metres of drama and of other fifth-century poetry (especially Pindar) represent Greek metre at its most elaborate and difficult. Once one has achieved some understanding of them, the metrical practice of the following thousand years is comparatively simple to understand. Few new metres appear, and those that do are easily related to existing categories. In general the picture is one of simplification and narrowing. Some forms of metre become stereotyped, while others, such as dactylic lyric and dochmiac, fall into disuse.¹ Altogether lyric metres play less of a role: poetic literature is increasingly dominated by the three main stichic metres, the dactylic hexameter, the elegiac couplet, and to a lesser extent the iambic trimeter. Here the metrician's interest focuses on the technical refinement which the best of the later poets display.

Considering the length of the period under review, one is struck by the general stability of the scene and the paucity of real innovation. But as the centuries rolled by, a fundamental change in the Greek language began to take effect. This was the change in the nature of the word accent. In classical Greek it was a tonal or pitch accent, a feature inherited from Indo-European. Each word (except for most of the appositives) contained one syllable that enjoyed special prominence, and this prominence was expressed not by stress but by enunciation on a higher note than neighbouring unaccented syllables. The tonal accent had no effect on the metre.² But from the Hellenistic period onward the accent gradually acquired an element of stress, and this led to a tendency to make accented syllables longer and unaccented syllables shorter. The traditional clear opposition between long and short syllables began to break down in the spoken language, and by about the third

¹ Outside drama, dochmiacs recur only in the Grenfell Erotic Fragment (*CA* 177), a melodramatic aria of the Hellenistic period. There are four or five short dactylic pieces from various periods.

² With the doubtful exception of one or two isolated and anomalous passages in drama where short and mostly accented syllables stand in princeps positions. The accent did influence the melodic line in astrophic song (cf. p. 66).

century AD it seems to have more or less disappeared. For anyone reciting

Ἰλιόθεν με φέρων ἄνεμος Κικόνεσσι πέλασσεν

in the altered pronunciation of that time (*Ilióthen me féron áne mos Kikónesi pélasen*), the metrical pattern simply ceased to exist, as it does in all modern Greek reading of classical verse.³ A continuing tradition of education preserved understanding of classical prosody, and many poets went on writing more or less correct quantitative verse. They continued to do so till well into the Middle Ages; but it had become a very artificial exercise. The linguistic foundations on which the whole edifice had rested since prehistoric times had crumbled away.

The effect of accent on metre appears in three forms:

1. From the late Hellenistic period it is observable that some poets, while writing in strict quantitative metre, seek or avoid an accented syllable in certain positions at or near the colon- or line-end.

2. From the third century AD we encounter some unskilful verse in which the poet appears to have a definite quantitative scheme in view, but offends against it, particularly by treating an accented short syllable as long or an unaccented long as short.

3. In the fourth or fifth century new forms of metre come into use, at least in the Church, in which only accents, not quantities, are regulated.

A further general phenomenon that deserves remark in verse of the Imperial period is the weakening of *synapheia* in unsophisticated poetry. After Lucian we never find *synapheia* between successive lines of verse. Even cola within a line are sometimes treated as metrically independent. Unskilled writers more often leave hiatus between words than elide them, and skilled ones, while avoiding hiatus, generally make less use than earlier poets of the various ways of modifying the prosody of words through juxtaposition (elision, correption, *syncphonesis*, consonant clusters).

³ It is regrettable that Greek educators, with their deep interest in their classical literature, show so little concern with its true sound and rhythm.

A. LYRIC METRES

The polymetry which we have seen in drama of the late fifth century was also characteristic of the dithyrambic poets of that age. The main text is Timotheus' *Persae* (*PMG* 788–91). It began with a hexameter, perhaps several. In the long papyrus fragment, ll. 1–126 and 139–77 are predominantly iambic, with occasional choriamb and some trochaic segmentation, but also occasional cretic, dochmiac, dactylic, anapaestic, and aeolic sequences; 127–38 and 178–201 are mainly aeolic, with some iambs and dactyls, and in the conclusion (202–40) Timotheus settles down completely into aeolic, largely *gl* and *ph* in alternation, either divided or dovetailed. Such elaborate compositions by musical virtuosi, however, are not typical of fourth-century song.

Dactylo-epitrite

D/e became the usual metre for what may be called educated bourgeois lyric in the fourth and third centuries. Poems in this category include Philoxenus' *Deipnon* (*PMG* 836), Aristotle's *Hymn to Virtue* (*PMG* 842), Cercidas' *Meliambi*, and several of the hymns and paeans preserved by inscriptions and collected in Powell's *Collectanea Alexandrina*. They seem generally to have been astrophic. The metrical structure is usually simple, with the great majority of cola marked out by word-division. The link-syllable is seldom absent, so that the rhythm tends to be very smooth, indeed facile. Rising starts (υυ–υυ–...) are common.

After about 190 BC D/e fades out of sight.

Iambic and trochaic

Most ritual chants and formulae used in religious ceremonies, children's games, etc. are in simple iambic or iambo-choriambic rhythms, e.g.

PMG 854 ὄσον ὄσον ὦ φίλε Ζεῦ κατὰ τῆς *lk | ar*
 ἀρούρης.
 876c χελιχελώνᾱ, τί ποιεῖς ἐν τῶι μέσῳ; *~ia | ch | ia ||*
 :: ἔρια μαρτύρομαι καὶ κρόκᾱν *~ia ~ia |*
 Μιλησίᾱν. *~ia | ia ||*
 :: ὁ δ' ἔκγονός σου τί ποῖῶν ἀπώλετο; *ia | ch | ia ||*

:: λευκᾶν ἀφ' ἵππων εἰς θάλασσαν *zia ||*

ἄλατο.

879.3 ἐκκέχυται· κάλει θεόν. *ch | ia*

Such 'carmina popularia' are difficult to date; some of them perhaps go back to the classical period or even earlier.

Many of the Carmina Anacreontea, which were composed at various dates between the late Hellenistic age and the fifth century AD, use the hemiambic metre, basically a catalectic iambic dimeter, × – υ – υ – – ||. In some cases the verses are grouped in four-line stanzas. In certain poems there is occasional anacalasis giving the forms – υ – υ – – || (= *ar*) or × – – υ – υ – – || (= *ph*). Greater freedoms occur in some of the later poems (shown to be later by the presence of false quantities): the hemiambs are interspersed with acatalectic iambic dimeters and anacreontics. The influence of accent shows itself in these later poems in a tendency to avoid ending the line with a proparoxytone word, paroxytones being most favoured.

Simple iambic and trochaic dimeters, acatalectic and catalectic, are used in some of the poems (or rather songs) of Mesomedes (*GDK* 2, Hadrianic period), trochaics also in the Hymn to Pan inscribed at Epidaurus (*PMG* 936). This poem ends with what looks like a syncopated dimeter,

ὦ ἰῆ Πᾶν Πᾶν. – υ – L L

Otherwise, syncopation is found in post-classical verse only in the song of Seikilos, a simple quatrain inscribed with musical notation in perhaps the first century AD (*GVI* 1955 = Pöhlmann 18):

ὄσον ζῆς, φαίνου·	υ – L L L	<i>ia</i> [^] <i>ia</i> [^]
μηδὲν ὄλωσ σὺ λυποῦ·	– υ – υ – L	<i>ar</i>
πρὸς ὀλέγον ἐστὶ τὸ ζῆν·	υ υ υ – υ – L	<i>zia</i> [^]
τὸ τέλος ὁ χρόνος ἀπαιτεῖ.	υ υ υ υ υ – L	<i>zia</i> [^]

Cretic-paeonic

There had probably been a long tradition of cretic-paeonic hymns at Delphi.⁴ It is reflected in two astrophic paeans by

⁴ Cf. *h. Ap.* 514–9; *PMG* 950(a), (b); 1031 (invocation of Dionysus at a θυμηλικὸς ἀγών: tetrameters in the form [~]cr [~]cr [~]cr [~]cr).

Athenian poets performed at Delphi in 127 BC and recorded with musical notation (*CA* 141 ff. = Pöhlmann 19, 20). The periods are of no fixed length:

λιγὺ δὲ λωτὸς βρέμων αἰόλοις μ[έ]λεσιν ὠιδᾶν κρέκει· 5cr||
 χρῦσέα δ' ἀδύθρου[ς κί]θαρὶς ὕμνοισιν ἀναμέλπεται· 5cr||
 ὁ δὲ [τεχνίτ]ῶν πρόπᾶς ἔσμὸς Ἀθθίδα λαχ[ῶν]
 τὸν κιθαρί]σει κλυτὸν παῖδα μεγάλου [Διὸς
 - ∪ ∪ πα]ρ' ἀκρονιφή τόνδε πάγον, ἄμ[βροτ' ἀψευδέ' δς]
 πᾶσι θνατοῖς προφαίνει[ς λόγια, τρ]ίποδα μαντεῖον ὡς
 ε[ίλες ὄν ∪ ∪ ἐφρ]οῦρει δράκων. 21cr||

The order of frequency of the four possible forms of metron is
 - ∪ -, - ∪ ∪ ∪, ∪ ∪ ∪ -, ∪ ∪ ∪ ∪.

In Mesomedes' short hymn to Isis (*GDK* 2.5) the metron may also take the novel forms -- ∪, ∪ ∪ - ∪, or ∪ - ∪ ∪, the time-values being regrouped by anaclasis. The song is composed in dimeters with synapheia throughout. No later example of cretic-paeonic occurs.

Aeolic

Aeolic survives into Hellenistic times especially for festival compositions of a conventional kind. The structure is always simple and clear, usually glyconics in short strophes with a pherecratean close. The anaclastic form of the glyconic (○ ○ - × - ∪ ∪ -, *gl*") becomes increasingly frequent, as in this example from Corinna (*PMG* 654 iii 12-21):

τᾶν δὲ πήδω[ν τρίς μ]έν ἔχῃ
 Δεὺς πατεῖ[ρ πάντω]ν βασιλεύς,
 τρίς δὲ πόντ[ω γάμει] μέδων
 Π[οτιδάων, τ]ᾶν δὲ δοῦν⁵
 Φύβος λέκτ[ρα] κρατόννι, |||
 τᾶν δ' ἴαν Μή[ᾶς] ἀγαθὸς
 πῆς Ἑρμᾶς· οὐ[τ]ω γὰρ Ἑρως
 κῆ Κούπρις πιθέτᾶν, τιῶς
 ἐν δόμῳ βάντας κροῦφάδᾶν
 κώρᾶς ἐννί' ἐλέσθη. |||

The only straight glyconic here is the third line of the second stanza.

⁵ In the Boeotian orthography ου is used both for short and for long u; δοῦν = δεῦν. So also with Κούπρις and κροῦφάδᾶν.

The little hymn to the Mother of the Gods inscribed at Epidaurus (*PMG* 935) seems to have been in quatrains of three tele-silleans and a reizianum. The prefatory poem of Corinna's song-collection (*PMG* 655) and the concluding prayer of Limenius' Paeon (*CA* 150 = Pöhlmann 20) are in stichic glyconics without strophic structure; Limenius at least ended with a pherecratean, and the same can probably be assumed for Corinna.

Ionic

Ionic continues both in religious and in popular use, developing some new variants. In the astrophic paeon of Isyllus (*CA* 133, late fourth century BC) there is some anaclasis, but not much; no contraction; a good deal of resolution. ∪ ∪ - - is often replaced by - ∪ - - (- ∪ - ∪ ∪, - ∪ ∪ ∪ -), and twice by ∪ ∪ - ∪ (cf. p. 63). ∪ ∪ - appears three times, all at sentence-end and presumably period-end. Here is an excerpt:

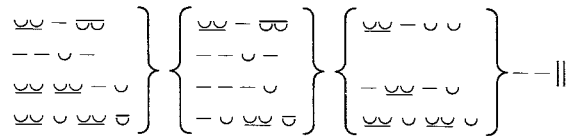
Φλεγῦās δ', δς πατρίδ'	∪ ∪ - - ∪ ∪ ∪ ∪
Ἐπίδαυρον ἔναιεν,	- ∪ ∪ - -
θυγατέρα Μᾶλου γαμεί, τᾶν	∪ ∪ ∪ ∪ - - ∪ - -
Ἑρατῶ γείνατο μάτηρ,	∪ ∪ - - ∪ ∪ - -
Κλεοφήμᾶ δ' ὀνομάσθη·	∪ ∪ - - ∪ ∪ - -
ἐκ δὲ Φλεγῦᾶ γένετ' Αἰγλᾶ·	- ∪ ∪ ∪ - ∪ ∪ - -
τόδ' ἐπώνυμον τὸ κάλλος	∪ ∪ - ∪ - ∪ - -
δὲ Κορωνίς ἐπεκλήθη.	∪ ∪ - ∪ ∪ ∪ - -
κατιδῶν δ' ὁ χρῦσότοξος	∪ ∪ - ∪ - ∪ - -
Φοῖβος ἐν Μᾶλου δόμοις παρ-	- ∪ - - - ∪ - - -
θενίᾶν ὠρᾶν ἔλυσεν.	∪ ∪ - - - ∪ - -

In a papyrus poem (*CA* 185 no. 7) we find some contraction of the biceps, which in combination with other licences produces metra of the novel forms ∪ ∪ ∪ ∪ and ∪ - ∪.

We cannot now be surprised if we meet metra of the form ∪ - ∪ ∪ (the so-called ionic *a maiore*); and we do meet them, together with ∪ ∪ - -, - ∪ - ∪, ∪ - -, and anaclastic dimeters, in the Dictaeon Hymn to the Kouros (*CA* 160, fourth or third century):

τᾶν τοι κρέκομεν πακτίσι
 μείξαντες ἄμ' αὐλοῖσι
 καὶ στάντες αἰείδομεν τεὸν
 ἀμφὶ βωμὸν εὐερκῆ.

A very flexible form of stichic verse called the sotadean (after Sotades, a poet of the early third century BC) enjoyed a considerable vogue for several centuries, being associated with low-class entertainment, especially of a salacious sort, but also used for moralizing and other serious verse. The scheme is

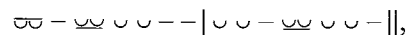


It can be described as a catalectic tetrameter of decomposed ionics. In the following example (ps.-Sotad. 8) I have marked off the metra with the sign ':

τῆς τύχης σκο'πεῖν δεῖ τὸ μέ'γιστον ὡς ἔ'λαττον,
καὶ τὸ μὴ πα'ρὸν μὴ θέλειν' οὐδὲ γὰρ σόν' ἔστιν.
ἀμφοτέρα μέ'νειν οὐκ οἶδεν' ἔστηκε γὰρ οὐδέν.
ἂν πλούσιος' ὦν καθ' ἡμέ'ραν σκοπήεις τὸ πλείον,
ἔς τοσοῦτον' εἰ πενιχρός, ἔς ὅσον εἰ πέρισσός.
ὡς πένης θέ'λει σχεῖν, καὶ πλούσιος πλέ'ον σχεῖν,
ἴσον ἔχουσιν' αὐτῶν αἰ'ψυχὰι τὸ με'ριμνᾶν.

The contrast between this Protean metre and the strict ionics of Corinna (*PMG* 654 i 11-52) could not be greater. Each of her strophes has five dimeters of the unvarying form $\cup\cup--\cup\cup--$: followed by the hypercatalectic $\cup\cup--\cup\cup--\cup\cup--\parallel$.

The combination of a dimeter with a catalectic dimeter,



makes the 'galliambic', used particularly in connection with the cult of Cybele (as in Catullus' poem 63).

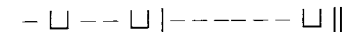
The most popular and enduring of ionic verses is the dimeter, the anacreontic. The common form is $\cup\cup-\cup\cup-\cup\cup--\parallel$; several of the Anacreontea have this throughout. Others admit $\cup\cup--\cup\cup--\parallel$ (and occasionally $\cup\cup--\cup\cup--$) as variations. In others again the initial double short may be contracted, or the second long resolved. In a few the verses are arranged in stanzas of three, four, or five lines. Anacreontics continued to be written into Byzantine times. By then the accent was important: there was a strong preference for accented syllables in the fourth and especially the seventh position of the line: $\cup\cup-\acute{\cup}-\cup\acute{\cup}-$.

Anapaestic

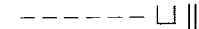
Anapaests were little used in the Hellenistic period but became somewhat more common under the Empire, especially for hymns (including some Christian ones). Several of these illustrate the tendency remarked above (p. 69) towards short independent metrical units without synapheia. The first hymn of the fourth-century bishop Synesius, for example, consists of 734 anapaestic monometers, any of which may have hiatus or *brevis in longo* at the end:

τίνος ὄμμα σοφόν,
τίνος ὄμμα πολύ,
120 ταῖς σαῖς στεροπαῖς
ἀνακοπτόμενον,
οὐ καταμῦσαι;
ἀτενὲς δὲ δρακεῖν
ἐπὶ σοὺς πυρσοῦς
125 θέμις οὐδὲ θεοῖς.

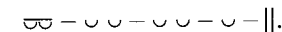
An anapaestic scheme $\cup-\cup\cup-|\cup\cup\cup\cup\cup-||$ underlies the so-called Berlin Paean (*GDK* 52 = Pöhlmann 30, c.160 AD), which is preserved with musical notation. But the tempo was slow and stately, and taken at half speed the scheme becomes



The syllables of the text are all long, but those in the positions marked \sqcup were tetrasemes, sung at twice the length of the others (cf. p. 40). The verse of seven long syllables used in Mesomedes' hymn to Physis (*GDK* 2.4) and the third hymn of Synesius is probably to be interpreted similarly as a slow anapaestic dimeter,



Another common metre in the second and third centuries is the apokroton,



In some texts it alternates freely with the paroemiac, $\cup\cup - \cup\cup - \cup\cup - \parallel$, and here we know that the final $--$ was sung $\sqcup-$, so that it was rhythmically equivalent to $-\cup-$. Mesomedes 11. 1-4:

ἐλέφαντος ἐπ' οὔατι κώνωψ
 πτερὸν οὐ πτερὸν ἴστατο σείων,
 φάτο δ' ἄφρονα μῦθον· "ἀφίπταμαι,
 βάρος οὐ γὰρ ἐμὸν δύνασαι φέρειν."

Synesius uses a shorter form $\cup - \cup \cup - \cup - ||$ for three of his hymns.

B. BOOK LYRIC

In the Hellenistic period, especially during the third century, many book-poets experimented with verse-forms derived from archaic monody. They were not in general concerned to write pseudo-song, either strophic or astrophic, but rather to widen the repertory of stichic and distichic metres available for literary purposes.

In some cases the metre reflects an avowed choice of model, as when Theocritus in poems 28–31 uses the Lesbian metres gl^{2c} and gl^{2d} for poems written in Lesbian dialect. 28. 1–4:

γλαύκῃς ὦ φιλέριθ' ἀλακάτῃ δῶρον Ἀθῆνῶν
 γύναιξιν νόος οἰκωφελίῃς αἰσιν ἐπάβηλος,
 θέρσεισ' ἄμμιν ὑμάρτη πόλιν ἐς Νείλεος ἀγλάῃν,
 ὅππῃ Κύπριδος ἱρον καλάμω χλώρον ὑπ' ἀπάλῃ.

From 29. 39 onwards he actually affects the old double-short form of the aeolic base, which had generally been abandoned since the fifth century. Callimachus in his *Iamboi* uses metres derived from the early iambographers: the choliambic, the trochaic trimeter catalectic, and two novel epodic combinations from Archilochian and Hipponactean elements, choliambic + *zia* in *Iamb.* 5 and *zia* + ithyphallic in *Iamb.* 6–7. Other poets take over Archilochian combinations as they are. Epodic structures, some of them new, are quite frequent in epigram at this period, in lieu of the usual elegiacs.

Quite a wide range of aeolic and iambic verses were used stichically. Again, some of them are novel, like the catalectic iambic octameter of Boiscus, *SH* 233:

Βοῖσκος ἀπὸ Κυζικουῦ, καινοῦ γραφεὺς ποιήματος,
 τὸν ὀκτάπουν εὐρῶν στίχον Φοίβωι τίθησι δῶρον.

Boiscus' self-conscious pride in his invention is indicative of these poets' attitude.

Few of these metres proved to be of lasting interest. Two that did continue in use into the Roman period were

$- \times - \cup \cup - \cup - \cup - -$ ($gl\ ia_{\wedge}$) 'phalaccian'⁶

and

$- \times - \cup \cup - \cup - | - \times - \cup \cup - -$ ($gl|ph$) 'priapean'.

There was also the hemiambic, which has been dealt with above. In the third century AD Diogenes Laertius experimented again with epodic metres. Gregory of Nazianzus used them occasionally, and they appear in a couple of inscriptions.

Another metre that deserves mention is the myuric or mouse-tailed hexameter. The Homeric line

Τρῶες δ' ἐρρίγησαν ὄπως ἴδον αἰόλον ὄφιν

(*Il.* 12. 208) was usually regarded as showing a metrical anomaly, penultimate short, and was described as *μούρος* or *μείουρος*.⁷ From at least the first century hexameters of this type were composed systematically, though not, so far as we know, for long or very serious poems. There is sometimes accentual regulation so that the verse ends either with a paroxytone word or a perispomenon (a falling tone in either case).

Later, myuric paroemiacs were popular, as in this little piece from about 200 AD (*GDK* 3):

ναῦται βαθυκῦματοδρόμοι, $\cup - \cup - \cup \cup \cup -$
 ἀλίων Τρίτωνες ὑδάτων,
 καὶ Νειλῶται γλυκυδρόμοι,
 τὰ γελῶντα πλέοντες ὑδάτη,
 τὴν σύγκρισιν εἶπατε φίλοι
 πελάγους καὶ Νείδου γονίμου.

Note that each line ends with a paroxytone, and that in the last line the unaccented *-ou* of *Νείλου* is treated as if short.

C. TRADITIONAL STICHIC METRES

The hexameter

Hexameters remain the usual medium of narrative, didactic, and oracular verse, besides being used for hymns, bucolic

⁶ This is the metre of Catullus' hendecasyllables.

⁷ In fact *ὄφιν* had probably been pronounced *ὄφιν*.

poetry, satire, laments, and other things. From the early third century BC many poets, at Alexandria and elsewhere, strive for greater smoothness in their versification by avoiding unusual rhythms and too many short words, and by restricting licences such as hiatus. Individual poets differ a good deal in the restraints which they impose upon themselves. In many respects Callimachus represents the peak of refinement attained in this period.

The main features of the Callimachean hexameter are as follows:

1. A high proportion of feminine caesuras; no lines without a caesura in the third foot.

2. Sense-pauses normally limited to the following positions:

— ∪ ∪ | — | ∪ ∪ ∪ — | ∪ | ∪ ∪ — ∪ ∪ | — ∪ ∪ — — |.

3. A higher proportion of 'dactylic' feet (uncontracted biceps) than in Homer, especially in the fourth foot. Word-end after a dactylic fourth foot, already quite frequent in Homer (47% of lines), becomes a conspicuous feature of Alexandrian and later versification (63% in Callimachus, 74% in Theocritus' bucolic poems), and is known as the bucolic caesura.⁸ Call. *H.* 1. 1-5:

Ζηνὸς ἔοι τί κεν ἄλλο παρὰ σπονδήσιον αἰεῖδεν
 λῳῖον ἢ θεὸν αὐτόν, αἰεὶ μέγαν, | αἰεὶ ἄνακτα,
 Πηλαγόνων ἐλατῆρα, δικασπόλον | Οὐρανίδησι;
 πῶς καὶ νιν, Δικταῖον αἰείσομεν | ἢ ἐ Λύκαιον;
 ἐν δοιῆι μάλα θυμός, ἐπεὶ γένος | ἀμφήριστον.

The fifth line here is an example of a type affected by some Alexandrian poets, where the fourth-foot dactyl is followed by a tetrasyllabic word scanning --- x. This sort of line is known as *σπονδαιάζων*.

The unusual rhythms that Callimachus avoids include:

1. Offences against Hermann's Bridge (p. 21).

2. Word-end following contracted fourth biceps (Naeke's Law), as e.g. in the Homeric line

οὐλομένην, ἣ μῦρι' Ἀχαιοῖς | ἄλγε' ἔθηκεν.

⁸ Or bucolic diaeresis; but this is a modern pedantry. See *CQ* 32 (1982) 292.

3. Word-end between the shorts of the second foot, or at the end of the second foot, when there is no word-end at the end of the first foot. Each of the following Homeric lines would offend against this principle:

μῆνιν αἰεῖδ' | θεᾶ Πηληϊάδεω Ἀχιλῆος.
 Ἀπόλλωνι | ἄνακτι, τὸν ἠΰκομος τέκε Λητώ.
 ἦ γὰρ ὄτομαι | ἄνδρα χολωσέμεν, ὃς μέγα πάντων.
 οἷ' θ' Ὑποθήβας | εἶχον, ἐϋκτίμενον πτολίεθρον.

4. Word-end after the fifth princeps except when the word scans | ∪ — ∪ ∪ —|. Call. *H.* 4. 311 is a striking exception:

Πᾶσιφάης καὶ γραμπτὸν ἔδος σκολιοῦ | λαβυρίνθου.

5. | — —| ending in the fourth princeps unless bucolic caesura follows. Masculine caesura is normally followed by | — —| ∪ ∪| or | ∪ ∪ —| or | ∞ — ∪ ∪|.

Elision of nouns, adjectives and verbs is restricted. There is only one instance in Call. *H.* 3. 1-100, as against nineteen in *Il.* 1. 1-100.

In the Imperial period the better poets continued to cultivate the refinement of the Alexandrian hexameter, and in the fifth and sixth centuries Nonnus and his followers raised it to new heights. In Nonnus, besides the above restrictions, the following apply (not all without exception):

1. Not more than one biceps is contracted before the caesura, nor after it. Contraction of the fifth biceps is avoided altogether.

2. Elision is confined to indeclinable words.

3. Hiatus, and lengthening of a short open final syllable by an initial liquid consonant, are restricted to certain stereotyped expressions and occasional borrowings from Homer or Apollonius Rhodius.

4. Words that naturally or potentially end — ∪| (e.g. πολλά, ἄλλος, τρηχεῖαν) are hardly ever placed so that the final syllable is lengthened, except for oxytone trisyllables at the beginning of the line, e.g. Nonn. *D.* 42. 43

ὀφθαλμός προκέλευθος ἐγίνετο πορθμός ἐρώτων.

A similar restriction applies to words with a long penultimate that end in -οι and -αι; so, for example, Nonn. *D.* 8. 349,

εἰς γάμον ἀθρήσαι μιννώριος ἔλπετο νύμφη,

is exceptional. In the case of proparoxytones the embargo is absolute. Evidently such words had quite lost the length of their final syllables in ordinary speech, and it went too much against the grain to scan them according to classical rules.

Other details of the versification of Nonnus and his followers reflect the importance of the accent and its influence on quantity. When they contract the biceps, they show a bias in favour of accented rather than unaccented long syllables; the latter must have tended to sound too short. Before a masculine caesura we normally find a paroxytone word with a long vowel in the final syllable. Before a feminine caesura oxytones are avoided unless there is word-end after the second princeps, - ∪ ∪ - | ∪ ∪ ; - ∪ |. At line-end proparoxytones are avoided, and so are oxytones of more than two syllables in which the last vowel is short.

The elegiac couplet

Elegiacs are the standard metre for epigram, and until the first century AD are often chosen for longer poems, especially ones drawing on sub-heroic legend or containing medical prescriptions.

In the Hellenistic period, versification is in general rather stricter than in hexameter poets. Hiatus is restricted, and less use is made of correption in the case of words which will fit into the verse without it, i.e. those shaped (... ∪ ∪) --. In particular, the place before the feminine caesura in the hexameter is normally taken by a word that naturally ends - ∪ |, not by one that only attains this shape by correption or elision. Similarly, at the caesura of the pentameter there is after the late third century BC a perceptible tendency to favour syllables containing a long vowel or diphthong rather than those whose length depends on a suitable word following the caesura.

At the same time there is a gradually increasing tendency to avoid ending the pentameter with an accented syllable.

After about AD 50 standards of versification become rather laxer; in the third and fourth centuries a surprising freedom develops with regard to hiatus or *brevi in longo* at the caesura of the pentameter. The phenomenon is analogous to failures of

synapheia between cola noted elsewhere in this chapter. The sixth-century poets collected in Agathias' *Cycle* return to a much stricter technique, showing in their hexameters the same tendencies as Nonnus. But they are not as strict as he, and Agathias himself is less strict in his epigrams than in the hexameters in his preface to the collection.

The iambic trimeter and trochaic tetrameter

Trochaic tetrameters disappear from literary use except for gnomic verse, mainly composed in the name and manner of Epicharmus. They also occur occasionally in inscriptions.

The iambic trimeter, on the other hand, remains in regular use, not only for drama (for as long as that went on) but also for epigrams, philosophical and satirical poems, and sometimes didactic poems on technical subjects. From the fourth century AD it came into more general use for hymns, encomia, narrative poems, and other things. Between the fourth and sixth centuries it was common practice for hexameter poems to be preceded by iambic prologues, sometimes short, sometimes quite lengthy. In the early seventh century George Pisides wrote predominantly in iambs.

In Hellenistic tragedy and epigram, and in Lycophron's *Alexandra*, the metre is in general rather strictly treated, with only occasional examples of resolution. One difference from classical techniques is that a short final syllable is sometimes lengthened by initial stop + liquid (cf. p. 17 with n. 8). An example occurs in the famous papyrus fragment of a historical drama about Gyges (*TrGF* ii, Adesp. 664. 21 f.):

ἐπεὶ δ' ἔτ' ἐγρήσσοντα Κανδαύλην ὄρω,
τὸ δρᾶσθ' ἐγνων καὶ τίς ὁ δ' ῥᾶσ' ἀνήρ,

and this is one of a number of reasons for considering the piece post-classical.

In philosophical, satirical, and didactic poems, trimeters in the freer style of comedy were used, and the trimeter as found in general use in late antiquity is essentially of the comic type. But by then the distinction between the two types was no longer well understood. Those who attempted tragic composition under the Empire, like Lucian in his little parody *Podagra*, and whoever wrote the dreadful stopgap ending that we find in

our texts of Euripides' *Iphigenia in Aulis* (1578–629), admitted several features that belong to the comic trimeter (anapaestic feet, breach of Porson's Law, and in pseudo-Euripides' case lines without caesura, not to mention false quantities).

From the first century BC there developed a tendency to avoid an accented syllable at the end of the trimeter. For a long time paroxytone and proparoxytone endings were found equally acceptable; but in the time of George Pisides (and perhaps under his influence) the paroxytone alternative became standard.⁹

The choliambic

The 'limping' trimeter was revived in the late fourth century BC. It was associated specifically with Hipponax, and used in poems felt to carry on the spirit of the Ionian iambus (Call. *Iamb.* 1–4 and 13, Herondas) as well as for various other purposes.

Pure iambic endings no longer appear, with one doubtful exception in Phoenix of Colophon. The ischiorrhogic ending — — — || occurs only about once in 24 lines in Herondas, and is avoided altogether by Callimachus. Callimachus also avoids anapaestic feet, and is very sparing with resolution.

In the first century AD Babrius adopted this metre for his Aesopic fables.¹⁰ He admits anapaests freely in the first foot, but only rarely elsewhere. He does not use ischiorrhogics. The influence of the accent is very clear: he invariably has an accented syllable in the penultimate position. This syllable usually, and the final syllable nearly always, contains a long vowel or diphthong. Thus the verse of Hipponax quoted on p. 30,

πάλαι γὰρ αὐτοὺς προσδέκονται χάσκοντες,

⁹ Pisides also shows accentual preferences within the verse. He seldom puts a proparoxytone word before penthemimeral caesura, but prefers them before hephthemimeral caesura, unless the verse ends proparoxytone. The syllable following a hephthemimeral caesura is regularly unaccented. The predominant forms of his trimeter are thus (' = accented, ` = unaccented):

$$\left\{ \begin{array}{l} \times - \acute{\text{u}} - \times | - \text{u} - \times - \acute{\text{u}} - \\ \times - \text{u} - \acute{\text{x}} - \acute{\text{u}} | - \times - \acute{\text{u}} - \end{array} \right.$$

¹⁰ It also appears in parts of the Alexander Romance, and in a number of epitaphs and other inscriptions down to the early third century AD.

is un-Babrian in four respects: ischiorrhogy, proparoxytone ending, and short vowels in the last two syllables.

D. CONCLUSION

The period covered by this short survey reaches down to the seventh century (George Pisides). Subsequently the iambic trimeter remained the main verse-form, and Pisides an influential model; but prosody as correct as his was never achieved again. Long before his time it had become an academic requirement with no meaning for the ear. The metre became in effect

$$\times \times \times \times \times ; \times \times : \times \times \times \acute{\text{x}} \times ,$$

no longer an 'iambic trimeter' but 'the Byzantine dodecasyllable'. With the loss of distinction between long and short, resolution became incomprehensible, an unwelcome disturbance of the rhythm by supernumerary syllables, and after Pisides it scarcely occurs.

Thus Greek metre came full circle. It developed in the beginning by the imposition of quantitative patterns upon neutral, syllable-counting verses marked only by a regular cadence. Now, two thousand years later, quantity ceased to be significant and the patterns dissolved. So far as the ear was concerned, all that was left was the count of syllables—in the case of the trimeter, 5 + 7 or 7 + 5—and a habitual cadence now marked by accent. The way was clear for new patterns to form, based on the contrast of unaccented and accented.

GLOSSARY - INDEX

An asterisk indicates a page on which a definition may be found.

Acatalectic, 5*.

Accent, prominence given to a particular syllable in a word by high pitch and/or stress. 2, 61, 68 f., 71, 74, 77, 79 f., 82 f.

Acephalous, 'headless', applied to verses lacking a syllable at the beginning (e.g. a telesillean could be called an acephalous glyconic), and also to hexameters with a short syllable in the first princeps.

Adonean, 33*.

Aeolic, 33*, 40-2, 44-6, 58 f., 70, 72 f., 76.

Alcaic strophe, 34 f.

Anaclassis, 8*, 26, 33 f., 40 f., 54, 58 f., 62 f., 71-4.

Anacreontic, the colon $\cup\cup-\cup-\cup-\cup-$; verse in which this predominates. 33, 71, 74.

Anapaest, the sequence $\cup\cup-$; the anapaestic metron is $\cup\cup\cup\cup\cup\cup$. Marching anapaests, 29 f., 38, 48 f., 75 f. Sung anapaests, 60 f.; among dochmiacs, 57. 'Split' anapaest, 26*.

Anceps position, 5*, 52 f. Anceps syllable, 12 f.*, 17. *Anceps iuxta anceps* or *iuxta breve*, 37.

Aphaeresis, 15*.

Apokroton, 75 f.

Appositives, 9*, 20 f., 27.

Archebulean, the verse $\cup\cup-\cup\cup-\cup\cup-\cup\cup-\cup\cup-\cup\cup-$.

Aristophanean, 33*, 53 f.

Arsis (opp. thesis), in correct usage the up beat, marked in ancient musical texts by a point above each note contained in the arsis.

Asclepiad, a choriambically expanded glyconic (*gl^c*), i.e.

$\cup\cup-\cup\cup-\cup\cup-\cup\cup-\cup\cup-\cup\cup-$. 'Greater asclepiad' = *gl^{tc}*, i.e. $\cup\cup-\cup\cup-\cup\cup-\cup\cup-\cup\cup-\cup\cup-$.

Asynarteta, 32.

Baccheus (*βακχεῖος*), 52*, 56-8.

Base (aeolic), 6*, 33*, 40, 44, 76.

Biceps, 6*, 20, 22. Biceps/anceps, 37*, 46.

Blunt, 6*; contrast of blunt and pendant endings, 38 f.

Brevis in longo, 4*, 24 f., 36, 43, 80.

Bridge, 21*.

Bucolic caesura, 21, 78* f.

- Caesura**, 4*, 9, 19f., 25, 27-30, 34, 48 f., 78.
Catalexis, 5*, 33, 39, 41, 44, 48-50, 52, 56, 60 f.
Choliambic, 30, 76, 82 f.
Choriamb, the sequence - ∪ ∪ -. Choriambic expansion, 34*, 40, 59. 'Choriambic dimeter' is a term often used for the anaclastic glyconic ∪ ∪ - × - ∪ ∪ -.
Closed syllable, 12*.
Colarion, a little colon.
Colon, 4*.
Consonantalization of *t*, *v*, 15.
Continuant consonants, 11*, 17 f.—See lengthening.
Contraction, 2, 6*, 20, 37 f., 44 f., 59 f., 62-5, 73, 79 f.
Correption, epic, 14*, 20, 22, 35, 69, 80; —, Attic, 17*.
Crasis, amalgamation of vowels, especially if indicated in writing. 15.
Cratinean, the verse - ∪ ∪ - ∪ ∪ - | ∪ ∪ - × - ∪ ∪ - || ("gl | gl").
Cretic, 39, 55-8, 70-2; (syncopated iambic) 52.
Cyclic foot, 38.
Dactyl, the sequence - ∪ ∪ ∪. 'Dactylic' covers both verse divisible into metra of this form, including that with rising start ∪ ∪ - ∪ ∪, and verse in which the cola (×) - ∪ ∪ ∪ - ∪ ∪ ∪ - (×) (× *D*, *D*, *D* ×, × *D* ×) play a considerable role. 37, 53 f., 63-5, 68, 70. Dactylic tetrameter, 36 f., 64 f., 66. Dactylic expansion, 34*, 59.
Dactylo-epitrite, 43 f., 65-7, 70.
Diaeresis, term often used for word-end coinciding with metron- or colon-end.
Digamma, 15-17, 22 f., 43.
Dochmiac, 7, 45 f., 53 f., 56-8, 68, 70.
Dodecasyllable, Byzantine, 83.
Dodrans, the colon - ∪ ∪ ∪ - ∪ ∪ -, or with anacclasis (*dod'*) ∪ ∪ - ∪ ∪ ∪ -. A. M. Dale calls the two forms dodrans A and B. 33.
Dovetailing, linking two cola by word-overlap of one syllable. 42.
Drag, admission (systematic or otherwise) of a long syllable in a position which would normally be short. 56-9.
Elegiac couplet, 23 f., 31, 68, 80 f.
Elegiambus, the sequence - ∪ ∪ ∪ - ∪ ∪ ∪ - × - ∪ ∪ - × (*D* × *e* ×), also called encomiologicum.
Element, term used by P. Maas and others for what I call a position.
Elision, 13 f., 69, 79 f. — between periods, 27, 37.
Enclitics, see appositives.
Encomiologicum (in modern writers also -logicus or -logus), see elegiambus.

- En(h)oplian**, term applied by ancient writers to rhythm involving the dactylic colon × - ∪ ∪ - ∪ ∪ - (×), and also to cola of the form (∪ - ∪ ∪) - ∪ ∪ ∪ - ∪ ∪ ∪ - ∪ ∪ ∪ -. Modern writers use it in various senses.
Enneasyllable (acolic), the colon × - × - ∪ ∪ - ∪ ∪ - (like a glyconic with an extra syllable before it).
Epirrhematic syzygy, 51.
Epitrite, the sequence - ∪ ∪ - ∪ ∪ -.
Epode (in triadic composition), 36, 50. Epodic metres, 31 f., 76 f.
Ethos of particular rhythms, 40 n. 4, 56, 61 f.
Eupolidean, 50
Exclamations, 16, 18, 58, 64.
Expansion, 34*; see choriamb, dactyl.
Falling, beginning - ∪ ∪. 6.
Feminine caesura, the division - ∪ | ∪ in the third foot of the hexameter. 19, 78.
Foot, 5*.
Galliambic, 74.
Glyconic, 33*, 40-2, 44-6, 50, 58 f., 72 f.
Hagesichorean, 33*.
Havet's Law, 28, 37.
Hemiamb, 71*, 77.
Hemiepes, the colon - ∪ ∪ ∪ - ∪ ∪ ∪ - (*D*). 24.
Hepthemimeral caesura, 19 f., 25.
Hermann's Bridge, 21, 78.
Hexameter (dactylic), 19-23, 31, 35, 68, 77-80. Myuric —, 77.
Hiatus, 15* f., 21, 24, 58, 64, 69, 78-80.
Hipponactean, 33*.
Hypercatalectic, 5*, 42, 56, 63, 74.
Hypodochmius, 45 f., 56.
Iambelegus, the sequence × - ∪ ∪ - × - ∪ ∪ ∪ - ∪ ∪ ∪ - (× *e* × *D*).
Iambus, the sequence ∪ ∪ -. Iambic metron (× - ∪ ∪ -), 5, 24. Dimeters, 31-3, 36, 52 f., 57 f., 71. Trimeters, 24-8, 31, 68, 81 f., 81. Tetrameters, 29. Other lengths, 49, 70 f., 76. Syncopated iambs, 39, 46 f., 52-5, 71.
Ibycean, 38.
Ictus, a term now little used in Greek metrics, harmless if used as a simple synonym of beat or thesis, but misleading if allowed to

Strophe, 4*.

Syllabification, 12, 16 f.

Synaloepha, 14.

Synapheia, 3*, 12, 69.

Synartēsis, linking successive cola together without caesura at the join.

Syncopation, 7*. *See* iambus.

Syncphonesis, synizesis, 14* f., 64, 69.

System, anciently an arrangement of distinct cola or verses into a larger unity; in modern usage especially a run of cola in the same rhythm forming one period.

Syzygy, epirrhetic, 51.

Telesillean, 33*, 58 f., 73.

Tetraseme, (a position) having the time-value of two ordinary longs, four morae. 75.

Thesis (opp. arsis), in correct usage the down beat.

Triadic composition, 36, 42.

Tribrach, a group of three shorts occupying a foot (resolution of $\cup -$ or $- \cup$).

Triseme, 7*, 39, 47, 75.

Trochee, the sequence $- \cup$; the trochaic metron (*tr*) is $- \cup - \times$. Dimeters, 71. Tetrameters, 28 f., 51, 81. Runs, 49. Trochaic metron as iambic clausula, 46, 54. Trochaic segmentation in iambs, 53 f., 70. Trochaics and cretics, 55.

Verse, 3*.

Vowels, meeting of, 13-16.

Wernicke's Law, 20.

Wilamowitzianus, term sometimes used for the anaclastic glyconic $\circ \circ - \times - \cup \cup -$; also called 'choriambic dimeter'.

Zeugma, = bridge.