

GREEK LYRIC METRE.

I.

πόθεν ἐπισύτους θεοφόρους ἔχεις
ματαίους δύας ;
τὰ δ' ἐπίφοβα δύσφάτῳ κλαγγᾷ
μελοτυπείς ὁμοῦ τ' ὀρθίοις ἐν νόμοις·
πόθεν ὄρους ἔχεις θεσπεσίας ὁδοῦ
κακορρήμονας ;

*These wild and passionate throes,
Whence rush they on thee thronging ?
Such terrors wherefore shape in harsh and awful song
And shrill withal ? What is it guides thy boding lips
On their ill-uttering path ?*

That, after all that has been written on the subject, I imagine to be still the question in the bosom of most readers when they are confronted with a piece of Lyric metre at all complicated. Those who are fortunate enough to have an ear for rhythm, and thus the capability of understanding, are still left, it seems to me, to hear a piece of metre as an uninstructed person hears a piece of music : though he may experience to a considerable degree a sense of vague and general satisfaction, he will lack the understanding of a musical adept. But a musician, hearing a sonata, follows what is being done ; observes the themes of which the composition is constructed ; notes the treatment of them, how they are developed, varied, and combined ; perceives their ethical significance, and feels intelligent artistic pleasure. For all that I can see, the books on lyric metre do not put a student in the position to do this. My knowledge of them is imperfect, and if I am doing an injustice I shall be very ready to repair it ; but from all that I am able to infer, they do not yet advance the student much beyond the condition of a person who has learnt his notes and keys and bars : they do not show him how a piece of metre is constructed ; do not teach him, in the language of musicians, *Form*.

Put away all *a priori* theories, and scan the metres with your ear : scan every piece of metre that you come across ; observe what rhythmical phrases are commonly combined together ; on what occasions they are used, and by what characters.

With one preliminary warning : lyrics, as they are printed in editions,
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are divided as their various editors divide them. In Pindar and Bacchylides they have now, for the most part, been divided rightly; but our texts of the Tragedians are still full of wrong divisions, owing to respect for the divisions in the manuscripts. Disregard the manuscripts entirely. Different manuscripts divide the same metres in quite different ways; even the same manuscript is often inconsistent, not maintaining the same principles in its divisions; and these divisions themselves are often meant to indicate no more than what in Music you would call the *phrasing* and in Metre the *caesura*. One tendency which misleads the scribes habitually into error is to place in the same line words which belong grammatically together.¹ Treat each stanza as though it were continuous, unless you have reason to suppose it not so,—for example, when you come to an *hiatus*; but if you find *hiatus* is avoided both in strophe and antistrophe, you may generally suppose the metre is continuous.

And observe also where any break after a syllable coincides in corresponding stanzas; as for instance in these lines, Soph. *Aj.* 693 = 706 :

ἔφριξ' ἔρωτι | περιχαρῆς δ' ἀνεπτάμην | ἰὼ | ἰὼ | Πᾶν | Πᾶν |
ἔλυσεν αἰνὸν | ἄχος ἀπ' ὀμμάτων Ἄρης | ἰὼ | ἰὼ | νῦν | αὖ |

I venture to think that there is no one who will not be astonished to discover with what care such corresponding breaks are studied; they always indicate the phrasing, and before the end of this paper we shall see that their significance is often most important.

This is the method I have followed through the whole material of Greek lyric; and the main results I now proceed to give as principles of structure. For me these principles, when once discovered, have illuminated so much darkness that it would surprise me now to find a piece of choric metre which remained obscure. Prof. Blass gives up the metre of Bacchylides xv on Deianira²: 'κατὰ δάκτυλον ut videtur, certe magna ex parte; sed est maxima numerorum obscuritas.' I can honestly say that I find it quite intelligible: it contains dactylic phrases, but it belongs to a much-neglected class I shall not speak of in this paper but mean to deal with in my next,—*paemonic*.

I shall adopt from Dr. Christ the plan of placing dots beneath accented syllables and hyphens after syllables of extra length, as in Ar. *Vesp.* 275 εἶτ'

¹ Just, of course, as printers tend to do: for example, the first verse of Campion's song 'Kind are her answers, But her performance keeps no day; Breaks time as dancers, From their own music when they stray' should continue

All her free favours
And smooth words win g my hopes in vain;
but it is printed

All her free favours and smooth words,
Wing my hopes in vain.
and has escaped correction both by Mr. Bullen and Mr. Beeching.

² In his Preface (ed. 2 p. lxxviii) Prof. Blass describes this poem truly as a *lamentatio lugubris*, and asks how that could be in honour of Apollo. A possible answer is suggested by a note of Wernsdorf's on Himerius *Ecl.* xiii. 6 and 7, p. 213: 'Videtur Sophista hoc loco, ut in *Orat.* xiv. 10, abitum Flaviani sui comparasse cum reditu Apollinis ad Hyperboreos ac descripsisse cum laetitiam Delphorum ob dei sui praesentiam, tum *luctum eorum ob dei abitum*: porro autem tetigisse fluvium Alpheum, cuius discessu similiter lugeant Elienses.'

ἐφλέγ—μηνεν αὐτοῦ, where for φλεγ in music there would be a dotted crotchet: and I shall borrow a few simple terms from Music, giving explanations of them. Let no one be afraid, in anticipation of imposing hieratic language; we shall have no use for the terminology of the grammarians,³ or for those blessed words 'choreic,' 'logaoedic,' which proceed so comfortable from the lips of Dr. Schmidt. No one with an ear need be afraid at all: though if he knows the rudiments of music he will apprehend perhaps more vividly; and I would ask him constantly to keep analogies of Music in his mind; for it appears to me that the principles of Form in modern music are the very principles then followed in Greek lyric metre.

The elements in rhythmical construction are not *feet*, but—to adopt the terminology of music—*phrases*. These are phrases, for example:

— ∽ — ∪ ∪ — ∪ — Glyconic
 ∪ ∪ — ∪ — ∪ — — Anacreontic.

You may, if it pleases you, divide such phrases into feet, as the old grammarians were so fond of doing; all you will have achieved however will amount to just as little as if you had cut up a phrase of music into bars: it is only as a whole that such a phrase becomes an organism and conveys an intelligible idea. It might be called a *figure* or *Motiv*, the shortest coherent element in music, which Sir Hubert Parry in the *Dictionary of Music* describes thus: 'A *Figure* is any short succession of notes, either as melody or a group of chords, which produces a single, complete, and distinct impression. The term is the exact counterpart of the German *Motiv*, which is thus defined in Reissmann's continuation of Mendel's Lexicon:—"Motiv, Gedanke, in der Musik, das kleinere Glied eines solchen, aus dem dieser sich organisch entwickelt." It is in fact the shortest complete idea in music; and in subdividing musical works into sections, periods, phrases, the units are the figures, and any subdivision below them will leave only expressionless single notes, as unmeaning as the separate letters of a word.'

Of such rhythmical elements, phrases, motives, figures—or whatever you may choose to call them—there existed a variety in Greek; and they would be recognised in a moment by an educated hearer. What is important is that each brought with it an association; it suggested certain characters,—of gods, or heroes, or of nations; certain subjects; certain shades or regions of emotion. No one who knows anything of Greek feeling for appropriate form will find it difficult to believe that their rhythms too were used appropriately; and he would not be incredulous if this artistic feeling should appear to have guided sensitive metricians into the most delicate subtleties of touch.

Our first business therefore, if we mean to appreciate what is being done in choric metre, is to have learnt the various elements or phrases which lay to a composer's hand to use, and when they are introduced, to recognise them; the second is to know the associations which these various phrases carried with them.

³ If only they had had our system of musical notation they would never have been bewildering to us—or to themselves.

The broadest distinction of character in rhythms is between the *Dorian* and the *non-Dorian*. The non-Dorian may for the present purpose be classed together under the general names *Ionic*, *Asiatic*, *Eastern*, including Lydian, Phrygian etc.; Anacreon's belong of course to this division. All such are markedly different in spirit and associations from the rhythms which the Dorians made their own; these are so few and simple and so easy to be learnt that they may as well be stated here:

1 the *enhoplion* \simeq | $\bar{\cdot}$ \cup \cup — \cup \cup $\bar{\cdot}$ \simeq , a dactylic phrase in *tempo staccato*, beginning with or without the *anacrusis*.

2 the *epitrite*, most commonly in this arrangement $\bar{\cdot}$ \cup — —, the movement in which Latin 'trochaics' naturally went.

3 (formed by combining 2 and 1) the *dactylo-epitrite* $\bar{\cdot}$ \cup — \simeq $\bar{\cdot}$ \cup \cup — \cup \cup — e.g. the beginning of the 4th Pythian, *σάμερον μὲν χρή σε παρ' ἀνδρὶ φίλω*.

Then there are two figures used to end a period:

4 $\bar{\cdot}$ \cup — \simeq $\bar{\cdot}$ \cup —, e.g. Aesch. *Pers.* 869, Ar. *Ran.* 825 *γηγενεὶ φυσήματι*, Eur. *Cycl.* 371.

5 — \cup — \cup — —, e.g. Aesch. *Pers.* 873, Soph. *Trach.* 525 *προσμένουσ' ἀκοίταν*, Ar. *Ran.* 674 sqq., and Eur. *Andr.* 761:

οὔτοι
λείψανα τῶν ἀγαθῶν
ἀνδρῶν ἀφαιρεῖται χρόνος· ἅ δ' ἀρετὰ
καὶ θανούσι λάμπει.

The same figures are combined in the Stesichorean verses⁴ of Ar. *Pax* 775=796:

Μοῦσα σὺ μὲν πολέμους ἀπωσαμένα μετ' ἐμοῦ
τοῦ φίλου χόρευσον
κλείουσα θεῶν τε γάμους ἀνδρῶν τε δαίτας
καὶ θαλίας μακάρων· σοὶ γὰρ τὰδ' ἔξ ἀρχῆς μέλει.

Dorian metre moves in strongly-marked 4 time. To convey the nature of it in a single word, I should describe it as *Handelian*—in his square processional and martial songs.⁵

It was the expression of the Dorian temper, rigorous, energetic, masculine, severe; the appropriate vehicle for their ideals, *ἀρετά*, *ἀνδρεία*, *αὐτάρκεια*: appropriate of course also to the Dorian heroes, Heracles, the Dioscuri, Helen. Wordsworth's ode to Duty, 'Stern Daughter of the voice of God,' or Tennyson's upon the Death of Wellington could not have been written by a Greek except in Dorian metre; to write of *ἀρετά* or *ἀνδρεία* in Anacreontic would have been absurd and ludicrous. Dorian is the proper metre, as in the passage from the *Andromache* just quoted, in *Med.* 624, and in this fragment of Euripides (893)

⁴ The scholia are not correctly treated by Bergk on Stesichorus 35 and 36 p. 220.

⁵ Dorian metre in burlesque, as Eur. *Cycl.* 367 sqq., Ar. *Ran.* 814 sqq., would have just

the same effect as the delightful Handelian burlesques of Sullivan; in *Princess Ida* for example, 'This helmet, I suppose, Was made to ward off blows.'

ἄρκεϊ μετρία βιοτά μοι
 σῶφρονος τραπέζης,
 τὸ δ' ἄκαιρον ἅπαν ὑπερβάλλ-
 ον τε μὴ προσείμαν.

Accordingly the moral verses attributed to the Sages are in Dorian ;⁶ and this continued to be the metre used in philosophic verse, as in the fragments of Cercidas on Diogenes and σοφία (Bergk *Poetae Lyrici Graeci* II p. 513), and in Aristotle's hymn to Ἄρετά (*ib.* p. 360):

Ἄρετά, πολύμοχθε γένοι βροτείῳ,
 θήραμα κάλλιστον βίῳ,
 σᾶς πέρι, παρθένε, μορφᾶς
 καὶ θανεῖν ζαλωτὸς ἐν Ἑλλάδι πότμος
 καὶ πόνους τλήναι μαλεροῦς ἀκάμαντας·
 τοῖον ἐπὶ φρένα βάλλεις
 καρπὸν ἰσαθάνατον⁷ χρυσοῦ τε κρείσσω
 καὶ γανέων μαλακαυγήτοιο θ' ὕπνου·
 σεῦ δ' ἔνεχ' οὐκ Διὸς Ἡρακλέης Λήδας τε κούροι
 πόλλ' ἀνέτλασαν ἔργοις
 σὰν ἀγρεύοντες δύναμιν,
 12 σοῖς δὲ πόθοις Ἀχιλεὺς Αἴας τ' Ἀΐδα δόμον ἦλθον,
 σᾶς δ' ἔνεκεν φιλίου μορφᾶς καὶ Ἀταρνέος ἔντροφος ἀελίου χήρωσεν
 αὐγᾶς·
 τοιγὰρ αἰόιδιμος ἔργοις, ἀθάνατόν τε μιν αὐξήσουσι Μοῦσαι
 Μναμοσύνας θύγατρεις, Διὸς ξενίου σέβας ἄζου-
 σαι⁸ φιλίας τε γέρας βεβαίον.

The *enhoplion* belonged especially to the Dioscuri (Ath. 184 f, Schol. Pind. *P.* ii. 127 Boeckh), and was therefore used in speaking of them ; as by Pind. *O.* iii. 1

enhoplion
 Τυνδαρίδαις τε φιλοξείνοις ἀδεῖν καλλιπλοκάμφθ' Ἑλένα
 dactylo—epitrite

and *N.* x. 51. So in Eur. *Hel.* 1479 = 1496

| | |
|--------------------------------------|----------------------------|
| δι' ἀέρος εἶθε ποτανοὶ | = μόλοιτέ ποθ' ἵππιον οἶμα |
| γενοίμεθα Λίβνες <ὡς> | δι' αἰθέρος ἰέμενοι |
| οἰωνοὶ στοιχάδες ⁹ ὄμβρον | λαμπρῶν ἄστρων ὑπ' ἀέλλ |
| λιπούσαι χειμέριον | σι, παῖδες Τυνδαρίδαι, |
| νίσσονται πρεσβυτάτα | οὐ ναίετ' οὐράνιοι |

⁶ K. O. Müller *History of Greek Literature* I p. 251.

⁷ Wilamowitz - Moellendorff for καρπὸν εἰς ἀθάνατον (*v.l.* καρπὸν τ' ἀθάνατον): so in Aesch. *Ag.* 950 the MSS. give εἰς ἄργυρον for ἰσάργυρον, in Ath. 689 b εἰς ἄργυροῦν τισ χεῖρα for ἰσαργυρόν τ' εἰς χεῖρα. The reading of *v.* 12 (*enhoplion* repeated) is due to the same scholar ; the MSS. have Ἄϊδαο δόμους.

⁸ Crusius for ἄρξουσαι, *v.l.* αἰξουσαι: so ἄζονται has been restored for ἄρξονται in *Pers.* 592.

The active ἄζοντα is in *O.C.* 134.

⁹ The reading of the MSS. and of the Aldine too is στοιχάδες: I have corrected this and the metre at the same time. The editors follow the MS., which divides the words according to their grammatical construction

οἰωνοὶ στοιχάδες
 ὄμβρον λιπούσαι χειμέριον

The antistrophe is restored by transposition.

the opening is enhoplion for the Tyndarids in the antistrophe. Stesichorus used it in his palinode on Helen,

οὐκ ἔστ' ἔτυμος λόγος οὗτος
οὐδ' ἔβας ἐν ναυσὶν εὐσέλμοις epitrite
οὐδ' ἴκεο πέργαμα Τροίας.

An *Erode*¹⁰ corresponded to a *codā*. It was constructed, as a rule, out of the same rhythmical elements or phrases as the strophe; contained the same material, but arranged in a different and subtler combination. Since therefore it contains, as a rule, allusions to the material of the strophe, it often contributes towards making certain what the rhythmical elements of the strophe really are: conversely, we can often determine the metre of the epode from the strophe. Here is a very simple case from the epode of the Doric chorus which describes the fight between Heracles and Achelous, Soph. *Trach.* 497; it should be divided thus:

ἦν δ' ἀμφίπλεκτοι¹¹ κλίμακες ἦν δὲ μετώ—
πων ὀλόεντα πλήγματα καὶ στόνος ἀμφοῖν
ἀ δ' εὐώπις ἀβρά epitrite
τηλαυγεί παρ' ὄχθω „
ἦστο τὸν ὄν
προσμένουσ' ἀκοίταν.

The first line is the normal dactylo-epitrite, but the MS. makes a complete line of the grammatical clause ἦν δ' ἀμφίπλεκτοι κλίμακες. The same thing is done by Nauck in a moral fragment (not necessarily Tragic) p. 867:

ὦ χρυσέ, βλάστημα χθονός, οἶον ἔρωτα βροτοῖ-σι φλέγεις,
πάντων κρατιστεύων, πολέμοις δ' Ἄρεως
κρείσσον' ἔχων δύναμιν, <τὰ> πάντα¹² θέλγεις.
ἐπὶ γὰρ Ὀρφείαις μὲν ᾠδαῖς
εἴπετο δένδρεα καὶ θηρῶν ἀνόητα γένη,
σοὶ δὲ καὶ χθῶν πᾶσα καὶ πόντος καὶ ὁ παμμήστωρ Ἄρης ο — —¹³

Besides other incorrect divisions, Nauck prints ὦ χρυσέ, βλάστημα χθονός, as though it were a separate line.

When Dorian metre is used by Orientals there is always a reason to be looked for. Thus the Chorus in *Tro.* 801 is about the sack of Troy by

¹⁰ Epodes belong properly to Dorian metre, and are usual with pæonic. All the purely Dorian odes of Pindar, except *P.* xii and *N.* ix, have epodes; all the rest that have none (*O.* i, iv, xiv, *P.* vi, *N.* ii, iv, *I.* viii) are in more or less varied Lydian or Ionic rhythms: so are the only three complete odes of Bacchylides that have not, iv, vi and xvii. The strophes of iii, which tells the story of the Persians and the Lydian Croesus, are in Lydian or Ionic, but

the epode is in Doric because it is addressed to Hiero of Sicily; and we are prepared for this by a Doric phrase (enhoplion) in the 2nd and 3rd lines of the strophes.

¹¹ Or ἀμφίπλικτοι?

¹² Or <σύμ>παντα. The reading of the 2nd line is uncertain, but as I have written it, it is metre.

¹³ *E.g.* ὀπαδεῖ or λατρεύει: the metre is incomplete without this ending.

Telamon and Heracles; that in *Hec.* 889, a lament for the later fall of Troy, is partly in Doric for the Greeks:

891 τοῖον Ἑλλάνων νέφος ἀμφί σε κρύπτει
 911 κέλευσμα δ' ἦν κατ' ἄστν Τροί-
 ας τόδ', ὦ
 παῖδες Ἑλλάνων πότε δὴ πότε τὰν
 Ἰλιάδα σκοπιᾶν
 πέρσαντες ἤξετ' οἴκους ;'
 925 epode τὰν τοῖν Διοσκούροιν Ἑλέναν κάσιν Ἰδ-
 αῖόν τε βούταν

If the Chorus in the *Persae* of Aeschylus use Dorian metre for their long descriptive geographical account 855 sqq., it is because that was the metre which had been used by Stesichorus for such recitals; that is the reason it was used by Philoxenus also in his portentous catalogue. Another piece of Stesichorean Doric is a fragment of Aeschylus from the *Ἡρακλεΐδαι*: describing the expedition of Heracles against Geryoneus, the Chorus use the metre of Stesichorus in his *Γηρυονηΐς*; Aesch. *fr.* 74

 ἐκείθεν
 ὄρμενος ὀρθόκερως βούς ἤλασ' ἀπ' ἐσχατιᾶν
 γαίας, ὠκεανὸν περάσας ἐν δέπα χρυσηλάτῳ
 βοτῆράς τ' ἀδίκους κατέκτα δεσπότην τε τρίπτυχον
 τρία δόρη πάλλοντα χερσίν,
 τρία δ' ὤ... σάκη προτείνων τρεῖς τ' ἐπισσειῶν λόφους
 στείχεν ἴσος Ἄρει βίαν.¹⁴

So much for Dorian. To take one opposite example, metres appropriate to Dionysus were Glyconic, as Aesch. *fr.* 355, Soph. *fr.* 174, Eur. *fr.* 586, Pind. *fr.* 153; and Ionic *a minore* as *Bacchae* 64 sqq., Ar. *Ran.* 323 sqq.; for a κῶμος, the Anacreontic $\cup \cup - \cup - \cup - -$ as in *Cyclops* 491 sqq.

A stanza might be constructed entirely in one rhythm, as the 4th Pythian is in Dorian metre purely; or it might be made of two or more combined; or the briefest phrase even of a different metre might be introduced in passing, when it was appropriate to the sense: as in Soph. *Trach.* 953

εἴθ' ἀνεμόεσσά τις
 γένοιτ' ἔπουρος ἐστιῶτις αὔρα
 ἦτις μ' ἀποικίσειεν ἐκ τόπων ὅπως
 τὸν Ζηνὸς ἄλκιμον γόνον
 μὴ ταρβαλέα θάνοιμι μούνον εἰσιδοῦσ' ἄφαρ

¹⁴ εστειχισος αρηβιαν MS.; I give the correction of Weil, cf. Pind. *I.* ii. 16: ἴσος Ἄρει στείχεν βίαν would be as good, cf. Pind. *P.* iv. 8; but ἴσταε χ' ἴσος Ἄρει βίαν would be a glyconic

line quite foreign to the metre. In the previous line τρία διὰ τῆσ σάκου προτείνων awaits correction; I cannot scan Wecklein's τρία δὲ λαίαισ σάκη προτείνων.

At *v.* 4 this has lapsed insensibly into Dorian epitrite for describing Heracles, and abandons it again immediately.

Thus any phrase or figure carrying with it an association could be used precisely as modern music uses a *Leit-motiv* or 'guiding theme'; for explanation of which term I quote again Sir Hubert Parry: 'Leit-motive,' he says 'consist of figures or short passages of melody of marked character which illustrate, or as it were label, certain personages, situations, or abstract ideas which occur prominently in the course of a story or drama of which the music is the counterpart; and when the situations recur, or the personages come forward in the course of the action, or even when the personage or idea is implied or referred to, the figure which constitutes the leit-motif is heard.'

Metetricianly accomplishment was shown in passing from one rhythm to another while keeping the movement going all the time. So far as I discover, there were three devices which enabled you to manage these transitions; (1) by *link*: (2) by *echo*: (3) by *overlapping*.

A connecting *link* or *copula* is a syllable interposed between two lines to enable the movement to be carried on without a rest. It is so designed that rhythmically it could belong to either line; but while it is common to them both, you are to feel that it is intermediate between them; so for the instruction of the ear it is made to consist usually, on the first occurrence, of a single separate word. But when the ear has thus been made to understand the phrases which the movement is constructed of, it does not need that explanation any longer, and succeeding strophes do not think it necessary to observe the separation of the link.—This is only one application of a general principle:—The first strophe states the metre plainly; afterwards, when the metre is firmly established in the ear, it can be trusted to accept the liberty of an equivalent variation. This will seem a matter of course to those who know anything of music.¹⁵—Examples of what I mean by *links* are marked off here by dotted lines:

Aesch. *Cho.* 379

= 393

τοῦτο διαμπερέως¹⁶
ἴκεθ' ἄπερ τε βέλος | Ζεῦ ||
Ζεῦ κάτωθεν ἰάλλων¹⁶
ὑστερόποιον ἄταν

καὶ πότ' ἂν ἀμφιλαφῆς
Ζεὺς ἐπὶ χεῖρα βάλοι; | φεῦ ||
φεῦ κάρανα δ᾿ἔξας,
πιστὰ γένοιτο χῶρα.

¹⁵ 'Or of metre either' I might almost say; only that Bergk on *Nem.* vi. 7 p. 279 laid down exactly the opposite for Pindar,—that his metre gets more strict as it proceeds: '*in prima strophæ correptio minus offendit, solet enim poeta deinceps severiore lege uti.*' It would be strange indeed if it were so, but it is simply not the

fact.

¹⁶ I have no doubt that the readings given here are right so far as metre is concerned. In the *antistrophe* I take it there is an *anacoluthon* as in the *strophe*: '*smite the heads, and that will be a pledge!*' (or '*and let that be a pledge*').

Soph. *El.* 480
 ἄδυπνόν κλύουσιν
 ἄρτιώς ὄνειράτων ∥
 οὐ ∥ γὰρ ποτ' ἄμναστέι γ' ὁ φύσας
 Ἑλλάνων ἀναξ ∥
 οὐδ' ∥ ἡ παλαιὰ χαλκόπλακτος
 ἀμφάκης γένυς

Ar. *Vesp.* 273
 μῶν ἀπολώλεκε τὰς ἐμβάδας ἢ προσ-
 ἔκοψ' ∥
 ἐν ∥ τῷ σκότῳ τὸν δάκτυλόν σου
 εἴτ' ἐφλέγ—μηνεν αὐτοῦ

Eur. *Hipp.* 752
 κακονυμφοτάταν ὄνασιν,
 ἢ γὰρ ἀπ' ἀμφοτέρων ∥
 ἢ ∥ Κρησίας ἐκ γᾶς δύσορρις
 ἔπτατὸ κλεινὰς Ἀθάνας
 Μουνύχου δ' ἀκταῖσιν ἐκδή—
 σαντο πλεκτὰς πεισμάτων ἀρ—
 χὰς ἐπ' ἀπείρου τε γᾶς ἔβασαν.

In the following passage we have a rapid triplet as a link :

Eur. *Andr.* 136
 γνῶθι δ' οὐσ' ἐπὶ ξένας
 δμῶις ἐπ' ἀλλοτρίας ∥
 πόλεος ∥ ἔνθ' οὐ φίλων τι' εἰσορᾶς

Echo is the ending of a line repeated as the beginning of the next. Thus in the following stanza there is a constant reiteration of the figure ∪ ∴ — which serves to begin lines 4 and 8 :

Bacchylid. iv

Ἔτι Συρακοσίαν φιλεῖ
 πόλιν ὁ χρυσοκόμας Ἀπόλλων
 ἀστύθεμίν θ' Ἱέρωνα γεραίρει
 4 τρίτον γὰρ παρ' ὀμφαλὸν ὑψιδείρου χθονὸς
 Πυθιόνικος αἰδεταὶ ἀκ-
 υπόδων ἀρετᾶ σὺν ἵππων.
 δύο τ' Ὀλυμπιονίκας
 8 αἰδέειν· τί φέρτερον ἢ θεοῖσιν
φίλον ἔοντα παντοδαπῶν
λαγχάνειν ἄπο μοῖραν ἐσθλῶν ;¹⁸

¹⁷ ἡμῖν is the vulgate, but metre requires ἡμιν or ἡμίν, and in cod. L ἡμίν has been made from ἡμιν. The same correction is to be made in *Trach.* 640 ὁ καλλιβάσας τάχ' ὑμῖν αὐλὸς οὐκ ἀναρσία.

= 495
 μήποτε μήποθ' ἡμῖν¹⁷
 ἀψεγὲς πελᾶν τέρας ∥
 τοῖς ∥ δρῶσι καὶ συνδρῶσιν ἦτοι
 μαντεῖαι βροτῶν
 οὐκ ∥ εἰσὶν ἐν δεινοῖς ὄνειροις
 οὐδ' ἐν θεσφάτοις

= 282
 ἕξαπατῶν ἔλεγεν θ' ὡς φιλαθήναιος
 ἦν ∥
 καὶ ∥ τὰν Σάμῳ πρῶτος κατεῖποι

= 763
 ἀπὸ νυμφιδίων κρεμαστὸν
 ἄψεται ἀμφὶ βρόχον
 λευκᾶ καθαρμόζουσα δείρα
 δαίμονα στυγνὰν καταιδε—
 σθεῖσα τὰν τ' εὐδοξὸν ἀνθαιρ—
 ουμένα φάμαν ἀπαλλάσ—
 σουσά τ' ἀλγεινὸν φρενῶν ἔρωτα.

= 142

δεσποτῶν ἐμῶν φόβῳ δ'
 ἡσυχίαν ἄγομεν ∥
 τὸ δὲ σὸν ∥ οἴκτῳ φέρουσα τυγχάνω

¹⁸ This being mutilated, I have taken the first half from one strophe and the second from the other. In r. 16 *πάρεστιν νιν* is rightly restored by Prof. Blass.

In continuance by echo this particular figure $\cup \text{—} \text{—}$ does great service. When existing by itself it is called *bacchiac*, and used for short moments of violent excitement: here we see this bacchiac changing to glyconic, Eur. *Supp.* 1015

ὄρῳ δὴ τελευτὰν bacchiac
 ἴν' ἔστακα· τύχα δέ μοι glyconic
 ξυνάπτει· ποδὸς ἄλμα τᾶς
 εὐκλείας χάριν ἔνθεν ὀρ-
 μίσω τᾶσδ' ἀπὸ πέτρας.

It is very common to echo a figure immediately before the conclusion of a stanza: thus in the Dorian of Pind. *I.* 1,

εἶξον ὦ' πολλωνιάς· ἀμφοτερᾶν·
 τοι χαρίτων
 σὺν θεοῖς ζεύξω τέλος.

and this little offspring $\cup \cup \text{—}$ is duly mentioned at the beginning of the epode.

Not only the ending, however, may be echoed, but some other portion of a previous line; in this pretty little glyconic stanza from the 2nd Nemean for instance:

ἐν ἔσλοῦ Πέλοπος πτυχαῖς
 ὀκτὼ στεφάνοις ἔμιχθεν ἦδη·
 ἑπτὰ δ' ἐν Νεμέᾳ, τὰ δ' οὔ-
 >
 4 κοί μᾶσσον' ἀριθμοῦ
 Διὸς ἀγῶνι· τὸν ὦ πολί-
 ται κωμάξατε Τιμοδή-
 μου σὺν εὐκλείῃ νόστῳ·
 8 ἀδυμελεῖ δ'
 >
 9 ἐξάρχετε φωνᾶ.

ἀδυμελεῖ is an echo of the $\text{—} \cup \cup \text{—}$ which has been heard in the interior of all the lines preceding.

Soph. *Aj.* 221 will lead us a little further:

1 οἶαν ἐδή—λωσας ἀνδρὸς αἰθονος ἀγγελίαν
 2 ἄτλατον οὐδὲ φευκτὰν
 3 τῶν μεγάλων Δαναῶν ὑπο κληζομέναν
 4 τὰν ὁ μέγας μῦθος ἀέξει.
 5 οἶμοι φοβοῦ—μαι τὸ προσέρπον· περίφαντος ἀνὴρ
 6 θανεῖται παραπλάκτῳ χερὶ συγκατακτὰς
 7 κελαινοῖς ξίφεσιν βοτὰ καὶ
 8 βοτῆρας ἵππωνώμας.

θανεῖται in *v.* 6 and *κελαινοῖς* in *v.* 7 echo the endings of the lines preceding them. The movement of *ἀγγελίαν* in *v.* 1 is repeated in *v.* 3 and twice echoed in *v.* 4. The second time it occurs in *v.* 4 it is extended to

— ◡ ◡ ◡ | — : this is taken up in the next line and continues to *v.* 7, from which a return is made to the rhythm of the opening lines : *σιν βοτὰ καὶ | βοτῆρας ἱππονώμας = ἀγγελίαν | ἄτλατον οὐδὲ φευκτάν.*

The way by which the return is made from one rhythm to another in *v.* 7 is an example of the last and subtlest form of shift. I call it *overlapping*. You expect the rhythm to continue *κελαινώις ξίφεσιν καὶ*, but *ξίφεσιν* affords an opportunity of continuing with anapaestic (or dactylic) movement, *ξίφεσιν βοτὰ καὶ* : so that what you get is a line of which the first part is in one rhythm and the last part in another, while the middle part is *common* to them both :

κελαινώις ξίφεσιν βοτὰ καὶ

This device of *overlapping* enabled a metrician sometimes to get even a continuous *contrapuntal* effect of rhythm. The following from the *Prometheus Vinc-tus* is a very skilfully composed example ; where the Ocean Maidens are compassionating Prometheus in mournful Anacreontic measures.¹⁹ The chief subject is

◡ — ◡ ◡ — ◡ ◡ — | — ◡ ◡ — ◡ ◡ — ²⁰

a well-known rhythm, *e.g.*

Ar. *Nub.* 949 νῦν δείξετον | τὰ πισυνῶ | τοῖς περιδεξίοισιν

950 λόγοισι καὶ | φροντίσι καὶ | γνωμοτύποις μερίμναις.

Cratinus *fr.* 172 ἄνδρας σοφοῦς | χρῆ τὸ παρὸν | πράγμα καλῶς |
εἰς δύναμιν τίθεσθαι.

But here, by repeating the first section thus,

◡ — ◡ ◡ — ◡ ◡ — | ◡ — ◡ ◡ — ◡ ◡ — ,

it is so contrived that another Anacreontic phrase (2) ◡ ◡ — ◡ ◡ — ◡ ◡ — is heard moving underneath against it :

| | | | |
|-------|-----------------------------------|-------------------|-------------------|
| | 1 | 1 | |
| 130 | μηδὲν φοβηθῆς | φιλία | γὰρ ἤδε τάξις |
| = 150 | λεύσσω Προμηθεῦ | φοβερά | δ' ἐμοῖσιν ὄσσοις |
| | | 2 | 2 |
| | | 1 | |
| | | θοαῖς ἀμίλλαις | προσέβα |
| | | προσῆξε πλήρης | δακρύων |
| | 3 | | |
| | τόνδε πάγον πατρώας | | |
| | σὸν δέμας εἰσιδουσα ²¹ | | |
| | 1 | | |
| | μόγισ | παιρεποῦσα φρένας | |
| | πέτραις | προσαναῖνόμενον | |

¹⁹ See the schol. on *v.* 130.

²⁰ The first section presently is numbered (1), the second (3).

²¹ Probably *εἰσιδοῦσα* or *εἰσιδοῦσαν* : then the metre is continuous throughout.

| | | | | |
|--|----------------|---------|------------------|---|
| 4 | | | | |
| κραιπνοφόροι ²² δέ μ' ἔπεμψαν αὖραι | | | | |
| ταῖσδ' ἄδαμαντοδέτοισι λύμαις | | | | |
| 1 | γὰρ ἀχῶ | χάλυβος | διῆξεν ἄνθρωπ | 1 |
| νέοι | γὰρ οἰακονόμοι | 2 | κρατοῦσ' Ὀλύμπου | 2 |
| 2 | | | | |
| 3 | | | | |
| δ' ἔπληξέ μου τὰν θεμερῶπιν αἰδῶ | | | | |
| δὲ δὴ νόμοις Ζεὺς ἀθέτως κρατύνει | | | | |
| 3 | | | | |
| 4 | | | | |
| σύθην δ' ἀπέδιλος ὄχῳ πτερωτῶ | | | | |
| τὰ πρὶν δὲ πελώρια νῦν αἴστοι. | | | | |

In setting this to music we should now design one melody for (1) and a different, but of course harmonious, melody for (2): whether the Greeks attained to counterpoint in metre and yet failed to think of counterpoint in melody I cannot say.

It will be observed how carefully the common elements are marked off by separation of the words. So it is in the fragment (Anacr. 56) quoted by the schol.:

οὐδ' αὖ μ' ἐάσεις μεθύοντ' οἴκαδ' ἀπελθεῖν;

where the second part is Ionic *a minore*. Here is another fragment of that fine metrician, Anacreon *fr.* 19:

ἀρθεις δηῦτ' ἀπὸ Λευκάδος
πέτρης ἐς πολὺν κῦμα κολουμβῶ μεθύων ἔρωτι.

This begins with a glyconic, and you expect it to continue so, *πέτρης ἐς πολὺν* $\cup -$: instead of which it shifts, through the common element *ἐς πολὺν*, to choriambic.

In subtlety of artistic workmanship no one is the superior of Sophocles: here is an elaborate piece of contrapuntal writing, based on the same subject as *P. V.* 130 $\cup - \cup \bar{\cup} - \cup \cup -$ — $\cup \cup - \cup - -$: the former half of this I number 1, the latter 5. The second subject, introduced immediately to move against this, is glyconic, numbered 2 and 3,

δικαίων ἀδίκους φρένας
παρασπᾶς ἐπὶ λῶβα.

²² At 4 we get a new figure which is repeated at the close: in the antistrophe it is indicated by caesura; and I think there would have been a caesura in the strophe too, if it had not been that *κραιπνοφόροι* is one long word: *δητα, θαοι* would have been unrhymical, but *κραιπνοφόροι* does not spoil the movement. Other cases in passages to be quoted presently are *πρασσομένα*

in *Agam.* 707, *ἄβροβίαν* in Bacchyl. xvii. 2.—When anapaestic dimeters and iambic trimeters have not the usual caesura, it will be found that a long word is the condition of the license, as *Agam.* 781 *τῶ δυσπραγούντι τ' ἐπιστενάχειν*, 784 *καὶ ξυγχαίρουσιν ὁμοιοσπεπεῖς ἀγέλαστα πρόσωπα βιαζόμενοι*, Soph. *fr.* 300 *πέρδικος ἐν κλεινοῖς Ἀθηναίων πάγους* (epitrite movement):

At 7 the ending — υ υ — is taken up with choriambic movement; while at 8 we begin to hear a sound of three consecutive long syllables, which recurs on several occasions; *Antig.* 781 = 791:

| | | | |
|-------------|----------------------|------------------------|------------------------------|
| 1 Ἔρως | ἀνίκατε μάχαν | 1 Ἔρως | 2 ὃς ἐν κτήμασι πίπτεις |
| σὺ καὶ | δικαίων ἀδίκους | φρένας | παρασπᾶς ἐπὶ λῶβα |
| 2 | | 3 | |
| 2 | | | |
| ὃς | ἐν | μαλακαῖς παρειαῖς | νεάνιδος ἐννυχεύεις |
| σὺ | καὶ | τόδε νεῖκος ἀνδρῶν | ξύναιμον ἔχεις ταράξας |
| 4 | 5 | 6 | 4 5 |
| 1 | | | |
| φοιτᾶς | δ' ὑπερπόντιος ἐν τ' | | 8 ἀγρονόμοις αὐλαῖς |
| νικᾶ | δ' ἐναργῆς βλεφάρων | | ἕμερος εὐλέκτρον |
| 7 | | | 8 |
| 7 | | | |
| καὶ σ' οὐτ' | | ἀθανάτων | φύξιμος οὐδεις |
| νύμφας | | τῶν μεγάλων | οὐ τι πάρεδρος ²³ |
| 4 5 | | | 2 |
| 8 | | | |
| οὐθ' | | ἀμερίων σέ γ' ἀνθρώπων | ὁ δ' ἔχων μέμνηεν |
| θεσμῶν, | | ἄμαχος γὰρ ἐμπαίξει | θεὸς Ἀφροδίτα |
| 4 | | 5 | 6 |

Those who may care to pursue this method of analysis and wish for a good field to practise in will find it in the lyrics of *Antigone* which follow, in *El.* 1058 and in *Ajax* 693: except that *Ant.* 850 = 869 are both, I think, corrupted and should be

| | |
|---|---|
| <p>ἰὼ δύστανος, οὐ βροτοῖσιν οὐτ' ἐν νεκροῖς, μέτοικος οὐ ζῶσιν, οὐ θανοῦσιν.</p> | <p>= ἰὼ κύρσας γάμων ἰὼ κάσις δυσπότημων, θανῶν ἔτ' οὐσαν κατήναρές με.</p> |
|---|---|

There is a very beautiful example of transition in a passage of admirable metre which will serve at the same time to illustrate nearly all the principles I have advanced; *Aesch. Agam.* 686 = 702:

| | |
|--|--|
| <p>1 τίς ποτ' ὠνόμαξεν ὦδ' ἔς τὸ πᾶν ἐτητύμωσ</p> <p>2 (μῆ τις ὄντιν' οὐχ ὀρώμεν προνοίαισι τοῦ πεπρωμένου</p> <p>3 γλώσσαν ἐν τύχα νέμων ;)</p> <p>4 τὰν δορίγαμβρον ἀμφινεικῆ θ'</p> | <p>1 Ἴλιφ δε κῆδος ὀρθ— ἄνυμον τελεσσίφρων</p> <p>2 μῆνις ἦνυσεν τραπέζας ἀτίμωσιν ὑστέρφ χρόνφ</p> <p>3 καὶ ξυνεστίου Διδός</p> <p>4 πρᾶσσομένα τὸ νυμφότιμον</p> |
|--|--|

²³ οὐχὶ πάρεδρος Dindorf: the MS. is τῶν μεγάλων πάρεδρος ἐν ἀρχαῖς, a variation without parallel in choriambic metre, and the contrary of the sense. Sophocles is alluding to the proverb θεσμὸν Ἔρως οὐκ οἶδε βημάχος used by Paul. *Syl. A.P.* v. 193 in his clever answer to Agathias,

ib. 192. Δίκη, Θέμις, Νόμος, Αἰδώς are πάρεδροι of Zeus (*O.C.* 1267, 1382, *Pind. O.* viii. 21, *Plut. Alex.* 52, Orpheus in 'Dem.' 772. 26 and *fr.* 18 in Proclus on *Alcib. I.*); but Ἔρως is not with them; Ἔρως is like Nature,—ἡ φύσις ἐβούλεθ', ἧ νόμον οὐδὲν μέλει *Enr. fr.* 920.

| | |
|------------------------------|---------------------------------|
| 5 Ἐλέναν ; ἐπεὶ πρεπόντως | 5 μέλος ἐκφάτως τίοντας, |
| 6 ἑλέναυς ἑλανδρος ἐλέπτολις | 6 ὑ μέναιον, ὃς τότε ἐπέρρεπεν |
| 7 ἐκ τῶν ἀβροτίμων | 7 γαμβροῖσιν αἰεῖδεν. |
| 8 προκαλυμμάτων ἐπλευσε | 8 μεταμανθάνουσα δ' ὕμνον |
| 9 Ζεφύρου γίγαντος αὔρα | 9 Πριάμου πόλις γεραῖα |
| 10 πολύανδροί | 10 πολύθρηνον, |
| 11 τε φεράσπιδες κυναγοί | 11 μέγα που στένει κικλήσκου— |
| 12 κατ' ἴχνος πλατᾶν ἄφαντον | 12 σα Πάριν τὸν αἰνόλεκτρον |
| 13 κελσάντων Σιμόεντος ἀκτᾶς | 13 τᾶμπροσθ' ἢ πολύθρηνον αἰῶν' |
| 14 ἐπ' ἀξιφύλλους | 14 ἀμφὶ πολιτᾶν |
| 15 δι' ἔριν αἰματόεσσαν | 15 μέλεον αἰμ' ἀνατλάσα. |

Here we have three metres: *trochaic* with syncopation, 1–3; *Ionic a minore* or *Anacreontic*, 4–6 and 8–12; *glyconic* 6–7 and 13–15. These corresponding stanzas are constructed with such artifice,—there are so many antithetic meanings woven in so close a texture,—that I give a rendering designed to bring them out, endeavouring also to suggest something of the metrical effect; though not of course by use of the same metres, which in English has rarely that result:

Who named her all so shrewdly?
 —Was't One beyond our ken,
 By glimpse of Order fated
 His happy lips who moved?—
 This *Helena*, so rudely
 Still warred about by men,
 This bride with iron mated,—
 Sure *Hell enow* she proved!
 When lightly from the silken-tissued
 Veils before her bower emerging
 Forth to Eastward sail she issued,
 Breeze of earth-born Zephyrus urging—
 Forth to Eastward sail
 Men swarming after, hot in quest,
 Fierce myriad hunters, all address
 With shields, that harrier-like pursued
 Fast on a sightless trail, of oars
 Beached upon Simois' leafy shores,
 Full cry, in bloody feud!
 Revenge will surely render
 That pairing well-repaired;
 Will make this *dear alliance*
 Be all too dear for Troy!
 Of high Zeus Home-defender
 And friendly Table shared
 Repays that prime defiance
 On all that uttered joy;

So loudly once in gay carousal
 Bride with Hymen-song would honour,—
 Kinsmen, when the time of spousal
 Bade them heap their praise upon her—
 Ah but at this time,
 Though late the lesson, learned grown
 With age-long suffering of her own
 Sons' blood so lamentably shed,
 That ancient City loud, I ween,
 Laments, with practice-perfect *Threne*,
 'O Paris, evil-wed !'

The rhythmical elements are three, and to appreciate their dramatic significance we must consider strophe and antistrophe together. The opening trochaics in both cases are for the expression of their own stern moral and religious views, and this metre they continue till they come to painting Helen, when they shift by means of a *link*—a syllable kept studiously separate on the first occurrence—

γλῶσσαν ἐν τύχῃ νέμων
 τὰν | δορίγαμβρον ἀμφινεικῆ θ'

to *Anacreontic*, $\cup \cup - \cup - \cup \bar{.} -$.²⁴ That is appropriate both for τὸ ἀβρόπλουτον and τὸ ἀβροπενθέες: in the strophe it describes the sumptuous delicate luxurious Helen flying Eastward with her Asiatic lover; and is equally fitting in the antistrophe for the Asiatic banquetters and for their *threne*. But it will be observed that this rhythm is interrupted for a moment at *v.* 6: you expect it to continue ἐλέναυς ἔλανδρος ἄτα, but it shifts, by *overlapping*, to *glyconic*:

ἐλέναυς ἔλανδρος | ἐλέπτολις = ὑμέναιον ὃς τότ' | ἐπέρρεπεν
 ἐκ τῶν ἀβροτίμων γαμβροῖσιν αἰίδειν

the break in each case being marked by the division of the words. The purpose of this transition becomes fully apparent in the antistrophe; for this glyconic was the metre of the refrain in *wedding-songs*:

Ῥμῆν ᾧ Ῥμέναι' Ῥμῆν,
 Ῥμῆν Ῥμέναι' ᾧ.²⁵

Thus in Eur. *I.A.* 1036 sqq. where the marriage of Peleus and Thetis is described, this is the natural conclusion of the stanzas:

1055 πεντήκοντα κόραι Νήρεως = 1076 Νηρηίδων ἔθεσαν πρώτας
 γάμοις ἐχόρευσαν Πηλέως θ' ὑμεναίους.

²⁴ Transition to this metre is always, I believe, prepared by $\cup \bar{.} -$ preceding; therefore the corrupt verses Soph. *O.T.* 1210=1219 have yet to be restored correctly.

²⁵ Eur. *Tro.* 307 sqq., Ar. *Av.* 1731 sqq., *Pax* 1329 sqq., Catull. 61. 4, Plaut. *Casina* 799.

Our transition to this metre here might well have been accentuated both by melody and orchestration,—wood-wind at this point, since the *ὕμναιος* was accompanied by flutes, whereas Anacreon was *αἰλῶν ἀντίπαλος, φιλοβάρβιτος* (Critias in Ath. 600 e). It is just as though a phrase were introduced from some familiar Wedding-march. Then the ending *αἰδεῖν* enables the Anacreontic to be resumed at once without further preparation, and the change of metre sharply points the contrast in the sense, between the joyful *ὕμναιος* then and the melancholy *θρήνος* now.²⁶

Surely this is very beautiful.

The *Θησεύς* of Bacchylides opens with this prelude,

| | | | | |
|---------|---|-------------------|---------------|----------|
| xvii. 1 | 1 | βασιλεῦ τᾶν | ἱερᾶν | Ἰθανᾶν |
| = 16 | | νέον ἦλθεν | δολιχὰν | ἀμείψας |
| | 2 | | | |
| | 2 | τῶν ἀβροβίων ἀναξ | Ἰώνων | |
| | | κᾶρυξ | ποσὶν Ἰσθμίαν | κέλευθον |
| | 1 | | | |

At 2 it lapses into a modification of glyconic; but the prelude is *Ionic a minore*, and this movement continues to the break at *ἱερᾶν* ∷. The meaning is apparent; for this metre more than any other meant '*Ionic*', and he is speaking of the *ἀβροβίων Ἰώνων*.

The 7th Olympian of Pindar, for Diagoras of Rhodes, is in Doric rhythm with a slight exception. This is that famous ode which the Rhodians inscribed in golden letters in the temple of the Lindian Athena:

Φιάλαν ὡς ∷ εἴ τις ἀφνειᾶς ἀπὸ χειρὸς ἐλὼν
 ἔνδον ἀμπέλου καχλάζουσιν δρόσῳ
 δωρήσεται
 νεανία γάμβρω προπίνων οἴκοθεν οἴκαδε, πάγχρυσον,
 κορυφὰν κτεάνων,
 συμποσίου τε χάριν κᾶδός τε τιμάσαις ἐόν, ἐν δὲ φίλων
 παρεόντων ∷ θῆκέ νιν ζαλωτὸν ὀμόφρονος εὐνᾶς.

The only variation from pure Dorian here is the prelude—singular and remarkable—to the first line and the last. Each time, in the opening strophe, it is separated from the remainder of the line, which is the normal dactylo-

²⁶ μεταμανθάνουσα δὲ ἕμνον πολύθρηνον *λεπταῖ* loco *discens flebile carmen* Bothe. Change from the *ὕμναιος* to the *θρήνος* is a theme found first in Erinna *A.P.* vii 712, and it became a commonplace with later writers, *ib.* 52, 182, 183, 186, 188, Acl. Tat. iii. 10, Heliod. ii. 29, Eur. *Alc.* 924–31. The point is made in our passage with such care and so impressively that it is somewhat surprising to find it has hardly been perceived: Heusde compares Bion i. 87 and

Schneidewin *P.V.* 573. τᾶμπροσθ' ἢ πολύθρηνον *αἰῶν' ἀνατλάσα* means that she has acquired at last (*γεραιά*, as *ὀψιμαθής*) the different strain of *πολύθρηνος ἕμνος*, her perfection in it having been preceded by long practical experience (*πάθει μαθοῦσα*) of suffering fitted for *lament* indeed. τᾶμπροσθε was restored by Heusde (who understood it somewhat differently); and ἦ, suggested by Hermann and confirmed by Paley, seems to me better here than ἡ.

epitrite, such as begins, for instance, the 4th Pythian. But the prefix $\cup \cup - -$ is Ionic *a minore*: and not only that, but it continues further in Ionic rhythm, $\phi\acute{\iota}\alpha\lambda\alpha\nu \acute{\omega}\varsigma \epsilon\dot{\iota} \tau\iota\varsigma \acute{\alpha}\phi\nu\epsilon\iota$, $\cup \cup - - \bar{\cup} \cup - -$. That is often used in Ionic *a minore* (with the effect of *rallentando*) to conclude a period, as in Aesch. *Supp.* 1032=1040, *P. V.* 421=430, *Ar. Vesp.* 296=308; it occurs often in *Ar. Ran.* 320 sqq., and is among the Asiatic rhythms of the *Persae*:

| | | |
|---|--------------|---|
| <p>952 Ἴάνων γὰρ ἀπηύρα Ἴάνων ναύφρακτος Ἄρης ἑτεραλκῆς</p> | <p>= 965</p> | <p>ὄλοους ἀπέλειπον Τυρίας ἐκ ναὸς ἔρροντας ἐπ' ἀκταῖς</p> |
| <p>981 ἔ ε̇ ἔ τλάμονες ἀσπαίρουσι χερσῶ</p> | <p>= 994</p> | <p>βοᾶ βοᾶ μελέων ἔντοσθεν ἦτορ.</p> |

And in *Ar. Thesm.* 101, where Agathon with his Chorus comes on singing, this is among his soft and delicate Asiatic phrases:

| | | |
|-----|-----|--|
| 107 | ΑΓ. | ἄγε νῦν ὀλβιζε Μοῦσα χρυσέων ῥύτορα τόξων |
| 116 | ΧΟ. | ἔπομαι κλήζουσα σεμνὸν γόνον ὀλβίζουσα Λατοῦς |
| 123 | | σέβομαι Λατῶ τ' ἄνασσαν κίθαρίν τε ματέρ' ὕμνων |

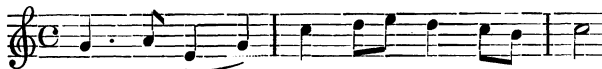
When therefore I was first attending to the metre of the 7th Olympian, the effect it suggested to my ear was an Asiatic phrase, merged presently, by *overlapping*, into Dorian:

φιαλαν ὡς εἰ τις αφνειας απο χειρος ελων

If you were to make two melodic figures, each to serve as a *Leit-motiv*, you might say, this shall be the Asiatic:



and this the Dorian:



Then you could combine the two, the one blending into the other, in this way:



Now if this is the true account,—if we have really an Ionic rhythm here,—there should, according to the principle laid down before, be some allusion to that rhythm in the epode. We turn, then, to the epode, and we find that it proceeds in Dorian metre till we come to the last line but one, describing Rhodes and her inhabitants:

καὶ παρὰ Κασταλία πατέρᾳ τε Δαμάγητον ἀδόντα Δίκα
 Ἄσias εὐρυχόρου | τρίπολιν νᾶσον πέλας
 ἐμβόλῳ ναίουτας Ἀργεία σὺν αἰχμᾷ.

There is our Ionic plainly, $\cup \cup - - | \cup \cup - -$ and $\cup \cup - - | - \cup -$, the second phrase repeating what we opened with, *φιάλαν ὡς εἴ τις ἀφν.* And this Ionic comes in momentarily, for *Asia*; while in the next line we return to Dorian epitrite for *Argos*. The meaning is apparent when you think of Rhodes; the connexion of it with the mainland was particularly close, but it was colonized by Argives; and the metre indicates this double character. Thus the first line symbolizes *Dorian with a tinge of Asiatic*, or *Asiatic overwhelmed beneath subduing Dorian*.

Aristotle is a good authority, and he tells us that Sappho wrote an answer to Alcaeus: Alcaeus having said *θέλω τι φείπην, ἀλλὰ με κωλύει αἶδως*, she replied

αἰ δ' ἦχες ἔσλων ἕμερον ἠ κάλων
 καὶ μὴ τι φείπην γλώσσ' ἐκύκα κακόν,
 αἶδως κε σ' οὐ κίχανεν ὄππατ'
 ἀλλ' ἔλεγες περὶ τῷ δικαίως.

Bergk thought²⁷ that this line of Alcaeus was in the same metre and belonged to the same poem as another fragment quoted by Hephaestion, so that it should run:

ἰόπλοκ' ἄγνα μελλιχόμειδε Σάπφοι
 θέλω τι φείπην, ἀλλὰ με κωλύει αἶδως

the open syllables in *κωλύει αἶδως* coalescing. Be that as it may, there is no reason to doubt, and no one doubts, that the first line, an address to Sappho, was written by Alcaeus; and the metre is remarkable. Hephaestion calls it a *τρίμετρον ἀκατάληκτον περιπτεῦον συλλαβῆ τῇ τετάρτῃ, καλούμενον δὲ Ἄλκαϊκὸν δωδεκασύλλαβον*. Those who like may make it so: 'What is it? A learned man Could give it a learned name: Let him name it who can, The beauty would be the same.' What we see is that it begins as an Alcaic but its ending is the Sapphic, and the two metres are wedded in the closest way:

²⁷ Opinions on the question are well summarized by Prof. H. W. Smyth *Greek Melic Poets* (1900) p. 239. I quote a portion of Bergk's note *Poetae Lyrici Graeci* III p. 99: 'Cum Aristoteles, fide si quis alius dignus, testificetur poetriam haec rescripsisse Alcaeo, apparet necessitudinem, quae inter haec carmina intercedit, manifestam fuisse: itaque non dubitavi Alcaei versui quem Aristoteles adscripsit *θέλω τι φείπην ἀλλὰ με κωλύει αἶδως* praemittere versum eiusdem numeri quem servavit Hephaestio *ἰόπλοκ' ἄγνα μελλιχόμειδε Σάπφοι*, atque consentaneum est etiam Sapphonem in praegressa strophā Alcaeam nominatim compellasse. Animadversione digni etiam numeri utriusque

carminis: Alcaeus ad Sapphonem scribens Sapphico utitur versu sed hendecasyllabon anacrusi auxit, ut numeri lenitatem propria gravitate temperaret, ac videtur hoc metrum, quod novavit, in hoc uno carmine adhibuisse. Sappho Alcaeo rescribens praeter solitum Alcaicam stropham, cuius indoles a suae poesis natura abhorrebat, adhibuit. Haec igitur singularis ars, quam in numeris deprehendimus, consilium utriusque carminis egregie illustrat Aristotelisque testimonium planissime confirmat.' The same argument weighs strongly in my mind; though the significance of the metres I interpret differently.

Alcaic

ἴοπλοκ' ἄγνα μελλιχόμειδε Σάπφοι

Sapphic

A poetess from whom the language of metre was not hid could easily dispense with any more ; this little Valentine would tell its story quite intelligibly by itself: 'The Form, the Form alone is eloquent'!

As for Sappho's answer in Alcaics, there is no evidence that she used this metre elsewhere. If you were a woman and desired, while uttering a reproof in words, to acknowledge and return a compliment, would you write in your own proper metre or in his? For Sappho writes in his.

W. HEADLAM.