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Greek Metre

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METRICAL SYMBOLS

—	long
˘	short
x	anceps
⋈	long syllable in anceps position
κ	usually long
σ	usually short
⋈	resolvable long
3	resolved long
β	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 responsion with
<i>ad</i>	adonean (—˘˘˘—x)
<i>an</i>	anapaestic metron (˘˘—˘˘˘—)
<i>an_λ</i>	anapaestic metron or metra with catalexis (...˘˘˘—)
<i>ar</i>	aristophanean (—˘˘˘—˘˘˘—)
<i>ch</i>	choriamb (—˘˘˘—)
<i>cr</i>	cretic (—˘˘—)
δ	dochmius (σ—σ—σ—)
<i>d, D</i>	—˘˘˘—, —˘˘˘—˘˘˘—
<i>D², D³</i>	—˘˘˘—˘˘˘—˘˘˘—, —˘˘˘—˘˘˘—˘˘˘—˘˘˘—
<i>da</i>	dactyl (—˘˘˘)
<i>da_λ</i>	dactyls with catalexis (...—x)
<i>dod</i>	dodrans (—˘˘˘—˘˘—)
<i>dod''</i>	reversed dodrans (○ ○—˘˘˘—)

<i>e, e_A</i>	- ∪ -, -- (in dactylo-epitrite)
<i>E, E³</i>	- ∪ - x - ∪ -, - ∪ - x - ∪ - x - ∪ -
<i>enn</i>	enneasyllable (x - x - ∪ ∪ - ∪ -)
<i>gl</i>	glyconic (○ ○ - ∪ ∪ - ∪ -)
<i>[~]gl</i>	anaclastic glyconic (- ∪ ∪ - ∪ - ∪ -)
<i>gl[~]</i>	anaclastic glyconic (○ ○ - x - ∪ ∪ -)
<i>hag</i>	hagesichorean (x - ∪ ∪ - ∪ -)
<i>hag[~]</i>	anaclastic hagesichorean (x - x - ∪ ∪ - -)
<i>hδ</i>	hypodochmius (- ∪ - ∪ -)
<i>hex</i>	hexameter
<i>hi</i>	hipponactean (○ ○ - ∪ ∪ - ∪ -)
<i>[~]hi</i>	anaclastic hipponactean (- ∪ ∪ - ∪ - ∪ -)
<i>hi[~]</i>	anaclastic hipponactean (○ ○ - x - ∪ ∪ -)
<i>ia</i>	iambic metron (x - ∪ -)
<i>_Aia, ia_A, _Aia_A</i>	syncopated iambic metra (- ∪ -, ∪ - -, --)
<i>io</i>	ionic metron (∪ ∪ - -)
<i>io_A</i>	∪ ∪ - (in ionics)
<i>zio⁺</i>	ionic dimeter with anaclassis (∪ ∪ - ∪ - ∪ - -)
<i>⁺zio</i>	ionic trimeter with anaclassis (∪ ∪ - ∪ - ∪ - - ∪ ∪ - -)
<i>zio⁺</i>	ionic trimeter with anaclassis (∪ ∪ - - ∪ ∪ - ∪ - ∪ - -)
<i>ith</i>	ithyphallic (- ∪ - ∪ - -)
<i>kδ</i>	dochmius kaibelianus (x - ∪ - ∪ -)
<i>lk</i>	lekythion (- ∪ - ∪ - ∪ -)
<i>pe</i>	penthemimer (x - ∪ - x)
<i>ph</i>	pherecratean (○ ○ - ∪ ∪ - -)
<i>r</i>	reizianum (x - ∪ ∪ - x)
<i>tl</i>	telesillean (x - ∪ ∪ - ∪ -)
<i>tl[~]</i>	anaclastic telesillean (x - x - ∪ ∪ -)
<i>tr</i>	trochaic metron (- ∪ - x)
<i>tr_A</i>	trochaic metra with catalexis (... - ∪ -)

Modifications of the above

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

In *zia_A* etc. the sign _A applies only to the last metron.

Superior *c* or *d* (as in *gl^c*, *ph^{3d}*) indicates choriambic or dactylic expansion; see p. 32.

Superior [~] (as in [~]*cr*, *gl[~]*) indicates that the first or last position is resolved.

ABBREVIATIONS OF BOOKS

Bergk, <i>PLG</i> ⁴	<i>Poetae Lyrici Graeci</i> , rec. T. Bergk, 4th edn., Leipzig, 1882.
CA	<i>Collectanea Alexandrina</i> , ed. I. U. Powell, Oxford, 1925.
CEG	<i>Carmina Epigraphica Graeca saeculorum VIII-V a. Chr. n.</i> , ed. P. A. Hansen, Berlin and New York, 1983.
Dale	A. M. Dale, <i>The Lyric Metres of Greek Drama</i> , 2nd edn., Cambridge, 1968.
Dale, <i>Papers</i>	A. M. Dale, <i>Collected Papers</i> , Cambridge, 1969.
Descroix	J. Descroix, <i>Le Trimètre iambique</i> , Mâcon, 1931.
GDK	E. Heitsch, <i>Die griechischen Dichterfragmente der römischen Kaiserzeit</i> , Göttingen, 1963-4.
GL	<i>Grammatici Latini</i> , ed. B. Keil, Leipzig, 1855-80.
GVI	W. Peek, <i>Griechische Vers-Inschriften</i> , i, Berlin, 1955.
Handley	E. W. Handley, <i>The Dyskolos of Menander</i> , London, 1965.
IEG	<i>Iambi et Elegi Graeci</i> , ed. M. L. West, Oxford, 1971-2.
Kaibel, <i>CGF</i>	<i>Comicorum Graecorum Fragmenta</i> , i, ed. G. Kaibel, Berlin, 1899, 1958.
Kaibel, <i>Epigr.</i>	<i>Epigrammata Graeca ex lapidibus conlecta</i> , ed. G. Kaibel, Berlin, 1878.
Korzeniewski	D. Korzeniewski, <i>Griechische Metrik</i> , Darmstadt, 1968.
Maas, <i>Metre</i>	P. Maas, <i>Greek Metre</i> (trans. H. Lloyd-Jones), Oxford, 1962.
PMG	<i>Poetae Melici Graeci</i> , ed. D. L. Page, Oxford, 1962.
SH	<i>Supplementum Hellenisticum</i> , ed. H. Lloyd-Jones and P. J. Parsons, Berlin & New York, 1983.
SLG	<i>Supplementum Lyricis Graecis</i> , ed. D. L. Page, Oxford, 1974.
TrGF	<i>Tragicorum Graecorum Fragmenta</i> , ed. B. Snell and others, Göttingen, 1971- .

- White J. W. White, *The Verse of Greek Comedy*, London, 1912.
- Wifstrand A. Wifstrand, *Von Kallimachos zu Nonnos*, Lund, 1933.
- Wilamowitz, *GV* U. von Wilamowitz-Moellendorff, *Griechische Verskunst*, Berlin, 1921.
- Zieliński T. Zieliński *Tragodumenon Libri Tres*, Cracow, 1925.

I. THE NATURE OF GREEK METRE

A. THE PRE-HELLENIC BACKGROUND

METRE is measure. What is measured, and how strictly, is different in different poetries. It may be syllables, or accents, or assonances of one sort or another; it may be units of meaning. But fundamental to all poetic systems is the arrangement of language into segments which, whether or not they correspond to syntactic segments, are marked off by special formal features or by the manner of delivery and balanced or contrasted one against another.

Palaeolithic man already had musical instruments and dancing. His musical phrases and his dance movements are likely to have been repetitive, and the same will have been true of his singing, not only because of its connection with the dance but because one of the principal springs of song is obsession with a given idea. Many illustrations of this may be found in C. M. Bowra's *Primitive Song*.

From the skewer O the blood O on my skin dripped down,
On my skin kept dripping down,
From the pig O on my skin kept
Dripping down, from the pig O on my skin kept
Dripping down, from the pig O on my skin kept.¹

The repetition and slow development of this Andamanese song are paralleled in some of the oldest Sumerian and Egyptian poetry.

From the Great Above she set her mind toward the Great
Below,
The goddess, from the Great Above she set her mind toward
the Great Below,
Inanna, from the Great Above she set her mind toward the
Great Below.
My lady abandoned heaven, abandoned earth,
To the nether world she descended,

¹ Bowra (1963), 123.

Inanna abandoned heaven, abandoned earth,
 To the nether world she descended,
 Abandoned lordship, abandoned ladyship,
 To the nether world she descended.²

This is the most rudimentary kind of verse form. The segments are of no fixed length or shape, but the habit of repeating phrases and adding variant formulations emphasizes their boundaries and creates a sense of rhythmic balance between them.

There were two ways in which this rhythmical element admitted of enhancement by the application of measure. Firstly the segments could be grouped together so that a certain fixed number of them formed a stanza. We find this in certain Egyptian poetry of the Middle Kingdom. Stanzas of three or four lines are used, these 'lines' being still merely syntactic units of variable length. Secondly the length of the lines themselves could be regulated. We find this in Akkadian verse, where not only are the lines frequently arranged in the parallel pairs typical of Semitic poetry—

I called to my god, but he did not show his face,
 I prayed to my goddess, but she did not raise her head—

but each line consists of two halves, with two stressed words or word groups in each half, and the fourth accent usually falls on the penultimate syllable.

A more exact balance between lines may be achieved by regulating the number of syllables they contain. Much of the poetry of the Far East (China, Mongolia, Korea, Japan, Malaya, etc.) is governed by this principle. In the Semitic area it first appears in an Aramaic epitaph of the fifth century BC, and later in the poems of Bardesanes and others. Comparison of the Greek with the most ancient Indian, Iranian, Slavic, and Celtic metrical systems allows us to infer that it was a principle of Indo-European poetry at a much earlier date. This poetry, so far as we can see, was composed in simple verses of between five and nine syllables, or extended verses four syllables longer. Sometimes short verses of no fixed length may have been used, but it is possible to define four IE types of composition based on syllable-counting:

- (i) Isosyllabic verses used in succession *ad libitum*.

² S. N. Kramer, *Sumerian Mythology* (1944), 88.

- (ii) Isosyllabic verses grouped in stanzas of three or four lines.
- (iii) A series of isosyllabic verses varied at irregular intervals, or only at the end, by a slightly shorter line.
- (iv) Verses of two different lengths in regular sequence, making stanzas of two to four verses on the pattern AB, AAB, or AAAB.

A further feature of the IE verse was that not only the number of syllables was regulated but also, at the end of the verse, the length of the individual syllables. It appears that each verse usually ended with the cadence $\cup\text{--}\cup\text{--}\times$ or $\cup\text{--}\times$, while the quantity of preceding syllables was unregulated. Verses in $\cup\text{--}\cup\text{--}\times$ were often used in association with verses one syllable shorter ending in $\cup\text{--}\times$ (less often with verses one syllable longer ending in $\times\text{--}\cup\text{--}\times$), with a deliberate effect of contrast between the two; the shorter verse tended to follow the longer verse or a sequence of longer verses, as in type (iii) above, and in some of the AB and AAAB stanzas of type (iv). In Greek metre, where these contrasting cadences survive in much the same forms and with much the same properties, they are designated acatalectic ($\cup\text{--}\cup\text{--}\times$; or any other cadence enjoying the status of a norm), catalectic (the shorter correlate), and hypercatalectic (the longer correlate).

The cadences $\cup\text{--}\cup\text{--}\times$ and $\cup\text{--}\times$ ran through the whole IE system, being common to verses of every length. They must represent something fundamental to the IE idea of a verse. In other words they served as a means of characterizing a verse as such, in addition to the break in articulation which must have occurred between verses. The constant in both cadences is the sequence $\cup\text{--}$, a short syllable contrasted with a long one. It may be that the long syllable was required because the delivery of a verse was characterized by a distinct prolongation of sound just before the end. The short syllable that preceded it (and the one that followed it in the acatalectic verse) served to set it in relief by contrast.

This attempt to explain the origin of the quantitative cadences is not entirely hypothetical, for in several widely separated parts of the Slavic area, where verse forms directly descended from the IE prototypes have continued in oral use into the present century, the performers do prolong the syllable in question to as much as double the length of any other.

The evidence for the above statements about IE metrical practice is

set out in *Glotta*, 51 (1973), 161–87. The investigation of IE metre was first attempted in the last century by German scholars who falsely projected the features of early Germanic accentual verse back on to IE verse. It was first put on a sound basis by A. Meillet in *Les Origines indo-européennes des mètres grecs* (1923); it has been advanced especially by Roman Jakobson and Calvert Watkins. Examples of other types of metrical system may be found in Ruth Finnegan, *Oral Poetry* (1977), 90–102.

B. UNITS OF ANALYSIS

In Greek, long before literature comes into view, the regulation of quantities was extended back towards the beginning of the verse, whose form thus became much more precise. In all the poetry that has come down to us there are restrictions governing the length of syllables in most positions.

The IE measures survived in these more definite forms, but beside them new and longer verses were developed by addition and expansion. In some kinds of poetry expansion and elaboration go so far that the compositional segments can no longer be called verses or lines, because they extend over many lines of the written text; the term *period* is used. The verse or period ('period' will henceforth stand for both) has the following properties, which are inherited from the IE verse:

1. Its boundaries do not cut into a word (or accentual group: tonic + enclitic, etc.). Often its end coincides with a syntactic break.

2. The words contained in it are in 'synapheia', that is, they are treated for scansional purposes as a continuous stream of sound, divided into syllables according to the sequence of consonants and vowels without regard to word-division or syntactic division.

3. Conversely there is no synapheia between periods, so that the metrical value of the last syllable in the period is determined without regard to the word following at the beginning of the next period.

4. The last position in the period may be occupied by either a long or a short syllable. In some metres the rhythmic pattern would lead one 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 the following pause.³ 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). This is not the only reasonable course,⁴ but I follow it in this book.

Occasional departures from these rules will be noticed in due course. The recognition of the period and its defining features is due to A. Boeckh, *Pindari Opera*, i/2 (1811), 82, 308 ff. Similar principles apply to Sanskrit verse.

The period is the fundamental self-contained unit in metrical composition. It is analogous to the sentence in discourse: the sentence is a segment within which there is syntactic continuity and at the end of which syntactical connection is interrupted, the period in metre is a segment within which there is prosodic continuity and at the end of which prosodic connection is interrupted.

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 *responsion*.

Occasionally one observes that 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. See A. Rzach, *Ueber antistrophische Wort- und Gedankenresponsion in den Chorliedern der sophokleischen Dramen* (Progr. Prag, 1874); E. M. Fraenkel-Nieuwstraten, *Correspondeerende Woordpositie in het Vers* (Diss. Utrecht, 1946), 34-43; W. Kraus, *Sitz.-Ber. Oesterr. Akad.* 231(4) (1957), 28; P. Schürch, *Zur Wortresponsion bei Pindar* (1971).

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

³ Quintil. 9. 4. 93 *in fine pro longa accipi breuem, quia uidetur aliquid uacantis temporis ex eo quod insequitur accedere*; Aphthon. *GL* vi. 62. 29, 71. 20; Anon. *ib.* 636. 17; Choer. in Heph. p. 225. 8 Consbruch.

⁴ See *CQ* 32 (1982), 288.

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 to assign it on this basis 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.

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 known as *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 and making the verse catalectic. In some rhythms, but not all, these endings correspond to the IE catalectic close.

In some rhythms, again, the metra are marked off by regular word-end, while in others they are not. In two of the commonest types of verse, the dactylic hexameter and the iambic trimeter, the regular caesura falls within a metron—an indication that here the analysis by metra does not reflect the real structure.

The distinction often drawn between caesura (word-end within a metron) and diaeresis (word-end coinciding with metron-end) is based on a misrepresentation of ancient doctrine: see *CQ* 32 (1982), 292. Word-end regularly occurring at a given place within the period normally marks either a colon-boundary or the deliberate overlapping of a colon-boundary by one syllable ('dovetailing').

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. 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. PROSODY

We have seen that 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. We must next consider the principles by which syllabic quantity is determined.

Speech is made up of a complex sequence of sounds, each one of which—whether vowel or consonant—demands a particular configuration of the vocal organs and has a finite duration. In many cases they overlap, because one part of the vocal apparatus may be moving into position for the next sound, and beginning to sound it, while another part is still making the preceding one.⁵ So the time taken to utter a word cannot be exactly divided up into the times taken by each successive phoneme, though an approximate allocation of times is possible if one has the opportunity to record the utterance with the instrument known as an acoustic spectrograph, which analyses sounds and represents them in visual patterns. J. D. O'Connor reproduces, among other examples, a spectrogram of the words 'Penguin linguistics', from which one may see that the letters *p*, *g*, and *t* (plosives precipitating syllables) occupy the shortest times, the liquid *l* and the semivowels *u* are comparable in duration to the vowels (which are all 'short' vowels), while the longest times are taken by the syllable-closing *n*, *s*, and above all the *c* and *s* at the end of the phrase.⁶

We have no spectrograms of ancient Greek, but the brevity of syllable-releasing consonants (especially plosives) in comparison with syllable-closing consonants seems to be a general feature of human articulation, and it is in full accord with the facts of Greek metre. A difference between ancient Greek and English is that the Greeks had a more clear-cut distinction than we do (or than exists in modern Greek) between long and short vowels. Of course neither long nor short vowels nor any other phoneme had an absolute, uniform time-value. Variations of tempo are inherent in speech. What matters is the contrast of longer and shorter elements within a particular word or verse. Even then the time-ratios obtaining between these elements must have

⁵ See J. D. O'Connor, *Phonetics* (Harmondsworth, 1973), 63–5.

⁶ *Ib.*, plate 13. pp. 196–202 and 254–5 are also of particular interest in connection with the length of phonemes.

been very inconstant. But they were perceived in terms of the two categories long and short, syllables within each category being regarded (subject to some qualifications) as metrically equivalent.

We have seen that the period is treated as a continuous piece of language, even if the end of a sentence or a change of speaker occurs within it, and that it is divided into metrical syllables without regard to word-division. Each of these syllables is a phonetic segment beginning with the release of a vowel (or amalgam of vowels)—including any consonant associated with the release—and terminated by the next such release, or by the pause at period-end. Where two consonants occur together,⁷ it is in most cases only the second that releases the following vowel: the first is treated as belonging to the previous syllable and adding to its length. At the beginning of the period, where there is no previous syllable, such a consonant counts for nothing, since the first syllable only begins for metrical purposes with the release of the vowel. Thus in the two short verses

σκότος ἐμὸν φάος,
ἔρεβος ὦ φαεινότατον ὥς ἐμοί,

the metrical syllables are: [s]ko-to-se-mom-pha-os || e-re-bo-sō-pha-en-no-ta-to-nhō-se-moi ||.

Syllables are classified as long, short, or ambivalent ('anceps'; in Greek *κοινή*). The basic rule is simply this:

A syllable is long if it is 'closed' (i.e. ends with a consonant), or if it contains a long vowel or diphthong. Otherwise it is short.

Those syllables which are anceps are so 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 same or to the next syllable, that is, it can be treated either as preceding or as simultaneous with the release of the next vowel.

It is important not to confuse vowel length and syllable length. In *κρύπτω*, for example, the *υ* is itself short, but the syllable *κρυπ*, being closed, is long; contrast *ρίπτω*, in which the *ι* 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

⁷ The aspirate does not count as a consonant; the double consonants ζ, ξ, ψ count as two.

as τό in τὸ σκότος, is lengthened by position, since the syllable that is long is not το but τος.

My definition of the metrical syllable is a modification of an *obiter dictum* of Dale, *Papers*, 191 n. 1. M. Lejeune, *Traité de phonétique grecque* (2nd edn., 1955), 259 and 299, holds that a syllable followed by a pause, at verse-end or in ordinary speech at sentence-end, has no definite quantity, because its duration is not 'limitée par l'attaque d'une syllabe suivante'. I see no reason not to treat its duration as being what it would have been if another consonant + vowel had followed. A closed syllable, as in πολλὰ γοῦν θιγγάνει πρὸς ἡπαρ ||, is to be classed as long; such syllables are admitted in certain places where short open syllables are avoided (p. 61), as also at the end of the Latin pentameter. Cf. p. 16 on the scansion of εἶέν, and L. E. Rossi, *Riv. fil.* 91 (1963), 66 n. 1.

The principles of metrical syllabification are similar in Greek and Sanskrit verse, but they are not the only ones possible. In Urdu quantitative metre, for example, the words are usually scanned separately, not run together, and if a long vowel is followed by two consonants, the first of them is treated as an extra short syllable. Thus Ἡφαιστος ἔρευξεν, by Urdu prosody, would be hē-phai-s-tos-e-teu-kh-sen, ---υ---υ---υ---.⁸ The Greek concept of a long syllable has a wider tolerance; e.g. [z]deu- in Ζεὺς ἰκέσιος and [z]deuskh- in Ζεὺς ξένιος count as equivalent.

Although as a general rule no prosodic significance attaches either to word-division within the period or to differences of nature between different syllables classed as long, these can occasionally be critical factors. Where certain consonant combinations (especially plosive + liquid) are concerned, it is sometimes relevant to syllabification whether they stand at the beginning of a word or inside it (pp. 16 f.). In some types of verse a word-boundary is occasionally treated as the syllabic boundary in contravention of the normal principle, so that, e.g., final -ον is scanned long although the next word begins with a vowel (p. 16).⁹ And there are some types of syllable which may count as long but which are evidently not felt to be so unequivocally long that they are suitable for certain positions in the verse where an impeccable long is required, such as where a long takes the place of two shorts (pp. 38 f.), or in later verse at the caesura of the hexameter or pentameter (pp. 158, 177, 181 f.).

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.

⁸ Cf. R. Russell, *Journal of the Royal Asiatic Society*, 1960, 48 ff.

⁹ Compare the pronunciation implied by such inscriptional spellings as τόνσσ επιβάλλοντας (Gortyn), ἐλεύθερον εἶμεν (Delphi).

The meeting of vowels

When two vowels (aspirated or unaspirated) which do not form one of the recognized diphthongs stand together, five different things may happen.

1. *Elision*. Short final vowels in many words normally suffer elision before an initial vowel; that is, they disappear. The following are regularly elidable:

-*ā* in words of two or more syllables, and in *ῥα*, Doric *γα*, and *σά* when preceded by *τά*.

-*ε* always.

-*ι* in verb endings, and in *ἀμφί*, *ἀντί*, *ἐπί*, *ἔτι*.

-*ο* in verb endings, neuter singulars (except *ὄ*, *τό*), and *ἀπό*, *ὑπό*, *δύο*.

-*υ* only in Aeolic *ἀπύ*.¹⁰

Elision of the following is limited to certain authors or styles:

ὄτι apparently in epic.¹¹

περί in Pindar (a dialect feature).¹²

-*ι* in the dative singular in Homer, the Theognidea, Lycophron (894, 918), and inscriptions.¹³

-*σι* in the dative plural in Hesiod and Homer (and perhaps Asius, eleg. 14. 4).

Genitive -*αο*, -*οιο* in Doric lyric (Stesichorus, Lasus, Simonides, Pindar, Bacchylides) and occasional inscriptions.¹⁴

The diphthongs -*αι* and -*οι*, which generally count as short for accentual purposes and appear to have been in fact of shorter duration than other diphthongs, are also sometimes elided:

-*αι* in middle and passive endings in epic, Lesbian lyric, Pindar, comedy, and occasionally in later tragedy;¹⁵ also in active infinitives in Lesbian lyric and comedy. *καί* is elided before a long vowel or diphthong in epic, Ionic, and Attic.

-*οι* in the dative of enclitic pronouns in epic and the Lesbians; the latter

¹⁰ Theoc. 15. 30 is corrupt; Antiph. 144. 9 may be taken as hiatus; for two alleged examples in oracles see below, 4.

¹¹ At any rate there are cases where we must either say that *ὄτι* is elided or that *ὄτε* can be used in the sense of *ὄτι* before a vowel.

¹² In *h. Herm.* 152 *περ' ἰγνύσαι* goes back to original *περὶ γυναι*. Theoc. 25. 242 *περ' ἰγνύσαι* is modelled on it. I do not here consider elision in compound words.

¹³ For alleged examples in tragedy see Jebb on *S. OC*, p. 289; G. Müller, *Hermes*, 94 (1966), 260-4.

¹⁴ Doubtful in Archil. 120; false reading in *A* 35.

¹⁵ Agathon 39 F 29; E. *IT* 679, *IA* 407, fr. [1080]. Perhaps also Simon. 543. 21.

also elide *ἔμοι* before *αὔτωι/αὔται*, and vocatives like *Ψάπφοι*. Apparent elision of *μοι* in Ionic elegy and iambus and of *οἶμοι* in Attic before *ου* and *ω* is best treated as synecphonesis.

Poets normally avoid placing unelidable vowels before a word beginning with a vowel. Homer, however, allows this with *ὄ, τό, τί, ὄτι, πρό, -υ*,¹⁶ dat. sing. *-ι*, and comic poets with *τί, τι, ὄτι, περί, πρό, voc. -ι*, and *ἄχρι* and *μέχρι* before *ἄν*. *τί* is also so admitted in Thgn. 649, B. 19. 15, and tragedy.

Elision represents an ordinary feature of ancient Greek speech; cf. W. S. Allen, *Vox Graeca* (2nd edn., 1974), 94 f.; *Accent and Rhythm* (1973), 226 f. It was not always indicated in writing, especially in prose texts. From the fourth century BC some elegant writers both in prose and verse avoided so placing words of substance (nouns, verbs, etc.) that their endings would be elided. Cf. pp. 156, 159, 164, 179.

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.

2. *Correption*. A long vowel, diphthong, or triphthong (*εηι, εωι*), especially at word-end, is sometimes shortened before another vowel. At word-end this is commonest in early epic and elegy; it also occurs to some extent in later hexameters and elegiacs and in lyric (in drama particularly in Sophocles). The shortened syllable is practically always preceded or followed by a naturally short syllable.¹⁷

Correption within the word 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. Overt examples are:

(*ᾱι, οῖ*) Hes. *Th.* 15 *γαῖήοχον*; *N* 275 *al. οῖος*, *Π* 235 *al. χαμαιεῦναι, -νάδες, υ* 379 *ἔμπαιον*; Tyrt. 10. 20 *γεραιούς*; Sem. 8 *γλοιοῦ*; Hippon. 36. 4 *δείλαιος* (and often in comedy); Anacr. 348. 4 *Ληθαίου, eleg. 1 ἀδοιάστως*; B. 17. 14 *Ἐρίβοια*, 92 *Ἀθαναίων, 129 παϊάνιξαν, fr. 21. 4 Βοιωτίοισιν*; S. *OT* 1264 *αἰώραις*?, *Phil.* 263 *al. Ποίαντος*; in Attic poets often *οῖος, τοιοῦτος, ποιεῖν, παλαιός, γεραῖός, Πειραιεύς, Βοιωτός, οἶει, αἰαῖ*; Telestes 805c2 *αἰολοπτέρυγον*.

¹⁶ *-υ* perhaps also in Tyrt. 2. 13.

¹⁷ Apparent exceptions: Pind. *O.* 14. 2 (text uncertain), *I.* 1. 16 (rather hiatus?), fr. 140b. 2 (rest.); B. 16. 20 (or hiatus); *CEG* 70 (Athens, c.500, incompetent). In A. *Ag.* 1125 two successive syllables suffer correption: *ἃ δ' ἰδοῦ ἰδοῦ* (υυυυ-); cf. E. *Hipp.* 830 *αἰαῖ αἰαῖ* (υυυ-).

(η) Often in Homer with oblique cases of δῆϊος, [Hes.] fr. 26. 29 Δῆϊων (prob.); Archil. 93. 6 Θρήϊξιν; in comedy always with αὐτῇ[†] (and τουτουί etc.).

(εῦ) Hippon. 37 λεύειν, 43 θηρεύει, 44 εὔωνον; Pind. *P.* 8. 35 ιχνεύων; Theoc. 24. 71 Εὐηρείδα; Ezechiel *TrGF* 128 F 209 ἀποσκευή.

(υῖ) *A* 489 *al.* υῖός; Anacr. 347. 17 θυίοντα.

(ὦ) Tyrt. 17 ἦρωες (cf. ζ 303 Barnes, also Pindar); Stes. *SLG* 89. 11, 118. 6 Τρωῖτας.

For further examples see W. Schulze, *Quaestiones epicae* (1892), 46 ff.; R. Sjölund, *Metrische Kürzung im Griechischen* (1938), 35–8; Handley, 172–3; Gomme-Sandbach on Men. *Epit.* 348; my note on Hes. *Th.* 15, and *Studies in Greek Elegy and Iambus* (1974), 79.

Correption of diphthongs implies consonantalization of the second element, ἄνδρα μοι ἔννεπε syllabified as an-dra-mo-yen-ne-pe, λεύειν as le-wēn. Intervocalic ι tended to disappear (ποιεῖν > ποεῖν, αἰεῖ > ἀεῖ), and where ηι, ωι suffer correption it seems necessary to assume loss of the ι followed by shortening of the exposed long vowel.¹⁸ These, with ει, are the least frequently shortened diphthongs, -αι and -οι the most frequently shortened. Correption of the monophthongs -ā -η -ω is even less frequent than that of diphthongs. Statistics: E. B. Clapp, *CPh* 1 (1906), 240 ff. For the linguistic reality of correption at word-juncture see Sjölund, 53 ff.; Lejeune, *Traité de phonétique grecque*, 292; Allen, *Accent and Rhythm*, 142, 224 f.

3. *Synecphonesis*. Two or more vowels are slurred together to make one long syllable. Within the word this is common where the first vowel is ε (or in Laconian the equivalent ι). Examples with other vowels: Ω 769 δᾱερων; Hes. *Th.* 281 Χρυσάωρ?; Pind. *P.* 10. 65 τετραᾱορον, and others with ᾱο, also ᾱωσφόρος *I.* 3/4. 42 v.l.; *B* 811 *al.* πόλιος (orig. -εος?), θ 560, 574 πόλιος (orig. -ῖς?); Hes. *Op.* 436 δρυός; Pind. *P.* 4. 225 γενύων codd., likewise *A. Sept.* 122; *N.* 2. 12 Ῥαρίωνα (v.l. Ῥαρ-), likewise Corinn. 654 iii 38, 662. 2.

Often an 'open' spelling conceals an established contraction. In Ionian texts εα, εε, εει, εο, εοι, εω represent elements that in speech were normally pronounced as one syllable. The text of Pindar gives τιμάωρος, Ῥαρίωνα, Ὀπόεντος, Δίι, whereas we find the same words elsewhere written τιμωρός, Ῥρίων, Ὀπούντος, Δίι. Hes. *Th.* 983 βοῶν and *Hymn.*

¹⁸ Iota of long diphthongs is sometimes omitted before another vowel in inscriptions (especially Ionian) from the fifth century, e.g. *CEG* 167; 380 (between hexameter and pentameter). Elision of -αι, -οι (above) is explained on similar lines. Intervocalic υ was more resistant to elimination, but inscriptions and papyri provide evidence of εν reduced to ε. See Volkmar Schmidt, *Sprachl. Untersuchungen zu Herondas* (1968), 94 n. 20.

Curet. 58 νᾱς are etymological spellings of phonetic βῶν, νᾱς. Cf. η 261 = ξ 287 ὄγδοον, as against ἀπλοῦν; Hes. *Op.* 607 *al.* ἐπηγετανόν; Archil. 3. 4 δαήμενες, 182 ἄεθλα; Sem. 1. 3 νόος, 30 πεπλήγεται; Ar. *Av.* 368 ξυγγενέε, 597 πλέε v.l.

Two vowels cannot contract into one short, unless the first is consonantalized (as with δικά, below (4)). Pind. *P.* 1. 56 Ἰέρωνι θεός (υ-υ) seems impossible; this and two other apparent exceptions are discussed in CQ 20 (1970), 211.

A final diphthong or long vowel, and the unelidable short monosyllables ὁ, ᾧ, τό, τά, may likewise form one syllable with an initial vowel. The great majority of instances fall into two classes: (a) the first word is a monosyllable (especially the article, καί, ἦ, δή, μή, ᾧ), or ἐπεί or ἐγώ; or (b) the second word is enclitic ἐστι, or begins with an ε which is not part of a declinable root.¹⁹ Other examples:

P 89 ἀσβέστωι οὐδ',²⁰ *Σ* 458 ἐμῶι ὠκυμόρῳι (v.l.), *a* 226 εἰλαπίνη ἦε, *ω* 247 ὄγῃ οὐ, *B* 651 *al.* Ἐνναλίῳι ἀνδρείφοντῃ (originally e-nū-wa-li-ō-ya-nī-g^whón-tāi, cf. p. 15).

Sappho 1. 1 ἀθανάτᾱ Ἀφρόδιτα, 1. 11 ὥρανῳ αἶθερος, 16. 11 ἐμνάσθη ἀλλὰ, 55. 1 κείσῃ οὐδὲ; *B.* 3. 22 ἀγλαΐζέτω· ὁ γάρ.

E. Supp. 639 μακροῦ ἀποπαύσω; Ar. *Ach.* 860 (Boeotian) ἵττω Ἡρακλῆς, *Pax* 532 κλαύσῃ ἄρα, *Pl.* 876 οἰμωξᾶρα, *Av.* 435 *al.* τυχάγαθῇ = τύχῃ ᾧ, *Lys.* 116 δοῦναι ἄν, 646 καλὴ ἔχουσα, 736 αὕτῃ ἐτέρα (*Pax* 253), 945 ἔα αὐτό (*Ran.* 1243 v.l.), *Ran.* 508 Ἀπόλλῳ οὐ (*Th.* 269), 509 περιόψομα(ι) ἀπελθόντα; Crates 20 ὀκτὼ ὀβολοί; *PMG* 957 φιλέω οὔτε.

Even three elements are combined in Hippon. 25 κῶπόλλων = καὶ ὁ Ἄπ. (καὶ-ὁ- also Theoc. 1. 72 *al.*, *epigr.* 10. 4 Gow-Page; *Hdas.* 4. 66, 67); Ar. *Eccl.* 912 μούταῖρος = μοι ὁ ἐταῖρος.

The slurring of words together was a feature of ordinary speech, but avoided on the whole in serious verse (and by many prose writers). Even the commoner types given above are mainly restricted to epic, Lesbian lyric, iambus, and dramatic dialogue.

A distinction is sometimes drawn between 'crasis' and 'synizesis' according to whether the syncphonesis is indicated in writing (κάπῃ, etc.) or not. But that is merely a matter of scribal practice, like the representation of elision. We find inconsistency within individual inscriptions: L. Threatte,

¹⁹ This type is generally called prodelision or aphaeresis, and written Ἰόλῃ καλείτο, etc. But note that unlike elision at word-end it requires contact with a long vowel. It is commoner in Sophocles than the other tragedians, and becomes rarer in the fourth century: M. Platnauer, CQ 10 (1960), 140-4.

²⁰ ἀσβέτωι Ludwig; V. Schmidt, *Die Sprache*, 22 (1976), 45 f.

Grammar of Attic Inscriptions i (1980), 429. On the ancient terminology see Glossary s.vv. Crasis and συναλοιφή.

4. *Consonantalization* of *ι* and *υ* between a consonant and another vowel in the same word occurs occasionally, especially to accommodate a name:

B 537 Ἰστίαιαν (*GVI* 708. 8, 2018. 9), 749 Αἰνιήνες (Ἐν- codd.; *h. Ap.* 217 rest.), *I* 382 Αἰγυπτίας (883, *al.*; Theoc. 17. 101); *h. Dem.* 266 Ἐλευσινίων ? (*Epich.* 100. 2; *Antim.* 96); Tyrt. 23. 6 Μεσσηνίων, 23a. 21 Σπα]ρτιητέων; *Archil.* 29. 2 Ἀρθμιάδεω; *CEG* 47 Γναθίου, 83 Πυθίων, 390 Ἀπολλωνίας; Sotades 4a Πηλιάδα; *Crinag. epigr.* 27. 2, 28. 4 Γερμανίη (unless -μα-); *IG* 2². 3764. 5 Αἴλιον Ἀπολλώνιον; *Anacreont.* 44. 13 Διόνυσε.

Hippon. 21 ἡμίεκτον (*Crates* 20), 42. 2 διὰ (*Ar. Nub.* 1063 ?, *V.* 1169 ?, *Eccl.* 1156 ?; *Machon* 477 ?; *PMG* 853. 6; *Arius in J. Theol. Stud.* 33 (1982), 102); *A. Pers.* 1007 διαπρέπον, 1038 δίαινε, *Sept.* 289 *al.* καρδίας; *Ar. Eq.* 319 *al.* νή Δία ? (see Gomme-Sandbach on *Men. D.* 774); *Philyll.* 11 διαμπερέως; *Pl. Com.* 168. 5 ff. (on *Hyperbolus*) ὁ δ' οὐ γὰρ ἡττίκιζεν . . . ἀλλ' ὅποτε μὲν χρειή "διηιτώμην" λέγειν, ἔφασκε "διηιτώμην"; *Babr.* 29. 5 λίαν; *Ammianus A.P.* 11. 146. 2 διακοσίους; *Or. Sib.* 14. 106 *al.* τριηκοσίων.

[*Hes.*] *Sc.* 3 *al.* Ἠλεκτρύωνος (*A.R.* 1. 748); *A. Pers.* 559 κχανωπίδων; *S. OT* 640 δυοῖν; *E. IT* 931 *al.* Ἐρινύων; *Timon SH* 803 ὠφρνωμένος; *Ammianus A.P.* 11. 413. 4 ἡδύσομον.²¹

Consonantalization also seems to occur in final position in *Orac.* 100. 2 P.-W. ἄστν ἐρικυδές, *ib.* 382. 4 αἰπὺ ἀπεναντίον; *Theoc.* 30. 12 τί ἔσχατον; *Erucius epigr.* 10. 6 ἄρτι ἀναπαυσάμενος.

With prevocalic *ι* it was a feature of vulgar speech: *M. Scheller, Die Oxytonierung der griech. Substantiva auf -ia* (Diss. Zürich, 1951), 93 ff.

In some dialect texts *υ* is written for intervocalic *ι*, e.g. *Alcm.* 1. 63 ἀνειρομένοι (a-wei-); *Alc.* 10. 7 *al.* ἀνάτα (a-wa-tā; *Pind. P.* 2. 28, *al.*). Later *ι* may be a consonant for metrical purposes in Semitic transliterations: *Philo SH* 686. 3 Ἰακώβ, Ἰωσήφ, etc.; *Or. Sib.* 5. 249 *al.* Ἰουδαίων; exceptionally in Greek names, *epigr. ap. Paus.* 5. 18. 3 Ἰάσων; *P. Ox.* 3010. 14, 32 Ἰόλαε; and *PMG* 858. 19 ἰήιε.

5. *Hiatus.* Both vowels retain their face values. This is unusual at word-juncture. Epic and elegiac poets admit it, especially at

²¹ Further examples from inscriptions (often metrically incompetent) in *Radermacher, Sitz.-Ber. Wien. Ak.* 170 (9) (1913), 11 ff., 21 ff. Cf. *Threatte*, 413.

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;²² in Ionic lyric and iambus to the pronoun *ἐ*, *οἶ*, *ἐό*, and following *ῆ* (apart from Archil. 120. 1 *Διωνύσου* (*f*)*ἀνακτος*); in Lesbian lyric it is avoided altogether.²³ In tragedy it occurs only before and after exclamations, urgent imperatives, and the like,²⁴ after *τί*, in the phrase *εὖ ἴσθι*, *εὖ οἶδα*, and in lyrics before enclitic *οἶ* or after *ῆ*.²⁵ Comedy admits it also after certain other unelidable words (p. 11), and in *οὐδὲ εἰς*, *μηδὲ εἰς*.

Hiatus after *καί* is rare (except before *f*-words): it obviously tended to be pronounced rather quickly, and before a vowel almost automatically suffered corption or synecphesis. Before the pronoun *ἐ*, *οἶ* (*ῑε*, *ῑοι*) we seldom find anything but hiatus. Hiatus after *ῆ* occurs in epic, iambus, Pindar, and tragedy; it may really be elided *ῆέ*, though this form is found unelided only in epic and later elegy.

The treatment of consonants

The rule for allocating consonants to syllables is subject to the following complications.

1. In epic (especially in formulae) and in Stesichorus, the prosody sometimes follows the syllabification of older linguistic forms than are transmitted, notably forms containing *f*. Thus *οὐ τοι ἔπι δέος* = *ou-to-ye-pid-(w)e-o-s* . . ., *ἐμὸν ἔπος* = *e-mon-(w)e-po-s* . . . A few Iliadic forms go back to a prehistoric stage of Greek at which the liquid *r* could serve as a syllabic vowel: *ἀνδροτήτα* must be read as if it were the older **a-nṛ-tā-ta*, *ἀμβροτάζομεν* as **a-mṛ-takh-so-me-n* . . ., *ἀνδρεϊφόντηι* as **a-nṛ-g^hon-tāi*; and perhaps so with *ἀμφιβρότη* and *ἄ(μ)βρότη*.²⁶

2. In epic, initial *λ*, *μ*, *ν*, *ρ*, *σ* and originally *f* were capable of being slightly prolonged, delaying the release of the syllable

²² Exceptions: Pind. *I.* 1. 16; B. 3. 64, 92 (both *Ἰέρων*), 5. 75 (*ἰός*, mistaken for *ῑός*), 16. 5, 19. 15 (both after unelidable vowels). For other doubtful cases see P. Maas, *Die neuen Responsionsfreiheiten bei Bakch. u. Pindar*, i (1914), 16 f.

²³ Sappho 31. 9 is corrupt; Alc. 393 doubtful.

²⁴ For example *ὄρω ὄρω* (A. *Pers.* 1019, cf. 1031, S. *OC* 1453); *ἴθι* (*Pers.* 658, S. *Ph.* 832); *ἴδε ἴδ'* (S. *Tr.* 222); *ἄνα* 'get up' (S. *Aj.* 193); *μὴ μὴ* ? (ib. 191); *Ζεῦ ἄνα* (*OC* 1485); *Ἰδωνεῦ Ἰδωνεῦ* (ib. 1559); *ὦ Ζεῦ* (ib. 1748); *παῖ* (ib. 188, cf. Ar. *Nub.* 1145, *Ran.* 37).

²⁵ S. *El.* 157 *καὶ (f) Ἰφιάνασσα*.

²⁶ Manuscripts hesitate between *ἀνδροτήτα* and *ἀδροτήτα*, *ἀμβρο-* and *ἀβρο-*; the shorter forms represent attempts to restore the metre.

and so adding length to the preceding one: μέγα ἰάχουσα = me-ga(w)-(w)i-(w)a-khō-sa, ὥστε λῖς = hōs-te(l)-lī-s . . . In early papyri the consonant is written double in such cases. But the long syllable so created is of the category mentioned on p. 9—not suitable for all uses (pp. 38 f.).

With ρ the lengthening effect remains common in iambus and lyric verse, while in the dialogue of Attic drama it is almost invariable.²⁷ With the other consonants we find only isolated examples: Sol. 27. 7; Thgn. 999; Stes. P. Lille (ZPE 26 (1977), 15) 216; Pind. P. 5. 42, fr. 94b. 38?; B. 17. 90; Antim. 57. 1 v.l. In some editions it is shown by placing a long mark over the consonant, as (B. 17. 90) δόρῡ· σόει. (δόρῡ· σόει would be incorrect.)

The phenomenon has a historical explanation. Greek initial ρ goes back to original sr- or wr-; the lengthening (for which cf. ἔρριπτε, πολύρροθος, etc.) thus represents a preservation of the older rhythm. Some but not all examples with f, λ, μ, ν, are with words originally beginning sw-, sl-, sm-, sn- (see P. Chantraine, *Grammaire homérique*, i (3rd edn., 1958), 146, 173–80). The lengthened pronunciation was presumably established in epic by these words and then generalized as a convenient licence.

3. A final ν, ρ, or σ when followed by an initial vowel in epic, elegy, Pindar, and Bacchylides²⁸ is sometimes not fully transferred to the following syllable but given a longer, syllable-closing pronunciation, e.g. Pind. N. 1. 51 ἔδραμον ἄθροοι (—). Cf. p. 9. Again, a 'long' syllable of this type cannot be used without restriction.

In Attic drama we find what looks like the same phenomenon with the interjection εἴεν (A. Cho. 657; Ar. Pax 663). This is to be compared with hiatus after exclamations (p. 15): 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.

4. A plosive (π β φ, τ δ θ, κ γ χ) followed by a liquid (λ ρ) or nasal (μ ν) is often treated as syllable-releasing, so that, e.g., τέκνα may be syllabified te-kna (—). The voiced plosives (β, δ, γ) and the nasals are a little more resistant to this than the rest: we seldom find it with the nasals before the fifth century,²⁹ we

²⁷ For tragic exceptions see Dodds on E. Ba. 59 and 1338; in comedy Pherecr. 108. 29 is the only exception.

²⁸ Archil. 196a. 31 is a doubtful example; see ZPE 14 (1974), 107.

²⁹ Hes. Th. 319, Op. 567; Hippon. 28. 6; perhaps Alcman. 92(d).

do not find it with βλ, γλ until that century (and then only rarely), and we do not find it at all with γμ, γν, δμ, δν.³⁰

In early poetry this treatment of plosive + liquid is normally found only at the beginning of a word³¹ or in words which the verse would not otherwise admit. Theognis, Solon, and Pindar show a greater freedom, and in Attic speech short syllables regularly remained short before these consonant combinations ('Attic correction'): in tragedy they are often lengthened within the word,³² but in comic dialogue only where tragedy is being parodied or the style is elevated. 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, as in πατ|ρός.

5. Certain other consonant combinations are exceptionally treated as undivided:

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, and apparently σήτας in Dosiadas, *Altar* 1.

The σ in initial σκ may have been weakly articulated; in some words it alternates with κ.³³ ζ later developed into the simple sound z (medially zz); hence short syllables before initial ζ (and quasi-initial, as ἐ-ζήτει, ἀρί-ζηλος), Theoc. 29. 20 and later passages listed in Gow-Page, *Hellenistic Epigrams* (1965), ii. 629 (add *A.P.* 9. 524. 7, 525. 7). Opp. *H.* 1. 367 observes the Homeric restriction.

Initial πτ in Πτέρωτα (hexameter in Pl. *Phdr.* 252b, who remarks that it is 'not terribly metrical') and περῶι (hexameter in *Suda* iii. 414. 23).

κτ in βακτηρίηι Hippon. 20, imitated by Hdas. 8. 60 where βατ- is written (cf. Rhinthon 10 'Ἰππώνακτος --- in a joke about H.'s metre); and apparently in κάντας, Dosiadas, *Altar* 10.

³⁰ Except in late poetry where the prosody is otherwise faulty. Pind. *P.* 8. 47 *Κάδμου* is a doubtful example. Note also that the κ of ἐκ is never treated as belonging to the following syllable.

³¹ Even this is avoided in the iambs of Archilochus and Semonides and in 'normal' Lesbian lyric, with the doubtful exception of Alc. 332. 1. In Stesichorus, on the other hand, it is the rule.

³² Also before initial consonants in lyrics (Barrett on E. *Hipp.* 760), but at best exceptionally in dialogue: A. *Pers.* 782, E. *Alc.* 542, fr. 642. 1 (= Polyidus 78 F 2) are the most convincing examples. The last two involve a prepositive. For later tragedy see p. 160.

³³ Cf. Sjölund, *Metrische Kürzung*, 76; my *Hesiod: Theogony*, 98 f.

μν both initially (A. *Eum.* 383 ?; Cratin. 154; E. *IA* 68, 847; *CEG* 139; *GVI* 97. 3; Call. fr. 61; *PMG* 1024. 5?) and internally (Epich. 91; A. *Pers.* 287?, *Ag.* 991?).

σλ in the dialect form ἐσλός in Pindar (but more often σ'λλ).

Consonant + consonantalized ι: δι in A. *Pers.* 1038; Ar. *V.* 1169; Pl. *Com.* 168. 7; Machon 477; *A.P.* 11. 146. 2; Ἀλκιβιάδην *GVI* 523; Kaibel, *Epigr.* 930; σιωπή P. Ox. 3010. 14; *Μαρτινιᾶνῳ* Greg. *A.P.* 8. 115. 2.

But Lesbian ζά = διά lengthens, and in Hippon. 42. 2 ἰθὺ δῖά (corr. Knox) is to be scanned --υ; Critias 4 considers Alcibiades' name impossible in elegiacs; and in inscriptions we find, e.g., Γναθίζου (*CEG* 47. 3), Παφ'ιανός (*GVI* 466), Τιτ'ιανός (*IG* 14. 1493. 1). So also Philo *SH* 686. 3 τόθεν' Ἰωσήφ.

This treatment of consonant combinations can be indicated in print by σ̂κ, etc.

6. Certain metrical anomalies involving the words ὑγιαίνειν, ὑγίεια/ὑγίη, may suggest a pronunciation in which the γ softens to a fricative between the two close vowels and a y-glide develops after it: hüγ-y(i) . . . *PMG* 890. 1 ὑγιαίνειν (× --); Call. fr. 203. 21 and Hdas. 4. 20 ὑγίειης (---), Hdas. 4. 94 ὑγίης (ωυ-). Callimachus and Herondas may be following a precedent in early Ionian iambus.

D. 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*³⁴ in which syllables of suitable length are accommodated. Positions, like syllables, are long, short, or anceps, an anceps position being one where the quantity of the syllable is unregulated, or regulated only at the poet's discretion.

In the prehistoric phase of the development of Greek metre the principle was established that there should be fixed long positions—I call them (*loci*) *principes*—not only in the cadence but in the earlier part of the verse too, and that they should be spaced, neither adjacent to one another nor separated by more

³⁴ I prefer this term to Maas's 'elements', which suggests στοιχεῖα, components of language or of particular verses.

than two other positions. For the pattern of these longs to be recognizable it was necessary for some of the other positions to be kept short. Two *rules of contrast* operated:

1. Each princeps must have a short adjacent to it.
2. No short syllable might be adjacent to a long syllable not occupying a princeps position.

It follows that if successive principles are separated by two positions, these must both be short; if only by one, it may be anceps if both principles have shorts on their other flank, but otherwise it must be short. The basic rhythmical movements, therefore, are

... - ∪ ∪ - ∪ ∪ - ...
or ... - ∪ - × - ∪ - ... (symmetrical rhythms), or a

combination of these,

... - ∪ ∪ - × - ∪ - ...
or ... - ∪ - × - ∪ ∪ - ... (asymmetrical rhythms).

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

These general principles are subject to the following qualifications. (a) In Aeolic poetry stabilization of quantities has not been extended quite to the beginning of the verse; see p. 30. (b) Adjacent principles do occur as a feature of some classical rhythms which may be of secondary origin (ionic, cretic, choriambic, dochmiac). (c) Separation of principles by three positions occurs rarely through the juxtaposition of cola of different types (p. 130). (d) Two consecutive shorts, especially in symmetrical rhythm, are often contracted into one long; more accurately, one long syllable is treated as simultaneously filling two short positions. This may result in an adjacent princeps having no short syllable next to it (though it still has the short *positions*). It is often convenient to consider ∪∪ as a unity, and we call it a *biceps*. (e) Occasionally a single position between principles which ought to be short according to the contrast-rules is treated as long or anceps. This is called *drag*.³⁵ (f) Exceptionally—mainly in Aristophanes—the rhythmic pattern is not expressed with as much definition as usual, so that we find for example × ∪ - instead of ∪ ∪ -, or - ∪ × ∪ instead of - ∪ - ×.

Ancient metricians regard a long as equal to two shorts. We have just seen that a long syllable may take the place of two

³⁵ A. M. Dale's term, but I define it somewhat more narrowly than she did. See CQ 32 (1982), 289.

shorts (contraction); and in some metres two short syllables may take the place of a princeps-long (resolution). But if we are talking about actual time-values, we must again distinguish between syllables as such and metrical positions. In modern languages that have a functional opposition between long and short vowels, the durational ratio between them differs widely. It may exceed 3:1 (Thai), or be as little as 1.1:1 (German dialect).³⁶ There is reason to believe that in ancient Greek it was less than 2:1. Dionysius of Halicarnassus cites rhythmicians (more sophisticated theorists than the metricians) who taught that the princeps in the Homeric hexameter, and also in some lyric verse in the rhythm $\cup\cup-\cup\cup-$ (*PMG* 1027*e*), was shorter than the biceps by an amount which they could not quantify.³⁷ This is supported by Homeric versification, for while a normal long syllable may occupy the biceps, a syllable whose length is at all equivocal is more readily accommodated in the princeps than the biceps (pp. 38 f.). The rhythmical ratio of princeps to biceps was presumably determined by the natural ratio between the duration of one long syllable and that of two short syllables, which was, therefore, less than 1:1. Further, the existence of anceps syllables, and the ease with which certain types of syllable may pass from one category into the other by correction, metrical lengthening, etc., tend to confirm that the contrast between long and short, though clear and in general consistently maintained, was not so great as to be unbridgeable. It may be estimated that the average long had between 1.6 and 1.8 times the duration of a short. For we must suppose (from the general facts of metre) that it was nearer in length to two shorts than to one; but if it exceeded about 1.8, the factor by which the biceps was longer than the princeps would fall to 1.1 or less, and the difference would be negligible. It may be suspected that this factor was more like 1.2, which would imply a long:short ratio of about 5:3.

There are other metres—the marching anapaests of drama, cretic-paeonic, and certain others used in choral song—where the equivalence between a long and two shorts appears to be more absolute, and the substitution of one for the other does not seem to put the rhythm under any strain as it does in the hexa-

³⁶ Cf. I. Lehiste, *Suprasegmentals* (Cambridge, Mass., 1970), 34.

³⁷ *Comp. Verb.* 109.

meter. Here, presumably, the discipline of music and/or movement has imposed a stricter mathematical relationship upon the long and short positions of the metrical scheme, and the pronunciation of the syllables is adjusted accordingly. We are all familiar with this kind of contrast between spoken and sung verse. In



the syllables have precise, commensurable values which they would not have in a recitation without music.

Modern composers, of course, take great rhythmical liberties in setting words to music. There is good reason to believe that the Greeks took far fewer, and that in the metres of sung verse we have a reasonably faithful reflection of the rhythms of the music.³⁸ The question is important, because whereas the metre of a poem by Housman can and should be considered independently of a setting by Vaughan Williams, a Greek lyric poem was conceived as a song from the start: the musical rhythm is the proper object of inquiry, because no other rhythm was intended. Greek poets surely did not arrange words in elaborate quantitative patterns only to wreck the resulting rhythms with music that did not follow them. The close agreement of syllabic patterns in responding passages can only have been imposed by the rhythm of the music. This and other arguments from metrical facts are confirmed by the evidence of texts with musical notation. Short syllables are set on short notes and long syllables on long notes.

These long notes, moreover, are usually *δίσημα*, twice the length of the shorts. There were, however, such quantities as *τρίσημα*, *τετράσημα*, and even *πεντάσημα*. Of the use of pentasemes we know nothing at all.³⁹ Tetrasemes (□) were used in conjunction with disemes in some slow music where the text was composed entirely of long syllables (see p. 56)—some of these long syllables, that is to say, were protracted to double the

³⁸ Cf. D. B. Monro, *The Modes of Ancient Greek Music* (1894), 117 f.; Dale, *Papers*, 160 ff., 230 ff.

³⁹ They are attested by Anon. Bellermann. 1, 3, 83, and assigned the symbol □. Aristides Quintilianus p. 32. 27 W.-I. makes the tetraseme the maximum.

length of others—but in ordinary poetry where long and short syllables alternate we have no proof that tetraseme values ever have to be assumed. It is certain, however, that trisemes must sometimes be reckoned with. They are detectable

- (i) when directly attested as such (*PMG* 926 (+ *P. Ox.* 2687), and some musical texts);
- (ii) when one long syllable is found in responsion with three shorts (*E. Hel.* 174 ~ 186, unique example) or with \cup - (see pp. 69, 103);
- (iii) by inference when \cup —, — \cup —, or — — appear in association with, and apparently equivalent to, metra of the form \cup — \cup —.

Bellermann's Anonymi give \perp as the triseme symbol; on the Seikilos inscription (below, n. 42) it appears as \perp . It would be convenient to use \perp where it corresponds rhythmically to \cup —, and \perp where it corresponds to — \cup . The use of trisemes is often called 'syncopation', a not altogether happy term introduced by Rossbach-Westphal.

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. Verse which is to be delivered in procession or with dancing cannot be too unrhythmical. And the ancients were well acquainted with the practice of beating time to music or to recited verse by clapping, snapping the fingers, or tapping the foot.⁴⁰ As we speak of the down beat and the up beat, Aristoxenus (and probably Damon before him) divided each measure into segments called $\tau\acute{o}$ $\kappa\acute{\alpha}\tau\omega$ and $\tau\acute{o}$ $\acute{\alpha}\nu\omega$, or $\beta\acute{\alpha}\sigma\iota\varsigma$ and $\acute{\alpha}\rho\iota\varsigma$, 'step' and 'lift'. The standard terms later are $\theta\acute{\epsilon}\sigma\iota\varsigma$ and $\acute{\alpha}\rho\iota\varsigma$.⁴¹ These segments were not necessarily equal in length. Rhythms were classified according to the ratio between them: 1:1 ($\acute{\iota}\sigma\omicron\nu$),

⁴⁰ Hom. θ 379; on early vases, M. Wegner, *Archaeologia Homerica*, U (*Musik und Tanz*), 23 f., 60; Hippias? P. Hibeh 13. 29 ff.; Theophr. *Char.* 19. 10; Simias, *Egg* 10-12; Caes. Bass. *ap. Rufin. GL* vi. 555. 24; Quintil. 1. 12. 3, 9. 4. 51, 55; Lucian 45. 10; Ath. 636de; sch. Aeschin. c. *Tim.* p. 126; Paus. Att. κ 48; Terent. Maur. 2254 f.; Philostr. *Iun. Inag.* 7. 3; Greg. Nyss. c. *Eunom.* 1. 17; Augustin. *de musica* 2. 12.

⁴¹ Aristox. *Rhythm.* p. 412. 37 ff. Marquardt; Bacch. *Harm.* 98; Aristid. *Quint.* p. 31. 15; Aphthon. *GL* vi. 40. 14, 44. 4. In the Latin tradition (Terent. Maur. 1346, etc.) the terms became confused, and since Bentley they have mostly been used in the opposite of their original senses, 'arsis' standing for 'the (strong) beat'. It would be well to abandon this use and such substitutes as 'ictus', 'Hebung', 'temps fort'.

2:1 (διπλάσιον), 3:2 (ἡμόλιον), 4:3 (ἐπίτριτον), or irrational (ἄλογον). We have various statements in the musical writers, and indications in musical texts, about the application of the division to particular rhythms.⁴² The foot or metron was divided between thesis and arsis as equally as was feasible. For example, in an iambic metron ∪-∪- the first ∪- counted as the thesis, the second as the arsis, while for the cretic -∪- the thesis is variously given as the first syllable, the first and second together, or the third. It was evidently a matter of convention or arbitrary choice, not determined by an emphasis intrinsic to the metre. But it is noteworthy that the thesis regularly coincides with or includes a princeps-long. This shows that our sense of a rhythm founded on the stable long positions corresponds to ancient understanding. When music accompanied a procession or dance, the steps went in time with them.

Our rhythmical sense, however, is a fallible guide. For one thing, the rhythm of our own poetry is based on patterns of alternation between stressed and unstressed syllables, and we tend to hear the rhythm of Greek verse in terms of stress, which we involuntarily impose on the principes. This is a falsification against which we should guard. More insidious is the fact that English has a tendency towards equal spacing of stresses, so that if there are more intervening unstressed syllables we accelerate them, and if there are less we go slower. Hence when we encounter in Greek verse such sequences as

-∪-∪-∪-∪-∪-∪-
or -∪-∪-∪-∪-∪-∪-
or -∪-∪-∪-∪-,

we instinctively read them as if the principes in each case were equidistant, as if they were

-∪-∪-∪-┐-∪-∪-∪-
-∪-┐-∪-┐-∪-┐-∪-
-∪-∪-∪-∪-

Seeing *μηδὲν ὅλως σὺ λυποῦ* we naturally beat *μηδὲν ὅλως σὺ λυποῦ*; but the correct beat is recorded, and it is *μηδὲν ὅλως*

⁴² Aristid. Quint. 1. 15-17; Bacch. *Harm.* 101; Anon. Bellermann. 97-104; Terent. Maur. 1566 ff.; Aphthon. *GL* vi. 40-2; Jul. Sever. ib. 644-5; P. Vind. G 2315 (*Orestes*); the Seikilos inscription (E. Pöhlmann, *Denkmäler altgr. Musik* (1970), no. 18).

σὺ λυποῦ, with each thesis and arsis equivalent to three short syllables (-ποῦ is triseme). Furthermore, we have become accustomed in our western musical tradition to banal and repetitive rhythms. There is a danger that this may blunt our understanding of Greek metre, which sometimes, like the traditional folk music of eastern Europe and Asia, presents more intricate rhythms and changing bar-lengths. German scholarship in the last century devoted much effort to the rhythmical interpretation of asymmetrical cola on the erroneous premise that they must be divided into equal bars. Boeckh, for example, posited for the successive positions in the Pindaric sequence

- ◡ - - - ◡ ◡ - - - ◡ - - -

the time-values

$$2 \ 1 \ \frac{12}{7} \ \frac{9}{7} \left| 3 \ \frac{3}{2} \ \frac{3}{2} \right| 3 \ \frac{3}{2} \ \frac{3}{2} \left| 3 \ 3, \right.$$

while Rossbach-Westphal made them

$$\frac{8}{3} \ \frac{4}{3} \ 2 \ 2 \left| 2 \ 1 \ 1 \ 2 \ 1 \ 1 \right| 4 \ 4.$$

Such feats of arithmetic have fortunately disappeared from metrical treatises. Yet it is still widely taken for granted that where metra of the form ◡◡-- are interspersed with shorter metra of the form ◡◡-, the latter must be interpreted as ◡◡⊔ to equalize the rhythm (cf. p. 125); and in more than one recent publication the dochmius ◡--◡- has been rhythmically distorted into something more commonplace, from incomprehension (cf. p. 115).

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. But in certain metres the pattern was susceptible of variation by transposition of quantities at a particular place in the colon, ◡- for -◡ or vice versa. Hence ◡-◡- is sometimes treated as interchangeable with -◡◡-; ××-◡◡-◡- with ××-×-◡◡- or -◡◡-◡◡-; ◡◡-◡◡- with ◡◡-◡◡-◡◡-. This is called *anaclassis*; it is something like syncopation in the proper musical sense (as opposed to the sense which the word has

acquired in Greek metrics). Our ears readily accept the equivalence of the alternative forms, and provided that we observe the proper time-values, we can appreciate the stimulating effect of the rhythmic inversion.

To sum up: some sung poetry, perhaps most (but not all, if Homer was sung, and the poet of Dionysius' other example), was delivered in a rationalized rhythm, with the long syllables set to notes which normally had twice, but in certain cases thrice, the time-value of the notes to which short syllables were set. There cannot have been absolute precision; a certain flexibility is presupposed by the presence of anacrusis positions and other variables; but in general this type of rhythm was relatively strict. Other poetry, including Homer and presumably all recited verse unaccompanied by music or movement, had a laxer rhythm with the time-ratio between long and short approximating to that in ordinary speech.

In one of the main recitation-metres, the iambic trimeter, there is a tendency for certain vowel sequences (2 sg. middle -*eo* in the iambographers, -*έως*, -*έων*, *θεοί*, etc. in tragedy) to form one syllable within the line but two at or near line-end.⁴³ This may indicate a slowing of tempo at the end of the line.

E. PHRASING

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. Prepositives are those words which can only stand before another word or words: the article, prepositions (unless following their case), *ὦ*, *καί*, *ἀλλά*, *ἦ*, and other conjunctions, the relative pronoun, particles such as *ἦ*, *τοιγάρα*, interrogative *ἄρα*, and

⁴³ See Descroix, 32-4.

usually οὐ, μή, and demonstrative ὁ/ὅς. Postpositives are those words which can only stand after another word: they include all enclitics, and particles such as ἄρα, γάρ, γοῦν, δαί, δέ, δή, δῆτα, δῆθεν, μέν, μήν, οὖν, τοίνυν, ἄν, and αὖ. (It is uncertain whether those postpositives which are customarily written with an accent of their own were in fact always accented in speech; when evidence becomes available in late antiquity, this is not the case (p. 180).) 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, and must have had greater potential for tonal independence.

The caesura is less strictly treated than period-end. For the freedoms admitted at the caesura see pp. 36, 40, 83, 91, 94, 153, 158. Prepositives occur at the end of the period in Pindar, Bacchylides, and drama, especially in Sophocles and comedy; see pp. 61, 83 f., 90, 153. Unemphatic ἐστί or εἰσί, which would be treated as enclitic in prose, sometimes occurs at the beginning of the verse: see Gow's note on Theoc. 21. 31 ff. and mine on Hes. *Op.* 587. Sophocles twice has other postpositives there (p. 84); we may say that in general he has a tendency to reduce the importance of period-end.

At places in the verse where words of a particular metrical shape are favoured or avoided, appositives are usually taken as part of the word on which they lean, but sometimes as separate words; see pp. 38 n. 18, 85, 155. Prepositives before a word with initial plosive+liquid are counted with it for prosodic purposes in epic and elegy but not in Attic tragedy, so that, for example, τὸ πρίν (first syllable long) is normal in the former but avoided in the latter (though perhaps not totally excluded: above, p. 17 n. 32).

A. M. Devine and L. Stephens, *CPh* 73 (1978), 314–28, ascribe the inconsistency with which appositives are treated to 'phonostylistic' differences, i.e. tempo variations associated with different stylistic levels. See also Allen, *Accent and Rhythm*, 25 f.

F. THE ACCOMMODATION OF PROPER NAMES

The poet's need to accommodate a particular name in his verse may be greater than his need of any other specific word. In inscriptions the recording of names is often the whole purpose of the poem. But many names are metrically awkward, and at all periods we find poets occasionally permitting themselves special

licences in order to accommodate them. These licences may be classified as follows:

(a) Special prosodic treatment, e.g. consonantalization of an iota (above, p. 14).

(b) Modification of the name, as when Sophocles turns *Ἀρχέλαος* into *Ἀρχέλεως* to fit the elegiac metre (fr. eleg. 1).

(c) Modification of the metre, as when Critias, also writing elegiacs, substitutes an iambic trimeter for a pentameter in order to name Alcibiades (fr. 4. 2). Both Critias and Sophocles comment explicitly on the devices they are employing.

(d) Unusual treatment of the metre, as when Aristogeiton's name is allowed to run over what is normally a period-end (p. 44), or when Pindar exceptionally resolves the middle princeps in - - - - - at *I.* 3. 63 ἔρνει Τελεσιάδα.

(e) Violation of the quantitative scheme, as in *CEG* 380 *ξυνὸν Ἀθανοδόρῳ τε καὶ Ἀσποδοδόρῳ τόδε φέργον.*

The last category is practically confined to inscriptions.⁴⁴ In literature category (d) is the commonest, and in describing the forms that different metres may take it is necessary to note which of them occur only or mainly with names.

G. A NOTE ON TERMINOLOGY

The study of metre began at least as early as the fifth century BC, and the technical vocabulary which we use today in analysing Greek metre is an amalgam of terms coined at different times between then and now. The oldest stratum consists of names for rhythms (dactylic, trochaic, *al.*), the system of measure-counting (trimeter, hexameter), and labels for the commonest stereotyped verses (*ἰαμβεῖον, ἐλεγείον, ἥρωον*). To the Peripatetic and Alexandrian periods belong the extension of the rhythmic terminology to the point where all verse could be described (however misguidedly from our point of view) in terms of nine basic feet, the device of naming cola and verses after poets who had made conspicuous use of them (*Ἀριστοφάνειον, Γλυκῶνειον*, etc.), and a number of useful accessory terms such as caesura (*τομή*), catalexis, thesis. Most of our knowledge of ancient metrical theory

⁴⁴ Cf., however, *Δ* 202 (*Τρίκκης* codd. plerique, cf. *B* 729); [Hes.] fr. 252. 3 (below, p. 39).

comes from writers of the Roman and Byzantine periods; the most comprehensive treatment is an epitome of a vast work in forty-eight books by Hephaestion (second century). These authors are not without independent critical ability, but they are essentially codifiers; the vocabulary they employ was fully established before their time.

The ancient metricians often made acute observations, but they failed to grasp many fundamental facts which have become apparent since the beginning of the nineteenth century, when scholarship began to emancipate itself from the strait-jacket of traditional doctrine. New insights have necessitated the creation of new technical terms and the discarding of the least satisfactory among the old. It is a process which continues gradually and which will and should continue. Individuals invent names where they see fit, and a proportion of them pass into general use. One cannot take aesthetic or intellectual satisfaction in a system of nomenclature evolved in such a piecemeal fashion without any coherent guiding principle. But it is doubtful whether a coherent system could be devised, even if the world wanted it. Greek metre itself is too complex and multiform.

The best sketch of the development of metrics in antiquity is that of Wilamowitz, *GV* 58-79. A detailed, up-to-date history would be a boon. But anyone who undertakes it faces a grave shortage of evidence for the most important periods.

II. FROM THE DARK AGE TO PINDAR

A. THE AEOLIC TRADITION

By the time Greek poetry comes into view in the eighth and seventh centuries, we find that three distinct traditions have developed, 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 is 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.

The differentiation of these traditions probably began, like the differentiation of dialects, in the Bronze Age, and was accentuated by the regional isolationism of the Dark Age, which was at its iciest in the tenth century. By the time of our poets there is much more intercommunication between different parts of Greece. Ionian poetry, especially epic, has become known and admired from Italy to Cyprus, and copied by non-Ionians. Terpander of Lesbos has achieved success at Sparta. But the three established traditions maintain their separate identities into the second half of the sixth century, and the metres of archaic poetry down to that time have to be studied in terms of this threefold division.

The use of the names Ionian, Aeolian, and Dorian for different musical modes may reflect the same division of national practice. It is not surprising if musical traditions that diverged in matters of rhythm and formal structure diverged harmonically too. For 'stemmatic' arguments on the chronology of various metrical developments in the Mycenaean and Dark Ages see *CQ* 23 (1973), 179-92.

Although Sappho and Alcaeus are not the earliest extant poets, it is convenient to take the Aeolic tradition first, because in several respects it appears the most conservative and retentive of primitive features:

(i) The number of syllables in any verse is absolutely fixed, there being no substitution of \sim for $-$ (resolution) or of $-$ for \sim (contraction).

(ii) Nearly all the material is easily analysed into cola which, as Meillet pointed out, match those of the oldest Indian poetry more closely than other Greek forms do and can be directly derived from IE prototypes.

(iii) In certain of these cola the first two positions are free in respect of quantity. In other Greek verse consecutive anceps positions within the period are unknown. This double anceps, known since Hermann as the 'Aeolic base',¹ appears to be a relic of the original freedom of the pre-cadential part of the verse. It is always followed by a princeps.

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 altogether.² 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 together.

The 'aeolic' cola are by no means confined to the Aeolians, but only these among the archaic poets depend on them so heavily. The basic cola are as follows. (I give a name for each, followed by the symbol used in this book.)

× × - ○ ○ - ○ -	glyconic	<i>gl</i>
× × - ○ ○ - -	pherecratean	<i>ph</i>
× - ○ ○ - ○ -	telesillean	<i>tl</i>
× - ○ ○ - -	reizianum	<i>r</i>
× × - ○ ○ - ○ - -	hipponactean	<i>hi</i>
× - ○ ○ - ○ - -	hagesichorean ³	<i>hag</i>
- ○ ○ - ○ - -	aristophanean	<i>ar</i>
- ○ ○ - ○ -	dodrans	<i>dod</i>
- ○ ○ - -	adonean	<i>ad</i>
× - ○ - -	penthemimer	<i>pe</i>
- ○ - × - ○ - -	trochaic dimeter	<i>tr</i>
- ○ - ○ - ○ -	lekythion	<i>lk</i>
- ○ - ○ - -	ithyphallic	<i>ith</i>

¹ Hermann in fact called it simply 'basis' (*Elementa Doctrinae Metricae* (1816), 68-71).

² Except in Praxilla *PMG* 750/903, and in Theocritus' studious Aeolic poems.

³ I have coined this name after *Alcm.* 1. 57 Ἀγησιχόρα μὲν αὐτὰ, as a replacement for Dale's cumbersome 'choriambic enhoplion A'; 'enhoplion' has in any case been used for too many different cola to retain a clear meaning (see Glossary). Koster uses 'paraglyconeus', but this falsely suggests a specially close relationship to the glyconic.

υ υ - - υ υ - -	ionic dimeter	<i>2io</i>
υ υ - - υ υ - -	anacreontic	<i>2io</i> ⁺
x - υ - x - υ -	iambic dimeter	<i>2ia</i>
x - υ - υ - -	iambic dimeter catalectic	<i>2ia</i> _λ

It will be seen that many of these are acatalectic/catalectic pairs: *gl/ph*, *tl/r*, *dod/ad*, *lk/ith*, *2ia/2ia*_λ. Others differ from each other by having one position more or less at the beginning. The anacreontic is the ionic dimeter with anaclassis.

The following anaclastic forms occur sporadically among Sappho's glyconics and hipponacteans, in resposion with the standard forms:

" <i>gl</i>	- υ υ - υ υ - -	(fr. 95. 6 Voigt = L.-P.)
<i>gl</i> "	- υ υ - υ υ - -	(95. 9, 96. 7)
" <i>hi</i>	- υ υ - υ υ - -	(141. 8)
<i>hi</i> "	- υ υ - υ υ - -	(141. 4)

The position of " in my notation indicates whether the double short comes earlier or later than its normal place. The aristophanean is really the catalectic form of " *gl*, being in the same relationship to the pherecratean as " *gl* is to *gl*.

To call the anacreontic an 'anaclastic ionic' may suggest that υ υ - - υ υ - - is in some sense secondary to υ υ - - υ υ - -, but there is no reason to believe that this is so. The Lesbians use both, but not, so far as our evidence goes, in conjunction.⁴

They use most of the cola listed above as periods. They also form longer periods by putting two or three cola together (e.g. Sa. 112, *2ar* ||; Sa. 141, (*r* | ?) *pe* | *pe hi* ||), or more often by extending them in one or more of the following ways:

1. By prefixing x - υ - (*ia*) or - υ - (*ia*_λ).
2. By suffixing x - υ - (*ia*) or υ - - (*ia*_λ).

(These two forms of extension apparently go back to the IE long verses mentioned on p. 2, in which they were marked off by caesura. But the Lesbians on the whole avoid caesura after initial *ia*, preferring it one position later.⁵)

⁴ A longer verse incorporating elements of both appears at Sa. 134, υ υ - - υ υ - - υ υ - - (÷ *gio*). Lesb. inc. 18 may have been υ υ - - υ υ - - υ υ - - (*gio* ÷). Both forms are found later in Anacreon.

⁵ J. Irigoin, *L'Antiquité classique*, 25 (1956), 5-19.

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

$$\begin{array}{ll} x \times -uu \langle -uu-uu \rangle -u- & = gl^{2d} \\ x -uu \langle -uu- \rangle u-- & = hag^c \end{array}$$

The following verses with d - or c -expansion are attested in the Lesbians:

$$\begin{array}{l} gl^d \quad gl^{2d} \quad gl^c \quad gl^{2c} \quad gl^{3c} \\ ph^d \quad ph^{2d} \quad ph^{3d} \quad ph^{2c} \\ hag^d \quad hag^c \quad hag^{2c} \\ 2io^c \quad 2io^{2c} \text{ (also describable as } 3io, 4io) \\ r^d \quad tl^c \quad ar^{2c} \end{array}$$

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

Some of the longer lines (gl^c , gl^{2d} , gl^{2c} , ph^{3d} , hag^c , hag^{2c} , $2ar$) are used without variation through a poem, though ancient scholars observed that all poems in at least some of these metres contained an even number of lines, and the papyri in several cases have them marked out in distichs.⁶ In other cases strophes are built by juxtaposing two or three verses of different form, or two or three of the same form with one different. For example, Sa. 94. 6-8:

$$\begin{array}{ll} τὰν δ' ἔγω τὰδ' ἀμειβόμεν. & gl \parallel \\ χαίροις ἔρχο κάμεθεν & gl \parallel \\ μέναις οἶσθα γὰρ ὥς σε πεδήπομεν. & gl^d \parallel \parallel \end{array}$$

Here the third verse is an amplification of the preceding ones. We find the same 'aaA' pattern in Sa. 98, $gl \parallel gl \parallel \wedge ia \quad gl \parallel \parallel$, and also in the two commonest strophe-forms in the Lesbians, the 'Sapphic stanza' and the 'Alcaic stanza'. The Sapphic goes:

$$\begin{array}{ll} -u-x -uu-uu- \parallel & \wedge ia \quad hag \parallel \\ -u-x -uu-uu- \parallel & \wedge ia \quad hag \parallel \\ -u-x -uu-uu- : -x : -uu- \parallel \parallel & \end{array}$$

⁶ Heph. pp. 59, 9, 63, 15 ff. C.; P. Ox. 1787 fr. 3, 5, 34; 1233 fr. 1 ii, 9.

The third period could be described as $\wedge ia\ hag : ad$ (or $\wedge ia\ tl^{\wedge}r$), but this obscures the essential point that it is a distended form of the first and second. Similarly in the Alcaic,

x - ∪ : - x : - ∪ ∪ - ∪ -	<i>pe</i> : <i>dod</i>
x - ∪ : - x : - ∪ ∪ - ∪ -	<i>pe</i> : <i>dod</i>
x - ∪ : - x - ∪ - x : - ∪ ∪ - ∪ ∪ - ∪ - ,	

we might call the third period $ia^{\wedge}pe : ar^d$ or $zia^{\wedge}hag^d$, but it is really an amplification of the first and second, with their rhythmic figures $x - \cup - x$, $- \cup \cup -$, $\cup -$ expanded in turn.

These strophe-forms were used in many different poems; they presumably went with particular tunes. It is not certain that Sappho used Alcaics, but Alcaeus uses Sapphics.

In antiquity the third periods of both forms were divided between two lines of writing, after the eleventh and ninth position respectively (where caesura is frequent). Hence Horace regards them as four-line strophes, and they are still usually so set out in our editions. In analysing lyric poetry generally one must be guided not by ancient colometry but strictly by objective internal criteria. Sappho once (31. 9) compromises the autonomy of the first and second verses of the Sapphic by eliding $\delta\acute{\epsilon}$ between them; for comparable cases see pp. 47, 84, 157, 183 n. 67.

Not all strophes had this aaA shape. We find for example :

AAa	Sa. 88 $hag^c hag^c hag $ (or $hag^{2c} hag^{2c} hag^c $)
AAAa	Alc. 5 $gl^c gl^c gl^c gl $
AaA	Alc. 130a $gl^c gl gl^c $
aA	Alc. 303Aa (= Sa. 99 L.-P.) $tl tl ia $; 455 $ar ar^{2c} $.

Others are formed from a single compound period, as Sa. 96, $\wedge ia\ 3gl\ ia_{\wedge} |||$; Alc. 140, $2gl\ ia |||$; perhaps Sa. 141, $r | pe | pe\ hi |||$ (if not $r |||$), and Alc. 10, $2io^{2c} | 2io^c | 2io^c |||$ (if synapheia throughout).

The end of a strophe often coincides with a syntactic break, but it may equally fall in the middle of a grammatical phrase, as, e.g., in Sa. 16. 6-9:

$\acute{\alpha}\ \gamma\acute{\alpha}\rho\ \pi\acute{o}\lambda\upsilon\ \pi\epsilon\rho\sigma\kappa\acute{\epsilon}\theta\iota\sigma\alpha\ ||$
κάλλος [ἀνθ]ρώπων 'Ελένα [τὸ]ν ἄνδρα τὸν [*ἀρ*]ιστον |||
καλλ[ίποι]σ' ἔβα'ς Τροίαν πλέοι[σα. ||

Certain of Sappho's fragments stand 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' ὕσδι,
ἄκρον ἐπ' ἀκροτάτῳ, λελάθοντο δὲ μαλοδρόπης—
οὐ μὰν ἐκλελάθοντ', ἀλλ' οὐκ ἐδύναντ' ἐπικεσθαι,

the contraction of $\cup\cup$ to $-$ (οἶον, μὰν), the correptions in ἐρεύθεται ἄκρωι, and the short syllable before δρ(όπης) are all alien to normal Lesbian poetry.⁷ The Lesbian verse ρh^{3d} , found, e.g., in Alc. 368,

κέλομαί τινα τὸν χαρίεντα Μένωνα κάλεσσαι,
αἱ χρῆ συμποσίας ἐπόνασιν ἔμοιγε γένεσθαι,

may, when the first two syllables are long, as in v. 2, coincide with one form of the hexameter in its sequence of longs and shorts, yet it is clearly distinguished from it by its Aeolic base (αἱ χρῆ ~ κέλο), its isosyllabism, and its disregard of the patterns of word-end customary in hexameters (pp. 36–8).⁸

By contrast, two epithalamium fragments, characterized by a rough, demotic humour that suggests a traditional custom (110a, 111), have a particularly simple phrase- and verse-structure. The first is in ρh^d periods, a shorter verse than we normally find used in sequence. The other is marked by a refrain:

ἦψοι δὴ τὸ μέλαθρον	ρh
(ὕμνηαον)	ia
ἀέρρατε τέκτονες ἄνδρες·	r^d
(ὕμνηαον)	ia
γάμβρος δ' ἴσος ἔρχετ' Ἄρειν, ⁹	r^d
ἄνδρος μεγάλῳ πόλῳ μέσδων.	r^d

This succession of not quite equal, autonomous cola, with perhaps no strophic structure, may be compared with the dedication of the Arcadian Echembrotus, *IEG* ii. 62 (r || $dod?$ || ρh || hag || r || ? ||).

⁷ 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 in Alc. 366. There is one poem in Aeolic metre (gl^{td} , Sa. 44) which admits the abnormalities in question (except alternation of $-$ and \cup); see D. L. Page, *Sappho and Alcaeus* (1955), 65 ff. Significantly it is a narrative with a heroic setting.

⁸ In Sa. 104(a), if the text is not corrupt, a hexameter is perhaps combined with the Aeolic verse $ia \rho h^{3d}$.

⁹ Adopting Bowra's emendation.

B. THE IONIAN TRADITION

Ionian verse presents a very different picture. It is characterized by a greater regularity of rhythm: the asymmetrical sequences $-\cup\cup-\cup-$ and $-\cup-\cup\cup-$, which occur in many Aeolic cola, are avoided, every colon being either dactylic ($\dots -\cup\cup-\cup\cup-\dots$) or iambo-trochaic ($\dots -\cup-x-\cup-\dots$). In dactylic cola the biceps $\cup\cup$ may sometimes be contracted, and in iambo-trochaic a princeps (if not at verse-end) may sometimes be resolved into \cup .¹⁰ A major part is played by stichic verse, that is, verse composed in equal lines with no strophic structure.

The three main metres of this stichic verse will be considered first: the dactylic hexameter, the iambic trimeter, and the trochaic tetrameter.

The hexameter

The hexameter established itself at an early date as the metre of epic and wisdom poetry; it was also used for short items such as oracles and riddles, and down to the mid-sixth century it is the usual metre for verse inscriptions. The scheme is

$$\begin{array}{cccccc} 1 & 2 & 3 & 4 & 5 & 6 \\ -\cup & -\cup & -\cup & -\cup & -\cup & -\cup \\ & & & & & || \end{array}$$

For purposes of description it is convenient to refer to the traditional division into six metra or feet, each consisting of a princeps and (except in the last foot) a biceps. Structurally, however, the verse is better regarded as consisting of two cola divided by the medial caesura. The cola $-\cup\cup-\cup\cup-$ (hemiepes, symbol D), $x-\cup\cup-\cup\cup-$, and $\cup\cup-\cup\cup-\cup\cup-$ (paroemiac) occur independently in other metres. The essence of the hexameter can be expressed by the formula $D|\cup\cup D-||$. Many of the repeated phrases of epic are designed to fill one or other colon.

At the join between the cola we very occasionally find irregularities giving a line of the form $D|\cup D-||$ (Δ 697) or $D\cup|-D-||$ (Δ 202, η 89). In oral performance such things may have been more common, and at an earlier stage in the hexameter's development they may have been regular alternatives, eventually discarded in favour of an even rhythm throughout the line. Cf. pp. 48 f.

¹⁰ It is important to keep resolution and contraction distinct, and not to speak of a general equivalence between $-$ and $\cup\cup$.

Every verse without exception has caesura at one of the two alternative places in the third foot, or else after the princeps of the fourth foot when a long word extends across the whole of the third foot and to that point, e.g. *A* 218:

ὅς κε θεοῖς ἐπιπείθεται, | μάλα τ' ἔκλυον αὐτοῦ.

Caesurae after the third and fourth princeps are known as penthemimeral and hephthemimeral respectively. Lines without a caesura in the third foot are comparatively rare, the frequency per thousand lines being 14 in the *Iliad*, 9 in the *Odyssey*, 22 in Hesiod. In the third foot the 'feminine' caesura—υ|υ predominates over the 'masculine' —|∞ in the proportion 4:3, and is more often presupposed by formulaic phrases.

The caesura may depend on an elision, as in *A* 2:

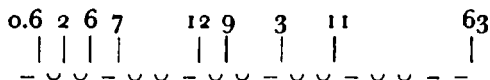
οὐλομένην, ἣ μυρί' | Ἀχαιοῖς ἄλγε' ἔθηκεν.¹¹

Occasionally it falls between a disyllabic preposition and its case,¹² or after another prepositive such as οὐ (*A* 132) or the article (φ 425), or before an enclitic, e.g. *Γ* 205:

ἦδη γὰρ καὶ δεῦρό | ποτ' ἤλυθε δῖος Ὀδυσσεύς.

But it never falls before δέ, μέν, γάρ, κεν, ἄν, or after καί, ἀλλά. Hexameters with no caesura at all are very occasionally found in inscriptions (first in *CEG* 83. 1 (Attica, v)), where standards of versification are often atrocious; in literature not before the Sibylline Oracles, to which the same remark applies.

Sense-pauses are practically confined to the following positions:



The figures give the percentage of lines in which a pause occurs at each place.

The biceps υυ is longer than the princeps, the ratio being perhaps about 1.2 : 1 (p. 20). 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

¹¹ There are ten examples of this type in *Iliad A*. A case such as 37 κλυθί μοι ἀργυρότοξ' ὅς Χρῦσσην ἀμφιβέβηκας is less noteworthy, because ἀργυρότοξε unelided would still end at a normal caesura position; μυρία would not.

¹² e.g. *A* 53. Examples with a monosyllabic preposition are uncertain because in each case there is a fourth-foot caesura after the noun: *A* 435 (= ο 497) καρπαλίμως, τὴν δ' εἰς ὄρμον | προέρεσαν ἑρετμοῖς, *T* 45, *X* 478.

long syllables are generally placed so that only one contraction is required, $-\varpi-$ or (verse-end) $\varpi--$ rather than $\varpi-\varpi$; those with four long syllables normally go at verse-end on the same principle, $-\varpi--$. Contraction is more frequent in the first colon (about 40 % of lines in each of the first two feet) than in the second (about 30 % in the fourth foot, only 5 % in the fifth).¹³ In the third foot, where the cola join, the figure is something under 20 %. By random permutation there should then be about eight lines in Homer with contraction in every biceps. In fact there are six, most of which, however, can be eliminated by resolving vowel contractions.¹⁴

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 Μνημοσύνην τε*.¹⁵ The second foot shows a similar tendency but less markedly.¹⁶ 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 . . . $-\upsilon$, or at verse-end.¹⁷

Composing within the frame $-\upsilon\upsilon . . . \upsilon-\upsilon | \upsilon-\upsilon\upsilon . . . \upsilon-- ||$ or $-\upsilon\upsilon . . . \upsilon- | \varpi\upsilon-\upsilon\upsilon . . . \upsilon-- ||$, the poets developed a strong tendency to place words ending in $\upsilon-- |$ at the close, those ending $\times-\upsilon |$ either there or before the caesura, those scanning $| \times-\upsilon\upsilon (. . .)$ after the caesura, and those scanning $| -\varpi\upsilon-$ at the beginning or before the caesura. Consequently it is abnormal to have either (i) words scanning $| \varpi\upsilon-\upsilon |$ or $| \upsilon-\upsilon |$ following the caesura—hence the fourth biceps is normally undivided

¹³ Many examples in the second colon arise from vowel contraction, e.g. *ἐμῖννομεν Ἡῶ διαν* (earlier *Ἡόα*). When these are excluded the figure for the fifth foot falls to 2 %. In these residual cases the foot never ends with the end of a word of two or more syllables. Quasi-exceptions: Hes. *Op.* 354 *ὅς-κεν μὴ δωῖ*, fr. 66. 5 *ὕων-[τε Ζεύς]*; Parm. 8. 15 *ἐν-τωιδ' ἐστίν*; orac. *ap.* Hdt. 1. 66 *οὐ-τοι δώσω*. In *Cypria* 11. 5 read *κοίλῃς δρυὸς ἄμφω* with E. Gerhard. An inscriptional exception: CEG 459 (Rhodes, early vi?).

¹⁴ *A* 130, *Ψ* 221, *o* 334, *φ* 15, *χ* 175, 192; also *h.* *Ap.* 31.

¹⁵ This is known as Wernicke's Law, but was first observed by E. Gerhard, *Lectiones Apollonianae* (1816), 147 ff. Prepositives are counted as belonging to the following word for this purpose.

¹⁶ About three exceptions per thousand lines in Homer, including over thirty with short final vowel. See I. Hilberg, *Das Princip der Silbenwägung* (1879), 20 ff., 97 ff.

¹⁷ Disyllables of this type with a final consonant occur 8,797 times in Homer scanned $-\upsilon$, only 936 times filling a foot (Ehrlich).

(Hermann's Bridge),¹⁸ or (ii) words ending $\times - \cup$ | or $\times - \cup\cup$ | in the second foot (Meyer's First Law).¹⁹

E. G. O'Neill, *Yale Class. Studies*, 8 (1942), 105-78, analyses the distribution of words of each metrical shape. The avoidance of the less common placings increasingly became the hallmark of good versification.

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. $\acute{\alpha}\pi\omicron\delta\iota\acute{\omega}\mu\alpha\iota$, $\kappa\upsilon\alpha\nu\acute{\omicron}\pi\epsilon\pi\lambda\omicron\varsigma$, $\gamma\epsilon\iota\nu\acute{\omicron}\mu\epsilon\nu\omicron\nu$, $\acute{\upsilon}\pi\epsilon\iota\rho\text{-}\acute{\alpha}\lambda\alpha$, $\epsilon\acute{\iota}\nu\text{-}\acute{\alpha}\gamma\omicron\rho\eta\acute{\iota}$, $\acute{\alpha}\nu\acute{\epsilon}\rho\epsilon\varsigma$, $\acute{\upsilon}\delta\alpha\tau\iota$ (hence by analogy $\acute{\alpha}\nu\eta\rho$, $\acute{\upsilon}\delta\omega\rho$), $\omicron\upsilon\nu\omicron\mu\alpha$, $\acute{\alpha}\pi\omicron\lambda\lambda\omega\nu\alpha$, $\omicron\upsilon\lambda\acute{\upsilon}\mu\pi\omicron\iota\omicron$, $\sigma\upsilon\beta\acute{\omicron}\sigma\iota\alpha$, $\eta\gamma\epsilon\mu\acute{\omicron}\epsilon\iota\varsigma$ (from $\acute{\alpha}\nu$).²⁰ The princeps position will admit these artificially prolonged syllables, and any other syllable that has any pretence to length, including those with

- (a) a long final vowel in hiatus (where $*_f$ is not involved),
- (b) a short vowel+consonant before a word originally beginning with f ,
- (c) a short vowel+ ν , ρ , s before initial vowel,
- (d) a short final vowel before initial $*_f$, λ , μ , ν , $\acute{\rho}$, σ ,
- (e) a short final vowel before initial plosive+liquid.

(See pp. 15-16, 1-4.) Occasionally it admits syllables with no claim to length at all, as in *E* 827 $\mu\acute{\eta}\tau\epsilon\ \sigma\acute{\upsilon}\ \gamma'$ *Άρηα* $\tau\acute{o}\ \gamma\epsilon\ \delta\epsilon\acute{\iota}\delta\iota\theta\iota$, $\kappa\ 141$ $\nu\alpha\acute{\upsilon}\lambda\omicron\chi\omicron\nu\ \acute{\epsilon}\varsigma\ \lambda\iota\mu\acute{\epsilon}\nu\alpha$ $\kappa\alpha\acute{\iota}\ \tau\iota\varsigma\ \theta\epsilon\acute{\omicron}\varsigma\ \eta\gamma\epsilon\mu\acute{\omicron}\nu\epsilon\upsilon\epsilon\nu$, $\iota\ 109$ $\acute{\alpha}\lambda\lambda\acute{\alpha}\ \tau\acute{\alpha}\ \gamma'$ $\acute{\alpha}\sigma\pi\alpha\rho\tau\alpha$ $\kappa\alpha\acute{\iota}\ \acute{\alpha}\nu\eta\rho\omicron\tau\alpha$, *E* 359 $\phi\acute{\iota}\lambda\epsilon\ \kappa\alpha\sigma\acute{\iota}\gamma\eta\eta\tau\epsilon$, $\kappa\acute{\omicron}\mu\iota\sigma\alpha\iota$, $\Delta\ 338$ $\acute{\omega}\ \nu\acute{\epsilon}\ \Pi\epsilon\tau\epsilon\acute{\omega}\nu$, *Γ* 357 $\delta\iota\acute{\alpha}\ \mu\acute{\epsilon}\nu\ \acute{\alpha}\sigma\pi\acute{\iota}\delta\omicron\varsigma\ \eta\lambda\theta\epsilon$, *Ψ* 2, *al.*, $\acute{\epsilon}\pi\epsilon\iota\delta\eta$. . .²¹ We may probably infer that the tempo of the hexameter was

¹⁸ G. Hermann, *Orphica* (1805), 692. Exceptions about once in 550 lines in Homer, listed by J. van Leeuwen, *Mnem.* 1890, 265 ff. Division after pre- or before postpositive is disregarded. Instances such as *B* 246 $\theta\epsilon\rho\acute{\sigma}\iota\tau'$ $\acute{\alpha}\kappa\rho\iota\tau\acute{\omicron}\mu\upsilon\theta\epsilon$, $\lambda\gamma\acute{\upsilon}\varsigma\ \pi\epsilon\rho$ | $\acute{\epsilon}\omega\nu\ \acute{\alpha}\gamma\omicron\rho\eta\eta\acute{\varsigma}$ or $\mu\ 47$. . . $\acute{\epsilon}\pi\iota\ \delta'$ $\omicron\upsilon\acute{\alpha}\tau'$ | $\acute{\alpha}\lambda\epsilon\acute{\iota}\psi\alpha\iota\ \acute{\epsilon}\tau\alpha\acute{\iota}\rho\omega\nu$ are not full breaches of the rule, as $\lambda\gamma\acute{\upsilon}\varsigma$, $\omicron\upsilon\acute{\alpha}\tau\alpha$ are not themselves unusually placed. Cf. my notes on Hes. *Op.* 427 and 751.

¹⁹ Wilhelm Meyer, *Sitz.-Ber. Bayer. Ak.* 1884, 980; partly anticipated by B. Gieseke, *Hom. Forschungen* (1864), 129 ff. Meyer was concerned with the Alexandrian poets, and the rule is of limited validity for Homer, with an exception every twenty or thirty lines.

²⁰ See W. Schulze, *Quaestiones epicae*; K. Meister, *Die homerische Kunstsprache* (1921), 34-40; P. Chantraine, *Grammaire homérique*, i. 97 ff.

²¹ Apparent cases with dative $-\iota$ are relatively numerous, and here the prehistoric form in $-\epsilon\iota$ may be relevant. Several examples involve endings in $-\alpha$ or $-\epsilon$ in words that in other cases would scan . . . $\cup\cup$ - |. For a collection see W. Hartel, *Hom. Studien* (1873), 56 ff.

fairly rapid; with a slow and stately delivery, these short syllables in long positions would have been unbearable.

The biceps, being of greater duration, requires more stuffing, and the five categories of syllable listed above are generally treated as insufficient to fill it. The first foot is the most tolerant of exceptions, e.g. *P* 734 πρόσσω αἶζας, 142 Ἑκτορ (φ)εἶδος ἄριστε, *Φ* 368 πολλὰ λισσόμενος, *M* 212 ἐσθλὰ φραζομένωι; in pseudo-Hesiod even fr. 199. 3 εἶδος οὗ τι ἰδών, 204. 54 μνᾶτο· πολλὰ δὲ δῶρα, and possibly 252. 3 Ἰππότην δέ οἱ νιόν.²² Other-wise type (a) is found occasionally in the fourth foot and less often in the second and third; the other types scarcely occur.²³

It follows from the preceding observations that hiatus after long vowels occurs mainly following the princeps.²⁴ After short vowels it occurs predominantly at the feminine caesura or at the end of the fourth foot.

Metrical and prosodic anomalies are often the result of the replacement of older by newer forms, whether in the oral or the written tradition; cf. pp. 15, 37 n. 13, and such cases as *A* 493, al., ἔως ὃ ταῦθ' ὥρμαινε (older ἦος), κ 60 βῆν εἰς Αἰόλου κλυτὰ δώματα (Αἰόλοῦ). Where anomalies occur within formulae, this explanation seems to be generally applicable.²⁵ Others result from the adaptation of formulae, e.g. *B* 8 οὐλε Ὀνειρε (hiatus) after 6 οὐλον Ὀνειρον; *Σ* 288 μέροπεξ ἄνθρωποι after *A* 250, al., μερόπων ἀνθρώπων; or from their juxtaposition.²⁶ On the whole the poets seem to have been content to let their verses turn out as best they might. It cannot be proved that they ever deliberately sought special metrical effects to match the sense, though if not, lines like *H* 238 οἶδ' ἐπὶ δεξιᾷ, οἶδ' ἐπ' ἀριστερὰ νυμῆσαι βῶν, or the whole passage λ 593-600 on the labour of Sisyphus, are the most felicitous of accidents. Such cases are, however, exceptional.

The iambic trimeter; the trochaic tetrameter catalectic

These metres were used for poems of an occasional nature, ranging from earnest political poetry to the scurrilous ἱαμβος

²² In inscriptions names of the form -υ- are regularly placed at the beginning of the hexameter or pentameter.

²³ Type (b) once, *θ* 215 (second foot); type (c) *Ω* 557 (fourth foot), and several times in the second foot. For *Θ* 471, *Λ* 36, *K* 292, see Chantraine, i. 208.

²⁴ Note, however, that it is freely admitted after the biceps when the following word originally began with φ. Initial φ prevents hiatus much more regularly than it lengthens a closed syllable (Danielsson, *Indog. Forsch.* 25 (1909), 264 ff.).

²⁵ Cf. Chantraine, i. 11, 45, 92, 216; E. Crespo, *Elementos antiguos y modernos en la prosodia homérica* (*Minos Suppl.* 7, 1977), 23 f., 73 f.

²⁶ Cf. M. Parry, *The Making of Homeric Verse* (1971), 197 ff.; Chantraine, i. 91.

after which the iambic rhythm was named. The trimeter occurs sporadically as a metre for epitaphs and dedicatory inscriptions. The comic narrative poem *Margites* ascribed to Homer was composed in an irregular mixture of hexameters and iambic trimeters.²⁷

The development of the metres in fifth-century drama will be dealt with in the next chapter. As far as the archaic poets are concerned, the schemes are:

trimeter $\begin{array}{c} \sim - \\ \times \sim \sim \end{array} \sim \sim \times : \sim \sim : \sim \sim \times - \sim - ||$

tetrameter $\sim \sim \sim \sim \times \sim \sim \sim \sim \times | \sim \sim \sim \sim \times - \sim - ||$

The only essential difference between the two is that the tetrameter has three extra positions at the beginning. It is customary to measure off metra from the beginning and so to call the one verse trochaic (trochaic metron $-\sim-\times$) and catalectic, the other iambic (metron $\times-\sim-$) and acatalectic, but the rhythm is fundamentally the same. As with the hexameter, we are dealing in each case with a rhythmically regularized compound verse based on two cola with caesura between. The trimeter = penthemimer + lekythion, the tetrameter = ditrochee + lekythion.²⁸

In the trimeter the caesura may be postponed to precede the fourth instead of the third princeps. This is analogous to its occasional postponement to the fourth foot of the hexameter, but occurs more frequently, about once in every four trimeters.²⁹

Elision at the caesura is common with δ', rare otherwise.³⁰ The caesura is not followed by postpositives, except for *ἐστιν* in Archil. 122. 1, or preceded by single monosyllabic prepositives. Sem. 7. 15 has *ἦν καὶ* followed by a fourth-foot caesura after elided *μηδέν(α)*, and pre- + post-positive combinations before the caesura are fairly common (*καὶ μοι, ὅταν δῆ, ὡς ἄν, τὴν δέ, καὶ γάρ, ὥσπερ, μηδέ,* etc.).

²⁷ Cf. Xenophanes B 14; CEG 454 ('Nestor's cup').

²⁸ For these cola cf. p. 30. On 'Nestor's cup' and four times in tragedy (p. 82) the penthemimer of the trimeter is replaced by an adonean, $-\sim-\sim-\times |$, to accommodate a heroic name.

²⁹ A corresponding postponement is found in tetrameters in drama but not in archaic poetry, unless Adesp. iamb. 35 is in tetrameters.

³⁰ In Sem. 1. 20 and Adesp. iamb. 35. 8 there is then a fourth-foot caesura too; so also in Hippon. 14. 2, 115. 9, and perhaps 78. 16, 103. 5. The remaining cases are Sem. 7. 118 *γυναικὸς εἶνεκ' ἀμφιδηριωμένους*, where a quasi-caesura might be claimed after *ἀμφί*, and Adesp. iamb. 51. 1 (lacunose, hence uncertain).

Sense-pauses are practically confined to the following positions:

trimeter	2	8	12	12		56	
	x	-	u	-	x	-	
tetrameter	3	17	9	5	23	2	49
	-	u	-	x	-	u	-

The figures give the percentage of lines in which a pause occurs at each place.

Hipponax and Ananius use curious variants of the trimeter and tetrameter in which the penultimate position is a drag-anceps and in most verses is occupied by a long syllable:

$$\begin{array}{c} \sim - \\ x \sim \sim \sim x : \sim \sim \sim : - x \sim - \\ \sim \sim \sim x \sim \sim \sim x | - \sim \end{array}$$

Such lines are called choliambic or scazon ('limping'). In Hipponax the fourth syllable from the end is usually short (151 times, against 21 long).

This rough treatment of the cadence, normally the most strictly regulated part of any verse, may best be understood as a kind of deliberate metrical ribaldry, in keeping with these iambographers' studied vulgarity. Hipponax also allowed a hexameter (oracle?) to appear in a choliambic poem (fr. 23), and a prayer causes an iambic line to turn into a hexameter half-way through, fr. 35:

ἐρέω γὰρ οὕτω· "Κυλλήνιε Μαιάδος Ἑρμῇ".

The princeps positions in the trimeter and tetrameter may be resolved, except for the last two positions. Hipponax also allows two shorts in place of (i) the first anceps of the trimeter, (ii) the third anceps (perhaps), and (iii) the single short of the first metron (apparently).³¹ The two short syllables occupying a resolved position normally belong to the same word.³²

Archilochus and Hipponax resolve on average once in eleven lines, Solon only twice in fifty-nine lines. Semonides has no certain example in about 180 lines, though he is said to have lampooned one *Ῥοδοκίδης*.³³

³¹ (i) 30. 2 (proper name), 37, 67. (ii) 25 . . . *σὲ δὲ κ' ἀπόλλων*, quoted by Tzetzes against Hephæstion, who states that the penultimate foot of a choliambic is never trisyllabic; did he read *σὲ δ' ἀπόλλων*? (iii) 78. 11 *x - d]θερίην*.

³² An exception in Hippon. 25 *ἀπό σ' ἀλέσειεν Ἄρτεμιν*, but the words cohere closely. On his fr. 42. 2 *ἰθὺ διὰ Λυδῶν* see p. 18.

³³ So the best manuscripts of Lucian 51. 2.

Words shaped (. . .) \cup — | are placed to end at the caesura, and those shaped |— | either there or in a \times — sequence (usually the first such sequence, see below). This is another way of saying that the rhythm $\widehat{\cup}$ | — is avoided except at the caesura.

This is often called Havet's Law as regards the first colon of the tetrameter and Porson's Law as regards the latter part of the verse. In fact Porson discovered both applications.³⁴ Hipponax disregards the law, e.g. 9. $\iota \ \pi\acute{\alpha}\lambda\alpha\iota \ \gamma\acute{\alpha}\rho \ \alpha\upsilon\tau\omicron\upsilon\varsigma \ \pi\rho\omicron\sigma\delta\acute{\epsilon}\kappa\omicron\nu\tau\alpha\iota \ | \ \chi\acute{\alpha}\sigma\kappa\omicron\nu\tau\epsilon\varsigma$.

Words shaped | \cup — | tended to be put immediately after the caesura, or in tetrameters at the beginning of the line. Tetrameters beginning \cup | \cup — | are much rarer than those beginning \cup |— |.³⁵ Where such words occur in the second colon of either verse, they are usually not separated from the caesura by more than one other word. Thus the patterns . . . | \cup | \cup — | \cup — || and . . . | \cup — \cup | \cup — || are not uncommon, but . . . | \cup | \cup — | \cup — || is.³⁶ Also avoided, for some reason which has not been convincingly explained, is the pattern . . . | \cup — | \times — | \cup — ||.³⁷

Prosody in these metres is fairly strict. For the occurrence of hiatus see p. 15; for the treatment of plosive+liquid, p. 17.

Other stichic metres

The following are also securely attested:

- (i) Trochaic trimeter catalectic: \cup — \times \cup — \times \cup — || (Archil. 197). It might be analysed as $\acute{\iota}a + \acute{\iota}a$ (cf. p. 31).

If we care to argue from the imitation in Callimachus' twelfth Iambus (fr. 202), there was usually a caesura after the sixth position (as in the one extant line of Archilochus'), otherwise after the fifth.

- (ii) Iambic tetrameter catalectic (= $\acute{\iota}a$ | $\acute{\iota}a$):

\times \cup — \times \cup — | \times \cup — \cup — || (Hippon. 119).

Common later in comedy (p. 92).

³⁴ Pointed out by G. Torresin, *Riv. fil.* 94 (1966), 184.

³⁵ Archil. 114. 4; Sol. 33. 7.

³⁶ A. D. Knox, *PCPS* 1926; *Philol.* 87 (1932), 20. Where this pattern does occur, the second | \cup | tends to be of a prepositive nature. Exceptions: Archil. 24. 10, 106. 5, 196a. 3; Sem. 1. 4; Hippon. 29a s.v.l. In choliambics the pattern . . . \cup |— | is not especially rare.

³⁷ Knox, *Philol.* 81 (1925), 250; 87 (1932), 19, partly anticipated by Wilamowitz, *GV* 289. Four exceptions in Semonides (1. 2; 4; 7. 63, 79, all with \cup — in the fifth foot); none in Archilochus or Solon. Four instances of . . . | \cup — | \times — |— | in choliambics.

Strophic metres

Strophic forms are represented in the so-called Epodes of Archilochus and Hipponax.³⁸ They 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 shorter dactylic or iambic cola.

The shorter colon following the longer line was properly *ὁ ἐπωδός* (sc. *στίχος*) in ancient terminology. (The word is also used feminine in another sense, cf. p. 47.) When two short verses followed a longer line, they were written together in ancient books to make a line of matching length. Metricians who observed their independence called such lines *ἀσυνάρτητα*, 'disconnected', though they failed to appreciate that the disconnection was of the same nature as that between periods written on different lines.³⁹

The systems may be summed up thus:

$$\text{hex} \left\{ \begin{array}{l} D ||| \\ 2ia ||| \\ 2ia || D ||| \\ 4da_{\lambda} ||| \end{array} \right. \quad 3ia \left\{ \begin{array}{l} D ||| \\ 2ia ||| \\ D || 2ia ||| \\ ith ||| \end{array} \right. \quad 4da | ith || pe | ith |||.$$

Archilochus used all of these; *3ia || D |||* and *3ia || 2ia |||* recur in Hipponax, and *4da | ith || pe | ith |||* in an epitaph ('Simon,' *epigr.* 36). The compositions were perhaps all of less than a hundred lines. The sense often runs on from one strophe to the next without a pause.

The cola are already familiar to us, except for the dactylic tetrameter in its two forms

$$\begin{array}{l} - \cup \cup - \cup \cup - : \cup \cup \cup - \cup \cup | \quad 4da \\ - \cup \cup - \cup \cup - \cup \cup - - || \quad 4da_{\lambda} \end{array}$$

The 'acatalectic' tetrameter, though always bounded by caesura, cannot end a period; it might be described as a prepositive colon. It is perhaps best understood as a piece of dactylic expansion (p. 32) which has achieved sufficient substance to be felt as a separate colon but which of its nature cannot exist independently.⁴⁰ The 'catalectic' tetrameter might be explained

³⁸ There is no reason to doubt the testimony that Solon too composed Epodes (D.L. 1. 61).

³⁹ The evidence for the ancient doctrine is collected and discussed by Bruna M. Palumbo Stracca, *La Teoria antica degli asinarteti* (Rome, 1980).

⁴⁰ 'Acatalectic' is not strictly appropriate for a colon that has no clausula. Archil. 190 *καὶ βήσας ὀρέων δυσπαιπάλους | ὅλος ἦν ἐφ' ἧβης*, if the text were

as an expanded adonean (*ad^{ad}*). The strophe *hex* || *4da*, ||| is comparable in form to the strophe *3ia* || *2ia* |||.

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 (*D*) does not admit contraction or hiatus; it does admit correction, 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), is *2ia* || *lk* |||. (Porson's Law is here broken.) The other (Archil. 168-71) is

× - - - - - || - - - - - ,

that is, × *D* - || *ith* |||, with some contraction and resolution. The colon ×*D* - is one of two similar forms known as 'paroemiac'; see p. 53.

The elegiac distich

One strophic form enjoyed more popularity and diffusion than all the rest put together; many poets used no other. By the mid-seventh century it was in use on both sides of the Aegean. In about 560 it became fashionable for epitaphs at Athens; by 500 it was common in verse inscriptions generally, and from the fifth century usual. The form in question is the elegiac distich, consisting of a hexameter followed by a 'pentameter'⁴¹ of the form

- - - - - | - - - - - ||

In short, *hex* || *D* | *D* |||. The caesura in the pentameter is invariable, though it may depend on elision, e.g. Archil. 14. 2 οὐδεὶς ἂν μάλα πόλλ' | ἱμερόεντα πάθοι.

In an inscription composed for a monument to Harmodius and Aristogeiton ('Simon.' *epigr.* 1) the latter's name is accommodated by the artifice of dividing it between the hexameter and the pentameter, Ἀριστο|γείτων, with | *το* | as a *brevis in longo* despite the absence of a pause. This was imitated sound, would show final anceps and thus period-end, but this conflicts with the rest of the evidence; cf. my *Studies in Greek Elegy and Iambus*, 135, and *ZPE* 26 (1977), 39. See, however, Dale, *Papers*, 200-4.

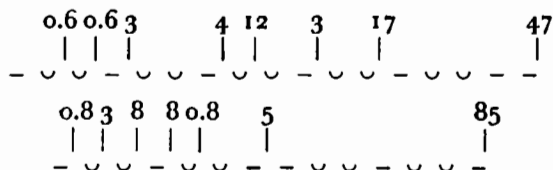
⁴¹ An absurd name for a verse which does not contain five of anything. It comes from counting each *D*-colon as 2½ dactyls. Atilius Fortunatianus, *GL* vi. 295. 7, rightly groups the elegiac with the epodic metres.

later (*SEG* xvi. 497. 11; Kaibel, *Epigr.* 805a. 5; Nicomachus *ap.* Heph. p. 15. 7 C.).

Contraction in the second colon of the pentameter is found only in an Eretrian epitaph of c.450 BC, *CEG* 108. 5 $\tau\acute{\upsilon}\mu(\beta)\delta\iota \epsilon\pi' \acute{\alpha}\kappa\rho\omicron\tau\acute{\alpha}\tau\omicron\iota \sigma\tau\acute{\epsilon}\lambda\epsilon\nu \acute{\alpha}\kappa\acute{\alpha}\mu\alpha\tau\omicron\nu$ (not regular distichs). A slightly earlier Argive epigram has $\epsilon\acute{\xi} | \textit{\text{Άργεος}}$ divided by the caesura (*CEG* 380).⁴²

Inverted distichs, with the pentameter preceding the hexameter, were used by Dionysius Chalcus in the fifth century and in an oracle mentioned by Ath. 602bc (no. 327 Parke-Wormell). A few inscriptions consist of one or two pentameters alone (*CEG* 60, 395; Arist. *Ath. Pol.* 7. 4, *al.*), or of hexameters and pentameters in irregular sequence, especially one pentameter after more than one hexameter (*CEG* 108, 171; *IG* 2/3². 4319; *GVI* 82, 1457; *A.P.* 13. 15-16, cf. 14. 45); elegiac couplet + iambic trimeter, *CEG* 280, 'Simon.' *epigr.* 35, 52. On Critias' single iambic line in elegiacs see p. 27.

Sense-pauses are practically confined to the following positions:



The figures, based on 500 couplets from Archilochus, Mimnermus, Tyrtaeus, Solon, and the Theognidea, give the percentage of couplets in which a pause occurs at each place. Compare the analysis for stichic hexameters on p. 36. Individual poets differ widely in the frequency with which their couplets end with a clause syntactically incomplete; see my *Studies in Greek Elegy and Iambus*, 116.

The early Ionian elegists have a higher ratio of feminine to masculine caesurae in their hexameters than Homer, about 2 : 1. So does Tyrtaeus. In Theognis, Solon, and Xenophanes it falls to the Homeric level, and in Ion of Chios and Critias the masculine caesura actually predominates (as also in the hexameters of Panyassis and Antimachus, and those occurring in drama).

Prosody and metrical tolerance in the pentameter are generally as in the hexameter. Hiatus is found before biceps positions (Thgn. 778, 960, 1052; Simon. eleg. 8. 11), and rarely at the caesura ('Simon.' *epigr.* 9. 2; *GVI* 339. 2). Syllables of insecure length are admitted in the princeps, as in Thgn. 2 $\lambda\eta\sigma\omicron\mu\alpha\iota \acute{\alpha}\rho\chi\omicron\mu\epsilon\nu\omicron\varsigma \omicron\upsilon\delta' \acute{\alpha}\pi\omicron\mu\alpha\upsilon\omicron\mu\epsilon\nu\omicron\varsigma$, 256 v.l., 280 v.l.; 346 $\acute{\alpha}\nu\delta\rho\omega\acute{\nu} \omicron\iota \tau\acute{\alpha}\mu\grave{\alpha} \chi\rho\eta\mu\alpha\tau' \epsilon\chi\omicron\upsilon\sigma\iota \beta\acute{\iota}\eta\mu\iota$; 1232 $\epsilon\kappa \sigma\acute{\epsilon}\theta\epsilon\nu \omicron\lambda\epsilon\tau\omicron \mu\acute{\epsilon}\nu$ (F) *Ιλλου*

⁴² *CEG* 117. 2 (Thessaly, 480-50?) is taken by some as a pentameter without caesura, but is rather an unmetrical conflation of clichés. (The following line is unintelligible.)

ἀκρόπολις.⁴³ But the incidence of these phenomena is low, and the hexameter itself tends to admit them less readily in elegiacs than in stichic composition. The same applies to contraction in the fifth foot, and to the postponement of caesura to the fourth foot.⁴⁴

In reading pentameters we tend to make the six princeps positions equidistant by prolonging the third one to the duration of a whole dactyl or inserting a pause after it. The facts stated above, however, imply that it was succeeded by the fourth princeps as immediately as the first or second was succeeded by a biceps, with no pause or retardation. Cf. Wifstrand, 53.

C. THE DORIAN TRADITION

We are here principally concerned with Alcman, Stesichorus, and Ibycus, three poets who, despite great differences of scale, and however imperfect their claims to Dorian ancestry, manifestly share in a common tradition.⁴⁵ It shares with the Ionian tradition the extensive use of dactylic and other symmetrical cola, with occasional resolution and contraction, but it admits also asymmetrical ones, glyconics, pherecrateans, etc. What most notably sets it apart is its tendency towards longer periods and longer, more complex strophes. This can be made clear by a comparative table:⁴⁶

	Aeolian		Ionian		Dorian	
	min.	max.	min.	max.	min.	max.
Positions in a period	4	30	6	18	6	41
Periods in a strophe	1	4	2	3	1	12
Positions in a strophe	18	44	15	32	40	122

⁴³ Cf. CEG 407. 2 (Delos, early v) αὐτὸς καὶ παῖδες εὐθάμενος δεκάταν; 320 (Rhamnus, late v) τόνδε θεαὶ τηῖδε ἢ τόδ' ἔχει τέμενος (hiatus and *brevis in longo*, but a careless inscription).

⁴⁴ Five examples of each in the 685 hexameters of the Theognidea; none in the fragments of Archilochus, Mimnermus, and Tyrtaeus.

⁴⁵ Apart from the metrical features to be considered, they all use feminine participles in -οῖσα, a post-Mycenaean form which does not belong to their native dialects. It already appears in Eumelus' prosodion for the Messenians, PMG 696 (apparently two hexameters).

⁴⁶ The figures are for the surviving remains of the poets considered in the two foregoing sections and the present one, excluding stichic verse.

The Lesbian and Ionian strophes 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 ἐπώδός, sc. στροφή), after which the whole sequence was repeated as many times as the poet wished. The triad might contain up to three hundred positions or so in total.

All of Stesichorus' poetry was triadic. We do not know whether this was true of Ibycus'. Alcman is said to have composed one poem in which seven strophes in one metre were followed by seven in another (*PMG* 161(a)); we should need the text in order to be sure that it was not really two separate poems.

It is the Louvre Partheneion of Alcman (*PMG* 1) that holds the record for the longest strophe. It is composed of very simple units. It begins with the sequence *lk* || *hag* ||, four times. Then come two trochaic trimeters and two dimeters, then a dactylic tetrameter (acatalectic) leading to a final colon which may take either of two forms, $\text{---}\text{---}\text{---}\text{---}\text{---}$ (*ar*^d) or $\text{---}\text{---}\text{---}\text{---}\text{---}$ (which I denote by *D*²). The difference is in the penultimate position. This little irregularity of responsion is without parallel. The *ar*^d is better architecturally, because the latter part of the strophe expands on the first part, as in some Lesbian stanzas that we examined. The first eight verses drum into us the sequence $\text{---}\text{---}\text{---}\text{---}\text{---}$ || $\text{---}\text{---}\text{---}\text{---}\text{---}$ ||, then we get a trochaic passage which develops the lekythion, and a dactylic period ending in $\text{---}\text{---}\text{---}$ which develops the hagesichorean. The structure can be symbolized by abababAB, or by aaaaA. The intermittent substitution of *D*² for *ar*^d reflects that tendency to regularize the rhythm within the period which most conspicuously affected the Ionian tradition.

Other points of note in this poem are the elision of *φε* at period-end (40; and of *τινα* at 18, if the two ditrochees are separate periods); a resolution in a lekythion (56); and the avoidance within the trochaic cola of word-end after $\text{---}\text{---}$. (In 46 ἐκπεπῆς τῶς-ᾤπερ is not a real exception.)

In the two other poems of Alcman where we can grasp something of the strophic structure we again see the rhythmic progression of the opening paralleled at the end, though the proportions are different. *PMG* 3 fr. 1/3 i-ii begins $4da \mid 2tr \parallel 2tr \parallel lk \parallel$: the dactylic element is expanded in the close to $4da \mid 4da \mid D$, the trochaic shrunk to $\mid pe \parallel$. The poem represented by P. Ox. 2443 fr. 1 + 3213 (*ZPE* 26 (1977), 38 f.) began with the sequence $4da \mid D \text{ } \text{---} \text{---} \text{---} \parallel$ twice, and ended with shortening dactylic phrases and a penthemimer, $D^2 \parallel D \mid \times d \text{ } pe \parallel$. By 'd' I denote $\text{---} \text{---} \text{---}$ as a unit in dactylic contexts; it is not a primary colon, but, like D^2 , a variation on the basic length D , which always remains much the commonest of the set.

Dactylic sequences leading to an iambic or trochaic clausula are a very typical feature of the Dorian tradition. They originated by dactylic expansion from the basic cola ending $\text{---} \text{---} \text{---} \text{---} (-)$, $\text{---} \text{---} \text{---} \times \text{---} \text{---} (-)$. The conjunction $D \mid pe \parallel$ appears as a verse in Alcaeus (383), but expansion was taken much further than at Lesbos, and it gave the dactylic rhythm such dominance in the period that it sometimes tended to override what contrasted with it. It was suggested above that the responson of $\text{---} \text{---} \text{---} \text{---} \text{---} \text{---}$ and $\text{---} \text{---} \text{---} \text{---} \text{---}$ in the Partheneion is so to be explained. In the verse quoted from P. Ox. 2443 + 3213, $4da \mid D \text{ } \text{---} \text{---} \text{---} \parallel$, the first position of the iambic metron admits a double short which is surely an extrapolation from the preceding bicipitia rather than a resolution. It may have alternated not only with a single long (17 $\phi\acute{\iota}\lambda\tau\alpha\tau\alpha \kappa\omega\rho\iota\delta\acute{\iota}\alpha\varsigma \tau' \epsilon\upsilon\nu\acute{\alpha}\varsigma [\tau\nu]\chi\eta\nu$), but also with a single short, just as in Stesichorus' 'Thebaid' (*ZPE* 26 (1977), 7 ff.) we find the period $D \mid \times D : \text{---} \text{---} \text{---} \text{---} \parallel$.⁴⁷ In the same poem, once in the strophe and twice in the epode, Stesichorus uses this remarkable element $\text{---} \text{---} \text{---}$ between the dactylic cola of a quasi-hexameter,⁴⁸

$\text{---} \text{---} \text{---} \text{---} : \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \parallel$.

It has been described as a 'resolvable anceps'; I prefer to say

⁴⁷ Periods ending $D \text{ } \text{---} \text{---} \text{---}$ are probable elsewhere in Stesichorus: *PMG* 244, 275(a) (iv); *Iliu Persis* (*SLG* 88-147) str. 3 (cf. epod. 6). Compare Ibyc. 345 ('archebuleum'). The simple $D : pe \parallel$ is more common. Stesichorus also has examples of $D \text{ } ia \parallel$. Word-end is avoided in these combinations after the first syllable of the penthemimer or iambus; it would give a pseudo-cadence $\text{---} \times \mid$.

⁴⁸ Cf. p. 35 on the epic hexameter. There is caesura either before or between the two shorts, and altogether the verse corresponds to what I have assumed as the origin of the epic line.

⁵⁰ Cf. *Il. Pers.* epod. 7/8, D | *zia pe* ||. Other longer iambo-trochaic cola found in Stesichorus are *3tr* (= *lk pe*) (*PMG* 209 i 1 ~ 10); *lk ia* (223. 3); on 192. 2 see below, p. 53.

(SLG 148 i 5 ~ ii 7) and perhaps in SLG 176. 8; compare Alc. 14, *4da* | *D* | *pe* || -x- - - ||, which suggests that it is a dragged form of the ithyphallic.⁵¹ An acatalectic counterpart -x- - - - is found in B. 18 str. 6/7, and perhaps Simon. 521. 4.

A penthemimer normally betokens period-end. But in *Il. Pers.* epod. 6, although we find - - - - | there even with punctuation (SLG 88 i 11), we also find a word running over to the following *D*-colon (ib. ii 9, SLG 135. 5, perhaps 102. 3). One wonders whether there may have been fluctuation between period-end and synapheia at this place.

In the wholly dactylic poems of the second category (*Geryoneis*, *Syotherai*) we do not find the same clear division into cola, but periods beginning either - - . . . or - - - - . . . and ending either . . . - - or . . . - - -, with a uniform rhythm throughout. In places we do see signs of a colon-structure, as in the first three periods of the strophe of the *Geryoneis*:

- - - - -	- - <i>D</i> -
- - - - - - - - - : - - - - -	- - <i>d</i> - - <i>D</i> : - - <i>d</i> -
- - - - : - - - - - -	- - <i>d</i> : - - <i>D</i> -

- - *D* here corresponds to x *D* or \sim *D* in the poems of the first category, but with the elimination of the single-short alternative in the first position we are left with nothing to define the colon except frequent caesura + contracted biceps. Often these clues are lacking. The second period of the epode resists any closer analysis than *4da* | *10da*_λ ||; the instances of contraction are fairly evenly spread within it. The whole scheme of the poem, expressed in a uniform notation,⁵² is:

str./ant.	- - <i>3da</i> _λ - - <i>7da</i> _λ - - <i>5da</i> _λ - - <i>14da</i> _{λλ}
epod.	- - <i>7da</i> _λ <i>14da</i> _λ - - <i>6da</i> _{λλ}

Two of the same lengths appear in the strophe of the *Syotherai*, but in an extraordinary pattern of decreasing size: *14da*_λ || - - *7da*_λ || - - *d* |||. Note in both poems the differentiation of the blunt strophe-end from the preceding pendant endings.

For simplicity I have called this verse dactylic. Some prefer dactylo-anapaestic, since many periods start from a biceps and

⁵¹ It could not be a contracted aristophanean, - - - - -, as contraction is at this period alien to cola which have - - only at one place. *pe* | -x- - - - is also attested for Simonides 649(ε).

⁵² The numeral gives the number of princeps positions; *da*_λ means that the last princeps is followed by - ||, *da*_{λλ} that it ends the period itself.

can be measured in $\cup\cup-$ units just as well as in $\cup\cup\cup$. Writing ' $\cup\cup$ 5da' is not meant to suggest that the initial biceps is in some way supernumerary or inorganic. It is probable that the 'cyclic' foot $\cup\cup-$ recognized by ancient rhythmicians,⁵³ which was distinguished from the 'anapaest' by having (like the dactyl) its princeps shorter in duration than its biceps, was to be found precisely in Stesichorean verse of this sort.⁵⁴ If so, the implication is that Stesichorus' music had the unrationalized rhythm of spoken verse (cf. p. 20).

The *Eriphyle* (SLG 148-50) belongs to the first category of poem, but contained some dactylic runs like those of the second. Its scheme is known only in part, but its strophe began $\cup\cup-\} - 8da_{AA} || \times D^2pe || D(?) \dots$, and its epode ended $\dots - D^2(?) pe || 7da_A || ---\cup--- |||$. For $\cup\cup-$ at the beginning of a dactylic period cf. *PMG* 187, $\cup\cup- | \cup D-D- ||$; it resembles the prepositive Aia which we met in Aeolic verse.

Contraction in Stesichorus mostly occurs following word-division, and is avoided before it; $\cup-- |$ is usually a sign of period-end.⁵⁵ The last biceps of the colon or period is never contracted, nor do we find two successive biceps positions contracted. Consequently there are never more than three consecutive long syllables within the period.

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

In Ibycus dactylic tetrameters are much in evidence, and also $D, -D, \cup D- ||$, as well as longer dactylic runs. As in Stesichorus, they may combine with iambo-trochaic cola, e.g. *PMG* 315 $4da_A || D pe ||$; *SLG* 222. 5-7 $7da_A || ia pe$; 224. 7-8 $D | ia | zia(?)$. Unlike Stesichorus, Ibycus also uses some asymmetrical cola, in particular $\cup\cup\cup\cup\cup\cup-$ ($= dod^d$, known as the 'ibycean') and $\cup\cup\cup\cup\cup\cup-$ ($= ar^d$). *PMG* 286. 1-6 looks like a complete strophe in aaaA form:

ἦρι μὲν αἶ τε Κυδωνίαι	$dod^d $
μαλίδες ἄρδομένοι ροῶν	$dod^d $
ἐκ ποταμῶν, ἵνα Παρθένων	$dod^d $
κᾶπος ἀκήρατος, αἶ τ' οἶνανθίδες	$4da $
αὐξομέναι σκιεροῖσιν ὑπ' ἔρνεσιν	$4da $
οἶναρέοις θαλέθοισιν· ἐμοὶ δ' ἔρος	$4da $
οὐδεμίαν κατάκοιτος ὤραν.	$ar^d $

⁵³ See p. 20.

⁵⁴ M. W. Haslam, *QUCC* 17 (1974), 53-5.

⁵⁵ But see above. In *SLG* 13. 5 αἶ ποκ' ἐμὸν τιν μαζ[όν] ἐ[πέσχεθον, ἐμόν-μαζόν] is felt as an undivided unit. In *SLG* 7. 3, 14. 5, 17. 2, the text is doubtful.

In the case of one poem, *PMG* 282 = *SLG* 151, we have a complete triadic system:

str./ant. *4da* | *4da* | *D*: $\varpi - \cup \cup - \cup - -$ |||
 epod. $\varpi D -$ || $\varpi D -$ || $\varpi D -$ || $- \cup - \cup \cup D -$ || *dod^c* |||

The strophe ends with a hagesichorean of which the first position has been accommodated to the preceding dactyls by being made a biceps (or perhaps a biceps/anceps). In the epode $- \cup - \cup \cup D -$ may be understood as *ia*+ $\varpi D -$ (cf. above). The final colon shows the only example in these poets of choriambic expansion;⁵⁶ as this poem was composed in Samos, and choriambic expansion is rife in the Lesbians and Anacreon, it may possibly be an East Greek trick that Ibycus has here picked up. Contraction is admitted in the tetrameter, especially the first foot (and nowhere twice in one line), and in the first biceps of *D*; exceptionally in both bicipitia in the case of a proper name, line 12 *ὑμ]νῆν Κασσάνδραν*.

An even greater liberty is taken in *PMG* 285. 3 if, as it appears, a princeps in a dactylic colon is resolved: *ἄλικας ἰσοκεφάλους ἐνιγυίους*, $- \cup \cup \cup \cup \cup - \cup \cup - -$. Cf. Anacr. 378. 1-2, $\cup \cup \cup -$ in choriamb. But *ἰσοκεφάλους* is a possibility.

Syncopated clausulae

One of the more interesting fragments of Alcman is *PMG* 89:

εὐδουσι δ' ὀρέων κορυφαί τε καὶ φάραγγες	<i>- D pe</i>
πρώονές τε καὶ χαράδραι	<i>2tr</i>
{φῦλά τε} ἐρπετά θ' ὅσσα τρέφει μέλαινα γαῖα	<i>D pe</i>
θῆρες τ' ὀρεσκωῖοι	<i>ia - -</i>
5 καὶ γένος μελισσᾶν	<i>ith</i>
καὶ κνώδαλ' ἐν βένθεσσι πορφυρέας ἁλός·	<i>zia</i>
εὐδουσι δ' οἰωνῶν	<i>ia - -</i>
φύλα τανυπτερύγων.	<i>D </i>

The analysis is somewhat speculative, partly because of textual uncertainties.⁵⁷ But there is a *prima-facie* case for a colon $\times - \cup - - -$,

⁵⁶ Unless Ibyc. 285. 3 is to be so understood. See below.

⁵⁷ In the third line I depart from Page by keeping *ἐρπετά θ'*, with *ὅσσα* (Bergk) for *ὅσα*, and deleting *φύλά τε* as an anticipation of the last line. But other views can be taken.

with a strange heavy ending unlike anything we have met.⁵⁸
Beside it we may set

Alcm. 174	ἄγ' αὐτ' ἐς οἶκον τὸν Κλησίππῳ.	2ia --
Hippon. 177	Ἐρμῇ μάκαρ, <ὃς καὶ> κάτυπνον οἶδας ἐγρήσσειν.	3ia -- ⁵⁹
Stes. 192. 2	οὐδ' ἔβας ἐν νηυσὶν εὐσέλμοις.	lk --
Ibyc. 287. 4	δίκτυα Κύπριδος <ἐς>βάλλει.	D -- ⁶⁰

In each case the word at the end is of three or four syllables. It is probable (particularly in the light of later evidence, pp. 69, 165) that one or both of the two last positions are trisemes (p. 22), either — — substituting for an iambic metron ∪ — — or — — substituting for ∪ — —.

Anapaests

We have seen that the 'paroemiac' in its two forms × — ∪ — ∪ — — || and ∪ — ∪ — ∪ — — || (in Stesichorus also ∪ — ∪ — ∪ — — ||) is a well-established unit in Greek tradition; Archilochus, Stesichorus, and Ibycus begin strophes with it.⁶¹ It was suggested that the second form was developed from the first for the sake of a more perfectly regular rhythm.

At Sparta it was used for marching at military tattoos or on the battlefield. *PMG* 856:

ἄγετ' ὦ Σπάρτας εὐάνδρου
κοῦροι πατέρων πολιητᾶν,
λαιαὶ μὲν ἵππῳ προβάλεσθε,
δόρυ δ' εὐτόλμως πάλλοντες . . .
μὴ φειδόμενοι τᾶς ζωᾶς·
οὐ γὰρ πάτριον ταῖ Σπάρται.

One step must have been made on each princeps and in the pause at the end of each verse. The beginning of the verse naturally

⁵⁸ If εὐδουσι were written in line 7, however, it could be read as — — ∪ — —, which we have met.

⁵⁹ This is not like the ordinary Hipponactean choliambic, in which the last metron is × — ∪ —; here — — seems to be a complete metron.

⁶⁰ In the Stesichorus it has been proposed to add, e.g., ποκά at the end, making lk ia; and the text of the Ibycus fragment is also uncertain. But we shall find further examples in Simonides, Pindar, and drama.

⁶¹ Besides the examples given (Archil. 168; *Geryoneis*; Ibyc. 282) cf. the openings of the two 'Palinodes', *PMG* 193. We also met it in a wedding song of Sappho's (p. 34).

takes the regularized form ∞ , and the rhythm was presumably rationalized so that princeps and biceps were of equal duration. It is emphasized by a constant caesura after the second princeps, i.e. at the completion of a double pace. In four verses out of the six the last biceps is contracted, in absolute contrast to the practice in lyric composition; the effect is undeniably aggressive. In a second specimen, *PMG* 857, the period has double the length:

ἄγετ' ὦ Σπάρτας | ἔνοπλοι κούροι | ποτὶ τὰν Ἀρεως | κίνησιν. ||

Our paroemiac has now changed its nature almost beyond recognition. The unit of composition has become for practical purposes an anapaestic metron, $\infty - \infty - |$. The verse quoted cannot be better described than as an anapaestic tetrameter catalectic. The same measure was also used by parading choruses in the Peloponnese⁶² and in Doric colonies in the west. In Aristoxenus of Selinus (*IEG* ii. 45, probably sixth century) we find it in exactly the same form as above:

τίς ἀλαζονίαν | πλείστην παρέχει | τῶν ἀνθρώπων; | τοὶ μάντις. ||

Epicharmus and Attic comedy have it with the last biceps uncontracted, and with some resolution; see p. 94.

A catalectic trimeter is attested for Alcman (161c); Aphthonius (*GL* vi. 77. 20) knows it under the name *messeniacum*.

Cretics

Alcman 58:

Ἀφροδίτα μὲν οὐκ ἔστι, μάργος δ' Ἔρως οἶα <παῖς> παίδει,
ἄκρ' ἐπ' ἀνθη καβαίνων, ἃ μὴ μοι θίγῃς, τῷ κυπαιρίσκῳ.

These lines (cf. also fr. 173) are composed of metra of the form $\cup -$ (cretic, *cr*), with a closing catalectic metron $--$. Later poets admit resolution, giving $\cup \cup \cup$ or $\cup \cup -$ (the 'paeonic' feet) or sometimes $\cup \cup \cup$. These resolutions show that we are dealing with a metron of five χρόνοι, distinct from the 'spurious' cretic $\cup -$ (*ia*) that appears in later iambic verse as the equivalent of an iambic metron (pp. 74, 99 ff.).

This is the general view of the ancient metricians. Heliodorus, however, interpreted the cretic as a hexaseme foot (Choer. in Heph. p. 247. 11 C.);

⁶² Not directly attested, but an unavoidable connecting link between Spartan marching songs and Sicilian and Attic drama.

and there may have been some fluctuation between 5/8 and 6/8 in certain kinds of music (see p. 108). On the division between arsis and thesis see p. 23.

Cretics are attested for Thaletas of Gortyn, who reputedly came to Sparta in the seventh century,⁶³ and from at least the fifth century the Greeks regarded the metre as characteristically Cretan.⁶⁴ Possibly it was of Minoan origin, and had survived in local choral dances. The opposition of acatalectic - ∪ - and catalectic -- looks Greek enough, but the adjacent principles are untypical of the primary Greek tradition. The rhythm was 'most energetic' (συντονώτατος).⁶⁵

Spondaic invocations

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 Μνάμας παισὶν Μούσαις
καὶ τῷ Μουσάρχῳ <τῷ> Λατοῦς νιέει.

(Hence the name σπονδεῖος given to the foot --.) The exclusion of short syllables implies that these invocations were uttered at a slow, solemn tempo; only a long syllable readily supports prolongation in delivery.⁶⁶

But is this metre? Yes, if the words are arranged in cola of set length. The decasyllables just quoted are matched in *PMG* 698, ascribed to Terpander,

Ζεῦ πάντων ἀρχά, πάντων ἀγήτωρ,
Ζεῦ, σοὶ πέμπω ταύταν ὕμνων ἀρχάν.

In 1027c the unit seems to be trisyllabic ('molossus') ὦ Ζηνὸς | καὶ Ἀήδας | κάλλιστοι | σωτήρες, and similarly in E. *Ion* 125-7 ὦ Παιὰν | ὦ Παιὰν | εὐαίων | εὐαίων | εἴης ὦ | Λατοῦς παῖ.

The rhythmical interpretation of such passages is far from certain. Aristides Quintilianus recognizes several different metres composed of long syllables, and in some of them some longs had

⁶³ Glaucus of Rhegium *ap. ps.-Plut. de Musica* 1134de; Ephorus 70 F 149 § 16.

⁶⁴ Cratinus 222 Kock, *PMG* 967, *al.*

⁶⁵ Ephorus l.c., cf. Ar. *Ach.* 666.

⁶⁶ Long syllables were felt to produce an effect of grandeur in themselves: Dion. Hal. *Comp. Verb.* 17-18; Aristid. Quint. 2. 11, 15; Terent. Maur. 2205-8; Sacerdos *GL* vi. 519. 10 ff.

twice the duration of others. Besides the ordinary spondee he mentions the greater spondee (□□), the ἱαμβος ὀρθίος (□□□, 4 + 8 χρόνοι), the τροχαῖος σημαντός (□□□, 8 + 4), and the παίων ἐπιβατός (-----, with up beat on the second and fifth).⁶⁷ These are slowed-down versions of the ordinary spondee, iambus, trochee, and (cretic) paeon respectively. In any metre taken at half speed, ∪ becomes -, while - becomes □. The contrast of longer and shorter notes remains, but since long syllables are required even for the short notes, the pattern is concealed in a text which gives the words alone without rhythmical notation. We have one late text, the Berlin Paeon, which does carry such notation and in which the contrast of - and □ is thus directly attested (p. 172).

The ἱαμβος ὀρθίος and τροχαῖος σημαντός (which might presumably be just as well notated -□ and □-) are said to have been invented by Terpander, while the παίων ἐπιβατός was used by Olympus and Archilochus.⁶⁸ The decasyllables above, then, might be pentapodies in one of these rhythms; or they might be paeonic dimeters. For the molossi too there are several possibilities, including --□ (anapaestic like the Berlin Paeon) and □-□ (cretic).

Ion of Chios imitates the solemn libation rhythm in an elegiac couplet, 27. 5-6 σπένδοντες δ' ἀγνῶς Ἡρακλεῖ τ' Ἀλκμήνῃ τε, Προκλεῖ Περσεΐδαις τ' ἐκ Διὸς ἀρχόμενοι. That was written for a Spartan dinner, and spondaic prayers may have been Spartan before they were Athenian. The ascription of PMG 698 to Terpander hardly means more than that it was a traditional invocation used by citharodes, but Ζεὺς ἀγῆτωρ is Spartan, and so are the Dioscuri addressed in 1027c.⁶⁹

D. THE THRESHOLD OF THE CLASSICAL AGE

At the Samian court Ibycus must have met the Ionian Anacreon and vied with him in composing songs for the banquet. But the difference in their backgrounds is clearly reflected in their metres, as in their dialects. Anacreon has none of the westerner's dactylic strophes with their rolling periods of very varied length: every-

⁶⁷ pp. 35. 11 f., 36. 3 f., 29 f., 37. 7 ff., 82. 30 ff. W.-I.

⁶⁸ Ps.-Plut. *de Musica* 1140f-1a, 1143b.

⁶⁹ Belief in a Cretan origin is suggested by the story that Rhadamanthus brought the spondee to Arcadia (Diomedes *GL* i. 476. 10). Nothing can be made of ps.-Plutarch's association of the παίων ἐπιβατός with Archilochus.

thing in his verse is crisp and evenly proportioned. These are the qualities of the older Ionian tradition, though he goes well beyond all we have of his Ionian predecessors in the range of his rhythms. He did write some elegiacs, iambic trimeters, trochaic tetrameters, and epodic stanzas,⁷⁰ but what predominates in his fragments are ionics, glyconics, and other elements drawn from the wider repertory. Where did he get them from? If it was from the Lesbian poets, then he was severely selective; for instance he has no verses with dactylic expansion, though several with choriambic, and he makes no use of the Alcaic or Sapphic stanza or any other Lesbian strophe-form. It is more plausible to assume an undercurrent of popular tradition in the Ionian area.⁷¹ Glyconic series closing with the natural catalectic, the pherecratean, are quite as primitive in principle as anything in the Lesbians; Anacreon has *gl* | *ph* || in alternation (373), quatrains of *3gl* + *ph* (358, 360-2), and systems in which *2gl* + *ph* alternates with *4gl* + *ph* (348, 357). However, there is nothing primitive about his versification. The freedom of the base is restricted, in that at least one of the first two syllables must be long, and usually both are. Strict synapheia prevails in each *gl-ph* series, though every colon is sharply defined by word-end.⁷²

He makes an equally simple but forceful structure from three trochaic dimeters and their catalectic, the lekythion (347, 417). Here too there is synapheia, with elision (μ' , σ') admitted between cola. Word-end after $\cup--$ is avoided in the middle of the colon. There were also songs composed entirely of iambic dimeters (428, cf. 427), and others of dactylic tetrameters catalectic (394).

The glyconic variant *gl'* appears to be allowed as equivalent to *gl* (349), whereas *gl'* has an independent status. It 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 - - -	" <i>gl'</i> <i>ia</i>
or	- - - - - - - - - x - - -	" <i>gl'</i> ^{ac}

⁷⁰ IEG ii. 30-4; *3ia* || *D* |||, *3ia* || *ith* |||.

⁷¹ Hipponactean presumably occurred in Hipponax; cf. his fr. 173 (not ascribed by name).

⁷² Occasionally with elision: 357. 7 (δ'), 10; 367. 1 (γ'). Enclitic(?) $\phi\eta$ begins a glyconic, 364. 2.

These two verses, treated as interchangeable and augmented by an iambic dimeter, make up the strophe of 388:

πρὶν μὲν ἔχων βερβέριον, καλύμματ' ἐσφηκωμένα, ||
καὶ ξυλίνους ἀστραγάλους ἐν ὧσὶ καὶ ψιλὸν περὶ |
πλευρηῖσι <δέρμ' ἦϊε> βοός, |||
νῆπλυτον εἴλυμα κακῆς ἀσπίδος ἀρτοπώλυσιν ||
κάθελοπόρνοισιν ὁμιλέων ὁ πονηρὸς Ἀρτέμων |
κίβδηλον εὐρίσκων βίον. |||⁷³

The catalectic counterparts, "gl^c ia_Δ and ar^c, appear in 380, 381(b). In 378 the ar^c verse has its initial position resolved:

ἀναπέτομαι δὴ πρὸς Ὀλυμπον περύγεσσι κούφηϊς
διὰ τὸν Ἑρωτ'· οὐ γὰρ ἐμοὶ < > θέλει συνηβᾶν.

These, with the uncertain example in Ibycus mentioned previously, are the earliest instances of resolution in the sequence - ∪ ∪; formerly it was restricted to the sequence - ∪ -. As Hephaestion tells us that it continued through the whole song, it is evident that it is being used as a systematic, ornamental feature and not just as an occasional convenience.

In 346 fr. 1 (cf. 398) what would be a straightforward aaA_Δ strophe, "gl "gl ar^c, is transformed by dovetailing into

- ∪ ∪ ∪ ∪ ∪ - - |
∪ ∪ ∪ ∪ ∪ - - |
∪ ∪ - - ∪ ∪ ∪ - - |||,

which has all the appearance of ionic; the extra syllable before the first 2io⁺ and the hypercatalectic form of the third are paralleled in the ionics of drama, and the whole combination has an analogue in *PV* 128 ff. (p. 127).

Anacreon's ionics are mostly of the anaclastic variety. Besides the basic colon ∪ ∪ - ∪ ∪ - -, used in paired series with synapheia (sometimes with two cola dovetailed, as in 397), we meet trimeters of the forms ⁺3io and 3io⁺ (410, 411a, 415; cf. p. 31 n. 4), and a hypercatalectic form of 3io⁺:

∪ ∪ - - ∪ ∪ - ∪ ∪ ∪ - - | (413-14)

'Straight' ionics appear by themselves or in linked pairs (351,

⁷³ - | - ∪ - is admitted in the dimeter (12, cf. 427. 3) but not the longer lines. The metre seems to require σκυλίγη in line 8 for σκυτίνη.

407, 409).⁷⁴ In 356 Anacreon uses a straight ionic as the penultimate line of a six-line anacastic strophe-period, to give it definition: $2io^+ | 2io^+ | 2io^+ | 2io^+ | 2io | 2io^+ |||$. Where the two types appear together in other fragments, they may have formed part of such patterns rather than being mixed haphazardly.

Because of the maintenance of synapheia, and the frequency of word-end before and after $\cup\cup--$, 408,

ἀγανῶς, οἶά τε νεβρόν νεοθλέα
γαλαθινόν, ὅς τ' ἐν ὕλῃ κεροέσσης
ἀπολειφθεὶς ἀπὸ μητρὸς ἐπτοήθη,

can be read as $3io | \div 3io | 3io^+$, as $3io | 2io^+ | 2io | 2io^+$, or as $2io | 3io^+ | 2io | 2io^+$. If the first is right, it may be that the three forms of line were treated as interchangeable.

By the rules of contrast (p. 19) the fourth position in $\cup\cup\cup\cup--$ should be anceps, and Anacreon perhaps treats it as such in 346 fr. 4. 3, but the metrical scheme is not certain. For parallels see p. 124. A catalectic ionic line $\cup\cup--\cup\cup--\cup\cup-- || (3io_\lambda)$ is attested in 411(b), 499(d).

Other metres attested for Anacreon include *hi*^{2c} (375, stichic?; 376 following *gl*); *tl*^c, *ph*^c, *ph*^{2c} (499); *4tr* (418); *D*; *pe* (416 stichic, cf. 391-3). 390 possibly comes from a lengthened form of the last, *D* | - *d pe* ||. 433-4 (and 441a?) seem to show a form of unusual simplicity and freedom,

$\cup\cup\cup\cup-- ||$
 $\times - \cup(\cup) - ||$ *ith* ||

Fortune has preserved a collection of Athenian skolia from the late sixth and the fifth centuries (*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. One of the items in the collection is an elegiac couplet, another is a stanza from Alcaeus, two others are elsewhere ascribed to the Sicyonian hetaera Praxilla. Others are the work of Athenians. There were evidently (as at Lesbos) a few favourite tunes that were used again and again. 884-90, 893-6, and 907 (and 911) are all in the form

$\cup\cup - \cup\cup - \cup\cup - \cup\cup - $	<i>gl ia_\lambda </i>
$\cup\cup - \cup\cup - \cup\cup - \cup\cup - $	<i>gl ia_\lambda </i>
$\cup\cup - \cup\cup - \cup\cup - $	
$\cup\cup - \cup\cup - \cup\cup - \cup\cup - $	<i>dod f dod </i> ⁷⁵

⁷⁴ It is possible to regard the latter as created by choriambic expansion, $\cup\cup - \langle \cup\cup - \cup\cup - \cup\cup \rangle - \cup\cup -$, but this is to ignore the parallel with the linked pairing of anacastics.

⁷⁵ The bridge in the fourth verse is breached only in 885 (with elision). Versification in these ditties is a little lax, cf. 890. 1 (above, p. 18), 893. 2, 895. 2, 896. 2, 907. 3.

897, 902-5, and 908 each consist of two *gl^{te}* verses. They include the two pieces of 'Praxilla', and one of these, 903 (= 750), is interesting in that it still shows the free Aeolic base. 898-901 are likewise distichs, the scheme being

$$\begin{array}{l} -\cup-\cup-\cup-\cup-: \cup: \cup-\cup- || \quad \text{"gl f dod ||} \\ -\cup-\cup-\cup-\cup- | \cup-\cup-\cup-\cup- || \quad \text{"gl f dod^d ||} \end{array}$$

The remaining skolion in the group, 892, consists of two telesileans and a dovetailed pair of glyconics. We see that dovetailing has become a well-established device in this type of lyric.

E. SIMONIDES, BACCHYLIDES, PINDAR

The Dorian tradition of composition in large, elaborate strophes and triads reaches its culmination in the work of these three great professionals. Simonides and Bacchylides were from Ceos, Ionians, and the nephew at least composed some songs for the symposium in his own dialect, much in the manner of Anacreon.⁷⁶ Simonides composed elegiac poems and epigrams as well as lyrics. But it is the Doric poetry of these poets that here concerns us.

It was mostly triadic.⁷⁷ Exceptions naturally occur when the poet only wants to compose a short song of two, four, or five strophes (Simon. 542; Pind. *O.* 14, *P.* 12, *N.* 2, fr. 122; B. 4, 6-8, 18); they also occur with some longer ones (Pind. *P.* 6, *N.* 4, 9, *I.* 8, *Pae.* 5, fr. 124ab; B. fr. 20B-C). 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. The number of strophic sections in a poem, then, may be anything from two to thirty-nine; and the strophes of different poems differ considerably in length and complexity. The epode in a triadic system will be on the same scale as the strophe, and normally it is rhythmically akin to it.

Periods too are variable in length. They can be of as few as four (perhaps three) syllables, or of more than forty. Caesurae within periods sometimes divide or dovetail identifiable cola. Responsion is fairly strict: a position that is in principle anceps will usually be occupied by a syllable of the same quantity in

⁷⁶ FR. 17-19, 21. 20A goes a little beyond Anacreon with its half-ionic, half-glyconic strophe.

⁷⁷ Attested for Simonides by Heph. p. 67. 10 C. = PMG 649(f).

every strophe, and resolution will recur in the same positions, being (as in Anacreon) deliberately employed for rhythmic variety. Certain exceptional freedoms of responsion will be noted presently.

Prepositives (*καί, ἦ, ὅς, ὥς*, prepositions) are found at period-end in several places: Pind. *O.* 1. 57, 6. 53, 9. 65, 10. 20, etc. See W. S. Barrett, *Hermes*, 84 (1956), 250 (c) and n. 5.

F. Vogt (*De metris Pindari quaestiones tres*, 1881) observed that Pindar shows a marked aversion to a short open vowel (i.e. a short syllable, cf. p. 9) at period-end. According to figures communicated to me by Mr Barrett, in Homer and the Lesbians such endings occur once every four or five verses, in Bacchylides about once in ten; in Pindar's epinicians once in twenty where the period ends in $\cup\cup||$, and with other rhythms once in 120. There is some tendency for instances to be located in the first strophe or epode of a poem, or to be in responsion with instances there; cf. below, p. 74.

For the study of the metres of Pindar and Bacchylides B. Snell's Teubner editions of these poets (revised by H. Maehler), with his analyses of each poem and synoptic discussions, are of especial value.

The poems and fragments fall into three main metrical categories, with some intermediate mixtures: aeolic, iambic, and dactylo-epitrite.

Aeolic

The 'aeolic' category is so called because of the part played in it by the asymmetric cola, particularly the following forms:

<i>gl</i>	$\bar{\cup}\bar{\cup}-\cup\cup-\cup-$	<i>gl''</i>	$\bar{\cup}\bar{\cup}-x-\cup\cup-$
<i>tl</i>	$\bar{x}-\cup\cup-\cup-$	<i>tl''</i>	$\bar{x}-x-\cup\cup-$
<i>ph</i>	$\bar{\cup}\bar{\cup}-\cup\cup--$		
<i>r</i>	$\bar{x}-\cup\cup--$		
<i>dod</i>	$-\cup\cup-\cup-$	<i>dod''</i>	$\bar{\cup}\bar{\cup}-\cup\cup-$

Note that the tolerance-limits of the base, which in the Lesbians were $\cup\cup$ and $--$, are now $-\cup$ (or $\cup-$) and $\cup-$ (in Pindar usually $\cup\cup$). Thus $\cup\cup-\cup\cup-\cup-$ must in these poets be described as a telesilleian, whereas in Sappho it is a glyconic. The Ceans admit resolution only in the initial position in these cola; Pindar, however, admits such forms as $\cup\cup-\cup\cup-\cup\cup$, $\cup\cup\cup\cup-\cup\cup-$, $-\cup-\cup\cup\cup-$, $x-\cup\cup\cup\cup-$. (The last position may not be resolved when it ends a period.) Occasionally he admits contraction, as in *O.* 14 str. 8 $-\cup-\cup-$ (*dod''*).

gl'' is not found (as in Sappho and Anacreon) in responsion with *gl*, nor *tl''* with *tl*, nor *dod''* with *dod*. In the base $\cup-$ is not found in responsion with $-x$ or $\cup\cup$, nor $x-$ (in *tl* etc.) with $\cup-$.

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

ἄριστος εὐφροσύνα πόνων κεκ ¹ ριμένων	<i>tl'' : dod'' </i>
ἱατρός· αἱ δὲ σοφαί	<i>tl'' </i>
Μοισᾶν θύγατ ¹ ρες ἀοιδαὶ θέλξαν νιν ἀπτόμεναι.	<i>tl'' ∫ gl'' </i>
οὐδὲ θερμόν ὕδωρ τόσον γε μαλθακὰ τεύχει	<i>gl' r </i>
5 γυῖα, τόσσον εὐλογία φόρμιγγι συνάορος.	<i>gl'' tl </i>
ῥῆμα δ' ἐργμάτων χρονιώτερον βιοτεύει,	<i>gl'' r </i>
ὅτι κε σὺν Χαρίτων τύχαι	<i>gl' </i>
γλῶσσα φρενὸς ἐξέλοι βαθείας.	<i>tl ia_λ </i>

Period-end after lines 3 and 6 is shown by hiatus in this strophe, and after the other lines by hiatus or *brevis in longo* at the corresponding places in one or another of the eleven following strophes (the poem is not triadic).⁷⁸

The final iambic metron is something we have met before as an appendage to an aeolic colon (pp. 31, 58, 59). In the Cean and Pindar it appears in a great variety of forms, not only prefixed or suffixed to an aeolic colon but in independent sequences. Besides $\times - \cup -$ (*ia*), $- \cup -$ (*ia*), and $\cup - -$ (*ia_λ*), we find $- -$ (*ia_λ*); and the long positions in the forms *ia* and *ia_λ* may be resolved. Here and there we also meet $\cup \cup - \cup -$ (cf. p. 40: first metron of trimeter; p. 59), and lengthened 'dochmiac' forms, $\cup - - \cup -$ (δ , dochmius), $- \cup \cup -$ ($h\delta$, hypodochmius), $\times - \cup \cup -$ ($k\delta$, dochmius kaibelianus).

Dochmiacs appear in drama as an autonomous metrical form (but associated with iambs), cf. pp. 108 ff. Some metricians object to the application of the name to Pindaric phenomena; but see *ZPE* 37 (1980), 149 f.; R. Pretagostini, *QUCC* 31 (1979), 101 ff. For $\cup - - \cup -$ as a rare form of $k\delta$ see below, p. 67.

Pind. P. 11 str./ant.

$- \cup \cup \cup \cup - \cup \cup \cup \cup - - $	<i>tl'' ∞ tl ia_λ </i>
$- \cup \cup \cup \cup - - \cup \cup \cup \cup \cup \cup - - $	<i>tl'' gl ia </i>

⁷⁸ Hiatus and *brevis in longo* normally establish period-end in these poets; but see pp. 15 (§ 5 with n. 22), 16 (§ 3). Period-end must also be assumed where two anacrusis positions appear in adjacency. In the absence of these indications it may sometimes be suspected at places where there is constant word-end (without elision) in each strophe, especially if there is frequently a sense-pause there, or if an unusually long period would result without this assumption. The shorter or more fragmentary a poem is, the less certainly we can identify all the period-ends.

υ-υ-υ-υ-υ-	$\tilde{ia} \text{ } tl''$
-υ-υ-υ-υ-υ-υ-	$ph \text{ } tl''$
-υ-υ-υ-υ-υ-υ-	$tl'' \text{ } ia_{\wedge} \text{ } ia$

This strophe is a kind of meditation on the phrase tl'' . The initial one is followed by a normal telesillean with iambic extension. The second period is like the first with minor variations. Its ending $\wedge ia$ is echoed at the beginning of the third period, which continues with another tl'' . The fourth brings a pherecratean (which is a telesillean backwards), and tl'' again. The fifth period recalls the first, the iambic element being doubled instead of the telesillean; at the same time the iambic part υ-υ-υ-υ- appears as a 'filleted' glyconic, with -υ- taking the place of -υ-υ-.

Let us extend the analysis to the epode of the same poem :

-υ-υ-υ- υ-υ-υ-υ-	$\tilde{ph} \text{ } \tilde{ph}$
-υ-υ-υ- -υ-υ-υ-	$hag \text{ } ia$
υ-υ-υ-υ-υ-υ-	$gl \text{ } \wedge ia$
υ-υ-υ-υ-υ-	$zia_{\wedge} \text{ } \tilde{ia}$
υ-υ-υ-:υ-υ-υ-	$ia : r$

The opening pattern $\tilde{ph} \text{ } \tilde{ph}$ parallels that of the strophe, $tl'' \text{ } \tilde{tl}$; and \tilde{ph} and ph are tl'' and tl backwards. Then a hagesichorean (telesillean prolonged by one syllable) with iambic extension; or alternatively telesillean + hypodochmius. The third and fourth verses ring the changes on the pattern of the second; the catalectic iambic dimeter of the fourth is the hagesichorean filleted.⁷⁹ The last verse brings the iambus from the end to the beginning (cf. str. 2/3), and finishes with a reizianum that 'rhymes' with the pherecratean in the first verse.

This kind of analysis is necessarily of an *ad hoc* nature (since the metrical scheme of each poem is unique), but it is far from arbitrary. What we are trying to do in analysing these musical paragraphs is to follow a train of thought. The basic ideas are drawn from the common stock of metrical figures, but the poets develop and embroider them in the course of composing a strophe, producing sequences which appear bewildering when we look at them in isolation and try to fit labels to them, but which

⁷⁹ Alternatively this verse may be seen as υ-υ-υ-υ- (filleted telesillean) plus full iambic metron -υ-υ-υ-.

are easily derived from what has gone before. Their etymology is more important than their definition.

The recognition of this principle is due to the insight of B. Snell; cf. his *Gr. Metrik* (4th edn., 1982), 54-7. His way of setting out metrical schemes in his edition of Pindar is very helpful. So far as possible he ranges 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. ---○○○○, as a variation on a glyconic, is noted as (*gl*). This does not *define* the colon, because the same siglum elsewhere may stand for ---○○○○, but it interprets it.

In analysing odes of this kind the identification of cola is not enough. We need a vocabulary that contains verbs as well as nouns; in other words, we need to classify the procedures by which successive verses are generated. Eight procedures (some of them subdivisible) may be distinguished.

(i) Simple repetition. This may be of a whole verse, as in Pind. *O.* 9 str. 3-5 three successive periods have the same form *gl r ||*, or of a rhythmic phrase such as a reizianum or iambic metron.

(ii) Repetition in a recognized equivalent form, e.g. with one position resolved, or with a theoretical anceps realized as a short instead of a long. Cf. the changing forms of *tl* in Pind. *P.* 11 str. (above), or *O.* 10 str. 2-3 *ia dod ||* × ○ ○ - ○ ○ ○ - ○ ○ ○ - - (four iambic metra of different forms).

(iii) Addition, either of an extra position at the beginning or end (or both ends) of a colon, or of an iambic prefix or suffix. The first type is exemplified by the progression from *tl* to *gl* in the third line of Pind. *N.* 4 str. (above, p. 62); *dod* → *ph* is particularly common. Both types are seen in *P.* 11 str.

(iv) Subtraction, the converse of (iii), e.g. *B.* 16 ep. 6 *tl dod*; Pind. *O.* 1 str. 1 *gl ph*.

Sometimes the lost element is replaced by an iambic metron, e.g. Pind. *Pae.* 6 str. 12-ep. 1 ○ ○ ○ ○ - - || ○ ○ ○ ○ ○ ○ - ||. Subtraction at one end may be combined with addition at the other, as in *P.* 11 ep. 3-4 *hag . . . || gl*; *P.* 10 str. 1-2 *ph || tl*.

(v) Internal expansion (dactylic, rarely choriambic), e.g. *O.* 10 ep. 5/8 *tl . . . tl^d*; *Pae.* 4 str. 4-6 *ia gl^d || gl^{2d}*.

Sometimes subtraction is compensated by expansion, as in Pind. fr. 106. 5 *gl ph^c*; fr. 169 str. 6-7 *gl | ph^{2d}*.

The concept of expansion is also applicable to iambs. Dochmii, ithyphallics, and lekythia sometimes appear to be derived from preceding iambic metra (*O.* 4 ep. 3-4, 5 str. 1-2, *N.* 7 str. 1/3, *Pae.* 4 str. 3), sometimes themselves undergo iambic expansion (*O.* 1 str. 5-6 *lk || lk ia*; *P.* 8 str. 6-7 *kδ || ia kδ*; fr. 94a str. 3/ep. 1 *ia ith || . . . 3ia ith*).

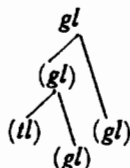
(vi) Compression, the converse of (v), e.g. *P.* 10 ep. 3-4 *tl'' ia || tl'' ia*; *Pae.* 9 str. 1-2 *gl^{2d} || ia gl*. Often an aeolic colon is echoed by a following choriambic colarion, - - - - or - - - - (*O.* 9 str. 9-10, ep. 4-5, 14 str. 6, *N.* 2 str. 4-5; *B.* fr. 11. 2, etc.). Compression of iambic cola is illustrated by Pind. fr. 94a ep. 1-2 *ia ia ia ith | . . . ia ia ith*; *P.* 2 ep. 3-4 *gl dod'' hδ | gl ia*; *N.* 7 str. 6-7 *hag kδ || hag ia*.

(vii) Inversion, most commonly of - - - - or - - - - in aeolic cola (anacalasis); e.g. in *O.* 9 str. 3-6 we have thrice *gl ph ||*, then *gl'' | ph*; *O.* 14 begins *tl'' | ia tl ia*. Sometimes this is combined with addition (e.g. *B.* 4. 9-10 *gl'' | hi*), subtraction (e.g. *N.* 4 str. 5 *gl'' tl*), expansion (Pind. fr. 140b. 3-6 *tl'' . . . tl^d*), or compression (Simon. 542 str. 1 *dod^d dod''*). As the analysis of Pind. *P.* 11 has shown, a whole colon may be turned back to front; cf. *Pae.* 2 str. 5-6 *ph | tl | ph*. Palindromic sequences may result, as in Pind. fr. 163 - - - - - - - - - - (*tl ia ph*; cf. Simon. 520. 1-2).

(viii) Modulation of the rhythm by the alteration of one or two positions. (a) Aeolic to dactylic: *B.* 4. 2-3 - - - - - - - - | - - - - - - - - |. (b) Aeolic to iambo-trochaic: *O.* 10 ep. 5-6 - - - - - - || - - - - - ||. (*hδ* and *kδ* often arise in this way.) (c) Dactylic to aeolic: *O.* 4 ep. 6-7 - - - - - - | . . . | - - - - - - |. (d) Iambic to aeolic: ib. str. 1-2 - - - - - - || . . . - - - - - - || (then in line 3 an abnormal double-drag mutation - - - - -); *Pae.* 1. 7-8 - - - - - - || - - - - - -.

Modulation out of aeolic is particularly common. Alternative modulations may appear consecutively, e.g. *N.* 6 str. 3-5:

3 { ~~~~~~
 - - - - - - - - |
4 ~~~~~~ - - - - - - - - ||
5 ~~~~~~ - - - - - - |



Modulation can be combined with addition, subtraction, or expansion.

The initial period of the strophe commonly consists of a single standard colon (Pind. *O.* 9 $\tilde{t}l$; 13 \tilde{r} ; 14 $t\tilde{l}$; *P.* 8 $\tilde{g}l$; 10 ph ; *N.* 2 gl ; *Paē.* 15 ph ; *B.* 16 $t\tilde{l}$), perhaps with iambic extension (*N.* 6 $ia_{\Lambda} | gl \tilde{a}ia$; 7 $hi ia$; *I.* 7 $\tilde{t}l ia_{\Lambda}$; fr. 106 ditto; *B.* 2 $ia ar$; 6 $ia gl ia_{\Lambda}$); or of two similar cola combined (*O.* 1 $gl ph$; 5 $dod'' dod_{\Lambda}ia$; *P.* 6 $ia gl gl''$; 11 $t\tilde{l}'' t\tilde{l}_{\Lambda}ia_{\Lambda}$, etc.). Less often it is made up of iambic units (*P.* 5, 7) or other combinations. In some poems the initial motif is kept in view throughout the strophe; cf. *P.* 11 (above), *I.* 7; *B.* 6. A commoner pattern, however, is progressive development, each verse derivable from the one preceding or the one before that, with only occasional back-references to the beginning. An analysis of a strophe from Simonides 542 will illustrate this.

τούνεκεν οὔποτ' ἐγὼ τὸ μὴ γενέσθαι δυνατόν

διζήμενος κενεὰν ἐς ᾗ-

π'ράκτον ἐλπίδα μοῖραν αἰῶνος βαλέω,

πανάμωμον ἄνθρωπον, εὐρυδέξος ὅσοι

καρπὸν αἰνύμεθα χθονός·

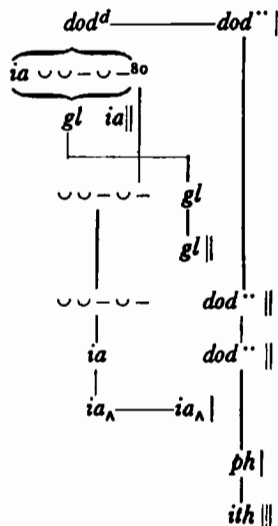
ἐπὶ δ' ὑμῖν εὐρῶν ἀπαγγελέω.

πάντας δ' ἐπαίνημι καὶ φιλέω,

ἐκῶν ὅστις ἔρδῃ

μηδὲν αἰσχρόν· ἀνάγκῃ δ'

οὐδὲ θεοὶ μάχονται.



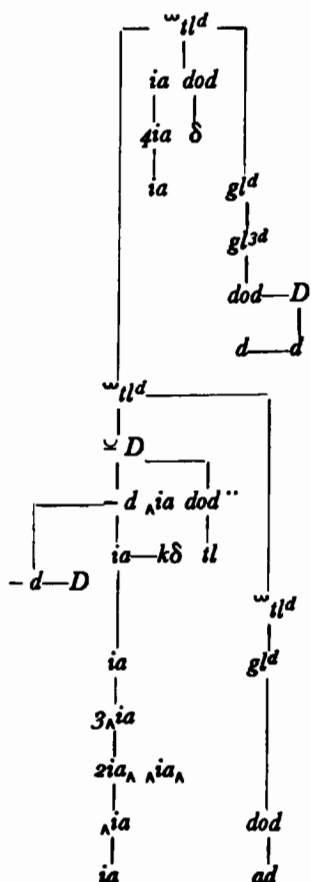
⁸⁰ This is a fairly rare colon, like a glyconic with an extra syllable at the front. I call it (unimaginatively) enneasyllable (*enn*).

Str./ant.

3-00-00-0- |
 --0--00-0- ||
 --0--00--00--00-2--0- ||
 0-0- 2--00-00-0- ||
 --00-00-00- | 00-0- |
 --00-0- -00-00-
 -00- -00-
 0-00-00-0- |||

Ep.

2-00-00- |
 --00--0-00-00- |
 --0- --0-0---00-0- ||
 --00--00-00- |
 00-00-00-0- ||
 0-0-0---00-00-0- ||
 -00-0--0- |
 0-000--- |
 00- --00-0- ||
 0-0- --00- |||



The beginning of the epode is commonly related to the end of the strophe, as in the Paean just examined. For other examples see *BICS* 28 (1981), 34.

Certain peculiarities of responson deserve mention. (a) In Pind. *P.* 8. 47, 10. 30, 60 cj., *Paē*. 2. 2,⁸¹ $\cup\text{---}\cup\text{---}\cup\text{---}\cup\text{---}\cup$ appears in responson with $\times\text{---}\cup\text{---}\cup\text{---}\cup$ ($k\delta$), and is to be accepted as a legitimate though rare form of it. (b) In

⁸¹ Also *O.* 13. 81, if not *Γαῖαόχων*.

N. 6 str. 8 ———— responds with ———— and ————.⁸² (c) In *I.* 8 str. 1 what is otherwise a normal iambus —:— twice recurs as ——|—.⁸³ (d) In *B.* 16. 17 (———)—— becomes —— (drag) to accommodate the name *Κηναίωι*. (e) Contraction can occur in dactylic expansion: *Pind. Pae.* 6 ep. 11 ————; fr. 169 str. 7 ————; cf. *O.* 10 ep. 3 and 14 str. 9.

Iambic

It has been mentioned that sequences of iambic metra may appear in the aeolic poems and occasionally begin them. In odes such as *O.* 10 and *P.* 5 they play a large part; and there are other odes which are almost wholly composed of them, with only isolated cola of other types: *Simon.* 541; *Pind. O.* 2 and fr. 75; *B.* 17 (*Ἡθελ*).

In the *Simonides* and *Bacchylides* poems and the *Second Olympian*, the principles followed are these:

1. The iambic metron is the basic unit. The forms used are: (unsyncopated) — — — —, (syncopated) — — — —, — — — —, — — — —, — — — — (the last only at period-end). 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 avoided.⁸⁴

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

3. *Simonides* and *Bacchylides* have a brief dactylic burst in mid strophe. *Pindar* ends his strophe with *ia* *ia* — — — —.

Here is the whole of his first strophe:

Ἀναξίφορμιγγες ὕμνοι,	<i>ia tr</i>
τίνα θεόν, τίν' ἦρωα, τίνα δ' ἄνδρα	
κελαδήσομεν;	δ 2 <i>ia</i> <i>ia</i>
ἦτοι Πίσα μὲν Διός· Ὀλυμπιάδα δ' ἔστασεν	
Ἡρακ' ἑλῆς	<i>ia</i> 2 <i>ia</i> <i>ia</i> <i>ia</i>
ἀκ' ῥόθινα πολέμου·	<i>ia</i> <i>ia</i>

⁸² In ep. 7 of the same poem the manuscripts offer 21 ————, 43 ————, but here the assumption of corruption at 43 allows a way out.

⁸³ Here too emendation is possible (*Barrett*).

⁸⁴ Exceptions: *B.* 17. 14 (*Ἐρίβω*), 74 τὰδε μὲν <ἐμ>, 97 δελφίνες ἐναλιναιέται, 116, 82; *Pind. O.* 2. 10; *Simon.* 541. 1 if *κρινεῖ* is the present tense.

Θήρωνα δὲ τετραορίας ἔνεκα νικαφόρου $ia^{\omega} \text{ }_{\lambda}ia: \text{ }_{\lambda}ia \text{ }_{\lambda}ia ||$
γεγωνητέον, ὅπι δίκαιον ξένων, ἔρισμ'
Ἀκ¹ράγαντος, $\delta \text{ }_{\lambda}ia \text{ }_{\lambda}ia \text{ }_{\lambda}ia ||$
εὐωνύμων τε πατέρων ἄωτον ὀρθόπολιν. $ia^{\omega} \text{ }_{\lambda}ia \text{ }_{\lambda}ia \text{ }_{\lambda}ia \text{ }_{\lambda}ia |||$

Here and in the Bacchylides poem, caesurae and bridges tend to group the metra into 'dimeters' and 'trimeters'. For details, and inferences about the origins of this type of metre from traditional cola, see *ZPE* 37 (1980), 150 ff.

Bacchylides' poem is noteworthy for the fact that at eight places the metrical scheme admits responsion between synco-pated and unsynco-pated iambics, mostly between $\omega\omega\omega-$ and $\omega-\omega-$ at the beginning of 'dimeters' or 'trimeters', but also in one place between $\omega--$ and $\omega-\omega-$.⁸⁵ 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.⁸⁶

In Pind. fr. 75 the additional forms $\omega\omega\omega-$, $\omega-\omega\omega$, and $-\omega\omega-$ occur among the iambics, and there is a greater admixture of aeolic cola.

Dactylic and Dactylo-epitrite

In Pind. *N.* 6 and *B.* 16, after modulation from aeolic to dactylic has occurred, the dactylic measures take on a thematic significance of their own and remain prominent throughout. In *B.* 19, an entry for the Athenian dithyrambic competition, dactylic cola with iambic dimeters are the basic material from the start:

$zia \text{ }_{\lambda} | D | \omega D \text{ }_{\lambda}ia_{\lambda} || \omega D \omega D | \text{ }_{\lambda}ia_{\lambda} || -D d \text{ }_{\lambda}ia_{\lambda} || -d \text{ }_{\lambda}pe ||$ etc.

Towards the end of the strophe *dod*⁸⁷ appears, and in the epode aeolic cola seem to have played a somewhat larger part. *B.* 20 also seems to have been predominantly dactylic, with repeated use of phrases of the form $| -D |$ or $| \times D - |$, but not without asymmetric cola.

A much larger number of poems belong to the category called dactylo-epitrite, in which dactylic cola are combined with iambo-trochaic metra of a rather stereotyped form, and other elements appear only sporadically.

⁸⁵ Unless *Κνωσίων* in 39 is disyllabic. For discussion of the metrical and associated textual problems see *ZPE* l.c.

⁸⁶ Even a syllable whose length depends on plosive + liquid may occupy one of these triseme positions: 37 *τέ οἱ δόσαν ἰσπλοκοὶ* $\omega-\omega\omega \text{ }_{\lambda} \omega-$.

In B. 3 an aeolic strophe and antistrophe are followed by a D/e epode, while in Pind. O. 13 development from aeolic to D/e takes place within the strophe itself (and the epode is D/e).

The term 'dactylo-epitrite' is due to Westphal; it is cumbersome and inapposite, but firmly established. *ἐπίτριτοι πόδες* in ancient terminology were those feet (such as -υ--υ) in which, reckoning the long as equal to two short, the proportion 4/3 obtained between thesis and arsis (Heph. p. 12. 11 ff. C. with sch. p. 112, etc.). The Pindaric scholia find epitrite trochees in this metre, and indeed they are common in it, but not fundamental.

It has become customary to analyse dactylo-epitrites using a set of symbols devised by Maas:

D -υ-υ-υ-υ-
*d*¹ -υ-υ-
*d*² υ-υ-

E -υ-υ-x-υ-
e -υ-υ-

Most poems can be treated as wholly constructed out of these units with or without a 'link-syllable' (usually long) before, between, and after them. For example, the strophe of the Third Pythian can be transcribed

e-D || *e*-D-E || -D || D*d*²*d*² | -E-*d*¹ || *e*-D-*e* || D*e*-E || D-*e*- ||

I follow this system with two modifications. I use *D*² instead of *Dd*² for -υ-υ-υ-υ-υ-υ-, which there is no reason to treat as a compound, and similarly *D*³ for *Dd*²*d*², *E*² for *E* × *e*. And I call -υ-υ- simply *d* (cf. p. 48), using no symbol for υ-υ-.

It should be appreciated that this is merely a convenient method of notation, not an 'etymological' analysis.⁸⁷ The 'link-syllable' is a false concept as far as the process of creation is concerned. Greek poets compose with cola and need no mortar to join them. -D, -D- are cola in their own right: we have met them in Alcman and Stesichorus, in combination with such cola as *2tr* (= E-), *pe* (-e-), υ-υ-υ- (υυ*e*). The poems of Stesichorus' first category (p. 49) are to all intents and purposes dactylo-epitrite, and just as capable as Pindar's of being expressed in the D/e notation. The differences are not differences of principle but of detailed technique.

The essential differences in the later poets are: the elimination

⁸⁷ Cf. Snell, *Bacchylides* 24*; Korzeniewski, 141.

⁹² Cf. 521. 3 οὐδὲ τανυπτερύγου μύας, 543. 15 κύματος οὐκ ἀλέγεις οὐδ' ἀνέμου φθόγγον (neither fragment is D/c).

The ithyphallic at the end (= catalectic *E*) is not found in Pindar or Bacchylides, but reappears as a *D/e* clausula in tragedy. Cf. p. 49 on the Stesichorean clausula || --- ∪ --- |||.

531 (τῶν ἐν Θερμοπύλαις θανόντων κτλ.) has generally been regarded as *D/e*, but as it stands it contains some aeolic cola, and the dactyls etc. could have arisen in an aeolic context. Shorter fragments which may be *D/e* are 515, 585, 598, 600.

The Rhodian poet Timocreon (who knew Simonides) uses *D/e* in *PMG* 727 (apparently non-triadic, if Bowra's correction is accepted in 12). See below, p. 75.

In the two *D/e* poems of Bacchylides and Pindar that can be dated to the 490s we see a very simple pattern of repeated progression from *D*- to *e*-cola, with an accumulation of the latter at strophe-end:

B. fr. 20B - *D* ∪ *e* ∪ || *D* ∪ *e* - || *D* ∪ *e* - | *E*² |||
 P. 12 (490) - *D* - *D* || *D* - *D* | - *D* - *E* || *D* : - *D* || - *D* - *E* || - *D* - *E* || *D* ∪ *e* || *E*² - |||

In B. 13 (c.489) the *D* × *e* sequence still predominates, though we also find periods of the form *E* - *D* × *e* - || and *e* - *D* - *E* ||. Pindar's ode for the same occasion (*N.* 5) shows greater variety, as does most of the subsequent work of both poets. The great majority of strophes, however, continue to end with iambo-trochaic rhythm.⁹³ Out of seventy-four preserved strophe-ends, forty-two end with *E* -, a further nineteen with *E*, and only eight with a dactylic colon.⁹⁴ As for beginnings, Bacchylides continues to favour - *D* (14 out of 27; 3 *D*, 3 *e* - *D*, 3 - *e* - *D*), whereas Pindar has it in only twelve strophes out of fifty-eight (14 *D*, 15 *e* - *D*, 5 - *e* - *D*, 7 *E*).

The following table compares the total frequency of different cola (ignoring the presence or absence of 'link-syllables') in Pindar's Olympians and Pythians with their frequency in Bacchylides.

	<i>D</i> ² , <i>D</i> ³	<i>D</i>	<i>d</i>	<i>E</i> ² , <i>E</i>	<i>e</i>
Pind. <i>O.</i> and <i>P.</i>	5	149	16	77	96
B.	1	152	3	103	78

It may be seen that Pindar shows greater freedom than Bacchylides in the length of his dactylic phrases, and a greater leaning towards *e* as against the longer iambo-trochaic cola.

⁹³ Observed by G. Zuntz.

⁹⁴ The only example of a dactylic ending in Bacchylides is in his latest datable *D/e* ode, no. 7 (452). There are Pindaric examples from at least as early as 476 (*O.* 11).

d appears most commonly in the combination *e-d* (or *E-d*), either at period-end or followed by *e*: it is sometimes regarded as taking the place of an expected $\cup\cup\cup$, so that *e-d(e)* stands instead of *E-(e)*.⁹⁵ Where *d* begins a period, it is normally followed by caesura.⁹⁶

In twelve places in Pindar and once in Bacchylides we find periods beginning with $\cup\cup\cup$. Four of these are beginnings of strophes (*O.* 7, followed by $\cup\cup\cup$ -*D*; *N.* 10, followed by $\cup\cup\cup$ -*E-D*; *P.* 9 and *B.* 1, followed by \times *D*(-)): here $\cup\cup\cup$ may perhaps be regarded as a variant of $\cup\cup\cup$.⁹⁷ In all but two of the other nine places the preceding period ends with *D*, and here $\cup\cup\cup$ (in *N.* 8 str. 4 $\cup\cup\cup\cup\cup\cup$) seems to be simply a continuation of the dactylic rhythm over the pause. The exceptions are *P.* 3 ep. 8-9, where $\cup\cup\cup$ -*D-e* || $\cup\cup\cup\cup\cup\cup$ -*E* may be seen as a redivision of $\cup\cup\cup$ -*D-e* | *D-E* (cf. 5-6 *D-E* || *D-E* ||), and *P.* 9 str. 3, where $\cup\cup\cup$ -*D* repeats the opening of the strophe.

The 'redivision' principle also accounts for the oddity at *O.* 6 str. 5-6, $\cup\cup\cup$ -*D* || $\cup\cup\cup$ -*E-D* ||. Snell further invokes it⁹⁸ to explain two cases of 'hypermetric' -- at period-end:

P. 1 str. 2-3 $\cup\cup\cup$ -*D* || $\cup\cup\cup$ -*E* || (he derives this from $\cup\cup\cup$ || -).
9 str. 2-3 $\cup\cup\cup$ -*E* || $\cup\cup\cup$ -*D* ||

But it is better to recognize here the syncopated close ($\cup\cup\cup$ or $\cup\cup\cup$) which we have already found in Simonides' *D/e*.⁹⁹ In *P.* 1 Pindar repeats it to start the next period; in *P.* 9, as I have said, he is repeating the *incipit* of the strophe.

There remain two further places in which Pindar goes beyond the usual cola: *O.* 7 ep. 2-3 $\cup\cup\cup$ -*E-D* | $\cup\cup\cup$ | (= probably *E-De* ||) *d*: $\cup\cup\cup$ | $\cup\cup\cup$,¹⁰⁰ and *N.* 8 ep. 4 $\cup\cup\cup$ -*e* || $\cup\cup\cup$ || (= *ia kδ*). The latter poem is one with a number of uncommon features.

⁹⁵ In five places in Pindar (*O.* 3. 35, 6. 28, *P.* 3. 6, 4. 118, 184) the manuscripts give $\cup\cup\cup$ -*d(e)* || in responson with $\cup\cup\cup$ -*E*(-)||; three of them are at strophe-end. All can be easily emended or otherwise explained, but there is some temptation to recognize a licence (Führer, *Gött. Nachr.* 1976(5), 246 ff.).

⁹⁶ Exceptions: Pind. *P.* 4. 66, 89 (both proper names), 273. This was observed by W. Henseleit.

⁹⁷ The following $\cup\cup\cup$ *E* for $\cup\cup\cup$ *E* in *N.* 10 (Pindar's latest datable ode) is anomalous, though we have met elsewhere $\cup\cup\cup$ doing duty for an iambic metron (pp. 40, 59, 62). We might regard it as an aeolic opening, $\cup\cup\cup$ ($\cup\cup\cup$) = $\cup\cup\cup$, modulating immediately into *D/e*.

⁹⁸ *Pindarus* ii. 167 § 4.

⁹⁹ $\cup\cup\cup$ in *P.* 1. 8 is as expressive as Simonides' $\cup\cup\cup$.

¹⁰⁰ Discussed by Wilamowitz, *GV* 432; O. Schroeder, *Grundriss der gr. Versgeschichte* (1930), 105; Dale, *Papers*, 63; Führer, *Gött. Nachr.* 1976(5), 206 n. 283.

The 'link-position' before and between cola is normally long. $\cup e$ is commoner in Bacchylides than in Pindar, but he tends to limit it to the position $\times e(\times) |$ (often, perhaps always, period-end).¹⁰¹ Pindar seldom admits $\cup D$ or $\cup e$ in places where he has not already established it in the first triad of the poem; in other words, the first triad sets the standard of strictness for the rest.¹⁰² More often than not, however, a short anceps in the first triad is not reproduced in the later ones.

Bacchylides avoids word-end at the places marked with a bridge-symbol in the following sequences: (a) $\times \sim \cup \times |$, (b) $\times \sim \cup \sim |$, (c) $| \sim \cup \sim \times \sim$, (d) $| \times \sim \cup \sim \times \sim$. There are no exceptions to (a), very few to (c), a fair number to (b) (especially where the anceps is short) and (d). (a) and (c) seem to reflect an aversion to the word-shape $| \sim \cup \times |$.¹⁰³

The rhythmic flow is usually even, with the princeps positions separated. But occasionally we find $\dots \cup \sim \cup \dots$, in combinations such as ee , eE , De , eD (rarely DD , Dd). These juxtapositions are often a sign that the strophe is approaching its end.¹⁰⁴ However, there are certain poems, such as *O.* 13, *P.* 1, *N.* 8, where they are particularly favoured.

B. 5 is unique in that in three places in the strophe $\times \sim \sim$ responds with $\sim \cup \sim$. (We have seen a similar freedom in his iambic *Hithēoi*: above, p. 69.) In each case one form or the other becomes constant after the first triad. Another remarkable irregularity of responsion perhaps occurs in his *Asine Paeon*, fr. 4. 70, where $\acute{\alpha}\rho\alpha\chi\nu\acute{\alpha}\nu \iota\sigma\tau\omicron\iota \pi\acute{\epsilon}\lambda\omicron\nu\tau\alpha\iota \sim \pi\alpha\iota\delta\iota\kappa\omicron\iota \theta' \tilde{\upsilon}\mu\omicron\nu\iota \phi\acute{\lambda}\acute{\epsilon}\gamma\omicron\nu\tau\alpha\iota$ ($E-$). There are two apparent parallels in tragedy (see p. 135). Possibly all three passages are corrupt, but they lend colour to the idea that $\sim \cup \sim$ at strophe-beginning is a variant of e .¹⁰⁵

For the possibility of freedom of responsion between $de- ||$ and $E- ||$ see above, p. 73 n. 95. Problems of responsion in Pindar and Bacchylides are discussed at greater length by P. Maas, *Die neuen Responsionsfreiheiten*

¹⁰¹ W. S. Barrett, *Hermes*, 84 (1956), 248–51. He is freest in the early poem 13 and the partly aeolic poem 3.

¹⁰² Barrett *ib.*, after T. Mommsen. In a forthcoming article Barrett shows that it is usually the first strophe or epode that is decisive, and that frequency declines as the poem proceeds. Nearly all exceptions to his rule are with proper names or (oddly) postpositives attached to proper names. In Bacchylides there is no such clear tendency.

¹⁰³ 'Maas's Law' (P. Maas, *Philol.* 63 (1904), 297 ff. = *Kl. Schr.* 8 ff.) as revised by Barrett, *Hermes*, 84 (1956), 251–3, and qualified by L. P. E. Parker, *CQ* 16 (1966), 5–8. It ought now to be called the Maas-Barrett Law (or Bridge). Pindar follows it much less strictly.

¹⁰⁴ Details for Pindar are set out by Snell, *Pindarus* ii. 165–7. Bacchylides' practice is similar.

¹⁰⁵ Cf. Dale, 188 f.

bei *Bacchylides und Pindar* (i, 1914; ii, 1921); H. Höhl, *Responsionsfreiheiten bei Pindar* (Diss. Köln, 1950); R. Führer, *Gött. Nachr.* 1976(5), 244-50.

The constant recurrence of similar cola in D/e makes it more difficult than in the aeolic poems to identify significant relationships between one period and another—especially as in short poems it is not always possible to tell where periods end—and so to follow the process by which a strophe has been built up. Nevertheless some observations can be made.¹⁰⁶ We saw that the earliest surviving D/e poem of Bacchylides, fr. 20B, has the schema $-D \times e - \parallel D \times e - \parallel D \times e - | E^2 |||$. The second verse repeats the first, minus the initial syllable, and the third is an expansion of the second. It is basically the 'aaA' formula which we met in the Lesbians. Beside the Bacchylidean poem we may set Timocreon *PMG* 727, composed in the 470s:

B. fr. 20B	Timocr. 727
$-D \times e - \parallel$	$-D -E - \parallel$
$D \times e - \parallel$	$D \circ E - \parallel$
$D \times e - E^2 $	$D - \parallel \times D \circ E - $

Elsewhere we can see a distinctive initial motif varied continuously through the strophe, as in *O.* 11 str. ' $e-D-$ ' | $e-D$ | $e-d$ || $E-D-$ || E | $E \circ D$ |||, or repeated promptly, as *P.* 9 str. ' $\circ \circ - \times D-$ ' | $E--$ || $\circ \circ \circ D-$ || . . ., or brought back at the end of the strophe, as *O.* 7 str. $\circ \circ -- e-D$ || . . . || $\circ \circ -- e-D-$ |||. It is interesting to note a certain parallelism between the development of the strophes in *O.* 12 (466?) and *P.* 4 (462):

<i>O.</i> 12	<i>P.</i> 4
$e-D$	$e-D$
$e-D$ $-d$ E^2 $E-d$	$e-D$: $-$: $e-D$
$e-D-$ E	$e-D-E-$
$-D-E$	$D^2 \times e-$ $D-E$
	$E-D^2$ $E^2 e$ $E-$.

In both, the $e-D$ sequence is repeated twice (with variations in *O.* 12), and then extended to $e-D-E$, which serves as a pivot to swing the movement over to $D-E$. (There is then a further section in *P.* 4 which enlarges on the theme $e-D-E-$; and the epode begins with $e-D-E$ ||, and ends with $e \times DE$ |||.) In *O.* 12 the epode carries on with $D-e-$ || and variations.

¹⁰⁶ Cf. Wilamowitz, *GV* 449 f.; Korzeniewski, 145-52.

Such phenomena are best apprehended with the ear, not the eye. Here is one strophe from the Fourth Pythian (70-7); read in conjunction with the analysis just given, it will reveal its structure, and at the same time illustrate Pindar's ability to unroll long-breathed sentences over the colon- and period-boundaries to majestic effect:

τίς γὰρ ἀρχὰ δέξατο ναυτιλίας,	}	e - D
τίς δὲ κίνδυνος κρατεροῖς ἀδάμαντος		e - D - e - D
δῆσεν ἄλοις; θέσφατον ἦν Περίαν		
ἐξ ἀγανῶν Αἰολιδᾶν θανέμεν		e - D - E -
χείρεσσιν ἢ βουλαῖς ἀκνάμπτοις·		
ἦλθε δέ οἱ κρύβεν πυκινῶι μάντευμα θυμῶι		D ² - e -
πᾶρ μέσον ὀμφαλὸν εὐδένδροιο ῥηθὲν ματέρος,		D - E
τὸν μονοκ' ῥήπιδα πάντως ἐν φυλακαῖ σχεθέμεν μεγάλοι,	}	E - D ² E ² e E -
εὖτ' ἂν αἰπεινῶν ἀπὸ σταθμῶν ἐς εὐδείελον		
χθόνα μόληι κλειτᾶς Ἰωλκοῦ.		

D/e was the natural metre to choose for a poem of such epic character in view of Stesichorean precedent. Pindar uses this metre in just about half of his Epinicians, Bacchylides in all of his that survive except for three very short ones (2, 4, 6). To judge from the fragments it was particularly favoured for Hymns, Dirges, and Encomia,¹⁰⁷ whereas it is not attested for Partheneia or Hyporchemata, and in Pindar's Paeanes for only three poems out of twenty-three.

Cretics

In conclusion, it must be noted that an anonymous grammarian (Studemund, *Anecdota* p. 225. 30) states that Hyporchemata were often in cretics, and cites an example from Bacchylides (fr. 15). It admits resolution:

οὐχ ἔδρας ἔργον οὐδ' ἀμβολᾶς, ἀλλὰ χρυσαίγιδος Ἰτωνίας κτλ.
Bacchylides also used cretics in a personal poem (fr. 16).

¹⁰⁷ ἐγκωμολογικόν was the metricians' name for the verse $D \times e -$. Sacerdos GL vi. 543-4 distinguishes this as *encomiologicum Stesichorium* from the *encomiologicum Archilochium* = $D \times E$ (i.e. $D || zia$).

III. DRAMA

A. GENERAL SURVEY

HITHERTO we have been dealing with compositions whose metrical structure is uniform throughout, whether stichic, strophic, or triadic. Drama—by which we here understand Epicharmus and Attic drama of the fifth and fourth centuries in its several manifestations, tragedy, satyr-play, comedy Old and New—is a more complex kind of entertainment, made up from a varied sequence of monologues, dialogues, processions, songs, and dances, all in verse but metrically heterogeneous.

Two of Epicharmus' 'dramas', *Choreuontes* and *Epinikios*, were entirely in one metre, the anapaestic tetrameter, and may possibly have been choral addresses without dialogue. Prose is occasionally admitted in Old Comedy for formal utterances such as prayers or proclamations, e.g. *Av.* 865–88, 1035–50, 1661–5; often in Eupolis (sch. *Ar. Eq.* 941).

Three modes of delivery are to be recognized: 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,² mostly strophic. (In Epicharmus only the first type occurs.) In tragedy and satyric drama the sung parts are further differentiated by a veneer of Doric dialect. The dialectal and metrical differences together reflect the separate historical origins of the spoken and sung parts of tragedy. First there were just *τραγικοί χοροί* performing dramatic cantatas in the Dorian tradition of choral poetry, in Attica as in the Peloponnese. The addition of speakers who came and went as the story unfolded was an Athenian innovation, and their speeches were put in the

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

² I except occasional passages of hexameters and one of elegiacs, cf. p. 128.

standard Ionian recitation metres, the iambic trimeter and the trochaic tetrameter catalectic.

According to Aristotle, *Poet.* 1449^a21, the tetrameter was the first of the two to be used; but, while it predominates over the trimeter in Epicharmus, in all extant Attic drama the trimeter is the normal dialogue metre. Tetrameter scenes certainly occurred in Phrynichus, and they occur in the *Persae* and *Agamemnon*, all Euripides' plays from 415 BC on, the *Rhesus*, and commonly in comedy. (Sophocles has only a few very brief tetrameter passages.) From *Agamemnon* on the metre is associated with scenes of heightened tension, which were perhaps delivered in recitative.³

In trimeter scenes a character may utter an exclamation of distress or surprise between verses, without metrical form. He may also, especially in Sophocles, utter an emotional word or two occupying an isolated metron of the form $\cup\text{---}\cup\text{---}$ or $\cup\text{---}\text{---}$, as in *OT* 1468 $\epsilon\theta'$ $\acute{\omega}\nu\alpha\acute{\xi}$, 1471 $\tau\acute{\iota}$ $\phi\eta\mu\iota$; 1475 $\lambda\acute{\epsilon}\gamma\omega$ $\tau\iota$.⁴

The marching anapaests particularly associated with entries and exits of the chorus or others have Dorian antecedents (pp. 53 f.) but, being recited not sung, are not given Doric dialect colouring. It is probable that they were normally accompanied by the pipes.⁵ A major difference between tragedy and comedy lies in the extensive use in comedy of the catalectic anapaestic tetrameter. This measure, unknown to tragedy after Phrynichus, was evidently traditional in the first section of the parabasis, the choral address which must be among the oldest features of Attic comedy. Epicharmus' compositions in this metre have been mentioned above.

Songs may be sung by the chorus or by an actor. But not all actors can sing, and this limited the poets. It is sometimes the explanation of dialogue scenes in which one party sings while the other, who may have no less cause to be excited, answers in speech or recitative.⁶

Most song in drama is structured by responsion. The arrangement of strophes is not the repeating AAAA . . . or AAB AAB . . .

³ For discussion see Pickard-Cambridge, 158–60.

⁴ Cf. *Tr.* 865, 868, *Phil.* 736, 750, 785, 787, 804, *OC* 315?, 318, *Ichn.* 107, 109, 117, 138, 140; *IA* 1132 $\epsilon\chi'$ $\eta\sigma\upsilon\chi\omicron\varsigma$; *Ar. Lys.* 709–10, 716. In *Ach.* 123 it extends to a penthemimer: $\sigma\acute{\iota}\gamma\alpha$, $\kappa\acute{\alpha}\theta\iota\zeta\epsilon$.

⁵ See Pickard-Cambridge, 160–2.

⁶ See Maas, *Metre*, § 76.

which we have met up to now (except that in a few non-tragic passages we do find a short, simple stanza repeated three, four, six, or eight times⁷). The usual pattern is AA BB CC DD . . ., 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, in particular in the *Choephoroe*: 783-837 ABA CDC EFE, 935-72 ABA CDC, and above all 306-478 *an* :: A :: B :: A :: *an* :: C :: B :: C :: *an* :: D :: E :: D :: *an* :: F :: E :: F :: G :: H :: I :: I :: G :: H :: JJ KK *an*. The symbol :: denotes change of singer (Orestes and Electra alternate with the chorus); *an* denotes short passages of marching anapaests recited by the chorus. Each of the strophes JJ is divided between the three voices, and divided at the same points, as is normal when there is a change of voice within a strophe (see Page, *CQ* 31 (1937), 94-9).

The *an* passages, not being subject to a melody, need not respond and are only approximately equal in length. Often, however, there is complete symmetry between passages of which only parts are sung, as in *Aj.* 348-429:

A :: 2 trimeters ::

A :: 2 trim ::

B :: 1 trim :: 1 trim + exclam :: 1 trim :: C :: 2 trim ::

B :: 1 trim :: 1 trim + exclam :: 1 trim :: C :: 2 trim ::

D :: 2 trim ::

D :: 2 trim.

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.⁸ 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.

⁷ *Ach.* 836-59, *Eq.* 973-96, 1111-50, *Thesm.* 959-68, *Ran.* 397-413, 416-39, 814-29; *Cycl.* 495-518.

⁸ *Ach.* 665-718, *Eq.* 551-610, 1264-1315, *Nub.* 563-626, *V.* 1060-1121, *Av.* 737-800, 1058-1117, *Ran.* 674-737. In *Pax* 1127-90 the epirrhemata have a seventeenth line which is a trochaic hexameter catalectic (cf. p. 94). In *Lys.* 614-705 there is a double syzygy with two strophic pairs and four epirrhemata of ten tetrameters each.

Occasionally in tragedy, and often in comedy, strophe and antistrophe are separated by a scene of dialogue, or even more. In *Hippolytus*, for example, a dochmiac strophe at 362-72 is followed by dialogue in trimeters (373-524), a choral song of two strophic pairs (525-64), a passage of mixed trimeters and dochmiacs (565-600), a further trimeter episode (601-68), and only then by its antistrophe.⁹ In the *Peace* there occurs a double reprise: 346-60 ~ 385-99 ~ 582-600; while in *Av.* 1470-93 ~ 1553-64 ~ 1694-1705 we have AA . . . A . . . A, and in *Lys.* 1043-71 ~ 1189-1215 AA . . . AA.

Responding strophes are in a few cases rounded off with an ephymnion, a refrain in which words as well as music are repeated. This is seen in Aeschylus (*Supp.* 112-75, *Sept.* 966-88, *Eum.* 321-46, fr. 343. 34-51 (satyric), cf. *Ag.* 104-59) and later Euripides (*Ion* 112-43, *Ba.* 862-901, 977-1016). It is a device particularly associated with ceremonial songs such as paeans and hymenaea; cf. Pind. *Pae.* 2 epod. 9, 4 epod. 9, 21 str. 7-8; Ar. *Pax* 1329-56, *Av.* 1731-54, *Ran.* 397-413; Heph. pp. 70-2 C.; Fraenkel on *Ag.* 121. Hephæstion cites two examples from the personal poems of Bacchylides (fr. 18-19). For later poetry see p. 157.

Old Comedy uses a greater variety of dialogue and recitative metres than tragedy, but its songs are in general simpler and easily analysed. Satyric drama stands between the two, but much closer to tragedy. The rhythms of dramatic song fall into categories which we have met already—iambic, aeolic, dactylo-epitrite, etc.—but it is common to find different categories mixed within a single strophe. Successive strophic pairs are often rhythmically akin, but need not be.

In the fourth century song ceases to play a significant part in comedy, or at any rate it ceases to be transcribed. In Aristophanes' last two extant plays certain of the choral interludes are represented only by the note χοροῦ or κομμάτιον χοροῦ, and by Menander's time a comic text consists simply of five acts divided by χοροῦ.¹⁰ Presumably the chorus still sang something, but we have no knowledge of its metrical forms; unless the solo *cantica*

⁹ The other tragic examples are of later date: *Phil.* 391-402 ~ 507-18; *Or.* 1353-65 ~ 1537-48; *Rh.* 131-6 ~ 195-200; 454-66 ~ 820-32. There are also examples in the *Ichneutai*.

¹⁰ The direction χοροῦ μέλος also appears in tragic fragments, P. Hib. 4 (Adesp. 625. 9) and 174 (*TrGF* 60 F 1h), in the latter case followed by lyric verses. Cf. perhaps Adesp. 657. 21, 662. 8. Agathon is said to have introduced the practice of singing ἐμβόλιμα. Evidence about fourth-century tragic song is very slight, apart from the *Rhesus*.

of Plautus can be used as evidence.¹¹ Monody is attested for Menander's *Theoporumene*, and we perhaps have a fragment of it, but the exception proves the rule: the character concerned would have sung in real life.

Note. I regard it as certain that the *Prometheus* is post-Aeschylean and the *Rhesus* post-Euripidean. Where I make statements or offer statistics concerning the practice of Aeschylus or Euripides, therefore, these plays are excluded. I ignore altogether the transmitted ending of *IA* (1578-1628), which was composed in late antiquity.¹² I count the rest of the play as Euripides, though it is clearly not all his own work. I follow Dale's chronology for Euripides' plays, i.e. the sequence *El.*, *Tro.*, *HF/IT*, *Ion*, *Hel.*¹³ As for Sophocles, I assume the sequence *Aj./Ant.*, *OT*, *El.*, *Phil.*, *OC*, and am sympathetic to the view that *Tr.* is the earliest of all.

B. DIALOGUE AND RECITATIVE

So far as tragedy, satyric drama, and Sicilian comedy are concerned, we have to consider under this heading only the iambic trimeter and tetrameter, the trochaic tetrameter, the hexameter, and anapaests. Attic comedy shows a somewhat greater variety: there we find also passages in iambic tetrameters catalectic, extended iambic and trochaic periods, and certain peculiar binary verses formed from two short cola.

The iambic trimeter (1): tragedy

The basic form of this metre has been described on p. 40. The scheme there printed is valid for the tragedians, subject to the following additional licences.

1. Resolution of the fifth princeps occurs, though less often than resolution of the first four, and only when the adjacent anceps is short. In Euripides the short syllables in the resolved position are always the initial syllables of a four-syllable word.¹⁴
2. The first metron may take the form $\smile \cup \cup$.¹⁵ A proper name containing the sequence $\cup \cup -$ may also be accommodated

¹¹ Their rhythms certainly derive from Greek comedy, and the comedians whose plots Plautus adapted seem likelier sources than Aristophanes and his contemporaries.

¹² See pp. 176 n. 41, 184.

¹³ A. M. Dale, *Euripides: Helen*, xxiv-xxviii.

¹⁴ Or, in his latest plays, word-group: *Archel.* fr. 14. 1 Austin, *Ba.* 1260, *IA* 844, [1247], 1414.

¹⁵ In Euripides the first syllable, or the first two, may be formed by a proclitic, and so also *S. Phil.* 795. See Descroix, 211 f.

later in the line with the double short replacing any anceps or short except the short of the last foot. Here are figures for the occurrence of $\cup\cup-$ in each foot:

	1st	2nd	3rd	4th	5th
Aesch.	36	—	—	1?	1
Soph.	69	—	4	7	7
Eur.	613	11	14	57	24

Some 40 % of the examples in the first foot are proper names.

The figures are based on Descroix, 110 ff., 196 ff. The author of *PV* has a penchant for the first-foot anapaest: he has 13 instances, of which only one is a name. A second-foot anapaest first appears in Euripides' *Supplices*; it is always followed by short anceps and caesura, $\cup\cup-\cup$.¹⁶ Euripides admits anapaestic feet with increasing frequency in his later years, reaching a peak in the *Orestes* (123 instances, of which 105 are initial). Sophocles had an exceptional number for him (21) in the *Philoctetes* of the previous year. The last plays of both poets show a fall. (We shall find the same pattern with resolution.) With the increase in frequency comes increasing tolerance of avoidable cases, such as *IT* 1457 τὸ λοιπὸν ὑμνήσουσι Ταυροπόλον θεάν, where Sophocles or Euripides in his earlier years would have put the word before a vowel and scanned $-\cup\cup$.

From the rhythmical point of view it may seem paradoxical that $\cup-$ (in the second half of the metron) can be replaced by $\cup\cup-$ but not by $--$, if two shorts occupy more time than one long (p. 20). Evidently the substitution was acceptable (for proper names), in spite of the rhythmic distortion, because it did not destroy the essential contrast of short and long syllables, as $--$ would. It was more readily tolerated in less formal types of verse; we found one apparent example in Hipponax (78. 11), and there are two (both names) in the five-line fragment of the Megarian Susarion. See also p. 59 (Anacr. 433-4) and below (satyric drama, comedy).

3. Very occasionally, to accommodate a name, the first metron has the anaclastic form $-\cup\cup-$: A. *Sept.* 488 Ἰππομέδοντος σχῆμα καὶ μέγας τύπος, 547; S. fr. 880; and probably E. *Supp.* 889.¹⁷ For $-\cup\cup-$ as the equivalent of an iambic metron cf. pp. 57 and 69.

4. Nearly all verses have 'penthemimeral' caesura before the third princeps or, if not, 'hepthemimeral' caesura before the fourth (the latter alternative once in five lines in A. and S., once in seven in E.). But in about 2 % in A., 1 % in S. and E.,

¹⁶ A name such as *Ἀγαμέμνων* is placed $\times-\cup\cup-\times-\cup\cup-\cup\cup-$.

¹⁷ So apparently in the eighth-century epigram from Pithecussae (*CEG* 454) beginning *Νέστορος* εἰ[μ]: εὐπορ[ον] ποτέρειον. Examples without proper names are doubtful (*BICS* 24 (1977), 100).

the caesura comes after the third princeps, right in the middle of the line. In the great majority of cases (49 out of 69 in A., 76 out of 87 in S., 163 out of 170 in E.) there is elision of a word which unelided would reach to the second of the normal caesura points, e.g. *Ag.* 20 νῦν δ' εὐτυχῆς γένοιτ' ἀπαλλαγὴ πόνων.¹⁸ The most plausible case of a verse with no caesura in the second metron at all is *Pers.* 501 στρατὸς περαὶ κρυσταλλοπῆγα διὰ πόρον.¹⁹ Others (*A. Supp.* 244; *S. Aj.* 969) are corrupt or suspect.

Elision at the caesura is quite common, e.g. *OT* 146 σὺν τωὶ θεωὶ φανούμεθ' ἢ πεπτωκότες. But hephthemimeral caesura with elision is generally less common (in Aeschylus much less common) than medial caesura with elision; it is more common only in *PV*, *Held.*, most of Euripides' last plays (from *Helen* on), and *OC*. A combination of two prepositives may stand before the caesura, e.g. *Cho.* 558 θανόντες ἦ καὶ Λοξίας ἐφήμισεν.²⁰ A single monosyllabic prepositive there is exceptional: *PV* 589 τῆς | οἰστροῖ δινήτου κόρης.²¹ Postpositives after the caesura, however, are admitted freely, e.g. *Cho.* 181 οὐχ ἦσσαν εὐδάκρυτά μοι λέγεις τάδε, 193, 573, *OT* 809, *Alc.* 181, *Hec.* 698; a full list in Descroix, 284-7.

A fortiori we should not expect to find single monosyllabic prepositives at the end of the verse. In Aeschylus this does occur occasionally: *Pers.* 486 Μηλιᾷ τε κόλπον, οὐ || Σπερχειὸς ἄρδει πεδίον, *Ag.* 1354 ὥς ||, *Cho.* 1005 μή ||, *Eum.* 238 πρὸς ||. Euripides has only οὐ || following postpositives.²² But Sophocles

¹⁸ Three of the seven Euripidean exceptions can be eliminated by assuming -αισ' instead of -αις (*Hec.* 1159, *Ba.* 1125, fr. 495. 6); there is corruption in the immediate neighbourhood of two more (*Supp.* 303, *El.* 546). The others are *Supp.* 699 καὶ συμπατάξαντες μέσοι πάντα στρατόν, where a deliberate effect may be intended (cf. *Cycl.* 7 cj.), and *IA* 306. *Hel.* 86 and *IA* 630, 635 are interpolated. Examples both with and without elision occur in earlier epigrams (*CEG* 302, 451). On the stylistic properties of trimeters divided in the middle (with or without preceding penthemimeral caesura) see T. D. Goodell, *CPh* 1 (1906), 145-66; G. Stephan, *Die Ausdruckskraft der caesura media im iambischen Trimeter der attischen Tragödie* (Königstein, 1981).

¹⁹ Porson transposed στρατὸς περαὶ to the end. Possibly the boundary between the elements of the compound adjective was felt as a quasi-caesura; cf. p. 44 (*Ἀριστο|γείτων*).

²⁰ Most of the examples listed by Descroix, 282 f. are of this type. In *Hel.* 267 it is a postpositive + prepositive combination: ὅστις μὲν οὖν ἐς μίαν ἀποβλέπων τύχην.

²¹ Quasi-caesura after οἰστρο-? See also *S. El.* 282 (v.l.); *E. Hel.* 818 (dub. l.); *Melanippe Sophe* 2 (p. 26 Arnim: spurious prologue?). At *Or.* 88 Musgrave's insertion of ἐν is to be rejected.

²² *Held.* 1016, *Melan. Desm.* 4, 6, 19 Arnim, *Archel.* 14. 1 Austin. Disyllabic prepositions (not in anastrophe) *El.* 852, *Phoen.* 1317. Cf. Fraenkel on *A. Ag.* 1271.

is much freer: he ends lines not only with *οὐ* and *μή* (*Ant.* 5, 324, *al.*) but with *καί* (*Ant.* 171, *al.*), *ὡς* (*El.* 1309, *al.*), *εἰ* (*OC* 993, *al.*), *ἐν* (*OC* 495), and the article (*Ant.* 409, *El.* 879, *al.*).²³ This tendency of his to ignore the constraints normally associated with period-end also leads him to admit elision over the line-break, usually only of *δέ* or *τε*,²⁴ but at least once of a more substantial word: *OT* 332 *τί ταῦτ' || ἄλλως ἐλέγχεις*; (*OC* 1164 is somehow corrupt); and further to put the postpositive *δῆτα* at the beginning of a line (*Aj.* 986). More remarkable still is *OT* 1084 f. *οὐκ ἂν ἐξέλθοιμ' ἔτι || ποτ' ἄλλος*, not only for the placing of the enclitic at the beginning of the verse but for the combination of this with the *brevis in longo* (*ἔ*)τι, which implies a pause.²⁵

In long continuous speeches in A. and E., sense-pauses are distributed much as in the iambographers, except that E. shows a distinct preference for pause at the penthemimeral rather than at the hephthemimeral caesura. Only 3-4 % of lines have pauses at any other point than after the second, third, fifth, seventh, and final positions. In S. it is more like 10 %. There is never a strong break before the last syllable.²⁶ Where there is frequent alternation of speakers, pauses are more frequent after the second, fifth, and final positions, less frequent after the seventh. This is a consequence of the convention that characters normally end their speeches at the end of a line, and often converse in an alternation of single lines: the first foot suffices for an exclamation or a one-word answer, whereas the space between the hephthemimeral caesura and line-end is small for a supplementary clause.

Division of the line between speakers (commonly called *ἀντιλαβή*, from an inaccurate understanding of Hesych. s.v. *ἀντιλαβαί*) occurs once in *PV* and in nearly all plays of S. and E., more freely in the late ones. It can be made after any metrical position except the penultimate (Descroix, 296-9 gives some details). It has no effect on the prosodic synapheia; one speaker's vowel may be elided by the other's, e.g. *Or.* 1605 *τίς δ' ἂν προσείποι σ' ; — ὅστις ἐστὶ φιλοπάτωρ*.

Porson's law that the rhythm -- | -- ||, where the syllables -- belong to one word and the syllables -- to one word or

²³ Descroix, 291.

²⁴ *Ant.* 1031, *OT* 29, 785, 791, 1184, 1224, *El.* 1017, *OC* 17. The syllables before and after the elision are both long in all cases. For similar behaviour in earlier lyric cf. pp. 33, 47. An apparent example in Euripides, *IT* 961, is usually emended away.

²⁵ The incidence of hiatus at line-end where there is no syntactic pause shows interesting variation in the tragedians. See T. C. W. Stinton, *CQ* 27 (1977), 67-72.

²⁶ A light break at *Pers.* 486, *PV* 502, *S. El.* 1309, *OC* 1130. There would be a strong break at Neophron 15 F 2. 13 as transmitted, but it is easy to add a syllable and make *φεῦ* extra-metric.

word-group, is avoided at the end of the trimeter, is subject to very few exceptions. The most obstinate fall into three categories:

(a) Instances with οὐδείς, as *Alc.* 671 οὐδείς | βούλεται ||, cf. *Phoen.* 747, fr. 494. 1, *Hyps.* fr. ap. Lydum (p. 48 Bond) 3, *HF* 1338, *OC* 1022; also in *Cycl.* 120 and 672. No doubt it was still felt as two words, οὐδ' εἰς; cf. οὐδὲ εἰς in comedy.

(b) Instances with elision: *Aj.* 1101 ἡγεῖτ' οἴκοθεν, *Phil.* 22, *Held.* 529; cf. *Cycl.* 304. So perhaps *Ion* 1 (codd.) νῶτοις (-οισ') οὐρανόν.

(c) Instances where -- | is followed by the article | - :, as *OC* 664 κᾶνευ τῆς ἐμῆς and several satyric examples (*Cycl.* 210, 681, 682, *Ichn.* 341).

Treating the article as an independent monosyllable here is analogous to treating postpositives so in cases such as *Andr.* 230 τῶν κακῶν γὰρ μητέρων, *S. El.* 376, *Tro.* 1182 (σοι), *Phoen.* 885 (τις), but these seem to be more readily tolerated. In *OC* 664 one may prefer to say that κᾶνευ-τῆς-ἐμῆς is felt as an indivisible phrase; cf. 115 ἐν γὰρ τωῖ μαθεῖν ||.

Other apparent infringements of the law are *Pers.* 321 Ἀριόμαρδος Σάρδεσιν (NB names; ἄρδεσιν Bothe); *HF* 933 αἱματωποὺς ἐκβαλὼν (-ῶπας Porson); *IT* 580 οὕτω γίγνεται (ὥδε Porson); *IA* 530 κᾶτα ψεύδομαι (ἐψευδόμην Murray); *E.* fr. 1040. 4 (text uncertain); 1080. 3 (perhaps wrongly ascribed to *E.*); *Critias* 43 F 22 (ascription confused?). Note-worthy, though within the letter of the law, is *OC* 505 τοῦκείθεν ἄλσους ὦ ξένη τοῦδ' ἦν δέ του . . .

The iambographers' aversion to the patterns . . . | - ∪ | - ∪ | - ∪ - || and . . . | - ∪ - | × - | ∪ - || is not shared by the dramatists.

Resolution²⁷ becomes less frequent in Aeschylus as he grows older. In the *Persae* it occurs in 10.5 % of the trimeters (names excluded), in *Septem* 8.8 %, in *Suppl.* 8.1 %, in the *Oresteia* 4.4 %.²⁸ For Sophocles as a whole the figure is 5.4 %; no chronological trend is detectable, but *Phil.* shows a much higher frequency (9.5 %) than the rest, none of which has more than 5.8 % (*Aj.*). Euripides' figure is similar to Sophocles' in his earlier plays, down to *Hipp.*, but thereafter it shoots upwards, reaching a peak of 34.7 % in *Or.* (The frequency of resolutions involving names increases *pari passu*, subject to considerable variations related to the requirements of particular plots.) Among the minor tragedians of the late fifth and earlier fourth

²⁷ By 'resolution' I mean resolution of princeps positions; I do not treat 'anapaestic' feet as resolved.

²⁸ Cf. E. C. Yorke, *CQ* 30 (1936), 116-19; E. R. Ceadel, *CQ* 35 (1941), 84.

centuries, Ion has 7 resolutions in 36 tragic trimeters, Critias 9 in 103, Agathon 9 in 41, Chaeremon 25 in 72, Theodectes 14 in 58, the author of the *Rhesus* 52 in 682 (7.6 %). But in the late fourth century a much stricter style set in. In the fragments of Moschion (69 lines) and his contemporaries resolution is absent.

Two or three resolutions may occur in the same verse (three first in S. *OT* 967 and E. *El.* 61). E. fr. 641. 3 even has three in addition to an initial anapaest,

πενία δὲ σοφίαν ἔλαχε διὰ τὸ δυστυχές.

The often-repeated assertion that short syllables followed by plosive + liquid are avoided in resolved positions is refuted by L. Stephens, *Phoenix*, 29 (1975), 171–81.

The third princeps is resolved more often than all the rest put together, usually following long anceps and caesura. The proportion taken by certain other resolutions increases in later Euripides: that of the second princeps,²⁹ and especially that of the first princeps after long anceps.³⁰ He does not simply admit resolution with increasing frequency, he progressively relaxes prevailing norms. Earlier:

(i) The short syllables occupying a resolved position belonged to the same word. Aeschylus admits *τὰ δὲ μέλλουσι* (*Pers.* 814), *τὸν ἐμόν* (*Ag.* 600, cf. *Eum.* 232, 446, fr. 699); Sophocles *ἴτ' ἴτ'* (*Ant.* 1108), *ᾄ δ' ἄν ἔρῃ* (*OT* 749), phrases with *τίς, τί* (*OT* 99 *τίς ὁ τρόπος* etc.), and eventually *σύ μ' ἐλέησον* (*Phil.* 501), *ᾄ γ' ἔλαβες* (ib. 1247). Euripides comes to tolerate, e.g., *τὸ δὲ πλεόν* (*Supp.* 158), *τίνα λόγον* (*Ion* 931), *ἐν ἀπέχθημα* (*Tro.* 425), *ᾄ δ' ἐπὶ* (*IT* 728), *ποτὲ μὲν* (*Phoen.* 401). In his last plays we even find the line-beginnings *οὐδὲ πάθος* (*Or.* 2), *ὥστε διὰ* (*Ba.* 285), and the verse *Μενέλαε, ποῖ σὸν πόδ' ἐπὶ συννοίαι κυκλείς*; (*Or.* 632). Note that the word before the split never has more than two syllables.³¹

²⁹ In *Alc.*, *Med.*, *Held.*, and *Hipp.* taken together 12 % of all resolution; in *Hel.*, *Phoen.*, *Or.*, *Ba.*, 18 %. A parallel increase is seen in Sophocles: *Tr./Aj./Ant./OT* 7 %, *El./Phil./OC* 15 %. The figure for Aeschylus is 4 %.

³⁰ *Alc.-Hipp.* 0.5 %; *Hel.-Ba.* 12 %. Aeschylus 1.2 %; Sophocles, except *Phil.*, 2.4 %; *Phil.* 9 %. In A. and S. ∪ ∪ is a commoner line-beginning than – ∪, and so in early E., but from *El.* onwards – ∪ predominates increasingly.

³¹ See further C. F. Müller, *De pedibus solutis in dialogorum senariis Aeschyli Sophoclis Euripidis* (Berlin, 1866); Zieliński, 152 f., 161, 181–4, 196–8; Descroix, 164–7, 187–93.

(ii) The short syllables did not usually constitute a disyllabic word. Exceptions occur in some 5 % of Aeschylus' and Sophocles' resolutions; in most of these the disyllable coheres closely with the following word.³² In Euripides the proportion rises from 3 % (*Alc.-Hipp.*) to 17.5 % (*Hel.-Ba.*), with many examples disjunct from what follows, as in *Andr.* 47 ὅς δ' ἔστι παῖς μοι μόνος, ὑπεκπέμπω λάθραι.³³

(iii) Words scanning $\cup\cup\cup-$ were placed in the second half of the line, with the initial syllables occupying the resolved position.³⁴ But from about 415 Euripides starts putting them also before the caesura, $\cup\cup\bar{x}$ |, and he does this increasingly often thereafter.³⁵ The basis of the earlier norm was not a preference for initial syllables as such in resolved positions, but the instinct to put the long syllable in a princeps position. On the same principle:

(iv) Words scanning $-\cup\cup\cup$ were placed in the 3rd/4th or 4th/5th feet with the final syllables in the resolved position;³⁶

(v) words scanning $\cup\cup-$ were restricted to the first foot;³⁷

(vi) words scanning $-\cup\cup$, where not made by position into $-\cup-$, were restricted to the end of the line.³⁸ Euripides increasingly places words of these types with the long syllable in aneeps positions:

$-\cup\cup\cup$ $-\cup\cup\cup$
 $\times - \cup - \times$ | $-\cup$: $-\times - \cup$ —³⁹
 $-\cup\cup$ $\cup\cup-$

³² But cf., e.g., A. *Supp.* 516; S. *Aj.* 343. An incomplete list in Korzeniewski, 54 n. 61. Archil. 49. 7 had *περὶ πόλιν*, Hippon. 42. 2 *παρὰ τόν*.

³³ For disyllable followed by light pause cf. *El.* 1094, *Tro.* 1177, *HF* 978, 1181, *IT* 370, 1040, etc.; heavy pause e.g. *HF* 593, *Hel.* 1449. A full list of disyllables in Zieliński, ll.cc.

³⁴ No exception in Aeschylus; in Sophocles *Tr.* 878?, *Phil.* 1226, 1323; *OC* 1295? (name).

³⁵ Zieliński, 178, 194 f.; Dale, *Eur. Helen*, xxvi f.

³⁶ Exceptions outside Euripides: *PV* 730, *Aj.* 340, 575, *El.* 326, *Phil.* 425 (all names); *Phil.* 999 (v.l.), 1003, 1392, 1420.

³⁷ Exceptions: *Pers.* 405, 475 (name), *Ag.* 539 (cj.); *Prom. Ly.* fr. 326. 1 (name); five in earlier Sophocles, ten in *Phil./OC*.

³⁸ Exceptions: A. *Ag.* [7] *ἀστέρας*, *Cho.* 986; S. *Aj.* 846, fr. 582 (all **Ηλιος* or $-\epsilon$). See Fraenkel on *Ag.* l.c. (p. 8).

³⁹ See Zieliński, 156, 159, 167–9, 175–6, 188–90, 193–4; Descroix, 184 f.; Dale l.c. If this treatment of $-\cup\cup\cup$ (as, e.g., in *IA* 846 *ἀμφω γὰρ οὐ ψευδόμεθα τοῖς λόγοις ἴσως*, as against 1270 *οὐδ' ἐπὶ τὸ κείνου βουλόμενον ἐλήλυθα*) strikes an English ear as more harmonious, it is only because of our habit of pronouncing Greek with a Latin stress accent and stressing the princeps of the verse.

He also makes freer use of such word-shapes as $\cup\cup\cup\cup$ and $\cup\cup--$, which had been little used in tragedy.

These usages have precedents in the iambographers: cf. Archil. 19. 3, 20, 48. 25, 133. 1; Hippon. 26. 3, 4, 77. 4, 92. 13, 103. 1. We should not regard Euripides as debasing the trimeter but as acquiring an ever greater facility in fitting language into its framework—at the same time deliberately reducing the solemnity of the tragic verse and its distance from the lively colloquial dialogue of comedy.

The iambic trimeter (2): satyric drama and comedy

The trimeter of fifth-century satyric drama differs from that of tragedy only in its slightly less strict application of Porson's Law,⁴⁰ and in its occasional admission of an anapaest in the second, third, fourth, or fifth foot.⁴¹ Five examples in the *Cyclops*—all in the fourth foot—are of 'split anapaests', i.e. one of the short syllables ends a word or word-group that begins in a preceding foot: 343

$\pi\bar{\upsilon}\rho$ καὶ πατρῶιον τόνδε λέβητά γ', ὅς ζέσας.⁴²

We shall see in dealing with comedy that this is a phenomenon worthy of remark.

At a later period Python and Lycophron wrote satyr-plays according to the much looser versification of comedy (*TrGF* 91 F 1, 100 F 2-4). The fragments of Sositheus, on the other hand, show no deviation from the strictest tragic principles (99 F 2-4).

Epicharmus and the Athenian comic poets use a much freer form of verse. The essential differences from the tragic trimeter are:

1. A significant proportion of lines (7.5 % in Aristophanes, 15 % in Menander) have neither penthemimeral nor hephthemimeral caesura, but either medial caesura or none at all.

2. Anapaestic feet are admitted freely (especially in the first, second, and fourth feet), provided that a resolved princeps does not immediately precede.

⁴⁰ To the examples cited above add A. fr. 17. 23 (*Theoroi*) ὑμᾶς ὦ (ἀ)γαθοί ||; S. *Ichn.* 353 τηῖ 'μητ' μωραίαι || (114 is a doubtful case,]σπου φθ[έγγ]ματος ||); and possibly Ion 19 F 18. 2 (cj. Snell), where an alternative emendation gives a line with medial caesura (without elision), for which cf. E. *Cycl.* 7 (cj. again; cf. p. 83 n. 18).

⁴¹ A. fr. 457; S. *Ichn.* 128, fr. 120, 671?; eighteen instances in *Cycl.*

⁴² Cf. 235; the others (154, 558, 560) are all with οὐ (or ναί) μὰ Δι' ἀλλά.

There is a handful of exceptions in Aristophanes in which $\cup\cup$ | in the second foot (with word-end and usually punctuation) is followed by $\cup\cup$ — in the third: *Ach.* 47, 928, *Nub.* 663, *Av.* 108, *Ecl.* 315. So perhaps in the first/second feet at *Av.* 1283, but the text is uncertain. The Alexandrian comedian Machon has a line (477 Gow) beginning εἶσαγε διὰ πασῶν (δὲ? cf. pp. 14, 18). The princeps of an anapaestic foot may not be resolved: see H.-J. Newiger, *Hermes*, 89 (1961), 175–84; L. Strzelecki, *Eos*, 51 (1961), 261–3.

3. Porson's Law is ignored.

4. Resolved princeps in the fifth foot may be (and in most cases is) combined with long anceps.

The following examples illustrate these points:

- | | |
|--|--------------|
| στένω, κέχηνα, σκορδινῶμαι, πέρδομαι, | (3) |
| ἀπορῶ, γράφω, παρατίλλομαι, λογίζομαι. | (1, 2) |
| (Ar. <i>Ach.</i> 30–1.) | |
| οὐ μοι δοκεῖς· ἀπειρότερον γοῦν διαλέγει | (1, 2, 3, 4) |
| περὶ ταῦτ'· ἀποστῆναι κελεύεις μ'· οὐκέτι | (1, 3) |
| τοῦτ' ἐστὶν ἐπ' ἐμοί, τῷ θεῷ δέ. — τοιγαροῦν | |
| οὐδέ]ν ἀδικεῖς ἡμᾶς, μάτην δὲ κακοπαθεῖς. | (1) |
| (Men. <i>Dysc.</i> 345–8.) | |

It will be noticed that resolution is frequent. The ratio of resolutions to trimeters is 47 % in Aristophanes, 53 % in Menander.⁴³ The resolved princeps may be divided between words

(a) where one is appositive to the other, e.g. *Av.* 181 οἷτι δέ πολεῖται, 1300 ἦιδον δ' ὑπὸ φιλορνιθίας. We may include here such cases as *Ran.* 673 πρὶν ἐμέ τὰς πληγὰς λαβεῖν, and those where the first word is σύ, ὅς, τίς, etc.⁴⁴

(b) where the first word is a disyllable, e.g. *Lys.* 102 ἐμὸς ἀνὴρ, 995 ὁρὰ Λακεδαίμων, *Epitr.* 864 πόθεν ἔχεις, *Dysc.* 296 πτωχὸς ἀδικηθεῖς. In the first foot there may even be a pause or change of speaker after the disyllable: *Ach.* 1023 πόθεν; :: ἀπὸ Φυλῆς, *Dysc.* 144 αὐτός· ὑπάγω, *Fab. inc.* 25.

(c) where there is elision, e.g. *Av.* 1523 τὰμπόρι' ἀνεωιγμένα, *Ran.* 19 ὦ τρισκακοδαίμων ἄρ' ὁ τράχηλος οὔτοσί, *Dysc.* 257 ὁ τὴν χλανίδ' ἔχων.

⁴³ The maximum of five resolutions in one line is attained in Com. adesp. 534 ιμάτιον ἐφόρει μαλακὸν ἐρίων Σικελικῶν. Five anapaests: Ar. V. 979.

⁴⁴ Even with change of speaker in Men. *Hēr.* 69 according to a probable conjecture: σύ, τάλαινα. :: τί:::φανερῶς γε.

(d) in the fixed phrases ἀκούετε λεωί (*Ach.* 1000, *al.*; also *Susarion* 1) and αὐτίκα μάλα (*Eq.* 746, *al.*).

(e) exceptionally elsewhere: *Nub.* 884 τᾶδिका λέγων, *Lys.* 52 μηδ' ἀσπίδα λαβεῖν, *Strattis* 11. 1 ἤρπασε τεμάχη.⁴⁵

In the fifth foot division is very rare; see *Handley*, 68. Fuller material on division in *White*, 40-1, 43; *Descroix*, 167-9, 188-94; *Handley*, 67 f.

Split anapaests are occasionally admitted, e.g. *Ach.* 6 τοῖς πέντε ταλάντοις οἷς Κλέων ἐξήμεσεν, *Av.* 1226 εἰ τῶν μὲν ἄλλων ἄρχομεν, ὑμεῖς δ' οἱ θεοί; with change of speaker, *Lys.* 731. In New Comedy they are very rare. Of the three most certain instances in *Menander* (*Perik.* 178, fr. 397. 3, 620. 10), two have elision at the split.⁴⁶

Epich. 35. 11 ends a line with ὄτι; monosyllabic proclitics are found there from *Aristophanes* and *Eupolis* on, but become more common in New Comedy.⁴⁷ Elision at line-end occurs occasionally.⁴⁸ The unique trisyllabic sixth foot in *Ran.* 1203,

καὶ κωιδάριον καὶ ληκύθιον καὶ θυλάκιον—

an *ad hoc* licence—was perhaps spoken as a tribrach in synapheia with the following ἐν τοῖς λαμβείοισι.⁴⁹

Division of lines between speakers is subject to no limits; see, e.g., *Ach.* 46

ἐγώ. :: τίς ὤν; :: Ἀμφίθεος. :: οὐκ ἄνθρωπος; :: οὐ.

Pl. 393, *Epitr.* 391, *Dysc.* 552.

Variety of stylistic level is characteristic of comedy. Often brief passages occur in which the standard of versification is that of tragedy, the language is comparatively elevated, and plosive + liquid is treated, as in tragedy, as capable of lengthening a preceding short syllable. 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.

⁴⁵ See E. Fraenkel, *Kleine Beiträge* (1964), i. 440.

⁴⁶ See *Handley*, 63-6, with literature, especially W. G. Arnott, *CQ* 7 (1957), 188-98.

⁴⁷ *Descroix*, 294 f.

⁴⁸ *Av.* 1716, *Ran.* 298, *Eccl.* 351; *Archippus* 9; *Dionysius* 2. 33; *Men. Perik.* 350? (all δ', τ', μ', between long syllables).

⁴⁹ *Heph.* p. 15. 10 C. quotes from *Eupolis* (fr. 73) ἀλλ' οὐχὶ δυνατόν ἐστιν οὐ γὰρ ἄλλο (ἀλλὰ Bentley: or ἀλλὰ τὸ?) προβούλευμα βαστάζουσι τῆς πόλεως μέγα.

The trochaic tetrameter catalectic

The scheme given on p. 40 is valid for tragedy, except that

1. Resolution of the penultimate princeps is found (*Ion* 1254 and *Phoen.* 609);

2. there is some evidence of the caesura being postponed to precede the sixth instead of the fifth princeps (cf. the hephthemimeral caesura in the trimeter):

Pers. 165 ταῦτά μοι διπλῇ μέριμν' ἄφραστός | ἐστὶν ἐν φρεσίν.

Phil. 1402 εἰ δοκεῖ, στείχωμεν. :: ὦ γενναῖον | εἰρηκῶς ἔπος.

But in the first line Porson's transposition of διπλῇ to the end is attractive, and Dawe may be right to delete *Phil.* 1402-3. Elision at the caesura is admitted by Aeschylus (δ' only) and Euripides.

3. A short or anceps position may be replaced by ∪∪ to accommodate a proper name (*Or.* 1535, *IA* 882).

Aeschylus has 21 resolutions in 146 verses, 14 %. In *Tro.*, *HF*, *IT*, and *Ion* taken together the figure is 23 %; in *Hel.* 28 %, in *Phoen.* 35 %, in *Or.* and *Ba.* both 37 %, in *IA* 53 %. Aeschylus uses resolution only to accommodate words or word-groups of the shapes ∪∪∪ or ∪∪∪-(x-) or less often -∪∪∪, and he regularly places them at the beginning of one of the two cola. These remain the commonest patterns, but, as in the trimeter, Euripides develops the possibilities of placing a long syllable in an anceps position and the adjacent shorts in the princeps. ∪x first appears in *Ion* 512, ∪x- in *Phoen.* 612, x∪ in *IA* 364, x∪∪ ib. 883 (name), ∪∪x ib. 911, 1354.⁵⁰

The following specimen (*IA* 329-32) will illustrate his free use of disyllabic units:

- τί δέ σέ τὰμὰ δεῖ φυλάσσειν; οὐκ ἀναισχύντου τόδε;
— ὅτι τὸ βούλεσθαί μ' ἔκνιζε· σὸς δὲ δοῦλος οὐκ ἔφυν.
— οὐχὶ δεινά; τὸν ἐμὸν οἰκεῖν οἶκον οὐκ ἔασομαι;
— πλάγια γὰρ φρονεῖς, τὰ μὲν νῦν, τὰ δὲ πάλαι, τὰ δ' αὐτίκα.

τὸν ἐμὸν, τὰ δέ are of course inoffensive splits. Contrast fr. 909. 2 ἀρετὴ δ' ὤνησε πολλὰς· πᾶσα γὰρ ἀγαθὴ γυνή, which is rightly emended (κεδνὴ Nauck).

Single monosyllabic appositives are not found on the wrong side of the caesura or verse-boundary.⁵¹

⁵⁰ ∪x - earlier Archil. 133. 1 (prob.); x∪∪ Hippon. 28. 3; ∪∪x id. 124 (name).

⁵¹ Unless *Eg.* 1302 οὐδὲ πυνθάνεσθε ταῦτ' ὦ παρθένοι τὰν τηϊ πόλει is taken unchanged from Euripides' *Alcemeon Psoph.* (fr. 66). But did Euripides use tetrameters as early as 438?

The Porson-Havet Law prohibiting the rhythm $|| \cup \cup \cup || \dots$ appears to be infringed in *Ion* 514 ἐν δόμοις ἔστ' (ἔτ' Cobet), *Or.* 804, *IA* 1391.

In the comic tetrameter

1. 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 (e.g. *Sicy.* 136, fr. 150. 1). In lines where it is absent there is usually word-end one position earlier or two positions later.

2. A double short is occasionally admitted in the short or anceps of the first three metra. Except in Epich. 90. 2 (name) the syllables $\cup \cup$ belong to a single word or word-group.⁵²

3. Porson's Laws ($\cup \cup \cup \cup \dots \cup \cup \cup$) are ignored.

4. Resolution of the penultimate princeps may be combined with long anceps.

Resolution is less frequent than in the comic trimeter, being especially restricted in the responding passages in epirrhematic syzygies. Division of the resolved position between words is subject to the same conditions as in the trimeter.

In *Lys.* 1014-35 we find a variant form of tetrameter in which the third trochaic metron is replaced by $\cup \cup$; perhaps (though cf. p. 108) the following long is triseme to compensate,

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

The passage continues in ordinary tetrameters in 1036-42.

The iambic tetrameter catalectic

This cheerful metre, which we met in Hipponax (p. 42), is used in Old Comedy mainly for entries and exits of the chorus and in contest scenes. The scheme is:

27	60	41	24	37	64
$\cup \cup$	$\cup \cup$	$\cup \cup$	$\cup \cup$	$\cup \cup$	$\cup \cup$
\times	$\cup \cup$	\times	$\cup \cup$	\times	$\cup \cup \cup \cup$
$\cup \cup \cup \cup$	$\cup \cup \cup \cup$	$\cup \cup \cup \cup$	$\cup \cup \cup \cup$	$\cup \cup \cup \cup$	$\cup \cup \cup \cup$
30	13	11	9	27	10

⁵² In Epich. 245. 2 read πνεῦμ' ἄνω; in 44. 2 κυνὸ γλωσσοί. νή Δία in *Eq.* 319, *Dysc.* 774 seems to be a special case, cf. p. 14. So perhaps διὰ τὸν γέλων *Ecc.* 1156.

The figures give the number of occurrences of double short in each position in Old Comedy. The last short position is doubled only in *Thesm.* 547 (name). Heph. p. 16. 5 C. attests the occasional resolution of the last princeps (υυυ-||) in some form of catalectic iambic (Plautus at least admits it in tetrameters). The sequence υυ|υυ- perhaps occurs at *Nub.* 1063

πολλοῖς· ὁ γοῦν Πηλεὺς ἔλαβε διὰ τοῦτο τὴν μάχαιραν.⁵³

A split anapaest is seen in Cratin. 231 (if it is this metre). Word-break after the dimeter is found in about three lines out of four; in most of the remainder it occurs one position later.

Anapaestic feet are still found in fragments of Middle Comedy, but are absent from the only surviving Menandrian scene in this metre, *Dysc.* 880-958 (where the text indicates accompaniment by the piper). About half of the resolutions here are in the sixth foot. Almost all lines have caesura after the dimeter or one position later, the two types being about equal in frequency.

There is a very thorough monograph on this metre by Franca Perusino, *Il Tetrametro giambico catalettico nella commedia greca* (Rome, 1968). See also Handley, 61 f., 72 f.

Acatalectic iambic tetrameters occur in one scene in Sophocles' *Ichneutai* (298-328), in a fragment of Ion's satyr-play *Omphale* (19 F 20), and apparently in Pherecr. 106:⁵⁴

x-υ- xυυυ- : x:υυυ-σ-υ- ||
υυ

Iambic and trochaic runs

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 synapheia down to the final catalexis. These are known as systems or πνίγη, 'breathlessnesses'. Here is a short example, *Nub.* 1443-51:

ΦΕΙ. τὴν μητέρ' ὥσπερ καὶ σὲ τυπτήσω. ΣΤ. τί φηίς, τί φηίς σύ;
τοῦθ' ἕτερον αὖ μείζον κακόν. — τί δ' ἦν ἔχων τὸν ἥττω
λόγον σε νικήσω, λέγων τὴν μητέρ' ὥς τύπτειν χρεών; — τί δ' ἄλλο
γ' ἦ, ταῦτ' ἦν ποηίς, οὐδέν σε κωλύσει σεαυτὸν ἐμβαλεῖν εἰς τὸ
βάραθρον μετὰ Σωκράτους καὶ τὸν λόγον τὸν ἥττω;

⁵³ ἔλαβεν RV, but υυ- is rare in that position; possibly διά.

⁵⁴ I think not in S. fr. 798.

Resolution occurs (as here *εἰς τὸ βάραθρον*); so does double short in anceps or short position (*μετὰ-Σωκράτους*). A split anapaest occurs at *Eq.* 453.

In *Nub.* 1085-1104 four trimeters separate the tetrameters from the *πνίγος*, which ends irregularly in *hag*.

It is conventional to set out such runs as dimeters. The phrasing is often of dimeter length (see, e.g., *Eq.* 284-99, 367-74, where the characters speak dimeters in turn; *Av.* 386-99), and in the trochaics—but not the iambics—there is regular caesura after each dimeter (except *Eq.* 301, *Pax* 339). But the total number of metra is quite often odd. We may speak of dimeter cola but not of dimeter verses.

A comparable phenomenon occurs at *Pax* 1140-58 ~ 1172-90: the sixteen-line epirrhema in trochaic tetrameters is augmented by a hexameter of the form

- ∪ - x - ∪ - x | - ∪ - x - ∪ - x | - ∪ - x - ∪ - ||.

Anapaests

The anapaestic tetrameter catalectic (see p. 54) was common in Epicharmus and Old Comedy, but admitted only in the earliest phase of tragedy (Phrynichus 3 T 12). It normally has the form

- ∪ ∪ - ∪ ∪ ∪ ∪ - - |
∪ ∪ - ∪ ∪ - | ∪ ∪ - ∪ ∪ - | ∪ ∪ - ∪ ∪ - : ∪ ∪ - - ||.

About nine lines out of ten have the caesura after the second metron, and nearly as many have it after the first; nearly half after the third. Appositives, especially proclitics, quite often occur on the wrong side of the central caesura. Occasionally the first metron, and very rarely the second, takes the form ∪ ∪ - - ∪. Contraction of the first six bicipitia is frequent. Contraction of the seventh biceps is found in Cratin. 139, Crates 17. 4, Philyll. 13. 1, but not in Aristophanes.

As in iambics and trochaics, tetrameters may lead to long runs in synapheia with catalectic close. But Aristophanes also employs anapaestic systems without tetrameters preceding, and where they are represented in fragments from Epicharmus and from Middle and New Comedy we cannot tell that they are associated with tetrameters. In tragedy they are always independent. A further difference from the iambic and trochaic systems is that catalexis with period-end may occur at more than one place in the run. This happens in six out of thirty runs in Aristophanes, and in most in tragedy. There is normally

caesura after each metron except the last before the catalexis;⁵⁵ where there is not, it occurs after the first short of the next biceps, e.g. *Ag.* 52 *περύγων ἐρετμοῖσιν | ἐρεσσόμενοι*.⁵⁶ Metra of the form $\underline{\text{oo}}\underline{\text{uu}}-\text{uu}$ are rare. The clausula normally has the form $\underline{\text{oo}}\underline{\text{uu}}\underline{\text{oo}}-\text{uu}--||$, the last biceps being contracted only in *A. Pers.* 32 (name), 152, *Sept.* 826?, *Supp.* 7, *Ag.* 366; *E. Hipp.* 1350 (v.l.), *Or.* 1015?

Occasionally period-end without catalexis (but not short open vowel in the last position) occurs within the run where there is a sense-pause, especially in emotionally charged contexts: *Alc.* 78, *Med.* 1396, *Ant.* 932, 936, *OC* 139, 143, 170, 188, 1757, *Nub.* 892.

Runs are conventionally set out as dimeters with isolated single metra here and there. This was the ancient practice from the time of Aristophanes of Byzantium. There is as much and as little justification for it as in the case of iambic runs. See *BICS* 24 (1977), 89-94.

Catalectic dimeters appear in stichic use in Cratin. 144.

Both in runs and in tetrameters a sequence of four shorts is avoided. There are a few exceptions: (a) metron-sequence $\underline{\text{oo}}\underline{\text{uu}}-\text{uu} | \text{uu}-\underline{\text{oo}}\underline{\text{uu}}$ *A. Sept.* 827/8, *Eum.* 948; *E. Hec.* 145, *Ion* 226, *El.* 1319/20, 1322/3; *Ar. V.* 397 (tetram.), fr. 685. 3. (b) metron $|-\text{uu} | \text{uu}-$ *Tro.* 101, *Pax* 169, *Thesm.* 822, *Ran.* 1525?, *Ephipp.* 12. 8. (c) metron $| \text{uuu} | --$ *Eq.* 503, *Nub.* 916, *Av.* 688 (tetram.), *V.* 1015 (tetram.).⁵⁷

Words of the shape (. .)--| are placed with the last syllable in a princeps or at period-end.⁵⁸

Note. The above statements concern only recited anapaests. Melic anapaests are handled on p. 121.

Comic dicola

In Old Comedy a number of other 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. Foremost among them is the eupolidean

$\underline{\text{oo}}\underline{\text{uu}}\text{x}-\text{uu}- : \underline{\text{oo}} : \text{o}-\text{x}-\text{uu}- ||$ (*gl'' : gl''*),

⁵⁵ And even there in two instances out of three.

⁵⁶ Exceptions: *PV* 172, *Prom. Ly.* fr. 323. 4 (both quasi-caesura in compound adjectives); *Pax* 1002, *Av.* 523, 536.

⁵⁷ Three of these are the phrase *προσέχετε τὸν νοῦν*: *πρόσχετε* Bentley, cf. *Pherecr.* 79 *πρόσχετε τὸν νοῦν* (*προσέχετε* cod. opt.). *Contra Ar. Ach.* 733, *Eq.* 1014, 1064, *et saep.*

⁵⁸ *A. Wifstrand, Hermes*, 69 (1934), 210; *E. Lefèvre, Wien. St.* 72 (1959), 108-12; further observations by L. P. E. Parker in *CQ* 8 (1958), 82-9.

seen in *Nub.* 518–62 and many fragments of Cratinus, Pherecrates, Eupolis, and Plato; it also occurs in a parabasis-like fragment from a fourth-century satyr-play (Astydamas 60 F 4), and in Alexis (206?, 237); Aphthonius *GL* vi. 104. 4 ascribes it also to Menander and Diphilus. In each colon the first position is usually occupied by a long syllable. When it is resolved, the second position is always occupied by a short.

The cratinean is similar, but has "gl (- - - - -) as the first colon instead of gl" :

Εὖτε κισσοχαῖτ' ἀναξ | χαῖρ', ἔφασκ' Ἐκφαντίδης. (Cratin. 324a.)
 ἄνδρες ἑταῖροι, δεῦρο δὴ | τὴν γνώμην προσίσχετε. (Eup. 37. 1.)⁵⁹

Hephaestion tells us that in the parabasis from which the latter example comes Eupolis sometimes substituted an aristophanean for the second colon, so that the whole became like Anacreon's Σίμαλον εἶδον ἐν χορῶι πηκτίδ' ἔχοντα καλήν, and that he also used 'other very irregular forms' (p. 54. 24 ff. C.). In his *Kolakes* (fr. 159) he maintains "gl : ar for sixteen lines without variation. Pherecrates 131, on the other hand, treats "gl : ar as interchangeable with gl : ph or "gl : ph :

ὦ μαλάχας μὲν ἐξορῶν, ἀναπνέων δ' ὑάκινθον,
 καὶ μελιλώτινον λαλῶν καὶ ῥόδα προσσεσηρῶς·
 ὦ φιλῶν μὲν ἀμάρακον, προσκυνῶν δὲ σέλινα,
 γελῶν δ' ἱπποσέλινα καὶ κοσμοσάνδαλα βαίνων,
 ἔγχει κάπιβόα τρίτον παιῶν' ὡς νόμος ἐστίν.

And in fr. 109 gl | ar is treated as equivalent to gl" | ar and gl" | ph. Hephaestion includes gl" | ph with gl | ph under the name 'priapean' (pp. 33. 19, 56. 10 C.), and we must regard all these verses of the form

$$\left. \begin{array}{l} \text{"gl} \\ \text{gl} \\ \text{gl"} \end{array} \right\} : \left\{ \begin{array}{l} \text{ph} \\ \text{ar} \end{array} \right.$$

as closely akin.

The form gl : ph occurs at Cratin. 221, 320 (perhaps lyric); for the others see also Eup. 361; Ar. fr. 30–1, 141–2. Aphthonius *GL* vi. 151. 24 ff. says of gl + ph 'apud Graecos comoediarum ueterum scriptores plurimum

⁵⁹ δεῦρο δὴ Hermann for δεῦρ' ἦδη. ἦδη was already read by sch. Heph. p. 165. 12 C., but δὴ is more idiomatic, and - - - x - - - is unlikely.

est, et magis apud eos qui satyrica scripserunt; unde a nonnullis satyricum prius uocabatur, uerum postea abiit in consuetudinem ut priapeum appellaretur.'

Another verse used by Eupolis (290-2) is

x - x - ∪ ∪ - - : x - ∪ - ∪ ∪ - ||,

which may be analysed either as *tl''* ∫ *gl''* or as *hag''* : *tl''*. The latter alternative is favoured by the fact that in all the other binary verses here under review the first colon is longer than the second.

If verses such as "*gl* : *ar* and *gl* : *ph* take us back to Anacreon, there are others that take us back to Archilochus. Several poets use *x D* : *x* : *ith* ||, combining in one verse the cola of Archilochus' strophe *x D* - || *ith* ||| (p. 44):

χαῖρ' ὦ μέγ' ἀχρειόγελως ὄμιλε ταῖς ἐπίβδαις,
τῆς ἡμετέρας σοφίας κριτῆς ἄριστε πάντων
εὐδαίμων' ἔτικτέ σε μήτηρ ἱκρίων ψόφῃσις.

(Cratin. 323, cf. 30; Pherecr. 65; Eup. 139?, 236; Ar. V. 1529-37; Strattis (?) 220. 70-103 Austin; Diphilus 12.)

That the connection with Archilochus was consciously made is shown by the verse quoted from Cratinus' *Archilochoi* (fr. 10)

Ἐρασμονίδη Βάθιππε τῶν ἄωρολείων,

which echoes Archilochus' Ἐρασμονίδη Χαρίλαε, χρῆμά τοι γελοῖον, with a metrical irregularity for the sake of a joke about Bathippus, whoever he was.

Again, the verse *4da* | *ith* ||, which Archilochus combined in a strophe with *pe* | *ith* || (p. 43), is a close parallel, if not the model, for the comedians' verse *4da*_Λ | *ith* || (Cratin. 211, 325; Ar. fr. 437), which differs only in having -- | instead of - ∪ ∪ | at the end of the tetrameter.

Another compound with the ithyphallic is *zia* : *ith* ||, used in Pherecr. 181 and Ar. V. 248-72. Resolution occurs in the first two princeps positions of either colon. This metre is to the catalectic iambic tetrameter as the metre of *Lys.* 1014 ff. (above, p. 92) is to the trochaic: the third anceps position is suppressed in both cases.

The ithyphallic was so called because of its use in the Dionysiac φαλλο-
γωγία (sch. Heph. p. 124. 2 C.; Choer. p. 210. 15; Atil. Fort. *GL* vi. 293. 21), the ritual from which Aristotle derives comedy. Cf. *PMG* 851(a)

(song of the ἰθύφαλλοι) *Ik | ith || gia | ith ||*. Menander used ithyphallics somewhere in his *Phasma* (Caes. Bass. *GL* vi. 255. 10).

Hexameters

Short passages of hexameters appear in a few places in tragedy. Probably some were melic, others recitative, others spoken. A riddle of the Sphinx quoted amid narrative trimeters must be spoken (E. *Oed.* fr. 83. 22–5 Austin; so perhaps Theodectes 72 F 4). The verses which Neoptolemus utters between a choral strophe and antistrophe at *Phil.* 839–43 are likely to be recitative: he is not a singing character, and Sophocles chose this metre to maintain a more elevated tone than that of iambic trimeters while the music continued. The dialect is Attic. Most of the remaining examples of hexameters are Doric, and can be assigned to the melic category on this and other grounds; see p. 128.

Epicharmus used hexameters for the song of the Sirens (123), and the Athenian comedians used them for oracles, riddles, passages of hieratic or didactic content, Homeric or Hesiodic associations, etc.⁶⁰ *Pax* 1063–1114 is much the longest example in drama. These will all have been recited; only in one or two passages of comedy do melic hexameters seem to be in question.

The only point of technique worthy of remark in regard to recited hexameters in drama is that the masculine caesura predominates over the feminine, as generally in fifth-century verse after Empedocles (p. 45).

C. SONG

The dramatists' tendency to combine different metrical types within the limits of a single strophe means that a discussion arranged by categories cannot give a complete picture. This is nevertheless the only practical arrangement. By the time we have considered eight types—iambic, cretic-paeonic, dochmiac, aeolic, anapaestic, ionic, dactylic, and dactylo-epitrite—we shall in fact have covered most dramatic songs, and we shall have defined the primary colours, as it were, from which the remainder are mixed, so that the reader will be as well equipped to analyse them as the writer.

This is not to say that he will have a bunch of keys to open all doors. Some tragic lyrics present problems as puzzling as any in the whole field

⁶⁰ Cf. p. 41 on Hipponax; Wilamowitz, *GV* 348 f.

of Greek metre. As no strophe occurs more than twice, period-end is only fitfully revealed by a hiatus or a *brevis in longo*. Textual corruption is frequent, and when it destroys responson between strophe and antistrophe we sometimes have no way of knowing in which of the two, if in either, the true metrical scheme survives.

Apart from modern commentaries on individual plays, most help on difficult passages can be found in Wilamowitz's *Verskunst* and in Dale's *Lyric Metres* and *Metrical Analyses* (BICS Suppl. 21).

1. *Iambic and trochaic*

The lyric iambs of tragedy have some resemblance to the iambs of Pindar and Bacchylides (p. 68), being built up from syncopated and unsyncopated metra mostly grouped in dimeters and trimeters, with occasional dochmiac cola⁶¹ and isolated dactylic or aeolic units.

They are particularly prominent in Aeschylus, none of whose six surviving plays has less than eight melodies of this type. Here we see clearly what the sophistication of the Ceans and Pindar obscures: the fundamental dependence on traditional cola. The bulk of the work is done by the acatalectic dimeter and trimeter, the lekythion, and the ithyphallic, plus a medially syncopated dimeter of the form $\cup\text{---}\cup\text{---}\cup$ (*ia ia*). These (except the trimeter) are often preceded by a full or syncopated metron, most commonly of the form $\cup\text{---}\cup$ or $\cup\text{---}$ ('baccheus'), occasionally $\cup\text{---}$ or --- . We have met this prefixed iambus elsewhere (pp. 31, 62). Aeschylus sometimes doubles or trebles it; for example the strophe *Ag.* 176–83 begins with three lekythia, then has *ia ia lk* |, then *ia ia ia ia lk* |, then *lk* | again, and ends with *ia lk*.

Cho. 631	κακῶν δὲ πρεσβεύεται τὸ Λήμνιον	<i>ia lk</i>
	λόγῳ, γοᾷται δὲ δημόθεν κατὰ π- τυστον, ἦϊκασεν δέ τις	<i>ia 2lk</i>
635	τὸ δεινὸν αὖ Λημνίοισι πῆμασιν.	<i>ia lk</i>
	θεοστύγῳ δ' ἄγει	<i>ia ia</i>
	βροτοῖς ἀτιμωθὲν οἷχεται γένος·	<i>ia lk</i>
	σέβει γὰρ οὐτις τὸ δυσφιλὲς θεοῖς.	<i>ia lk</i>
	τί τῶνδ' οὐκ ἐνδίκως ἀγείρω;	<i>ia ith</i>

The ithyphallic here and in other places clearly functions as the catalectic of the lekythion, which must therefore be regarded (in these contexts)

⁶¹ Those in which the dochmiacs are more than occasional fall within the purview of another section.

The aristophanean clausula, which is distinctively Aeschylean, appears with dactylic expansion (*ar*^d) at *Sept.* 860 (cf. *E. El.* 1226), and with more extended choriambic expansion in a later strophe of that play and in *Agamemnon*:

Sept. 911–21 *ia ith || ia ith | ia ia | ia ia || ia ia ith || δ ar^c | ar^{7c} ||*
Ag. 192–204 *ia ith | ia | ith | ia | ia | ith || ia ia ith || ia ith f lk |*
ar | ar | ar^{6c} ||.

The *ith-lk* conjunction is dovetailed, as also at *Eum.* 920. In *Cho.* 386–93 we find a succession of four aristophaneans in the earlier part of the strophe, the first pair distinguished by caesura, the second pair dovetailed. In *Sept.* 893–4 the aeolic sequence *dod*⁷ || *gl^d* occurs in mid-strophe.

In a remarkable fragment from an early satyr-play (Pratinas *TrGF* 4 F 3 = *PMG* 708)⁶⁹ the satyrs enter with ten highly resolved anapaestic metra (cf. p. 123), then continue with iambs, varied with a few *D*-cola:

3–9 *D ∘ | lk | ia ia ia ∘ D ∘ | lk | lk | ia | ia ∘ | D | zia |*.

No resolution so far, but then

10 παῖε τὸν φρυνεοῦ ποικίλου πνοᾶν ἔχοντα·	<i>ia ia 2tr </i>
φλέγε τὸν ὄλε(σι)σιαλοκάλαμον λαλοβαρύοπα	<i>2tr tr </i>
παρμελορυθ ^θ μοβάταν	<i>^wD </i>
θῆρα τρυπάνωι δέμας πεπλασμένον.	<i>lk ia </i>

The phrasing from *ποικίλου* to *λαλοβαρύοπα* makes it appropriate to use trochaic notation; trochaic and iambic are only different phases of the same rhythmic pattern (cf. p. 40 and below on Euripides).

Sophocles' extant plays each contain one or two iambic strophes or strophic pairs. He admits long anceps somewhat more frequently than Aeschylus (or Euripides), and is a little freer about syllable-for-syllable responsion, e.g. *OT* 194 *ἄπουρον* εἴτ' ἐς μέγαν ~ 207 *Ἀρτέμιδος* αἴγλας ξὺν αἴς (cf. *E. Supp.* 1157 ~ 1163). He does not use Aeschylus' *ar* or *ph* clausulae; he does on the other hand use the catalectic trimeter (*OT* 192, 202, *OC* 541), which is absent from Aeschylus.⁷⁰ Twin clausula at *Tr.* 223 f. The dactylic cola that appear are *D* (*OC* 1082),

⁶⁹ That it really is from an early satyric drama is ably argued by R. Seaford, *Maia*, 29/30 (1977/8), 81–94.

⁷⁰ Except *Sept.* 119 among dochmiacs.

-D- (OT 196), *4da* (Tr. 214, Ant. 879, OC 540). Only in OC 540 does the dactylic colon occupy the penultimate place.

The most unusual of Sophocles' iambic strophes is the epode *El.* 504-15:

	ὦ Πέλοπος ἄ πρόσθεν	- ∞ ∞ ---			<i>ia</i> ^Λ <i>ia</i> _Λ	
05	πολύπονός ἱππεΐα·	∞ ∞ ∞ ---			<i>ia</i> ^Λ <i>ia</i> _Λ	
	ὥς ἔμολες αἰανῆς ταῖδε γαῖ.	- ∞ ∞ ---	- ∞ -		<i>ia</i> ^Λ <i>ia</i> _Λ	^Λ <i>ia</i>
	εὖτε γὰρ ὁ ποντισθεῖς	- ∞ ∞ ---			<i>ia</i> ^Λ <i>ia</i> _Λ	
	Μυρτίλος ἐκοιμάθη,	- ∞ ∞ ---			<i>ia</i> ^Λ <i>ia</i> _Λ	
10	παγχρύσων δίφρων	--- ? -			δ	
	δυστάνοις αἰκεΐαις	-----			(<i>kδ</i>)	
	πρόρριζος ἐκρίφθεις, οὐ τί πω	- ∞ ∞ ---	- ∞ -		<i>ia</i> ^Λ <i>ia</i> _Λ	^Λ <i>ia</i>
	ἔλ(ε)ιπεν ἐκ τοῦδ' οἴκου	∞ . ∞ ---				
15	πολύπονός αἰκεΐα.	∞ ∞ ∞ ---				

The last two lines are problematic.⁷¹

Euripides has iambs in ten plays, in some of them quite extensively. In the later ones, especially in solo arias, there is a tendency towards a more fluent forward movement, over-running the bounds of the trimeter. We cannot divide the tetrameters in *El.* 1179-80, *HF* 109 f., 115 f., *Phoen.* 1728 f., 1751 f., *IA* 1477 f. (cf. S. *OC* 1077 f.), or the pentameter in *Phoen.* 1716 f. This process manifests itself particularly in the proliferation of trochaic phrasing. We have seen a little of this in Pratinas. Aeschylus and Sophocles, too, had occasionally divided their iambic sequences in such a way that a trochaic (or other pendant) colon appears, e.g.

Eum. 505-7 λῆξιν ὑπόδοσίν τε μόχθων·
ἀκεᾶ τ' οὐ βέβαια τλάμων μάταν παρηγορεῖ,

= 2tr | 2lk (dovetailing of *lk* 2ia *lk*).⁷² But in *Helen* we suddenly get this (167-78):

πτεροφόροι νεάνιδες,	<i>lk</i>
παρθένοι Χθονὸς κόραι	<i>lk</i>

⁷¹ *ἔλπιεν* seems the better variant on grammatical grounds; 514 might then be interpreted as a form of *kδ*. Wilamowitz, *GV* 513 transposes *ἐκ τοῦδ' ἔλπιεν*, giving *ia* ∞ ^Λ*ia*_Λ. In 515 the schol. τοὺς πολυκτῆμονας δόμους implies πολυπάμονας for πολύπονους (repeated from 505): possibilities then include ∞ ^Λ*ia* ^Λ*ia*_Λ || - D ^Λ*ia*_Λ |||.

⁷² Cf. *Cho.* 45 f., *Eum.* 325, fr. 17. 16 f.; S. *Tr.* 133, *Ant.* 880; E. *Tro.* 1308, 1315 f., *HF* 111 f.

	Σειρῆνες, εἴθ' ἐμοῖς γόοις	zia
170	μόλοιτ' ἔχουσαι Λίβυν	ia ia
	λωτὸν ἧ σύριγγας ἧ	lk
	φόρμιγγας, αἰλίνουσ<ι>	┌─┐ tr ⁷³
	τοῖς ἐμοῖσι σύνοχα δάκρυα,	tr tr
	πάθεισι πάθεα, μέλεσι μέλεα,	tr tr
	Μουσεῖα θρηγῆμασι ξυνωιδὰ	┌─┐ ┌─┐
175	πέμψειε Φερσέφασσα	┌─┐ tr
	φόνια, χάριτας ἔν' ἐπὶ δάκρυσι	tr tr
	παρ' ἐμέθεν ὑπὸ μέλαθρα νύχια	tr tr
	παιᾶνα νέκυσιν ὀλομένοις λάβηι.	┌─┐ 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. What appear above as 'palimbacchei', ┌─┐─┐, would then appear as bacchei. But we would obviously be missing the essence. In notating trochaics we are not taking the passage out of the iambic category. It has to end iambic.⁷⁴

The only kind of 'trochaic' ending normally admitted is ┐─┐─┐ | ┐─┐─┐ || (S. *Ant.* 364; E. *Supp.* 368, 376, *Or.* 966 f.), and this is not the outcome of preceding trochaic rhythm but a peculiar type of period-close which we met in Simonides, Bacchylides, and Pindar (p. 68). Ithyphallic endings are common—indeed almost invariable in Euripides' earlier iambic lyrics—but the ithyphallic is not an acatalectic trochaic colon but a catalectic iambic one.⁷⁵

The syncopated Μουσεῖα in *Hel.* 174 responds with ὅτι ποτ' ἔλακεν in 186, ┐─┐┐─┐. The text has been suspected, but we found respension of syncopated with full metra in Bacchylides, and there are at least three other apparent examples in Euripides:

Andr. 140 παντάλαινα νύμφα ~ 146 σοί μ' εὖ φρονούσαν εἶδηι.

⁷³ Text uncertain.

⁷⁴ Other passages of this type are *Hel.* 191–211, 247 ff., *Phoen.* 1037 ff., 1732 ff.; *S. El.* 1281 ff., *OC* 1080 ff., 1220 ff., 1729 ff. (under Euripidean influence?).

⁷⁵ In *Ar. Eccl.* 899 the words *ὡλεπε-πέτοιτο* may be an addition, cf. Wilamowitz, *GV* 476. The hiatus at *V.* 1064 does imply period-end, but corruption should perhaps be assumed; 1065 is unlikely to be a complete period by itself. *V.* 407 is also suspect. Neither of these ends the strophe. Trochaic period-ends do seem to occur in more dochmiac and mixed contexts at *Or.* 170, 1469, and ending a purely iambo-trochaic strophe at *OC* 1736.

El. 1185 ἰὼ τύχας, σᾶς τύχας ~ 1201 πάλιν πάλιν φρόνημα σόν.
Or. 965 ἰαχείτω δὲ γὰ ~ 976 ἰὼ ἰὼ, πανδάκρυτ'.

Perhaps enough to establish the licence for this poet.

Possible Aeschylean examples are *Sept.* 170 ~ 178 and *Cho.* 800 ~ 812. Others listed by Wilamowitz, *GV* 269 and 294, are either certainly corrupt or too easily emended to be of service.

Dactylic phrases are rare in Euripides' iambics. The Aeschylean *5da*_A occurs in *Phaeth.* 97; *D* in *Alc.* 876, *Tro.* 566, 589 (all penultimate), and perhaps *IA* 1485, 1489, 1493. The triad-ending -- | -- | ∪ ∪ ∪ | ∪ ∪ ∪ -- ||| at *HF* 136 f. is best interpreted as - *D* (contracted) ∪ | *ih* |||. At *Phoen.* 1753 ff. *Καδμείαν ωἷ νεβρίδα στολιδωσαμένα ποτ' ἐγὼ Σεμέλας θίασον* ||, if not anapaestic, = -*D*⁶, again with contraction of the first biceps. At 246 ~ 257 of the same play, --- | -- | -- perhaps = -*D*-; cf. *Ar. Nub.* 1160 (paratragic), where a colon of the same form follows two *D*-cola.

At *Supp.* 778 the strophe opens with a telesillean, τὰ μὲν εἷδ, τὰ δὲ δυστυχῇ, and for the rest is iambic.

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, e.g. *Thesm.* 459-67,

ἕτερον αὖ τι λῆμα τοῦτο	<i>tr</i> <i>tr</i>
κομψότερον ἔτ' ἢ τὸ πρότερον ἀναπέφηνεν,	<i>tr</i> <i>tr</i> <i>tr</i>
οἷα κατεστρωμύλατο	<i>lk</i> ⁷⁶
οὐκ ἄκαιρα, φρένας ἔχουσα	<i>tr</i> <i>tr</i>
καὶ πολὺπλοκὸν νόημ', οὐδ'	<i>2tr</i>
ἄσύνετ' ἀλλὰ πιθανὰ πάντα.	<i>tr</i> <i>tr</i>
δεῖ δὲ ταύτης τῆς ὑβρεως ἡμῖν τὸν ἄνδρα	<i>tr</i> <i>2tr</i>
περιφανῶς δοῦναι δίκην.	<i>lk</i>

We met this kind of structure on a smaller scale in Anacreon (p. 57: *2tr* | *2tr* | *2tr* | *lk* |||). Resolution affects the first princeps of the trochee more often than the second.

The simplicity and uniformity of that strophe is typical of Aristophanes' iambics. He makes little use of syncopation except when parodying tragedy (as in *Ach.* 1190 ff., *Av.* 851 ff.,

⁷⁶ οἷα is perhaps scanned ∪ ∪; substitution of double short for single is unusual in sung iambics and trochaics (*Ach.* 849 (name); *V.* 407; *Thesm.* 436-8 seems corrupt). We may not analyse as choriamb + iambus, because that would be equivalent to an iambic dimeter, which could not follow directly on the trochees.

Ran. 209–20), though he does have a certain fondness for beginning a trochaic period with — — , generally setting it off by word-division: *Lys.* 658, 781, 785, 795, 1260; doubled, *Thesm.* 434, 953, cf. *Eccl.* 478. Dactylic cola (mainly *D*) and dochmiacs appear occasionally, as do choriambes and aristophaneans. The reizianum occurs as a clausula (*Ach.* 841, *Pax* 955; penultimate in *Lys.* 1271) and otherwise (*Nub.* 1304; 1345 ff. *zia* | *r* || *zia* | *r* || *zia* || *r* ||). In *Nub.* 1304 ~ 1312 and perhaps 1350 ~ 1396 it shows the abnormal responsion $\times - \cup \cup - -$.

Choriambes are involved in certain freedoms of responsion which show that they are felt as equivalent to an iambic metron:

- V.* 527 γυμνασίου λέγειν τι δεῖ καινὸν ὅπως φανήσῃ
 ~ 632 οὐδενὸς ἡκούσαμεν οὐδὲ ξυνετῶς λέγοντος.
 533 τόνδε λέγειν όραῖς γὰρ ὡς
 ~ 637 κοῦδὲν παρήλθεν, ὥστ' ἔγωγ'.⁷⁷

In the same context a glyconic is allowed to appear in responsion to $-\cup\cup-\cup-\cup-$ (532 ~ 636), breaking the iambic sequence. It is more surprising to find an iambic tetrameter answered by two telesilleans (*Pax* 952 f. ~ 1035 f., see p. 108 n. 82).

There are several cases of more substantial departures from exact responsion, especially where strophe and antistrophe are at a distance from each other. *Nub.* 804 ff. matches 700–5, but three extra cola are added at the end. In 1312–20 as compared with 1303–11 we find a lekythion (1317) responding to 2tr, and an extra iambic metron before the final colon; the first phenomenon is paralleled at *V.* 342b, *Av.* 1560, *Ran.* 1495, and *Eccl.* 907,⁷⁸ the second at *V.* 544 (~ 647). There are similar divergences between *Eccl.* 900–5 and 906–10, *Lys.* 321–34 and 335–49.⁷⁹ *V.* 403–14 and 461–70 differ in length by three metra:

403–14	$4tr_{\Lambda} 4tr_{\Lambda} $	461–70	$4tr_{\Lambda} 4tr_{\Lambda} $
	$2tr 4tr $		$2tr 3tr - \cup \cup \cup - \cup - (+ 1)$
	$4tr_{\Lambda} 4tr_{\Lambda} 2tr $		$4tr_{\Lambda} 4tr_{\Lambda} (- 2)$
	$tr - \cup \cup \cup 2tr $		$- \cup \cup \cup - \cup \cup \cup (- 2)$
	$- \cup \cup \cup - \cup - $		$- \cup \cup \cup - \cup \cup \cup $
	$- \cup - - \cup - $		$- \cup - \cup \cup - $

⁷⁷ Cf. *Lys.* 327 ~ 340, 331 ~ 345; *S. Phil.* 1138 ~ 1161; p. 58 (Anacr. 388).

⁷⁸ Cf. 900 2tr ~ 906 Λia tr, and so perhaps *V.* 342b–3 ~ 374–5.

⁷⁹ For analogous cases in other metres see pp. 107, 124, 127.

There is perhaps a kind of tragic parallel for this semi-responsion in *IA* 265–88 ~ 289–302, if it is not all meant as one over-long epode.

The passage just cited from the *Wasps* shows an interplay of trochees, –υ–x, with metra of the form –υυυ. Because the metron-count does not agree we cannot say that they are actually in responsion, but there are other passages where they plainly are:

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

and 1064 ~ 1095; *Lys.* 785 ~ 809, 787–9 ~ 810–12, 1192 (1046, 1061) ~ 1206. Aristophanes seems to be retaining only one effective princeps in each metron, letting the second be anceps (but then keeping the following anceps short: –υxυ, not –υxx). In other words he is contenting himself with a sketchier definition of the rhythmic pattern than usual. For comparable phenomena see pp. 107 f., 123 f., 131 f., 135.

2. Cretic-paeonic

The term 'cretic' (p. 54) is here qualified by 'paeonic' firstly because of the frequency in drama of the resolved form –υυ (rarely υυ–), 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 σ and $\wedge ia$ can be maintained is questionable in view of some Aristophanic phenomena, but cretic stands out clearly enough as a category separate 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. The Erinyes' three ephymnia, *Eum.* 328 ff., 354 ff., 372 ff., are based on |υυυ–|, the first two closing with lekythia, the third with a pherecratean. Cretic passages also occur in astrophic, metrically mixed monodies of Euripides at *Hec.* 1081, 1100 f., *Phoen.* 1524 f., *Or.* 1419–24.⁸⁰ For the most part there is word-division after each metron: so throughout the strophe *Supp.* 418–22, though the antistrophe is

⁸⁰ Cf. also A. fr. 496. 5–6 (amid aeolic); S. fr. 862; E. *Ba.* 151 (codd.), 160–2, 583, 597–9; Ar. *Ran.* 1355–60; for cretics among dochmiacs, pp. 111 f.

less strict. The strophe ends with a full metron $\cup\cup-$; Alcman's catalectic $--||$ is not found in drama, except perhaps in Ar. *Lys.* 781 ff. (below).

Aristophanes uses cretics particularly in his earlier plays, and they are attested for various other comic poets down to Eubulus. (They then turn up in Plautine *cantica*.) The form $\cup\cup-$ is avoided.⁸¹ $-\cup\cup$ (cr^w) normally responds with $-\cup\cup$, only occasionally with $-\cup-$. Periods are of various length, at least up to thirteen metra, but commonest is a tetrameter of the form $cr^w cr^w cr^w cr ||$. In *Ach.* 971–87 Aristophanes begins with two pentameters, then has a hexameter or three dimeters, $cr^w cr | cr^w cr | cr^w cr ||$, and then settles down into tetrameters, nine of them in succession. He ends with a trochaic tetrameter catalectic, in other words he moves from

$$\begin{array}{c} -\cup\cup\cup-\cup\cup\cup-\cup\cup\cup-\cup- || \\ \text{to} \quad -\cup-x-\cup-x-\cup-x-\cup- |||, \end{array}$$

making the same association between $-\cup\cup\cup$ and $-\cup-x$ that we saw in the preceding section. Similar trochaic endings are seen at *Eq.* 312 f., *V.* 1283, and there are other places where Aristophanes passes from cretics into trochaics or vice versa. In *Eq.* 617 ff. he goes to and fro:

<p>ὦ καλὰ λέγων, πολὺ δ' ἀμείνον' ἔτι τῶν λόγων ἐργασάμεν', εἴθ' ἐπέλθοις ἅπαντά μοι σαφῶς· ὥς ἐγὼ μοι δοκῶ καὶ μακρὰν ὁδὸν διελθεῖν ὥστ' ἀκοῦσαι. πρὸς τὰδ' ὦ βέλτιστε θαρρήσας λέγ', ὥς ἅ- παντες ἡδόμεσθά σοι.</p>	<p>$cr^w cr^w cr^w cr$ $cr^w cr -\cup\cup\cup cr$ $cr cr$ $8tr_\Lambda$</p>
--	--

In *Pax* 387 $2tr 2cr ||$ responds with $3tr cr ||$ (348 and 586), and shortly afterwards this set of lyrics displays a more extraordinary freedom of respension:

<p>350–1 $-\cup\cup\cup-\cup- -\cup\cup\cup-\cup\cup\cup$ ~ 389–90 $-\cup\cup\cup-\cup- -\cup\cup -\cup\cup\cup -$ ~ 588–9 $-\cup\cup\cup-\cup\cup\cup-\cup\cup\cup-\cup\cup\cup$</p>	<p>$cr^w cr cr^w cr^w$ $tr cr ar$ $cr^w tr cr^w tr$</p>
--	---

The most singular feature is the period-end in 389 (*brevis in*

⁸¹ It occurs at *Av.* 246, *Ran.* 1359–60 (in polymetric astrophic monodies), and fr. 111. At *Ach.* 301 the text is doubtful. Com. adesp. 57 does not come from comedy.

longo) at a place where there is no word-end in 588; the extra syllable in 588 takes the place of the pause.⁸²

Further examples of paeonic-trochaic responsion occur in the mixed trochaic and cretic song *Lys.* 781–804 ~ 805–28. The strophe contains seven times the sequence $\text{---}\cup\cup\cup\text{---}$ |; two of these respond with ithyphallics, and it may not be correct to regard them as equivalent to dimeters.

The ease with which cretic and trochaic rhythm can pass into one another might suggest a rhythmic value $\text{---}\cup\text{---}$ for the comic cretic; but that could not resolve into $\text{---}\cup\cup\cup$. In fact it seems to be just this paeonic form that has the special affinity with the trochaic metron, as if $\text{---}\cup\cup$ was the essence of trochaic rhythm so far as comic song/dance was concerned. S. Baud-Bovy, *Revue de musicologie*, 54 (1968), 3–8, draws attention to analogous cases in modern Greek dance-songs of indifference to such distinctions as that between 5/8 $\text{♩} \text{♩} \text{♩} \text{♩}$ and 6/8 $\text{♩} \text{♩} \text{♩} \text{♩}$, the same song being rendered in the two different rhythms on different occasions.

The rhythmician in P. Ox. 2687 (Aristoxenus?) recognizes both $\text{---}\cup\text{---}$ ('cretic') and $\text{---}\cup\text{---}$ ('iambic dactyl'). At least one of his examples of the latter (*PMG* 926) combines syncopated and unsyncopated iambic metra; we have not got his examples of 'cretics', and we cannot tell whether his analysis was empirical or theoretical. For Heliodorus see p. 54.

3. *Dochmiac*

We saw that sporadic dochmiac cola occur in the Cean poets and Pindar. Their use in systematic sequence, however, is peculiar to drama (with the sole exception of a Hellenistic concert aria, p. 149) and characteristic of tragedy. They appear in every extant tragedy.⁸³ Their tone is always urgent or emotional. There are examples in satyric drama, and there are about ten short dochmiac passages in Aristophanes (some clearly paratragic in tone, and all of them impassioned).

Analysis is complicated by the great variety of guises in which dochmiacs may appear and by their frequent association with cola of several other types. I will consider in turn (i) 'normal' dochmiacs, comprising the basic form $\text{---}\cup\text{---}\cup\text{---}$ and twenty variants derived from it by resolution and drag, (ii) 'abnormal' dochmiacs such as the hypodochmius $\text{---}\cup\text{---}\cup\text{---}$ and the kaibelianus $\times\text{---}\cup\text{---}\cup\text{---}$, and (iii) other cola at home in dochmiac contexts.

⁸² The short-weight aristophanean in 390 may be compared with the telesilleans which respond with iambic dimeters at 1035 f. of the same play. *tl* is to *zia* as *ar* to *ztr*: $\times\text{---}\cup\text{---}(-)\cup\text{---}\cup\text{---}$; $\text{---}\cup\text{---}(-)\cup\text{---}\cup\text{---}$.

⁸³ Only briefly in the earliest, *Persae*; but the second earliest, *Septem*, is particularly abundant in them.

(i) Normal dochmiacs. Any of the three longs of the basic form may be resolved, and either of the two shorts may be replaced by a long (drag). The scheme thus becomes $\cup \cup \cup \cup \cup \cup$. But of the thirty-two theoretically possible combinations, eleven do not occur, and others are very rare:

resolutions:	no drag	drag-in	drag-out	double drag
none	$\cup \cup \cup \cup$	$\cup \cup \cup \cup$	$\cup \cup \cup \cup$	$\cup \cup \cup \cup$
one	$\cup \cup \cup \cup$	$\cup \cup \cup \cup$	$\cup \cup \cup \cup$	$\cup \cup \cup \cup$
	$\cup \cup \cup \cup$	$\cup \cup \cup \cup$	$\cup \cup \cup \cup$	$\cup \cup \cup \cup$
	$\cup \cup \cup \cup$	$\cup \cup \cup \cup$	$\cup \cup \cup \cup$	$\cup \cup \cup \cup$
two	$\cup \cup \cup \cup$	$\cup \cup \cup \cup$	$\cup \cup \cup \cup$	$\cup \cup \cup \cup$
	$\cup \cup \cup \cup$	$\cup \cup \cup \cup$	$\cup \cup \cup \cup$	$\cup \cup \cup \cup$
	$\cup \cup \cup \cup$	$\cup \cup \cup \cup$	$\cup \cup \cup \cup$	$\cup \cup \cup \cup$
three	$\cup \cup \cup \cup$	$\cup \cup \cup \cup$	$\cup \cup \cup \cup$	$\cup \cup \cup \cup$
	$\cup \cup \cup \cup$	$\cup \cup \cup \cup$	$\cup \cup \cup \cup$	$\cup \cup \cup \cup$
				NOT FOUND

The table shows that the fourth position is normally lengthened only when the third and fifth are unresolved. Exceptions are very rare, and confined to later Euripides: *Tro.* 239 $\tau\acute{o}\delta\epsilon \phi\acute{\iota}\lambda\alpha\iota \tau\rho\omega\iota\acute{\alpha}\delta\epsilon\varsigma$ (text uncertain); *HF* 888 $\gamma\acute{\epsilon}\nu\omicron\varsigma \acute{\alpha}\gamma\omicron\nu\omicron\nu \alpha\upsilon\tau\acute{\iota}\kappa\alpha$; *Or.* 1501 $(\acute{\alpha}\nu\alpha\sigma)\chi\acute{o}\mu\epsilon\nu\omicron\varsigma \acute{\alpha}\nu\omicron\eta\eta\tau\omicron\nu \acute{\alpha}(\pi\acute{o})$.⁸⁴ It is in any case only in Euripides from *Andromache* on that drag-out is at all common. Drag tends to be associated with a resolved second position: $\cup \cup \cup \cup$ is more than twice as common as $\cup \cup \cup \cup$, and $\cup \cup \cup \cup$ more than twice (in Sophocles five times, in Aeschylus fourteen times) as common as $\cup \cup \cup \cup$. The forms $\cup \cup \cup \cup$ and $\cup \cup \cup \cup$ occur only in Sophocles and later Euripides, $\cup \cup \cup \cup$ only in Aeschylus and later Euripides, $\cup \cup \cup \cup$ only in Euripides. The third position is never resolved at strophe-end except in S. fr. 269c. 20, 39 (satyric).

Much the commonest types are $\cup \cup \cup \cup$ and $\cup \cup \cup \cup$, which together account for about 60 % of dochmiac metra in each of the tragedians; in Aeschylus $\cup \cup \cup \cup$ accounts for another 24 %. N. C. Conomis, *Hermes*, 92 (1964), 23-50, gives statistics for each type and discusses doubtful examples of rare ones. Often a poet uses the same type several times in succession, e.g. A. *Sept.* 698-701 (six $\cup \cup \cup \cup$); S. fr. 269c. 34-9 ($\cup \cup \cup \cup$ - $\cup \cup \cup \cup$), then four $\cup \cup \cup \cup$ - $\cup \cup \cup \cup$).

Responsion is usually exact, but there is some latitude. A metron with no drag never responds to one with double drag, nor a metron with no resolution to one with two or three resolutions; only in *Orestes*, where, in general, responsion becomes

⁸⁴ I do not admit *Hipp.* 1273 $\acute{\alpha}\lambda\mu\upsilon\rho\acute{o}\nu \acute{\epsilon}\pi\acute{\iota} \pi\acute{o}\nu\tau\omicron\nu$ as a dochmiac.

freer than before, does a metron with one resolution respond to one with three.⁸⁵

Metra succeed each other for the most part in synapheia, but with hiatus and *brevis in longo* appearing here and there on no obvious principle.⁸⁶ I suspect that in this metre these do not invariably indicate period-end in the normal sense, for the last position in a period cannot be resolved, and yet we find βάσεται in hiatus responding with πέλανον ἐπὶ Ion 688 ~ 707,⁸⁷ and ~~~~~ in hiatus at S. fr. 269c. 35; and we should not expect the imperative anadiplosis κατελεήσατε, κατελεήσατε (S. fr. 730b. 11) to represent two separate periods. Perhaps the explanation is a kind of staccato delivery, analogous to that assumed to justify hiatus before and after interjections.⁸⁸

Metron-end more often than not coincides with word-end: in 72 % in Aeschylus, 66 % in Sophocles, 60 % in Euripides.⁸⁹ Split resolution is quite frequent in the second position (~~|~--), even with sense-pause, but rare in the third and fifth.⁹⁰ The metron may be divided between singers, as HF 1052 ~~~~ :: ~, Or. 148 ~- :: ---, OC 836.

Lengthening of a syllable by plosive+liquid is infrequent in dochmiacs; see Conomis, 38-40.

(ii) Abnormal dochmiacs. These occur as isolated metra here and there, scarcely ever in sequences.⁹¹

The hypodochmius ~-~- is sometimes considered an anacastic mutation of the standard dochmius, ~- replacing ~-. The third and fifth positions are resolvable, and in Tro. 326 ~~~~~ stands in responsion with ~-~-.⁹² In PV 576 ~ 595 ~-~- responds with ~-~-.⁹³

⁸⁵ Or. 330 ~ 346. Schoene's emendation of Ant. 1322 creates another example.

⁸⁶ Some details in Conomis, 42-5. He concludes that they are always accompanied by change of speaker or of metre or by a sense-pause, with one or two uncertain exceptions. But the converse does not hold, and one cannot predict where synapheia will break; that is what I mean by 'on no obvious principle'.

⁸⁷ Cretic in dochmiac context. In itself this could be taken as a case of period-end in the strophe unmatched in the antistrophe; cf. p. 107.

⁸⁸ p. 15. Cf. Eum. 145, where ὦ πόποι stands in hiatus at the end of a dochmius, in responsion with ἀνδρα καὶ |.

⁸⁹ L. P. E. Parker, BICS 5 (1958), 17. If breaks between word and appositive are included, the figures rise to 88 %, 85 %, and 84 % respectively. Cf. Conomis, 45.

⁹⁰ L. P. E. Parker, CQ 18 (1968), 264 ff.

⁹¹ For a detailed discussion see Conomis, 28-38.

⁹² If the first position is resolved there is nothing to distinguish ḥδ from δ. The same applies if the second is dragged. A dragged form ~---- has been alleged at HF 132, IT 870, and Or. 170 (Phoen. 309 is emended), but alternative interpretations are available.

⁹³ Page emends to ~-~-.

An accumulation of hypodochmii does occur at *Aj.* 401-5, $h\delta || h\delta || \delta || h\delta || h\delta || h\delta$ *zia*.⁹⁴ In *OT* 1339, *Held.* 81, *Ion* 763, $h\delta$ is preceded by *pe* | to form an iambic pentapody $\times - \cup - \times | - \cup - \cup -$; this could also be understood as *ia* + *k\delta* dovetailed (cf. *Pers.* 552, *Phaeth.* 270).

The kaibelianus $\times - \cup - \cup -$ is fully resolvable; in *Ba.* 983 ~ 1003 $- \cup - \cup - \cup -$ responds with $\cup - \cup - \cup -$. The dragged form $\cup - - - \cup -$ which we met in Pindar (p. 67) appears at *Aj.* 890, and perhaps *Or.* 1389, 1442, *Ba.* 1017, 1031; $\cup - \cup - - -$ at *Alc.* 401, *Hec.* 692, unless we take it as a dimeter *ia* $\wedge ia$. (See also p. 100.) $\cup \cup - \cup - \cup -$ perhaps at *IT* 859.

Substitution of double short for the single short of the normal dochmius produces $\cup \cup - \cup \cup \cup \cup$ (S. fr. 269c. 27 ff., three in a row; *E. El.* 1152, *Tro.* 1239, 1289, *IT* 859?, *IA* 1284) or $\cup \cup \cup - \cup \cup -$ (*A. Sept.* 893, 935, *Supp.* 350; *E. Hec.* 1027). These forms may apparently respond with normal dochmii: *Sept.* 125 ~ 148?, *Med.* 1259 ~ 1269, *Ba.* 978 ~ 998, *Rhes.* 455 ~ 821?

A tetrasyllabic form $\cup - - -$ occurs at *A. Supp.* 117; *E. HF* 1024, *Hyps.* p. 48. 103 Bond, *Rhes.* 832, and is possibly to be recognized at *Hipp.* 814, *Tro.* 260 (cf. p. 114). Aeschylus has the resolved form $\cup \cup - -$ (*Cho.* 962).⁹⁵ $\cup \cup \cup - -$ is presumably to $\cup \cup \cup - \cup -$ as $\cup - -$ to $\cup - \cup -$, that is, either syncopated or catalectic. All instances have word-end coinciding with metron-end, and several close a period or strophe. See also p. 100.

A hypercatalectic dochmiac $\cup \cup \cup \cup \cup - -$ appears at period-end in *A. fr.* 343. 37 ~ 46. It cannot be interpreted as two bacchei, because a baccheus cannot be resolved into five shorts. Possibly it should be recognized in some other places, e.g. *Ag.* 1103, 1123.

(iii) The company dochmiacs keep. Dochmiacs are from the beginning closely associated with iambs, and frequently appear in conjunction with trimeters, dimeters, lekythia, and other iambic units, especially cretics and bacchei. *Ag.* 1136-45 is typical:

<i>KA.</i> ἰὼ ἰὼ ταλαίνας κακόποτμοι τύχαι·	δ $\sigma\tau^{\omega}$ $\sigma\tau$
τὸ γὰρ ἐμὸν θροῶ πάθος ἐπεγχείαι.	δ δ
ποῖ δὴ με δεῦρο τὴν τάλαιναι ἥγαγες	<i>zia</i>
οὐδέν ποτ' εἰ μὴ ξυνθανομένην; τί γάρ;	<i>zia</i>

⁹⁴ And in some other places where the context is iambic but not otherwise dochmiac. Dale, 114 f.

⁹⁵ Cf. *E. Andr.* 467 ~ 475; *S. OC* 1079 (among iambs); *Cycl.* 661, *Nub.* 1165.

ΧΟ. φρενομανής τις εἶ, θεοφόρητος, ἀμφὶ δ' αὐτὰς

θροεῖς

νόμον ἄνομον, οἷά τις ξουθά

ἀκόρετος βοᾶς, φεῦ, ταλαίναϊς φρεσὶν

"Ἴτυν "Ἴτυν στένουσ' ἀμφιθαλῇ κακοῖς ἀηδῶν

μόρον.

δ | δ δ |
^ωcr^ω | cr | ^αia^α ||

δ | 2cr ||

δ | δ | δ ||

Note the Attic vocalization of the trimeters, which suggests that Cassandra momentarily settles into spoken delivery; and the total resolution of one cretic, for which cf., e.g., *HF* 875, *IT* 832, 834, 897, showing that these are 'genuine' cretics, not syncopated iambs. Dragged cretics (—υ—) appear in *Ion* 687, 695 (~ 676), *Phoen.* 321, *Or.* 168 (~ 189). Short sequences of cretics or bacchei occur here and there (as many as nine bacchei in *Or.* 1437–40). cr δ and δ cr (cr), also ia δ and δ ia are common combinations. Dimeters of the form υ—υ—υ—υ— are also common.

An anapaestic metron occasionally occurs among dochmiacs: *Sept.* 78 (+ cr), *Eum.* 843, *S. fr.* 269c. 18, *Alc.* 397?, 400. In *S. Tr.* 1007 f. we find three metra together (two of them fully contracted), and Euripides from *Andromache* on introduces more extended anapaestic sequences, with or without contraction. In *Andr.* 861 and *Hec.* 1065 he makes a transition from dochmiacs to anapaests by means of the ambiguous colon —υ—υ—. Often he augments an anapaestic metron or dimeter with an iambic unit (ia, ia^α, ^αia^α, pe, lk, 2cr). This may take a dragged form: *Hel.* 680 f.

Πάριν ὡς ἀφέλοιτο—: πῶς; αὔδα.

Κύπριν ωἶ μ' ἐπένευσεν—: ᾧ τλάμον.

Cf. *Tro.* 282 (an | ia υ—υ—), *Ion* 1494, *Hyps.* p. 48. 94 Bond. The measure υ—υ— then serves as a transition to regular dochmiacs. Another inflection is υ—υ—υ—(υ—υ—)υ— | (*HF* 1055, *Hel.* 640, *Or.* 1547⁹⁶). Compare below.

At *HF* 1076 and *IT* 896 a reizianum is appended to an anapaest; in both cases reiziana have already made an appearance in what precedes. At *Hec.* 1073 and *Or.* 1483, 1486, υ—υ— is resolved into υ—υ—υ—.

In Aeschylus and Sophocles we meet an occasional dactylic colon: *D*— | *Sept.* 484; —*D* | *Aj.* 372, 901; | *D* | ib. 881–4, 911, 913. In *Sept.* 222 ~ 229 the strophe ends —υ—υ—υ—υ— |||, which is really a dactylic expansion of the —υ—υ—υ— form of dochmius prevalent in the strophe; cf. *Tr.* 1005 f. ~ 1024 f. —υ—υ—υ— | —υ—υ—υ— ||.

⁹⁶ Assuming that the strophe is corrupt at 1363.

Euripides from *Troades* on makes freer use of dactylic elements. Sometimes they are associated with iambo-trochaic cola in such a way as to produce dactylo-epitrite movement, e.g. *Ion* 766 ff. $3\delta::pe::D::pe::D||$. Particularly characteristic are cola ending $\dots \cup\cup\cup|$ followed by *D* or *4da* |. Besides endings in *D*-- (*Tro.* 269, *Ion* 718, *al.*), which can be understood as *D* λia_{λ} , the δ^d type $\cup\cup\cup\cup\cup\cup\cup$ is not infrequent, e.g. *HF* 1028–33:

φεῦ φεῦ·	exclam.
ἴδεσθε, διάνδιχα κληῖθρα	$\cup D \cup $
κλίνεται ὑψιπύλων δόμων.	$\cup\cup\cup\cup\cup\cup\cup $
ἰώ μοι·	exclam.
ἴδεσθε δὲ τέκνα πρὸ πατρὸς	$\cup D \cup $
ἄθλια κείμενα δυστάνου.	$\cup\cup\cup\cup\cup\cup\cup\cup $

The passage continues *zia* || $2\delta | zia_{\lambda} | \cup\cup\cup\cup\cup\cup\cup | \cup D - ||$. The δ^d type is in fact felt as part of the dactylic repertory, and can follow *pe* | as if in dactylo-epitrite (*Ion* 685, 1478–80). We cannot divide it sharply from those ‘anapaestic’ cola which end $\cup\cup\cup\cup$.

Occasionally contraction in a *D*-colon is to be assumed. At *Ion* 1477 $\cup\cup\cup\cup\cup\cup$ cannot in the context be anything but *D*, and *Or.* 1453 ff.

Ἰδαία μάτερ μάτερ ὀβρίμα ὀβρίμα, αἰαῖ φονίων παθέων
= $\cup D \cup | DD$ (to be followed by $\cup\cup 4da | ith$). Cf. also *PV* 580 *pe* | $\cup\cup\cup\cup\cup\cup$;
Hipp. 1274 f. *pe* *D* | $\cup\cup\cup\cup\cup\cup$ | $\cup\cup\cup\cup$ |.

At *HF* 759 οὐρανίων μακάρων (*D*) appears to respond with $\cup\cup\cup\cup\cup\cup$ (δ); cf. *Alc.* 402 ~ 414 (text uncertain).

Aeolic cola play little part in dochmiac contexts. Aeschylus uses $\cup\cup\cup\cup\cup\cup$ as a clausula (*Sept.* 567, 688, *al.*), as in his iambs; as $\cup\cup\cup\cup\cup$ is one of his favourite dochmiac forms, it has the effect of a hypercatalectic. He has *ar*^d at *Sept.* 485 (cf. p. 101), and a non-final *ar* at *Eum.* 170. A pherecratean appears in clausular role at *Ag.* 1411—again as in his iambs—and a hipponactean at *Supp.* 353. Sophocles ends strophes with a reizianum at *Aj.* 409 and 914, and with *ar* at *OC* 1456; Euripides with *ar* at *Alc.* 403, with $\cup\cup\cup\cup\cup\cup$ (*hag*”) at *HF* 890, and with *r* at *Cycl.* 662. He has sporadic reiziana in astrophic passages at *HF* 1048 f., *IT* 894, and perhaps a glyconic at *Hec.* 1095; he begins sections with a telesillean at *Or.* 1246 and 1302. Aeolic cola (*gl*, *ph*, *hag*) also make brief appearances in the strophes *Tro.* 308–24, *Cycl.* 656–62, and *Ba.* 1153–64.

It will be gathered from the foregoing account that increasing

complexities arise in Euripides in the course of his development—not just in his last period, but from the time of *Andromache* on, when his dochmiacs become predominantly astrophic. The long arias and dialogues in *Hec.* 1056–1106, *Tro.* 239–91, *HF* 1016–85, *IT* 827–99, *Ion* 1445–1509, *Hel.* 625–97, *Phoen.* 103–92, 293–354, *Or.* 1369–1502, *IA* 1283–1335, abound in difficulties even where the text is secure, and often alternative analyses are possible. For example, what is *Tro.* 260,

τί δ' ὁ νεοχμὸν ἀπ' ἐμέθεν ἐλάβετε τέκος, ποῦ μοι;

Is it 2δ (~~~~~) + λia_λ , or a resolved cretic + resolved δ + ---- (which the word-division would suit), or a resolved lekythion + ~~~~-, or an anapaestic dimeter + λia_λ ? Or take *HF* 914–21:

	στενάζεθ' ὡς στενακτά. :: δάϊοι φόνοι,	$zia \parallel$
915	δάϊοι δὲ τοκέων χέρες ὦ.	
	:: οὐκ ἄν τις εἴποι μᾶλλον ἢ πεπόνθαμεν.	$zia \parallel$
	:: πῶς παισὶ στενακτὰν ἄταν ἄταν	2δ
	πατέρος ἀμφαίνεις;	δ
919/20	λέγε, τίνα τρόπον ἔσυτο θεόθεν ἐπὶ μέλαθρα κακὰ τάδε, τλήμονας τε παίδων τύχας.	

915 must be $cr + \delta$, but is the δ an abnormal one, ~~~~-, or is it just δὲ τοκέων χέρες ||, with ὦ *extra metrum*?⁹⁷ 921 may again be $cr \delta$; or do the last three of the preceding twenty-one short syllables combine with it to make 2δ, or the last seven to make $zia \delta$? If it is $cr \delta$, how are the twenty-one shorts made up? Likely components are cr (5 shorts), δ (8), lk (11), zia (12). $5 + 8 + 8$? The word-divisions give no encouragement to such an analysis.⁹⁸ Was Dindorf right to double the λέγε, giving δ | δ | δ (assuming μέλαθρα, or *brevis in longo* at τάδε)? There is as much to be said for Conomis's solution, taking λέγε-τύχας all as iambo-trochaic, viz. $2tr | 3tr_\lambda \lambda ia$. Certainty is unattainable.

The dochmiac takes its name, 'slanting', from the asymmetrical distribution of its princeps positions and its effect of crabwise progression, like the Knight's move in chess. As we know from the Rainer papyrus of *Orestes*, musicians gave it two θέσεις

⁹⁷ The same problem at *Eum.* 837 ἐμὲ παθεῖν τάδε φεῖ.

⁹⁸ Contrast *Or.* 149–50, where the even longer string of thirty-two shorts divides easily into δ | δ | δ | δ |, with punctuation reinforcing the division after each pair.

(or downbeats), one corresponding to the second position, the other to the fourth and fifth, $\cup \boxed{\quad} - \boxed{\quad} - \boxed{\quad}$. Some modern scholars have pressed it into 9/8 rhythm by attributing triseme value to the final position, $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$, but that is refuted by its regular resolution into \sim . It is quite clear that the standard δ has eight $\chi\rho\acute{o}\nu\omicron\iota$. The proper interpretation in terms of time-signature is $\frac{3+5}{8}$ (or $\frac{5+3}{8}$).⁹⁹ Drag-syllables, and double short for single, must have been accommodated by a kind of rubato. The kaibelianus, on the other hand, which cannot respond with a normal dochmius, represents a slightly longer bar-length.

4. Aeolic

Pure aeolic strophes, that is, composed simply from the basic cola, scarcely occur in Aeschylus; *Cho.* 315–22, 324–31, 466–70 may be counted as examples. However, he does end three successive strophic pairs in *Supplices* (630 ff.) and three more in *Agamemnon* (367 ff.) with a metrically and syntactically independent tailpiece of the form $ph | ph || gl ph |||$, which has the effect of a separate little stanza such as might be found in a popular song. In Sophocles we find a few quite straightforwardly aeolic strophes, for example:

Ant. 100–9 $2gl | gl || gl'' | gl$ (dragged), $hi | gl'' | gl'' | gl'' | ph |||$
OT 1186–95 $tl | gl ph || tl | gl || gl | ph' || gl | 2gl | r |||$.

They are especially characteristic of later Euripides, where they often have an almost hypnotic effect in their rhythmic homogeneity: *Phoen.* 202–13

Τύριον οἶδμα λιποῦσ' ἔβαν	$\sim\sim\sim\sim\sim\sim\sim-$	$gl $	
ἀκ'ροθίνια Λοξίαι	$-x-\sim\sim\sim\sim-$	$gl $	
Φοινίσσας ἀπὸ νάσου	$---\sim\sim\sim-$	$ph $	
Φοίβωι δούλα μελάρων,	$---x-\sim\sim-$	$tl'' $	
ἴν' ὑπὸ δειράσι νιφοβόλοις	$\sim\sim\sim\sim\sim\sim\sim-$	$gl $	
Παρνασσῶ κατενάσθη,	$---\sim\sim\sim-$	$ph $	
Ἰόνιον κατὰ πόντον ἐλά-	$\sim\sim\sim\sim\sim\sim\sim$	$gl \int$	} = $hi $ $tl $
ται πλεύσασα περιρρύτωι	$- -\sim\sim\sim\sim\sim-$	$gl $	
ὑπὲρ ἀκαρπίστων πεδίων	$\sim\sim-\sim\sim\sim\sim-$	$gl'' $	
Σικελίας Ζεφύρου πνοαῖς	$\sim\sim\sim\sim\sim\sim-$	$gl $	

⁹⁹ Compare Albanian melodies in $\frac{3+5}{16}$, i.e. $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$: S. Baud-Bovy, *Revue de musicologie*, 54 (1968), 14 f.

ἰππεύσαντος ἐν οὐρανῳ	---υυυ-	<i>gl</i>
κάλλιστον κελάδημα.	---υυ--	<i>ph</i>

(The metrical scheme shown here takes account of variations in the antistrophe.) In Old Comedy aeolic is not uncommon, and while tragic parody is intended in some cases, in others the metre is clearly being used as a natural, popular song-form. We get this impression particularly with such simple strophes as *Eq.* 973-6 (*3gl* | *ph* |||, five repeats) and 1111-20 (*3tl* *r* || *5tl* *r* |||, three repeats).

Abundance of *tl* and *r* seems a popular feature. Cf. *Pax* 856-62, 1329-59, *Av.* 1731-6, *Ran.* 448-53, *Eccl.* 289-99.

For aeolic cola in stichic combinations in Old Comedy see pp. 95 ff. The catalectic form of *gl''* found in the eupolidean and cratinean dicola, 00-x-υ-, also occurs in Pherecr. 13 (*gl''* | *gl''* | *gl''* \wedge |||) and 95-6 (again after two *gl''*, or more).

Aeschylus does not seem to resolve aeolic cola, unless at *Cho.* 317. Sophocles does occasionally, and Euripides often, especially in his later plays. The commonest place for resolution is the part of the colon that precedes -υυ-. Where this consists of two positions (00), the resolved form is normally υυυ (which may respond either with -υ or with υ-).¹⁰⁰ Where there are three positions, as in *tl''*, the resolution is xυυ. Where there are four, as in *gl''*, the ordinary pattern is υυυυυυ, but the following also occur: -υυ-x (*Aj.* 702, *Or.* 831, *Ba.* 140, *IA* 556, *al.*); -υυυυ (*IA* 168); υυυ-υυ (*E. El.* 439, *Ba.* 112, 115, *IA* 1093). The longs of the choriamb, and the final long of the glyconic, are also resolvable; Aeschylus perhaps has υ-υυυυ in *Cho.* l.c., Sophocles has -υυυυυυ in *Ant.* 1142, and in Euripides we have to be prepared for such apparitions as υ-υυυυυυ (*Ion* 138), υ-υυυυυυυ (*Ba.* 427), υυυυυυυυ (ib. 905). In Aristophanes resolution is normally limited to the first position in the colon; his Euripidean songs in *Ran.* 1309-63 present a marked contrast with that.¹⁰¹

Occasionally Sophocles and Euripides drag the ending of a colon which normally ends in -υ-, making it --- (the adjacent longs cannot then be resolved). So with *gl*, *Ant.* 104, 1122, *Hipp.* 141, 150, etc.; *tl*, *Med.* 851, *IT* 1127; *dod*, *Hec.* 637.¹⁰²

¹⁰⁰ Exceptionally υ- (*E. Hyps.* 1 iii 7, and as parodied in *Ar. Ran.* 1322, 1337, 1347) or -υυ (*IT* 1092, 1144 cod.).

¹⁰¹ *Thesm.* 1136-59 (astrophic) also seems to copy tragic technique.

¹⁰² And in *Ar.* at *Av.* 676.

A dragged ending may respond with an undragged;¹⁰³ but exact responsion is more usual, as with resolution.

Exact responsion is also the rule with anacalasis (*tl''*, *gl''*, etc.), though there are a number of exceptions, e.g.

- S. *Tr.* 960 χωρεῖν πρὸ δόμων λέγου- ~ 969 τί χρή, θανόντα
νιν ἦ
 E. *El.* 146 διέπομαι κατὰ μὲν φίλαν ~ 163 δέξατ' οὐδ' ἐπὶ
στεφάνοις
 116 καί μ' ἔτεκεν Κλυταιμῆστρα ~ 131 τλᾶμον σύγ-
γον' ἀλατεύεις
Supp. 1000 πρὸς σ' ἔβαν δρομὰς ἐξ ἐμῶν ~ 1023 σέ τὸν
θανόντ' οὔ ποτ' ἐμαῖ
Hel. 1481 ὄμβρον λιποῦσαι χειμέριον ~ 1498 λαμπρῶν
ἄστρον ὑπ' ἀέλλαισιν
 S. *OC* 512 ὅμως δ' ἔραμαι πνθέσθαι ~ 523 τούτων δ'
αὐθαίρετον οὐδέν.

Note the appearance of - - - - - as a form of *gl''* in E. *Supp.* 1023; for later instances see pp. 141 f.

Most cola are marked off by word-division, or, in some cases, dovetailed. One cannot always be sure which to assume. For example, *Cycl.* 44 f. οὐ ταῖδ' ὑπῆνεμος αὔρα καὶ ποιηρὰ βοτάνα; ~ 58 f. ποθοῦσί σ' ἀμερόκοιτοι βλαχαὶ σμικρῶν τεκέων: *hag''* | *tl''* |, or *tl''* | *gl''*? The rest of the strophe consists of *tl''* and *gl''* cola, with division except that the last two are dovetailed in the strophe, divided in the antistrophe. This last type of responsion is not rare.

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.

- Ant.* 1137 f. τὰν ἐκ πασᾶν τιμαῖς x - - - - - | (*tl''*) |
ὑπερτάταν πόλεων x - x - - - - | *tl''* |
IT 1125 f. συρίζων θ' ὁ κηροδέτας - - - - - | *gl''* |
κάλαμος οὐρείου Πανός - - - - - | (*gl''*) |

Cf. *Ant.* 844, 1121, *Ion* 503 (cj.), *Hel.* 1307, 1462, *IA* 1084; *Ar. Ran.* 1355, *Eccl.* 911-13. Contracted forms do not occur

¹⁰³ S. *OT* 1187 ~ 1197, *El.* 853 ~ 864; E. *Hipp.* 741 ~ 751, *El.* 700 ~ 714, 730 ~ 740, *al.*

in responsion with uncontracted (as can happen in Pindar, p. 61).

Longer cola are sometimes created by dactylic or choriambic expansion; the choriambic type is particularly Sophoclean. Examples:

Aj. 622-34 *ia gl | ia hi | ith || dod || ph^c || hi^c | ph | ph | gl ia_Λ |||*.
Phil. 706-17

---υ--- ---υ---	$\left. \begin{array}{l} gl^c \\ gl^c \\ gl^c \\ dod \end{array} \right\} \begin{array}{l} \text{dragged} \\ \int gl\ ia_{\Lambda} \\ \end{array}$
---υ--- ---υ---	
---υ--- ---υ--- -- ---υ---υ---υ---	
---υ---	
---υ---υ---υ---υ---υ---	gl^{ac}
---υ ---υ---υ---	<i>ia</i> <i>tl</i>
---υ---	<i>r</i>

Note the word-divisions at ---υ | ---υ (cf. p. 32), and the dovetailing in the third line (which, however, can also be taken as *ph^c || enn ia_Λ*). The dragged dodrans can also be taken as a loose 'echo' choriamb (cf. p. 65, vi) + _Λ*ia_Λ*, especially as the ending consists of a spondaic noun (*ψυχά*, ~ 725 *νυμφᾶν*). The closing reizianum is catalectic to the telesilleian.

Dactylic expansion is comparatively rare; examples are *A. Supp.* 86 *ph^d*; *S. Ant.* 966 *gl^{2d}*, *OC* 1244 *hag^d*; *E. IA* 792 *gl^d*. Commonest are *ar^d* (especially in the neighbourhood of dactylic cola) and *dod^d* (which is the same in form as a rare form of *gl*, cf. p. 116 n. 100).

So far we have been considering strophes composed wholly or mainly from aeolic cola. But very often cola of other types are mixed in with them, especially iambic, iambo-choriambic, dactylic, and in Euripides the anapaestic-iambic type described on p. 112. Here are a few illustrations:

Sept. 287-303: iambic as far as 294, then a series of six pherecrateans, then *ch | ch | _Λia _Λia | ar |||*.

Ag. 717-26 *gl ∫ gl ∫ ph | D- | D~ | D- || lk | lk || gl ph |||*.

Aj. 193-200

ἀλλ' ἄνα ἐξ ἐδράνων	<i>D</i>
ὄπου μακραίωνι	<i>ia</i> _Λ <i>ia_Λ</i>
στηρίζηι πόδα ταῖδ' ἀγωνίωι σχολαῖ	<i>gl ia</i>
ἄταν οὐρανίαν φλέγων	<i>gl</i>
ἐχθρῶν δ' ὕβρις ᾧδ' ἀτάρβητα	<i>tl</i> _Λ <i>ia_Λ</i>
ὀρμᾶται ἐν εὐανέμοις βάσσαις,	- <i>D</i> _Λ <i>ia_Λ</i>
πάντων καχαζόντων	<i>ia</i> _Λ <i>ia_Λ</i>

γλώσσαις βαρυάλητα·
ἐμοὶ δ' ἄχος ἔστακεν.

- d ^Λia_Λ ||
~ d ^Λia_Λ |||

Note the twin clausula (p. 100). These two verses can be taken as dragged telesilleans, and ὀρμᾶται—βάσσαις as dragged *it*^d.

OT 463-72 ia ch ^Λia_Λ || gl" ^Λia_Λ || tl | tl | r || 2an | an | an | r |
ith |||.

Phil. 1101-22 gl" | gl" (~ gl) gl | gl | ph || αἰαῖ αἰαῖ (~ ὦμοί
μοί μοι) || gl | gl | hi | dod || qda | δ | qda | ^Λia_Λ || :: 3ia || qda |
^Λia_Λ | ar^{2c} |||.

Alc. 455-65

εἴθ' ἐπ' ἐμοὶ μὲν εἴη,
δυναίμαν δέ σε πέμψαι
φάος ἐξ Αἴδα τεράμνων
καὶ Κωκυτοῖο ῥεέθρων
ποταμίαι νερτέραι τε κώπαι.
σὺ γὰρ ὦ, σὺ μόνα, φίλα γυναικῶν,
σὺ τὸν αὐτᾶς
ἔτλας πόσων ἀντὶ σᾶς ἀμεῖψαι
ψυχᾶς ἐξ Αἴδα. κούφα σοὶ
χθὼν ἐπάνωθε πέσοι γύναι· εἰ δέ τι
καινὸν ἔλοιτο πόσις λέχος, ἧ μάλ' ἄν
ἔμοιγ' ἄν εἴη στυγηθεὶς τέκνοις τε τοῖς
σοῖς.

ar |
ph |
an | ia_Λ |
- D - |¹⁰⁴
^Λia | ith |
an | pe | (= io_Λ | 2io⁺)
io ||
tl ia_Λ |
(qda ?) |
qda |
qda |

ia ^Λia ith |||

Hel. 1107-21

σέ τὰν ἐναύλοισ ὑπὸ δενδροκόμοις
μουσεῖα καὶ θάκουσ ἐνίζουσεν ἀναβοάσω,
σέ τὰν αἰδοτάταν
ὄρνιθα μελιδὸν ἀηδόνα δακρύνεσσεν.
ἔλθ' ὦ διὰ ξουθᾶν γενύων ἐλελιζομένα
θρήνων ἐμοὶ ξυνεργός,
Ἑλένας μελέας πόνους
τὸν Ἰλιάδων τ' αἰ-
δούσαι δακρύνοντα πόνον
Ἀχαιῶν ὑπὸ λόγχαις,
ὅτ' ἔδραμε ῥόθια πεδία βαρβάρῳ πλάται,
ὅτ' ἔμολεν ἔμολε μέλεα Πριαμίδαις ἄγων

ia f D |
2ia ith ||
tl" |
- D ~ ~ ~ ~ ~ || (hag^{2d})
- e - D² |
2ia_Λ ||
~ ~ ~ ~ ~ |
tl
gl" |
ph ||
3ia ||
3ia |

¹⁰⁴ Assuming contraction. A possible alternative is x-x-~ ~ ~ ~ (enn_Λ). (Cf. Cxl. 68, 70.) This colon has nothing matching it in the antistrophe and it may be interpolated.

Λακεδαίμονος ἄπο λέχεα	υυ-υυ-υυ-υυ
σέθεν ὦ Ἑλένα Πάρις αἰνόγαμος	zan
πομπαῖσιν Ἀφ'ροδίτας.	zia _λ

The colon υυ-υυ-υυ- could be called a telesillean with initial resolution, but it seems to have an independent identity as one of the group that I have called anapaestic-iambic.

Ambiguities are many. υυ-υ-υ- is an anaclastic ionic ('anacreontic') in ionic contexts, but where it occurs isolated among aeolics (e.g. *Cho.* 327-30, *Ant.* 611, *Ion* 1233) it may be rather anacclasis of x-υυ-υ- (*hag*). Several passages are capable of either ionic or aeolic interpretation; see p. 127. The fact that dactylic cola admit contraction, especially in the first biceps, means that one is sometimes in doubt whether to take ---υυ- as *dod* or *D*, ---υυ-υυ- as *ph^d* or as *ada_λ*. When faced with a string of long syllables, as in *Alc.* 462 above, and more often in Sophocles, one can only guess at what they represent on the basis of what is to be seen nearby. For example, at *S. El.* 238 | ---υυ- follows two dactylic tetrameters, and must be equivalent to another,¹⁰⁵ while at 249 | ---υυ- is perhaps dochmiac (cf. 244-7), and at *Ant.* 844 | ---υυ- appears amid aeolic cola and is best understood as corresponding to οο-x-υυ-.

Sometimes (again especially in Sophocles) we encounter things that it is no use trying to label.

Tr. 841-50

ὦν αἶδ' ἁ τλάμων ἄοκνος,	gl"
μεγάλαν προσορῶσα δόμοισι βλάβαν	zan
νέων αἴσσουσιν γάμων, τὰ μὲν αὐτὰ	pe ph
προσέβαλεν, τὰ δ' ἀπ' ἀλλόθρου	gl
845 γνώμας μολόντ' ὀλεθρίαῖσι συναλλαγαῖς	ia gl
ἧ που ὀλοὰ στένει,	---υυ-υυ-
ἧ που ἀδινῶν χλωρὰν	---υυ-υυ-
τέγγει δακρυῶν ἄχ'ναν.	---υυ-υυ- --
ἁ δ' ἐρχομένα μοῖρα προφαίνει δολίαν	---υυ-υυ- 2ch
καὶ μέγαν ἄταν.	ch ia _λ

846 could be regarded as two cretics (the second dragged in the antistrophe, cf. p. 112), or as *kδ*. What follows is derived from it by successive mutations.

¹⁰⁵ Cf. also 129, 134, *Phil.* 1199, *Ba.* 596.

5. *Anapaestic*

Sung anapaests are much less common than recited anapaests (for which see p. 94). They are distinguished from them by the following features:

- (i) Doric dialect colouring (in tragedy and tragic parody).
- (ii) The frequent occurrence of dimeters without word-division between the metra (never trimeters, unless at *Hipp.* 1374).
- (iii) Much contraction of bicipitia, so that the acatalectic dimeter very often consists of eight long syllables, and the catalectic of seven.
- (iv) 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 *Alc.* 93). One would expect each of them to make period-end, and there is sometimes hiatus; on the other hand we find elision at *Tro.* 129 (corrupt?).
- (v) The admission of acatalectic dimeters in final place, e.g. *Hec.* 196, 215, *Ran.* 376.¹⁰⁶
- (vi) The admission of sequences of four shorts: (a) catalectic dimeter | ∞ ∞ - ∞ | ∞ - - || *Pers.* 949?, *Hec.* 97, *IT* 215, *IA* 123. (b) metron | - ∞ | ∞ - | *IA* 1322, *E. fr.* 114. 4. (c) metron ∞ ∞ ∞ ∞ ∞ *Hipp.* 1371, *Hec.* 62, *IT* 183?, *Ion* 883, *Av.* 1399; ∞ ∞ ∞ ∞ ∞ *IT* 231, *Av.* 329, *al.*; ∞ ∞ ∞ ∞ ∞ *Av.* 328, *al.*
- (vii) Admixture of non-anapaestic cola, especially dochmiac (*Hec.* 185, 187, *Ion* 894 f., *al.*), or definite change to another rhythm (e.g. to iambic, *S. El.* 193-212, *Hipp.* 1370-88; to aeolic, *Med.* 148-59).

Here is a specimen, *Ion* 154-69:

ἔα ἔα·

φοιτῶσ' ἤδη λείπουσιν τε
 πτανοὶ Παρνασσοῦ κοίτας.
 αὐδῶ μὴ χρίμπτειν θριγκοῖς
 μηδ' ἐς χρυσήρεις οἴκους·
 μάρψω σ' αὖ τόξοις ὦ Ζηνὸς
 κήρυξ, ὀρνίθων γαμφηλαῖς
 ἰσχὺν νικῶν. — ὁδε πρὸς θυμέλας

}	catalectic	}	every
			biceps
}	no cae-	}	con-
			sura

¹⁰⁶ Period-end within the series without catalexis: *Hipp.* 1372, *IT* 231, *Ion* 167.

ἄλλος ἐρέσσει κύκνος· οὐκ ἄλλῃ	
φοινικοφαῖ πόδα κινήσεις;	
οὐδέν σ' ἂ φόρμιγξ ἂ Φοῖβου	} no caesura; every biceps contracted
σύμμολπος τόξων ῥύσαιτ' ἄν·	
πάραγε πτέρυγας, λίμνας ἐπίβα τῆς Δηλιάδος·	} acatalectic period-end
αἰμάξεις, εἰ μὴ πείσῃ,	
τὰς καλλιφθόγγους ωιδάς.	} catalectic; every biceps contracted

In tragedy melic anapaests are practically confined to monodies and dialogues in which an actor sings.¹⁰⁷ It is Euripides who makes the greatest use of them—most extensively in certain plays of his transitional period.¹⁰⁸ 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. Xerxes enters at *Pers.* 908 with recited anapaests; the chorus turns from Attic to Doric in the course of its reply (922), which leads to a partly anapaestic, strophic amoebaeon lament. Electra's lament as she enters in *S. El.* 86 ff. is mostly in Attic and in the manner of recited anapaests, but it shows lyric features at 88–90 (~ 105–7). Creusa in *Ion* 859–922 alternates between the two styles. In *S. Tr.* 971–1003 the agonized Heracles uses melic anapaests while his son and the old man use recited ones; similarly with Oedipus and chorus in *OT* 1297–1311, and with Agamemnon and his retainer in *IA* 115–63 (but Agamemnon himself fluctuates). In *Med.* 96–147 we have the scheme: (96–130) Medea (off stage) melic anapaests, alternating with the Nurse reciting, (131–8) chorus melic anapaests, changing to dactylic/iambic, (139–43) Nurse now melic (at least Doric, if manuscripts can be trusted), (144–7) Medea likewise.

Different use is made of the metre in comedy. The scene between Cinesias and the chorus in *Lys.* 954–79 is a parody of the tragic manner, but the same cannot be said of the short choral odes in *Pax* 939–46 (~ 1023–31), *Av.* 327–35 (~ 343–51), 1058–70 (~ 1088–1100), *Lys.* 476–83 (~ 541–8), *Ran.* 372–6

¹⁰⁷ Exceptions are *Alc.* 92–7 (where there is dialogue within the chorus) and *Phaeth.* 79–86.

¹⁰⁸ *Hec.* 59–97, 154–215, *Trö.* 122–229, *IT* 123–235, *Ion* 144–83, 859–922.

(~ 377–81). They show freer use of proceleumatics (~~~), mostly marked off by word-division, as in *Av.* 328 f.

προδεδόμεθ' ἀνόσιά τ' ἐπάθομεν· ὃς γὰρ
φίλος ἦν ὁμότροφά θ' ἡμῖν ἐνέμετο πεδιά παρ' ἡμῖν,
παρέβη μὲν θεσμούς ἀρχαίους κτλ.

According to a late source proceleumatics were typical of satyric choruses' entries.¹⁰⁹ Conversely, the anapaests in *Av.* 1058 ff. are totally contracted.

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

σέ μὲν οὖν καταλεύσομεν ὦ μιὰρὰ κεφαλῇ,

and in *Lys.* 478–83 a tripody 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 tripody at *IT* 232, *ἔτι βρέφος, ἔτι νέον, ἔτι θάλος* (the only tragic example of consecutive proceleumatics; note the anaphora and the accentual parallelism), and now and then |-----|, which is most naturally interpreted as representing ~~~-~~~-~~~.¹¹⁰ More often we find |-----|, which is ambiguous.¹¹¹ It may be dochmiac (the *Hecuba* examples can be seen as in series with the dochmiacs in 185, 187), or a catalectic form of the tripody (which it follows in *Hec.* 201, *Ion* 906). There is the same ambiguity about ~~~-~~~: in *Ion* 895 it follows a dochmiac, but then it resolves to ~~~~-~~~, as also in 147–50 (cf. 905–6). It also occurs at *Hec.* 165. ---~~~~ at *Phaeth.* 84 does not fit either interpretation well.

Another ambiguous sequence is ~~~~~-. In places such as *Hipp.* 1372, *Hec.* 62, *IT* 184 (cj.), there is no objection to taking it as an anapaestic metron; but where ~~~~~- occurs nearby (*Pers.* 930, 933, 936 ~ 945; 986/976), dochmiac interpretation is preferable.¹¹²

In five places |~~~| ~~~|, a pair of proparoxytone tribrach words, generally in anaphora or syntactic parallelism, appears to take the place

¹⁰⁹ Aphthonius, *GL* vi. 99. 19 *hoc metro ueteres satyricos choros modulabantur, quod Graeci εισόδιον ab ingressu chori satyrici appellabant, metrumque ipsum εισόδιον dixerunt.* Cf. Pratinas *TrGF* 4 F 3 (p. 101).

¹¹⁰ *Hec.* 200, *Tro.* 144, *Ion* 904, *IT* 123, cf. *Ran.* 374. *S. Tr.* 1085 f. (an isolated outburst amid iambic trimeters) may be regarded as two tripodies or as three metra. In *Ion* 912 *ὡς κακὸς εὐνάτωρ* may be a tripody, but *ὡς* can be taken as *extra metrum*, as in *Tro.* 173.

¹¹¹ *Hec.* 182, 190, 193, 201, *IT* 126–7, 188, *Ion* 906–9.

¹¹² See Dale, 54; *Papers*, 29 f.

of an anapaestic metron: *Pers.* 985 ἔλιπες ἔλιπες ~ 1000 ἔταφον ἔταφον, *IT* 213 ἔτεκεν ἔτρεφεν, 220 ἄγαμος ἄτεκνος ἄπολις ἄφιλος, *Ion* 889 κρόκεα πέταλα φάρεσιν ἔδρεπον, 900 ἵνα με λέχῃσι.¹¹³ *Trō.* 136 Πρίαμον | ἐμέ τε and *IT* 130 πόδα παρθένιον | ὄσιον | ὄσιας are partial parallels.¹¹⁴

In *Au.* 327-35 ~ 343-51 the first part of the strophe is unequivocally anapaestic, but the latter part shows the irregular responsion

(333)	— ∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪	(349)	— ∪ ∪ — ∪ ∪ — ∪ ∪
	∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪		— ∪ ∪ — ∪ ∪ — ∪ ∪
	— ∪ ∪ ∪ ∪ — ∪ ∪ ∪ ∪ ∪ —		— ∪ ∪ — ∪ — — ∪ ∪ — ∪ — .

In other words the anapaest (proceleumatic) becomes interchangeable with the cretic (paeon). For analogous phenomena cf. pp. 107 f.

6. Ionic

Ionics are commonest in Aeschylus. Sophocles has only two purely ionic strophic pairs (*OT* 483-512, *El.* 823-48), and Euripides is equally sparing of them except in *Bacchae*. They occasionally occur in Old Comedy. Agathon's hymn in *Thesm.* 101-29 and that of the Initiates in *Ran.* 323-53 reflect an association with devotional cult. This accounts for the prominence of ionics in *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,¹¹⁵ and it is often held that the ionic lyrics in Aeschylus' *Persae* are meant to have an exotic flavour.¹¹⁶

For the most part the incidence of word-end makes it clear that the poets are thinking in dimeters and trimeters, though it is possible to find as many as eight metra in undivided succession.¹¹⁷ Straight ionics predominate over anaclastic. Responsion between the two is found only at *Ba.* 530 ~ 549, *Ran.* 327 ~ 343. The form ∪ ∪ — — ∪ ∪ — — (cf. p. 59) occurs at *A. Pers.* 951 ~ 963, *Sept.* 723 (unless εὐκταῖαν), *Supp.* 1021 ~ 1029; *PV* 399, 405; *Thesm.* 116-17, 123, *Ran.* 328, 330, 336, 346. In *Sept.* 723, *PV* 399, *Ran.* 328, 330, 346, it responds with ∪ ∪ — ∪ — ∪ — —, and in *Ran.* 336 with ∪ ∪ — — ∪ ∪ — —.

¹¹³ The first four of these can be made into resolved dimeters or tripodies, but this means (a) ignoring the word-divisions, (b) assuming tripodies and consecutive proceleumatics, which are both exceptional.

¹¹⁴ See Dale, 62-5.

¹¹⁵ The cult of Adonis, Sappho 140, cf. Varr. *Sat.* 540; of Cybele, οἱ νεώτεροι ἀρ. Heph. p. 38. 15 C., cf. below, p. 145.

¹¹⁶ We do not know whether the ionic fragment quoted from Phrynichus, 3 F 14, is from his *Persae*.

¹¹⁷ Ar. V. 293-6 ~ 305-8. Seven: *Ba.* 375-8 ~ 391-4.

7. *Dactylic*

The occurrence of hexameters in drama has been mentioned on p. 98. The following seem to be melic: A. fr. 355. 16-39; S. *Tr.* 1010-14 ~ 1031-40, 1018-22, fr. 242; E. *Hec.* 74-5,¹²⁴ 90-1, *Supp.* 271-85, *Tro.* 595-603, *Phaeth.* 109-16, fr. 18, 1023; Ar. *Pax* 118-23; Men. fr. *145 Austin 6-11. In all cases they are sung by single voices.¹²⁵ In most cases lyrics in other metres immediately precede and/or follow; in *Hecuba* the hexameters are embedded in melic anapaests, in *Pax* and *Troades* they continue from or into dactylic tetrameters, in *Phaethon* they pass into iambic trimeters. The *Supplices* passage breaks out of the stichic mould in 278-81, with two acatalectic hexameters (ending - ∪ ∪ |) followed by *6da*_Λ(?) | *4da*_Λ |.

The other verses in the passage diverge from the norms of recited hexameters in the low frequency of contractions (six in eight lines), and in the abnormal pattern of word-division in 274 οὗς ὑπὸ τείχεσι Καδμείοισιν ἀπώλεσα κούρους.¹²⁶ The other passages are technically unremarkable except for some odd placing of syntactic pauses in *Trachiniae* (especially 1010 f. αἶδ' αὐθ' ἔρπει· | πόθεν ἔστ' ὦ || πάντων Ἑλλάνων ἀδικώτατοι ἄνδρες, | οἷς δὴ ||), and the endings εὐφαιεῖτ' ὦ || and αὐτωὶ δ' αὐδάν ||(?) in *Phaethon* (the first and third of the four hexameters).

Elegiac couplets are found in drama, apart from the quotation of Archilochus in *Pax* 1298 f., only at *Andr.* 103-16, a rather formal lament of Andromache. Each hexameter has the form - ∪ ∪ - ∪ ∪ - | ∪ ∪ - ∪ ∪ | - ∪ ∪ - - ||. There are only five or six contractions in the fourteen lines.

Aeschylus has several dactylic strophes in *Persae* and *Oresteia*. Most of them contain some iambic elements. The dactyls come in various lengths from *2da*_Λ to *11da*_Λ (mostly between four and seven). Only at *Eum.* 1043 does the period begin on a biceps (cf. p. 50). That suits the preceding ending, which is blunt (*D'*). Most cola end pendant, -- | or - ∪ |; one cannot assume that this always means period-end. In many cases the first biceps is contracted—usually in both strophe and antistrophe. Otherwise contraction tends to be used for special effect, and to be emphasized by following word-end, contrary to Homeric habit.

¹²⁴ Here, however, the manuscripts do not give the expected Doric forms.

¹²⁵ At least if it is correct to assume that *Supp.* 271 ff. is sung by individual choreutai in turn. In S. fr. 242 (genealogy) and E. fr. 1023 (theogony) the singers (Thamyras, Amphion) may have accompanied themselves on the cithara.

¹²⁶ But Nauck may have been right to transpose τείχεσι to follow ἀπώλεσα.

The scheme of *Ag.* 104–21 ~ 122–39 will illustrate these points.

	— — — — : — — — — — — — —	6da _λ
	— — — — — — — — — — — — — — — —	5da _λ
	— — — — — — — — — — — —	5da _λ
	— — — — — — — — — — — — — — — — — — — —	ia f 4da _λ 2da _λ
5	— — — — — — — — — — — — — —	4da
	— — — — — — — — — —	2da _λ 2da _λ ?
	— — — — — — — — — — — — — — — — — —	8da _λ
	— — — — — — — — — — — —	ia f 4da _λ
	— — — — — —	3da _λ (D —)
10	— — — — — — — — — — — — — — — — — —	6da _λ
	x — — — — — —	2ia
	— — — — — — — — — — — — — —	5da _λ

Note the frequent coincidence of word-end in strophe and antistrophe (2–5, 7, 10). The hexameters (1, 10), as usual, have caesura following *D* or *D*—. ¹²⁷ The tetrameter in 4 has been notated 4da_λ for convenience, though it is perhaps not truly catalectic; if there is synapheia, the — — serves to define the colon but remains a full metron. Similarly with the first dimeter in 6. The responsion — at the end of the tetrameter in 5 is abnormal, ¹²⁸ perhaps illusory, as δημιονληθῆ in 129 may have been sung -θέα. The iambo-dactylic combination in 4 and 8 (also at fr. 198, 212B, *OT* 175, *Hipp.* 1105) could be described in dactylo-epitrite terms as x ε f D² —. 4–6 are among verses chosen by Aristophanes in *Ran.* 1284 ff. to show that Aeschylus' choruses are made out of citharodic *nomoi*.

In Sophocles only the first strophic pair in *OT* (151–67), and to a lesser extent the second (168–89), can be classed as dactylic overall, though dactylic cola are common enough in him in aeolic and mixed contexts; *OC* 228–53 (astrophic) is the most extended example. The tetrameter is his favourite colon; he does not use the Aeschylean 5da_λ, and anything longer is normally divided after the tetrameter: thus *OT* 151, 153, 157, 6da_λ | = 4da | 2da_λ |. But by multiplying tetrameters he sometimes creates much longer periods than those of Aeschylus, e.g. *El.* 129 ff. — — — — — — | 4da | 4da | 4da | 4da | — — — — — — | — — — — — — | — — — — — — || — — — — — — |||. The example also illustrates Sophocles' use of contracted cola (cf. p. 120 with n. 105), and the characteristically (though not exclusively) Sophoclean trick of following an acatalectic tetrameter with a colon which

¹²⁷ *Eum.* 365 is an exception to this rule. In the responding line, 352, Hermann's Bridge is breached. Cf. above on *E. Supp.* 274.

¹²⁸ Cf., however, *Phil.* 827 ~ 843.

does not start on a princeps, so that we have to change step. Cf. *OT* 171 f. *4da* | × *4da*_Δ ||; *El.* 125 f. *4da* | *3ia* |, 162 f., 170 f., 211, etc. When it is an iambic colon, it sometimes begins in the form - ∪ ∪ -, as if to deceive the ear over the transition.¹²⁹

This practice goes against the normal principle of Greek metre that successive princeps positions within the period are not separated by more than two shorts or one long. Instances from other poets (NB often at strophe-end): 'Terpander' *PMG* 697 *4da* | *pe*; ¹³⁰ *E. Alc.* 464 f. (above, p. 119); *El.* 456 *3da* | ∪ ∪ ∪ - - ||, cf. 459; *IT* 395?; *Phoen.* 1581 *5da* | - ∪ ∪ - - || (cf. *Tim. Pers.* 130 f.); *Or.* 1011 f. *4da* | *ia tr* ||; *IA* 1332 *4da* | - ∪ ∪ - - ||; *Ar. Nub.* 289 f. *4da* | - *D* - ||; *Tim. Pers.* 139 f. *4da* | *zia*; *Lyr. adesp.* 1. 1-3 Powell - *7da* | - ∪ ∪ ∪ ∪ *ia* ||.

In *OT* 169 f. and 174 we find the sequence ∪ ∪ - | ∪ ∪ *D* - ||. This form of transition from iambic to dactylic rhythm (contrast dactylo-epitrite (×) *e* × *D*) has parallels in Euripides' earlier plays,¹³¹ where *ith* | ∪ ∪ *D* also occurs.¹³² *Antigone* in *Phoen.* 1546 begins *4da*_Δ || ∪ ∪ *D* - || ∪ ∪ *D* - |. The cola ∪ *D* | and ∪ *D* - | begin periods here and there in Euripides, mostly in mixed contexts, but on the whole dactylic measures start on the princeps.

Euripides is like Aeschylus in admitting such lengths as *5da*_Δ and *7da*_Δ, and in having a taste for the pattern | - = | - = | with word-end and metron-end coinciding.¹³³ He is like Sophocles in letting tetrameters accumulate in synapheia (e.g. *Phoen.* 1499 ff.). Occasionally a long run does not fall neatly into tetrameters, and one may then look for other cola in it.

For example, *Held.* 615-17 ~ 627-9 seems to be *3da* | *3da* | *5da*_Δ. *Phoen.* 830-2 *μυριάδας δ' ἀγαθῶν ἑτέροις ἑτέρας μεταμειβομένα πόλις ἄδ' ἐπ' ἄκροις ἔστακ(ε)* may be seen as *D* | ∪ ∪ *D*² | ∪ ∪ - ∪ ∪ - - ||, and 784 f. ~ 801 f. as *D* | ∪ ∪ *D*² | ∪ ∪ *D* - |. In this last instance, though, the strophe is divisible as *4da* | *6da*_Δ |, and it may be a case like *Hyps.* pp. 25 f. Bond, where str. 11-14 are discrete tetrameters but the boundaries disappear in the antistrophe. In *Phoen.* 801 and three of the *Hypsipyle* lines one may say that the

¹²⁹ *El.* 163, 212, *Phil.* 1098, 1154; *OC* 253? (reading *βορόν* with Triclinius); D. S. Raven, *AJP* 86 (1965), 231; T. C. W. Stinton, *CR* 15 (1965), 142-5.

¹³⁰ Fifth-century, I think; cf. *CQ* 21 (1971), 307 n. 3.

¹³¹ *Hipp.* 1122, *Andr.* 296, 298, 480; cf. *Ion TrGF* 19 F 53. In *Hipp.* 1108 we find - ∪ ∪ - ∪ | ∪ ∪ - ∪ ∪ - - ||. Here we can perhaps understand the iambus as an anacastic substitute for - ∪ ∪ -.

¹³² *Med.* 992, *Andr.* 123. One would presume period-end after *ith*; but in *PV* 165 f., prima facie *ith* | ∪ ∪ *4da* |, elision in the antistrophe precludes period-end. Perhaps there *hδ* f *5da*.

¹³³ *Held.* 611 ~ 622, *Phoen.* 795 ~ 812, 1552, 1575 f. (where read perhaps *φαινάν*), *IA* 1295.

cacsura has been replaced by dovetailing, as word-end occurs one position later.¹³⁴ Dovetailing of tetrameters is also found in *OC* 229–33. In *IT* 1134 f. ~ 1149 f. the strophe has *4da* | *D*², the antistrophe *4da* | *D*².

In *Phoen.* 796 we find the words ἀσπιδοφέρμονα θίασον ἔνοπλον in responsion with *4da*. This seems to be another case of irregular *brevis in longo* (pp. 106, 108, 124), involving proparoxytone tribrach words as in the case of anapaests.¹³⁵ τίνα προσωιδόν in 1498 and ξίφεσι βρίθων in 1557 can either be considered as representing | – ∪ ∪ – – | by a similar licence or as isolated trochaic metra between dactylic cola, for which cf. *Hyps.* p. 47. 86 Bond.

Aristophanes' lyric dactyls are not very different from those of his tragic contemporaries. *Nub.* 275–90 ~ 298–313 is the best specimen:

D || *4da** | – ∪ – ∪ | *4da* | *4da** | *2da* | *4da* | *4da** | *4da** | *4da** | *5da*_Λ ||
ar | *4da* | *4da* | – *D* – |||.

(The cola marked * have the first biceps contracted in one strophe or both. Two of them have one other biceps contracted in the strophe in which the first is uncontracted.)

Ran. 875–84: *4da*_Λ | *6da*_Λ || *6da*_Λ | *6da*_Λ || *D*² | *4da*_Λ | *D*² | *D*² | *2ia*_Λ |||. (*4da*_Λ = *D*² –. The hexameters each have the form *4da* | *2da*_Λ, with the first biceps contracted; one of them also has the second contracted.)

His longest indivisible colon is at *Av.* 748 ~ 781, *D*⁵. There is, to be sure, the πνίγος-word in *Eccl.* 1168 ff.,

	τάχα γὰρ ἔπεισι	<i>pe</i>
	λεπαδοτεμαχοσελαχογαλεο-	<i>2tr</i>
1170	κρανιολεψανοδριμυποτριμματο-	<i>28da</i>
	σιλφιοτυρομελιτοκατακεχυμενο-	
	κιχ'λεπικοσσυφοφαττοπεριστερα-	
	λεκτρυονοπτοκεφαλιοκιγκλοπε-	
	λειολαγωισιραιοβαφητραγα-	
1175	λοπτεργγών. σὺ δὲ ταῦτ' ἀκροασάμε-	
	νος ταχέως ταχέως λαβὲ τρύβλιον.	

but it can hardly be accidental that the number of dactyls is divisible by four. The poet was counting them in fours.

The resolved trochees of 1169 lead into dactyls by the easy association of ∪ ∪ ∪ and – ∪ ∪ that we have seen elsewhere in Aristophanes; and in 1173

¹³⁴ For division in responsion with dovetailing cf. p. 117.

¹³⁵ Cf. Wilamowitz, *GV* 360; Dale, 66.

-φᾶλιο- seems to stand for a dactyl (but the text is uncertain).¹³⁶ In 1171, on the other hand, two dactyls are resolved to ∪∪∪ (λιτοκατα-κεχυμένο). There is a possible tragic instance of this at *Andr.* 490.¹³⁷

In contrast to the total synapheia of these tetrameters, the four at *Pax* 114-17 are all separated by hiatus. Two of them are catalectic, so metrical pause is legitimate, but the third is ∪∪∪-∪-∪∪∪∪ |, which ought to be in synapheia with what follows. A similar hiatus occurs at *Phil.* 1205 (where there is a change of speaker),¹³⁸ and at the end of the acatalectic hexameter *E. Supp.* 278. Cf. p. 141. It is a clue to the poet's versification-mechanism.

8. *Dactylo-epitrite*

The division between dactylic and dactylo-epitrite is not absolute; all the cola that occur in the latter may be found in the former. But it is justified to treat D/e as a separate category, characterized by the virtual restriction of dactylic elements to (×)D(×) and occasionally *d*, *D*², and by their repeated combination with (×)e(×), especially in the sequences *e-D* and *D-e*.¹³⁹ At its simplest (*PV* 887-93):

$$D | -e-D-D- || e-D-e | -e-D | e-D | E^2 |||.$$

D/e is absent from Aeschylus. It is used several times in *PV*, in the earlier plays of Sophocles and Euripides,¹⁴⁰ in *Rhesus*, and occasionally in Old and Middle Comedy.

Like Simonides (p. 71), 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 | *2ia*_λ | (just as -*E* = *2ia*), but it is convenient to use the notation which indicates that the 'link-syllable' is normally long.¹⁴¹ The catalectics of *e* and ×*e*, namely -- and ∪--, are also found, though rarely: *Phaeth.* 235 *e*-- ||, *Rhes.* 528 *e*-- ||, *Eccl.* 576 -*D* | -- ||; *PV* 425 ∪-- | *E*, S. fr. 591, *Ant.* 597 *D*∪-- ||, *E. El.* 864 ∪--*D*∪ |, cf. *Av.* 1337. In *Phaeth.*

¹³⁶ Cf. perhaps *Ba.* 600 f. δίκητε πεδόσε τρομερά σώματα, δίκητε Μαινάδες· ὁ γὰρ ἄναξ, where ∪∪ and ∪∪ seem to be used indiscriminately.

¹³⁷ See P. T. Stevens's edition, p. 152. Hermann's conjecture assumes an implausible corruption. On *Ar. Av.* 1752 see Dale, 25 n. 2.

¹³⁸ Cf. also *Phaeth.* 111, *Ba.* 585, both before exclamations (ὦ, δ). At *Or.* 1302 φονεύετε καίετε || is to be taken as *tl* (cf. 1246), and φάσγανα as elided: *D*²∪ | *D*.

¹³⁹ The symbols were explained on p. 70.

¹⁴⁰ Very little after 415: *Hel.* 1137-47, and isolated periods in mixed contexts elsewhere.

¹⁴¹ *PV* 430, 535 ~ 544; S. fr. 476; *Med.* 420 ~ 430, *al.*

232, (---) | --- | may be taken as a dragged form either of --- or of ---.

We do not find periods beginning --- $\times D$ or --- $\times e$, as in Pindar, but we do find a certain number of cola of the anapaestic-iambic type (pp. 112, 118):

--- --- --- ---	<i>Alc.</i> 437, 442, <i>Rhes.</i> 530, 900 f.
--- --- --- \times	<i>Andr.</i> 1014, <i>Tro.</i> 833, <i>E. fr.</i> 791. 1.

Sometimes they continue the rhythm of an immediately preceding dactylic colon, as in *Andr.* l.c., $-eD$ | --- --- --- \times |. We also find || --- --- --- | ($\wedge D$) alone (*Andr.* 1034, *Trag. adesp.* 129. 4), || --- --- --- || (*Av.* 458, echoing $D-$), || --- --- --- --- (S. *Tr.* 504; + *ia* ||, 497, 499). These rising starts are a feature of the unusual strophe *PV* 545-52 ~ 553-60:

--- --- --- --- ---	$\wedge D^2 \vee e-$
--- --- --- --- ---	$\wedge D \vee ith$
--- --- --- --- ---	$\wedge D \vee e \vee ith$
--- --- --- --- ---	$\wedge D^3 -$
--- --- --- \times --- --- ---	D $\times E-$

The fourth line could be represented as $\wedge D \vee D-$, but the implied division would be artificial; $\vee \vee$ is not a normal link, though we do find D | $\vee \vee D-$ || (*Tro.* 803, *E. fr.* 303. 1), which we naturally take as a hexameter (cf. *Eccl.* 571), D^2 | $\vee \vee D-$ || (*Rhes.* 902 f.), and $\vee \vee D-$ | beginning the strophe (ib. 527, cf. *Av.* 451). At *Av.* 452 f. we get D | $\vee \vee E-D$. $D^2 \vee \vee$ | D (*Aj.* 172) is better shown as $4da$ | D , even if $4da$ is not an ordinary ingredient in D/e . Another dactylic rather than D/e colon is $5da$, which follows shortly after the hexameter in *E. fr.* 303, and also appears at *Tro.* 838, *Nub.* 460.

The strophe usually begins with a dactylic colon ($\vee D$, D ; if not, then mostly with $-e(-)D$), but seldom ends with one (*Nub.* 475, *Rhes.* 903). $(-)ith$ is the commonest ending; next comes 'double e ' in various forms ($\times E-$, E^2 , $(e)ee$, ee). We also find clausulae that vary the rhythm: *ar* (S. *Tr.* 506), *ar*^d (*Rhes.* 537), *hi* (*Med.* 834, *Tro.* 808?¹⁴²), *r* (*Aj.* 181).¹⁴³ In *OT* 1096 we have an aeolic colon in penultimate place (cf. p. 100), the final ee ,

¹⁴² Dale, *BICS* Suppl. 21. 1, 84 f.

¹⁴³ For Sophocles' use of the reizianum as a clausula cf. pp. 113 (*Aj.* 409, 914), 115 (*OT* 1195), 118 (*Phil.* 717).

half-echoing the *ith* in 1095. Sometimes there is a change to the iambic genus before the coda is reached, as in *Ant.* 582–92,

– *D* | × *e* – | *e* – *D* – | *e* – *D* ∪ – – || *zia* (∪ *E*) | *lk* (*E*) | *zia* (resolutions) | *ia*_λ | *ia*_λ | *ia*_λ *lk* | *zia*_λ |||.

There are similar uprisings of resolved iambs in *Andr.* 789–801 (with aeolic clausula) and *Hel.* 1137–50. There may be alternation, into iambic and back again, as in *Hec.* 943–52,

– *e* – *D* – *e* – | *D* | *ia* *ia*_λ *ia*_λ | *ia* || – *e* – *D* *zia* | *zia* | *ar*^d |||;

cf. *Tro.* 820–39, fr. 588. *Alc.* 435–44 is *D/e* most of the way, but ends | – ∪ ∪ ∪ ∪ ∪ ∪ – | ∪ ∪ ∪ ∪ – ||| (– *ch ia f ar*).

Most link-syllables are long, but short ones occur sporadically, often without exact responsion. Where there is no link-syllable between *D* or *e* units, there is usually word-division, and period-end will be involved in some cases. But ∪ *eD* occurs in several places without division.¹⁴⁴ So does *ee*, but this is almost confined to strophe-end.¹⁴⁵

Resolution is rare, and practically confined to the first princeps of *e* (or *E*).¹⁴⁶ ∪ ∪ – is nowhere in responsion with – ∪ –. Contraction of the first biceps of | *D* occurs at *Med.* 980 ~ 987, *Andr.* 774 ~ 785, *Rhes.* 535 ~ 554, and of | *D*² at *PV* 434, *Rhes.* 899 ~ 910, and perhaps *Eccl.* 577.¹⁴⁷ There is no responsion of contracted with uncontracted. In all cases the *D* may begin the period, and in most there is word-division after the biceps, | – – | – ∪ ∪ – (as in Pindar, p. 71).

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

¹⁴⁴ E. fr. 303. 4, *Andr.* 1012 ~ 1020, *Hel.* 1145 f., *Rhes.* 224 ~ 233 (beginning the strophe). The Euripidean instances are dovetailed; cf. *S. Tr.* 94 ~ 103, where the division after ∪ ∪ – – is stronger than that after ∪ ∪ ∪.

¹⁴⁵ *Med.* 982 ~ 999; – *e f e f ith* ||| *Andr.* 1017 ~ 1025; – *e f e f e* ||| ib. 1046; *ee*_λ ||| *OT* 1109, *Phaeth.* 244. Cf. p. 74. In *Hel.* 1147 it comes at the end of the *D/e* part of the strophe (– *e f ee* |, the rest iambic). In *IT* 1251 ~ 1276 we have | *ee* – *D* | in a mixed context; in *PV* 427 f. perhaps *De* ∪ (name, perhaps intrusive). In Anaxilas fr. 12 *eeee* may be regarded as a cretic tetrameter.

¹⁴⁶ *IT* 1248 *e ∪ D* – *e*[∞] | leads into a resolved iambic dimeter in a mixed context. *Phaeth.* 230 γαμήλιον Ἀφροδίταν ~ 239 ἀρχὸν φίλον Ἀφροδίτα may be taken either as × *ith* with resolution or as a stray hagesichorean, depending on the prosody of Ἀφρ. Trag. adesp. 509 ∪ ∪ ∪ ∪ ∪ ∪ – – | | *D* | *e* – *D* (reading δμα κραταίαι χρημοσύναι βίστου) is not certainly from drama, though cf. *Hel.* 1109 f. (p. 119).

¹⁴⁷ Reading γάρ τι. However, the pattern here, | – *D* | – – | – – *D* – |, recalls Pind. *P.* 1 str. 2–3 (p. 73), and *e*_λ *D* may be a preferable interpretation.

ἄνω ποταμῶν ἱερῶν χωροῦσι παγαί,	$\times D \mid -e- \mid$
καὶ δῖκα καὶ πάντα πάλιν στρέφεται.	$e \mid -D \parallel$
ἀνδράσι μὲν δόλιαι βουλαί, θεῶν δ'	$D \mid -e \mid$
οὐκ ἐτι πίστις ἄραρε·	$D \times \mid$
τὰν δ' ἐμὰν εὐκλειαν ἔχειν βιοτὰν στρέψουσι φᾶμαι·	$e \mid -D \mid -e- \parallel$
ἔρχεται τιμὰ γυναικείῳ γένει·	$e \mid -E \parallel$
οὐκ ἐτι δυσκέλαδος φάμα γυναικας ἔξει.	$D \mid -ith \parallel \parallel$

All these divisions except those in the fifth line are preserved in the antistrophe.

It is not often that more than two cola are joined together by word-

overlap. A chain such as S. fr. 879a $-e-\widehat{D}-\widehat{e}-\widehat{D} \parallel$ is exceptional.

Division of speakers occurs in a *D* colon ($- \cup \cup : - \cup \cup -$) at *Nub.* 467.

$e \mid -D$ and $D \mid -D$ are more common within the period than $e- \mid D$, $D- \mid D$. One cannot say that the latter are positively avoided, but it is noticeable that in several places $D \cup \mid D$ responds with $D \mid -D$ (*Tr.* 112/122, *OT* 1095/1107, *Med.* 629/637, *Ran.* 676/707), or $e \cup \mid D$ with $e \mid -D$ (*Aj.* 180/191?, *Andr.* 770/781, cf. *Eq.* 1270/1296).

There are two apparent cases of the irregular responsion

$\cup \cup - \times - \cup \cup -$;

PV 535 ἀλλά μοι τόδ' ἐμμένοι ~ 543 ἰδῖαι γνῶμαι σέβῃ.

Andr. 1035 κτεάνων ματρὸς φονεύς ~ 1045 καὶ πρὸς εὐκάρπους γύας.

The text is suspect at *Andr.* 1035, but the metrical anomaly has a parallel in Bacchylides (see p. 74). In all three cases it comes at or close to the end of the strophe. In the two tragedies it is preceded by $(\cup)D$ (so that ἰδῖαι, κτεάνων continue dactylic rhythm), but in Bacchylides by $D-e- \mid$.

Analyses by A. M. Dale of nearly all tragic choruses in *D/e* (including many that I would not put in that category) are to be found in *BICS* Suppl. 21. 1 (1971).

9. Polymetry

Here and there in the foregoing sections reference has been made to things happening in 'mixed contexts', and it has been emphasized 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.¹⁴⁸ 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.

Phil. 1169–1217 is a good example of the technique. It begins in iambics, then turns to ionics in mid-sentence at 1175. They continue to 1185. Then:

	<i>ΦΙ.</i> αἰαῖ αἰαῖ· δαίμων· δαίμων· ἀπόλωλ' ὁ τάλας·	zan
	ὦ πούς πούς, τί σ' ἔτ' ἐν βίῳ	gl
	τεύξω τῷ μετόπιν τάλας;	gl
1190	ὦ ξένοι, ἔλθετ' ἐπήλυδες αὖθις.	4da _Λ
	<i>ΧΟ.</i> τί ῥέζοντες ἀλλοκότῳ	gl"
	γνώμαι τῶν πάρος ὧν προύφαινες;	4da _Λ ¹⁴⁹

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

	<i>ΦΙ.</i> χρώτ' ἀπὸ πάντα καὶ ἄρθρα τέμω χερί·	4da
	φοναῖ φοναῖ νόος ἦδη.	hag"
1210	<i>ΧΟ.</i> τί ποτε; <i>ΦΙ.</i> πατέρα ματεύων.	zia _Λ
	<i>ΧΟ.</i> ποῖ γὰς; <i>ΦΙ.</i> ἐς Αἰδου·	ia _Λ ia _Λ
	οὐ γὰρ ἐν φάει γ' ἔτι.	lk
	ὦ πόλις {ὦ} πόλις πατρία,	gl"
	πῶς ἂν εἰσίδοιμί σ' ἄθλιός γ' ἀνὴρ,	E ² (lk ia)
1215	ὅς γε σὰν λιπῶν ἱερὰν λιβάδ' ἐχθροῖς	e ∪ D-
	ἔβαν Δαναοῖς ἄρωγός;	hag
	ἔτ' οὐδὲν εἶμι.	pe

Iambics, ionics, anapaests, aeolics, dactyls, and dactylo-epitrite—everything but cretics and dochmiacs. The Hoopoe's song in *Av.* 227 ff. omits nothing.

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

¹⁴⁸ In particular *Phoen.* 1485–1581, *Or.* 1369–1502, *Ba.* 576–603, *IA* 1283–1335; *Phil.* 1169–1217, *OC* 207–53. *Hec.* 1056–1106 is an earlier example. Aristophanes parodies the type in *Ran.* 1331–63; cf. *Av.* 227–62.

¹⁴⁹ Or, reading ὧν <σὺ> (Stinton), gl¹ ia_Λ.

execute harmonic modulations. The modern shawm was capable of instant modulation thanks to an invention of the Theban virtuoso Pronomos. This enabled dithyramb and tragedy to participate in a musical revolution that had begun elsewhere, with citharodes like Melanippides and Phrynis.¹⁵⁰ It was right, I think, to give drama a chapter to itself. But it did not exist in a world by itself; other kinds of poetry did not die with Pindar; and it is time to see what else was going on.

¹⁵⁰ Cf. I. Henderson in *The New Oxford History of Music*, i (1957), 393 f.

IV. THE LATER CLASSICAL AND HELLENISTIC PERIOD

. A. LYRIC METRES

TOWARDS the end of the fifth century a comic poet represents Music as complaining of the progressively worse treatment she has suffered in the last few decades. She has not a word to say of the tragedians: the offenders are Melanippides, Cinesias, Phrynīs, Timotheus, and Philoxenus.¹ Their music was increasingly elaborate from the melodic and harmonic point of view. Metrically, however, it seems from our evidence to have been more straightforward than much of Pindar or of tragic lyric. It was (sometimes, at least) astrophic and polymetric.² But the metres are easy to analyse. We shall find that this comparative simplicity is a permanent feature of post-classical lyric. We shall not face again such problems as Pindaric and tragic song posed.

Our main text from these innovators is Timotheus' *Persae* (PMG 788-91). It began with a hexameter, perhaps several.³ In the long papyrus fragment, lines 1-126 and 139-77 are predominantly iambic, with occasional choriamb and some trochaic segmentation. Cretic sequences occur at 44-5, 116-20, dochmiacs at 66-9, 76,⁴ dactylic cola at 82 and 139, anapaests at 88-9, aeolic at 90-3. Periods often end with *ith*, also with *ar* (10?, cf. 201) and *ia tr* (103; *ia tr* 195; cf. p. 103). 127-38 provide a change:

“⟨οο σῶσ⟩ον χρυσοπλόκαμε	gl [~] ?
θεὰ Μᾶτερ ἰκνοῦμαι	ph
ἐμὸν ἐμὸν αἰῶνα δυσέκφευκτον, ἐπεὶ μ'	^w ch 2ch

¹ Pherecr. fr. 145 (from *Chiron*, also ascribed to Nicomachus).

² Melanippides substituted *ἀναβολαί* for antistrophes (Arist. *Rhet.* 1409^b27). I take this to mean that the song fell into metrically independent sections without responsion, separated by instrumental passages. For Phrynīs see Procl. *Chrest.* 320b9 τό τε γὰρ ἐξάμετρον τῷ λελυμένῳ συνῆψε.

³ For hexameters in citharodic prooemia see CQ 21 (1971), 307 f., adding Mesomedes 1b.

⁴ So Wilamowitz, *Timotheos* (1903), 29. Page analyses differently.

130	αὐτίκα λαιμοτόμῳ τις ἀποίσεται ἐνθάδε μήστορι σιδάρῳι,	5da pe ⁵
	ἧ κατακυμοτακεῖς νανσιφθόροι αὖραι	5da _Λ
	νυκτιπαγεί Βορέαι δια(ρ)-	gl
	ραίσονται· περὶ γὰρ κλύδων	gl
135	ἄγριος ἀνέρρηξεν ἅπαν	gl" ?
	γυίων Ἰδος ὕφαντόν·	ph
	ἐνθα κείσομαι οἰκτρὸς ὄρ-	gl
	νίθων ἔθνεσιν ὠμοβρῶσι θοινά."	gl ia _Λ

178–201 are again 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.

202 ἀλλ' ὦ χρυσεοκίθαριν ἀέξ- is most likely *gl*" (---~~~~); 214 τε γεραὸν οὐτ' ἰσηβαν *ar* with initial resolution. The freer types of resolution (*gl* ~---~~~~ 133, 184, 188/9, 194, 197; *gl*" as above 127, 135, 202) are all paralleled in Euripides (p. 116).

Other fragments of Timotheus show ionics (796. 3–5, 801) and anapaests (799, resolved; 800, apparently beginning ~~~~~ (cf. p. 125, ionics beginning ~---)).

Ps.-Arion's hymn to Poseidon (PMG 939) may be cited as another essay in the polymetric style. For analysis see ZPE 45 (1982), 5–9.

Dactylo-epitrite

Polymetry is characteristic of the elaborate compositions of musical virtuosi, not of fourth-century song in general. We shall see that simple aeolic survives especially for festival compositions of a conventional kind, and ionics both in religious and in popular use. Dactylo-epitrite, represented among the fragments of Melanippides, Licymnius, Timotheus, Telestes, and others,⁶ becomes in the fourth and third centuries the normal metre for what may be called educated bourgeois lyric. Here is an inventory:

- (s. iv) Adesp. PMG 873; 917(b) and (c); 988.
Philoxenus of Leucas, *Deipnon* (PMG 836).
Aristonoos, *Hymn to Hestia* (CA 164).⁷
Aristotle, *Hymn to Areta* (PMG 842).

⁵ Cf. p. 130.

⁶ See also 'Simon.' *epigr.* 50 Page (late fifth century).

⁷ Aristonoos belongs in the third quarter of the fourth century, not at the end of the third as suggested by Powell. See G. Daux, *BCH* 66/7 (1942/3), 137–40; P. de La Coste-Messelière, *ib.* 73 (1949), 235–8.

- Skolia of the Seven Sages (*SH* 521–6).
 Stratoniceus (*SH* 737).
 (s. iii) Erythraean Paean to Seleucus (*CA* 140).
 Cercidas, *Meliambi* (*CA* 201 ff.).
 Theodoridas, Dithyramb (*SH* 739).
 (s. ii in.) Chalcidian Paean to Flamininus (*CA* 173).
 (inc. aet.) Ariphron, Paean to Hygieia (*PMG* 813).
 Adesp. *PMG* 1018(b); 1019; *CA* 196.
 Hermolochus (*PMG* 846).⁸

Many of these compositions were certainly astrophic and none of them is known to have been strophic.

Their structure is generally 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. The ithyphallic form of period-end appears in each of the Sages' songs, but otherwise only in Ariphron. The catalectic form of *e* is found as follows:

D ∪ -- || Ariston. 12/13? 17? (reading *τεάν*); Aristot. 1, 21;
 cf. *SH* 526. 1 codd., *PMG* 1019. 3, 8.

D | -- || Aristot. 14, Cerc. 7. 7.

∪ *d* | -- || *PMG* 1019. 1.

Rising starts (cf. p. 133):

⊗ ∪ ∪ ∪ ∪ ∪ -- || Ariston. 1.

⊗ ∪ ∪ ∪ ∪ ∪ ∪ ∪ -- || Aristot. 1.

⊗ ∪ ∪ ∪ ∪ ∪ -- *D* Ariphron 1; || ∪ ∪ ∪ ∪ ∪ ∪ ∪ -- || ib. 8.

⊗ ∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪ *SH* 522. 1; *PMG* 846. 1.

|| ∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪ *PMG* 917(c) 2.

|| ∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪ *CA* 196. 4; || ∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪ ib. 6, 8.

D | ∪ ∪ *D* Cerc. 1. 3, *PMG* 917(c) 4, cf. 10–11; *4da* | ib. 6, 7; Ariston. 16 (penultimate), *PMG* 1019. 4; a longer dactylic run ib. 6–8.

Resolution is rare. It occurs in the first princeps of *e* in Philox. (b) 19, and perhaps in Ariston. 3; in the second, *PMG* 917 (c) 5 (name) and perhaps 1018(b) 8. Contraction of the first biceps of *D'* appears at 1019. 3.

Philoxenus' interminable *Deipnon* is remarkable for the high proportion of dactylic cola. In the portions preserved there are 148 *D*-cola as against

⁸ Late fourth century if he is the same as Hermodotus (*SH* 491–2).

seven *E* and twenty-one *e*. Long link-syllables outnumber short in the proportion 2:1. In *Cercidas* it is 3:1.

Mention of three further subliterate paeans in mainly dactylic metre may be accommodated here. (a) *PMG* 934 (*Erythrae*, early iv): $\dot{4}da | D^s || \dot{\iota}\epsilon \Piαιάν || \dot{4}da | 7da_\Lambda (= \dot{4}da | ph) || \dot{z}ia | D || \dot{\iota}\epsilon \Piαιάν |||$. Strophic (but later copies destroy the responsion by additions). Hiatus after $\dot{4}da |$ in 5 and 13 (cf. p. 132). (b) *Macedonius*, *CA* 138 (date uncertain): a jumble of hexameters and other dactylic cola. (c) *PMG* 937 (*Epidauros*, date uncertain): hexameters, other dactylic cola, ithyphallics; resolution in 7 and 14.

Aeolic

Aristonoos' other surviving hymn (*CA* 162) is in twelve simple quatrains of the form $gl : gl || gl ph |||$ (each ending $\dot{\iota}\eta$ (or $\dot{\omega}$) $\dot{\iota}\epsilon \Piαιάν$), with gl and gl'' treated as equivalent (once $\cup - \cup - \cup - \cup -$). Resolution occurs only at 37 $\cup \cup - \cup - \cup - \cup -$.

The contemporary paean of *Philodamus* (*CA* 165) has the same number of strophes, but they are longer. The scheme is

$ch\ ia\ ch\ ia\ f\ ch\ ia\ ar ||$
 Refrain 1: $\dot{z}io ||$
 $gl | gl\ ia_\Lambda || gl | gl | ph ||$ (|: sometimes f)
 Refrain 2: $\dot{z}io | gl | ph |||$

It is noteworthy that the aeolic base in all the preserved lines has the stereotyped form $-x$. Resolution ($-x - \cup \cup \cup \cup -$) occurs in three places.

In the next century⁹ *Corinna* composed one of her narrative ballads for the *Tanagra Girls' Choir* in strophes of the form $gl'' | gl'' | gl'' | gl'' | ph |||$ (with occasional dovetailing) (*PMG* 654 ii 13 ff.). She also wrote a prefatory poem for the published collection of these *Weroia* which appears to be in stichic glyconics without strophic structure (655).¹⁰ Like *Aristonoos*, she treats gl'' and gl as interchangeable, but gl'' is now much the commoner alternative; in *Aristonoos* there were sixteen of them to twenty gl . *Corinna* treats the colon with some freedom. The base may take the form $\cup -$ or $\cup \cup$ as well as $-x$, and in gl'' the third position is also resolvable. Once in a while she probably admitted

⁹ For this dating see *CQ* 20 (1970), 277-87. Some prefer still to think of her as a contemporary of *Pindar*, but I know of no attempt to answer my arguments.

¹⁰ It probably ended with a pherecratean. Cf. below on *Limenius*.

x - - - - - (654 ii 32?, cf. schol.; 664b 2?) and - - - - x - - - (675b?; similarly *ar* for *ph*, 675a).

The little hymn to the Mother of the Gods inscribed at Epidaurus (PMG 935) is similar in character. It is seriously corrupt, but seems to have been in quatrains of three telesilleans and a reizianum.¹¹ There are irregularities of technique: 3 *καί μοι συναείσατε* has *brevis in longo* at the end of a telesillean, but elsewhere they are in synapheia; 21 *τὸ μὲν ἡμῖν οὐρανῶ* is unique in having - - for the initial anceps.¹²

Another lyric fragment in aeolic quatrains is PMG 1036.¹³ The concluding prayer of Limenius' Paean (CA 150, lines 36-48; 128/7 BC) is in stichic *gl/gl'* with a final *ph*. Synapheia obtains throughout, and words often run over the colon-boundaries. 43 appears to have had the form x - - - - -.

In the early second century Seleucus (CA 176) used *gl''* for a song of convivial character that achieved popularity; this seems to continue a classical tradition (p. 60).

Ionic

The cultic associations of ionic rhythm (p. 124) continue. The ionic refrains in Philodamus' paean have been mentioned above. At the same period Isyllus of Epidaurus composed an astrophic paean wholly in ionics (CA 133). The phrasing is compatible with an arrangement in dimeters, trimeters, and occasional tetrameters. There is some anacalasis, but not much; no contraction; a good deal of resolution. - - - - is often replaced by - - - - (- - - - , - - - -), and twice by - - - - (cf. p. 127). - - - - appears three times, all at sentence-end and presumably period-end, while three acatalectic period-ends are revealed by hiatus. Here is an excerpt:

Φλεγύας δ', ὃς πατρίδ' Ἐπίδauρον ἔβαιεν,	- - - - - - - - - -
θυγατέρα Μάλου γαμεῖ, τὰν	- - - - - - - -
Ἐρατὼ γείνατο μάτηρ,	- - - - - - - -
Κλεοφῆμα δ' ὀνομάσθη.	- - - - - - - -
ἐκ δὲ Φλεγύα γένετ' Αἴγλα· {δ' ὀνομάσθη}	- - - - - - - -
τόδ' ἐπώνυμον τὸ κάλλος	- - - - - - - -

¹¹ For an attempt at reconstruction and arguments for a Hellenistic date see CQ 20 (1970), 212-15.

¹² Apparent parallels in popular verse, PMG 848 (but see p. 147), 892. 1; Theoc. epigr. 18 Gow. 19 *καὶ οὐκ ἄπειμι εἰς θεούς* is quite unmetrical; my proposal in CQ l.c. introduces another breach of synapheia.

¹³ Perhaps late Hellenistic; the subject-matter resembles that of Powell's Lyr. adesp. 7 (CA 185).

δὲ Κορωνίς ἐπεκλήθη.	υ υ-υ υ υ--
κατιδὼν δ' ὁ χρυσότοξος	υ υ-υ υ--
Φοῖβος ἐν Μάλου δόμοις παρ-	υ--υ--υ--
θενίαν ὤραν ἔλυσεν.	υ υ--υ--υ--

Two trimeters of similar type survive from a choral song by one Siron of Soloi with which Demetrius of Phalerum was acclaimed in the Dionysiac procession of 308:

ἐξόχως δ' εὐγενέτας ἡλιόμορφος
ζαθέοις ἄρχων σε τιμαῖσ<ι> γεραίρει.¹⁴

A more literary composition from a papyrus (CA 185, no. 7) is also comparable. Here there is some contraction, which in combination with other licences produces metra of the novel forms -υυ and --υ. Line 5 is hypercatalectic:

ἐμινύριζ' (-ζεν?) ἐτιτύβιζεν. υ υ-- (υ) υ-υ--

Cf. pp. 58 (Anacr. 413-14) and 126 (clausula *d*), and below on Corinna.

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

7-10 τάν τοι κρέκομεν πακτίσι
μείξαντες ἄμ' αὐλοῖσιν
καὶ στάντες αἰῶμεν τεὸν
ἄμφι βωμὸν εὐερκῇ.

57-60 [θόρε κές] πόλῃας ἁμῶν,
θόρε κές ποντοπόρος νᾶας,
θόρε κές γ[έος πο]λείτας,
θόρε κές θέμιν κλ[ηνάν].

Each stanza consists of four dimeters in synapheia, the last being catalectic in the form υ υ-υ-- ||; cf. p. 126 (clausula *f*). The stanzas are preceded and followed by an iambo-acolic refrain (p. 148).

Most of Hephaestion's literary examples of ionics *a maiore*

¹⁴ PMG 845 = SH 312. Siron is familiar as the name of Virgil's teacher; another in Plut. *M.* 225c. There is no sufficient ground for emending it into Castorion.

(*Ench.* 11) are aeolic verses misinterpreted, but he found real ones in the fourth-century poet Cleomachus of Magnesia,¹⁵ after whom dimeters of this sort were named. The paradigm is $\sim\sim\sim \sim\sim\sim$, and $\sim\sim\sim x$ and even $\sim\sim\sim$ were also admitted. The Dictaeon Hymn may be described as being in cleomacheans. Hephaestion is also justified in adducing the sotadean, a very flexible form of stichic verse which, though strictly non-lyric,¹⁶ belongs genetically in this context and is best considered here. The oldest example is ascribed to the Egyptian king Tachos (c.360 BC; *Ath.* 616d). It was cultivated by Sotades in the 280s and 270s, and enjoyed a considerable vogue for several centuries, being associated with low-class entertainment, especially of a salacious sort, though also used for moralizing and other serious verse.¹⁷ The scheme is

$$\left. \begin{array}{l} \sim\sim\sim\sim\sim \\ \sim\sim\sim\sim \\ \sim\sim\sim\sim\sim \\ \sim\sim\sim\sim\sim \end{array} \right\} \left(\begin{array}{l} \sim\sim\sim\sim\sim \\ \sim\sim\sim\sim \\ \sim\sim\sim\sim \\ \sim\sim\sim\sim\sim \end{array} \right) \left(\begin{array}{l} \sim\sim\sim\sim\sim \\ \sim\sim\sim\sim \\ \sim\sim\sim\sim\sim \\ \sim\sim\sim\sim\sim \end{array} \right) \sim\sim ||.$$

In the following example (ps.-Sotad. 8) I have, to be helpful, marked off the metra with the sign \mid :

τῆς τύχης σκο|πεῖν δεῖ τὸ μέ|ριστον ὡς ἔ|λαττον,
καὶ τὸ μὴ πα|ρὸν μὴ θέ|λειν· ὁὐδὲ γὰρ σόν| ἐ|στιν.
ἀμ|φότερα μέ|νειν οὐκ οἶ|δεν· ἔ|στηκε γὰρ ὁ| οὐδέν.
ἂν πλού|σιος ὦν καθ' ἡμέ|ραν σκοπη|ῃς τὸ ἴ|πλεῖον,
ἐς τοσοῦ|τον ἔ|ι πενιχρός, ἐς ὅ|σον εἰ πε|ρισσός.
ὡς πέν|ης θέ|λει σχεῖν, καὶ πλού|σιος πλέ|ον σχεῖν,
ἴ|σον ἔ|χουσιν αὐτῶν αἰ| ψυχαὶ τὸ με|ριμνᾶν.

The commonest types of metron are $\sim\sim\sim\sim$ and $\sim\sim\sim\sim\sim$. $\sim\sim\sim\sim$ is attested only in the first metron, $\sim\sim\sim$ only in the second, $\sim\sim\sim\sim\sim$ only in the first and third. The type $\sim\sim\sim$ as a variant of $\sim\sim\sim\sim$ is analogous to $\sim\sim\sim$ for $\sim\sim\sim$ (it is not iambic, for the first position is always long). It does not occur in the third metron because the final $\sim\sim$ of the verse must be preceded by a short.¹⁸

We have only a dozen or so lines of Sotades himself. Most of what we have in this metre is or may be post-Hellenistic. The above account is

¹⁵ *SH* 341. See Wilamowitz, *GV* 394.

¹⁶ Cf. *Strab.* 14. 1. 41; *Aristid. Quint.* p. 32. 1 W.-I.; *Greg. Nyss.* i. 25. 9 ff. *Jaeger*.

¹⁷ See *Ath.* 620ef/*Suda* s. *Σωτάδης*; P. J. Parsons in *ZPE* 41 (1981), 76-8.

¹⁸ In ps.-Sotad. 6. 5 read *πεποτήχ' ἐαυτόν* (Merkelbach) or *-ηκεν αὐτόν*.

perforce based on all the material available. We cannot tell whether there was evolution after Sotades.

A certain amount of prosodic licence is typical of the metre. Sotades has *παλαῖων* and *Πηλιάδα*, and in the later material we find further examples of internal correction, as well as several of hiatus;¹⁹ also *ἴολαε, σῖωπή* (P. Ox. 3010).

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 $\cup\cup\cup\cup\cup\cup$: followed by the hypercatalectic $\cup\cup\cup\cup\cup\cup\cup$ ||.

The combination of a dimeter with a catalectic dimeter,

$\cup\cup\cup\cup\cup\cup$ | $\cup\cup\cup\cup\cup\cup$ ||,

makes the 'galliambic', which Hephaestion says was much used by οἱ νεώτεροι in connection with the Mother of the Gods.²⁰ He adds that they freely admit $\cup\cup\cup$ and $\cup\cup\cup\cup$.

For ionics see also below, pp. 146 f., 149, 152.

Cretic-paeonic

Simias wrote some poems in cretic tetrameters (13-15 Powell), including one in which he did his best to resolve every long except the last in the line; the example quoted,

σε ποτε Διὸς ἀνὰ πύματα νεαρὲ κόρε νεβροχίτων,

suggests that he kept the metra distinct by word-division. This really belongs under the heading of book lyric (p. 149). But the poem of Hermeias (of Kourion? SH 484) in which the metra were not grouped in regular systems might have been sung on a public occasion. In the most extended examples we have of composition in this metre, the two astrophic paeans by Athenian poets performed at Delphi in 127 BC and recorded with musical notation (CA 141 ff.), the periods are of no fixed length:

λιγὺ δὲ λωτὸς βρέμων αἰόλοις μ[έ]λεσιν ωῖδὰν κρέκει. 5cr ||
χρυσέα δ' ἀδύθρου[ς κί]θαρις ὕμνοισιν ἀναμέλπεται. 5cr ||

¹⁹ Ps.-Sotad. 7. 1, 10. 1, 15. 13 cj.; Maximus (A. and E. Bernand, *Les Inscriptions métriques de l'Égypte*, no. 168) 14.

²⁰ p. 38. 15 C. Choeroboscus p. 246. 1 is more specific: ἀπὸ τοῦ τοῦ Γάλλους, ὃ ἐστὶ τοῦς κιναιδούς, ἱαμβίζειν καὶ ὕμνεῖν τὴν 'Ρέαν κατὰ τὴν ἀγοράν . . . ᾧ καὶ Καλλίμαχος κέχρηται. Callimachus is presumably the author of the example Hephaestion quotes (= fr. 761). Latin examples: Varro *Sat.* 79, 131-2, 275, 540; Catullus 63; Maecenas fr. 5-6 Morel.

ὁ δὲ [τεχνιτ]ῶν πρόπας ἑσμὸς Ἀθθίδα λαχ[ὼν
 15 τὸν κιθαρῖ]σει κλυτὸν παῖδα μεγάλου [Διὸς
 ~~~πα]ρ' ἀκρονιφῇ τόνδε πάγον, ἄμ[βροτ' ἀψευδέ' ὅς]  
 πᾶσι θνατοῖς προφαίνει[ς λόγια, τρ]ίποδα μαντεῖον ὥς  
 ε[ἴλες ὄν ~ ἐφρ]οῦρει δράκων. 21cr ||

Period-end is shown by hiatus at 13; at 12 and 18 it is suggested by the melodic cadences together with the grammatical pauses. Catalexis appears nowhere. The frequency with which metron-end coincides with word-end may be gauged from the above example. The order of frequency of the four possible forms of metron is ~~~, ~~~, ~~~, ~~~. The four instances of ~~~ all occur in the first paeon. Long positions may be divided between two notes although occupied by a single long syllable; e.g. αἰόλοις is metrically ~~~, but melodically ~~~~~.

There was probably a long tradition of cretic-paeonic hymns at Delphi. Cf. *h. Ap.* 514-19; *PMG* 950(a), (b); 1031 (invocation of Dionysus at a θυμελικὸς ἄγών: tetrameters in the form  $\tilde{cr} \tilde{cr} \tilde{cr} \tilde{cr}$ ).

In *CA* 185, no. 6 we see the metre used for a concert aria (Helen deserted by Menelaus). The technique is similar to that of the Athenian paeans.

### *Traditional and ritual chants*

Under the heading 'Carmina popularia' editors of the lyric poets gather (*inter alia*) various anonymous verses traditionally sung or recited on particular occasions—in particular festivals or rituals, in certain children's games, and so on. Such things may continue in use for generations or centuries (though they are not immune from change), and what Hellenistic or later writers happen to have recorded of them may or may not be much older in origin. They may as well be dealt with here, though they are characterized by simple and basic rhythms, and from the metrical point of view there is nothing in most of them that would be out of place in the archaic period.

I begin with the Elean women's invocation of Dionysus, *PMG* 871. I used to assume that it was aeolic, perhaps thus:

|                     |           |
|---------------------|-----------|
| ἐλθ' ἱρ' ὦ Διόνυσε  | <i>ph</i> |
| Φαλείων ἐς ἄγνόν    | <i>ar</i> |
| ναὸν σὺν Χαρίτεσσιν | <i>ph</i> |
| βοε(ί)ωι ποδὶ θύων. | <i>ph</i> |

(Transmitted ἐλθεῖν ἥρω Δ. Ἀλεῖον ἐς ναὸν ἁ. σὺν Χ. ἐς ναὸν τῶ β. π. θ.) But it is just as plausible to explain it as ionic of the freer type that is now familiar to us:

|                                               |           |         |                          |
|-----------------------------------------------|-----------|---------|--------------------------|
| ἔλθ' ἐν ἱρ' ὦ Διόνυσε                         | - - - -   | υ υ - - |                          |
| Φαλείον ἐς (ἐν) ναόν                          | - - -     | - - -   |                          |
| ἀγνὸν σὺν Χαρίτεσσιν                          | - - -     | υ υ - - |                          |
| βοέωι (τωί?) ποδὶ θύων.                       | υ υ - (-) | υ υ - - |                          |
| (εἶτα δις ἐπαίδουσιν) ἄξιε ταῦρε! ἄξιε ταῦρε! | - - - -   | - - - - | - - - -    <sup>21</sup> |

The first part of the Rhodian children's begging-song (*PMG* 848. 1-11) also looks aeolic at first (and there is an unambiguous example of an aeolic begging-song in 882). But the ten lax reiziana which we read in Bergk's and Page's text depend on four emendations that can be dispensed with on an ionic analysis:

|                              |         |         |               |              |
|------------------------------|---------|---------|---------------|--------------|
| ἦλθ' ἦλθε χελιδών            | - -     | υ υ - - |               |              |
| καλᾶς ὥρᾶς ἄγουσα            | υ υ -   | υ υ - - |               |              |
| καὶ καλοὺς ἐνιαυτούς,        | - -     | υ υ - - |               | (cf. p. 127) |
| ἐπὶ γαστέρα λευκά            | υ υ -   | υ υ - - |               |              |
| κάπὶ νῶτα μέλαινα.           | - -     | υ υ - - |               |              |
| παλάθαν οὐ προκυκλείς        | υ υ - - | υ υ -   | <sup>22</sup> |              |
| ἐκ πίονος οἴκου,             | - -     | υ υ - - |               |              |
| οἴνου τε δέπαστρον           | - -     | υ υ - - |               |              |
| τυροῦ τε κάνυστρον           | - -     | υ υ - - |               |              |
| καὶ πυρῶν; ἃ χελιδών         | - - -   | - - -   |               |              |
| καὶ λεκιθίταν οὐκ ἀπωθεῖται. |         |         |               |              |
| πότερ' ἀπίωμες ἢ λαβώμεθα;   |         |         |               | ch + 4ia     |

The rest are iambic trimeters except perhaps for an anapaestic dimeter in 17. Ionics may also be found in the grinding-song *PMG* 869.

The majority of ritual chants and formulae are iambic. We find trimeters<sup>23</sup> and various shorter cola, 2ia, 2ia<sub>Λ</sub>, 2tr, lk.<sup>24</sup> Choriambics may appear:

|      |                                       |                 |
|------|---------------------------------------|-----------------|
| 854  | ὑσον ὑσον ὦ φίλε Ζεῦ κατὰ τῆς ἀρούρας | (= lk   ar)     |
| 876c | χελιχελώνα, τί ποιεῖς ἐν τωὶ μέσῳ;    | ia f ch   ia    |
|      | — ἔρια μαρῦομαι καὶ κρόκαν Μιλησίαν.  | ia ia   ia   ia |

<sup>21</sup> For the double adoneus cf. p. 126, and the epiphonema of *Bacchae* 152 ὦ ἰτε βάκχαι [ἦ] ἰτε βάκχαι.

Another cultic example of ionics is perhaps the Eleusinian chant *PMG* 877 (reading, e.g., παράθει).

<sup>22</sup> προκυκλήσεις (προκυλίσεις Meineke) would be more idiomatic, but σὺ προκύκλει (Hermann) is as easy a change.

<sup>23</sup> *PMG* 847, 851b (imitation of E. *Hipp.* 73 ff.), 860, 870, 883.

<sup>24</sup> *PMG* 861, 868, 876b, 879. 2, 881.



— ὁ δ' ἔκγονός σου τί ποῖων ἀπώλετο; *ia f ch | ia ||*

— λευκᾶν ἀφ' ἵππων εἰς θάλασσαν ἄλατο. *zia ||*

879. 3 ἐκκέχυται· κάλει θεόν. *ch | ia*

Simple combinations, like those in early Ionian epodes, are typical: *zia | zia<sub>Λ</sub> ||* (852); *zia<sub>Λ</sub> || zia* (875); *zia | lk* ([Archil.] 322–3, cf. p. 44). Another ritual chant popularly attributed to Archilochus (324) was

τήνελλα καλλίνικε *zia<sub>Λ</sub> |*  
χαῖρ' ἄναξ Ἡράκλεις *quasi-ith ||*  
αὐτός τε καὶ Ἰόλαος αἰχμητὰ δύω. *zia ||*

This has a distinct affinity with the refrain of the Dictaeon Hymn (p. 143):

ὦ μέγιστε Κοῦρε *zia<sub>Λ</sub> |*  
χαῖρέ μοι Κρόνεια *ith |*  
παγκρατές, γὰν ὃς βέβακες δαιμόνων ἀγώμενος· *4tr<sub>Λ</sub> ||*  
Δίκταν ἐς ἐνιαυτὸν ἔρπε καὶ γέγαθι μολπαῖ. *hi | ith ||*

The Cretan poet has evidently incorporated something of a traditional cult acclamation. Similarly the chant of the (Athenian?) Ithyphalloi, PMG 851a,

ἀνάγετ', εὐρυχωρίαν *lk |*  
τωῖ θεῶι ποιεῖτε· *ith ||*  
θέλει γὰρ ὁ θεὸς ὀρθὸς ἐσφυδωμένος *zia |*  
διὰ μέσου βαδίζειν, *ith ||*

provided the model for new festival compositions by (?) Hermocles (290 BC?) and Theocles (both CA 173: *zia || ith |||*).

Other rhythms are sparsely represented: anapaests 863/5; dactylic cola 855, 859, 879. 1; hexameters, see Bergk, *PLG*<sup>4</sup> iii. 681. The use of spondaic measures at libations etc. has been discussed on p. 55; we may add their use in Blind Man's Buff (876a, heptasyllables). The Eleusinian Annunciation (862) has the curious pattern

ἱερὸν ἔτεκε πότνια κοῦρον Βριμὸν βριμόν.  
 ∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ | — — | — — | — —

### *Songs of love and infidelity*

The rendering of dramatic arias from tragedy was a popular entertainment in Hellenistic times, and is not unconnected with the development of a genre of mimetic song, often portraying a

The 'Locrian song' *PMG* 853 also contains iambs, but the beginning looks ionic:

*PMG* 976 δέδυκε μὲν ἃ σελάνα κτλ. perhaps belongs in this section; it is straightforward aeolic (four hagesichoreans without synapheia). The dialogue song from Marisa in Judaea (*CA* 184) begins with five trochaic trimeters of the form

-v-x : uuuu : x : uu-x ||

6 was probably intended to be the same (for the hiatus cf. 1). Then  $ia$   
 $--\cup\cup--ia_{\Lambda}||_{\Lambda}ia^w_{\Lambda}ia_{\Lambda}ia_{\Lambda}ia_{\Lambda}$ .

The compositions surveyed so far in this chapter were (with a few exceptions) designed to be sung, and their metres were those of living tradition. 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. It is significant that the Alcaic and Sapphic strophes, for example, are completely unattested in this period, though they reappear in Latin poetry (and the Sapphic later in 'Melinno').

<sup>25</sup> καί in 2 might be deleted. 3 becomes a ditrochee if we place the σε after κακόν with Bergk and Page. For a different analysis of 1-3 see Wilamowitz, *GV* 344.

In some cases the metre reflects an avowed choice of model, as when Theocritus uses *gl<sup>sc</sup>* and *gl<sup>sd</sup>* for poems written in Lesbian dialect.<sup>26</sup> The source is acknowledged more explicitly in the anonymous verse

ἐκ Σαμφῶς τόδ' ἀμελγόμενος μέλι τοι φέρω.<sup>27</sup>

Callimachus in his *Iamboi* uses metres derived from the early iambographers: the choliambic (p. 160), the trochaic trimeter catalectic (p. 42), and two novel epodic combinations from Archilochian and Hipponactean elements, choliambic || *zia* || (*Ia.* 5) and *zia* || *ith* || (*Ia.* 6–7).<sup>28</sup> Other poets take over Archilochian combinations as they are: *SH* 990, *hex* || *4da*<sub>A</sub> |||; 965, *zia* || *D* |||.

Epodic structures are more frequent in epigram, in lieu of the usual elegiacs:

|                                                                              |   |                                       |                                                                                      |
|------------------------------------------------------------------------------|---|---------------------------------------|--------------------------------------------------------------------------------------|
| <i>4da</i>   <i>ith</i>                                                      | { | <i>zia</i>                            | Phalaeccus <i>epigr.</i> 4. <sup>29</sup>                                            |
|                                                                              |   | <i>zia</i> <sub>A</sub>               | 'Simon.' <i>epigr.</i> 36 P.                                                         |
|                                                                              |   | <i>zia</i>    <i>zia</i> <sub>A</sub> | Theoc. <i>epigr.</i> 21 Gow.                                                         |
|                                                                              |   | <i>pe</i>   <i>ar<sup>d</sup></i>     | 'Bacchyl.' <i>epigr.</i> 3 P.                                                        |
|                                                                              |   | <i>gl ia</i> <sub>A</sub>             | Call. <i>epigr.</i> 40 Pf. (cf. fr. 554).                                            |
|                                                                              |   | pentameter                            | <i>GVI</i> 102 (Ithaca, iii BC)                                                      |
| <i>gl ia</i> <sub>A</sub>    <i>4da</i>   <i>ith</i>                         |   |                                       | Theoc. <i>epigr.</i> 20. <sup>30</sup>                                               |
| <i>zia</i> <sub>A</sub>    <i>zia</i> <sub>A</sub>   <i>4da</i>   <i>ith</i> |   |                                       | Call. <i>epigr.</i> 39.                                                              |
| <i>zia</i> <sub>A</sub>    <i>gl ia</i> <sub>A</sub>                         |   |                                       | Call. <i>epigr.</i> 38.                                                              |
| <i>zia</i>    {                                                              |   | <i>ar<sup>d</sup></i>                 | Phaedimus <i>epigr.</i> 3.                                                           |
|                                                                              |   | <i>ith</i>                            | (cf. above) Theodoridas <i>epigr.</i> 15.                                            |
| <i>4ia</i>    <i>zia</i> <sub>A</sub>                                        |   |                                       | Asclepiades <i>epigr.</i> 33.                                                        |
| <i>hex</i>    {                                                              |   | <i>lk</i>                             | <i>A.P.</i> 13. 17.                                                                  |
|                                                                              |   | <i>hi</i>                             | 'Simon.' <i>epigr.</i> 43. <sup>31</sup>                                             |
|                                                                              |   | <i>zia</i> <sub>A</sub>               | 'Simon.' <i>epigr.</i> 64.                                                           |
|                                                                              |   | <i>zia</i>                            | Hegesippus <i>epigr.</i> 3, 6; Nicaenetus <i>epigr.</i> 5; Arcesilaus <i>SH</i> 122. |
|                                                                              |   | <i>gl ia</i> <sub>A</sub>             | Parmenon(?) <i>A.P.</i> 13. 18.                                                      |

<sup>26</sup> 28–31. From 29. 39 onward he affects the old double-short form of the aeolic base; cf. *CQ* 17 (1967), 82–4.

<sup>27</sup> *PMG* 979 = *SH* 1001. *gl<sup>sd</sup>* also in *PMG* 989; *gl<sup>sc</sup>* in Call. fr. 400. For Seleucus see above, p. 142.

<sup>28</sup> Cf. fr. 227, *zia* | *ith* ||. A model for *Ia.* 11, ἀλλ' οὐ τὸν Ὑψῆν ὃς τὸ σῆμά μιν, is not known; the metre recurs in *SH* 1131a. Similarly, but one iambic metron longer, *PMG* 991: cf. p. 166.

<sup>29</sup> There is a hiatus in the third trimeter.

<sup>30</sup> In line 2 Μήδειος τὸ μνᾶμ' ἐπὶ ταῖς ὁδοῖς κηπέγραψε Κλείτας, Theocritus treats the last position of *4da* as anceps, no doubt on the basis of academic theory (cf. Heph. pp. 20. 19, 50. 4 C.). It must be emphasized that this is an isolated instance.

<sup>31</sup> Each *hi* begins with two longs, and it should perhaps be equated with the *ar<sup>d</sup>* which appears in other combinations: — — — — —.

Theoc. *epigr.* 18 has a more elaborate structure, a mini-triad: twice  $4tr_{\Lambda}$  |  $r$  ||  $3ia$  |  $r$  ||, then to conclude  $4tr_{\Lambda}$  |  $r$ .<sup>32</sup> In Call. fr. 635 an elegiac pentameter (or distich) appears to be followed by  $3ia$ . The Archilochian and comic verse  $\times D - | ith$  || reappears in Kaibel, *Epigr.* 874a (Cyzicus, i bc).

Certain poets preen themselves on their innovations:

*Βοῖσκος ἀπὸ Κυζικοῦ, καινοῦ γραφεὺς ποιήματος,  
τὸν ὀκτάπουν εὐρὼν στίχον Φοῖβωι τίθησι δῶρον.* (SH 233,  $8ia_{\Lambda}$  ||)<sup>33</sup>  
*καινογράφου συνθέσεως τῆς Φιλίκου, γραμματικοί,  
δῶρα φέρω πρὸς ὑμᾶς.* (SH 677,  $ar^{4e}$  ||)<sup>34</sup>

Simias in his *Egg*, like Boiscus, announces the metrical dimensions of his novel creation. The poem has to be read outwards from the middle of its oval frame,<sup>35</sup> and the lines grow from one foot to ten (a pair of each length). The rhythms are curiously mixed; there are iambs and cretics, spondees, dactylic lengths,  $ar^d$ , and an odd telesillean. The metrical units are mostly marked off by word-division.

That is the most complex product (metrically) of all Hellenistic book-poetry. Simias' other two figure-poems, the *Wings* and the *Axe*, are both based on the simpler scheme  $ar^{4e}$  ||  $ar^{3e}$  ||  $ar^{2e}$  ||  $ar^e$  ||  $ar$  ||  $ia_{\Lambda}$  ||.<sup>36</sup> The pseudo-Theocritean *Syrinx* starts with a pair of hexameters, from which – or  $\infty$  is lopped off progressively until only  $-\infty-$  remains. Dosiadas' *Altar* is iambic.<sup>37</sup>

Various other verse-forms are attested for Hellenistic poets, either certainly or presumably stichic:

$gl^e$  ('asclepiad') Asclepiades SH 215.

$gl$   $ia_{\Lambda}$  ('phalaecian') Phalaecus *epigr.* 3; Theoc. *epigr.* 22; Call. fr. 226; CA 194, nos. 28, 29.

$hi^{2e}$  Simias fr. 16.

$ph$  Call. fr. 401.

<sup>32</sup> The tetrameters (like those of Epicharmus, the subject of the poem) have no fixed caesura. The reiziana have the lax form  $\sim\sim-\sim\sim-\times$ , cf. p. 142.

<sup>33</sup> Note that Boiscus' 'feet' are metra. Each dimeter in the fragment is self-contained.

<sup>34</sup> The caesurae between choriambes are not maintained in the other fragments of Philicus' hymn (676, 678–80, cf. 993).

<sup>35</sup> P. E. Legrand, *Bucoliques grecques*, ii. 225; G. Wojaczek, *Daphnis* (Meisenheim, 1969), 57 f. with illustration, p. 145.

<sup>36</sup> Two lines each in the *Axe* (layout as in Legrand, 226, Wojaczek, 146); in the *Wings* one each, then the series in reverse from  $ia_{\Lambda}$  || to  $ar^{4e}$  ||.

<sup>37</sup> Syllables apparently remain short before initial  $\sigma\tau$  (1) and  $\kappa\tau$  (10).

*gl*" | *ph* ('priapean') Euphronius *CA* 176; *gl* | *ph* Herodorus *SEG* 7. 14.<sup>38</sup>

*hδ* Pancrates *SH* 603.

*zia*<sub>Λ</sub> (in pairs) Aeschryon *SH* 12; Call. *epigr.* 37; Promathidas *SH* 711.

*zia*<sub>Λ</sub> Phalaecus *epigr.* 2; Anon. *SH* 1131b.

*4ia*<sub>Λ</sub> Anon. *SH* 997.

*5tr*<sub>Λ</sub> Call. fr. 399.

*5da*<sub>Λ</sub> Simias fr. 17.

*4da* | *ith* Theodoridas *epigr.* 6.

*ar*<sup>3c</sup> Call. fr. 229.<sup>39</sup>

— — — — : — — — — | — — — — ('archebulean') Archebulus *SH* 124; Call. fr. 228; Anon. *SH* 992 (= *SLG* 475).

— — — — — — — — ('cyrenaic') Call.(?) fr. 782.

Anapaests are used by Alexander Aetolus fr. 7 Powell (catalectic tetrameters), Simias fr. 9 (catalectic trimeters), Anon. *PMG* 1033 (dimeters with all but the final princeps resolved), and *CA* 187-9 (lengthy runs with only occasional catalexis).

For cretics and galliambics see above, p. 145; for new forms of choliambic, p. 161.

Few of these metres proved to be of lasting interest. Phalaecians and priapeans continued in use into the Roman period; so did catalectic iambic dimeters, known as ἡμιάμβια. This is the principal metre in the earlier among the Carmina Anacreontea, which perhaps began to be composed in the second or first century BC.<sup>40</sup> Beside it we find poems in ionic dimeters, predominantly anaclastic:

— — — — — — — — ||.

Further details in the next chapter, pp. 166, 168.

## B. NON-LYRIC METRES

### Hexameters

Hexameters remain the usual medium of narrative, didactic, and oracular verse, besides being used for hymns, bucolic poetry, satire (Crates, Timon), laments, and other things. From the early third century many poets, at Alexandria and elsewhere,

<sup>38</sup> *gl*" was perhaps treated by Euphronius as interchangeable with *gl*. Herodorus' elaborate acrostic hymn, inscribed at Susa, is dated not later than the first century BC by Cumont *ap.* Nilsson, *ARW* 30 (1933), 164 = *Opusc. Selecta*, ii. 492.

<sup>39</sup> The second and third choriambic divided, the third and fourth dovetailed.

<sup>40</sup> Cf. also the anonymous *εἰς νεκρὸν Ἀδωνιν* in the Bucolic corpus.

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.

According to E. G. O'Neill, *Yale Class. Studies*, 8 (1942), 152, 97.34 % of words in Callimachus (apart from monosyllables and those consisting of two shorts) are localized in 'normal' positions in the line. The figure for Apollonius is 95.49 %, for Aratus 93.49 %, for Theocritus 92.91 %, for Homer 90.85 %.

The ascendancy of the masculine over the feminine caesura in the later fifth century (pp. 45, 98) continues through the fourth (Archestratus, Matron) and persists in Timon and Aratus. But in Apollonius the proportion of feminine caesuras is 67 %, higher than in Homer, and it is higher still in Callimachus (74 %) and Euphorion (78 %).<sup>41</sup> In Theocritus there is a marked difference between the bucolic and mimic poems (50 to 52 %) and the epyllia (72 %).<sup>42</sup> Nicander has 63 %, Moschus in his *Europa* 60 %, Bion in his *Adonis* 80 %.

The option of postponing the caesura to the fourth foot falls into disfavour. Archestratus does it on average once every eighteen lines, but there are only two examples in the whole of Apollonius,<sup>43</sup> none in Callimachus or Euphorion, three in Theocritus, one in Nicander, one in Moschus. Aratus is a little freer, with eight.

Callimachus avoids elision at the caesura.<sup>44</sup> Caesura before enclitic: Theoc. 14. 48, perhaps A.R. 3. 12. After disyllabic preposition: A.R. 1. 1150, 2. 849. After preposition + article: Theoc. 2. 8, 3. 1, [21.] 47; after *μηδ'* *ἐὶ* 26. 28. Maiestas 23 f. has the unusual line-division *ἀλλοδαπῶι ἐν || οὐδεῖ*.

In Callimachus sense-pauses seldom occur except in the following positions:

- ο ο ι - ι ο ο - ι ο ι ο - ο ο ι - ο ο - - ι.

But the racy didactic of Archestratus (e.g. *SH* 140. 6, 152. 3, 154. 16) and the lively dialogue of Theocritus (e.g. 4. 6, 5. 30, 15. 1, 3) show much greater variety.

<sup>41</sup> 100 % in the twenty-three surviving lines of Philo, *SH* 681 ff.

<sup>42</sup> I derive these figures from C. Kunst, *De Theocriti versu heroico* (Diss. Vindob. 1, 1877). His 'mimic' group includes Idyll 18, and his 'epic' group Idyll 12 and the epigrams.

<sup>43</sup> 1. 176, 2. 387, both with proper names.

<sup>44</sup> Exceptions: *H.* 6. 65, fr. 291. 2, *epigr.* 42. 1, 3.

Callimachus and Apollonius have less contraction of bicipitia than Homer, except in the second foot; Theocritus and Aratus have more, except in the fourth foot.<sup>45</sup> There is, then, a tendency to keep the fourth biceps more often uncontracted. Word-end after this double short, the 'bucolic' caesura, is a conspicuous feature of Alexandrian and later versification. It is found in some 47 % of Homeric lines, 57 % in Apollonius, 63 % in Callimachus, 79 % in the *Lament for Bion*; 50 % in Theocritus' epic group, 59 % in the mimic, 74 % in the bucolic (especially after masculine caesura).<sup>46</sup> No lines are found with contraction in every biceps.

Contraction in the fifth foot is affected by some poets. Antimachus has it in 22 % of his extant verses, Callimachus 7 %, Apollonius 8 %, Aratus and Euphorion 17 %, Eratosthenes 24 %, Nicander only 2.6 %. Theocritus has a similar percentage to Callimachus in his epic poems, but only 3 % in the mimic group and 1.3 % in the bucolic. There are no examples in the bucolic fragments of Bion and Moschus or in the *Lament for Bion*. The *Batrachomyomachia* has 5 %.

This type of line is known as *σπονδειαῖζων*. As many as four may occur consecutively (see Gow on Theoc. 13. 42). In Callimachus, Euphorion, and Nicander they always have the fourth biceps uncontracted.<sup>47</sup> They usually end with a four-syllable word, or a compound verb of the form  $\cup\cup---x$ , less often with a trisyllable.<sup>48</sup> The tetrasyllabic endings are often verbs (always so in Theocritus' bucolic Idylls), and sometimes the rhythm enhances the sense; see, e.g., Call. *H.* 3. 61; Theoc. 1. 75; A.R. 2. 712,<sup>49</sup> 4. 192.

Word-end following contracted fourth biceps, as in

τριβόμεναι, περὶ δέ σφιν αἰδὴν | κήκιε λιγνύς,

occurs 68 times in Apollonius (of which all but 6 follow a feminine caesura), 49 times in Theocritus, 30 times in Aratus, but never

<sup>45</sup> Of the three groups of Theocritus' poems, the bucolic have the most contraction, the epic the least.

<sup>46</sup> 435 lines in the bucolic poems have masculine caesura, and 86 % of these also have the bucolic caesura.

<sup>47</sup> Ten exceptions in Theocritus, nine in Aratus; also Antim. 27. 2; A.R. 1. 186, 1297, 2. 296; Mosch. *Eur.* 41.

<sup>48</sup> In Callimachus only *H.* 1. 41, fr. 756. The proportion of tetrasyllabic to trisyllabic spondaic endings is 29:1 in Apollonius, 10:1 in Theocritus, as against 2.4:1 in the *Iliad*. The pattern  $|-|---x||$  occurs six times in Theocritus, and in Bion *Adonis* 93; the pattern  $|----|-||$  in Arat. 408, Euph. *SH* 418. 17, Anon. *Megara* 104.

<sup>49</sup> Varro Atacinus preserved the effect in his translation, fr. 5 Morel.

in Callimachus (Naeke's Law) and only once in Nicander. Word-end following contracted second biceps is rare; in most such cases it is a disyllabic word.<sup>50</sup>

The most notable offence against Hermann's Bridge in a reputable poet is Theoc. 18. 15,

κῆς ἔτος ἐξ ἔτεος Μενέλαε | τεὰ νυὸς ἄδε.

Others are mitigated by elision (Arat. 903) or by word-end in the fourth princeps, as in Rhianus(?) *SH* 946. 12,

ἐν μ]εγάροις μενέω, φύλακας : δὲ | μετείσομαι ὦκα.

So Arat. 174, 186, 572, 784; Theoc. 8. 10, 10. 27, 24. 102. Cf. p. 38 n. 18. Meyer's First Law (p. 38) does not hold absolutely for any poet, but Callimachus infringes it only twice,<sup>51</sup> Nicander only thrice. These are all cases of words shaped (. . .) × - ∪ | ending in the second foot. (. . .) × - ∪ ∪ | is considerably rarer.<sup>52</sup>

Meyer's Second Law states that words shaped | ∪ - | are avoided before the caesura. This is far from being an absolute rule. The fact is that in Homer such words are much more often placed after the caesura, and this preference is slightly accentuated in Aratus and more markedly in Callimachus, Apollonius, and Nicander (but not Theocritus). There are still over a dozen instances of the less usual placing in Callimachus.<sup>53</sup> Another trend, common to Callimachus, Apollonius, and Theocritus (but not Antimachus or Aratus), is against placing words shaped | - - | or | ∪ ∪ - | so that they end in the fifth princeps.<sup>54</sup> The most blatant instance in Callimachus is *H.* 4. 311,

Πασιφᾶς καὶ γναμπτὸν ἔδος | σκολιού | λαβυρίνθου.

He also avoids | - - | ending in the fourth princeps unless bucolic caesura follows.<sup>55</sup> Masculine caesura is normally followed in him by | - - | ∪ ∪ | or | ∪ ∪ - | or | ∞ - ∪ ∪ |.

<sup>50</sup> Callimachus and Aratus have no instances after longer words, Nicander only one. The syllable occupying the biceps seldom has a short vowel (p. 37): second biceps, Rhian. 1. 20; Theoc. 1. 13 = 5. 101, 12. 34, 15. 8, 16. 64; Nicias *SH* 566; A.R. 2. 627, 3. 796, 4. 1636; Leon. *epigr.* 11. 1; Nic. *Th.* 890, *Al.* 209, 365?; fourth biceps, Antim. 21. 2; Theoc. 15. 42, 22. 88; A.R. 3. 1084; *Megara* 37.

<sup>51</sup> *H.* 2. 41, 6. 91. He does not mind rhythms such as ἐσθήξεν : δὲ | τὸ τεῖχος (*H.* 2. 15, cf. 3. 77, 126, *al.*). The rarity of the opening rhythm - - ∪ | was noted by R. Merkel, *Kritische Abhandlung über Apollonius Rhodius* (Progr. Magdeburg, 1844), 6.

<sup>52</sup> A handful of examples in Apollonius, Theocritus, Euphorion; Bion *Adonis* 62.

<sup>53</sup> W. Meyer, *Sitz.-Ber. bayer. Ak.* 1884, 983 ff.; Wifstrand, 65 f.; E. G. O'Neill, *Tale Class. Studies*, 8 (1942), 140.

<sup>54</sup> Noted for | - - | by Merkel, 3, 21 ff.; cf. Meyer, 987 f., O'Neill, 141.

<sup>55</sup> Maas, *Metre*, § 93, cf. *Festschr. Snell* (1956), 23 f. = *Kl. Schr.*, 92 f.; Wifstrand, 39. Exception: *H.* 6. 47 (susp. Maas).



Some poets have a liking for monosyllabic nouns at the end of the line, e.g. Simias 4 χρυσῶι τοι φαέθοντι πολύλλιστος φλέγεται κρᾶς.<sup>56</sup> The line-end then most often has the rhythm  $\cup\cup | -\cup\cup - | - ||$ .

Elision of nouns, adjectives, and verbs is restricted. In the first hundred lines of the *Iliad*, Aratus, Call. *H.* 3, A.R. 2, Theoc. 22, Nic. *Th.*, and Moschus' *Europa*, I find respectively 19, 4, 1, 8, 4, 4, and 7 instances. Hiatus is in general admitted after a long vowel in the princeps; it is especially frequent in Euphorion. Callimachus, however, has it mainly after  $\eta$  (cf. p. 15) or before prepositions in anastrophe,<sup>57</sup> and nearly always with uncontracted biceps. It is a rarity in Moschus and Bion.

The other types of hiatus are less common:

(i) Long vowel in the first biceps: Arat. 34; A.R. 1. 251; [Theoc.] 25. 275; Maiistas 10; after  $\eta$ , Theoc. 15. 129, 25. 170. In another biceps: Arat. 534? (καί); A.R. 1. 72, 774, 2. 696 ( $\eta$ ), 762? (καί), 3. 771 ( $\eta$ ); *Batr.* 132?

(ii) Short vowel at main caesura: Call. *H.* 3. 8 (before  $\epsilon\alpha$ ), 4. 264?; Arat. 951; Theoc. 7. 8, *al.*; A.R. eight times; at bucolic caesura, Arat. 962; Theoc. 1. 67, 2. 154, *al.*, Nic. *Th.* 280, *Al.* 7, 358, *Megara* 85; A.R. six times; in other places, Euph. 58. 1; Arat. 962 (dat. -ι); A.R. six times.<sup>58</sup>

Words which originally began with  $\phi$  and often appear in hiatus in Homer for this reason are often similarly treated by the Hellenistic poets, irrespective of the above categories. The hiatuses in Theoc. 8. 14 f. and 15. 149 seem to be on their analogy.

As in Homer, some syllables which would normally be scanned short are allowed to occupy the princeps:<sup>59</sup>

Short vowel +  $\nu$ ,  $\rho$ ,  $s$  before initial vowel, e.g. Theoc. 15. 90, 123; Euph. 11. 2.

Short vowel before initial  $\lambda$ ,  $\mu$ ,  $\nu$ ,  $\rho$ ,  $\sigma$  (and  $*\phi$ ,  $*\delta\phi$  in Homeric phrases), e.g. Call. *H.* 3. 47, 55, 150; A.R. 1. 639; [Theoc.] 25. 12, 138.

Short vowel before initial plosive: Antim. 107; Rhian. 54. 2; Call. *H.* 1. 36; Arat. 1019; Theoc. 1. 75, 18. 5; *Batr.* 117, 197 v.l.

<sup>56</sup> Nicander only once places them anywhere else (Maas in *RE* xvii. 261).

<sup>57</sup> W. Bühler on Mosch. *Eur.* 87. He is wrong in stating that *epigr.* 14. 3 is the sole exception. See *H.* 3. 176, 233, 237.

<sup>58</sup> This does not claim to be a complete list. Apollonius' practice is exhaustively studied by A. Rzach, *Wien. St.* 3 (1881), 43–67; for Theocritus' see Kunst (above, p. 153 n. 42), 118–22 and Gow's commentary (index s.v. Hiatus).

<sup>59</sup> For a detailed treatment see Rzach, *Sitz.-Ber. Wien. Ak.* 95 (1880), 694 ff.; 100 (1882), 307 ff.

We find the first biceps filled by a short vowel before initial plosive + liquid in Theoc. 10. 56, 14. 56, 64; A.R. 1. 795; Maiistas 40, 59; the second filled by (οῦ)τε before ρ-, A.R. 3. 848.<sup>60</sup>

Theocritus gives a measure of stylization to some 'songs' by grouping hexameters into stanzas of equal length, which may be divided by a refrain: 1. 71-9, two lines + refrain, then 80-104 four lines + refrain; 2. 18-63, four lines + refrain, then 64-135 five lines + refrain; 3. 12-23 and 25-54, tristichs; 5. 80-135, the contestants alternate in distichs; 10. 24-37, seven distichs ~ 42-55. A refrain may also be used at irregular intervals, as in the rest of Daphnis' song in Idyll 1, and in the Laments for Adonis and Bion.

### *Elegiacs*

Elegiacs are the standard metre for epigram, and are often chosen for longer poems, especially ones drawing on sub-heroic legend; Antimachus led the way here with his *Lyde*. The author of [Theoc.] 8 includes an elegiac singing-contest in his otherwise hexameter poem. Irregular mixtures of hexameters and pentameters (especially one pentameter after more than one hexameter) continue to appear in inscriptions. Callimachus once admits elision between hexameter and pentameter (*epigr.* 41. 1 Pf.; compare the division of names between the lines, p. 44).

Versification is in general rather stricter than in stichic hexameter verse. Hexameters with no third-foot caesura are very rare.<sup>61</sup> σπονδειαίζοντες are less common than in some hexameter poets, though they can be found in three successive distichs in Leonidas *epigr.* 66 and 74. Lengthening of short final syllables by initial liquids or nasals other than ρ is seldom seen.<sup>62</sup> Hiatus is restricted, and less use of correption is made in the case of words which will fit into the verse without it, i.e. those shaped (. . . υυ)--.<sup>63</sup> In particular, the place before the feminine caesura in the hexameter is normally taken by a word

<sup>60</sup> In Rhian. 1. 20, Euph. 53. 3, and Nic. *Al.* 209, paragoric nu is best added.

<sup>61</sup> Aristotle fr. 673. 6; Theaetetus *epigr.* 6. 1; Zenothemis *SH* 855. 1.

<sup>62</sup> Antim. 57. 1?; Call. fr. 67. 11; Leon. *epigr.* 11. 8?, 85. 7 (all λ-).

<sup>63</sup> Cf. Pfeiffer on Call. fr. 535; A. S. F. Gow and D. L. Page, *The Garland of Philip*, i. xl.

that naturally ends  $-\upsilon |$ , not by one that only attains this shape by correption or elision.<sup>64</sup>

Elision at the caesura of the pentameter continues to occur, though most often only with  $\delta'$ . Hiatus is found there in Call. (?) fr. 506, 668(?); Agamestor *SH* 14. 4(?), Anon. *A.P.* 12. 130. 4; *GVI* 1138. 1, 1261. 4, 1417. 2, 1710. 2;  $-\text{ov}$  before initial vowel in Phaedimus *epigr.* 1. 6 (dub.); Antip. Sid. 19. 4, cf. 23. 10(?); Anon. *A.P.* 7. 298. 6; short final vowel before double consonant, Call. *epigr.* 8. 4, 48. 2; Leon. 53. 6, 58. 2, *al.* But after the late third century there is a perceptible tendency to favour in this position syllables containing a long vowel or diphthong rather than those whose length depends on a suitable word following the caesura.<sup>65</sup> In Tyrtaeus, Mimnermus, Solon, and Theognis taken together, 14.7 % of pentameters have a syllable before the caesura which would be short if the next word did not begin with a consonant (or two consonants). In Theocritus, Callimachus (*H.* 5 and epigrams), Asclepiades, Posidippus, Hermesianax, Anyte, and Leonidas the average is almost identical, 14.4 %. But in Dioscorides it drops to 8.6 %, in Alcaeus of Messene it is 2.9 %, in Antipater of Sidon 6.9 %, in Meleager 5.6 %, in Archias 1.9 %, in Philodemus 1.1 %, in the epigrams ascribed to Plato 3.9 %; Crinagoras is a little less fastidious, 9.7 %. A comparable trend appears slightly later in the hexameter (p. 177).

Prepositives such as the article or  $\kappa\alpha\iota$  are allowed before the pentameter caesura provided that another precedes, e.g. Call. *epigr.* 45. 4

$\epsilon\upsilon \gamma' \epsilon\mu\acute{o}\varsigma \cdot \text{o}\acute{\upsilon} \text{παρὰ τὰς} | \epsilon\iota\kappa\omicron\sigma\iota \text{μεμ}\acute{\phi}\omicron\mu\epsilon\theta\alpha.$ <sup>66</sup>

In general a monosyllable is only put in that position when preceded by  $| -$  or  $| \text{--} |$ .<sup>67</sup> Callimachus also avoids placing words shaped  $| \text{--} |$  there unless preceded by a short monosyllable.<sup>68</sup>

<sup>64</sup> There are more exceptions with correption than with elision. For the elision see Hedyle *SH* 456. 1; Meleager 107. 1. Further details of elision in the epigrammatists may be found in Gow-Page, *op. cit.*, xlii f.

<sup>65</sup> Maas, *Metre*, § 22; Gow-Page, xli.

<sup>66</sup> Cf. Gow-Page on Asclep. *epigr.* 23. 2; Crinag. *epigr.* 14. 2  $\tau\omicron\upsilon\tau' \epsilon\nu | \text{παρτί}$ .

<sup>67</sup> Exceptions occur with postpositives: Call. fr. 87, *epigr.* 1. 8; Antip. Sid. 32. 2, 43. 6; Leon. 65. 10; otherwise, Leon. 11. 2 ( $\gamma\alpha\iota'$ ); Pancrates 2. 2; Meleager 95. 2.

<sup>68</sup> Fr. 75. 23, 39, 110. 40, 112. 1, *epigr.* 1. 16. Contrast the practice of, e.g., Asclepiades, *epigr.* 1. 2, 14. 4, 25. 10, 28. 4, 30. 2. There are no instances in the fifty-one preserved pentameters of the epigrams ascribed to Plato or in the forty-seven of Hermesianax.

Monosyllables rarely occur at the end of the pentameter: Crates *epigr.* 1. 4; Meleager 51. 2.

There is a gradually increasing tendency to avoid ending the pentameter with an accented syllable.<sup>69</sup> In Tyrtaeus on average 13.0 % of pentameters end with an accented syllable; in Mimnermus 24.4 %; in Solon 21.3 %; in the genuine Theognis 23.8 %; in the anonymous Theognidea 19.2 %. The third century yields a generally lower set of figures: Theocritus 22.9 %, Callimachus 14.6 %, Asclepiades 13.6 %, Posidippus 16.7 %, Anyte 4.3 %, Dioscorides 14.1 %, Leonidas 11.8 %. The decline continues in the second and first centuries: Alcaeus of Messene 5.9 %, Antipater of Sidon 2.4 %, Meleager 9.2 %, Archias 1.9 %, Philodemus 12.9 %, Crinagoras 8.3 %. The epigrams ascribed to Plato have 2.0 %. I discuss the phenomenon on p. 162.

#### *Iambic trimeters; trochaic tetrameters*

The main text in tragic trimeters is Lycophron's *Alexandra*. Its metre is strict. Every line has penthemimeral or (one line in three) hephthemimeral caesura. Porson's Law is observed throughout. Resolution occurs on average only once every seventy-eight lines. It is limited to the second princeps (word-shape |  $\sim \bar{x}$  |), the third (|  $\sim \sim$  | or |  $\sim \sim -$  |), and the fourth (|  $\sim \bar{x} -$  |), and half the instances are proper names. An anapaest occurs in the fifth foot (also for a name) at 720 (and 953 cj.). Elision of nouns, adjectives, and verbs is also infrequent; there are passages of a hundred lines without an example.<sup>70</sup>

The avoidance of resolution is in accord with tragic practice in the earlier Hellenistic period (p. 86). Later Ezechiel in his biblical drama (*TrGF* 128) achieves a fair imitation of the rhythms of Euripides, though with a few infringements of Porson's Law,<sup>71</sup> a bold split resolution (178), and some prosodic licence.<sup>72</sup>

<sup>69</sup> F. Hanssen, *Rh. Mus.* 38 (1883), 222 ff.; J. Wackernagel, *Kl. Schr.*, 1189 f. Hanssen gives statistics for a large number of poets. I have excluded those of whom less than forty pentameters are extant, and compiled my own figures from up-to-date editions.

<sup>70</sup> But dative -ι is elided, 894 and 918. For details of Lycophron's versification see Ziegler, *RE* xiii. 2348-50.

<sup>71</sup> 62, 131, 240, all with elision; 163, 174; cf. 233.

<sup>72</sup> Hiatus at 158 (dat. -ι), 235 (τι), 255; crasis of καὶ Ἰσαάκ, τὰ ὑπό, etc.; elision of -μαι, -ται, ἔκατι; 1 Χαραλάμ, 201 Αἰγυπτιῶν, 209 ἀποσκέυῃ. For a full discussion see B. Snell, *Glotta*, 44 (1967), 25-32.

Chares used tragic trimeters for moral precepts; Leonidas and others used them for epigram.<sup>73</sup> Of the literary authors only Chares has resolution (and initial anapaest). Leonidas has one verse without a caesura, 79. 5 ἅπανα κῆκ μεμυκῶτων ὁδεύεται. In *SH* 977. 20 we find a short final syllable lengthened by initial plosive + liquid (φρ). This is normal at this period; Lycophron has nine such instances.<sup>74</sup>

Trimeters in the freer style of comedy were employed in the later fourth and third centuries by various philosophers and satirists,<sup>75</sup> and by Machon in his *Chreiai*. Later they were adopted for the exposition of factual knowledge by Apollodorus in his *Chronica* (*FGrH* 244 F 1-82) and by the geographer known as pseudo-Scymnus in acknowledged imitation of Apollodorus. Split anapaests as defined on p. 88, and resolutions split after a word of more than two syllables, seem to be avoided by Machon (see Gow on 194) and ps.-Scymnus; there is a doubtful example (name) in Apollod. F 47. 33. It is in ps.-Scymnus that we find the first real hint of the later trend against ending trimeters with an accented syllable.<sup>76</sup>

Trochaic tetrameters disappear from literary use except for gnomic verse, mainly composed in the name and manner of Epicharmus.<sup>77</sup> They also occur in one or two inscriptions,<sup>78</sup> and in Athenian γεφυρισμός (*SH* 1156, cf. 1157).

### *Choliambics*

The 'limping' trimeter was revived in the late fourth century. It was associated specifically with Hipponax,<sup>79</sup> and used in poems felt to carry on the spirit of the Ionian iambus (Call. *Iamb.* 1-4, 13, Herondas) as well as for various other purposes.<sup>80</sup>

<sup>73</sup> Chares ed. S. Jäkel, *Menandri Sententiae*, pp. 26-30. Leon. *epigr.* 2, 23, 68, 79, 90; Phaedimus *epigr.* 2; *SH* 977. 14-24; 'Simon.' *epigr.* 57-8 Page; *GVI* 84, 86, 454, 505, 661, 804, 1620-1, 1851, 2038; *A.P.* 9. 436 (with one hexameter).

<sup>74</sup> Cf. Ezech. 160; Trag. adesp. 518, 664. 22, and in anapaests 680. 9, 20, 21.

<sup>75</sup> Crantor, Crates, Zeno, all in *SH*; Cleanthes fr. 2-3, 5-10 Powell.

<sup>76</sup> See Hanssen, *Rh. Mus.* 38 (1883), 235 f.

<sup>77</sup> Kaibel, *CGF* 133 ff.; addenda by Latte in the 1958 reprint, pp. vii-ix; also Chares fr. 3; Isyllus (*CA* 132) A.

<sup>78</sup> *GVI* 1387 (with dactylic hexameters); Kaibel, *Epigr.* 783, 790.

<sup>79</sup> Call. fr. 191. 1, 203. 12 ff.; Theoc. *epigr.* 19; Rhinthon fr. 10; Hdas. 8. 78.

<sup>80</sup> See the material collected by A. D. Knox in his *Herodes* (Loeb), pp. 228-74 (+ *SH* 604A for Parmenon).

Pure iambic endings no longer appear, except perhaps in Phoenix fr. 1. 1,

ἀνὴρ Νίνος τις ἐγένετ' ὥς ἐγὼ κλύω

(‘κούω Bergk). The ‘ischiorrhagic’ ending ---- || occurs only about once in twenty-four lines in Herondas, and is avoided altogether by Callimachus.<sup>81</sup> Callimachus is very sparing with resolution; Herondas is less so, and he admits anapaests nine times in the first foot, once in the fourth (6. 55), and once or twice in the fifth (2. 82? (name); 4. 72 (ethnic)).<sup>82</sup>

Hipponax’s readiness to let vowels run together in synecphonesis is imitated in moderation by Callimachus (e.g. 191. 28 ὦ Ἐκάτη, 191. 35 φεῦ Ἀχέροντος, 194. 79 οἱ ἰκέται) and without moderation by Herondas, who writes such verses as

2. 72 σοὶ θυέτω, ἐπεὶ τὸ αἶμ' ἂν ἐξεφύσησεν.

3. 21 τῆς ληκύθου ἡμέων τηῖ ἐπὶ παντὶ χρώμεσθα.

He has hiatus in 2. 43 μέχρ' οὐ εἶπη, 4. 18 ὦ ἀναξ, and in οὐδὲ εἰς, and after τι, ὅτι, voc. -ι (cf. p. 15); Phoenix 2. 3 has it twice after ἦ. Short final syllables may (as in Hipponax) be lengthened by plosive + liquid, as Call. 191. 9, 192. 12, etc.

Hipponax’s trochaic tetrameter scazon was not revived, so far as is known (though it occurs in Latin in Varro’s *Satires*). A new iambic tetrameter scazon and trochaic trimeter scazon are attested, though we do not know who used them:

SH 1131C ἀνασσ' Ἀθάνα, ζωτικὸν λαχοῦσα ρεῖθρον Ἰλισσοῦ.

1131D ὦ θεοί, τὰ δεινὰ πάντα μοι δόντες.

<sup>81</sup> Heph. p. 17. 11 C. calls it τραχύτερον. Cf. Caes. Bass. GL vi. 257. 21 (scazon pessimus); Terent. Maur. 2408-15.

<sup>82</sup> See further I. C. Cunningham, *Herodas, Mimambi* (Oxford, 1971), 218-21. Cunningham follows V. Schmidt in accepting the occasional use of choriambic metra (cf. p. 82) in these poets. Prosodic explanations of the apparent instances (Call. fr. 192. 14, 203. 21; Hdas. 1. 67, 3. 7, 4. 20) seem to me preferable. For ὑγι(ε)της in two of the passages see p. 18.

## V. THE IMPERIAL PERIOD

BETWEEN the later Hellenistic and the earlier Imperial period there is complete continuity. Metrical variety remains limited, though there is something of a revival of interest in it in the second and third centuries. There is innovation, but it is gradual. Hexameters, elegiacs, and iambic trimeters remain much the commonest metres, and develop further in directions of which they have already given notice.

But if the general picture is one of remarkable stability and conservatism, this period is marked by a fundamental change in the Greek language which spelt the eventual ruin of the traditional metrical system, and by the birth of a new system which was to take its place. This was the change in the nature of the accent from being a tonal (pitch) accent to being a dynamic (stress) accent, as it is in modern Greek, and the consequent loss of the clear distinction between long and short vowels.

There may have been some element of stress in the classical language, but if so, it was weak and had no discoverable effect on versification.<sup>1</sup> The pitch accent influenced the melodic line in astrophic song but had nothing to do with the metre, with the doubtful exception of one or two isolated and anomalous passages in drama where short and mostly accented syllables stand in princeps positions (pp. 123 f., 131). In the Hellenistic period we have noted the beginnings of a trend against ending elegiac couplets or iambic trimeters with an accented syllable, and it continues later. Before the end of the first century AD we meet poets who obey a firm accentual rule: the poet of *CA* 199 = *GDK* 7, who ends his verses with a paroxytone or occasionally a perispomenon word, and Babrius, whose choliambics always have the penultimate syllable accented. These developments do not in themselves necessarily imply any change in the nature of the accent. The metre is still rigorously quantitative; the accentual limitation in the clausula may only reflect a hardening preference for a particular tonal cadence in the delivery. Where

<sup>1</sup> W. S. Allen's complex theories presented in *Accent and Rhythm*, 260 ff. and other publications are based on a *petitio principii*; see *Gnomon*, 48 (1976), 5-6.

a perispomenon is admitted as an alternative to a paroxytone, it must be the falling tonal pattern that is significant, for in terms of stress perispomenon is indistinguishable from oxytone.<sup>2</sup> But a dynamic accent was apparently established by AD 200,<sup>3</sup> and the breakdown of quantitative distinctions, which is usually held to presuppose it, was already under way in Babrius' time. As the accent became more dynamic, one supposes, the opposition between stressed and unstressed syllables obscured the opposition between long and short syllables.

These processes were of course gradual, and may have operated earlier in some countries than in others. In Egyptian documents there are signs of uncertainty about quantities as early as the end of the third century BC.<sup>4</sup> At Delphi it seems to be starting in the second century, in Lycia in the first, at Athens in the first century AD.<sup>5</sup> Literary verse does not appear to be affected by it for another two hundred years, and then only at the lower levels. But we can see that the linguistic foundations on which the whole edifice of quantitative metre has rested since pre-historic times are now crumbling away. Henceforth poets must rely on education for knowledge of the 'correct' quantities of vowels. They continue writing quantitative verse till well into the Middle Ages, with varying degrees of prosodic accuracy, but it has become a very artificial exercise. Meanwhile, from the fourth(?) century, new forms of metre based entirely on accent come into use, at least in the Church.

In speaking of the effect of the accent on metre, then, we must distinguish between

(i) verse composed in strict quantitative metre in which an accented syllable is sought or avoided in a certain place at or near the colon- or line-end;

<sup>2</sup> See F. Hanssen, *Rh. Mus.* 38 (1883), 241; J. Wackernagel, *Kl. Schr.*, 1189-91; Allen, *op. cit.*, 265-8, who notes that the falling cadence had always, in the nature of things, been more frequent than a rising one. As in rhythmical matters, the less common pattern was increasingly disfavoured.

<sup>3</sup> See Terent. Maur. 1433-5.

<sup>4</sup> Confusion of  $\sigma$  and  $\omega$ , and of  $\dot{\iota}$  and  $\epsilon$ . E. Mayser and H. Schmoll, *Grammatik d. griech. Papyri aus der Ptolemäerzeit*, i. 1<sup>2</sup>. 69.

<sup>5</sup> Schwyzler, *Griech. Gramm.*, i (1939), 392 ff.; L. Threatte, *Grammar of Attic Inscriptions*, i. 385-7. For some time the accent must have had both a tonal and a dynamic element. Musical fragments from the second and third centuries AD still show considerable, though declining, correspondence between accent and melody.



(ii) 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;

(iii) verse in which only accents, not quantities, are regulated.

(i) begins to appear in the Hellenistic age, (ii) in the third century AD, (iii) in the fourth or fifth.

The third type lies outside the scope of this book. Its oldest representatives are Greg. Naz. 1. 1. 32 and 1. 2. 3, if they are rightly attributed to Gregory; the rest of his voluminous poetry belongs to the second type. For the theory that accentual poetry received an impulse from Syriac models see W. Meyer, *Abh. bayer. Ak.* 17 (1885), 363-79 = his *Gesammelte Abhandlungen z. mittellateinischen Rhythmik*, ii. 101-18; A. Dihle, *Hermes*, 82 (1954), 191-9.

A further general phenomenon that deserves remark 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; see pp. 165, 170 f., 181. 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, synecphonesis, consonant clusters).

As regards hiatus/elision, there may have been a tendency in speech towards a more distinct enunciation of individual lexical elements. Cf. formations like *αὐτοαγαθός*, *ῥημοῦσιος*. In a second-century collection of musical excerpts (P. Oslo inv. 1413(a) 16) a tragic trimeter ending *ἀναμεί-ξας δ' ῥμοῦ* is marked as to be sung *δὲ ῥμοῦ*, with *δὲ ὁ* on different notes.

### *Prosimetrum*

Four texts found in second-century papyri are composed in a mixture of prose and verse. Such mixtures had existed in Hellenistic times in the Menippean satire, and possibly earlier in entertainment literature.<sup>6</sup> Two of the papyri in question look like romance (P. Ox. 3010; P. Turner 8), one is a romantic pantomime (P. Ox. 413), and one a curious celebratory poem on Hadrian's accession (*GDK* 12). The oldest recension of the Alexander Romance, dating from about AD 300, contains some

<sup>6</sup> It would not be surprising if the prose Mimes of Sophron or the prose Iambi of Asopodorus contained some verse.

episodes in verse. The metres of these texts will be discussed in their place.

In two other papyri we find dramatic laments in what looks on the whole like prose but is arranged in 'verses' of similar length, has touches of poetic diction and word order, and is vaguely rhythmical in parts (CA 183, 201).

### *Iambic and trochaic lyric*

The song of Seikilos (GVI 1955, i AD?) is a very simple quatrain:

|                            |                                          |
|----------------------------|------------------------------------------|
| ὄσον ζῆς, φαίνου·          | $ia_{\lambda}   \lambda ia_{\lambda}   $ |
| μηδὲν ὅλως σὺ λυποῦ·       | $ar   $                                  |
| πρὸς ὀλίγον ἐστὶ τὸ ζῆν·   | $2ia_{\lambda}   $                       |
| τὸ τέλος ὁ χρόνος ἀπαιτεῖ. | $2ia_{\lambda}   $                       |

The syncopations in the first line are all but isolated in post-classical verse. If it were not for the accompanying musical notation, the sequence  $\cup----$  might have been taken for a dochmius, but the melodic and rhythmical symbols guarantee that it is  $\cup-\underline{\quad}\underline{\quad}\underline{\quad}$  (the second triseme being sung on three notes). The catalectic endings of the other lines are given the value  $\cup-\underline{\quad}$  (the triseme resolved in the melody to  $\cup-$  or  $\cup\cup\cup$ ).

Similar in manner, but even simpler, like a nursery rhyme, is the invocation of the Muse attributed to Mesomedes (I. 1-4 Heitsch):  $2ia | 2ia_{\lambda} || 2ia | 2ia_{\lambda} ||$ .<sup>7</sup> This could be taken as a pair of tetrameters, but the shape of the melody suggests independent dimeters, and there may well be no synapheia between them. A certain contemporary example of  $2ia || 2ia_{\lambda} |||$  is now known from P. Turner 8. It occurs later in a magical incantation, GDK 59. 11.<sup>8</sup>

Mesomedes 13 is in trochaic dimeters of the pure form  $-\cup-\cup-\cup-\cup |$ , with catalexis and period-end in 2, 4, 7, 11. The Epidaurian hymn to Pan, PMG 936, perhaps belongs to the same period.<sup>9</sup> This too is in trochaic dimeters, but it differs from the Mesomedes poem in several ways: long anceps is admitted

<sup>7</sup> The following lines are a separate invocation in two sung hexameters plus a lekythion. Comparable in form is the Doric (citharodic?) prooimion in Stob. 1. 2. 31a + b: nine hexameters followed by  $5da | ith$ . Cf. Wilamowitz, *Timotheos*, 91 n. 2.

<sup>8</sup> Catalectic tetrameters with caesura at the dimeter: Bernard, *Inscr. métr. de l'Égypte*, no. 108. 27-40; Buresch, *Klaros*, p. 10 B 4-6; Diogenes Laertius 4. 55.

<sup>9</sup> K. Latte, *Kl. Schr.*, 750 ff.; West, *CQ* 20 (1970), 215. Detailed observations on the metre in P. Maas, *Epidaurische Hymnen* (1933), 130 f.

(though not  $-\cup--$  | in mid-line), and even at the end of an acatalectic line a long vowel may stand in hiatus if there is a sense-pause. Catalexis occurs only in 1 and 9, and in syncopated form at the end, 19  $\tilde{\omega}$  ἰὴ Πὰν Πάν ( $-\cup-\cup-$  ?). Neither poem admits resolution.

Also connected with Pan are an iambic prayer and some instructions on exorcism in stichic lekythia recorded by Porphyry *ap. Eus. PE* 5. 13. 2, 14. 2. The latter piece has false quantities. Trochaics are prominent in fragments of a private cult invocation, *GDK* 57, but the scheme as a whole is unclear.

In two third-century epitaphs we meet iambic heptapodies. (Cf. p. 150 n. 28.) Those in *GVI* 1113a (among trimeters) may perhaps be put down to incompetence, but the one in 538a seems intentional:

[ἄστοίσι τόν ποτ' ἄρμενον καὶ ὄθ]νήοις φίλον,  
τὸν ἐν τέχναις μαγειρικαῖς αἰεὶ φανέντα χρηστόν,  
τὸν σεμνὸν ἄνδρα Βάκχιν ἦδ' ἔχι θανόντα γῆ.

The irregular length also appears in Methodius' Partheneion, a unique creation in twenty-four strophes of the form  $3\frac{1}{2}ia$  ||  $3\frac{1}{2}ia$  ||  $3\frac{1}{2}ia$  |  $2ia$  || (refrain)  $4ia_{\lambda}$  |  $ar$  || (with many false quantities); and, divided  $2ia$  ||  $\times - \cup - \cup -$  ||, in Greg. Naz. 2. 1. 30.

The commonest of lyric iambic forms is the hemiamb ( $2ia_{\lambda}$ ), the metre of many of the Anacreontea. In nineteen of these poems the scheme is simply  $\times - \cup - \cup - \times$  ||; sometimes the lines are grouped in quatrains (12, 22, 23, 27 Preisendanz), as also in *GDK* 13 (fourth century; initial anceps short throughout). In half a dozen others there is occasional anacalasis giving the forms  $-\cup-\cup-\cup-\times$  || or  $\times - - \cup - \cup - \times$  ||. False quantities are rare in both these groups;<sup>10</sup> they are more prominent in poems which admit acatalectic dimeters or anacreontics among hemiambs (as also Kaibel, *Epigr.* 1127; Dioscorus *GDK* 42. 28):

|                          |                                                          |
|--------------------------|----------------------------------------------------------|
| τοῦ Διὸς ὁ παῖς ὁ Βάκχος | (or τοῦ Διὸς?)                                           |
| ὁ λῦσίφρων ὁ Λυαῖος,     | (or $\cup - \cup - \cup - \cup -$ , cf. 5. 14?, 44. 13?) |
| ὁτᾶν εἰς φρένας τὰς ἐμάς |                                                          |
| εἰσέλθῃ μεθυδῶτας,       | (-θῆ μῆ- ?)                                              |
| διδάσκει με χορεύειν.    |                                                          |
| ἔχω δέ τι καὶ τερπνόν    | (καὶ τι Stephanus)                                       |
| ὁ τᾶς μέθας ἐραστάς.     |                                                          |

<sup>10</sup> 14. 25 Γαδείρων, 54. 2 εἰναῖ, 54. 10 μόνοξ (s.v.l.).

(49. 1-7; see also 5, 47, 58). In 5. 11-13 free anacalasis from  $\times - \cup - \cup -$  ( $\cup$ ) - produces

Βάκχον Εὔιον ἡμῖν. (ph)  
 μύστις νάματος ἡ Κύπρις (gl)  
 ὑμεναίους κροτοῦσα.

Poem 20 is in two strophes of the form  $ch\ ia \mid ar \mid - \cup - \cup - \cup - \mid$   
 $ch\ ia \parallel$ .<sup>11</sup>

The hemiambs of Gregory of Nazianzus (2. 1. 88) show the start of a tendency to avoid proparoxytone endings, also seen in the later Anacreontea. In the sixth-century poem *εἰς τὰ ἐν Πυθίοις θερμὰ* (*App. Anth.* 4. 75 Cougny) 179 lines out of 190 end paroxytone.<sup>12</sup>

### *Aeolic; ionic*

Of aeolic measures only the phalaeccian is in continuing use; the ode in Sapphic stanzas by 'Melinno of Lesbos' is an isolated piece of antiquarianism.<sup>13</sup> Heraclides Ponticus the Younger wrote three books in phalaeccians (*SH* 475-81), and epigrammatists used the metre for a century or two.<sup>14</sup> It appears in Besantinous' *Altar* (*A.P.* 15. 25) together with anacreontics, trochaic tetrameters, iambic and anapaestic dimeters, and *ar*<sup>26</sup>.

In an epitaph of the second or third century (*GVI* 1978. 17 ff.), in two sub-literary texts from third-century papyri (*GDK* 50, S 9), and again in the fourth hymn of Synesius, apparent phalaeccians occur in series with ionic and catalectic iambic trimeters; but they begin  $\cup -$ , not  $\cup \cup$ , and the seeming aeolics and iambics are in fact anaclastic mutations of ionic. The scheme in these poems is

$\cup - \cup \cup - : \cup \cup - - \parallel$ .

The papyrus poems admit resolution in the positions

$\cup - \cup \cup \cup \cup : \cup \cup \cup - -$ ,

especially the last, and most of the lines without caesura occur in them. In the four poems taken together almost half the lines have the pseudo-

<sup>11</sup> Stichic use of *ch ia* by Mesomedes is suggested by two scholia which apparently refer to lost odes. See E. Pöhlmann, *Denkmäler altgriechischer Musik*, 28 f.

<sup>12</sup> F. Hanssen, *Philol. Suppl.* 5 (1889), 211.

<sup>13</sup> I regard the name as fictitious, and the ode as most likely of Hadrianic date. See *Kyklos* (Festschr. R. Keydell, 1978), 103.

<sup>14</sup> Antip. Thess. *epigr.* 62; Alpheios *epigr.* 4; Statyllius Flaccus(?) *A.P.* 6. 193; Diophanes *A.P.* 5. 309; *GVI* 2046 (Adramyttium, i); Kaibel, *Epigr.* 811 (by Hadrian); *GVI* 1047 (Damascus, ii/iii).



Lucian's lines are in synapheia, with elision at line-end at 52, but other poets allow hiatus there (and *brevis in longo*, but much less than one might expect).

Certain of the Anacreontea show negligence of classical prosody, e.g. 41. 1-4,

τὶ καλὸν ἐστὶ βαδίξειν  
ὅπου λειμῶνες κομῶσιν,  
ὅπου λεπτήν ἡδυτάτην  
ἀναπνέει Ζέφυρος αὔρην. (or Ζέφυρος?)

But educated writers were able to produce quite correct anacreontics at a very late date, for example John of Gaza and Georgios Grammatikos in the sixth century, Sophronius in the seventh, Constantine the Sicilian and Leon Magistros in the early tenth, Christopher of Mytilene in the eleventh.<sup>18</sup> These Byzantines show a strong preference for accented syllables in the fourth and especially the seventh position of the line:  $\cup\cup-\cup-\cup\cup-$ . In Georgios Grammatikos, for example, 551 lines out of 565 end with a paroxytone or properispomenon, and only one with a proparoxytone; 382 have the fourth syllable accented. Synesius already shows tendencies in this direction.<sup>19</sup>

In a few of the Anacreontea the verses are arranged in stanzas, which may be of three lines (19, 32?), four (50, cf. Dioscorus *GDK* 42. 28), or five (30). Stanza structure (usually quatrains) is regular with the Byzantines. Sometimes they break the sequence of stanzas, at fixed or variable intervals, with a couplet either of anacreontics or of ionic trimeters. Such trimeters could also be used on their own, as in Georg. Gramm. 6. 1-12 and Leon 1 (Bergk, *PLG*<sup>4</sup> iii. 371, 355). In Georgios and in Anon. p. 363 Bergk (also sixth century) they have the form  $\cup\cup-|\cup\cup-|\cup\cup\cup-$ , but in Sophronius and later they more often appear as  $\cup\cup-\cup\cup-|\cup\cup\cup-$ .

### *Paeonic; anapaestic; spondaic*

These derivatives of ionic are the only forms of quantitative 'lyric' verse attested after the sixth century; the hemiamb is the only other one attested after Synesius. Other types faded out earlier. We met our last dochmiacs and dactylo-epitrite in the

<sup>18</sup> For a fuller list see Hanssen, *Philol. Suppl.* 5 (1889), 202 ff.

<sup>19</sup> Hanssen, 211-16.

second century BC. We have seen aeolic reduced to a stereotype and then giving way to ionic *Doppelgänger*.

Cretic-paeonic makes its last appearance in Mesomedes' short hymn to Isis (5), but with a lively new twist as a result of anacalasis. The song is in dimeters in synapheia. Thirty-one of the forty metra<sup>20</sup> have the usual forms -- (thirteen times), --- (eleven), --- (six), --- (once), but we also find --- (seven times, all except one being at the end of the dimeter), --- (once), and --- (once). Unfortunately this is not one of those songs of Mesomedes for which we have the music;<sup>21</sup> it would have been interesting to know whether the displaced longs in the anaclastic metra were divided between two short notes or not.

Mesomedes 10 is a little fable in anapaests (synapheia; no catalexis). The first princeps of the metron is often resolved (---), and once the second. The choice of metre seems quite arbitrary here, but anapaests are by no means uncommon in the Imperial period. The prefect of Egypt in the time of Caligula found himself lampooned in anapaests in the Gymnasium at Alexandria.<sup>22</sup> They occur in one or two oracles,<sup>23</sup> in a set of *periochae* to books of the *Iliad*,<sup>24</sup> in an epigram of Diogenes Laertius,<sup>25</sup> and above all in hymns. The hymn to Gout in Lucian, *Podagra* 191-203, is a run of dimeters with catalexis at the end; the technique is different from that of the other anapaests in the play (129-37, 325-34) in that resolution is avoided, and word-division is regular only at the end of each dimeter.<sup>26</sup> In two hymns to Apollo quoted by Porphyry (*GDK* 51 and S 5) metron-division is regular (one uncertain exception), and metra of the form --- | frequent. But in 51, at least, there is no synapheia:

ἀλλ' ὅτε Λατώ ||  
ὠδὶς ἱερὰ λάζυτο πᾶσα, ||  
ὀροθυνομένων κτλ.

<sup>20</sup> Accepting Wilamowitz's supplements in line 9 (*GV* 597). I also accept his correction of a trochaic metron in 6. In 17 I retain the manuscript's ἄσπερα διφρηλάτα.

<sup>21</sup> The scholium ὑπολύδιος ὁ τρόπος proves that it was set to music.

<sup>22</sup> Philo, *In Flaccum* 139 (vi. 145. 18 C.-W.).

<sup>23</sup> Kaibel, *Epigr.* 1034. 5-8; Buresch, *Klaros*, p. 10 C 1-5 (catalectic tetrameters); Porphyry *ap. Eus. PE* 5. 8. 10.

<sup>24</sup> Kaibel, *Epigr.* 1095: catalectic tetrameters.

<sup>25</sup> 6. 79 = *A.P.* 7. 116: ---|---|---|---|. He himself calls this τὸ προκελευσματικὸν μέτρον.

<sup>26</sup> The piece in Maas, *Epidaur. Hymnen*, 152(c-d), is similar but with some longer units.

Each dimeter, perhaps metron, is an independent verse.<sup>27</sup> In the Christian hymn attributed to Clement (*GDK* 45. 1) the metra are fully autonomous, and so too in Synesius, hymns 1-2. The Clementine hymn begins with four tripodies:

στόμιον πώλων ἀδαῶν,  
 πτερὸν ὀρνίθων ἀπλανῶν,  
 οἷαξ νηῶν ἀτρεκῆς,  
 ποιμὴν ἀρνῶν † βασιλικῶν.

Then monometers, with occasional catalexis (but not at the end). Synesius has no such elements of variety, just  $\cup\cup\cup\cup\cup$  || throughout (734 times in the first hymn).

He avoids  $\cup\cup\cup\cup\cup$ , and does not often have  $\cup\cup\cup\cup\cup$ . The tripodies of the Clementine poem perhaps have a parallel at *Podagra* 202. Cf. *GDK* 44. 1 (p. 173), and the irregular iambic lengths in Methodius etc. (p. 166).

Two Christian poems from papyri deserve mention. The earlier, preserved with musical notation,<sup>28</sup> is remarkable for the suppression in two instances of the first biceps of a metron, a pause being marked instead:

9-10 ] ὑτᾶνηω |  $\bar{\alpha}$  σιγάτω· | μηδ' ἄστρο φαεσφόρα λ[αμπ]έ[σ]-  
 θων | . . .  
 15-18 ῥοθίων πᾶσαι· |  $\bar{\alpha}$  ὑμνούντων | δ' ἡμῶν [π]ατέρα | . . .

It continues, no less disconcertingly,

χυῖὸν χάγιον | πνεῦμα  $\bar{\alpha}$  | πᾶσαι δυνάμεις | ἐπιφωνούντων· |  
 ἀμήν, ἀμήν.

The other text (*GDK* 45. 3, fourth century) is in paired paroemiacs with penultimate accentuation,

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

Spelling and prosody leave much to be desired:

ωλογεπατρωσαπερειτρονσυνδωξακρατοσειεονας,

i.e. ὦ λόγε πατρὸς ἀπεΐρίτου, σοὶ δόξα, κράτῳ εἰς αἰῶνας.

<sup>27</sup> If dimeters are intended, monometers are interspersed among them in imitation of the standard layout in texts of classical drama. Compare also the little hymn to Thetis in Philostratus, *Heroicus* 53. 10.

<sup>28</sup> *GDK* 45. 2, but can only be properly studied in Pöhlmann, *Denkmäler altgr. Musik*, 106 ff. Late third century.



Another very interesting musical text is the so-called Berlin Paean.<sup>29</sup> The syllables are all long; the rhythmical scheme is reconstructed with fair certainty as

— □ — — □ | [ — — ] — — □ ||,

which is formally equivalent to an anapaestic dimeter,

ο — ο ο — | ο ο ο ο ο — ||.

For the single short at the beginning cf. Timoth. 800 (p. 139), and the metra | — — — | in the Christian hymn above. Sometimes the final syllable of the line in the Paean is prolonged into the vacant time at the beginning of the next bar, with a melodic shake. The ninth line (κληδών α[ \* \* \* ]ς) is shorter than the rest and may not have had the resolution in the third foot, or may have had some contraction to □ elsewhere.

Mesomedes' hymn to Physis (4) is in lines of seven long syllables, except that in two lines the initial syllable is short—a licence to be understood in the light of the preceding remarks. If the heading *ὁ ποὺς προκελευσματικός. ὁ ρυθμὸς ὀκτάσημος* really applies to this poem, the implication is again of anapaestic motion, — — — — — □. There are, however, alternative possibilities; see p. 55. Similar heptasyllables appear in 2. 1–4 (followed by μέλλει γὰρ † πρὸς ἡμᾶς βαίνειν | Φοῖβος ἀκερσεκόμας εὐχαίτας ||), in a Naassene hymn to Attis (*GDK* 44. 3, beside one octosyllable and four molossi), and in the third hymn of Synesius. A short open syllable occurs at line-end only in Mesom. 2. 14; Synes. 3. 13, 66 (both πατρί).

### *Apokrota*

Another common metre in the second and third centuries is

σ — ο ο — ο ο — ο — ||,

which it is most convenient to call by one of its ancient names, *ἀπόκροτον*.<sup>30</sup> Mesomedes (2. 7–25; 3; 6–9; 11–12) and Lucian (*Podagra* 87–111) use it in irregular alternation with the paroemiac:

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

<sup>29</sup> *GDK* 52; to be studied in Pöhlmann, 94 ff. It is written on the back of a document dated to AD 156.

<sup>30</sup> Aphthonius, *GL* vi. 75. 23. He interprets the name to mean *sonorum*, but perhaps it is really 'off-beat'. Sacerdos, vi. 533. 14, calls it (*anapaesticum*) *tetrametrum miurum*. Modern names are 'Cholanapäst' and (Maas, *Epidaur. Hymnen*. 156) 'Mesomedeus'.

(Mesom. 11. 1-4.) The musical notation with two of the Mesomedes poems shows that the rhythm at the end of the paroemiacs was  $\cup\cup\cup\cup\cup\cup$ .<sup>31</sup> In other texts apokrota are used throughout.<sup>32</sup> Occasionally one of the middle bicipitia is contracted,<sup>33</sup> or the initial one is replaced by a single short.<sup>34</sup>

The metre was certainly understood as a form of anapaestic. In *GDK* 9. 1-7 normal anapaestic dimeters are mixed with  $\cup\cup\cup\cup\cup\cup\cup\cup$ . One of the Naassene hymns (*GDK* 44. 1) begins with trimeter apokrota,

νόμος ἦν γενικὸς | τοῦ παντὸς ὁ πρωτότοκος νόος, ||  
ὁ δὲ δεῦτερος ἦν | τοῦ πρωτοτόκου τὸ χυθὲν χάος,

and works down through  $\cup\cup\cup\cup\cup\cup\cup\cup\cup\cup$  to dimeter apokrota and paroemiacs. Once again (cf. p. 171) we see the emergence of lengths which do not correspond to a whole number of metra. Later Synesius composed three hymns in the shorter measure

$\cup\cup\cup\cup\cup\cup$  ||,

claiming originality for it (6. 1-6). In hymn 6 there is no variation; in 7 and 8 about one line in seven is catalectic,  $\cup\cup\cup\cup\cup\cup$ .

### *Mousetails*

#### The Homeric line

*Τρῶες δ' ἐρρίγησαν ὅπως ἴδον αἰόλον ὄφιν*

(*M* 208) was usually regarded as showing a metrical anomaly, penultimate short, and was described as *μύουρος* or *μείουρος*.<sup>35</sup> 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. They are in a way the dactylic counterpart of the choliambic with its penultimate of paradoxical quantity.

<sup>31</sup> Sometimes the triseme is sung on two notes, apparently divided  $\cup\cup$  (though this interpretation of the notation is disputed). Poems 6 and 11 have  $\cup\cup\cup\cup\cup\cup$  in the last line, if correctly transmitted.

<sup>32</sup> *GDK* 6, 58; *IG* 2<sup>a</sup>. 4514 (two balancing sections of ten lines each).

<sup>33</sup> Mesom. 8. 7, 12. 9; *GDK* 6. 1. 9; 58. 14, 39, 46.

<sup>34</sup> Mesom. 3. 13; *IG* 2<sup>a</sup>. 4514. 1, 7, 15, 19.

<sup>35</sup> Schol. *M* 208c with other sources cited by Erbse. The minority who assumed a pronunciation *ὄπφιν* are supported by Hipponax 28. 6 as well as by the analogy of *σκούπφος*, *βρόκχος*, etc.

*GDK* 7/8 give us a collection of skolia in alphabetic series, each of four myuric hexameters followed by the refrain αὐλεῖ μοι. The masculine caesura prevails; and every verse ends with a long syllable and with the accentual pattern ^ (either ˘- or ˘˘). In Lucian, *Podagra* 312-24, all the lines end paroxytone except the last two (one of which may be corrupt); in *GDK* 9. 16-20, on the other hand, they all end perispomenon except the last, which is oxytone. The Lucian passage is remarkable for admitting contraction of the fifth biceps:

314 οὐκ ἐρίσας ἐχάρη Φοίβωι σάτυρος Μαρσύας.

(With a name also in 321; 323 doubtful.)

Myuric tetrameters were used by Valentinus for his Psalm (*GDK* 43); here there is no accentual regulation. The same metre appears in Latin at about the same time (Annianus, p. 138 Morel).

A little later, myuric paroemiacs are popular. *GDK* 3 (second/third century):

ναῦται βαθυκυματοδρόμοι,    ˘-˘˘-˘˘˘-||  
 ἄλιων Τρίτωνες ὑδάτων,  
 καὶ Νειλῶται γλυκυδρόμοι,  
 τὰ γελῶντα πλέοντες ὑδάτη,  
 τὴν σύγκρισιν εἶπατε φίλοι  
 πελάγους καὶ Νείλου γονίμου.

*GDK* 4 is similar, but without the accentual pattern and with more false quantities and other problems. In *GDK* 45. 4, a Christian composition on the alphabetic skolon pattern, the paroemiacs are arranged in tristichs. They regularly end paroxytone,<sup>36</sup> but accented short syllables also appear where longs would be correct, and there are other prosodic mishaps, e.g.

ἔρχονταῖ τινες προβατίνοις  
 ἐν σχήμασιν ἐσώθε(ν) λ[ύκοι.

εὐηγγέλιζε (16) is scanned ˘˘-˘˘, completely accentually. Some lines begin ˘- instead of ˘˘-, but they may have been intended to scan --.

In *GVI* 1201 (Kition, ii/iii) two anapaestic dimeters are followed (over a hiatus) by οὕτω θέτε μ' ἂν ἀποθά[νω: myuric or false quantity? A similar problem in the Clementine hymn, *GDK* 45. 1. 32, where false quantity is the probable answer (cf. 28; 4 is corrupt).

There is a useful study of myuric verse by T. F. Higham in *Greek Poetry and Life* (Essays presented to Gilbert Murray, 1936), 299-324.

<sup>36</sup> The exceptions are 10a, unless τοῦ θεοῦ be replaced by Κυρίου, and 21a, unless πῦρ be treated as πύρ (cf. Simon. 587).

*Choliambics*

The Hellenistic iambographers had used choliambics for entertaining narratives, and this accounts for Babrius' choice of the metre for his Aesopic fables. It also appears in parts of the Alexander Romance,<sup>37</sup> and in a number of epitaphs and other inscriptions down to the early third century.<sup>38</sup> It seems to have lost its burlesque associations. These poets are no longer writing with an eye on Hipponax, though Ionic remains the proper dialect, and the Alexander poet at least makes some use of synizesis.

Occasional admixture of pure iambic trimeters is found in *GVI* 1935 and in the Alexander poet. In a few inscriptions it is the other way round, occasional (accidental?) choliambics in trimeters.<sup>39</sup> The ending ---- || occurs here and there, but there is no genuine instance in Babrius. He is quite strict in other respects. He admits anapaests freely in the first foot, but only rarely elsewhere.<sup>40</sup> He invariably has an accented syllable in the penultimate position; and this syllable usually, and the final syllable nearly always, contains a long vowel or diphthong. Plosive+liquid generally lengthen a preceding short syllable.

For fuller details of his versification and prosody see M. Ficus in A. Rossbach and R. Westphal, *Theorie der musischen Künste der Hellenen*, iii (2), 3rd edn. (1889), 820-48; O. Crusius, *Babrii Fabulae Aesopaeae* (1897), xxxv-lx.

*Epodic forms*

We saw that epodic forms were much used in the Alexandrian age, especially for epigram. In the Imperial period the main fund of them is the *Pammetron* of Diogenes Laertius; Gregory of Nazianzus uses them occasionally, and they appear in a couple of inscriptions. Here is the list:

|                                       |                 |
|---------------------------------------|-----------------|
| <i>ada</i>   <i>ith</i>    <i>zia</i> | D.L. 2. 144.    |
| <i>zia</i>     <i>ith</i>             | D.L. 4. 27.     |
| <i>zia</i>    x - - - -               | Greg. 2. 1. 30. |

<sup>37</sup> Recension α, ed. Kroll. A. D. Knox in the Loeb Herodes, pp. 287-333, gives a speculative but not unprofitable reconstruction of as much verse as can or might be discerned.

<sup>38</sup> Apollonidas *epigr.* 9; D.L. 7. 164; *GVI* 187, 246, 538, 722, 1935; Bernand, *Inscr. métr. de l'Égypte*, 114 iv 7-13; *Inscr. du Colosse de Memnon*, 22.

<sup>39</sup> *GVI* 847; *Memnon* 19, 93-4. Babrius 65. 1 is presumably corrupt.

<sup>40</sup> Prologue 7; fab. 10. 12, 57. 6 (name), 69. 2, 72. 20, 104. 7, 133. 1; more examples in interpolated lines.

|                                                 |                                                                              |                                       |
|-------------------------------------------------|------------------------------------------------------------------------------|---------------------------------------|
|                                                 | $D \parallel \parallel$                                                      | D.L. 5. 79.                           |
|                                                 | $3ia \parallel D \parallel \parallel$                                        | D.L. 6. 100.                          |
| $3ia \parallel$                                 | $D \mid 2ia \parallel \parallel$                                             | D.L. 2. 120.                          |
|                                                 | $2ia_{\wedge} \parallel \parallel$                                           | Greg. 2. 1. 68.                       |
|                                                 | $2ia \parallel \parallel$                                                    | D.L. 2. 112.                          |
|                                                 | $2ia \parallel 3ia \parallel pe \parallel \parallel$                         | Greg. 1. 2. 24.                       |
| choliamb $\parallel$                            | $\begin{cases} D \parallel \parallel \\ 2ia \parallel \parallel \end{cases}$ | D.L. 2. 110.                          |
| $\infty - \infty - \infty - \infty - \parallel$ | $D \parallel \parallel$                                                      | D.L. 7. 184.                          |
|                                                 |                                                                              | Greg. 2. 1. 21.                       |
|                                                 | pentameter $\parallel 3ia \parallel \parallel$                               | D.L. 4. 15.                           |
|                                                 | $2ia \parallel \parallel$                                                    | GVI 1088 (Athens, ii); D.L. 5. 60.    |
| $hex \parallel$                                 | $2ia \parallel 3ia \parallel \parallel$                                      | GVI 372 (Rome, ii/iii).               |
|                                                 | choliamb $\parallel \parallel$                                               | A.P. 7. 132 (conjectural restoration) |
|                                                 | $4da_{\wedge} \parallel \parallel$                                           | D.L. 4. 3.                            |
|                                                 | $D \mid pe \parallel \parallel$                                              | D.L. 7. 31.                           |

### *Odds and ends*

In general, as we have seen, even verse composed to be sung in this period is in stichic metre or simple stanzas put together from stichic verses. It is significant that Lucian in his tragic parody *Podagra* does not (any more than Seneca) try to imitate the forms of classical tragic lyric: his chorus sings in anacreontics and sotadeans, anapaests, apokrota, and myuric hexameters. Achilles' little ode to Homer in Philostratus, *Heroicus* 55. 3, does seem to be an attempt to recreate the ancient style, but the result is an unconvincing collection of cola (including the modern apokroton).<sup>41</sup> More authentic echoes of traditional citharody may be heard in the first Naassene hymn to Attis (*GDK* 44. 2), a formidable dactylic *πνίγος* with no regular cola marked out in it, and in the epitaph of M. Sempronius Nicocrates, a professional musician who, wearying of constant concert tours, had become a merchant in women instead (*GVI* 1049, Rome, ii/iii). It begins

ἤμην ποτὲ μουσικὸς ἀνὴρ,  
ποιητὴς καὶ κιθαριστὴς,  
μάλιστα δὲ καὶ συνοδείτης,

and continues  $D \mid \cup D - \mid D^2 \mid \cup D - \mid 7da_{\wedge} \mid 6da_{\wedge}$ . Two other

<sup>41</sup> A similar method is used by the somewhat later author of Eur. *IA* [1627-9] and *Danae* (fr. 1132) 49-60. On his date see *BICS* 28 (1981), 73 ff.

epitaphs (*GVI* 1240, Egypt, i; 1177, Mysia, ii/iii) are composed of short metrical phrases, mainly adoneans and ithyphallics.

Two stichic metres remain to be mentioned: the archebuleans of D.L. 4. 65, and the verse  $\text{---} \text{---} \text{---} \text{---} \text{---} \text{---}$  of *A.P.* 15. 23. We met the latter in epodic combination with *D* in Gregory (above); it appears in Latin in Septimius Serenus and Ausonius.<sup>42</sup>

### *Hexameters*

The more elegant poets (on whom we shall concentrate) cultivate the refinement of the Callimachean hexameter; Nonnus and his followers<sup>43</sup> raise it to new heights. But some epic writers, notably Quintus of Smyrna, are more Homeric or Apollonian in certain respects. And there were many poets who cannot be counted among the elegant.

The feminine caesura continues to predominate. The proportion is 65 % in Dionysius Periegetes, 68 % in Maximus, 73 % in Oppian (but only 55 % in pseudo-Oppian), 78 % in Triphiodorus, 81 % in Quintus, 82 % in Nonnus, 99 % in Agathias (*A.P.* 4. 4), 84 % in Pisides. The masculine caesura, however, preponderates in certain less skilful versifiers such as pseudo-Phocylides and Eudocia. Postponement of caesura to the fourth foot occurs only twice in Dionysius, three and five times in Oppian and pseudo-Oppian, twice in Triphiodorus (in a list of names), never in Nonnus. Quintus has eleven instances in his first book (three consecutive in a list of names, 1. 228-30), but only eighteen in the remaining thirteen books. In the Orphic Hymns, on the other hand, there are thirty instances in just over 1,000 verses.

The syllable preceding a masculine caesura in Oppian, Triphiodorus, and Nonnus normally has a long vowel.<sup>44</sup> The same applies in most cases to the final syllable of the line in Nonnus.

Nonnus seldom begins sentences except in the following places:

1---(1)---(1)---(1)---(1)---

He avoids a pause after the first biceps when it is contracted.

Contraction of bicipitia is restricted especially by Quintus,

<sup>42</sup> Cf. Plaut. *Cas.* 748 f., 937-40, *Men.* 114 f.

<sup>43</sup> Pamprepius, Christodorus, Colluthus, Musaeus, John of Gaza, Paul the Silentiary, Agathias, George Pisides.

<sup>44</sup> Cf. p. 158. Twelve exceptions in Opp. *H.* 1, seventeen in Triphiodorus.

Proclus, and Nonnus and his school. Here are percentages for a selection of poets:<sup>45</sup>

|                     | first | second | third | fourth | fifth |
|---------------------|-------|--------|-------|--------|-------|
| Dion. Per.          | 40    | 41     | 12    | 21     | 10    |
| Opp. <i>H.</i> 1    | 39    | 43     | 11    | 20     | 8     |
| Triph.              | 28    | 40     | 3     | 27     | 5     |
| Quint. 1-3, 14      | 27    | 31     | 5     | 14     | 7     |
| Proclus             | 27    | 26     | 3     | 21     | 2     |
| Nonn. <i>D.</i> 1-2 | 13    | 33     | 3     | 29     | —     |
| Paul. Sil.          | 10    | 37     | —     | 22     | —     |
| Pisides             | 9     | 23     | 2     | 12     | —     |

The reduction is particularly noteworthy in the first and third feet. Contraction of the third biceps is excluded altogether by Paul the Silentiary and Agathias, and contraction of the fifth by Nonnus and his followers except for Colluthus, who has seventeen examples in 392 lines, and Pamprepicus, who has one (3. 43, name). Oppian, Triphiodorus, and Colluthus always leave the fourth uncontracted in such cases.<sup>46</sup> Verses containing four contractions are very rare.<sup>47</sup> Verses with three contractions, which occur in Homer about once every 12 lines, occur in Oppian only once in 20, in Triphiodorus once in 69, in Quintus once in 144. Nonnus and his followers, except for Colluthus and Paul, do not allow themselves more than one contraction before and one after the caesura;<sup>48</sup> Pisides scarcely ever has more than one in the line.

Nor do these poets allow word-end following contracted second or fourth biceps. In the case of the second biceps Dionysius, Oppian, and pseudo-Oppian allow contraction only after a disyllabic word.

There are no breaches of Hermann's Bridge in Dionysius, Maximus, Triphiodorus, or Nonnus. Oppian's only infringement is mitigated by elision (*H.* 5. 58), and Quintus' are mitigated either by elision or by word-

<sup>45</sup> Based mostly on figures in A. Ludwig, *Aristarchs homerische Textkritik*, ii (1885), 329 f. and, for Quintus, F. Vian, *Recherches sur les Posthomériques de Quintus de Smyrne* (1959), 227 ff.

<sup>46</sup> See A. Ludwig, *De hexametris graecis spondiacis* (1866). For three or four successive *σπονδαίχρονες*, in addition to the examples cited by Gow on Theoc. 13. 42, cf. D.P. 908-10; Opp. *H.* 3. 371-3; Q.S. 3. 673-5, 694-6. Five in six lines: D.P. 450-5.

<sup>47</sup> *Carm. aur.* 10; D.P. 725; ps.-Opp. *C.* 1. 292, 3. 31, 498; Triph. 461; Q.S. 6. 365 (expressing effort); *Lithica* 209; Maneth. often.

<sup>48</sup> Exceptions: *D.* 14. 187 (names); 47. 69?

end in the fourth princeps.<sup>49</sup> There are two or three full breaches in the Orphic *Argonautica*, three in the Manethoniana, and over twenty in pseudo-Oppian.<sup>50</sup> Meyer's First Law is occasionally broken even by Nonnus, though only thrice in the *Dionysiaca* with words shaped  $\times - \cup \cup$  | (all place-names), and only once with  $\times - \cup$  | followed by masculine caesura (40. 399). He has many exceptions to Meyer's Second Law (p. 155). Masculine caesura is followed in him by  $|\cup\cup - \cup \cup$  | or  $|\cup \cup -$  | (but not  $|\cup \cup - |\cup \cup -$  |); a handful of exceptions involve proper names or anaphora, as in

16. 67 αὐτὸς δῶρα γάμων, αὐτὸς πόσις, ὄφρα χορεύσω.

24. 250 ἡ δὲ πανημερίη καὶ παννυχίη πέλας ἴστοῦ.<sup>51</sup>

Further, following masculine caesura, the fourth princeps is normally occupied by a syllable containing a long vowel, unless there is a bucolic caesura. In lines with a feminine caesura he occasionally allows words shaped  $|\cup -$  | to end in the fifth princeps, so long as they are closely linked in sense with the preceding word; but for  $|- -$  | words the beginning and end of the line are much the commonest places. He very seldom puts them before the caesura if there is any kind of pause there, and the same holds for Oppian, Triphiodorus, Quintus, and Nonnus' successors.<sup>52</sup>

Elision of declinable words is increasingly avoided by polished poets. Nonnus elides only indeclinable words (except τὰδε in 5. 366, echoing Callimachus). Hiatus too is infrequent in these poets. Quintus has it more than most; Nonnus restricts it to certain stereotyped expressions and occasional borrowings from Homer or Apollonius.<sup>53</sup> The licence by which final syllables of the type  $-on$  stand in the princeps before a vowel is rarely exercised. Maximus and Dionysius have one instance each, pseudo-Oppian two, and there are a few in the Manethoniana and in the Orphic Hymns and *Argonautica*. In Quintus it occurs only at the caesura with the support of punctuation,<sup>54</sup> in Nonnus never. The similar treatment of a short open final syllable before an initial liquid occurs scarcely more often, though Nonnus has nine instances of this in Homeric or para-Homeric formulae.

In general, Nonnus hardly ever places words that naturally or potentially end  $- \cup$  | (e.g. πολλά, ἄλλος, τρηχεῖαν) so that the final syllable is lengthened, except for oxytone trisyllables at the beginning of the line, e.g.

42. 43 ὀφθαλμὸς προκέλευθος ἐγένετο πορθμὸς ἐρώτων.

<sup>49</sup> Mild exceptions are 5. 375 ὁ δ' ἀμφὶ γένουσι βεβρυχώς and perhaps 9. 467 καὶ ἀμφὶς (ἐ)χρῖσαν ἐλαίῳ.

<sup>50</sup> Hermann, *Orphica*, 695 f.

<sup>51</sup> 4. 183, the remaining exception, is a distant echo of Apollonius.

<sup>52</sup> See Wifstrand, 37-52.

<sup>53</sup> For the usage of various poets see J. La Roche, *Wien. St.* 22 (1900), 43 f.; H. Gerstinger, *Sitz.-Ber. Wien. Ak.* 208(3), 19 f. (Pamprépius); R. Keydell, *Quaestiones metricalae de epicis Graecis recentioribus* (Diss. Berol., 1911), and his edition of Nonnus, i. 40\* f.; G. Quandt, *Orphei Hymni*, 41\*; E. Vogt, *Procli Hymni*, 44; Vian, *op. cit.*, 212-20.

<sup>54</sup> 4. 226, 7. 182, 318, 10. 69, 202; 14. 293 and 410 are doubtful cases.



A similar restriction applies to words with a long penultimate ending in the digraphs *-οι* and *-αι*; thus, for example, 8. 349,

*εἰς γάμον ἀθρῆσαι μινυῶριος ἔλπετο νύμφη,*

is exceptional. In the case of proparoxytones the embargo is absolute.<sup>55</sup> 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.<sup>56</sup> Before a masculine caesura Nonnus, Musaeus, Pamprepus, and Pisides normally have a paroxytone word (except in imitations of Homer, etc.). Before a feminine caesura oxytones are avoided unless there is word-end after the second princeps,  $\sim \sim \sim - | \sim : \sim \sim$ ; Pisides nearly always uses proparoxytones (one exception in seventy-six lines: *σπινθηρι*). At line-end proparoxytones are avoided, and so are oxytones of more than two syllables in which the last vowel is short. Pisides invariably has the penultimate accented.

At this period *δέ*, *γάρ*, *μέν* count as enclitics, and may retain their accents or throw them back.<sup>57</sup> Endings such as *ὑδατόεις δέ* in Nonnus evidently do not count as proparoxytone, while *παιζόμενόν δε* in Pisides counts as paroxytone.

Colluthus allows proparoxytone endings in words of four or more syllables (predominantly in *σπονδείάζοντες*). Exceptions to the oxytone rule occur in Nonn. D. 22. 325, *Met.* 4. 184, 19. 37; Coll. 175 v.l.; Mus. 18, 34, 92, 136; Paul 1. 564, 704.

For further details on the usage of these poets see Wifstrand, 3-77; R. Keydell's edition of Nonnus, i. 35\*-42\*; A. Scheindler, *Zeitschr. f. österreich. Gymnasien*, 28 (1877), 165-81 (Musaeus); F. Baumgarten, *De Christodoro poeta Thebano* (Bonn, 1881); W. Weinberger, *Wien. St.* 18 (1896), 161-79 (Colluthus, also Triphiodorus); P. Friedländer, *Johannes von Gaza und Paulus Silentiarius* (1912), 117-18; L. Sternbach, *De Georgio Pisida Nonni sectatore* (1893).

<sup>55</sup> In 18. 222 *μέμνημαί τινα μῦθον* the proparoxytone is also oxytone because of the enclitic.

<sup>56</sup> See Wifstrand, 36 f.

<sup>57</sup> P. Maas & C. A. Trypanis, *Sancti Romani Melodi Cantica* (Cantica Genuina), 512.

*Elegiacs*

Elegiacs are used for medical prescriptions in the first century,<sup>58</sup> but otherwise they fall out of favour for long poems.<sup>59</sup> They remain customary for epigrams, though as time goes on a fashion for hexameter epigrams develops.<sup>60</sup>

Philip *epigr.* 62 is composed in pentameters alone, with the bicipitia progressively succumbing to contraction, so that the fifth line is completely contracted:

πάντη γὰρ πᾶσιν | σὴν δηλοῖς τιμὴν.

Stichic pentameters also appear in Heliodorus, *Aethiopica* 3. 2. 4 (= *A.P.* 9. 485) and, following one(?) hexameter, in *App. Anth.* 1. 13 Cougny; both poems purport to come from the land of the Aenianes.

I described the versification of Hellenistic elegiacs as being in general rather stricter than that of hexameter verse (p. 157). After about AD 50 the same cannot properly be said, considering the level of refinement sustained by the good hexameter poets and the less exacting standards shown by some epigrammatists, such as Lucilius, Straton, Diogenes Laertius, Palladas, and Lucianus. In the third and fourth centuries a surprising freedom develops with regard to hiatus or *brevis in longo* at the caesura of the pentameter. There are many examples in Gregory, three in Palladas, four in Lucianus, three in the fourteen-line pentameter poem of Heliodorus, and dozens in the inscribed epitaphs of these centuries. The phenomenon is analogous to certain failures of synapheia between cola noted elsewhere in this chapter (pp. 165, 170 f.). 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 tendency to avoid a short-vowelled syllable before the caesura of the pentameter continues strongly in the poets of Philip's *Garland*. Antipater of Thessalonica has such syllables in 2.1 % of his pentameters, Argentarius in 2.9 %, Antiphilus in 5.7 %, Philip himself in none (209 couplets; but three in-

<sup>58</sup> Aglaïas *SH* 18, Andromachus *GDK* 62, a tradition represented earlier by Philo of Tarsus *SH* 690, Eudemus *SH* 412A.

<sup>59</sup> There are some by Gregory of Nazianzus, and a fragment of an encomium *GDK* 31 recto.

<sup>60</sup> See Wifstrand, 155-77.

stances in the stichic pentameters of *epigr.* 62). Thereafter there is some relaxation: Andromachus 9.2 %, Lucillius 11.1 %, Nicarchus 11.4 %, Rufinus 10.1 %, Straton 9.4 %, Diogenes 11.9 %, Palladas 11.6 %, Lucianus 11.0 %. The Cyclists are a little stricter again: Agathias 5.1 %, Julianus 7.1 %, Paul the Silentiary 3.0 %. It is noticeable that when such syllables occur, there are, more often than one would expect by chance, *three* consonants between the short vowel and the next, as in Androm.  
132,

καὶ κρόκον ὄν τ' ἄντρον θρέψατο Κωρύκιον.<sup>61</sup>

The aversion to an accented syllable at the end of the pentameter is also strong in the *Garland* and *Cycle*, less so in some of the poets of the intervening period:<sup>62</sup>

Antip. Thess. 3.1 %, Argentarius 0.0 % (1.0?), Antiphilus 5.1 %, Philip 1.0 %.

Androm. 5.7 %, Lucillius 10.3 %, Nicarchus 2.9 %, Rufinus 2.0 %, Straton 9.9 %, Diogenes 16.9 %, Gregory 1.0 %, Palladas 9.9 %, Lucianus 13.8 %.

Agathias 0.5 %, Julianus 0.6 %, Paul 0.4 %.

For fuller details of the earlier epigrammatists' versification see Gow-Page, *The Garland of Philip* (1968), i. xxxviii-xlv; for later ones D. L. Page, *The Epigrams of Rufinus* (1978), 28-39.

### *Trochaic tetrameters; iambic trimeters*

Trochaic tetrameters remain without literary importance. They are used in certain oracles quoted by Oenomaus and Porphyry, and rarely in inscriptions.<sup>63</sup> For some apparent iambic tetrameters, in which the dimeter cola are treated as independent, without synapheia, see p. 165.

The iambic trimeter, on the other hand, remains in regular use. Several poets in Philip's *Garland* make use of it for serious subjects, especially Philip himself.<sup>64</sup> After Philip it is neglected

<sup>61</sup> The corresponding tendency in the hexameter, which we have noted in Oppian and others, is already detectable in the *Garland* poets: Gow-Page, *The Garland of Philip*, i. xlii n. o.

<sup>62</sup> Figures partly after F. Hanssen, *Rh. Mus.* 38 (1883), 230-2.

<sup>63</sup> Oenomaus *ap.* Eus. *PE* 5. 23. 1, 3; Porph. *ib.* 5. 9. 5; *GVI* 588 (third century); *App. Anth.* 2. 179 Cougny; Buresch, *Klaros*, p. 10 C 6-9.

<sup>64</sup> It is noteworthy that of his twelve iambic epigrams, eight consist of eight lines, and three others of six; of eleven others in the *Garland*, eight are of four, six, or eight lines.

by literary epigrammatists until Palladas, but common in inscriptions. The tradition of iambic poems on technical subjects (p. 160) persisted: there are the voluminous medicinal pieces by Servilius Damocrates, the geographical poem of Dionysius son of Calliphon, and the Atticist glossary of Philemon.<sup>65</sup> From the fourth century the metre 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.<sup>66</sup> In the early seventh century George Pisides wrote predominantly in iambs.

The Philippan poets' technique is that of tragedy. Only Philip has resolution (six instances in eighty-eight lines; also initial anapaest thrice).<sup>67</sup> Palladas is freer, admitting anapaests in other feet besides the first (*A.P.* 10. 90. 3; 11. 286. 5 (cj., split)), and ignoring Porson's Law.<sup>68</sup>

The didactic poets use the comic trimeter;<sup>69</sup> and the trimeter as found in general use from the fourth century is essentially of the comic type. However, resolution and anapaestic substitution are used sparingly, there is regularly caesura, and plosive + liquid usually lengthen the preceding syllable. The author of one encomium actually says at the end of his prologue

καὶ νῦν ἰά[μ]βων κωμικῶν πεπαυμέν[ος]  
ἥρῳ' ἔπη τ]ὸ λοιπὸν εἰσκυκλήσομ[αι].<sup>70</sup>

But the extent of the difference between tragic and comic versification was not appreciated, as we see from Lucian's tragic parody *Podagra* and Acacius' imitation *Ocypus*, where neither

<sup>65</sup> Fragmentary: Reitzenstein, *Gesch. d. gr. Etymologica* (1897), 391 ff.; L. Cohn, *Philol.* 57 (1898), 353 ff. Perhaps also the *Sphaera* (E. Maass, *Commentarium in Aratum Reliquias* (1898), 154 ff.), but its date is unknown, and it may be late Hellenistic.

<sup>66</sup> See Alan Cameron, *CQ* 20 (1970), 119 ff. In *GDK* 31 iambic and elegiac compositions perhaps stand in the same relation. Greg. Naz. 1. 1. 12 is in a curious mixture of hexameters, elegiacs, and iambs, and he has one or two other such irregularities.

<sup>67</sup> Porson's Law is infringed by Apollonides(?) 18. 5 (ethnic). Heraclides 1. 3 elides δέ at line-end.

<sup>68</sup> Cf. the anonymous epigrams *A.P.* 7. 335, 9. 476, 11. 359, 360; *GVI* 581. 1, 3, 1307. 5, 9, etc.

<sup>69</sup> Some details and statistics for some of them may be found in F. Jacoby, *Apollodors Chronik* (1902), 63-7. The *Sphaera* has very few departures from tragic technique.

<sup>70</sup> *GDK* 30. 31 f. See also Cameron, art. cit., 122-4.

anapaestic feet (some split in *Ocybus*) nor the ending -| - - - is excluded. The poet who supplied a substitute for the lost ending of Euripides' *Iphigeneia in Aulis*, and embarked upon a *Danae*,<sup>71</sup> also commits these errors, besides writing several lines with no caesura, and perpetrating a number of false quantities. The same features are found in Anonymus Upsaliensis' poem on the labours of Heracles.<sup>72</sup> Pisides respects the caesura and has a better knowledge of prosody, but he too, in encomiastic epic, writes verses like

κλέπτει τὸ φεύγειν καὶ σχεδιάζει τὸν γνόφον.

The tendency to avoid an accented syllable at the end of the trimeter becomes unequivocal. The poets of the *Garland* have such syllables in 8.8 % of their lines (Philip himself in 5.7 %). Many writers have higher figures: <sup>73</sup> Servilius 24.0 %, Dionysius 21.3 %, Lucian 21.1 %, Gregory 18.9 %, Paul the Silentiary 11.0 %, Agathias 8.7 %. But these are all lower than those of the Attic dramatists (27-33 %).<sup>74</sup> In John of Gaza the proportion is down to 3 %, while in Pisides it is 9 % and 1 % in his two earliest works and declines to vanishing-point in his later. Anonymus Upsaliensis has only one instance in 208 lines. At the same time the proparoxytone ending, which has hitherto been freely accepted as an alternative to the paroxytone, falls into sudden disfavour. Its frequency slumps within Pisides' *œuvre* from 37 % to 2 %. (Anon. Ups. has 10 %.) Pisides also shows accentual preferences within the verse. He seldom puts a proparoxytone word before third-foot caesura, but he prefers them before fourth-foot caesura, except where the verse ends proparoxytone. The syllable following such a caesura is regularly unaccented. The predominant forms of his trimeter are thus

$$\left\{ \begin{array}{l} \times - \acute{\cup} - \times \mid - \cup - \times - \acute{\cup} - \\ \times - \cup - \acute{\times} - \acute{\cup} \mid \acute{\times} - \acute{\cup} - .^{75} \end{array} \right.$$

<sup>71</sup> *IA* 1578-1629; Eur. fr. [1132] N.; cf. above, p. 176 n. 41.

<sup>72</sup> Ed. B. Knös, *Byz. Zeitschr.* 17 (1908), 406 ff., who rightly dates it on metrical grounds to the sixth or seventh century (the seventh seems on the whole the more likely). This poet admits anapaests even in the sixth foot.

<sup>73</sup> I take them mainly from Hanssen, *Rh. Mus.* 38 (1883), 235 f.; those for Pisides from Maas, *Kl. Schr.*, 253.

<sup>74</sup> Acacius has 28.7 %; the *IA* ending and *Danae*, taken together, show a startling 45.2 %—exaggerated archaism?

<sup>75</sup> Maas, *Kl. Schr.*, 253-9. Anon. Ups. has similar tendencies: penthemimeral

In the succeeding centuries the trimeter remains the main verse-form, and Pisides an influential model; but prosody as correct as his is never achieved again. Long before him it had become an academic requirement with no meaning for the ear. The metre had become in effect

x x x x x : x x : x x x  $\acute{x}$  x,

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. The last examples are found in the work of Leon VI Philosophos (886–912).

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—five + seven or seven + five in the case of the trimeter—and a habitual cadence now marked by accent. The way was clear for new patterns to form, based on the contrast of accented and unaccented.

On this and subsequent developments see P. Maas, 'Der byzantinische Zwölfsilber', *Byz. Zeitschr.* 12 (1903), 278–323 = *Kl. Schr.*, 242–88.

The other widely used Byzantine metre, the πολιτικός στίχος,

x x  $\acute{x}$  x  $\acute{x}$  x  $\acute{x}$  x | x x  $\acute{x}$  x  $\acute{x}$   $\acute{x}$  x,

does not emerge till the tenth and eleventh centuries. There are difficulties about deriving it from any classical antecedent.

caesura is preceded by a proparoxytone in only 6 % of cases, by an end-accented word in 61 %; hephthemimeral caesura is preceded by proparoxytone in 96 % of cases.

## APPENDIX: LATIN METRE

IT is not my intention here to undertake a descriptive account of Latin metre of the kind sometimes appended to treatises of Greek, but merely to make some cursory general remarks about the way in which Latin-speakers accommodated Greek metres to their own language.

Between Greek and Latin there were considerable phonological differences. Latin possessed several phonemes that were foreign to classical Greek: those represented by *f*, *qu*, consonantal *i* and *u*; also nasalized vowels before *nf* and *ns* and final *-m*. Whereas Greek words could not end in any consonant except *ν*, *ρ*, *ς*, or the groups *λς*, *ξς*, *ψς*, Latin words might end in *l*, *m*, *n*, *r*, *s*, in the stops *c*, *d*, *t*, in the combinations *bs*, *ms*, *ns*, *rs*, *x*, *cc*, *nt*, *rt*, *st*, and in early Latin also in *p*, *ss*. There was a quantitative distinction between long and short vowels, but also a stress accent related to quantitative patterns. It is generally accepted that in the Italic languages there was originally a stress accent on the initial syllables of words. In Latin, longer words developed a secondary, anticipatory accent at a set interval before the initial accent of the next word, according to the formula

$$\text{or} \quad \begin{array}{c|c} \text{—} \cup \times & \times \dots \\ \text{—} \cup \cup \times & \times \dots \end{array}^1$$

By historical times this secondary accent had become primary. In words of sufficient length it generated a further secondary accent before itself: *commilitónes*, *emóriebdtur*.

We have seen that in Greek the emergence of a stress accent led to the loss of quantitative distinctions. Eventually it led to the complete disappearance of many unaccented (initial) syllables: cf. modern Greek *λίγο* < *ὀλίγον*, *μέρα* < *ἡμέρα*, etc. In Latin, quantitative distinctions survived through the classical period, though certain long vowels in unaccented final positions became short. On the other hand post-accentual syllabic losses occurred at an early stage, as in *ualde* < *ualide*, *pergo* < *\*perrego*, *quindecim* < *\*quinquedecem*. We can see from pre-classical versification that short final *-e* in certain short words was commonly eliminated in speech: *ill'*, *nemp'*, *quipp'*, *satin'*; hence such normal classical forms as *quin*,

<sup>1</sup> For accentual purposes  $\cup$  functions as a unit equivalent to  $\cup$ . See Allen, *Accent and Rhythm*, 163–86. The type  $\cup \cup \times$  | later changed into  $\cup \cup \times$  |, aligning itself with the types  $\cup \times$  | and  $-\cup \times$  |.

*hoc(c)*, *illic*, *dic*, and before consonants *ac*, *nec* (from *atqu'*, *nequ'*), *neu*. There are also the enclitic forms 's, 'st for *es*, *est*, and contractions such as *percussust* = *percussus est*, *sis* = *si uis*, *mauolo*, *malo* = *magis uolo*, *ellum* = *em illum*. There was evidently a tendency to hurry over and to slur unemphatic elements in the sentence, and to make such forms as *mihi*, *meos*, *eos*, *huius*, *quouis* into monosyllables. This all meant that the language as ordinarily spoken had less clear prosodic outlines than did Greek with its (presumably) more even distribution of emphasis. Added to that there was the uncertain status of final -s after a short vowel and before a consonant; the possibility of treating *i* and *u* in words like *abiete*, *silua*, *genua*, *relicuom*, as either syllabic or non-syllabic; and the problem of interpreting prosodically the various results of vowel meetings at word-juncture.

Native Latin verse was primarily accentual, with quantity playing a subordinate role.<sup>2</sup> It was only when the fashion for imitating Greek metres took hold that the rhythm of Latin speech had to be fitted to definite quantitative schemes. Livius Andronicus established norms for the Republican dramatists which, in regard to prosody, evidently reflect popular pronunciation more closely than do the norms of book-poetry. They include the singular freedom that long syllables may stand in those positions in the dialogue metres which in Greek are always short, except for the last such position in the line and in the case of the iambic septenarius and octonarius (tetrameter catalectic or acatalectic) the one preceding the caesura. The iambic trimeter (senarius) thus becomes, disregarding resolution and anapaestic substitution,

x - x - x : - x : - x - u -,

and it is not uncommon for longs to stand in every possible position, e.g. Plaut. *Ampitruo* 42,

ueidei Neptunum Virtutem Victoriam.

There is, however, a high degree of correspondence between accented syllables and princeps positions. The caesura ensures one such correspondence, and the longs that appear in 'short' positions are predominantly unaccented. This must somehow have conveyed a similar rhythmical effect to that of Greek dramatic verse, whether we say that the opposition of accented and unaccented is taking over the function of that between long and short<sup>3</sup> or that the unaccented longs were actually sufficiently shortened in delivery to

<sup>2</sup> I refer to my brief analysis in *Glotta*, 51 (1973), 175-9.

<sup>3</sup> But note that a short accented syllable never does duty for a long, as it tends to in some late Greek verse.



count as (relatively) short. One must clearly reckon with real shortening in the case called *brevis breuians*, where syllabic sequences with the face values | ˘- or | ˘-˘x are scanned | ˘ or | ˘˘˘, as in *Amp.* 74,

| ˘ ˘ ˘- | ˘ ˘

quasei magistratum sibi altereius ambiuerit.

A definitive shortening took place in several words shaped | ˘- | (*ego*, *male*, etc.).

Ennius extended the adaptation of Greek verse-forms to non-dramatic metres, and here stricter principles prevail from the beginning, reflecting no doubt a more formal style of delivery. Only short-vowelled open syllables are allowed in short positions. To that extent the Greek rules of prosody apply. But they are not taken over wholesale. The option of treating (internal) plosive+liquid as syllable-lengthening, which was not normal in Latin in historical times, is admitted in this poetry. But lengthening of short final syllables even by such initial combinations as *sc-*, *sp-*, *st-*<sup>4</sup> is not found natural. Ennius, Catullus, and others do occasionally lengthen them; Lucretius, Horace, and others leave them short; but the general practice is to avoid such collocations. Nor is the meeting of vowels handled in the Greek manner. Correlation scarcely occurs except sporadically with monosyllables such as *qui* or *te*.<sup>5</sup> Both long and short vowels suffer what is called elision, but that this is the same as Greek elision (where the vowel disappears) is uncertain in the case of short vowels and distinctly improbable in the case of long. There is nothing other than this so-called elision to correspond to Greek synecphesis, and an instance such as *Troiano a sanguine* may well represent something of the same kind as Sappho's ὠπάνω αἵθερος. But the two phenomena are not co-extensive, for Latin has nothing like τὰπῖ, short + short making long, or ῥῖ πῖ, long + short making long. The poets admit the long + short collocation much less often than long + long or short + anything, but where they do, the result is uniformly treated as short, as in *quare etiam, odi et amo*. Greek offers no analogy.

Then there was the nasalization represented by final *-m*, which presented a peculiarly Latin problem. The vowel concerned was always a short one, but the nasal turned it into a sort of diphthong,<sup>6</sup> which was treated in verse more or less like the long vowels. In

<sup>4</sup> Initial *bd-*, *ct(h)-*, *ps-*, *pt(h)-*, *x-*, did not occur in native words.

<sup>5</sup> Some other examples appear as self-conscious Grecisms, as *Lucr.* 6. 716 *Etesiae*; *Virg. E.* 6. 44 *Hyd.*

<sup>6</sup> I think this is more correct than saying it lengthened the vowel (Allen, *Vox Latina* (2nd edn., 1978), 30, 74); cf. *Gnomon* 48 (1976), 3.

the rare cases where such syllables appear short and unelided before another vowel we can either regard the *m* as becoming the normal syllable-releasing bilabial, *cum eo* being syllabified *cu-me-ō*, or classify it as correption; the virtual restriction to monosyllables (*cum*, *dum*, *quam*, etc.) is a feature shared with correption. Virgil has a particular fondness for eliding nasalized vowels. In general the poets took different views of the acceptability of elision in verse. Ennius largely avoided it, but the poets of the later second century admitted it freely. This fashion persists in Virgil, while others in his time treat it—especially long-vowel elision—as something to be used only sparingly in a polished style.

Ennius' ear taught him habitually to group the words in his hexameters in such a way that the line had a caesura; but it did not prevent him from composing a few lines without caesura, and it told him nothing of such subtleties as Hermann's Bridge or the laws of Naeke or Meyer. The refinement of the hexameter achieved by Virgil and Ovid was specifically a refinement of the *Latin* hexameter as handed down from Ennius. Greek rhythmic effects exercised an influence only in passages where a poet had a particular Greek model in view. Latin verse evolved its own patternings, which were largely bound up with the accent. The majority of Ennius' lines had a masculine caesura and ended with a disyllabic or trisyllabic word; consequently there was a predominant accentual pattern

- u u - u o r u - | u u - u u u u u -

Later this became entrenched. The elegiac pentameter, unless it ended with a monosyllable, necessarily had the cadence - u u - or u u | u -. The Republican elegists have no preference between the two; the Augustans swing decisively towards u u | u -, which in Ovid is almost invariable.

As regards the choice of metres and their fashionability at different periods, Latin poetry again goes its own way, largely independent of Greek. Inevitably it was confined within the limits that Greek poetry had set about itself by the Hellenistic age. Lyric metres could only be handled in terms of definite, pre-codified stichic and stanzaic forms; not many poets rose even to that challenge, the majority (as in the Greek world) being content with standard metres, above all the hexameter. Post-Hellenistic developments in Greek verse find scant echo in Latin (though I have commented on one or two parallels: pp. 174, 177).

But parallel fates awaited both poetries. In Latin as in Greek, quantity eventually yielded to accent. Ignorance of quantities

trumpets forth in Commodianus (third or fourth century?); accentual metres appear from c.400. But as in the Greek East, a tradition of learning preserved the theory and something of the practice of quantitative versification. And something important carried over into the accentual system: the principle of counting syllables, of maintaining a stricter regularity of rhythm than is to be found in the untidily anisosyllabic type of accentual verse characteristic of the old Germanic traditions. It was this regularity that excited the admiration and emulation of the ninth-century Frankish monk whom I quoted at the other end of this book:

Take the Greeks and Romans:      they make such seemly poems,  
 they make them all arrayed      just as you like them made . . .  
 They do it ever so sweet,      and measure off the feet,  
 the longs and the shorts,      so it nicely comports.  
 They have it well thought out,      so no syllable strays about,  
 they in no way accept it,      but as the feet expect it.

All Europe presently succumbed to these orderly charms.