



THE GRECIAN DRAMA:

A

TREATISE

ON

THE DRAMATIC LITERATURE

OF

THE GREEKS.

BY THE

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## ADVERTISEMENT.

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THE following Treatise will be found to contain a greater quantity of well-arranged matter than any single work hitherto published on the same subject. Nothing has been left undone to render it a complete manual of the Dramatic Literature of the Greeks.

The first chapter is composed of extracts from Bentley's Dissertation on Phalaris, divested of all extraneous and useless matter.

The second is a History of the Origin, Development, and Decline of the Greek Tragedy and Comedy.

The third gives a detailed account of the Dramatic Contests, the Actors, the Chorus, the Audience, the Theatre, the Scenic Dresses, and concludes with a Tabular View of the Chronology of the Greek Drama.

The fourth contains important observations of a miscellaneous nature, which could not be embodied in the regular and historical course of the second and third chapters.

The fifth is a reprint of Twining's Translation of Aristotle's Treatise on Poetry.

The sixth is a very full and accurate Treatise on Greek Prosody and Greek Metres.

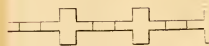
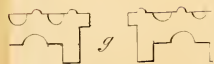
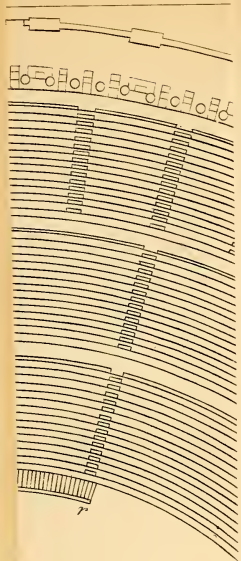
The seventh is an Analysis of Hermann's Treatise on the Doctrine of Metres, and of Porson's Preface to the Hecuba, and Supplement.

The eighth is the most extensive compilation yet published on Canons of Criticism.

The ninth is composed of a most copious collection of Questions for Examination.

The Table of Contents is an accurate analysis of the entire work. Every work bearing on the subject has been consulted, and nothing has been omitted which would tend to elucidate this interesting branch of Grecian literature.

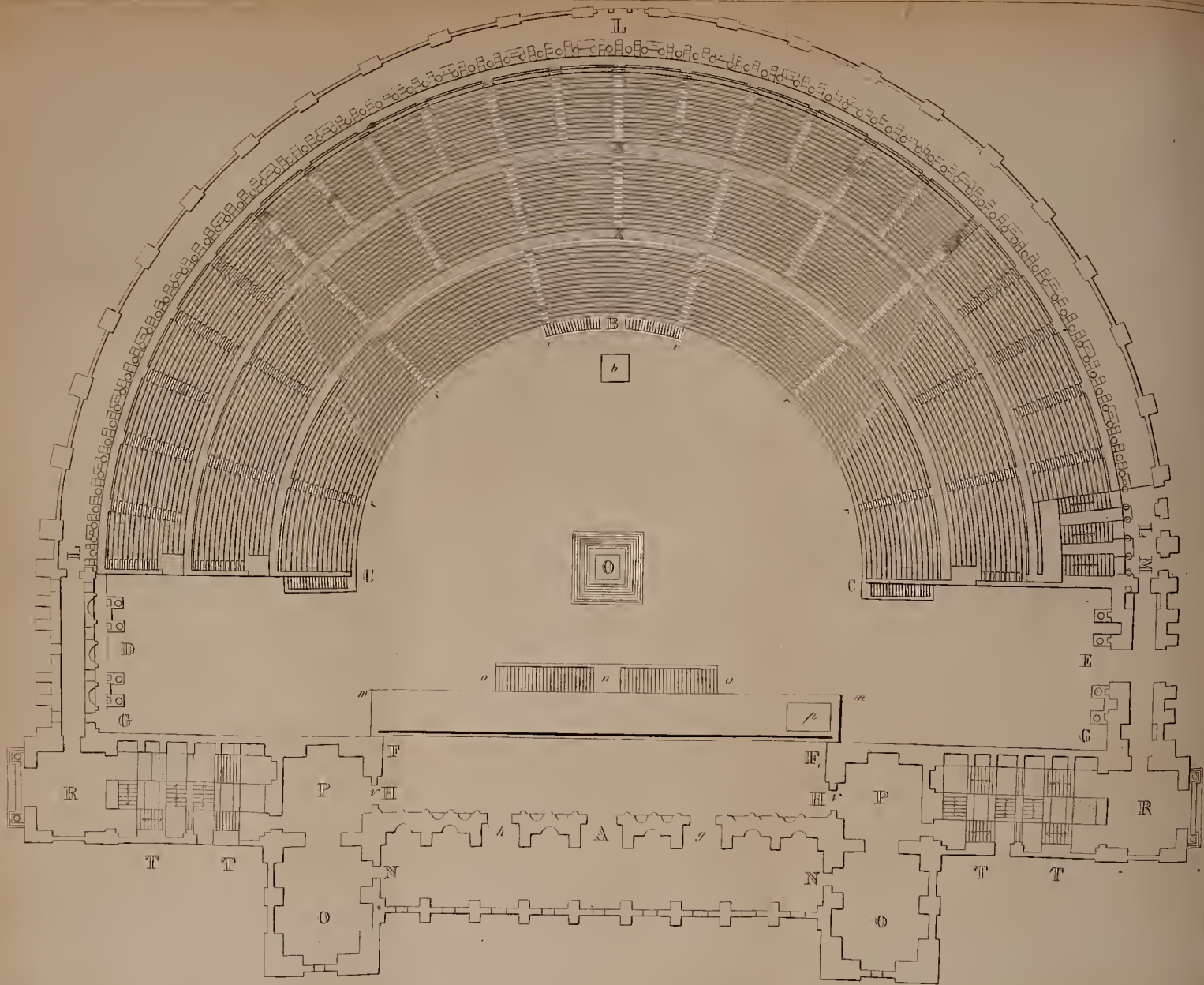
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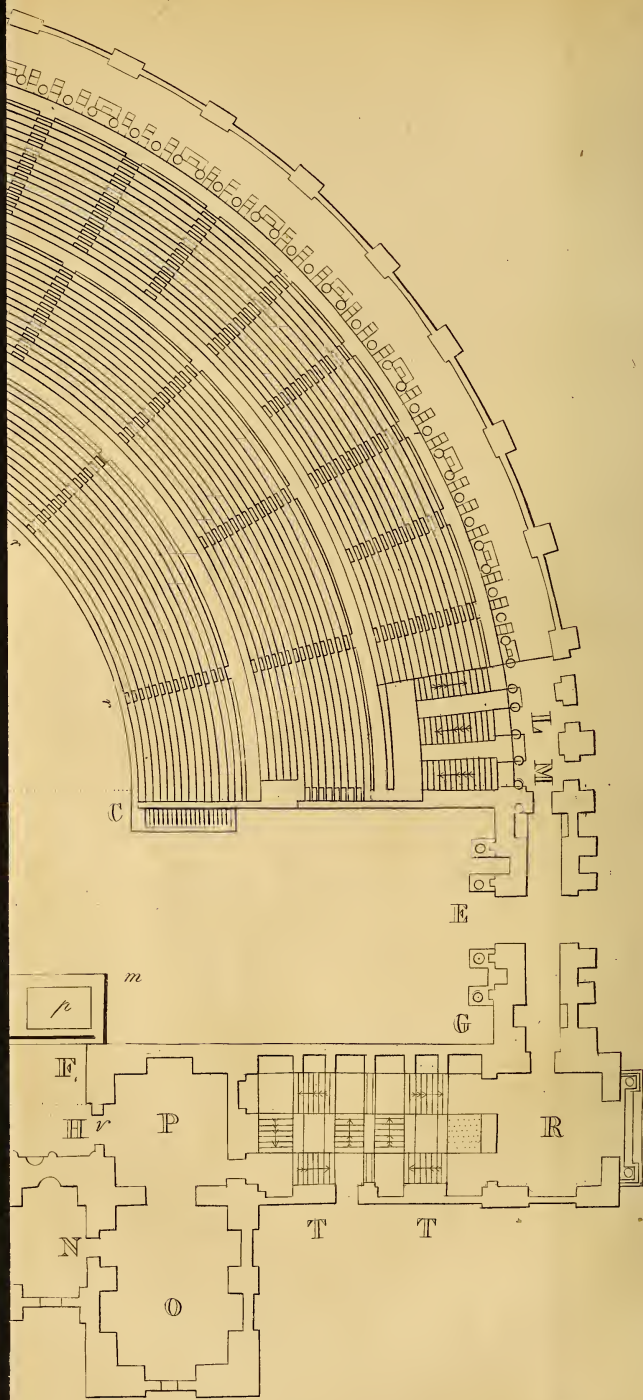
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Bacchus at





*Plan of the Theatre of Bacchus at Athens.*





LLL.	Portico adorned with statues.
XX.	Διαζώματα.
rrr.	Κέρκιδες.
GDCBCEG.	Ὀρχηστρα.
O.	Θυμελή.
GDCOCEG.	Δρόμος.
CDGF. CEGF.	Παρόδοι.
D. E.	Εἰσόδοι.
HFmmFH.	Σκηνή.
ono.	Double flight of steps.
mFFm.	Λογεῖον.
FHHF.	Προσκήνιον.
NN.	A large saloon.
O. O.	Dressing rooms.
P. P.	Receptacles for the stage machinery.
v. v.	Doors communicating with the stage.
Λ.	Βασιλείος.
h. g.	Hospitales.
FGTT. FGTT.	Παροσκήνια.
TT. TT.	Passages into the theatre from without
LM. LM.	Similar passages.
R. R.	Two halls.
B.	Χαρώνιοι κλίμακες.
b.	Ἀναπίσματα.
p.	A second Ἀναπίσματα.



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THE GRECIAN DRAMA.



# THE GRECIAN DRAMA.

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## CHAPTER I.

EXTRACTS FROM BENTLEY'S DISSERTATION ON PHALARIS.

1. ARISTOTLE tells us that the original metre of tragedy was the Tetrameter Trochaic, the Trochaic foot being more proper for dancing. The Iambic was adapted to business rather than dancing, and to dialogue rather than singing; the same reason holds for the original metre of comedy, which at first was nothing but a song performed by a chorus dancing to a pipe.

2. Tragedy and Comedy originally were nothing but extemporal diversions, neither published, preserved, nor written (the Dithyrambic Hymn and Satyric chorus being the source of tragedy, and the Phallic song the source of comedy); this Aristotle and Maximus Tyrius expressly declare; and Donatus says, that Thespis was the first who wrote his plays, though even this is opposed by Bentley.

3. This, perhaps, may be the true reason why most of those who have spoken of the origin of comedy make no mention of Susarion, but ascribe the invention of it to Epicharmus, who was the first author of written comedy;

this is testified by Theocritus, Themistius, Suidas, (a lexicographer who lived A.D. 975,) Solinus and Donatus. Aristotle, while he hints at Susarion's pretences, really declares in favour of Epicharmus; his words are:—"the pretenders to the invention of comedy are the Megarenses, both those near Attica, and those in Sicily; for Epicharmus was of that place, who is much older than Chionides and Magnes." When he mentions the Megarenses near Attica, he hints at Susarion, who was born at that Megara, but by passing him over without a name, he plainly signifies, that his claim was of no great weight; he would probably allow him to be the author of some extemporal farces, that may be called the first rudiments of comedy.

4. Written comedy is more recent than tragedy; for Epicharmus, its author, was contemporary with Hiero, king of Syracuse, and both are placed by the Arundel marble in Ol. 77.1—whereas Thespis, generally supposed the inventor of tragedy, lived about Olymp. 61, and Phrynicius, his pupil, and probably the first author of written tragedy, gained his first victory. Olymp. 67. To this Horace agrees. (A. P. 281.) "Successit vetus his comœdia"—his scil. Satyris et tragœdiæ—and Donatus says that tragedy is senior to comedy both in the subject of it, and the time of its invention. Susarion, however, the author of unwritten comedy, preceded Thespis, living 562 B.C. or in Olym. 54, whereas Thespis lived 535 B.C. Olymp. 61, and the first rudiments of tragedy, far from being serious, were full of fun, frolic and raillery, and were more like comedy than tragedy.

5. Rule for converting the date in Olympiads to the year B.C.—Multiply the Olympiad which precedes the given one, by four; to the product add a number one less than the

current year of the given Olympiad, subtract the result from 776, (the epoch from whence the first Olympiad is reckoned,) and the remainder will be the year B.C. required : thus Æschylus was born Ol. 63.4...  $62 \times 4 + 3 = 251$  ..  $776 - 251 = 525$ . B.C.

6. Phalaris died seventy-eight years before the seventy-seventh Olympiad, the date assigned to Epicharmus by the marble ; and even granting that Epicharmus lived ninety-seven years, and died in that Olympiad, he would be but eighteen years old at the death of Phalaris ; if Epicharmus then was the first writer of comedy, it is clear that Phalaris could not borrow an Iambic from the stage.

7. Phormis (which is the true name, and not Phormus) is also too young for Phalaris to quote from ; for he was tutor to Gelo's children, and came to great honor in the service of Gelo and of Hiero after him.

8. On the whole, it is manifest, that the authorities for Epicharmus are more, and greater, than those for Susarion ; that the plays of Susarion were extemporal, or if published, were more probably in tetrametres and other choral measures, fit for dances and songs, than in Iambics.

9. It is true, that Diomedes Scholasticus, in his commentary on Dionysius Thrax, expressly says, that Susarion was the beginner of comedy in verse, and quotes five Iambic verses, as though from a play of his.

Objection answered—first, Diomedes stands alone in this assertion ; second, he is a man of no great esteem ; third, it is a mere conjecture of his own, as he lived many hundred years after the thing he speaks of ; fourth, these five Iambics are spoken in the person of Susarion, which proves that they are no part of a play, for when the poet in his own name would speak to the spectators, he makes use of

the chorus for that purpose, and it is called a *παράβασις* (which frequently occurs in Aristophanes); now, there is not one instance in which the chorus speaks to the audience in Iambics, (though to the actor it sometimes does,) but always in anapæsts or tetrametres; fifth, if Susarion had written a play, it could not have been unknown to Aristotle, who particularly applied himself to the history of the stage, and wrote a treatise of the *Διδασκαλῖαι*, an account of the names, and the times, and the authors of all the plays that ever were acted, and yet attributes the invention of comedy to the Sicilians long after Susarion. If these verses then were Susarion's, they were made on some other occasion, and not for the stage.

10. The Chronicon Marmoreum, which is at Oxford, has a passage in a worn and broken condition, which Bentley thus fills up 'Αφ' οὗ ἐν ἀπήναις κωμῳδίαὶ ἐφορέθησαν ὑπὸ τῶν Ἰκαριέων ἐυρόντος Σουσαρίωνος, καὶ ἄθλον ἐτέθη πρῶτον, ἰσχάδων ἄρσιχος. καὶ οἴνου ἀμφορεύς. From this it appears that comedies were carried in carts by the Icarians, Susarion being the inventor, and the prize was first proposed, a basket of figs, and a small vessel of wine. Horace also testifies, that in the beginning plays were carried about in carts—

“ Ignotum Tragicæ genus invenisse Camœnæ

Dicitur, et plaustris vexisse Poemata Thespis.” A.P. 275.

11. From a passage of Plutarch also, it appears that the vessel of wine and basket of figs were the prize for comedy, and the goat the prize for tragedy; we cannot then suppose that Susarion made regular and finished comedies, when he contended for such sorry prizes. These were afterwards laid aside, and to carry the day from the rival poets was an honor not much inferior to that of a victory at Olympia.

12. A brief account of the Arundelian marbles may be useful. They were so called from Thomas Howard, Earl of Arundel, who lived in the time of James and Charles the First, and employed men of learning, particularly Mr. Petty, to explore the ruins of Greece and Asia-Minor, for the purpose of collecting monuments illustrative of the arts and history of Ancient Greece and Rome. Mr. Petty procured above two hundred relics of antiquity, among which were those denominated after their noble collector: they arrived in England in 1627; the inscriptions were inserted in the wall of the garden at the back of Arundel House, in the Strand, where they were examined by Selden, who succeeded in decyphering twenty-nine of the Greek and ten of the Latin inscriptions, which in the following year he published, under the title of "Marmora Arundelliana." During the civil wars, the mansion was abandoned to the parliament, who suffered the marbles to be plundered and defaced, not more than half escaping destruction; the remainder were presented by Henry Howard, Duke of Norfolk, grandson of the collector, to the University of Oxford. Humphrey Prideaux, afterwards Dean of Norwich, published the whole collection in 1676; they were again reprinted by Maittaire in 1732, and again by Dr. Chandler in 1763. Some of these inscriptions record treaties and public contracts; others are memorials of the gratitude of the State to patriotic individuals, but by far the greatest number are sepulchral and entirely of a private nature. One has deservedly attracted more notice than the rest, it is called the Chronicon Marmoreum, or Parian Chronicle, because it is a chronological table of events, on marble, and appears to have been made in the Island of Paros. This stone was in Selden's time two feet seven inches in

height, and six feet six inches in breadth, containing ninety-three lines, arranged in two columns: it contained a chronological account of the principal events in Grecian, and particularly Athenian history, during a period of 1318 years, from the reign of Cecrops to the Archonship of Diognatus, B.C. 264; but had not Selden transcribed it with peculiar care, much of it would have been lost, for no less than thirty-one out of seventy-nine epochs, legible on it in his time, have been knocked off, for the purpose, it is said, of repairing a fire-place; so that it now terminates with the Archonship of Diotimus, B.C. 354, about ninety years earlier than the period to which it originally extended. The epochs are all dated retrospectively from the Archonship of Diognatus, 264 B.C. and briefly record the most important events, in the order in which they took place.

13. Sannyrio is not the same as Susarion, for Sannyrion in his *Danae*, burlesqued a verse of Euripides' *Orestes*, which was acted Olymp. 92-4; he must, therefore, have lived between Olympiads 92 and 95, but Susarion in Olymp. 54.

14. There are ten testimonies in favor of Thespis being the inventor of tragedy:—First, the Arundel marble, which was made Olymp. 129, in the time of Ptolemy Philadelphus, above 260 B.C.; second, the Epigrammatist Dioscorides, who, whilst he gives Æschylus the honor of improving tragedy, (*ἐξύψωσε*, he exalted its style by *νεοσμίλευτα γράμματα*, new-carved words,) attributes *εὔρεμα*, the invention of it to Thespis; and in another epigram says, *Θέσπις τραγικὴν ἀνέπλασε πρῶτος ἀοιδὴν, Βάκχος ὅτε τριτὸν κατάγοι χορὸν*—by the three choruses of Bacchus, Dioscorides means the Trina Dionysia, the three festivals of Bacchus, the *Διονύσια*—*τὰ κατ' ἀγρούς, τὰ ἐν Λίμναις, τὰ κατ' ἄστνυ*, at which times, that answer to January, March,



and April, both comedies and tragedies were acted; (afterwards they added these diversions to the *Παναθήναια*, which fell out in the month of August, but because this last was an innovation after Thespis's time, the poet takes no notice of it)—or the triple chorus may mean the tragic, comic, and cyclian chorus. Third, Horace in A.P. 275, before quoted. Fourth, the old Scholiast on Horace, who tells us that Thespis was the first inventor of tragedy. Fifth, Plutarch, "that Thespis gave the rise to the very rudiments of tragedy." Sixth, Clemens of Alexandria, who makes "Thespis the contriver of tragedy, as Susarion was of comedy. Seventh, Athenæus, who says, "that both comedy and tragedy were found out at Icarus, in Attica, for Thespis was born there;" and again, that, "the ancient poets, Thespis, Pratinas, Carcinus and Phrynicius, were called *Ὀρχηστικοὶ*, dancers, because they not only used dancing so much in the choruses of their plays, but were common dancing-masters, teaching any one that wished to learn." Now, if we compare with this what Aristotle says, that tragedy in its infancy was *ὀρχηστικωτέρα*, more taken up with dances than afterwards, it will be plain, that Athenæus knew no ancients tragedian than Thespis, for if he had, it had been to his purpose to name him. Eighth, Suidas says that, "Phrynicius was scholar to Thespis, who first introduced tragedy;" ninth, and Donatus says, "if we search into antiquity, we shall find that Thespis first invented it." Tenth, Plato tells us that it was the universal opinion in his time, that tragedy began with Thespis or Phrynichus, and though he himself was of a different sentiment, yet he proposes his own opinion as a paradox, and it is one, in which none of those mentioned above (all of whom followed him) agreed.

15. The only person that can contest the honor of being the inventor of tragedy with Thespis, is Epigenes the Sicyonian ; but Suidas is the only witness in his favor, and he only tells us a hearsay, which he himself does not seem to believe. "Thespis," says he, "is reckoned the sixteenth tragic poet after Epigenes, some say he was second after him, and others, the very first of all." The Epigenes mentioned by Athenæus was a comic poet, and quite a different person.

16. Bentley goes still further, and holds, that even Thespis published nothing in writing ; against this opinion there are five objections. First, the Arundel marble mentions the "Ἀλκηστις of Thespis ; Julius Pollux, his Πενθεύς, and Suidas four or five more ; and Plutarch, with Clemens Alexandrinus, produce some of his verses. The foundation of Bentley's answer to these is, that, on the authority of Aristoxenus, the musician, Heraclides Ponticus, his fellow pupil to Aristotle, put forth his own tragedies in Thespis's name ; now before the date of this forgery of Heraclides, we have no mention of any of Thespis's remains. Aristotle speaks of the origin, progress, and perfection of tragedy ; criticises the fables of the first writers, and yet does not mention any piece of Thespis. But first, the Arundel marble mentions his "Ἀλκηστις—(1) this is most uncertain, as the word is now wholly defaced. (2.) The names of plays are never set down in the marble, not even those of Æschylus, Sophocles, or Euripides. (3.) Suidas tells us that Phrynichus was the first that made women the subject of tragedy, his master, Thespis, having introduced only men—there could be, therefore, no play of Thespis with the title of Alcestis.

From Zenobius, Suidas, Chamæleon, and Plutarch, it appears, that at first the subject of all the plays was Bac-

chus himself, with his company of satyrs, on which account those plays were called *Σατυρικά*, but afterwards the poets went off to fables and histories, which gave occasion to the saying, "this is nothing to Bacchus," *οὐδὲν πρὸς Δίονυσον*; and Plutarch tells us that Phrynichus first introduced serious tragedy; hence, it is evident, that the true Thespis's plays were all satyrical (*i. e.*), the plot of them was the story of Bacchus, the chorus consisted of satyrs, and the argument was merry; even after the time of Thespis, the serious tragedy came on so slowly, that of fifty plays of Pratinas, who was in the next generation after Thespis, thirty-two are said to have been satyrical. Now, let us apply this observation to the fragments ascribed to Thespis. Second, Julius Pollux quotes a verse out of Thespis's Pentheus; and third, Suidas mentions the titles of others of his plays, as *Φόρβας*, and *Ἰερεῖς*, and *Ἡίθιοι*, but these titles show that they cannot be satyrical plays, and consequently not Thespis's, who made none but of that sort. The *Πενθεύς* seems to promise fairest to be satyrical, but the old poets never brought the satyrs into the story of Pentheus. Fourth, Plutarch quotes a fragment from Thespis, which he says differs not from that saying of Plato, "that the Deity is situate remote from all pleasure and pain;" truly it differs not at all, and no other proof is necessary that it could not belong to a satyrical ludicrous play, such as all Thespis's were. This is not the language of Bacchus and his satyrs, nay, it is too high and philosophical a strain even for Thespis himself; but the thought, as Plutarch himself tells us, was Plato's, and to whom then should the fragment belong, but to Heraclides, the counterfeit of Thespis, who was at first a scholar of Plato's, and might borrow the notion from his old master. Fifth, Clemens

Alexandrinus quotes a fragment from Thespis, which contains four artificial words, which comprehend exactly the twenty-four letters of the Greek alphabet; now if these twenty-four letters were not all invented in Thespis's time, this cannot be a genuine fragment of his; but the long vowels, double letters, and aspirates were not introduced into the alphabet, until a long time after the use of writing, even of writing books, and the alphabet clearly was not completed until after the death of Thespis, for Simonides, Epicharmus, or both, invented some of the letters, and Epicharmus could not be above twenty-seven years old, nor Simonides above sixteen, in 61st Olympiad, which is the latest period of Thespis: this passage is, therefore, probably taken from one of the spurious plays, fathered on Thespis by Heraclides, and similarly Heraclides' forgeries imposed on Pollux, Suidas, and Plutarch.

17. The age of Thespis is proved, first, from the Arundel marble; second, from the testimony of Suidas; third, from the age of Phrynicus, his pupil.

18. The Arundel marble deserves credit, because its author is the most ancient writer that speaks of the age of Thespis, most accurate in his performance, most curious into the history of poetry and the stage; and we have the original stone among us, so that his numbers are genuine, and not liable to be altered (as books are) by the negligence or fraud of transcribers. The year in which Thespis invented tragedy cannot be now known from the marble, as the numbers are effaced, but it may be known from the preceding and following epochs: the preceding epoch is Cyrus's victory over Cræsus, and the taking of Sardis, Olymp. 59.1—the following is the beginning of Darius's reign, Olymp. 65.1—tragedy, therefore, was invented by Thespis between the Olympiads 59.1, and 65.1.

19. This is confirmed by Suidas, who says that Thespis made his first play, Olymp. 61, which falls in between the two epochs before and after Thespis.

20. The age of Phrynichus, his pupil, confirms that of Thespis. Now, the age of Phrynichus may be deduced from his play *Μιλήτου ἄλωσις*; the taking of Miletus was in Olymp. 70, Phrynichus then must have been alive after Olymp. 70. Again, his *Phœnissæ* (from which Æschylus borrowed his *Persæ*, published four years after it) was written on the defeat of Xerxes, which took place Olymp. 75.1 : in 75.4, he gained the victory by a play, to which Themistocles was Choragus, which, therefore, most probably was the *Phœnissæ*; Suidas tells us he got his first victory Olymp. 67, which gives thirty-six years between his first and last, a reasonable time, and corresponds with Olymp. 61, for Thespis, allowing about twenty-five years between master and scholar; all these coincidences place Thespis about Olymp. 61.

21. But it has been thought that there were two Phrynichuses, *both tragic poets*; it is necessary to examine this point, else the argument for the age of Thespis, from the date of the *Phœnissæ*, will be very lame, as it may be said that the author of the *Phœnissæ* was not the Phrynichus who was Thespis's scholar. The only pretence for asserting *two tragic poets* of that name, is a passage of Suidas, who, after he had named Phrynichus, the son of Polyphradmon, or Minyras, or Chorocles, the scholar of Thespis, and that his tragedies are nine, giving their titles; under a new head, gives Phrynichus, son of Melanthas, an Athenian tragedian, and mentions three of his plays different from the nine. This latter place is taken word for word from the Scholiast on Aristophanes, who adds, that the same

man made the tragedy called "the taking of Miletus." Now, in answer to this, it may be observed, that the different fathers assigned to the two is an argument of small force, for we see that one of them had three fathers assigned to him, so uncertain was the tradition about the name of the father; some authors, therefore, might relate that his father was Melanthes, and yet mean the very same Phrynichus, who, according to others, was son of Polyphradmon: the argument from the different plays assigned to the two is still weaker, for the whole twelve mentioned in Suidas might belong to the same Phrynichus; he says, indeed, Phrynichus, son of Polyphradmon, wrote nine plays, because the author he here copies from knew of no more; but there might be more, though he did not hear of them, as we see there really were two—"The Taking of Miletus and the Phœnissæ," not mentioned by Suidas. Having shown on what slight ground the tradition about two tragedian Phrynichuses is built, it may be observed, that *all* the authors who speak of the play called "The Capture of Miletus," or who quote Phrynichus on other occasions, merely style him Phrynichus the tragedian, without adding *ὁ νεώτερος* the younger, as all, or at least some would have done, if this person had not been the famous Phrynichus, Thespis's scholar; besides, the very Scholiast on Aristophanes, and Suidas, the sole authorities for this opinion, do in other places, plainly declare, there was but one. There were four Phrynichuses in all, says the Scholiast:

1. Phrynichus, son of Polyphradmon, the tragic poet.
2. Phrynichus, son of Chorocles, an actor of tragedies.
3. Phrynichus, son of Eunomides, the comic poet.
4. Phrynichus, the Athenian General, who was engaged in a plot against the government.

From this catalogue, it appears there was but one tragic poet of the name; and it is no wonder, if in lexicons and scholia, compiled out of several authors, there be several things inconsistent with one another. Thus, in another place, the Scholiast and Suidas make Phrynichus, the general, to be the same with the comic poet; and Ælian makes him the same with the tragic poet, adding, that in his tragedy *Πυρρίχαι*, he so pleased the people with the warlike songs and dances of his chorus, that they chose him as a fit person to make a general; but the general was stabbed at Athens, Olymp. 92.2, which is too late for the tragedian, who began to make plays, Ol. 67, from which till Ol. 92.2, there are one hundred and two years; and even from his Phœnissæ, Ol. 75.4, the last time we hear of him, there are sixty-six years to the death of Phrynichus, the general; and it is too early for the comedian, for we find him alive five years after, contending with Aristophanes in Ol. 93.3.

Again, from the *Vespæ* of Aristophanes, it appears there was but one Phrynichus, a tragic poet; it is there said, that the old men at Athens used to sing the old songs of Phrynichus, *ἀρχαιομελησιδωνοφρυνιχήρατα*, a coined word, in which *σιδωνο* relates to the Phœnissæ, (the Sidonians,) a play of Phrynichus; here we see the author of the Phœnissæ (whom they suppose to be the latter Phrynichus) is meant by Aristophanes; but he also must have meant here the Scholar of Thespis, from the words *μέλη ἀρχαῖα*, “ancient songs”—ancient, because that Phrynichus was the second, or as some thought, the first author of tragedy; and “songs,” because he was celebrated for his songs and tunes; hence it appears, they were one and the same. The Scholiast says that Phrynichus, son of Polyphradmon, had a mighty

name for making songs, and he, according to Suidas, was Thespis's scholar; it is a problem of Aristotle, "why did Phrynichus make more songs than any tragedian now-a-days?" And he answers it—"Because at that time the songs sung by the chorus were many more than the verses spoken by the actors?"—Does not Aristotle's very question imply that there was but one Phrynichus, a tragic poet?

Finally, the very passage in Aristophanes, where the Scholiast, and Suidas from him, tell us of this (supposed second) Phrynichus, son of Melanthes, concerns the one and true Phrynichus, the scholar of Thespis. It has been already stated from Athenæus and Aristotle, that the ancient poets, Thespis, Pratinas, Carcinus, and Phrynichus, were called ὀρχηστικοί, dancers; now, in this passage, an old man is introduced as dancing, and his dancing is compared to that of Thespis and Phrynichus: the Phrynichus, therefore, here spoken of by Aristophanes, was, as well as Thespis, famous for his dancing, and consequently, by the authority of Athenæus, he must be ὁ ἀρχαῖος Φρύνιχος, ὁ ὀρχηστικὸς, the scholar of Thespis. On the whole then, there was but one Phrynichus, and if so, from the dates of his plays, it is plain, that his master Thespis ought not to be placed earlier than Ol. 61, which is fourteen years after the death of Phalaris.

22. By another argument, it appears that Thespis was younger than Phalaris: the earliest date claimed for Thespis would make him contemporary with Pisistratus; now from Pisistratus to the battle of Marathon are but two generations, for his son Hippias was in that battle, but from Phalaris there are four—Telemachus, (who having deposed Phalaris, got the government of Agrigentum,) Emmenides, Ænesidamus, and Theron, who was made governor three years after the battle in Ol. 73.1; the battle in Ol. 72.2.



23. But from Diogenes Laertius and Plutarch, it has been inferred, that Thespis acted plays in Solon's time, who died Ol. 55.1; they say, that when Pisistratus had wounded himself, Solon said—"Aye, this comes of Thespis acting and personating Ulysses in his tragedy, but *he* wounded himself to deceive his enemies, *you* to deceive your own countrymen." But Plutarch contradicts himself, for in another place he says, that Phrynichus and Æschylus were the first who introduced *Μύθους καὶ Πάθη*, the stories of disasters and heroes, on the stage, so that before them all tragedy was satirical, and its subject nothing else but Bacchus and the Satyrs; but if this affair about Thespis, Solon, and Pisistratus be true, then Thespis must have represented Ulysses and other heroes in his play, so that this latter passage of Plutarch refutes his former. The case seems to be this:—Plutarch having heard this invented story about Solon, deeming it a good one, thought it a pity to omit it, though it did not exactly hit with chronology.

24. So much for the age of Thespis. Tragedy is not older than Thespis—those who think so, ground their opinion on passages from Aristotle, Laertius, Plato, Herodotus and Plutarch. Laertius and Aristotle say, "that of old, in tragedy, the chorus alone performed the whole dance, afterwards Thespis introduced one actor." Now, this does not prove tragedy older than Thespis, for Thespis might be the first introducer of one actor, and yet be the inventor also of that sort of tragedy that was performed by the chorus alone; at first his plays might be rude and imperfect, some songs only and dances by the chorus, the Hemichoria or two halves of the chorus answering each other; afterwards, by the experience of twenty, thirty, or forty years, he might improve on his own invention, and

introduce one actor, to discourse, while the chorus took breath. Plato, in his *Minos*, tells us that tragedy did not commence with Thespis nor Phrynichus, but was very old at Athens (this dialogue of *Minos*, though falsely ascribed to Plato, was the production of one Simon, a contemporary of Socrates, and is to be esteemed good authority); but Plato himself relates this as a paradox, and nobody that comes after him seconds him in it; he might be excused by this distinction, that he meant *αὐτοσχεδιάσματα*, extemporal songs in praise of Bacchus, which were really older than Thespis, and gave the first rise to tragedy, were it not that he affirms that *Minos*, King of Crete, was introduced in these old tragedies before Thespis's time, which cannot be allowed, for the old tragedy was all *Σατυρικὴ καὶ ὄρχηστικὴ*, and had no serious and doleful argument, as *Minos* must be. Herodotus says, the Sicyonians honored the memory of *Adrastus* with tragical choruses, (*τραγικοὶ χοροὶ*;) and that these choruses existed previous to the time of *Clisthenes*, (grandfather to *Clisthenes*, the principal agent in expelling the sons of *Pisistratus*;) who was senior to Thespis by a whole generation. *Themistius* also says, that the Sicyonians invented, and the Athenians perfected, tragedy; and when *Aristotle* says, that some of the Peloponnesians claimed the invention of tragedy, he must mean the Sicyonians; there is, however, no more to be inferred from these passages, than that before the time of Thespis, the first grounds and rudiments of tragedy were laid; there were choruses and extemporal songs, *αὐτοσχεδιαστικά*, but nothing written or published as a dramatic poem; nay, the very word tragedy was not then heard of at Sicyon, though Herodotus names *τραγικῶδες χοροῦς*, the tragical choruses, which he does by prolepsis.

Julius Scaliger, mistaking a passage in Plutarch, concludes that tragedy was very ancient, as tragedians acted at the tomb of Theseus: but first, the passage, correctly translated, says nothing about tragedies being acted at Theseus's tomb; and, secondly, the tomb of Theseus was not erected at Athens, until Cimon brought his bones from Seyros, eight hundred years after his death, Ol. 77.4, sixty years after Thespis, in the time of Æschylus and Sophocles.

25. Bentley makes the name of tragedy not older than Thespis; he rejects the derivations, quasi *τρῦγωδία*, and *τραχεῖα ᾠδή*, and derives it from *τράγος* the goat, (the *prize* and not the *sacrifice*) and *ᾠδή*. The goat, he concludes, was first constituted the prize in the time of Thespis; from the Arundel marble in the epoch of Thespis, *καὶ ἄθλον ἐτίθη ὁ τράγος*; from Dioscorides, in his epigram on Thespis, *ᾧ τράγος ἄθλον*; and from Horace, “*carmine qui tragico vitem certavit ob hircum* ;” he also quotes Eusebius, Diomedes the grammarian, and Philargyrius, to prove that this is the true derivation of the name, and concludes that it cannot be more ancient than Thespis's days, who was the first that contended for this prize. With regard to the tragic choruses in Sicily, the subject of which was Adrastus; he says, that Herodotus, who lived many years after Thespis, when tragedy was improved to its highest pitch, made use of a prolepsis, when he called them *τραγικοὺς χοροὺς*, meaning such choruses as gave the first rise to that which in his time was called tragedy. To this it is answered, that the Arundel marble and Dioscorides merely say, that the goat was the prize in the time of Thespis—nothing from which we can conclude that it was not so before—the same may be said of the line from Horace; besides, the *qui* may not mean Thespis, for Thespis was

the *curtailer* of the old satyric chorus, he was not the *inventor* of the new satyric drama (who was Pratinas). Herodotus and Plato, (before quoted,) Diodorus Siculus, Diogenes Laertius, Athenæus, Aristotle and Themistius, (who speak of the claims of the Peloponnesians to the invention of tragedy,) and Suidas, are all quoted, to prove that the term *τραγωδία* was of early origin, and given, before the time of Thespis, to the choral exhibitions of the ancient Dionysia. The very testimonies which Bentley adduces in support of his opinions, may more justly be arranged on the opposite side. The words of Plutarch (Solon), ἀρχομένων τῶν περὶ Θέσπιν τὴν τραγωδίαν κινεῖν, imply rather change in *τραγωδία*, as a thing already in being, than, as Bentley would have it, “the beginning of the very rudiments of tragedy;” the expression of Horace, “*Ignotum tragicæ genus*,” &c. (Epist. ad Pis. 275) means that Thespis was the inventor of a new kind of song, and not that he was the first inventor of tragedy; and Dioscorides calls the composition which Thespis improved *τραγουκὴν ἀοιδίην*. On the whole, it appears, that long before Thespis, the term *τραγωδία* was formed, and employed as the name of the choral performances in the Dionysia, but from not distinguishing between *τραγωδία*, in its original signification, and the tragedy of Æschylus, Sophocles, &c. many groundless difficulties have arisen.

26. The satyirical plays of the Greeks must not be confounded with the satire of the Romans; they were only a jocose sort of tragedy, consisting of a chorus of satyrs (from which they had their name) that never reproved the vicious men of their time, their whole discourse being directed to the action and story of the play, which was generally on Bacchus; the only play of this kind extant is the

Cyclops of Euripides, but this no more concerns the vicious men of Athens in the poet's time, than his Orestes or Hecuba does. As for the abusive poem or satire of the Romans, it was an invention of their own—"Satira tota nostra est," says Quintilian—and if the Greeks had any thing like it, it was not the satirical plays of the tragic poets, but the old comedy of Eupolis, Cratinus and Aristophanes, or the Silli made by Xenophanes, Timon, and others; it was after the time of Lucilius, that the Roman satire became abusive; for the satire of Ennius and Pacuvius was quite of another nature.

27. The expressions ἐξ ἀμάξης λέγειν, τὰ ἐξ ἀμαξῶν, which became proverbial for satire and jeering, were not taken from Thespis's cart, (which, if true, might afford some foundation for believing that the satirical plays of the tragic poets were abusive, like the Roman satire,) but from the carts used in the processions, not only in the festivals of Bacchus, but of other gods, and particularly in the Eleusinian feast, from whence the women abused and jeered one another (hence the word πομπεύειν, has the same meaning); they particularly did so at a bridge over the Cephissus, where the procession used to stop a little; hence, to abuse and jeer was also called γεφυρίζειν—these Eleusinian carts are mentioned, Georg. i. 163, "tardaue Eleusinæ matris volventia plaustra," which most interpreters have mistaken; the poet means, not that Ceres invented them, but that they were used at her feasts. Demosthenes uses the word πομπεύειν in this sense, also the phrase ἐξ ἀμάξης με ὕβρισε, so that this passage of the orator is not meant of the carts of the tragedians; it is true, Harpocration and Suidas understand it of the pomp in the feasts of Bacchus, but even there, they were not the tragic, but the comic poets

who were so abusive. The comic poets (says the scholiast on Aristophanes) rubbing their faces with lees of wine, that they might not be known, were carried about in carts, and sung their poems in the highways, whence came the proverb, *ὡς ἐξ ἀμάξης λαλεῖν*, to rail impudently, as out of a cart.

28. Besides the arguments brought forward by Bentley to prove that the name tragedy was not older than the time of Thespis, he states that those Bacchic hymns, from whence the regular tragedy came, were originally called by another name; not tragedy, but dithyramb; so Aristotle teaches—"tragedy (says he) had its first rise from those that sung the dithyramb;" *Διθύραμβος* (says Suidas) *ἕμνος εἰς Διόνυσον*. The first inventor of the dithyramb, as some relate, was Lasus of Hermione, who lived in the time of Darius Hystaspes; according to Plutarch, he made great improvements in dithyrambic music, and he is represented by Aristophanes, as the rival of Simonides. Others make Arion, of Methymnæ, in the time of Periander, King of Corinth, six hundred years B. C. the inventor; Herodotus, however, who is their authority, seems only to say that Arion was the first who exhibited at Corinth a certain modification of the old Bacchic hymn, and that he gave to this new form the name dithyramb, the general term for that class of compositions. The Dithyramb, in its full perfection, was not a mere simple hymn, but a composition of much artful interior arrangement, as well as of much external splendor; such was the precision and unity of subject, such the dramatic tone given by the divisions and subdivisions of the choristers, now alternately questioning and responding, now narrating by their coryphæus, and now joining in one general chaunt; and such the spirit of their

mimetic dance and gesticulation, as almost to claim for the Dithyramb the name of a Lyric Tragedy; and from Herodotus it appears, that as early as 600 B. C. it was matter of scientific composition and regular exhibition in the largest and most opulent of the Dorian cities. Simonides of Cos, also cultivated the Dithyramb; he was the friend of Pittacus of Mitylene, Hipparchus, Pausanias King of Sparta, Themistocles and Hiero, and the instructor of Pindar; his poems, like those of his pupil, were various; victory-odes, dirges, &c. and particularly dithyrambs, in which he gained sixty victories (or fifty-six, according to his own epitaph); he died at the age of ninety. But Archilochus of Paros, 700 B. C. seems to have been the inventor of the Dithyramb; he settled in Sparta, from whence he was expelled for the violence of his satyric poems; he wrote elegies, epigrams, satires, dithyrambs, &c.; he has the word dithyramb in two of his verses still extant—it hence appears, that the Dithyramb was cultivated especially in the Doric cities; the Doric forms in the choruses of the Attic tragedians, bespeak an origin from a Doric Dithyramb; and from this cultivation of the Dithyramb, the claims of the Peloponnesians to the invention of tragedy may, perhaps, have arisen. Sicyon, where the tragic choruses about Adrastus were exhibited, and where Epigenes was born—Sparta, Corinth, Cos, Hermione, were all Doric Cities or Islands.

20. The Dithyrambic chorus was also called by all writers, *κύκλιος*, not *κυκλικός*—cyclian, not cyclic—from their dancing in a ring round the altar of Bacchus; the number of the Cyclian Choristers was fifty; there were three choruses belonging to Bacchus, the *κωμικός*, *τραγικός*, and the *κύκλιος*; the last had its prize and its judges at the Dionysia, as well as the others—and its expenses were the greatest of

the three; a bull (which was sacred to Bacchus) was the prize for the Dithyramb, hence Pindar gives to the Dithyramb the epithet of *βοηλάτης*.

30. The most common etymology of *Διθύραμβος*, is *διθύραμος*, double-doored, a name of Bacchus, alluding to his double birth, having passed through two doors; it is objected that the first syllable in *διθύραμβος* is always long, whereas all compounds, with *δι*, implying double, have the *δι* invariably short; it has been answered that the singularity arose from the requirement of the trochaic metre of the Dithyramb; since only by such variation could this term of continual occurrence be introduced into a trochaic line—a license frequently required by the writers of Hexameters to bring names, inadmissible from the natural quantity of their syllables, into the dactyls and spondees of heroic verse—perhaps, like the Phallus, its origin must be referred to an Eastern clime. The words *ΐαμβος*, *θρίαμβος*, and *διθύραμβος*, seem to be related to one another—perhaps they are corruptions of Sanscrit terms; for the worship of Bacchus was unquestionably of Indian origin. It is very remarkable, that the Hindoos apply the term Triampo to Baghesa, who almost exactly coincides with the Greek Bacchus, as the Greeks did the term *Θρίαμβος* to the latter deity.

31. The Dithyramb did not always preserve a simplicity of style consistent with its rural origin or sacred character; in later ages it too often exhibited a tissue of extravagant conceits, turgid metaphors, and bombastic expressions, and whilst the Pæan of Apollo, whether before the altar, on the battle field, or in the private feast, always preserved its calm and elevated character, (though this is denied by some,) the Dithyramb was frequently the noisy accompaniment of a drunken Symposium.



32. *Κωμῳδία* was most probably the old and common name both for tragedy and comedy, till they came to be distinguished by their peculiar appellations; its etymology (*ἐν κώμαις ᾠδῆ*) a song in the villages, agrees equally to both, as they were both first invented and used in the villages; and Dioscorides calls the plays of Thespis *κώμους*, and says that his plays were an entertainment to the *κωμηῆται*; so that even Thespis's plays might at first be called comedies, a word already in use from the time of Susarion; but when men understood the difference between the two sorts, and a distinct prize was appointed to Thespis, it was natural to give each sort a particular name taken from the several prizes, and the one was called *τραγωδία* from the goat, and this name is never applied to comedy; even in a passage of Aristophanes, where *τραγωδῶν*, seems to be used for comedians, it is a corruption of the text for *τρυγωδῶν*; and the other was called *τρυγωδία*, from the cask of wine, *τρύξι*, or from *τρύγη*, vintage, and this word is never applied to tragedy; the only distinction between *τρυγωδός* and *κωμῳδός* being, that the former is the less honorable name: it is true, that Aristophanes calls Euripides's tragedies, *τρυγωδία*, but in this consist the wit and sarcasm of the passage, that he calls Euripides's plays, *comedies*, for Euripides debased the majesty and grandeur of tragedy by introducing low and despicable characters, and a mean and popular style, but one degree above common talk in comedy—whereas Æschylus and Sophocles aspired after the sublime character, and by metaphors, and epithets, and compound words, made all their lines strong and lofty.

33. The prize for the *Κιθαρῳδοὶ*, or harpers, was a calf, *μόσχος*. If the bull and the calf, the prizes for the dithyramb and the harp, continued to the time of Aristophanes,

it is probable that the old prizes for tragedy and comedy, viz. (the goat, and the vessel of wine and basket of figs) also continued, though they are not taken notice of.

34. Different reasons are assigned for the derivation of *τραγωδία* from *τράγος*, either from the goat-skin dress of the performers, or from its being the song sung at the sacrifice\* of the goat, or sung over the goat, or for which the prize was the goat; the latter is preferable. So also *κωμωδία* from *κώμη*, *ᾠδή*, or *κωμάζω*, to revel; and *τρουγωδία* from *τρούγη*, vintage, or *τρούξ*, wine. either because the actors smeared their faces with lees of wine, or because the cask of wine was the prize.

35. The laws of Zaleucus, the lawgiver of the Locrians, who must have lived before Draco, (who made his laws Ol. 39,) and of Charondas, the lawgiver of the Thurians, in Italy, who made his laws, Ol. 84, and is supposed by some to have been the Scholar of Zaleucus, must have been commentitious or forged; for in both the word *τραγωδία* is used for pomp; whereas it could not have had that metaphorical use so early as Ol. 84. In the infancy of tragedy there was nothing pompous; no scenes, pictures, machines, or rich habits—the first scene † is supposed to have been made by Agatharchus, a self-taught painter, for one of Æschylus' plays, and the other ornaments were first brought in by Æschylus; now Æschylus made his first play, Ol. 70, and his last, Ol. 80; his first victory was gained Ol. 73.3, and we may suppose that he had not in-

\* The goat was sacrificed to Bacchus, being obnoxious to him because it browsed on the vines—Virg. Georg, 2, 380—Ovid Fast. 1.353.

† Aristotle (Poet. S. 10.) attributes the introduction of painted scenery to Sophocles.

vented scenes and other ornaments before that period. In Ol. 84, Æschylus was newly dead, Sophocles in his prime at the age of fifty-four, and Euripides had just entered on the province of tragedy. Now, Euripides was so far from giving occasion to this metaphor by the rich ornaments of his scenes and actors, that he was noted for introducing his heroes in rags; and Aristophanes reckons up five of his shabby heroes, that gave names to as many of his tragedies—Ceneus, Phœnix, Philoctetes, Bellerophon, Telephus; it is true, the others were not guilty of the same fault, but still their characters were not clad so gorgeously as to make tragedy become a metaphor for sumptuousness; for money was at that time scarce in Greece, and the people were frugal; nay, even one hundred years after, in the time of Demosthenes, the expense of tragedy was moderate; for he tells us that the charge of a tragic chorus, was much less than that of a chorus of musicians, ἀλῆται, which even he, whose fortune was small, voluntarily undertook—and Lysias, another orator, a little ancients than he, has given us a punctual account of the several expenses of the stage; the tragic chorus, thirty minæ—the χορός ἀνδρῶν, twenty—the πυρρίχισταί, the Pyrrichists, eight—the chorus of men, together with the charge for the tripus, fifty—the cyclian chorus, three hundred—the chorus of boys, fifteen—the comedians, sixteen—the young Pyrrichists, seven.—Now, the Attic mina being equivalent to three pounds, the whole charge for a tragic chorus amounted to about ninety pounds, and for a comic, little more than the half of that; some years after a reduction took place in the choral expenses, for the charges of a tragic chorus are then stated to be twenty-five minæ, or seventy-five pounds. When such then was the expense of a tragic chorus in the time

of Lysias and Demosthenes, the word *τραγωδία* could not, in Ol. 84, signify sumptuousness; it is true, when tragedy was propagated from Athens into the courts of princes, the splendor of the tragic chorus was extremely magnificent, as at Alexandria and Rome, which gave occasion to that complaint of Horace's, that the show of plays was so very gaudy, that few minded the words, Ep. 2, 1, "Tantum cum strepitu," &c., and, A.P. "Regali conspectus," &c.; in those ages, it is no wonder, if *τραγωδία* metaphorically signified splendor, and so Philo and Lucian use it.

36. The materials of tragedy were taken from the Greek Mythology, which was revered as an appendage to Religion, and as a prologue to History—there are only two Historic Tragedies, the "Capture of Miletus" of Phrynichus, and the "Persians" of Æschylus, certainly the most imperfect of his plays. The royal families, which, by a chain of self-requiting crimes, offered the most abundant materials for tragedy, were the Pelopids in Mycenæ, and the Labdacids in Thebes, families which were foreign to the Athenians; the Attic Poets never laboured to make the ancient kings of their country odious. The Homeric Epos is in poetry what the bas-relief is in sculpture; Tragedy is the outstanding group.

## CHAPTER II.

### HISTORY OF THE GREEK DRAMA.

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#### SECTION I.

##### *History of Tragedy.*

1. THE Drama owes its origin to that principle of *imitation*, which is inherent in human nature; hence its invention, like that of painting, sculpture, and other imitative arts, cannot properly be restricted to any one specific age or people; in fact, scenical representations are found among nations so totally separated from one another, as to make it impossible for one to have borrowed the idea from another; in Greece and Hindostan (for the Hindoos\* have a rich dramatic literature, which ascends back upwards of two thousand years) the Drama was at the same time in high perfection, whilst Judæa, Arabia, and Persia, the intervening nations, were utter strangers to it; the Chinese, from time immemorial have possessed a regular theatre; the Peruvians and even the South-Sea Islanders have had

\* Of the plays of the Hindoos, called Natak, we have but one specimen, the Sacontala, which is very similar to the drama of Shakspeare,

their plays ; each of these people must have invented the Drama for themselves, the only point of connexion was the sameness of the cause, which led to these several independent inventions, sciz. the instinctive propensity to imitation, and the pleasure arising from it when successfully exerted.

2. The elements of the Grecian Drama must be sought for in those annual festivals, which were connected with religion, and amongst which those of Dionysos or Bacchus, the inventor of wine and the vineyard, and joint patron with Ceres, of agriculture, must have been very prominent : a passage in Horace, Epist. 2, 1, 139, &c.. “*Agricolæ prisci, fortes, parvoque beati, condita post frumenta,*” &c. would lead us to think that the vintage was the season for these festivals, but certainly all the Athenian Dionysia were held in spring ; from the title of the first day in the Lenæa, τὰ Πιθόγυια, or the tappings, the feast might have been fixed to celebrate the first use of the last year’s wine—at Rome also the Liberalia were held in March.

3. Bacchus seems to have been a modern divinity in Greece ; in Homer he is seldom mentioned, and takes no part in the action of his poems among the inhabitants of Olympus—his rencontre with Lyeurgus, prince of Thrace, (Il. 7, 130,) and his persecution by Pentheus, king of Thebes, bespeak opposition, at no very remote period, to the claims and rites of a newly-introduced Deity ; Herodotus tells us that his worship was imported from Egypt, where he was venerated under the name of Osiris—he would also seem to be the same as the Baghesa of the Hindoos. Melampus first introduced his rites into Greece, not directly from Egypt, but through the intermediate instruction of Cadmus.

4. Music and poetry are invariably employed in the

services of divine worship; in Greece, that fondness for poetry and music for which they were remarkable, combined with their keen relish for joke and raillery, naturally introduced two kinds of extemporaneous effusions, viz., the hymns addressed immediately to the Deity (by bands of choristers, accompanied by the pipe) around the altar during the sacrifice—grave, lofty, and restrained—called the *Dithyramb*, (which we have already considered, and of which the hymns of Homer and Orpheus are specimens,) and the songs during the banquet and the *Phallic* procession—coarse, ludicrous and satyrical—the *Phallic* songs. Herodotus derives the procession of the Phallus from Egypt, and the walls of the Egyptian temples are still covered with paintings representing sacrifices to Osiris, with processions of priests and devotees in masquerade attire; the religion of Egypt was generated farther in the East, and we still find a trace of the Phallus in the Lingam of Hindoo worship: Bacchus or Baghesa, was regarded as the first generating principle and author of all increase, and accordingly the Phallus was exhibited in these festivals as his most conspicuous emblem.

5. In the first rise of the Bacchic festivals, the peasants promiscuously poured forth their own extemporaneous strains; afterwards the more skilful performers were formed into a chorus, which, with the accompaniment of a pipe, sang verses precomposed by those peasants who had a natural talent for versifying; emulation was excited, contests between the choruses of neighbouring districts speedily arose, and an ox was assigned as the prize of superior skill. This was the first stage of the Drama.

6. The next advance was the invention of the satyric chorus. Fawns and satyrs were the regular attendants of

Bacchus; the goat, an animal injurious to vines, and therefore obnoxious to Bacchus, was the appropriate sacrifice; in the horns and hide of the victim all that was requisite to furnish a satyric guise was at hand; the manners of these sportive beings would, of course, be adopted along with the guise; crowned with ivy and violets, they bandied about jest and sarcasm, and thus a chorus of satyrs was formed, and thenceforth became an established accompaniment of the Bacchic festival; it is here we first discover something of a dramatic nature; the singers of the Dithyramb were mere choristers, they assumed no character, they exhibited no imitation; the performers in the Satyric chorus had a part to sustain, to appear as satyrs, and represent their character; their duties were two-fold; to sing the praises of the God, and to pour forth their ludicrous effusions, which, to a certain degree, were of a dramatic nature, but *αὐτοσχεδιάσματα*, uttered without system or order, and accompanied with dancing, gesticulation and grimace; moreover, in these extemporaneous bursts of remark, jest, and repartee, a kind of dialogue was introduced: here then, in this acting and dialogue, we have the essence and the elements of the Drama. The lofty poetry of the Dithyramb, (the source of the chorus,) combined with the lively exhibition of the Satyric chorus, (the source of the dialogue,) was at length wrought out into the majestic tragedy of Sophocles; the Phallic song was improved into the comedy of Aristophanes. It was now probably that a distinction in prizes was made; the goat was probably at first the ordinary reward of all the victorious choristers, and the term *τραγωδία* (or goat-song) comprehended the several choral chantings in the Dionysia (unless Bentley's opinion be correct, viz., that the goat was not the prize, or the term



*τραγωδία* invented until the time of Thespis)—but now the bull was assigned to the Dithyramb, as a nobler meed for its sacred ode, the basket of figs and vessel of wine to the Phallic, whilst the goat was left to the Satyric chorus. (Subsequently, when the Drama was perfected, the name of the poet was proclaimed before the audience; he, his choragus, and performers were alone suffered to wear the garland of ivy, which all wore during the contest; the victorious choragus in a Tragic contest dedicated a tablet to Bacchus, inscribed with the names of himself, his poet and the Archon; in Comedy, the choragus likewise consecrated to Bacchus, the dress and ornaments of his actors;—the victor with the *χορὸς ἀνδρῶν*, received a tripod as his prize, which was also dedicated in the Lenæan temple to Bacchus, inscribed like the dramatic tablets; and from these tripods and tablets, chronological tables of the various theatric contests were formed, stating the names of the three poets placed first, according to their rank, the titles of their dramas, and the name of the Archon for the year; these tables were called *Διδασκαλῖαι*.) The Satyric chorus differed from the Phallic chorus in this, that the former was bound down to the exhibition of Satyric manners and adventures alone, the latter directed its observations, jests, and sarcasms, to the persons and occurrences of present time and place. The Satyric chorus, like the Dithyramb, found an early entrance into the Dorian cities, and was particularly cultivated at Phlius, a town of Sicyon. The first principles of music introduced into choruses of all descriptions, those divisions and subdivisions of the choristers, which tend so much to add diversity and interest to the whole; the leader of the Satyric chorus (originally the poet) sometimes performed a solo chaunt and dance, (a practice which Aristotle expresses by

the phrase ἐξάρξαι τὸν διθύραμβον) sometimes, with responsive verses, the leaders of the subdivisions, sometimes the choristers of the several divisions engaged in this alternation, and then the whole body united in one general burst of song and movement. The addition of the Satyric chorus formed the second stage of the Drama.

7. In Attica, there is no direct record of these Dionysian representations till the time of Susarion and Thespis; it is evident, however, from the manner in which the improvements of Thespis are mentioned, that the Satyric chorus had long been established in Attica, and probably also the Dithyramb—and from a passage in the oration against Nææra ascribed to Demosthenes, in which certain rites of Bacchus formerly performed by the wife of the king, are said to have been transferred to the wife of the king Archon, it is clear that his mysteries had found a footing in Athens during the remote times of kingly rule; and probably also the choral exhibitions. In Ol. 54, B.C. 562, Susarion, a native of Icaria, presented himself and his comedy at Athens, rehearsing it on a moveable stage or scaffold; this was the first drama there exhibited; it was not committed to writing, as the author was the actor of his own piece, Epicharmus being the first writer of Comedy, who, choosing his plots from the Margites, and rejecting the mummeries of the Satyrs, would naturally compose his Drama on a more regular plan; but in Ol. 61, B.C. 536, Thespis, also a native of Icaria, was the author of the third stage in the progress of the Drama, by adding an actor distinct from the chorus; when the performers, after singing the Bacchic hymn, were beginning to flag in the extemporal bursts of satyric jest, and the spectators to be wearied, he contrived a break in the representation by coming for-

ward himself, and from an elevated stand, describing, in gesticulated narration, some mythological story; when this was ended, the chorus again commenced their performance; these dramatic recitations, termed *ἑπισόδια*, from being introduced between the parts of the original performance, encroached on the extemporal exhibitions of the chorus, and finally occupied their place. The next step was to add life and spirit to these monologues by making the chorus take part in the narrative, through an occasional exclamation, question, or remark; this was readily suggested by the practice of interchanging observations, already established among the members of the chorus; and thus was the germ of the dialogue still further developed. He is said first to have smeared his face with vermilion, then with a pigment prepared from the herb purslain, and lastly, to have contrived a rude mask made of linen; the invention of the regular mask is assigned by Aristotle to Æschylus. Thespis first gave the character of a distinct profession to this species of entertainment. He organised a regular chorus, which he assiduously trained in dancing, and invented dances which continued through four generations, to the time of Aristophanes; though more energetic than graceful, their protracted existence proves their excellence; all the advantages of music were added; the metre of his recitative was trochaic tetrametre, which was particularly adapted to the lively and sportive movements of his satyric chorus; he probably reduced the whole performance to some kind of unity, causing this mixture of song and recitative, to tend to the setting forth some one passage in Bacchic History. The introduction of an actor with his episodic recitations was so important an advance, as leading directly to the formation of dramatic plot and dialogue, and his improvements

of the chorus were of so influential a description, that Thespis is generally considered the inventor of the Drama; of Tragedy, properly so called, he had no idea; the language of his actor and choristers was light and ludicrous; the short episodes were jocose and humorous; stories more or less ludicrous, generally turning on Bacchus or his followers, interwoven with the dance and the song of a well-trained chorus, formed his Drama; it resembled a wild kind of ballet-farce more than any thing else. Bentley's opinion, that all the Dramas of Thespis were confined to Bacchus, Fawns, and Satyrs, is far from being incontrovertible; though the story of Solon and Thespis may not be true, yet we may allow that in his later days, the instructor of Phrynichus might have adopted mythological stories less connected with Bacchus. It has been argued, that, allowing the plays which went under his name, to be forgeries of Heraclides Ponticus, it cannot be supposed the scholar of Aristotle would be so ignorant as to publish, under the name of Thespis, a series of plays of such a character, and with such titles, as would at once discover the imposture; hence some contend, that Thespis did exhibit pieces of heroic and elevated character; but, (according to Bentley) first, supposing Heraclides to have framed his plays with exact attention to what he believed to be the nature of the Thespian Drama, and therefore to have interspersed them with didactic gnomæ, still it would no more follow that the plays of Thespis were of a serious nature, than that the comedies of Epicharmus or Plautus are so, because they also are full of moral maxims and sentiments; and, secondly, Heraclides might not have thought it necessary to observe this exact conformity; none but the learned few would be able to detect the forgeries (and they did so); and among

the generality of readers, the pieces would long pass without suspicion, until the declaration and proofs of their spuriousness had been slowly communicated.

8. Phrynichus, son of Polyphradmon, the pupil of Thespis, was the author of the fourth stage of the Drama. He began to exhibit, B.C. 511, Ol. 67.2, one year before the expulsion of the Pisistratidæ, two before that of the Tarquins. Up to this period, the performance called τραγωδία had more the semblance of comedy, than tragedy; the elements of tragedy, though so prepared, as to require only a master hand to unite them into one whole of life and beauty, were still in a separate state. Phrynichus combined the Dithyramb, which presented a rich mine of choral poetry, with the regular narrative and mimetic character of the Thespian chorus; he also dropped the light and ludicrous cast of the Thespian Drama, dismissed Bacchus and the Satyrs, and formed his plays from the grave and elevated events recorded in the mythology and history of his country; as appears from his "*Capture of Miletus and Phænissæ*;" he thus was the author of the serious Drama. The tragic choruses at Sicyon, however, the subject of which were the woes of Adrastus, show that in the Cyclic Chorus, at least, melancholy incident and mortal personages had been long before introduced; and there is also some reason for supposing that Phrynichus, was indebted to Homer in the formation of his Drama. Aristotle says, that Homer alone deserves the name of Poet, not only as being superior to all others, but as the first who prepared the way for the introduction of the Drama; his *μιμήσεις δραματικαὶ* on grave and tragic subjects, in the Iliad and Odyssey, affording subjects, and a dignity of tone and character to Tragedy, when it had cast off Bacchus and the Satyrs; and his

Margites, which was written in Iambic metre, and which substituted ridicule for invective, suggesting the idea of Comedy, properly so called, to Epicharmus. Now, the Homeric Poems had been collected, arranged, and published, a few years before Phrynichus began to exhibit, by the care of Pisistratus; such an event would naturally draw his attention to the study of Homer, whose *μιμήσεις δραματικαὶ* would strike a mind acute and ingenious as his was; at any rate these two facts stand in close chronological connexion, the first edition of Homer, and the birth of Tragedy, properly so called. (Æschylus, the successor of Phrynichus, avowed his obligations to Homer; he modestly declared his tragedies to be but *τεμάχη τῶν Ὀμήρου μεγάλων δείπνων*.) Thus, taking the ode and tone of the Dithyramb, the mimetic personifications of Homer, and the themes which national tradition or recent events supplied, Phrynichus combined these several materials, and brought them forward under the dramatic form of the Thespian Exhibition. The recitative was no longer a set of disjointed humorous episodes, separated by the dance and song of a Satyr choir, but a connected succession of serious narrative or grave conversation, with a chorus composed of personages involved in the story, all relating to one subject, and tending to one result; this recitative again alternated with a series of choral odes, composed in a spirit of deep thought and lofty poetry, themselves turning more or less directly on the theme of the interwoven dialogue;—the actor and choristers assumed a different aspect; the performers now representing not Silenus and the Satyrs, but heroes, princes, and their attendants; the goat-skin guise was laid aside, and a garb befitting the rank of the several individuals employed in the piece, assumed; it is probable

also, that the one actor, changing his dress, appeared in different characters during the course of the play, a device afterwards adopted, when the increased number of actors made it less necessary. Phrynichus also is stated to have first brought a female actor on the stage. Thus did Tragedy at length appear in her proper, though not her perfect form; much yet remained to be done; the management of the piece was simple and inartificial; the argument, some naked incident from mythology or history, on which the chorus sung and the actor recited, in a connected, but desultory succession; there was no interweaving or development of plot, no studied arrangement of fact and catastrophe, no contrivance to heighten the interest of the tale and work upon the feelings of the audience; the odes of the chorus were sweet and beautiful, the dances scientific and dexterous, (as appears from the drunken Philocleon in Aristophanes, exhibiting a figure dance of Phrynichus, and defying the tragedians of his day to match it,) but those odes and dances composed the principal part of the performance; they narrowed in the Episodes of the Actor, and threw them into comparative insignificance; frequently the chorus left to the Performer little more than the part of a speechless image; in short, the Drama of Phrynichus was a serious opera of lyric song and skilful dance, and not a tragedy of artful plot and interesting dialogue. Such was Phrynichus as an *inventor*, but as he continued to exhibit during nearly forty years, (from B.C. 511, to his Phœnissæ, B.C. 476, and probably longer,) during twenty-three of which he had Æschylus as a rival, (who first exhibited B.C. 499,) his later plays must have been much improved; his Capture of Miletus (Ol. 71.3, B.C. 494, in which year also it was taken by the Persians) must, to

judge from its effects, have had much merit. Miletus was a colony of Athens, founded by Neleus, son of Codrus, her last king, the capital and pride of Ionia, the birth place of Thales, Anaximander and Anaximanes, Hecatæus, the historian, Histæus and Aristagoras; such was the city on whose deplorable fate Phrynichus founded his Tragedy; the spectacle dissolved his audience into tears; the magistrates forbade him to touch on that subject in future, and fined him in a thousand drachmas; his *Phœnissæ* was little inferior to the *Persæ* of Æschylus, exhibited four years after it—and in composing which, Æschylus is charged by Glaucus of Rhegium (400 B.C.) with having borrowed largely from the *Phœnissæ*. The odes of Phrynichus are characterised by Aristophanes, as being reaped from the sacred meadow of the Muses, and sweet as the ambrosia of the bee; in these, however, lay his merit; in plot, dialogue and arrangement he was deficient; his claims as an inventor must be restricted to the combination of the Poetry of the Cyclic with the acting of the Thespian chorus, and the conversion of satyric gaiety into the solemnity and pathos of proper Tragedy.

9. Before we proceed to the consideration of the fifth stage of the Drama, of which Æschylus was the author, a few matters may be stated. Pisistratus died Ol. 63, B.C. 527. Thespis first acted Ol. 61, B.C. 536. Susarion Ol. 54, B.C. 562, one year before Pisistratus established his tyranny; thus Comedy was acted at Athens several years before, and Tragedy before or at the time of the compilation of Homer's Poems. Phrynichus and Epicharmus, however, the authors of real Tragedy and Comedy, evidently borrowed from those Poems, and Thespis and Susarion might have resorted to them before they were compiled by Pisis-



tratus. If Solon disapproved of Thespis' plays, it must have been before Pisistratus established his tyranny, which was in Ol. 54, and they must have been satyrical, for Solon would not have objected to a drama formed on the model of Homer, whom he so much admired. Hence, Cumberland deduces, that satyrical tragedy was never committed to writing, that Thespis' first tragedy, disliked by Solon, was satyrical, and that he afterwards wrote Tragedy and acted it, Ol. 61 (and this in opposition to Bentley's opinion, who contended that Thespis never committed any thing to writing); in proof of this, he deduces the authorities already quoted for Thespis being the inventor of Tragedy, particularly those of Donatus, who says, "Thespis primus hæc *scripta* in omnium notitiam protulit;" and Horace, in his art of Poetry, and more particularly in 2nd Epist. 1, 163, "et post Punica bella quietus querere cœpit," "quid Sophocles et Thespis et Æschylus utile ferrent;" and he thinks the reform of Thespis in introducing an actor could not be made, much less, recorded by Aristotle, unless Thespis had written and published Tragedies.

10. Aristotle wrote his Poetics about two centuries after Thespis, after he had quitted the service of Alexander, to whom he sent a copy of that treatise; as his work is chiefly critical, he dates his account of the Drama from Æschylus and Epicharmus, loosely observing that "the Megarians claim the invention of Comedy—both those of Attica (alluding to Susarion) and those of Sicily; that it probably took its origin in a democracy, as Megaris then was; and that Epicharmus was far senior to Chionides and Magnes, the first Athenian writers of Comedy;" but the celebration of the Bacchic mysteries was too closely connected with popular superstition to be checked by the most jealous

tyrant, nor was the old satyrical mask of the Athenians in Pisistratus' time less licentious than that of the Megarensians in the freest state, though it soon happened that the republic of Megara became an oligarchy, and the monarchy of Athens, a republic; he says also, that the Peloponnesians claim the invention of the Drama, from the etymology of the words *Comedy* and *Drama*, that the Peloponnesians use the words *κῶμαι*, and *δρᾶν* in their dialect, whereas the Athenians use *δῆμοι* and *πράττειν*; he might as well have given the invention of Comedy to the Megarensians for their being notorious laughers, *γέλως μεγαρικὸς*, being a proverb among the Athenians; and of tragedy from the proverb "Megarensian tears," as common as the other (from their country abounding in onions), for the use he assigns to *κῶμαι* and *δρᾶν*, has no foundation in fact; Aristophanes in his comedies frequently putting the verb *δρᾶν* in the mouth of the Athenian speakers, and *κῶμαι* also.

11. The Drama owed much of its magnificence to the overthrow of the Persians. This furnished the Dramatist with a subject most noble in itself, and most potent to evoke the whole soul of the Poet, and one of such thrilling interest to every Greek, as to throw at once over infant Tragedy a dignity and a splendour, which no mere mythologic legend could produce. The rich spoils of the East also furnished all that the theatre could require to bring forward in fitting grandeur the triumph of the conquerors.

12. The origin of scenic entertainments at Rome is given by Livy in his 7th B. chap. 2, they were introduced from Etruria, to expiate the anger of the Gods in the time of a pestilence; the Etrurian actors merely danced to the sound of the flute; then the youth imitated them, at the same time pouring forth on each other extemporaneous

jesting verses; slaves then became actors, called "histriones," from the Tuscan "hister," an actor, who did not use alternate extemporaneous verse, but continued satirical verse, with dancing to the sound of the flute. Livius (who acted his own verses) first dared to turn from the satires and to insert a fable with a plot; he, when his voice became fatigued, placed a boy to sing before the flute-player, whilst he himself went through the gestures; after the Drama was thus changed from jesting to the acting of fables, the youth, leaving it to regular performers, after the ancient manner threw out ridiculous and jesting verses on each other, which kind of play was called a farce, received from the Osci, used chiefly in the "Fabellæ Atellanæ," and not suffered to be performed by common actors; hence the actors of the Atellanæ were not removed from their tribe, and were suffered to make military campaigns, which was not granted to common actors.

13. Between Phrynichus and Æschylus, two other Tragedians, Choerilus and Pratinas intervened; the Dramas of Choerilus were satyric, like those of Thespis; in his later days he copied the improvements of Phrynichus, and was a candidate, as Pratinas also, when Æschylus first exhibited, Ol. 70, B.C. 499—of one hundred and fifty pieces which he wrote, not a fragment remains. Some improvements in theatrical costume are ascribed to him by Suidas. Pratinas was a native of Phlius,\* and once obtained a tragic victory; but the clear superiority of Æschylus in tragedy led him to contrive a novel and mixed kind of play; borrowing from tragedy its external form and mythological materials,

\* The Phliasiens erected a monument in honor of "Aristeas, the son of Pratinas, who with his father excelled all except Æschylus in writing Satyirical Dramas." Pratinas also wrote Hyporchemes.

he added a chorus of satyrs, with their lively songs, gestures and movements—this new composition was called the *Satyric Drama*. The novelty was well-timed—the banishment of the Satyric chorus, with its pranks and merriment, had displeased the people; the Satyric Drama gave them back under an improved form the favorite diversion of former times—and was so acceptable, that the Tragic Poets deemed it advisable to combine this ludicrous exhibition with their graver pieces. One Satyric Drama was added to each Tragic trilogy, as long as the custom of contending with a series of plays, and not with single pieces, continued. Æschylus, Sophocles, and Euripides, were all distinguished satyric composers; the only extant specimen is the Cyclops of Euripides. Pratinas also struck out a considerable improvement in the orchestral part of his Drama, by revoking the custom of allowing the minstrels to join in the chant with the chorus, and suffering them only to accompany with their pipes; the recitative was thus given more distinctly to the audience, and the clamorous confusion of voices avoided. It was at the exhibition of one of his Tragedies that the scaffolding broke down, (plays having been up to this time, exhibited on scaffolds, or in booths, where both spectators and performers were placed,) and in consequence, the Athenians set about building a theatre of stone. He wrote fifty tragedies, of which thirty-two were satyric.

14. From two inscriptions found at Orchomenus in Bœotia, the first of which is written in Bœotic, and is supposed to be older than Ol. 145, B.C. 200, and from a Thesopian inscription, graved in the later age of the Roman Emperors, and relating to the same subject, Professor Böekh of Berlin concludes, that there existed among the Dorians, to a very late period, a style of Drama, essentially differing

from the Athenian tragedy in its composition, form, and exhibition—a modification of the ancient Dithyramb—in fact, a Lyric tragedy.

15. The fifth form of Tragedy owes its origin to Æschylus. He was son of Euphorion, and born at Eleusis in Attica, Ol. 63.4, B.C. 525. Pausanias tells a story of his boyhood, which shows that his mind was very early struck with the exhibitions of the infant Drama; he was watching\* grapes in the country, and fell asleep, when Bacchus appeared to him and bade him turn his attention to the tragic art; when he awoke, he found himself possessed of the utmost facility in Dramatic Composition. At the age of twenty-five he made his first essay, Ol. 70, B.C. 499, Pratinas and Choerilus being his antagonists; the next notice we have of him is in Ol. 72.3, B.C. 490, when, with his three brothers Ameinias, Euphorion and Cynægirus, he was graced at Marathon with the prize of pre-eminent valour, being then thirty-five years of age; like Alcæus and Archilochus, he held his military character more dear than his literary one, and directed to be engraven on his tomb-stone, a distich in long and short verse, in which he appeals to the field of Marathon and the long-haired Mede, to witness to his valor; the inscription was engraven on his tomb by the Geloans. Six years after that battle he gained his first victory, Ol. 74, B.C. 484; four years after this he took part in the battle of Salamis, with his brother Ameinias, to whose extraordinary valour the ἀριστεία were decreed; at one of his plays, the people enraged at an attack he made on their superstitions, were going to stone him to death, when

\* To this early employment of the Poet were probably owing his habits of intemperance, and his introduction of drunken characters on the stage.

Ameinias\* exhibited his amputated arm and turned aside their fury;—the year after the battle of Salamis, he served at Plataea; eight years after, when he was above fifty he gained the prize with a tetralogy composed of the *Persæ*, *Phineus*, *Glaucus*, and *Prometheus ignifer*, a Satyric Drama. In his later years he retired to the Court of Hiero, where he found Simonides, Epicharmus and Pindar—this must have been before Ol. 78.2, B.C. 467, in which year Hiero died. The reasons assigned for his doing so are various; probably fear of and indignation at the multitude for the treatment he received, joined to feelings of jealousy at the preference given occasionally to Simonides, who gained the prize from him in an elegiac contest, and to Sophocles, who defeated him, Ol. 78.1, B.C. 468; as he won the prize with the *Orestean Tetralogy*, consisting of the *Agamemnon*, *Chœphoræ*, *Eumenides* and *Proteus*, Ol. 80.2, B.C. 458, two years before his death, either this latter reason must be untrue, (for he must have passed into Sicily immediately after his success,) or this tetralogy was composed in Sicily, and acted at Athens under the care of his friends. Schlegel says, that the chief aim of his *Eumenides* was the support of the Areopagus against Ephialtes—that he gained the victory, but that Ephialtes was found immediately after murdered in his bed, and that Æschylus, fearing the people in consequence, retired to Sicily; this account is inconsistent with chronology; he must have gone to Sicily before B.C. 467, and the *Eumenides* was not performed till B.C. 458. Hermann endeavours to reconcile the jarring accounts of

\* Others tell us he was saved from the people by taking refuge at the altar of Bacchus: and was acquitted of a charge of impiety, before the Areopagus, in consequence of the services of his brother Ameinias, according to some, of his brother Cynægeirus, according to others.

his emigration by saying that he visited Sicily three\* or four times. In Sicily he resided at Catana, which Hiero having rebuilt, called *Ætna*; on Hiero's death he removed to Gela, where he died, *æt.* 69, *Ol.* 81, *B.C.* 456; his death was singular, an eagle mistaking his bald head for a stone, let fall a tortoise on it, and the blow killed him; this probably was an allegory, emblematical of his genius, age, and decay. His residence in Sicily would seem to have been of considerable length, as it affected the purity of his language: many Sicilian words (as *πεδάοροι* for *μετέωροι*, *πεδάρσιος* for *μετάρσιος*) being found in his later plays;—his appeal to posterity would seem to show that his rivals were unjustly preferred to him:—"I appeal to posterity," said he, "in the assurance that my works will meet that reward from time, which the partiality of my contemporaries refuses to bestow." This appeal was soon verified, for after his death, the Athenians made a decree for furnishing the expense of representing his tragedies out of the public purse, a statue was erected to his memory, and a picture painted descriptive of his valour at Marathon, in which he was represented by the side of Miltiades. Quintilian assigns a different reason for the decree just mentioned; he says it was for the purpose of having his plays corrected, which were rude and unpolished. He is said to have composed seventy Dramas, of which five were satyrical, and he was thirteen times victor; seven are still extant; Sophocles composed, accord-

\* He probably visited Sicily but twice; first in 468 B.C., according to Plutarch's testimony, immediately after his defeat by Sophocles; secondly, in 458, B.C. (having returned in the mean time) immediately after the exhibition of the Orestean Tetralogy: his fondness for the Dorian Institutions, his aristocratical spirit, and adoption of the politics of Aristeides had long before made him obnoxious to the demagogues.

ing to Böckh, seventy; according to Suidas, one hundred and twenty-three, seven are only extant; he was twenty times victor. Euripides composed seventy-five plays; eighteen, and one Satyric Drama, the Cyclops, are extant; he was only five times victor; the extant plays of Æschylus in chronological order, are the Supplices, Persæ, Prometheus vincetus, Septem contra Thebas, Agamemnon, Choëphori, Eumenides; those of Sophocles, are the Ajax, Electra, Œdipus Tyrannus, Antigone, Trachiniæ, Philoctetes, Œdipus Coloneus.

Æschylus was in reality the creator of Tragedy. He added a second actor to the locutor of Thespis and Phrynichus, and thus introduced the regular dialogue. He abridged the immoderate length of the choral odes, making them subservient to the main interest of the plot, and expanded the short episodes into scenes of competent extent; he introduced a regular stage with appropriate scenery (Hor. Epist. ad Pis. 279); by him the performers were furnished with appropriate dresses, and this he did with such taste, that the priests did not scruple to copy and adopt his fashion in their habiliments; he invented the cothurnus, and the mask, which was so contrived as to give power and distinctness to the voice; it is thought, that, like Thespis and Phrynichus, he did not disdain to come forward in person as an actor: he paid great attention to the choral dances, and invented several figure-dances himself—the dances he composed for his "Septem contra Thebas" were particularly apposite to the scene, and greatly applauded; declining the assistance of the regular ballet masters, he himself carefully instructed his choristers, one of whom, Telestes, was such a proficient, as distinctly to express by dance alone the various occurrences of the play; Telestes



had the honor of a statue decreed to him, which was placed conspicuously within the theatre, whilst those of the most celebrated Poets were not admitted nearer than the steps or portico;—these dances were finally laughed out of fashion by the parody of the satyirical comedy. Æschylus introduced a practice, which afterwards became a fixed rule, sciz. the removal of all scenes of bloodshed and murder from public view (Hor. Epist. ad Pis. 185); he introduced drunken characters on the stage, a practice, says Athenæus, which accorded with his own habits; his writing, however, under the influence of wine, with which he is sometimes charged, may only signify that he wrote under the inspiration of Bacchus—under the true inspiration of poetry. So\* many and so important were the additions and improvements of Æschylus, that he was considered by the Athenians as the Father of Tragedy. In philosophical sentiments he was a Pythagorean; in his Dramas, the tenets of this sect may be traced, as, deep veneration for the Gods, high regard for the sanctity of an oath and the nuptial bond, the immortality of the soul, the origin of names from imposition and not from nature, the importance of numbers, the science of physiognomy, and the sacred character of suppliants. Aristophanes, in his *Frogs*, has sketched his character; he depicts his temper as proud and impatient, his sentiments noble and warlike, his genius inventive and towering, even to extravagance; his style bold and lofty, full of gorgeous imagery and ponderous expressions; whilst in the dramatic arrangement of his pieces, there remained much of ancient simplicity and even of uncouth rudeness; the spectacle which his Drama exhi-

\* He first introduced the custom of contending with trilogies.

bits, is that of one sublime, simple scene of awful magnificence: there are some passages of so figurative and metaphorical a sort, that they would lead one to think that his campaigns against the Persians tinctured his language with something of the Oriental tone of expression. No Poet introduces his characters on the scene with more dignity and stage-effect; he is in the practice of holding the spectator in suspense, by a preparatory silence in his chief person, which is amongst the most refined arts of the Dramatic Poet. In the *Frogs* of Aristophanes, three entire acts are occupied in a contest between Æschylus and Euripides for the tragic chair among the departed spirits; Bacchus is judge, who decides in favour of Æschylus; the decree is also decisive against Sophocles, for he declares his acquiescence under the judgment, if it should be given for Æschylus, but if otherwise, he avows himself ready to contest the palm with Euripides; thus Aristophanes ranks Æschylus superior to the dignified Sophocles and the philosophic Euripides;—this opinion, however, was not held by all; Aristodemus the Little, gives the first rank in Epic to Homer, in the Dithyramb to Melanippides, in statuary to Polycleetus, in painting to Zeuxis, and in Tragedy to Sophocles. Sophocles seems also to be the decided favorite with Longinus. Dionysius praises the splendor of the talents of Æschylus, the propriety of his characters, the originality of his ideas, the force, variety and beauty of his language. Longinus speaks of the bold magnificence of his imagery, whilst he condemns some of his conceptions as overstrained. Quintilian praises the dignity of his sentiments, the sublimity of his ideas, and the loftiness of his style. Such, in the eyes of Antiquity, was the Shakspeare, or the Dante of the Grecian Drama. At his death, Sophocles

was in his thirty-ninth year, and Euripides in his twenty-fourth. Chionides and Dinolochus, writers of the old Comedy flourished in his time; as did the philosophers Zeno Eleates, Anaxagoras, and Parmenides. Socrates was in his twenty-second year when Æschylus died, and Pindar died two years before him.

16. Sophocles, by the addition of the third actor, introduced the sixth and perfect form of Tragedy. Colonus, a village about a mile from Athens, gave him birth, Ol. 71.2, B.C. 495. (Æschylus B.C. 525, Euripides B.C. 480.) He was thus thirty years junior to Æschylus, and fifteen years senior to Euripides—his father Sophilus, an opulent man, gave him the best education his country could afford; he was instructed in the principles of poetry and music, and in the exercises of the Palæstra, in all of which he gained the prize; a proof of his beauty and accomplishments is given in this, that at the age of 16, he was selected to lead\* with dance and lyre the chorus of youths, who performed the pæan of their country's triumph after the victory of Salamis: his first victory was gained in his twenty-fifth year, B.C. 468, on the occasion of the bones of Theseus being transferred from Scyros to Athens by Cimon:—Æschylus, now for thirty years the master of the stage, was also a candidate; party feeling excited such a tumult among the spectators that the Archon Apepsion had not balloted the judges, when Cimon advanced with his nine fellow generals to offer the customary libations to Bacchus; they, taking the requisite oath, seated themselves as judges of the performance: Sophocles was pronounced victor: from this event,

\* He was thus the Exarchus, and possibly, therefore, composed the Ode.

B.C. 468, to his death B.C. 405, during sixty-three years, he continued to exhibit: twenty times he gained the first prize, still more frequently the second, and never sank to the third; his powers, so far from becoming exhausted by continued efforts, contracted nothing from labour and age but a mellow tone, a more touching pathos, a more gentle character of thought and expression;—in his fifty-seventh year he was one of the ten Generals,\* with Pericles and Thucydides among his colleagues, and served in the war against Samos; at a more advanced age he was appointed priest to Alon, one of the ancient heroes of his country, an office more suited to his peaceful temper; in extreme age, 413 B.C. he was one of the ten πρόβουλοι, appointed in the progress of the revolution brought about by Pisander, to investigate the state of affairs, and to report thereon to the people assembled on the hill of Colonus, his native place; and there, he assented to the establishment of oligarchy under the council of 400, “as a bad thing, but the least pernicious measure which circumstances allowed;” his sorrows arising from the reverses of his country were aggravated by domestic trials; his son Iophon, (by his first wife, Nicostrata,) also a tragic Poet, jealous of his father’s affection for his grandson Sophocles, son of Ariston, (by his second wife, Theoris,) endeavoured to deprive him of the management of his property, on the ground of dotage: Sophocles merely read before the court his *Œdipus at Colonus*, which he had just composed, or ac-

\* This appointment, it is said, was owing to the political wisdom exhibited in his *Antigone*, performed 440, B.C. in which play also he conciliated the favor of the popular party by the way in which he speaks of Pericles, V. 662. A similar distinction was conferred on Phrynichus.

ording to some, that beautiful chorus only, in which he celebrates the loveliness of his favourite residence ; the admiring judges instantly arose, dismissed the cause, and accompanied the aged Poet home with the utmost honor and respect :\* he was spared the misery of witnessing the utter overthrow of his country ; early in the year 405, B.C. (for he was not alive at the exhibition of the *Ranæ*, during the Lenæan festival in that year) Ol. 93.4, at the age of 90, some months before the defeat of *Ægospotami* put the finishing stroke to the misfortunes of Athens, death came gently on the old man, full of years and glory. (Euripides died shortly before him, B.C. 406.) The accounts of his death are various ; some say that he was choked by a grapestone, which the actor *Callipides* brought him from *Opus*, at the time of the *Anthesteria* ; others from exertion in reading aloud† a long paragraph of the *Antigone* ; others from joy at gaining a poetical prize at the Olympic Games ; others from joy at gaining the prize on the exhibition of his *Œdipus Coloneus* ; he died when the Athenians were besieged, and the *Lacedæmonians* in possession of *Decelea*, the place of his family sepulture : *Bacchus* (it is said) twice appeared to *Lysander*, the Spartan General, and bid him allow the interment, which took place with all due solemnity. *Ister* states, that the Athenians passed a decree, to appoint an annual sacrifice to so admirable a man. In his younger days he was addicted to wine and

\* This beautiful story is a mere fabrication, for the *Œdipus at Colonus* must have been acted, at least for the first time, before the breaking out of the Peloponnesian war.

† As *ισχυροφωνία* was attributed to *Sophocles*, if it arose from delicate lungs, this account of his death is probable enough ; there are chronological objections to the other statements. See *Clinton*, F.H. ii. p. 85.

pleasure ; Plato records a saying of his, " I thank old age for delivering me from the tyranny of my passions." Aristophanes, who in his *Ranæ*, manifests so much respect for Sophocles, then just dead, had, fourteen years before, accused him of avarice, an imputation not reconcileable with his character ; a kindly and contented disposition, blemished with intemperance in pleasures, was the characteristic of Sophocles—a character beautifully described by Aristophanes in this line—

‘Ο δ’ εὐκόλος μὲν ἐνθάδ’, εὐκόλος δ’ ἐκεῖ.

He gave the last improvements to Tragedy ;\* added a third actor, a number which was never afterwards increased ; he shortened the choral songs further, and more fully developed the dialogue ; introduced a more laboured complication of the plot, a greater multiplicity of incidents and a more complete unfolding of them ; a more steady method of dwelling on all the points of an action, and of bringing out the more decisive ones with greater stage-effect ; under his directions the effect of theatric representation was heightened by the illusion of scenery carefully painted and duly arranged : his odes are distinguished by their close connection with the business of the play, the correctness of their sentiments, and the beauty of their poetry ; he improved the rhythm ; his versification is softer, and his style more sweet than that of *Æschylus* ; he studied music and the dance under Lamprus, and in both was an adept ; he danced, or, according to some, played ball, at the per-

\* *Æschylus* introduced three actors into some of his later dramas ; for instance, the *Choëphoræ*—but he doubtless borrowed the hint from Sophocles, who gained his first victory twelve years before the death of *Æschylus*.

formance of his own Nausicaa,\* and accompanied the choruses of his *Thamyris* with his voice and harp; his pictures of women are flatteringly drawn, and his style is compared to the honey of the Bee for sweetness; his language, though at times marked by harsh metaphor and perplexed construction, is pure and majestic, without soaring into the gigantic phraseology of *Æschylus* on the one hand, or sinking into the common-place diction of *Euripides* on the other. His management of a subject is admirable. No one understood so well the artful envelopment of incident, the secret excitation, and the gradual heightening of the feelings up to the final crisis, when the catastrophe bursts forth in all the force of overwhelming terror or compassion. Such was *Sophocles*, the most perfect in dramatic arrangement, the most sustained in the even flow of dignified thought, word, and tone, among the *Tragic Triumvirate*. In the words of *Porson*—"Sophocles nullam scenam, nullam personam inducit, quæ non ad dramatis œconomiam pertineat, Chorus ejus nihil intercinit, quod non, secundum *Horatii* præceptum, proposito conducat et apte cohæreat, Heroas suos, aut pietatis et justitiæ amantes, imitando proponit, aut secus sentientes merito supplicio afficit."

All the plays of *Æschylus* contained three Episodes or Acts, their intervals being occupied by the chants of the chorus, but sometimes the chorus, either excited by violent feeling, or the economy of the play demanding it, sung in the middle of the acts, so that there are two kinds of the chorus of *Æschylus*, the one, of those which intervene *between* the Episodes, called ordinary, the other of those which chant

\* The *Nausicaa* was probably a *Satyric Drama*; the *Odyssee* was a rich storehouse for the satirical plays. *Sophocles* appeared but rarely on the stage in consequence of the weakness of his voice.

in the *middle* of the Episodes called\* extraordinary—the first kind may be reduced to three classes—*hymns* of praise on account of prosperous events, or *dirges*, deploring their own or their friend's misfortunes, or *moral precepts*, drawn from the circumstances of the play.

Sophocles, in matters relating to the chorus, departed much from the ancient nature of the tragic chorus; in his plays, the chorus never sustains the first part; misfortunes never affect the chorus itself, but it is always united in the bonds of friendship with the first character of the play; hence it does not exhibit those violent feelings, with which it is excited in the plays of Æschylus; itself, struck with terror, does not produce horror in the minds of the spectators, but moved with pity for its friends, it leads the spectators also to pity; hence its chants, though connected with the plot of the play, are less so than in Æschylus, who, when he does not commit the first, does the second part or character to the chorus; its chants, shortened by Æschylus, are still more so by Sophocles—and the episodes, *their number being increased*—are so joined together, that the stage being scarcely ever left free from actors, the action of the play always advances; whereas in the plays of Æschylus, when each episode was finished, the actors retired, and the chorus chanted; in Sophocles the chants of the chorus frequently succeed the Episodes, most frequently

\* An instance of an extraordinary chorus arising from the economy of the play is that of the Persæ, where the chorus invokes the infernal Gods at the command of Atossa. An instance of one arising from sudden impulse of passion, is in the Choëphoræ, where the chorus breaks out into an address to Orestes and Electra, whilst engaged in avenging the death of Agamemnon, in the midst of the third Episode.



however they are inserted in other places ; hence the economy of the plays of Sophocles does not admit the two-fold distinction of the chorus, which the plays of Æschylus do—but this distinction being laid aside, all the choruses of Sophocles may be reduced to four—*hymns—dirges—philosophical sentiments*—or *predictions\** concerning the doubtful issue of events.

17. Euripides was the son of Mnesarchus and Clito, of the borough Phlya, and the Cecropid tribe ; born Ol. 75.1, B.C. 480, in Salamis, (whither his parents had retired during the occupation of Attica by Xerxes,) on the very day of the Grecian victory near that Island ; he is said to have been much attached to Salamis, and to have written his tragedies in a gloomy cave in that island—others say that he was born on the day the Greeks gained the battle of the Euripus, and that he was thence surnamed Euripides. Aristophanes (and Theopompus agrees with him) says, that his mother was an herb-seller—Philochorus, on the contrary, endeavours to prove that she was a lady of noble birth : a presumptive argument in favour of the respectability of his birth is given in Athenæus, who says, that the most noble boys used to feast with the Magistrates, and mentions Euripides as an instance ; and Theophrastus

\* These predictions were required in Sophocles and Euripides, not so in Æschylus ; for the economy of his dramas did not present a gradual and successive unravelling of the *plot*, so that there was no room for any expectation of strange occurrences, or any uncertainty of event, which would originate doubts and anticipations on the part of the chorus ; these predictions were also founded on the opinion of the ancients, that lyric poetry was composed under the influence of a divine afflatus, hence prophetic intimations were regarded as suitable to the character of the chorus—there is an instance of this in *Œdipus rex.* v. 1105—28—where the chorus starts several conjectures concerning the origin of *Œdipus*.

says, that when a boy he officiated as cup-bearer to a chorus of the most distinguished Athenians, in the festival of the Delian Apollo; as, however, the birth and parentage of a distinguished dramatist must have been well known in Athens, there would have been neither point nor poignancy in the jeering of Aristophanes on his birth by the mother's side, had it not been a fact of public notoriety; it is then probable his mother was of humble station;—his father must have been a man of wealth, from the costly education he gave his son; the pupil of Anaxagoras, Protagoras, and Prodicus (who was so extravagant that he got the name of *πεντηκοντόδραχμος*, from the sum he charged as the price of his tuition,) could not have been the son of persons very mean or poor:—his father, led by an oracle, which promised future crowns to his son, (poetic garlands,) thinking gymnastic garlands were intended, directed his attention in early life to gymnastic exercises, and in his seventeenth year, he was crowned in the Eleusian and Thesean contests; it does not appear that he was ever a candidate in the Olympian\* games; even at this early age, however, he is said to have attempted dramatic composition; he also cultivated a natural taste for painting, and some of his pictures were long afterwards preserved at Megara; at length quitting the gymnasium, he applied himself to philosophy and literature; under the celebrated rhetorician Prodicus, he acquired that oratorical skill for which his dramas are so remarkably distinguished, so much so, that Quintilian recommends him above Sophocles, or any other, to the young *pleader*, “in style (says he) he approaches to the oratorical, being dense in his sentences, equal to the philosophers in his sentiments, and to be com-

\* He was excluded from a contest with the younger combatants, an objection being raised against him, on account of his age.

pared to the most eloquent of the forum in speaking and answering, wonderful in expressing all the emotions, but excelling all in exciting the emotions of pity, madness, and love—he was admired and imitated by Menander;” Cicero also was a great admirer of Euripides, probably on account of his oratorical excellence; from Anaxagoras he imbibed those philosophical notions, which are occasionally brought forward in his works—for instance, that the sun was a glowing mass of iron—*μύδρον διάπυρον*—that the overflowing of the Nile was occasioned by the melting of the snow in Æthiopia, that air and earth are the producing causes of all things, that the Deity is *αὐτοφύης*. Pericles was his fellow-disciple, under both Prodicus and Anaxagoras; Socrates was his fellow-pupil under Anaxagoras; with him he was on terms of the closest intimacy, and from him he derived those moral gnomæ so frequently interwoven into his speeches and narrations; indeed it is stated that Socrates largely assisted Euripides in the composition of his plays, and that he seldom went to the theatre, except to see some new tragedy of his performed; this philosophising in his Dramas gave Euripides the name of the “stage philosopher.”

The immediate cause which determined him to relinquish the study of philosophy, and devote himself to tragic composition, is said to have been the imminent danger his master Anaxagoras had incurred from advancing certain philosophical tenets; yet, notwithstanding all his caution, the Poet did not escape the attacks of Athenian sycophancy; many years after this, the celebrated line in the *Hippolytus* involved him in a charge of impiety, viz.—*ἡ γλῶσσ' ὁμόμοχ'*, *ἡ δὲ φρήν ἀνώμοτος*; and a similar instance of perverseness in imputing to the Poet himself sentiments which belonged

to the character represented, is mentioned by Seneca; Euripides had put into the mouth of Bellerophon, (in a play so called,) a glowing eulogy on riches; the audience rose in a fury, and were for driving the actor and drama from the stage, until Euripides, coming forward, begged them to wait the issue of the piece, when the panegyriser of money would meet the fate he deserved.

Euripides began his public career as a Dramatist Ol. 81.2, B.C. 455, in the twenty-fifth year of his age; he was third with a play entitled Peliades. In Ol. 84.4, B.C. 441, he won the prize; in Ol. 87.2, B.C. 431, he was third with the Medea, Philoctetes, Dictys, and Theristæ, a Satyric Drama; he was first with the Hippolytus, Ol. 88.1, B.C. 428, the year of Anaxagoras' death; second, Ol. 91.2, B.C. 415, with the Paris, Palamedes, Troades, and Sisyphus; in this contest Xenocles was first:—it was in this year the disastrous Sicilian expedition was undertaken; two years after this the Athenians sustained the total loss of their armament before Syracuse; in his narration of this disaster, Plutarch tells us that those captives who could repeat any portion of the works of Euripides, were kindly treated, and even set at liberty; he also tells us that Euripides honored the soldiers who had fallen in the siege, with a funeral poem, two lines of which he has preserved. The Andromeda was exhibited Ol. 92.1, B.C. 412—the Orestes Ol. 93.1, B.C. 408; soon after this the Poet retired into Magnesia, and from thence into Macedonia, to the court of Archelaus; envy and enmity amongst his fellow-citizens, and domestic unhappiness (having divorced his first wife, Melito, for adultery, and being not more fortunate in his second, Chæriila) are assigned as the reasons of his self-exile;—perhaps, also, the charge of impiety mentioned

above, had some share in producing his determination to leave Athens; Socrates, his friend, was also invited by Archelaus to his court. In Macedonia he composed a play in honor of Archelaus, and called it by his name; Archelaus was so pleased with his abilities, that he appointed him one of his ministers; in Macedonia also he composed the *Bacchæ*; his death took place Ol. 93.2, B.C. 406, in his seventy-fifth\* year, and was occasioned by an attack which some ferocious hounds made on him;—the Athenians begged his body from Archelaus, who refused the request, and he was buried at Pella, with every demonstration of grief and respect; a cenotaph was erected to his memory at Athens, bearing an inscription of four long and short verses. Euripides in the estimation of the ancients, certainly held a rank much inferior to that of his two great rivals;—Aristophanes, in his *Ranæ*, reproaches him for lowering the dignity of tragedy, by exhibiting his heroes as whining tattered beggars, by introducing the vulgar affairs of ordinary life, by the sonorous unmeaningness of his choral odes, the meretricious voluptuousness of his music, the feebleness of his verses, and by the loquacity of all his personages, however low their rank or unsuitable their character might be;—he laughs at the monotonous construction of his clumsy prologues; he charges his dramas with an immoral tendency, (Sophocles also had not much opinion of the moral excellence of Euripides) and the poet

\* On the same day on which Dionysius assumed the tyranny. The story of his death is certainly a fabrication, for, were it true, Aristophanes in the *Frogs*, would have alluded to it: it probably arose from confounding his death with that of Pentheus, the hero of the *Bacchæ*, the last piece he wrote, who was torn asunder by the infuriated Bacchanals.

himself with contempt of the Gods, and a fondness for new-fangled doctrines; he jeers his affectation of rhetoric and philosophy, and in short, regards him with sovereign contempt.

The attachment of Socrates and the admiration of Archelaus may serve as a counterpoise to the insinuations of Aristophanes against the personal character of Euripides; and as to his poetic powers, there is a striking diversity of opinion between the later comedians and the author of the *Ranæ*, for Menander and Philemon held him in high esteem; yet the exact Aristotle, whilst allowing to Euripides a pre-eminence in the excitement of sorrowful emotion, (calling his *τραγικώτατος ποιητῶν*,) censures the general arrangement of his pieces, the wanton degradation of his personages, and the unconnected nature of his choruses.

Longinus, like Aristotle, ascribes to him great power in working upon the feelings by depiction of love and madness, but he classes him amongst those writers, who, far from possessing originality of talent, strive to conceal the real meanness of their conceptions, and to assume the appearance of sublimity, by studied composition and laboured language. Euripides is charged with having a professed antipathy to women, and his female characters are unfavourably cast; his sentiments breath the air of the schools, his images are frequently vulgar, he is carping, sour, and disputatious.

18. From the decision pronounced by Bacchus, in the *Ranæ* of Aristophanes, in favor of Æschylus, in the contest between him and Euripides for the tragic chair, we may conclude that though we have few remains of the Greek Tragedy, yet they are the remains of the best masters; but it does not follow that they are the best, or

amongst the best performances of their respective authors; we can judge but in part from so small a proportion; and as these authors were in the habit of forming their Dramas upon plots that were a continuation of the same story, this circumstance must be to the disadvantage of any one piece, that happens to come down to us disjunctively, as, for instance, the Prometheus of Æschylus, and more which might be named amongst the remains of the two other surviving Poets.

19. Comparison of the three great Tragedians. Æschylus is a bold, nervous writer, his imagination fertile, but licentious; his judgment true, but ungoverned; his genius lively, but uncultivated; his sentiments noble and sublime, but wild and fantastic; his plots rude and inartificial; his scenes unconnected, and ill-placed; his language poignant and expressive, but frequently turgid, obscure and bombastical; his characters strongly marked, but wild and fierce; his peculiar excellency was in raising terror and astonishment, in warm and descriptive scenes of war and slaughter; were a parallel to be drawn between dramatic poetry and painting, he might be styled the Julio Romano of ancient tragedy. Sophocles may truly be called the prince of ancient dramatic poets; his fables are interesting and well-chosen; his plots regular and well-conducted; his sentiments elegant, noble, and sublime; his incidents natural; his diction simple; his manners and characters striking, equal, and unexceptionable; his choruses well adapted to the subject; his moral reflections pertinent and useful; his numbers sweet and harmonious; the warmth of his imagination so tempered by the perfection of his judgment, that he never wanders into licentiousness, nor sinks into coldness and insipidity; his peculiar excellence lies in

the descriptive ; for instance, his fine description of the Pythian games in the *Electra*, the distress of *Philoctetes* in *Lemnos*, and the praises of Athens in the *Œdipus Coloneus* ; he may be called the Raphael of the Ancient Drama. Euripides, fortunately for himself and us, is come down to us more perfect and entire than either of the others ; his fables are generally interesting ; plots frequently irregular and artificial ; characters sometimes unequal, but generally striking and well-contrasted ; sentiments fine, just and proper ; diction soft, elegant and persuasive ; abounds more than the others in moral reflections, which, not being always introduced with propriety, give some of his tragedies a stiff and scholastic appearance ; in this, however, he probably complied with the taste of his age and the wishes of Socrates, who would have him deviate from the rigid rules of the Drama, to make it subservient to the purposes of piety and virtue ; and there is also in his dialogue a didactic and argumentative turn, which savours strongly of the Socratic disputant, and which procured him the name of “the philosopher of the theatre.” Sophocles painted men as they ought to be, and Euripides as they were ; the peculiar excellency of Euripides lies in the tender and pathetic ; his choruses are remarkably beautiful and poetical, they do not always naturally arise from and correspond with the incidents of the Drama, but they make amends for this fault by the harmony of their numbers, and the moral sentiments they contain. On the whole, though Euripides had not so sublime a genius as *Æschylus*, or so perfect a judgment as Sophocles, he wrote more to the heart than either—he may be called the Corregio of the Ancient Drama.\*

\* If we compare Tragedy with Sculpture, *Æschylus* is the *Phidias* of Tragedy, Sophocles her *Polycletus*, Euripides her *Lysippus*.



20. Besides the seven tragedians mentioned, thirty-four others have been recorded; a few may be noticed: Euphron, son of Æschylus, was a tragic writer, he defeated both Sophocles and Euripides, Ol. 87, B.C. 431, probably with one of his Father's Tragedies.

21. Aristæas, and Pratinas his father, were surpassed by Æschylus alone in writing Satyric Dramas. Ion was not only a Tragedian, but a lyric poet and a philosopher: he also wrote elegies and dithyrambs.

22. Agathon, a friend of Euripides, may be charged with having originated the decline of true tragedy, by introducing choruses between the acts which had no reference whatever to the circumstances of the piece, thus infringing the law by which the chorus was made one of the actors: he also wrote pieces with fictitious names, a transition towards the new comedy—something between it and the idyll.

23. Carcinus, with his three dwarfish sons, Xenocles, Xenotimus, and Demotimus, are celebrated for introducing machinery and stage-shows, especially in the ascent or descent of the Gods.

24. Iophon, son of Sophocles, was the best tragic poet at the time the *Ranæ* was composed, for Sophocles, Euripides and Agathon were dead.

25. Euripides, junior, nephew to Euripides, besides his own, exhibited several plays of his uncle; to him is ascribed an edition of Homer.

26. Sophocles, grandson of the great tragedian, exhibited the *Œdipus Coloneus* of his grandfather; Ol. 94, B.C. 401.

27. Under the Ptolemies flourished seven tragic Poets, called the Pleiades.

28. The last recorded Greek Tragedy is the *Χριστὸς πάσχων*, in the fourth century after the Christian æra—published under the name of Gregory Nazianzenus—it was composed of disjointed lines and phrases gathered here and there from the old Dramatists, and so arranged as to give the History of the Passion. To return to the great Tragedians:

29. Of Æschylus it has been said by Scholefield, “*Tragediam lateritiam accepit, marmoream reliquit.*” The principle which reigns through his compositions is the tyrant-hating principle; his dramas owe their chief interest to the powerful developments which they contain of passions and incidents growing out of the efforts of injustice and arbitrary rule; for instance, the Prometheus, the Agamemnon, and more particularly, the Persæ. His mortals are distinguished for their vigour and mind, seldom for amiableness of character and sweetness of disposition; in his composition, the lyrical animation preponderates over the epic gravity, and therefore in the dialogue, where each of these should stand in juxtaposition, his genius seems to be clogged with fetters; even here, however, his ships speed their way on wings, helms see and hear, smoke claims brotherhood with fire, and the deep bends its neck to the yoke; but no sooner has he entered with a choral chant into his peculiar element, than his unfettered imagination abandons itself to its wildest flight; here he is like a prophet exempt from ordinary restraints, intelligible to the initiated alone; he indulges his contemplations rather to intimate than express, and hence he becomes obscure and enigmatical; this enigmatical style is most conspicuous in his character of Cassandra; in proportion as he seeks out the lofty and majestic, he labours to express it in the rhythm of his verse,

this may be seen by comparing his long-protracted, heavy-labouring senary with the measured verse of Sophocles, the volatile of Euripides, and the almost dancing of Aristophanes. The intense richness of his thought is mirrored in his profuse accumulation of synonyms. In his *Agamemnon*, which is the finest effort of his genius—and in other plays, he represents Destiny as controlling all, from the Ruler of Olympus, to the weakest who own his dominion, and thus in his mythology he differs from Homer, who makes Destiny identical with the will of Jove. The *Clytæmnestra* of Æschylus (in his *Agamemnon*) is compared to the *Lady Macbeth* of Shakspeare; they are similar in this, that they are both led away by an absorbing passion to the deepest criminal atrocity; but *Clytæmnestra* is influenced by revenge for, and love to, her sacrificed daughter, and guilty love for her paramour; *Lady Macbeth* by the exclusive selfishness of high-vaulting ambition. A modern poet—Vittorio Alfieri—has composed a Drama—the *Agamemnone*—very similar to that of Æschylus in its incidents and catastrophe, but differing in the delineation of particular characters; his *Clytæmnestra* is more feminine than that of Æschylus, he omits the character of *Cassandra*, and introduces that of *Electra*.

30. From the Homeric Poems, the subject matter and the inspiration of the Athenian tragedy were derived: this appears from the titles of the ancient tragedies; as the *Andromache*, *Helena*, *Troades*, *Rhesus*, *Hecuba*, *Orestes*, and *Cyclops*, of Euripides; the *Ajax* and *Philoctetes* of Sophocles; the *Agamemnon* of Æschylus; “Troja materiam dedit Homero, ceteris autem ille omnibus poetis.” This he was well calculated to do, from his energy of thought and feeling, richness of language and vividness of

description, grandeur of events, majesty of versification, and from his containing the heroic legends of his country, and thus forming a bond of connexion between the world of heroic life, and the ages of improvement which succeeded; the Dithyramb was the source of tragedy as to *form*, the Homeric Poems as to *matter*.

31. The chorus being the offspring of the dithyramb shows that tragedy was originally connected with religion; this appears from the choral chants of Euripides, which are for the most part detached from the main piece, and consist of philosophical or moral reflections. Those of Æschylus also, whose exposition of the recondite doctrines of the priesthood subjected him to the charge of having divulged the secrets of the mysteries, are of the same character. It is interesting to trace the subject through its several bearings; the Grecian mysteries were derived from Egypt; a species of scenic spectacle, termed the Search of Isis, formed a prominent feature in the Egyptian rites of Osiris, and the story of Ceres' wanderings after Proserpine formed the groundwork of a similar representation in the mysteries of Eleusis; the chief performer (*μυσταγωγός*) in these sacred spectacles, either in person or by the intervention of a chorus, accompanied the progress of the action with an explanation; these mysteries were accompanied with the perfection of scenic portraiture; the actors in them used the mask, and a species of sandal was used by the priests of Osiris; and to all this may be added the orchestral movements, which formed a part of these religious ceremonies; hence it appears that the origin of the drama was religious, and that the Pagan hierarchy was the Lucina, who presided at its birth. In our own literature also, the efforts of our early dramatists were directed to subjects derived from religion;

even the *Paradise Lost* is composed of a series of minor pieces originally cast in the dramatic form, of which the Creation and Fall of Man, and the several Episodes, which were introduced subordinately to these grand events, were the subject matter.

32. The Dorian Drama, after which the Poems of Pindar were modelled, and which preceded the Thespian, was lyrical, divided into strophes and antistrophes, and recited with music and dancing; Thespis conjoined the actor and chorus in one piece; his moving stage forming the first partition between the two.

33. Though the Athenians were the inventors of Tragedy, properly so called, they borrowed its different materials from others; its chorus from the dithyramb—the iambic, trochaic and anapæstic measures from the Ionians; their chorus moved to Dorian, Lydian, and Phrygian harmonies; the girdle which the heroes wore on the stage was of Persian origin; and the sandal was derived from Crete.

34. An excuse for the ampullæ and sesquipedalia verba of Æschylus may be had in the circumstances under which he wrote, (*viz.* the period of the Persian wars,) and the peculiar vehemence of his genius.

35. The introduction of the precepts of philosophy and religion (such as the providence of the Supreme Ruler, the immortality of the soul, a future state of retribution, &c.) into the choral odes of Euripides, while it interfered with the choric unities, *i. e.* the mutual connexion of the choral odes and their respective pieces, amply atoned for this by the air of sublimity and the loftiness of expression it diffused all through them, and by the ample store it has given us of the learning of the period, as distinguished from its literature: besides his desire to introduce these precepts,

his conduct of the Drama would lead to this want of connexion; the sources from which he derived his catastrophes, and the situations of his dramatic personages, were as manifest and various as the passions of the human heart, whereas in those of Sophocles and Æschylus, particularly the latter, a simple principle directed all, viz., the influence of destiny conflicting with and overpowering human will; the chorus was considered by Euripides rather an impediment, than an aid to the progress of the action; he seems desirous to remove it from the drama altogether, and thus he supplies a link between the ancient and modern tragedy; his friend Agathon carried out this desire farther; it was commenced by Sophocles, who made the chorus no longer the principal personage.

36. It has been objected to the Greek Drama, that it is defective in freedom and fulness in the development of human nature; this arises, first, from the totally different groundwork of situation and catastrophe in Æschylus and Sophocles, and in the modern drama; that groundwork, viz., the influence of Destiny over the human will, admitted not of such a development of the passions of our nature, as is exhibited in modern tragedy. Euripides was different; his was the poetry of pathos, which laid open to view the workings of the human heart, and it made use of these, independently of a controlling power, as generating causes of action, situation, and catastrophe. Secondly, the accessory embellishments of *music* and *dress*, which the Greeks made use of in their representations, were calculated to remove them from the individuality of common life; the countenances of their actors were concealed behind masks, and the stature and dimensions of the principal personages were greatly augmented—both rendered necessary by the

size of their theatre—their pieces were accompanied with vocal and instrumental music and with imitative movements; and thus it appears to have been one great part of the plan of the tragic writer to impress the senses of his auditory forcibly and with effect, and while dwelling so much on externals, he was compelled to forego the more solid advantages resulting from a closer approximation to the world of real life.

37. The Choric Odes merit especial regard, not only as constituting the individuality or peculiarity of the Grecian drama, but as being the representatives of a most important department of Grecian literature, viz. the *lyrical*, which has been almost wholly lost; many of them breathe the true fervor of lyrical inspiration, and some even approach to the wildness and sublimity of the Dithyramb—for instance—that passage in the *Bacchæ* of Euripides, commencing v. 64; the chorus is composed of Bacchanals—the chant accompanied with all the instruments of music they used in the orgies—the subject, the praises of Bacchus.

38. The *αὐτοσχεδιάσματα*, or extemporaneous effusions, of the primitive chorus in the Dionysian festivals, were not unlike the *improvisamenti* of the Italian literature; the practice was not confined to those festivals, but also was extended to the sacred rites of Apollo at Delphi.

39. Sophocles diminished the number of the chorus; there having been no fewer than fifty in the *Suppliants* of Æschylus, a number which served only to embarrass the scenic representation; particularly as the chorus was generally selected from the lower classes of society.

40. Euripides, as well as Sophocles, looked on the chorus as sustaining the part of an actor (according to Aristotle

and Horace's rule) but in a less connected way ; two causes of this want of connexion have been assigned already ; a third is this : that in Euripides, the connexion of the chorus with the chief persons of the Drama was in general but incidental, and consequently the interest they felt in their circumstances was but secondary, and merged for the most part in their own private sollicitudes ; these personal anxieties imparted a character of isolation to their effusions. This is particularly apparent in the *Iphigenia in Aulide*, in which the chorus is composed of *women of Chalcis*, who had crossed over to the opposite coast for the purpose of viewing the Greek Armament.

41. Æschylus had but three Episodes or Acts ; Sophocles increased the number, without laying down any precise law for himself in this respect ; Euripides limited the number to five, and observed a more exact uniformity than Sophocles in the introduction of the lyric part at the end of each Episode.

42. Greek Tragedy kept pace with the place of its birth, and flourished and declined with its native country ; the rise of Athens from obscurity to power may be dated from the battle of Marathon, soon after which Æschylus formed his plan of ancient Tragedy ; Athens then gave laws to Greece ; the treasure which she had seized in the temple of Delphi, enabled her not only to carry on her wars successfully, but also to encourage her heroes, philosophers, poets, painters, architects, sculptors, &c. ; during this happy period, Tragedy flourished ; Sophocles succeeded and exceeded Æschylus ; and then Euripides, born ten years after the battle of Marathon, followed ; whilst these great writers flourished, Athens also flourished, for above half a century ; the superiority of the laws and constitution of Athens was



extolled in their writings ; those of Sparta and Thebes were condemned ; Euripides was fifty years old when the Peloponnesian war began, from which period Athens declined, and was soon destroyed by Sparta, in confederacy with the Persian monarch ; Sophocles expired one year before the taking of Athens by Lysander, when the sovereignty of Greece devolved to the Lacedæmonians.

43. Aristotle says, "it was late before Tragedy threw aside the ludicrous language of its Satyrical origin and attained its proper dignity," indeed it cannot be said that even in the hands of Æschylus, Sophocles, or Euripides, it ever attained its proper dignity—such a dignity as excludes the jocose, the coarse, the comic : this is particularly observable in the short dialogue of the Greek tragedies, which is carried on by a regular alternation of single verses. If that be tragi-comedy, which is partly serious and partly comical, the *Alcestis* of Euripides is a tragi-comedy ;—in the first scene of the *Ajax* v. 74—88, the dialogue between Minerva and Ulysses is perfectly ludicrous ; also the scene between Xerxes and the chorus in the *Persæ* of Æschylus ; thus we see, even in the improved Tragedy, strong marks of its tragi-comic origin ; the true praise of Æschylus, Sophocles and Euripides, is the praise of Shakspeare, that of strong, but irregular, unequal, and hasty genius ; what meditation, and "the labor and delay of the file" only can effect, they too often want.

The incredible number of Tragedies written by these, the best authors, affords a strong presumption that their tragedy was, in many respects, a simple, unequal, and imperfect thing.

44. Its earliest language was of a low and burlesque kind, the *λέξις γαλοία* of its satyric origin, conveyed in the

dancing tetrameter:—Æschylus, taking Homer for his model, raised the tone of tragedy, not only to the pomp of the Epic, but to the tumid audacity of the Dithyrambic—so that as extremes will meet, the λέξις γελοία, he so much avoided, came round and met him in the shape of bombast, as when he called “smoke, the brother of fire,” and “dust, the brother of mud.” Sophocles reduced the language of his dialogue to a more equable and sober dignity—taking Homer still as his model; and thus his diction was epic, though his measure was iambic. Euripides first brought down the language of tragedy into unison with the measure, so that the one bore the same resemblance to the common speech in its expressions, as the other did in its rhythm.

45. The Greek Tragedians have often been extolled for a strict observance of the unities of action, time, and place, and the moderns censured for not following their example; from this charge the latter have been vindicated ably by Schlegel. The first unity, viz. of action, is admitted to be of high importance; it seems essential that there should be a continuity of feeling or interest—a pervading emotion, an object, and a design—which, on its development, should leave on the mind a sense of completeness. Those of time and place, in the sense in which they are recommended by their French advocates, were never scrupulously observed by the Greek Tragic Poets. In the *Agamemnon* of Æschylus, the watchman, appointed by Clytæmnestra, sees the signal lights which announce the fall of Troy, and shortly after the Hero enters, having, since the commencement of the play, performed the voyage from Troy to Argos; in the *Suppliants* of Euripides, an entire expedition is arranged, leaves Athens for Thebes, and obtains a victory, during a short choral ode, at the close of

which the messenger arrives with an account of the events of the field. In the *Trachiniæ* of Sophocles, the voyage from Thessaly to Eubœa is three times performed during the action. That the events of the play do not oftener occupy a longer time, is probably owing to the stage never being left empty by a division into acts, but being constantly occupied, during the pauses of the business, by the chorus. Nor is it true, that no change of scene ever took place during the representations of the theatre at Athens. In the *Ajax* of Sophocles, a removal of the place of action necessarily occurs, and in the *Eumenides* of Æschylus, it is actually transferred from Delphi to Athens; that this variety did not more frequently occur, may be traced rather to necessity than system; the decorations of the Athenian stage were exceedingly massive and costly, and could not be removed, during the course of a play, without great delay and confusion, but, for purposes of convenience and effect, the back scene was so constructed that it could be opened, and the interior of the palace, or temple, which it represented, be rendered visible to the spectators—hence it may be inferred, that other varieties would have been admitted, had they been regarded as possible.

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## SECTION II.

*History of Comedy.*

1. THE early History of Grecian Comedy is enveloped in still more obscurity than that of Grecian Tragedy. Its origin is referred by Aristotle to the Phallic Songs; he acknowledges his inability to trace its progress downwards. Its first shape was probably that of a ludicrous, satirical song, the extemporal effusion of a body of rustics, while accompanying the procession of the Phallus; in emerging from these disorderly *ἀντροσχεδιάσματα*, the first step would probably be the establishment of a chorus, and the introduction of something like subject and composition into its songs and recitations; the performers no longer directed their jests against each other, but against other persons; this probably was the æra of Susarion, who is called the inventor of Comedy by the Arundel marble; Ol. 54, B.C. 562; he never wrote any, and his *κωμῳδία* could have been nothing but a kind of rough extemporal farce, into which he improved the Phallic song. If Thespis wrote, *written Tragedy* preceded *written Comedy*, though the complexion of the original drama was comic in the most extravagant degree: when Aristotle says that the Megarians claimed the invention of Comedy, he partly alluded to Susarion, who was, according to some, a native of Tripodiscus, in Megaris, (to others, of Iearius, in Attica,) and partly to Epicharmus, Syracuse being a colony of Megaris. Such was Comedy at the time of Thespis; its actors a band of peasants smeared with wine lees; its stage a village green;

but now the improvements in the sister-art would speedily extend to Comedy; it became an object of attention to poets, who possessing more wit than elevation of sentiment, preferred this lighter species of composition to the solemn grandeur of tragedy; interlocutors were introduced with the consequent dialogue; the Iambic metre superseded the Trochaic, though not subjected to many of the nicer restrictions of the Tragic Senarius; masks and appropriate dresses were given to the performers, with other requisites, the expenses of which the contending poets were obliged to defray themselves, since it was long before the magistrate would allow the Comic chorus to enjoy the privileges of the Tragic, and be equipped at the public cost.

2. The study of Homer's *Margites* gave a turn and tone to Comedy, (as the reading of his *Iliad* and *Odyssey* to Tragedy,) by substituting ridicule for invective, and giving that ridicule a dramatic cast. *Epicharmus*, *Phormis* and *Dinolochus*, the early Sicilian Comedians, in their mythological Dramas, adopted ridicule, but *Chionides*, *Magnes*, &c. the first Athenian writers, adhered to the old satyric form, and used invective; *Crates* being the first Athenian who adopted the *Margitic* style and subject.

3. The Grecian Comedy was threefold\*—old, middle and new. (1.) In the old, the characters were real and living—they were satirized personally, and by name. (2.) The temporary abolition of the democracy towards the conclusion of the Peloponnesian war, was quickly followed by a law, which forbade the introduction of individuals by name as personages in Comedy; the Comic Poets therefore

\* The first and last writers of the old Comedy were *Epicharmus*, or *Chionides*, and *Theopompus*—of the middle, *Eubulus* and *Dromo*—of the new, *Philippides* and *Posidippus*.

adopted sometimes the old Sicilian style, and transformed the mythologic stories of antiquity into ludicrous exhibitions ; sometimes they parodied the pieces of the tragedians ; sometimes ridiculed the philosophers ; and as the law (which probably was passed B.C. 440, during the government of the thirty) merely forbade the introduction of any individual on the stage by name as one of the *Dramatis Personæ*, they evaded the prohibition by suppressing the name, and identifying the satirized individual by means of the mask, dress, and external appearance alone ; hence in the middle Comedy, the characters were real, names fictitious ; the *Æolosicon* of Aristophanes was composed on the plan of the middle Comedy ; and the *Ulysses* of Cratinus—a parody of the *Odyssey* : the chorus was withdrawn from the middle Comedy (Hor. A. P. 280)—the middle Comedy continued for about fifty years, (3.) The new Comedy commenced about the death of Alexander the Great, and concluded shortly after that of Menander. If it had not the wit and fire of the old Comedy, it was superior to it in delicacy, regularity, and decorum ; the old Comedy drew its subjects from public, the new from private life ; the old often took its *Dramatis Personæ* from the generals, orators, demagogues, or philosophers of the day, and gave them their real names ; in the new, both characters and names were fictitious ; the old was made up of personal satire, in the new, the satire was aimed at the abstract vice, not at the individual offender ; the descriptions of the old were caricatures, of the new, accurate portraits of men and manners ; and as such, its gaiety was often interrupted by scenes of a grave and affecting character ; the writers of the new not only declaimed against the vice and immorality of their age, but ventured on truths and doctrines in religion

totally irreconcilable to the popular superstition and idolatry of the heathen world; it was on the new Comedy of the Greeks, that the Roman writers in general founded theirs, and this in the way of translation, Terence having translated all Menander's plays, which are said to have been more than eighty.

4. Epicharmus, the Sicilian, produced the first Comedy properly so called—about Ol. 70.1, B.C. 500, thirty-five years after Thespis began to exhibit, eleven years after Phrynichus commenced, and just before the appearance of Æschylus; before him, Comedy was only a series of licentious songs and satiric episodes, without plot or connexion; he gave to each exhibition one single and unbroken fable, and converted the loose interlocutions into regular dialogue; the subjects of his Comedies were (as may be inferred from the extant titles of thirty-five of them) mythological; the woes of heroes had, a few years before, under Phrynichus, become the favorite theme of Tragedy; Epicharmus was struck with the idea of exciting the mirth of his audience by the exhibition of some ludicrous matter dressed up in all the grave solemnity of the newly-invented art; and thus he composed a set of burlesque dramas on the usual Tragic subjects; they succeeded, and the turn thus given to Comedy long continued; so that when it returned to personality and satire, as it speedily did, Tragedy and Tragic Poets were the constant objects of its parody and ridicule; this appears to be the only solution of the curious fact, that between the personality of the Phallic song at the one end, and of the Aristophanic Drama at the other, there intervened a completely different species of Comedy, viz.—the Mythological Comedy of Epicharmus, Phormis and Dinolochus. In the *Amphitryo* of Plautus, we have an imitation of one

of the Mythological Plays of Epicharmus. The great changes thus effected by Epicharmus justly entitled him to be called the *inventor* of Comedy. He excelled in the choice and collocation of Epithets, on which account the name of Ἐπιχάρμιος was given to his style, making it proverbial for its elegance and beauty. Aristotle blames him for the employment of false antitheses; Cicero calls him “*acutum nec insulsum hominem*”—Plato terms him “the first of the Comic writers”—Plautus imitated him (Hor. 2 Ep. 2, 58); he was a Philosopher and a Pythagorean; there were not two persons of the same name, one a Comic writer and the other a Philosopher, as some supposed;—Epicharmus was both. Some ascribe to him the invention of two letters of the alphabet; his Comedies contained, in pithy gnomæ, lessons on morality and politics; we find him still exhibiting Comedies, B.C. 477, in Hiero’s reign, who commenced to reign B.C. 478; he died at the age of ninety\* or ninety-seven.

5. Phormis† was tutor to the sons of Gelon, elder brother, and predecessor of Hiero; his comedies and those of Dinolochus, another Sicilian, were mythological; these three used the Doric dialect.

6. Chionides was the first Comic writer among the Athenians, Ol. 73.2, B.C. 487: his Comedy, as appears from the names of three which are recorded, and indeed the Attic comedy from its origin, was personal and satirical. Magnes, the Athenian, was of the same age as Chionides, his plays of the same kind—in his old age his services were forgotten, and he died in neglect and obscurity. These five are called the Fathers of Comedy.

\* Diogenes Laertius gives the former number—Lucian the latter.

† Phormis was the first who covered the stage with purple skins.



7. The three great writers of the old Comedy are Cratinus, Eupolis, and Aristophanes; mentioned by Horace. (1 Sat. 4.) Quintilian recommends the old Greek Comedy, and these authors in particular, as the best model (Homer only excepted) for his orator to form himself on, as it is there only he will find the Attic style in its purity and perfection. The first play (the *Ἀρχιλοχοί*) of Cratinus (the eldest of the three) was exhibited, Ol. 83, B.C. 448, when he was seventy-one years of age. In Ol. 85.1, B.C. 440, a decree was passed by the magistracy, prohibiting the exhibition of Comedy, on account of its personality and abuse; but this law continued in force only during that and the two following years, being repealed in the Archonship of Euthymenes; and Cratinus\* opened the theatre with his *Χειμαζόμενοι*, Eupolis with his *Νουμηνίαι*, and Aristophanes with his *Ἀχαρνεῖς*; being ridiculed by Aristophanes in his *Ἰππτεῖς*, Cratinus, in his ninety-fifth year, brought out his *Πυτίνη*, or, The Flagon, and was victor; he died, aged ninety-seven, B.C. 422; he got the name of *Φιλοπότης*, from his love of wine; Hor. "Prisco si credis," &c. 1 Ep. 19. Aristophanes humourously ascribes his death to a shock on seeing a cask of wine staved and lost. The character of the old Comedy is well defined by Aristophanes in his *Ranæ*—*πολλὰ μὲν γελοῖα εἶπεν πολλὰ δὲ σπουδαῖα*.

8. Between Cratinus and Eupolis, two other Comic writers intervened, Crates and Phrynichus; Crates, originally an actor in the plays of Cratinus, and the great rival of Aristophanes' favorite actors, Callistratus and Philonides, was the first Athenian poet who abandoned the satiric form of Comedy, and made use of invented and general stories

\* Cratinus gained the second prize, Eupolis the third, Aristophanes the first.

or fables; perhaps the decree mentioned above had some share in giving his plays this less offensive turn; some say he was the first who introduced a drunken character on the stage; Aristotle also says that he made the iambic metre of the old comedy more free and apposite to familiar dialogue. The names of ten of the comedies of Phrynichus are extant.

9. Eupolis, nearly of the same age with Aristophanes, was a bold and severe satirist on the vices of his day;—Persius terms him “*iratum* ;” he attacked Hyperbolus the orator, Autolycus the Areopagite—and even Cimon,\* charging him with partiality for the Lacedæmonians, and with drunkenness; his death is ascribed to Alcibiades, whom he had lampooned, and who is said to have had him thrown overboard during the passage of the Athenian armament to Sicily, B.C. 415, but Cicero shews from Eratosthenes that this is an error, as Eupolis composed several Comedies after this date; his tomb was erected in Sicyonia, which makes it probable he died there.

10. Aristophanes was the son of Philippus, an Athenian; as his maiden Comedy, the *Δαιταλεῖς*, was represented B.C. 427, and when he was under thirty (the age required by law in those who were allowed a Comic chorus by the Archon)—and therefore brought out under the name of a friend, Callistratus, or, as some say, Philonides, and as his *Ἰππεῖς*, performed B.C. 424, was registered in his own name, taking the mean between these two dates as the time of his attaining thirty, we shall have B.C. 456, as the year of his birth—and as his last play, the *Plutus*, (which is a spe-

\* Eupolis attacked Hyperbolus in his *Μαρικᾶς*; Autolycus in his *Ἀυτόλυκος*; in his *Λακεδαιμόνες*, Cimon, who called his son *Lacedæmonius*; and in his *Ἀστράτευτοι*, Melanthius, the epicure.

cimen of the middle Comedy) was performed B.C. 388, and he lived after this long enough to compose two Comedies which were exhibited under the name of his son Araros, his death may be fixed at B.C. 380, which would make him then nearly eighty years of age; a saying of Plato concerning him is recorded, which Jos. Scaliger has turned into verse,

“ Ut templum Charites, quod non labatur, haberent,  
Invenère tuum pectus, Aristophanes.”

His company was sought after by Plato, Socrates, and Dionysius, who in vain invited him to his court at a time when Æschines and Aristippus, Socratic philosophers were there, and when Plato solicited his notice by three several visits to Syracuse; even the King of Persia considered him the most conspicuous personage at Athens. The only immorality he is charged with is intemperance in wine; he was more temperate in invective than Cratinus and Eupolis; he never performed himself, as the comic authors then did, until his favorite actor Callistratus declined, through fear, to undertake the part of Cleon in his personal comedy “The Knights,” which was exhibited the very year Cleon had undeservedly gained so much glory by the capture of the Spartans in Sphacteria; Aristophanes\* himself then came on the stage, and was completely successful; Cleon was fined five talents, as damages for the charge he had preferred against Aristophanes touching his right of citizenship:—“his “Acharnians” turns on the evils of the Peloponnesian war; the Sophists felt the weight of his lash in the “Nubes,”

\* As no one could be found bold enough to make a mask representing the features of Cleon, Aristophanes was obliged to smear his face with wine-jees, which suited well as a substitute, Cleon being a great drunkard.

though this had nothing to say to the accusation brought against Socrates, as it was acted twenty-four years before his trial, and Socrates and Aristophanes were excellent friends after it was performed; in the "Ranae" he discusses the Drama, and attacks Euripides; eleven of his Comedies are still extant out of upwards of sixty; they are valuable as being the only remains of the Greek Comedy, and are said to have been preserved by Chrysostom, when every other comic author was destroyed by his Christian contemporaries: his Comedies are the standard of Attic writing in its purity, as it was spoken by Pericles; all antiquity prefer him to all other comic authors, except Plutarch, who prefers Menander; yet, if Plautus gives us the model of Epicharmus, and if Terence translates Menander, Aristophanes excels them both. He is remarkable for the versatility of his genius, his style being elevated, sublime, polished, coarse, &c. &c. to suit his different characters; in the sublimity of some of his choruses, he is equal to Æschylus or Pindar; in good sense to Euripides; in satire to Juvenal; his indelicacy was the fault of his audience, who required it, not his own; his eleven Comedies are—the Acharnensians, which some think his first, Ol. 85, when the edict was reversed; The Knights, Ol. 88; First Clouds, Ol. 89.1; Second Clouds, Ol. 89.2; The Wasps, Ol. 89.2; The Peace, Ol. 90.4; The Lysistrata, Ol. 91.1; The Birds, Ol. 91.2; The Cerealia Celebrantes and Concionatrices, Ol. 92; The Frogs, Ol. 93; The Plutus, Ol. 97.4.

11. There were several other inferior writers of the old Comedy, the last writer of which was Theopompus, who flourished, B.C. 386. The style of one of them, Pherecrates, was proverbially dignified, as most Attic, and his metre was called by pre-eminence the Pherecratian metre.

12. There were thirty-four Poets of the middle Comedy, the principal of whom are, Alexis of Thurium, (also the birth-place of Herodotus) uncle of Menander; Antiphanes, the most prolific Greek Dramatist, having composed three hundred and sixty-five plays; his body was brought from Chios to Athens, and buried at the public expense; and Anaxandrides, who, for attacking the magistracy, was starved to death.

13. The principal writers of the new Comedy were the following: Philippides, Timocles, Philemon, Menander, Diphilus, Apollodorus, Posidippus. Philippides is the earliest writer of the new Comedy, B.C. 335; he was in great favor with Lysimachus, one of the successors of Alexander, and procured from him many benefits for the Athenians; he died from excess of joy on obtaining the prize. Timocles, was contemporary of Demosthenes, whom he accused in one of his plays of receiving bribes from Harpalus, the unfaithful treasurer of Alexander. Philemon, the rival of Menander, a native of Syracuse, or Solæ in Cilicia; he is acknowledged by Quintilian to be second to Menander, from whom he frequently gained the prize; he is praised by Apuleius; died at the age of 101, in a paroxysm of laughter (according to Lucian) at seeing an ass devouring some figs intended for his own eating.

Menander, chief of the new Comedy, born at Athens, B.C. 342, son of Diopithes, the Athenian General, nephew of Alexis, educated by Theophrastus, Aristotle's successor; in his twenty-first year he brought out his first drama, the *Ἄσπυς*—lived twenty-nine years more, being drowned in the Piræus, at the age of fifty—having composed one hundred and five plays. All antiquity celebrate him. Terence is called by Cæsar only “dimidiatus Menander;” Plutarch and

Dio Chrysostom prefer him to Aristophanes ; the latter prefers him as a model for orators to the old comic poets, on account of his art in delineating character ; Demetrius Phalereus, Ovid and Quintilian, all highly commend him for the same ; Ptolemy, son of Lagus, corresponded with him ; and yet, out of one hundred and five plays, he only obtained eight prizes. All the plays of Terence are translated from his, except the *Hecyra* and *Phormio*, which were copied from Apollodorus.

Diphilus, a native of Sinope in Pontus, praised by Clemens Alexandrinus and Eusebius, for his wit and the morality of his Drama ; Plautus borrowed his *Casina* from him. Posidippus, the last of the Comic Poets, a Macedonian, did not begin to exhibit till three years after Menander's death, B.C. 289. Omitting Timocles, the other six were selected by the Ancient Critics as the models of the New Comedy.

## CHAPTER III.

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### SECTION. I.

#### *Dramatic Contests.*

1. THE precise time at which the contests of the Drama commenced is uncertain. The Arundel marble would make them coeval with the first inventions of Thespis; Plutarch not till some years after the early Thespian exhibitions; the true account seems to be this:—the contests of the Dithyrambic and Satyric choruses were almost contemporaneous with their origin; (those of the former continued to the latest period of theatric spectacle in Ancient Greece;) the improvements of Thespis, for a time, excited admiration, rather than competition; soon, however, his success stimulated others to rival the originator; a regular contest had been established before the time of Phrynichus, for he is *first* mentioned as a victor, B.C. 511, twenty-five years after Thespis; and thirty-five years afterwards, B.C. 476, when he won the prize with the Phœnissæ, the tragic contests were carried on with great zeal, as Plutarch tells us in his life of Themistocles, who was the Choragus of Phrynichus. Under Æschylus and his successors the Theatrical contests advanced to a high degree of importance; they were placed under the superintendence of the Magistracy; the repre-

sentations were given with every advantage of stage decoration, and the expenses defrayed as a public concern; they were maintained at Athens for several centuries, long surviving her independence and grandeur, even to the time of Julius Cæsar, as appears by a decree passed by the Athenians in favour of Hyrcanus, high priest of the Jews, and published at the Dionysian festivals—as Josephus records.

2. In accordance with the origin of the Drama, its contests were confined to the Dionysia, or festivals of Bacchus, which were three in number, and took place in the spring months of the Attic year.

(1). Τὰ κατ' ἀγροῦς, or the rural Dionysia, (perhaps the same as the Ἀσκώλια and Θεοίονια) held in the country towns and villages throughout Attica in Ποσειδεῶν, the sixth Attic month, answering to the latter part of December, and beginning of January. Aristophanes has left us a picture of this festival in the Acharnians; about to offer a sacrifice to Bacchus, Dicæopolis appears on the stage with his household marshalled in regular procession, his daughter carries the sacred basket, a slave bears the Phallus, he himself chants the Phallic song, while his wife stationed on the house-top, looks on as spectatress; the number of actors is here limited to one family; in times of peace the whole population of the Δῆμος joined in the solemnity—though plays were exhibited at this festival, prizes were not contended for at it.

(2). Τὰ Ληναῖα or τὰ ἐν Λίμναις, so called from Λίμναι, a part of the city near the Acropolis, in which was a sacred περίβολος, or enclosure of Bacchus, called Ληναῖον, from ληνός, a wine press—this festival was celebrated on the 11th, 12th, and 13th days of Ἀνθεστηριῶν, the 8th Attic month, originally called Ληναίων, answering to part of February and



March—the festival itself in later times went by the name of τὰ *Ανθεστήρια* ; each day's ceremonies had their particular name ; on the 11th was the *Πιθοίγια*, the broachings—on the 12th, the *Χόες*, the cups, or drinking-bout—on the 13th, the *Χύτροι*, the messes of pottage—these days seem to have been seasons of social feasting and entertainment. It was at these second Dionysia that the Comic contests were more particularly, though not exclusively held, as sometimes the rival Comedians exhibited their new pieces at the great Dionysia—so also the Tragic poets sometimes contended for the prize at the Lenæa, though, in general, they reserved their dramas for the more extensive audience of the succeeding festival ; this appears from the *Didascalix*, from which we learn, that of the eleven plays of Aristophanes, four were represented at the Lenæa, two at the great Dionysia, and of the remaining five nothing is recorded ; we find that Eupolis exhibited one piece at the Lenæa, and another at the great Dionysia of the same spring ; a law too, cited by Demosthenes, expressly mentions the joint exhibitions of Tragedy and Comedy at both Dionysia.

(2). Τὰ ἐν ἄστει, τὰ κατ' ἄστν, τὰ ἀστικά, τὰ μεγάλα Διονύσια, or simply τὰ Διονύσια—celebrated between the 8th and 18th days of Ἐλαφηβολιών, the 9th Attic month, answering to part of March and April ; at this festival there was always a great concourse of strangers in Athens, for these *Διονύσια* were the Dramatic Olympia of Greece ; hence Æschines reproaches Demosthenes with being too vain to be content with the applause of his fellow-citizens, since he must have the crown decreed him proclaimed at the great Dionysia, when all Greece was present ; at this festival the new tragedies were brought out, and the great annual

contest took place. The *Διονύσια ἐν Πειραιεῖ*, mentioned by Demosthenes, appear to be distinct from the three above-mentioned; plays were performed at this festival also.

3. These scenic exhibitions were not only protected by express laws, but were also enjoined in every oracular direction from Delphi or Dodona; they were placed under the immediate superintendence of the first magistrates in the state; those at the great Dionysia, under that of the chief Archon, and those at the Lenæa under that of the king Archon. Demosthenes also mentions a certain superintendent or superintendents, in the Dionysian contests, under the names of *ἀγωνοθέτης*, and *ἐπιμελητής*; the candidates presented their pieces to the presiding Archon; he selected the most deserving compositions, and assigned to every poet, thus deemed worthy of admission to the contest, three actors by lot, together with a chorus; the successful poet had the privilege of selecting his own actors for the next year's Dionysia—the Archon, in like manner, allotted the musicians in the *χορὸς ἀλληλῶν*.

4. The equipment of the choruses was considered a public concern, and as such, like the fitting out of triremes, and the other *λειτουργίαι*, or state-duties, was imposed on the wealthier members of the community.

5. The *Ἐπιμεληταὶ* of each tribe selected one of their body to bear the cost, and superintend the training of a chorus; this individual was termed *χορηγός*, his office, *χορηγία*—(this appears from Demosthenes, where the *ἐπιμεληταὶ* of the Pandionid tribe are reprimanded by the Archon for not providing a Chorus, which ought to have been done some time before the festival)—sometimes the choragic *λειτουργία* was undertaken voluntarily by a public-spirited individual, as by Demosthenes; whilst some of the *Choragi*

provided the tragic and comic choruses at the two Dionysia, the others furnished the remaining choruses—the χορός ἀνδρῶν—χορός παίδων, &c.

6. No one could legally be a Choragus of a chorus of boys, unless he were above forty years of age; with respect to the other choruses, the age required in the several Choragi is not known; though we know that Demosthenes was Choragus to the χορός αὐλητῶν in his thirty-second year.

No foreigner was allowed to dance in the choruses of the great Dionysia; if any Choragus was convicted of employing one in his chorus, he was liable to a fine of one thousand drachmæ, yet so averse were the Athenians to any interruption in their theatrical entertainments, that a rival Choragus, however certain he might be that a competitor was employing a foreigner in his chorus, was forbidden, under a penalty, to stop the representation of the suspected chorus; this law, however, did not extend to the Lenææ; there the Μέτοικοι might also be choragi; the rival choragi were termed ἀντιχόρηγοι; the contending dramatic poets, and the composers for the Cyclian or other choruses, ἀντιδιδάσκαλοι; the performers, ἀντίτεχνοι:

7. The following order was observed when Æschylus produced his Eumenides; it may be considered as a specimen of the general practice: having determined to present himself as a candidate for the Tragic prize, he first of all applied to the chief of the nine Archons for a chorus; he obtained one, χορὸν ἔλαβε; the chorus assigned him was that which Xenocles, a wealthy individual, had engaged as Choragus of his tribe, to collect, maintain during their training, and equip for the stage; he then proceeded to train (διδάσκειν) this chorus for his four plays, the Agamem-

non, the Choëphoræ, the Eumenides, and the Proteus, a satyric drama; the training was a business of the state, whose judgment in such matters could be guided only by public and ocular demonstrations, regarded as the most essential part of a Dramatic Poet's duty; and accordingly, the prize was never awarded to the Poet, as such, but invariably to the Teacher of the chorus (χοροῦ διδάσκαλος); the poet was said χορὸν αἰτεῖν, the Archon, χορὸν δοῦναι; the primitive meaning of διδάσκειν δράμα is to *teach* a play, *i. e.* to the actors; because the Poet instructed them how to perform their parts; hence it means to *exhibit* a play, hence to *compose* one; in the latter sense, the Latins use the phrase, "docere fabulam:" Hor. A. P. 288—"Vel qui prætextas, vel qui docuere togatas," whether they have composed Tragedies or Comedies for the stage.

8. During one period in the history of the Athenian stage, the tragic candidates were each to produce three serious and one satyric drama, together entitled a τετραλογία; otherwise, omitting the satyric drama, the three tragedies taken by themselves were called a τριλογία; the earliest tetralogy on record is that of Æschylus, which contained the Persæ, B.C. 472: from that date to B.C. 415, a space of fifty-seven years, we have frequent notices of tetralogies. In B.C. 415, Euripides represented a tetralogy, one of the dramas in which was the Troades. After this time, it does not appear from any ancient testimony, whether the custom was continued or not; indeed it is matter of great doubt whether the practice was at any time regular and indispensable; Suidas says that Sophocles broke this custom, and contended with single plays; sometimes, as in the Oresteiad of Æschylus, the three tragedies were on a common and connected subject; in general, the

case was otherwise. It is a commonly received opinion that the four dramas of each poet, which composed the tetralogy, were always performed at one hearing, in one day. In this case, if one poet only produced his tetralogy, there could be but four tragedies; if two, there must be eight; if three, twelve; and so on: there could be no intermediate numbers. Twining thinks there was but one tragedy of each poet produced at each festival. The principal authority in this matter is a passage from Diogenes Laertius, viz.—'Εκείνοι (sc. tragici), τέτρασι δράμασιν ἡγωνίζοντο, Διονυσίοις, Αθηναίοις, Παναθηναίοις, Χύτροις, ὣν τὸ τέταρτον ἦν σατυρικόν, τὰ δὲ τέτταρα δράματα ἐκαλεῖτο τετραλογία. Here are four festivals and four dramas, and the most obvious meaning of the passage is, that each poet produced not his entire tetralogy at the same festival, but one tragedy only at each festival. This supposition seems to be rendered probable from the very nature of the rival exhibitions; as each contending poet would then produce his drama at the same hearing, each hearing would be a distinct day of contest, and there would be at each contest a sufficient ground of judgment on the comparative merits of each performance. The Satyric Drama probably closed the entertainment of each day.

9. The Choragic expenses and the prizes have been spoken of before. The merits of the candidates were decided by judges appointed by the Archon; their number was usually five; only one actual prize was given. When a dramatist is said *δευτεραῖα* or *τρίτα λαβεῖν*, it is only meant that he was second or third in merit, without any reference to an actual prize. In the case of the Cyclian choruses, any injustice or partiality in the judges was punishable by fine; and not without reason, if we may

judge from the incidental complaints still extant. Thus Demosthenes accuses his enemy Midias of destroying the ornaments he had provided for his chorus, of bribing their trainer, bribing the Archon, judges, &c. No prize-drama was allowed to be exhibited a second time ; but an unsuccessful piece, after being retouched, might be again presented. Thus Aristophanes exhibited three different editions of the *Nubes*, and two of the *Plutus*. The plays of *Æschylus* were exempted by a special decree from this regulation. Afterwards, the same privilege was extended to those of *Sophocles* and *Euripides* ; but as the superiority of these three great masters was so decided, few candidates could be found to enter the lists against their reproduced tragedies ; a law was consequently passed, forbidding the future exhibition of these three dramatists, and directing that they should be read in public every year.

10. The whole time of representation was portioned out in equal spaces to the several competitors by means of a clepsydra ; it was the poet's business, therefore, so to limit the length of his play, as not to occupy in the acting more than the time allowed. It is impossible now to ascertain the average number of pieces produced at one representation ; perhaps from ten to twelve dramas might be exhibited in the course of the day. If each tribe furnished but one choragus, and not, as some suppose, one for each different kind of contest, the number of tragic candidates could scarcely have exceeded three ; for there seem never to have been less than three or four distinct kinds of choruses at the great Dionysian festivals ; which, when portioned out amongst the ten Choragi, could not by any chance allow of more than three or four Choragi to the tragic competitors ; which agrees very well with all that is elsewhere

mentioned on this head, for we seldom meet with more than three candidates recorded, and probably this was in general the whole number of exhibitors. Aristophanes, indeed, had on one occasion, four rival comedians to oppose, but this was at the Lenæa, when, perhaps, not a single tragedy had been offered for representation ; and, consequently, a large proportion of choruses would be left disengaged for comic candidates. If the custom of contending with tetralogies was retained, since there were three or four separate hearings in each day, a tetralogy would occupy each hearing ; four tetralogies would occupy from twelve to sixteen hours, and thus probably the number of candidates would be three or four.

11. We may see a reason why trilogies, or three connected plays, were performed ; we have thus, thesis, synthesis, and antithesis. There is still extant a trilogy of *Æschylus*, viz.—the *Agamemnon*, the *Choëphoroi*, (or as we should call it, *Electra*), and the *Eumenides*. The subject of the first, is the murder of *Agamemnon* by *Clytæmnestra* ; in the second, *Orestes* avenges his father by murdering his mother ; the subject of the third is the trial and acquittal of *Orestes* ; the accusers, the advocates, and the presiding judge, are Gods ; the Court, the *Areopagus* ; *Pallas* throws in a white pebble ; the black and white pebbles are equal ; *Orestes* is acquitted ; *Pallas* appeases the *Furies*, and gives them a sanctuary in *Athens*, where they are to be called *Eumenides*. The political object of this play is to exalt *Athens* and the *Areopagus*, in opposition to *Ephialtes* ; this trilogy was called the *Orestia* of *Æschylus*.

12. As the Greek plays themselves differed essentially from ours, so also did the mode of their representation.

We have theatrical exhibitions almost every evening in the year, in Greece they were carried on for a few days only in the spring. The theatre was large enough to contain the whole population, and every citizen was there, as a matter of course, from day-break to sunset : and the torch-races in the last plays of a trilogy, seem to show that the exhibitions were not over till dark. With us a successful play is repeated night after night ; in Greece the most successful dramas were seldom repeated, and never in the same year. The theatre with us is merely a place of public entertainment, disconnected with and opposed to true religion ; in Greece it was the temple of the god, whose altar was the central point of the semicircle of seats, from which 30,000 of his worshippers gazed upon a spectacle instituted in his honor. Our theatrical costumes convey an idea of the dresses worn by the persons represented, those of the Greeks were but modifications of the festal robes worn in the Dionysian processions. The modern dramatist has only the approbation or disapprobation of his audience to look to, whereas no Greek play was presented until it had been approved by a Board appointed to decide between the rival dramatists.

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## SECTION II.

*Actors.—Chorus.*

*Actors.*—1. In the origin of the Drama, the members of the Chorus were the only performers. Thespis, who was his own actor, first introduced an actor distinct from the Chorus; Æschylus added a second; and Sophocles a third actor, and this continued ever after to be the \*legitimate number; hence, when three characters happened to be already on the stage, and a fourth was to come on, one of the three was obliged to retire, change his dress, and so return as the fourth personage. The poet, however, might introduce any number of *mutes*, as guards, attendants, &c. The actors were called ὑποκριταὶ, or ἀγωνισταὶ; ὑποκρίνεσθαι was originally to answer, hence when a locutor was introduced who answered the chorus, he was called ὁ ὑποκριτής, the answerer, a name which descended to the more numerous and refined actors in after days. Subsequently, ὁ ὑποκριτής, from its being the name of a performer assuming a feigned character on the stage, came to signify a man who assumes a feigned character in life, a hypocrite. The three actors were termed πρωταγωνιστής, δευτεραγωνιστής, τριταγωνιστής, respectively, according as each performed the principal, or one of the two inferior characters.

2. Æschylus, in some of his plays, as the Choëphoræ, introduces three actors at once, but in this he imitated

\* Hor. A.P. 192, "Nec quarta loqui persona laboret;" the reason of this was to limit the expenses of the Choragus.

Sophocles ; on one occasion in the Choëphoræ, there seem to be no less than four speaking actors on the stage at once—Clytæmnestra, Orestes, Pylades, and the ἐξάγγελος, or extra-messenger ; but the extra-messenger quits the stage at v. 887, changes his dress, and comes on again as Pylades at v. 899. So also the actor who represents Ulysses in the Rhesus, leaves the stage after v. 626, and returns in the character of Paris before v. 642. It appears from these instances, that the recitation of twelve or fifteen trimeter iambs allowed an actor sufficient time to retire, change his dress, and return. To the law of three actors only on the stage at once, there appears to have been made an exception in the latter period of Euripides, in favor of children. In the *Andromache* of Euripides, v. 546, Peleus enters and interrupts a conversation between *Andromache*, *Molossus*, and *Menelaus* ; here are evidently four actors on the stage at the same time, though *Molossus* does not open his lips after the entrance of *Peleus*. As the same actor cannot perform the parts of a child and of a full-grown person, it would have been impossible, if the indulgence of which we are speaking had not been allowed, to put a few words into the mouth of a child, without giving up the convenience of a third actor for the adult characters. The only other Greek Tragedies in which children speak, are the *Medea* and *Alcestis* of Euripides ; there are two children in the *Medea*, but as they speak from behind the scenes, both parts, which contain only four lines, might be given to the same performer. It is very remarkable, that the *Medea* and *Alcestis* are the only plays of Euripides, in which a third actor is not required for the representation of the adult characters ; the contrivances which are adopted in most cases for the purpose of rendering a fourth actor

unnecessary, are applied in these two pieces, to the exclusion of a third actor: it would seem, therefore, that the liberty of introducing a child as an actor extraordinary, had not been established when Euripides wrote his *Medea* and his *Alcestis*, which are the two earliest plays of his composition which have been preserved.

3. Dr. Blomfield considers the word ἔσκεινα, which occurs in Hesychius, to be images dressed up as soldiers, servants, &c. It is better to interpret it as living mutes, and not dressed-up figures.

4. The actors took every pains to attain perfection in their art. To acquire muscular energy and pliancy, they frequented the palaestra; and to give strength and clearness to their voice, they observed a rigid diet. An eminent performer was eagerly sought after, and liberally rewarded. The celebrated Polus\* would sometimes gain a talent (nearly £200) in two days. The other states of Greece were always anxious to secure the best Attic performers for their own festivals; they engaged them long beforehand, and the agreement was generally accompanied by a stipulation, that the actor, in case he fulfilled not the contract, should pay a certain sum. The Athenians, on the other hand, punished their performers with a heavy fine, if they absented themselves during the city festivals. Eminence in the histrionic profession seems to have been held in considerable estimation in Athens at least. Players were often sent as the representatives of the republic on embassies and deputations, thus the actor Aristodemus was sent on an embassy to Philip of Macedon; others took a distinguished part in the assembly, (in earlier times Æschylus

\* Polus lived in the days of Sophocles, and generally acted with Tlepolemus.

thought it no degradation to appear on the stage as an actor, and Sophocles\* more than once played subordinate characters in his own dramas,) hence they became conceited and domineering—*μείζον δύνανται* (says Aristotle) *τῶν ποιητῶν οἱ ὑποκριταί*; they were, however, as a body, men of worthless character, and as such, were regarded with an unfavourable eye, by the moralists and philosophers of that age; Aristotle stigmatizes the players of his day as ignorant, intemperate, and unworthy of a respectable man's company.

5. There were no female actors; the female characters were performed by men, inasmuch as the female carriage and voice would not have been adequate to the energy which belonged to the tragic heroines, nor to the vast size of the theatre.

6. The actors were generally paid by the state; in the country exhibitions, however, two actors would occasionally pay the wages of their *τριταγωνιστής*. Demosth. de Coronâ, p. 345, Bekker.

*Chorus*† 1.—There is no foundation for the opinion that the Greek Tragedy was divided into *Acts*; for (1) no ancient writer, who quotes from the plays, mentions the act where the passage is to be found, which he would have done, had there been any such division; (2) the word act does not once occur in that treatise of Aristotle, which gives us

\* According to some, Sophocles once only appeared as an Actor, and that in the character of Thamyris, playing on the lyre.

† The Chorus was the personification of the thought inspired by the represented action; it represented, first, the common national spirit, then, the universal sympathy of mankind; it was, in a word, the idealized spectator; there is reason to believe that Sophocles wrote a prose work on the chorus.

so exact a definition of every part of the Greek Drama—for the word *δρᾶμα*, which we translate act, signifies the whole performance, and not any one particular part of it; (3) the office of the chorus was not to divide the acts by their songs, but to prevent any such unnatural pause in the drama, as the division into acts must necessarily produce; (4) the tragedies themselves evidence that no such division was thought of by their authors; for, taking the word act in the modern sense of the word, we find it sometimes composed of a single scene, and sometimes of half-a-dozen; and if the songs or intermedes of the chorus are to determine the number of acts, the play will not always consist of five, but at one time of only three, and at another of seven or eight; the *Ajax* of Sophocles has five songs of the Chorus, the *Trachiniæ* six, the *Electra* three, and the *Philoctetes* but one; nothing can be more absurd than to make these songs dividers of the acts, when the chorus sang only as occasion offered, and the circumstances of the Drama required, which accounts for the irregularity and difference in the number of them: Horace, indeed, says, “*Neve minor, neu sit quinto productior actu,*” but the Greek and Roman Drama are governed by very different laws; (5) the old editions of the Greek Tragedies, so far from dividing them into acts, do not so much as make the least separation of the scenes; even the names of the persons are not always properly affixed to the speeches, no notice is taken of the entrances and exits of the actors, the asides are never marked, nor any of the gestures and actions, which frequently occur, pointed out to us in the margin: it is, on the whole, plain, that the Ancient Greek Tragedy was one continued representation from beginning to end.

2. The parts of Tragedy, with respect to *quantity*, are,

according to Aristotle, Prologue, Episode, Exode, and Chorus—the first three are the beginning, middle, and end; the cause and design of undertaking any action are the beginning; the effects of those causes, and the difficulties we find in the execution of that design, are the middle; the unravelling and resolving those difficulties are the end.

3. The Prologue of tragedy was not unlike the *προαίλιον*, or overture in music, or the proœmium in oratory, containing all that part of the Drama, which preceded the Parode or first song of the whole chorus; by the Parode, Aristotle must mean, not the first *speech* of the whole chorus, for the whole chorus never spoke, but sung, the Coryphæus always speaking for them; nor the first *entrance* of the whole chorus, for there are tragedies (as the *Persæ* and *Suppliants* of Æschylus) where the chorus enters first on the stage and opens the play; to such, therefore, if Aristotle meant the speaking or entrance, and not the song, there would be no Prologue, a contradiction which is avoided by understanding the Parode to mean the first *song*, which never begins till the Prologue is over, and matter furnished to the chorus for the intermede. What Aristotle calls the Prologue, should contain, according to the ancient critics, all those circumstances which are necessary to be known for the better understanding of the whole Drama; as the place of the scene, the time when the action commences, the names and characters of the persons concerned, together with such an insight into the plot as might awaken the curiosity of the spectator, without letting him too far into the design and conduct of it; hence Aristotle called it *δείγμα λόγου*—the introduction of the fable; it is not to be confounded with the Prologus of the Latin Comedy, which was an address of the Poet to the audience, and did not form a part of the play.

Sophocles alone succeeded in the Prologue; those of Æschylus are rude and inartificial, those of Euripides, tedious and confused; the Prologues of both are often employed in absurd addresses to the spectators, or in the relation of things extremely foreign to the purpose of the Drama, frequently anticipating the incidents of the play, and even sometimes acquainting the audience beforehand with the catastrophe; all of them capital errors, which the superior judgment of Sophocles taught him carefully to avoid.

4. The *Ἐπισόδιον* or Episode, so called from the entrance on the stage of an actor in addition to the chorus, is all that part which is included between entire choral odes—between the first and last ode; the Episodes properly comprehend all the action or drama, introduced at first by way of relief, between the choric songs, to which were added the *πρόλογος* for an introduction, and the *ἔξοδος* for a conclusion; hence the Latins called them *actus*; they answer to our second, third, and fourth acts, and comprehend all the intrigue or plot to the unravelling or catastrophe, which in the best ancient writers is not made till after the last song of the chorus; this rule, Sophocles, the most correct of the three great Tragedians, has observed in all his plays but two, viz. the Ajax and Œdipus Tyrannus; for, if the death of Ajax be the catastrophe of that tragedy, it is over long before the last song of the chorus; if the leave granted to bury him be the catastrophe, the Episode is confined within its proper limits, but this cannot be allowed without attributing to this piece, what is a still greater blemish, a duplicity of action; in the Œdipus Tyrannus, the total discovery of Œdipus's guilt is made before the last song of the chorus, and becomes the subject of the intermede. The

conduct and disposition of the Episode is the surest test of the Poet's abilities, as it generally determines the merit, and decides the fate of the Drama; here all the art of the writer is necessary to stop the otherwise too rapid progress of his fable, by the intervention of some new circumstance that involves the persons concerned in fresh difficulties, awakens the attention of the spectators, and leads them, as it were insensibly, to the most natural conclusion and unravelling of the whole.

5. The Exode is all that part which is recited after the chorus has left off singing—which has no choral ode after it; it answers to our fifth act, and contains the unravelling or catastrophe, after which, any song of the chorus would only be unnecessary, because what is said, when the action is finished, cannot be too short. The actors and chorus marched off to a certain tune, *ἐξόδιοι νόμοι*.

6. The Chorus, an essential part of the ancient tragedy, has not been adopted in the modern; it gave the first hint to the formation of tragedy, was once the sole matter of exhibition, was venerated by the multitude as a religious ceremony, and was therefore incorporated by the first authors of the Drama into the body of tragedy, from a desire to give way to popular prejudices; the following are the arguments in its favour:

(1) The ancients thought it improbable that any great and important action should be performed without witnesses; their choruses were therefore composed of such persons as most naturally might be supposed present on the occasion, persons who might feel an interest in the events of the fable, and yet be not so deeply concerned as to make them incapable of performing their proper office, viz., the giving advice and making proper reflections on every



thing that occurred in the course of the drama; for this purpose, a Coryphæus, or leader, directed the rest, spoke for the whole body in the dialogue part, and led the songs and dances in the intermede; the Chorus, thus interposing and bearing a part in the progress of the action, gives the representation that probability and striking resemblance of real life, the want of which is felt on our stage; as instances of the above, it may be remarked that in the *Ajax* of Sophocles, the chorus is composed of the men of Salamis, his countrymen and companions; in the *Electra*, of the ladies of Mycenæ, her friends and attendants; in the *Philoctetes*, of the companions of Ulysses and Neoptolemus.

(2) By the introduction of a chorus, which bore a part in the action, the ancients avoided the absurdity of monologues and soliloquies, into which the moderns have fallen; also that miserable resource of distressed poets, the insipid race of confidants, a refinement for which we are indebted to the French Theatre.

(3) The great use of the Chorus was in delivering moral and philosophical precepts; in the golden ages of tragedy, the stage was almost the only vehicle of instruction; Socrates is supposed to have delivered many of his precepts by the mouth of Euripides; hence Euripides is called the stage-philosopher, and many of his plays were ascribed to Socrates, as those of Terence to Lælius and Scipio; the ancients considered that the principal characters were too deeply interested and too busy in prosecuting their several designs, to be at leisure to make moral reflections, they therefore, very judiciously put them into the mouth of the chorus; thus they also prevented the illiterate part of the audience from drawing false conclusions from the incidents of the Drama, the poet leading them insensibly into such sentiments and affections and truths, as

he desired to excite and inculcate ; that they occasionally fell into those mistakes is evident from the case of Euripides mentioned before. (4) Another office of the chorus was to relieve and amuse the spectator, during the intervals of the action, by an ode or song adapted to the occasion, naturally arising from the incidents, and connected with the subject of the Drama (this connexion Sophocles observed, much better than Æschylus or Euripides) ; to this part of the ancient chorus we are indebted for some of the noblest flights of poetry, as well as the finest sentiments that adorn the writings of the Greek Tragedians. (5) The Chorus preserved the unities of action, time, and place ; they continued on the stage during the whole performance, except when some very extraordinary circumstance required their absence ; (thus in the *Ajax*, the chorus leave the stage in search of *Ajax*, and so give him an opportunity of killing himself in the very spot which they had quitted, which could not have been done with any propriety whilst they were present and able to prevent it;) this obliged the poet to a continuity of action and place, as the chorus could not have any excuse for remaining on the spot, when the affair which called them together was at an end, and must remain there, till it was concluded ; it also preserved the unity of time, for if the Poet had comprehended in his play a month, a week, or a year, how could the spectators be made to believe, that the people, who were before them, could have passed so long a time without eating, drinking, or sleeping? (6) The chorus presided over and directed the music ; (7) it made a part of the decoration ; the splendor of the dresses, the music, dancing, and poetry, formed a spectacle, peculiarly gratifying to the eye, ear, and intellect of an Attic audience ; (8) it pervaded and animated the whole,

rendered the poem more regular, more probable, more pathetic, more noble and magnificent ; it was the great chain, which held together and strengthened the several parts of the Drama, which, without it, could only have exhibited a lifeless and uninteresting scene of irregularity, darkness and confusion.

7. The number of χορευταὶ was probably at first indeterminate ; Æschylus, we are told, brought no less than fifty into his Eumenides, but was obliged to reduce them to twelve ; Sophocles was afterwards permitted to add three ; and according to Pollux, the number was then fixed by law at fifteen in tragedy and twenty-four in comedy. Müller's hypothesis is the following :—“ The Tragic chorus was derived from the Dithyrambic, which consisted of fifty persons ; this being the case, it is natural to suppose that the Choragus furnished the same number of dancers for the Tragic chorus, as he had previously for the Dithyrambic, and that the distribution of these fifty persons into the component choruses of the tetralogy (viz. twelve or fifteen) was left to the discretion of the Poet. In this case, the well-known statement of Pollux, that the Chorus of the Eumenides consisted of fifty, may still be defended, if we suppose the fifty to belong to the whole tetralogy, of which number, at least three-fourths were on the stage at the end of the Eumenides ; still, however, the number fifty requires some modification ; the Dithyrambic chorus was Cyclic, and sang the Dithyramb in a circle about the altar, passing round it, first in one direction, then in the other ; but the Tragic, as well as the Comic and Satyric Chorus, was quadrangular, τετραγώνος. Now, a quadrangular chorus is one that is divided into rank (ζυγά), and file (στυχοί), so as to form a quadrangle—its number therefore must be always a

composite number, as  $3 \times 4 = 12$ ,  $3 \times 5 = 15$ ; but as it appears that the component numbers are never so far apart that the one is double of the other, ( $3 \times 4$  or  $3 \times 5$  is the Tragic,  $4 \times 6$  is the Comic Chorus,) it is not probable that there should be a quadrangular chorus of  $5 \times 10$ . If the tragic chorus of earlier times came on the stage, as an undivided whole, it is much more probable that its number was forty-eight,  $6 \times 8$ ; now an equal division of this chorus of forty-eight gives twelve Chœreutæ for each of the four plays; twelve, therefore, recommends itself as the probable number originally employed by Æschylus; moreover, twelve is just half the number of the Comic Chorus, for which, owing to the far less encouragement given by the state to Comedy, half as many persons were deemed sufficient, as were required for the collective chorus of a Tragic Tetralogy; the original number of Chœreutæ in each tragedy cannot have been fifteen, because in that case, either the collective chorus must have extended beyond fifty, which its close connexion with the Dithyrambic chorus forbids us to suppose, or there would be only five left for the Satyric Drama, which would be too small a number for a festive chorus, and far too scanty a representation of the merry crew of Bacchus.

8. The situation assigned to the Chorus was the orchestra, which the Choristers entered, preceded by a player on the flute, who regulated their steps, sometimes in single file, more frequently five or four in front and three in depth, (*κατὰ ζυγά*), or *vice versa*, (*κατὰ στοίχους*), in tragedy, and  $4 \times 6$  or  $6 \times 4$  in Comedy; its first entrance was called *πάροδος*, which probably made one of the most splendid and popular parts of the *ὄψις*, or show of the ancient tragedy; there are not more than four or five Tragedies, in which

the chorus is present from the beginning. The term *πάροδος* is also, and more correctly, applied to the ode sung by the chorus on its entrance; its occasional departure was called *μετανάστασις*, its return, *ἐπιπάροδος*, its final exit, *ἄφοδος*.

9. The Chorus always took a part in the action of the drama, joining in the dialogue, through the medium of its *κορυφαῖος*, or leader; thus according to Aristotle and Horace, the chorus was considered as one of the actors:—*καὶ τὸν χορὸν δὲ ἓνα δεῖ ὑπολαβεῖν τῶν ὑποκριτῶν καὶ μῦθον εἶναι τοῦ ὅλου, καὶ συναγωνίζεσθαι*, (Arist.) and Horace defines its duties. A. P. 193.

“ Actoris partes Chorus, officiumque virile  
 Defendat : neu quid medios intercinat actus,  
 Quod non proposito conducat, et hæreat apte.  
 Ille bonis faveatque, et consilietur amicé :  
 Et regat iratos, et amet peccare timentes.  
 Ille dapes laudet mensæ brevis ; ille salubrem  
 Justitiam, legesque, et apertis otia portis—  
 Ille tegat commissa, deosque precetur et oret,  
 Ut redeat miseris, abeat Fortuna superbis.”

The director (*ἡγεμὼν*) of the Chorus was he who superintended the melody and the corresponding attitudes; the *μεσόχορος* was that member of the groupe who acted in immediate subordination to the *κορυφαῖος*, and who sustained the response with him, when the division took place into *ἡμιχόρια*.

The Chorus frequently contributed to the progress of the action, by active offices of friendly attention and assistance, for example—in the *Philoctetes* and *Ajax* of Sophocles. Sometimes, again, the Chorus was divided into two\* groups, (this division was called *διχορία*, each half, *ἡμιχόριον*, and

\* We meet in Plutarch with a tripartite division of the chorus (*τριχορία*).

their responsive songs, ἀντιχόρια,) each with a Coryphæus stationed in the centre, who narrated some event, or communicated their plans, fears, or hopes; and sometimes, on critical occasions, several members of the Chorus, in short sentences, gave vent to their feelings; between the acts, the Chorus poured forth hymns of praise, moral precepts, lamentations, or predictions—all more or less interwoven with the course of the action.

10. The inferior stations in the Chorus were called ὑποκόλπια; to guide the movements of the στοῖχοι, lines, called γραμμαὶ, were marked out along the floor of the orchestra; the person, who arranged the choristers in their proper places, was called χοροδέκτης, or χοροποιός; the trainer of the Chorus, was called χοροδιδάσκαλος—the first tragic Poets were their own χοροδιδάσκαλοι; thus Æschylus taught his chorus figure-dances.

11. Whilst\* engaged in singing the choral odes to the accompaniment of flutes, the performers moved through dances according with the measure of the music, passing, during the strophe, across the orchestra, from right to left, during the antistrophe, back, from left to right, and stopping, at the Epode, in front of the spectators; some writers attribute the original of these evolutions to a mysterious imitation of the motion of the heavens, stars and planets; it does not appear that they confined themselves to any strict rules, with regard to the division of strophe, antistrophe, and epode, as we find the choral songs consist-

\* Ancient Tragedy, on account of its music and dance, has been compared to our Opera, but wrongly: in Tragedy, the poetry was the main affair, the music and dance being subservient and subordinate; in the Opera, the poetry is subservient and subordinate to the music, dance, decoration, &c.

ing sometimes of a strophe only, sometimes of a strophe and antistrophe—sometimes of all three.

12. The ancients surpassed the moderns in nothing more than in dancing; they expressed every passion of the mind by the movements of the body; the dance was slow and solemn, or quick and lively, according to the occasion; that of Tragedy was called *ἐμμέλεια*, of Comedy, *κόρδαξ*, of the Satyric Drama, *σίκινυς*—the various figures of each were called *σχήματα*; in the *ἐμμέλεια* prevailed the *τὸ βαρὺ καὶ σεμνόν*; the *κόρδαξ* was of a low and licentious nature, (*φορτικὸς*,) so much so that Aristophanes, on one occasion, prides himself for having excluded it, and thus it appears that it was not universally employed in Comedy; the *σίκινυς*, was a rapid, lively dance (*ταχυτάτη*), full of frolic and gambol, but without any expression of feeling; these were the three dramatic dances; Lyric poetry had three corresponding dances—*ἡ πυρρὴ ἰχνη*, *ἡ γυμνοπαιδική*, and *ἡ ὑπορχηματικὴ*—the first resembled the Satyric, the second the Tragic, the third the Comic; besides these six, Athenæus enumerates upwards of fifty different species.

13. The music of the chorus was of varied kind, according to the nature of the occasion, or the taste of the Poet. The Doric\* mood, of a grave and lofty nature, was origi-

\* The Doric and Phrygian modes, or, as Aristotle calls them, the Hypodorian and Hypophrygian, were not suited to the *Chorus*, the former being lofty and sustained, the latter suited to the action of the Drama; hence it would seem that they belonged to the *Actors*—the Mixo-Lydian suited the *Chorus*, which was composed of the inferior members of society, and to which strains of a more subdued and lowly expression were suited; hence it follows, that the Tragedy of the Greeks was a *system of chant throughout*—corresponding with our Opera, though differing from it in many particulars, as before stated.

nally preferred for Tragedy—it was sometimes combined with the Mixo-Lybian, a pathetic mood, and therefore adapted to mournful subjects: the Ionic mood, also, was, from its austere and elevated character, well suited to Tragedy; Sophocles was the first who set choral odes to the Phrygian mood: Euripides introduced the innovations of Timotheus, for which he is severely attacked by Aristophanes in the *Ranæ*.

14. The Odes of ancient Tragedy divide themselves into two classes—viz. odes of the entire chorus, and odes sung by individuals: of the former class there are two species; the parode or first song of the entire chorus, at its entrance; and the stasimon, which includes all those choral odes that are without anapæsts and trochees—all that the chorus sings after it has taken possession of the stage, and is incorporated into the action; the stasima divide the tragedy into acts, form pauses in the action, allow opportunity for the entrance of new characters, and indicate perceptible lapse of time; they serve also to impart to the mind that collectedness and lofty self-possession which the ancient tragedy labours to maintain, even in the midst of the strongest excitement of the passions; Hermann says, that the stasimon was so called, not because the chorus stood still while they sang it, which they did not, but from its being continuous, and uninterrupted by anapæsts or trochees, and, as we should say, *steady*: it seems to be derived from *στάσις*, a set, *στάσις μελῶν*, a set of choral songs, *i. e.* a strophe, antistrophe, and perhaps an epode. The odes sung by individuals are of three species—either odes sung by one or other of the *Dramatis Personæ* alone, (*τὰ ἀπὸ σκηνῆς*, or *μονωδίαι*.) or odes divided between the acting persons and the chorus, called *κόμμοι*, because lamentations



for the dead generally formed the subject of the odes sung by the actors and chorus together—(the *κόμμοι* are not found in all tragedies) or thirdly, portions sung by the chorus, but in single voices, or in smaller divisions of their whole body. The *Commatica*, and the species allied to them, are component parts of the individual act or section (so that they may often be replaced by dialogue, of which they do indeed but form a lyrical climax, as it were), and, as such, contribute essentially to the conduct of the action by their lively expression of will and purpose, passionate desire, conflicting or accordant inclinations and endeavours.

15. The Choruses were all trained with the greatest care during a length of time before the day of contest arrived; each tribe felt intensely interested in the success of the one furnished by its choragus; and the choragi themselves, emulating each other, spared no expense in the instruction and equipment of their respective choruses—they engaged the most celebrated choral performers, employed the ablest *χοροδιδάσκαλοι* to perfect the choristers in their music and dancing, and provided sumptuous dresses and ornaments for their decoration.

16. It is curious to trace the gradual extinction of the chorus—at first it was all—then subordinate to the dialogue—then digressive, and ill-connected with the piece—then borrowed from other pieces at pleasure—and so on—to the fiddles and the act tunes. The performers in the orchestra of a modern theatre are little aware that they occupy the place, and may consider themselves as the lineal descendants of the Ancient Chorus.

17. The claim of the Dorians to the invention of Tragedy and Comedy derives support from the use of the Doric Dialect in the Choruses—this Doric, however, is different from that of Pindar or Theocritus.

18. The prolixity of the Tragic chorus was sometimes trying to the patience of an Athenian Audience; this is ridiculed by Aristophanes in his *ὄρνιθες*, v. 758, where the chorus of birds, descanting on the convenience of wings, tell the spectators, that if *they* had wings, whenever they were hungry, and tired of the tragic chorus, they might fly home and eat their dinners, and fly back again when the chorus was over.

19. The Prologues of Euripides, inartificial, consisting of explanatory narration, addressed directly to the spectators, remind us of the origin of the Drama, when it consisted only of a story told between the acts of the Dithyrambic chorus, which was then the main body of the entertainment; almost all his Tragedies open in this manner, (as his *Hecuba*, *Iphigenia*, *Bacchæ*, &c.) reminding us of the single actor of Thespis announcing his own name and family, and telling the simple tale of his achievements or misfortunes; of all the openings of Sophocles, that of the *Trachiniæ* resembles most the manner of Euripides; and of *Æschylus*, that of the *Persæ*; in two plays only, (the *Persæ* and *Supplices* of *Æschylus*) the chorus itself performs the part of the prologue.

## SECTION III.

*Audience.—Theatre.—Scenic Dresses.*

*Audience*—1. Originally no admission money was demanded; the Theatre was built at the public expense, and therefore was open to every individual; the consequent crowding and quarrelling for places amongst so vast a multitude was the cause of a law being passed, (501, B.C.) which fixed the entrance price at one drachma each person: this regulation, debarring as it did the poorer class from their favorite entertainment, was too unpopular to continue long unrepealed; Pericles, anxious to ingratiate himself with the commonalty, at the suggestion of Demonides of CEA, brought in a decree which enacted that the price should be reduced to two oboli; and farther, that one of the magistrates should furnish out of the public funds these two oboli to every applicant.\* From a passage in Demosthenes, in which he defends himself for procuring seats in the theatre for the Macedonian ambassadors gratis, it would seem that the price for an ordinary seat was then still two oboli, whilst a drachma was demanded for the best places.

Some of the ancient Scholiasts state the admission-price to have been only one obolus, and that the other was added to procure the poor spectator refreshments; this idea, however, seems incompatible with the words of Demosthenes. The sum thus spent was drawn from the contributions ori-

\* Provided his name was registered in the book of the citizens (ληξιάρχικὸν γρῆμματῶν); the admission money was called *θεωρικόν*.

ginally paid by the allies towards carrying on war against the Persians. By degrees, the expenses of the festivals engrossed the whole of this fund, and that money which ought to have been employed in supporting a military force for the common defence of Greece, was scandalously lavished away on the idle pleasures of the Athenian people. This measure proved most ruinous to the Athenian republic; yet so jealous were the multitude of any infringement on their theoric expenses, that, when an orator had ventured to propose the restoration of the fund to its original purpose, a decree was instantly framed, making it death to offer any such scheme to the general assembly; Demosthenes twice cautiously endeavoured to convince the people of their folly and injustice, but finding his exhortations were ill-received, he was constrained reluctantly to acquiesce in the common resolution.

2. The spectators hastened to the theatre at the dawn of day to secure the best places, as the performances commenced very early. After the first exhibition was over, the audience retired for a while, until the second was about to commence; there were three or four such representations in the course of the day, thus separated by short intervals: during the performance the people regaled themselves with wine and sweetmeats. Athenæus tells us, that having breakfasted they went to the theatre and sat crowned, that wine and sweetmeats were handed round to them, that they gave wine to the Chorus, as they entered, and to the actors when they were going out; this account does not agree with that of Aristophanes, who tells us that they came to the theatre "impransi," and had nothing to eat while sitting there. (Aves, 785.) The richer spectators had cushions placed on the marble benches for their accommodation.

3. The two oboli each paid at the entrance seem to have gone to the ἀρχιτεκτῶν, called also θεατρῶνης and θεατροπώλης, who in return for this engaged to keep the theatre in repair; he paid also a certain rent to the state, and perhaps furnished the machinery, for the choragi appear to have supplied little more than the dresses. This master of the works, or lessee of the theatre, used sometimes to give an exhibition gratis, and sometimes to distribute tickets which entitled the bearer to free admission. Among the relics from Pompeii and Herculaneum, in Naples, is an oblong piece of metal about three inches in length and one in breadth, inscribed Ἰσχύλος, which probably was a σὺμβολον, or ticket\* for free admission.

4. The number of spectators in the Athenian Theatre amounted occasionally to thirty thousand; this immense assembly were wont to express in no gentle terms their opinion of the piece and actors; murmurs, jests, hootings, and angry cries, were directed in turn against the offending performer. They not unfrequently proceeded still further, sometimes compelling the unfortunate object of their dissatisfaction to pull off his mask and expose his face, that they might enjoy his disgrace; sometimes† assailing him with every species of missile, they drove him from the stage, and ordered the herald to summon another actor to supply his place, who, if not in readiness, was liable to a fine; on the other hand, when they happened to be gratified, the clapping of hands, and shouts of applause were as loud as the expression of their displeasure. In much the

\* Any citizen might buy tickets for a stranger residing at Athens.

† Even in the time of Machon, 230, B.C. it was customary to pelt a bad performer with stones.

same manner the dramatic candidates themselves were treated.

5. It has been a question whether women were present at dramatic representations. That they formed a part of the *tragic* audience is a point sufficiently established; whatever may be the truth respecting the story of the Furies in Æschylus, the story itself could not have been invented, had Grecian females never visited the theatre. Pollux has recorded the term *θειάρια*, a spectatress; Plato says expressly that women composed part of the audience in *tragedy*; Aristophanes and his Scholiast say the same; these testimonies are sufficient to prove the presence of females at the tragic exhibitions. Whether the same was the case at the *comic* is doubtful; Aristophanes, on one occasion, and one only, (Pax. 963,) speaks as if part of his auditors were females; it has however been suggested, "that their presence might possibly be feigned to give a handle for the coarse joke contained in the passage;" at any rate, this single passage, exceptionable as it is on the score of positive evidence, will scarcely outweigh the argument on the other side of the question, which is drawn from the general silence of Aristophanes with respect to the presence of women at his representations. In his *parabases*, accustomed as he is to distinguish his audience according to their several ages, and otherwise, we never remark any mention of females; in his numerous side-blows at individuals among the spectators, not one is aimed at a woman; yet he would not have been likely to neglect the many opportunities for raillery and witticism which the presence of females would have given him.

It is then *certain* that females were present at the exhibition of *Tragedy*, *most probable* that they were not at the exhibition of *Comedy*.

6. The Greeks suffered the real to play its part with the fictitious in the illusion ; thus, in the *Eumenides*, the spectators are twice addressed as an assembled present multitude, once by the Pythia, where she calls upon the Greeks to come forward to consult the oracle ; and again, when Pallas by the Herald commands silence during the trial about to be held—so also the frequent addresses to the Heaven, Sun, &c. were probably directed to the real Heaven, Sun, &c.

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*Theatre*—1. In the first stage of the art no building was required for its representations ; in the country the Dionysian performances were generally held at some central point, where several roads met, as being most easy of access, and convenient in distance to all the neighbourhood ; in the city the public place was the ordinary site of exhibition. But when, at Athens, tragedy began to assume her proper dignity, and dramatic contests were becoming matter of national pride, the need of a suitable building was soon felt. A Theatre of wood was erected. This edifice fell beneath the weight of the crowds assembled to witness a representation, in which Æschylus and Pratinas were rivals. It was then that the noble theatre of stone was erected within the *Ἀναῖον*, or enclosure dedicated to Bacchus. In this theatre the master-pieces of Æschylus, Sophocles and Euripides were exhibited ; here too did Aristophanes pour forth his wit and sarcasm ; and here were seen the splendid contests of the Cyclic choruses.

2. The only detailed accounts left us on the Athenian Theatre are two—that of Vitruvius, the architect of Augustus, and that of Julius Pollux, his junior by two centuries ; from these accounts, aided by incidental hints in other authors,

and a reference to the several theatric remains in Græce, Asia-Minor, Italy, and Sicily, Genelli, an able scholar and architect of Berlin, has drawn up a very satisfactory statement, from which the following sketch is taken :—Writers of antiquity have thrown obscurity on the subject, by not handling it with that degree of accuracy and precision, which were necessary for the information of posterity, though not so for their contemporaries, to whom it was so well known ; and modern critics have done the same by confounding together the Greek and Roman Theatres, which differ most essentially in many parts.

3. The Dionysiac Theatre of Athens stood on the south-eastern side of the eminence crowned by the noble buildings of the Acropolis; this situation on the slope of a hill obviated the necessity of those immense substructions, which amaze the traveller in the remains of Roman Theatres ; this was the reason for selecting this situation, and not\* for the purpose of commanding a view of fine rural scenery, since the height of the stage wall must have shut out the prospect beyond it from one-half of the spectators. That this was the site of the Theatre of Bacchus, is strongly attested by the choragic monuments still existing in that quarter, and Stuart was mistaken when he thought he had discovered its ruins in those which are now judged to have belonged to the Odeion of Herodes. The hollow in the slope of the hill still indicates a place where the seats of the spectators must have been excavated. Though the seats however rose on a hollow slope, it is impossible to

\* And yet they sometimes took pains to select a beautiful situation ; thus the Theatre of Tauromenium in Sicily was so situated, that over the back ground of the scenes there was a view of *Ætna*.



imagine the orchestra, the dromos, and the stage, with its flanking walls, to have been situated any where but on even ground at the bottom.

4. To have a proper idea of the theatre, we may conceive it to be divided into three principal departments; one for the actors, which they called the scene; another for the spectators, under the general denomination of the theatre; and a third called the orchestra, allotted to the music, mimes, and dancers. To determine the situation of these three parts, and consequently the disposition of the whole, we may observe, that the annexed plan consists on one side of two semicircles, drawn from the same centre, but of different diameters, and on the other of a rectangle of the same length, but of half the breadth; the space between the semicircles was allotted to the spectators, the rectangle at the end to the actors, and the intervening area in the middle to the chorus: thus the entire outline of the building must have been that of a semicircle with its arch upwards, joined to a pretty broad parallelogram at its base. Between the apex of the semicircle and the rocks of the acropolis above it, some communication must have been opened; yet it must have been very narrow, in order to prevent the escape of the sound from below.

5. Thus from the level of the plain a semicircular excavation gradually ascended up the slope of the hill to a considerable height; round the concavity seats for an audience of thirty thousand persons rose, range above range, so formed that a line drawn from the top to the bottom would touch the extremities of every one of them, each seat being at such a distance from that placed over it, that the feet of the persons above could not touch those who were below: these seats thus descended from the top in concentric semi-

circles, which diminished as they approached and embraced the protruding crescent of the orchestra: the curvature of the seat-rows thus inclined the faces of all the spectators towards the centre of the building, so that the terminating seats on the right and left were duly opposite to each other, like those of our boxes nearest the stage. The tiers of benches were divided into two or three broad belts, by passages termed *διαζώματα*, (called in the Roman theatres “*præcinctiones*,”) and again, transversely into wedge-like masses, called *κέρκιδες*, (in Latin, “*cunei*,”) by several flights of steps radiating upwards from the level below to the portico above; the lower seats, as being better adapted for seeing and hearing, were considered the most honorable, and therefore appropriated to the magistrates, priests and senate; this space was named *Βουλευτικόν*; the body of the citizens were probably arranged according to their tribes; the young men of distinction sat apart in a division, entitled *Ἐφηβικόν*; there were also some *προεδρίαί*, or first seats allotted to those who had distinguished themselves by any signal services to the common-wealth; such in process of time became hereditary, and were appointed for particular families; all these were very near to the orchestra. The sojourners and strangers also had their places allotted them, and were admitted at only one of the festivals.

6. The spectators' or upper part of the theatre was inclosed by a massive semicircular wall, and within it a portico, or rather two or three porticos, (according to the number of stories, the most magnificent theatres always having three,) one raised above another, where the women were admitted, being the only places covered from rain and heat; the rest were entirely open, (as the amphitheatres in Spain,) not even covered with an awning as in the Roman theatres,

and all the representations were in the day time ; these porticos were adorned with statues, and surmounted by a balustraded terrace ; they also served as a station for the servants attending their masters to the play, and together with the Eumenic portico afforded a ready shelter for the audience during a sudden storm. Behind the whole mass of stage-building was an open space, covered with turf, and planted with trees ; around this ran the Eumenic portico, which had an open walk in the middle of it, and was the place of rehearsal for the chorus.

7. Twelve feet beneath the lowest range of seats lay a level space, partly enclosed by the sweep of the excavation, and partly extending outwards right and left in a long parallelogram ; this was called the Ὀρχηστρα. In the middle of the basis line of the orchestral crescent, stood a small platform, square, and slightly elevated, called Θυμελή,\* which served both as an altar for the sacrifices that preceded the exhibition, and as the central point, to which the choral movements were all referred ; it was so called, because in shape it resembled an altar ; that part of the orchestra, which lay without the concavity of the seats, and ran along on either hand to the boundary wall of the theatre, was called Δρόμος—the Roman *iter* ; its shape was that of a rectangle ; the wings, as they may be termed, of this δρόμος, were named Παρόδοι, and the entrances, which led into them through the boundary wall, were entitled Εἰσόδοι—the Roman *aditus*. The Thymele was sometimes made to represent a tomb, as in the Persæ and the Choëphoræ of

\* As the Thymele lay in the very centre of the whole building, it was very significant, that the chorus, which was in fact the ideal representative of the spectators, had its place in the very spot where all the radii from their seats converged into one point.

Æschylus. In the Roman theatre, the senators and chief magistrates sat in the orchestra, where, finding the inconvenience of the level, it was remedied by raising the seats a little above each other.

8. After enclosing the spectators and the interior orchestral crescent in one vast semicircle, the walls of the theatre ceased to describe a curve, and ran on straight to join the right and left extremities of the Paraskenia, or flanking buildings of the stage; of course they thus formed the two ends of the dromos, and the continuity of the masonry was interrupted only by the two grand entrances to the theatre; those entrances were covered above. On the side of the orchestra opposite the amphitheatre of benches, and exactly on a level with the lowest range, and so twelve feet above the orchestra, stood the platform of the Σκηνή, or stage, in breadth nearly equal to the diameter of the semicircular part of the orchestra, and communicating with the δρόμος by a double flight of steps. The stage was cut breadthwise into two divisions. The one in front called the Λογεῖον, (in Latin, pulpitum,) was a narrow parallelogram projecting into the orchestra. This was the station of the actors when speaking, and therefore was constructed of wood, the better to reverberate the voice; the front and sides of the Λογεῖον, twelve feet in height, adorned with columns and statues between them, were called τὰ Ὑποσκήνια; the term τὸ ὑποσκήνιον, was sometimes applied to the room\* beneath the stage; the Roman pulpitum was wider than the Greek Λογεῖον, because all the performers were obliged to act on it, the orchestra being given to the senators; on the other hand, the Grecian orchestra was larger

\* Here, probably, were placed the instruments that accompanied the actors throughout the drama.

than the Roman; the Greek actors were called *Scenici*, and the Choristers, *Thymelici*, from the places where they performed. The part of the platform behind the *Δογείον* was called the *Προσκήμιον*, and was built of stone, in order to support the heavy scenery, which was placed there. The Proscenium was backed and flanked by lofty buildings of stone-work, as high as the wall on the outside of the highest benches, representing externally a palace-like mansion, and containing within withdrawing-rooms for the actors and receptacles for the stage-machinery; a saloon in the first floor of the stage-house contained the actors, whilst they stood ready to enter on their parts; their dressing-rooms lay at its extremities; and adjacent to and in front of those, the apartments for the stage machinery. From the building behind there were three entrances to the stage, and the rank of the characters was marked by the door from which they entered; the highly-ornamented portal in the middle, with the altar of Apollo on the right, was assigned to royalty, and called *βασιλείος*; the two side entrances, called by Vitruvius, *hospitales*, to inferior personages; the *πρωταγωνιστῆς* entered through the centre door, the *δευτεραγωνιστῆς* through the right door, and the *τριταγωνιστῆς* through the left door. In a similar way, all the personages who made their appearance by the *Εἴσοδος* on the right of the stage, were understood to come from the country, whilst such as came in from the left were supposed to approach from the town. On each side of the Proscenium and its erections ran the *Παρασκήνια*, high lines of building, which contained spacious passages into the theatre from without, communicating on the one hand with the stage and its contiguous apartments, on the other, through two halls, with the *Παρόδοι* of the orchestra, and with the portico which ran round the topmost range of the seats.

9. Such was the construction and arrangement of the great Athenian Theatre ; its dimensions must have been immense ; if thirty thousand persons could be seated on its benches, the length of the Δρόμος could not have been less than four hundred feet, and a spectator in the central point of the topmost range must have been three hundred feet from the actor in the Λογείον.

10. The scenery of the Athenian stage corresponded with the magnificence of the theatre ; the age and city which witnessed the dramas of a Sophocles, the statues of a Phidias, and the paintings of a Zeuxis, possessed too much taste and talent to allow of aught mean and clumsy in the scenery of an exhibition so highly valued.

The massive buildings of the Proscenium were well adapted for the generality of tragic dramas, where the chief characters were usually princes, and the front of their palace the place of action ; but not unfrequently the locality of the play was very different ; out of the seven extant pieces of Sophocles there are but four which could be performed without a change of Proscenium ; the Œdipus Coloneus requires a grove, the Ajax a camp, and the Philoctetes an island solitude. In Comedy, which was exhibited on the same stage, the necessity of alteration was still more common. To produce the requisite transformations, decorations were introduced before the Proscenic buildings, which masked them from the view, and substituted a prospect suitable to the play ; these decorations were formed of woodwork below—plastic imitations of objects in wood ; above were paintings\* (καταβλήματα) on canvass, resembling

\* As in the Prometheus, where Caucasus is represented ; and in the Philoctetes, where the scene was the desert island of Lesbos, with its rock and cavern.

our scenes, and like them so arranged on perspective principles, as to produce the proper illusion. If Genelli be right, they spared not even the introduction of natural trees, to adorn the landscape of *Œdipus Coloneus*. Vitruvius says there were three kinds of scenes—the Tragic, Comic, and Satyric—the Tragic was ornamented with columns and statues and other regal things—the Comic had the appearance of private houses—the Satyric was ornamented with trees, caves, mountains, &c.

11. The stage machinery appears to have comprehended all that modern ingenuity has devised, and the dimensions of their theatre were favourable to illusion. At the back of the stage, at the three entrances, were the triangular machines for the scenery, called by the Greeks, *Περίακτοι*, which, as they turned on their own axis, might be shifted on any occasion, and exhibited three different views or changes of scene; these were not used in Tragedy, which required but one scene throughout, but probably at the end of it, to prepare the exhibition of the Comedy or Mime, which frequently succeeded each other, perhaps two or three times on the same day. The scene, according to Servius, was either *versilis* or *ductilis*, the change being effected either by revolution, or by withdrawing; the *versilis* would be turned by the *περίακτοι*. The *echœa* were round concave plates of brass, placed under the seats of the spectators, so disposed, by the most exact geometrical and harmonic proportions, as to carry the words of the actor in the most distinct manner to the farthest part of the building—the size of the theatre rendered them necessary. The\* *Θεολογείον* was a platform

\* *Æschylus* in the *Prometheus* introduces *Oceanus* riding on a griffin through the air, and the whole chorus of the *Oceanides*, consisting of fifteen persons, in a winged chariot.

surrounded and concealed by clouds, where the Deities were shown in converse. The *Αἴωραι* were a set of ropes, suspended from the upper part of the Proscenic buildings, which served to support and convey the celestial beings through the sky. The *Μηχανή* was a crane turning on a pivot, with a suspender attached, placed on the right or the country-side of the stage, and employed suddenly to dart out a God or a Hero, before the eyes of the spectators, there keep him hovering, till his part was performed, and then as suddenly withdraw him. The *Γέρανος* was something of the same sort, with a grapple hanging from it, used to catch up persons from the earth, and rapidly whirl them within the circle of scenic clouds;—Aurora was thus made to carry off the dead body of Memnon. The *Βροντεῖον* was a contrivance in the *ὑποσκήνιον*, or room beneath the *Λογεῖον*, where bladders full of pebbles were rolled over sheets of copper, to produce a noise like the rumbling of thunder. The *Κεραυνοσκοπεῖον* was a place on the top of the stage buildings, whence the artificial lightning was made to play through clouds, which concealed the operator. When the action was simply on earth, there were certain pieces of frame-work, the *Σκοπή*, *Τεῖχος*, *Πύργος* and *Φρυκτώριον*, representing, as their names import, a look-out, a fortress-wall, a tower and a beacon. These were either set up apart from the stationary erections of the Proscenium, or connected so as to give them, with the assistance of the canvass scene, the proper aspect; here a sentinel was introduced, or a spectator, supposed to be viewing some distant object.

The *Ἡμικύκλιον* was a semicircular machine placed, when wanted, on the country-side of the stage, which enclosed a representation of the sea or a city in the distance, towards



which the eye looked through a passage between cliffs, or an opening among trees. The *Στροφεῖον* and *Ἡμιστροφεῖον* were constructed like the *Ἡμικύκλιον*, but moved on a pivot, so that by a sudden whirl the object they presented might be shown or withdrawn in an instant. They were employed to exhibit heroes transported to the company of Deities, and men perishing in the waves of the sea, or the tumult of the battle.

The *Ἐξώστρα* or *Ἐκκύκλημα* (the latter expression is more usual) denotes the platform or small wooden stage, which, in passages of the Drama, where the interior of a house had to be exposed to the spectators' view, was pushed or wheeled forward (*ἐξωθεῖν*, *ἐκκυκλεῖν*) through the great portal in the stone-screen (*σκηνῆ*) at the back of the stage, and afterwards wheeled back (*εἰσκυκλεῖν*), when the interior had to be again withdrawn from view ; thus, in the *Agamemnon*, there is suddenly displayed to view (by means of the *Eccyclema*), the royal bathing apartment, with the silver laver, the corpse enveloped in the fatal garment, and *Clytæmnestra*, besprinkled with blood, and holding in her hand the reeking weapon, still standing with haughty mien over her murdered victim. Several instances of the *Eccyclema* occur in the Greek Tragedies, all of which agree in this, that the scenes brought before the eyes of the spectators are such as would naturally take place within doors ; accordingly, it is not employed when it would be as easy and proper for the persons who are the subjects of such scenes, to come out to view from the stage-doors—it is only employed, when the nature of the case makes it unavoidable—it is only when the persons or objects are unable of themselves to come out, that the spectator is, in a manner, conducted in. In almost all the instances of its use, it is

a scene of murder or bloody wounds which it brings to view; most of them exhibit groupes of the living and dead, arranged according to the rules of art; for in no other department did the Drama approximate so nearly to the province of Sculpture as in the *Ecceylema*.

Such were some of the devices for the scenes of heaven and earth; but as the Ancient Dramatists brought their personages frequently from Tartarus, other provisions were required for their due appearance. Beneath the lowest range of seats, under the stairs, which led up to them from the orchestra, was fixed a door, which opened into the orchestra, from a vault beneath it, by a flight of steps, called *Χαρώνιοι κλίμακες*; through this passage entered and disappeared the shades of the departed; thus in *Æschylus*, the ghost of *Clytæmnestra* rushes in by this way to awaken the *Eumenides*. Somewhat in front of this door and steps, was another communication by a trap-door with the vault below, called *Ἀναπίεσμα*: by means of which any sudden appearance like that of the *Furies* was effected. A second *Ἀναπίεσμα* was contained in the floor of the *Δογείον*, on the right, or country-side, whence marine or river Gods ascended, when occasion required. In Tragedy the scene was rarely changed, in Comedy frequently; to conceal the stage during this operation, a curtain called *Ἀύλαια*, wound round a roller beneath the floor was drawn up (not let down, as it now is) through a slit between the *Δογείον* and *Proscenium*.

12. This Theatre was commenced in Ol. 70.1, but the building was not completed till about Ol. 100; it was, however, made use of during this interval, though not completed; we cannot suppose that the plays of the great Tragedians were still exhibited in a wooden Theatre, whilst

even the insignificant Epidaurus had obtained from the hands of Polyeletus, a contemporary of Phidias, a magnificent Theatre. The more ancient name of the *Δογέϊον* was *Ὀκρίβας*. The Greek Theatres were, in the strict sense of the word, temples, the several parts of which had their origin in religious ceremonies. The upper apartments of the buildings at the back and flank of the stage were termed *Ἐπισκήνια*; in them the movements were executed by which the phenomena of stage-exhibition were represented. The *Διονυσιακοὶ τεχνῖται* were the performers employed in the scenic representations—the French have preserved this appellation in their term “Artistes.”

13. The curtain was not at first usual on the Attic stage. In the dramas of Æschylus and Sophocles, the stage, at their opening, is evidently empty, and requires no preparations which need to be withdrawn from the eyes of the spectators; but in many pieces of Euripides, and perhaps in the *Œdipus Tyrannus*, the scene is peopled at once, and presents a stationary group, which could not well have been formed under the eyes of the spectators.

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*Scenic Dresses, &c.*—1. The actors of Greece never appeared on the stage without masks. In the first age of the Drama, they disguised their faces with wine-lees, or a species of pigment called *Βατραχεῖον*, also with false-hair, &c. Masks, however, were soon invented, according to Suidas, by Choerilus—to Horace, by Æschylus—Aristotle confesses his ignorance of the inventor: the mask was first termed *πρόσωπον*, and subsequently *προσωπεῖον*; they were of various kinds, to express every age, sex, country, complexion, &c. That used in tragedy was a kind of helmet, covering the whole head, representing not only the face, but the

beard, hair, and eyes, and in the women's masks, all the ornaments of the cap; being made of different materials, according to the several improvements it received from time to time. The first masks were made of the leaves of a plant, to which the Greeks on that account gave the name of *προσώπιον*. Virgil mentions them as made of the bark of trees, "oraque corticibus sumunt horrenda cavatis," and Pollux tells us they were made of leather, lined with cloth; the most perfect were of wood, executed with the greatest care, by sculptors of the first rank, who received their directions from the Poet; the tragic masks had large expanded mouths, and were generally copied from the busts or statues of the persons represented, thus conveying an exact resemblance of them, which gave an air of probability to the whole. The mask which represented ghosts was called *μορμολύκειον*, and that for Furies, *γοργόνειον*. The arguments in favour of masks are the following:—(1) they gave an opportunity to the few actors of playing several parts without being discovered; (2) the large opening of the mouth was so contrived as to make the voice more loud and distinct, a necessary matter in their very large theatres; (3) in those large theatres they were necessary, in order to enlarge the features, as the cothurnus and the *κόλπωμα*, to enlarge the height and size of the actors—(4) at such a distance the natural expression of the eyes and countenance must, at all events, have been lost. The face, however, is the best index of the mind, and thus the Greeks sacrificed propriety, truth and reason, to magnificence and vanity. It is said by Plutarch and other historians, that Athens spent more in dramatic representations than in all her wars.

2. As the Ancients thought that their Heroes and Demi-

gods far surpassed the size of common mortals, they raised them by the cothurnus; it was the ancient Cretic hunting boot; for tragic use it was soled with cork to the thickness of three inches; it was laced up in front as high as the calf, which kept the whole tight and firm in spite of the enormous sole; it was not worn by all tragic characters, nor on all occasions; thus Agamemnon is introduced by Æschylus not in buskins, but in sandals; the cothurnus was similar to the high cork shoe, bound with tin or silver, worn by the Spanish women, called a chioppine, which, it appears from Shakspeare, was used on our own stage—"Your Ladyship is nearer heaven than when I saw you last, by the altitude of a chioppine." (Hamlet, Act II. Scene 7.)

3. The sandal raised by a cork sole was called ξμβατος. The ladies and chorus had also the buskin, but that of the latter had only an ordinary sole; these buskins were of various colours; white for ladies, red for warriors, purple for Bacchus; slaves wore the low shoe, called the sock, which was also the shoe worn by the comic actor.

4. The κόλπωμα, or stuffing, swelled out the person to heroic dimensions—it added expansion to the chest and shoulders, and muscular fulness to arm and limb.

5. The dresses were very various. There was the χιτῶν ποδηρῆς for Gods, heroes and old men; that for hunters, travellers, and young nobles and warriors, when unarmed, was shorter, and sat close to the neck. The girdle for heroes was that called the Persian. It was very broad, made of scarlet stuff, and fringed at the lower edge. Goddesses and ladies wore one broad and plain, of purple and gold. The σύρμα or σύρτος, was a long purple robe for Queens and Princesses, with a train which swept the ground. The χύστις was a short train with short sleeves

drawn over the *χιτῶν ποδηρής*. Slaves wore the *ιμάτιον*, a kind of short shirt, or the *ἔξωμις*, a shirt with only a sleeve for the right arm; the left was bare to the shoulder. Herdsmen and shepherds wore the *διφθέρα*, a goatskin tunic without sleeves. Hunters had the *ιμάτιον* and a short horseman's cloak of a dark colour. The *palla* or mantle for heroes was ample enough to cover the whole person; so large also was the ladies *πέπλον*, of fine cloth embroidered; matrons wore this *peplum* fastened veil-like on the head; virgins, clasped on the shoulder. The *peplum* of a Queen was like that assigned to Juno, decked with golden stars, and fastened behind the diadem; warriors wore every variety of armour, with plumed helmets. The dress of the Gods was particularly splendid; Bacchus, for instance, was represented in a saffron-coloured inner vest, rich with purple figures and golden stars, and falling in many folds to the ground; over this inner robe was thrown the *Palla* of purple also, and such was the colour of his buskins. There were also broad embroidered girdles made use of (*μασχαλιστήρες*)—sitting high on the breast—the head-dress was called *ὄγκος*. As in the Dionysian ceremonies, so also in Tragedy, there was but little distinction between the male and female apparel. In speaking of heroes, the Tragedians very often call their dress *πέπλος*, a garb never worn at that period by males in common life. In the ancient Mosaics, one is constantly in danger of confounding Heroes with Heroines, unless where the old equestrian *chlamydes* are thrown over the long, bright-coloured tunics, or weapons added, or masks characterised by some marked difference. The Comic dresses were, of course, chiefly those of ordinary life, except during an occasional burlesque upon the Tragic equipment.

6. From the splendor of the dresses, &c. &c. furnished by the χορηγοί, the words χορηγέω and χορηγία were used to denote splendor of equipment and liberality of expenditure, and this extended application of the words passed to the inspired writers; thus in 1 Pet. iv. 11, we meet with a fine application of the verb to the Divine source of spiritual strength, supplying those with it who set themselves apart for the office of the ministry—*εἴ τις διακονεῖ, ὡς ἐξ ἰσχύος, ἧς χορηγεῖ ὁ θεός*. The compounds ἐπιχορηγέω and ἐπιχορηγία, occur also with special emphasis in particular cases, and in none more so than when they are used to express the all-powerful operation of Divine grace, as in 2 Cor. ix. 10, where St. Paul borrows an image from Isaiah, the fertilizing influence of moisture on the earth, whereby it is enabled to supply nourishment in abundance (ἐπιχορηγεῖν) to the husbandman: or again, advancement in spiritual graces, as in the well-known exhortation of St. Peter, 2 Ep. i. 5, ἐπιχορηγήσατε ἐν τῇ πίστει, &c., where the meaning is of greater force than the one conveyed in our version; or finally, the preserving and uniting power exerted by Christ on behalf of his visible Church, as in Col. ii. 19. With these texts, we may compare Phil. i. 19, wherein ἐπιχορηγία is used in a sense of like emphasis to that mentioned above. No appellation also was more common among the Greek ecclesiastical writers than χορὸς was for the body of true believers united under one Head; examples of this occur frequently in Chrysostom; thus in his sixth Homily on the Acts we meet with ὁ κορυφαῖος τοῦ μακαρίου χοροῦ—and κορυφαῖος τῶν ἀποστόλων, τοῦ χοροῦ τῶν μαθητῶν, &c. These designations lead us to contemplate the Christian community in all ages as essentially one, and deriving its union from the Divine Choragus, who dispenses his gifts freely and liberally.

7. To return to the mask, which bore so prominent a part in the dress of the actor; it was also often made of bronze or copper, and so constructed as to give great power to the voice; this was effected by connecting it with a tire or periwig (*πηνίκη, φενάκη*, hence *φενακίζειν*, to deceive) which covered the head, and left only one passage for the voice, which was generally circular, (the *os rotundum*,) so that the voice might be said to sound through it—hence the Latin name for a mask—*persona a personando*. The greatest possible care was bestowed upon the manufacture of masks, and there was a different kind for almost every character. Julius Pollux divides the tragic masks alone into twenty-six classes; the Comic masks were much more numerous. He specifies only four or five kinds of Satyric masks. Most of the male wigs were collected into a foretop, (*ὄγκος*) which was an angular projection above the forehead, shaped like a  $\Delta$ , and was probably borrowed from the *κρωβύλος* of the old Athenians. The female masks, however, were often surmounted in a similar manner. The object of this projection was to give the actor a height proportioned to the size of the theatre, for which the *cothurnus* was also intended. A male and a female mask may be seen in the British Museum, the former has a foretop nearly as high as all the rest of the mask. The masks were coloured, and the art of enameling or painting bronze was much esteemed in the time of Æschylus.



# CHRONOLOGY

## OF

# THE GREEK DRAMA.

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B. C.	Olym	The Drama.	Contemporary Persons and Events.
708	18.1.	Archilochus.	Gyges of Lydia.
693	21.4.	Simonides of Amorgus.	
610	42.3.	Arion and Stesichorus.	Pisander of Corinth.
594	45.3.	Solon.	
562	54.3.	Susarion.	Usurpation of Pisistratus, B.C. 560.— Accession of Cyrus, B.C. 559.
549	57.4.		Death of Phalaris.
546	58.3.	Hippoxax, an Ephesian, a writer of Iambics, flourished in the times of Cræsus and Solon.	
544	59.1.	Theognis.	
535	61.2.	Thespis first exhibits.	Anacreon, Ibycus, Pythagoras.
525	63.4.	Æschylus born.	Cambyzes conquers Egypt.
523	64.2.	Chœrilus first exhibits.	
520	65.1.	Melanippides, a dithyrambic writer, flourished.	
519	65.2.	Birth of Cratinus, the Comic Poet.	Pindar born the year after.
511	67.2.	Phrynichus first exhibits.	Expulsion of the Pisistratidæ, B. C. 510—of the Tarquins, B.C. 509.
508	68.1.	Institution of the χορός ἀνδρῶν. Lasus of Hermione, the dithyrambist	Heraclitus and Parmenides, the philo- sophers, and Hecataeus, the historian.
500	70.1.	Epicharmus perfects Comedy, long be- fore Chionides, in Hiero's reign, lived 97 years.	Birth of Anaxagoras.
490	70.2.	Æschylus, aged 25, first exhibits.	Ionian war commences, and Sardis burnt
495	71.2.	Birth of Sophocles.	Miletus taken, B.C. 494.
490	72.3.	Æschylus at Marathon, æt. 35.	Miltiades.
487	73.2.	Chionides first exhibits.	Dinolochus, a Syracusan or Agrigen- tine. Myles, a Comic Poet, exhibits at Athens.

B. C.	Olym.	The Drama.	Contemporary Persons and Events.
484	74.1.	Æschylus gains his first prize.	Birth of Herodotus, also of Achæus, a tragic writer,
480	75.1.	Birth of Euripides.	Thermopylæ, Salamis—Leonidas, Aristides, Themistocles—Pherecydes, the historian—Gelon of Syracuse.
477	75.4.	The <i>Nāsoi</i> of Epicharmus represented.	Hiero succeeds Gelon, B.C. 478.
476	76.1.	Phrynichus victor with his <i>Phœnissæ</i> , Themistocles Choragus.	Simonides, æt. 80, gains the prize <i>Ἀνδρῶν Χορῶν</i> .
472	77.1.	Æschyli <i>Phineus</i> , <i>Persæ</i> , <i>Glaucus</i> , <i>Prometheus</i> .	Birth of Thucydides, B.C. 471.
468	78.1.	First Victory of Sophocles, probably with his <i>Τριπτόλεμος σατυρικός</i> —Æschylus goes to Sicily.	Socrates born; Mycenæ destroyed by the Argives; death of Simonides, B.C. 467.
458	80.3.	Æschyli <i>Ὀρεστεία</i> , again retires to Sicily.	Anaxagoras—Birth of <i>Lysias</i> .
456	81.1.	Æschylus dies—æt. 69.	Herodotus at Olympia.
455	81.2.	Euripides exhibits his <i>Πελοιάδες</i> —æt. 25, and gains the third prize.	End of the Messenian and Egyptian wars—Empedocles and Zeno—Pericles
454	81.3.	Aristarchus of Tegea, the Tragic Poet, and Cratinus the Comic poet flourished	
451	82.1.	Ion of Chios begins to exhibit.	
450	82.2.	Crates, the Comic Poet, exhibits.	Bacchylides, the lyric poet flourishes—Archeleus the philosopher.
448	83.1.	Cratini <i>Ἀρχίλοχοι</i> .	Death of Cimon, B.C. 449.
447	83.2.	Achæus Eretriensis, the tragedian.	Battle of Coronæa.
441	84.4.	Euripides gains the first prize.	Herodotus and Lysias go with the colonists to Thurium, B.C. 443.
440	85.1.	A decree to prohibit comedy.	The Samian war, in which Sophocles is colleague with Pericles.
437	85.4.	The prohibition of comedy is repealed.	Isocrates born, B.C. 436.
436	86.1.	Cratinus conquers.—Three victories of his are recorded after the repeal of the decree, viz., B.C. 425, 421 & 423.	
435	86.2.	Phrynichus, the comic poet, exhibits.	Sea-fight between the Corinthians and Corcyræans.
434	86.3.	Lysippus, the comic poet, conquers.	Andocides, Meton, Aspasia, Callias.
431	87.2.	Euripidis <i>Μήδεια</i> , <i>Φιλοκλήτης</i> , <i>Δίκτυς</i> , <i>Θερμισαί</i> .	Attempt of the Thebans on Plataea—Hippocrates. Aristomenes, the comic poet.
430	87.3.	Hermippus, the comic poet, ridiculed Pericles.	Plague at Athens.
429	87.4.	Eupolis exhibits—Born B.C. 446.	Siege of Plataea—Birth of Plato.
428	88.1.	Euripides <i>Ἰππόλυτος</i> .	Anaxagoras dies—Plato the comic poet.
427	88.2.	Aristophanis <i>Δαιταλείς</i> .	Surrender of Plataea—Gorgias of Leontium.
426	88.3.	Aristophanis <i>Βαβυλώνιοι</i> .	Tanagra.

B. C.	Olym.	The Drama.	Contemporary Persons and Events.
425	88.4.	Aristophanes first with the <i>Ἀχαρνεῖς</i> , Cratinus second with the <i>Χειμαζόμενοι</i> , Eupolis third with the <i>Νουμηνία</i> .	Cleon at Sphacteria.—Sixth year of the Peloponnesian war.
424	89.1.	Aristophanes first with the <i>Ἰππείδης</i> , Cratinus second with the <i>Σάτυροι</i> ; Aristomenes third with the <i>Ὀλοφυρμοί</i> .	Xenophon at Delium—Amphipolis taken from Thucydides by Brasidas.
423	89.2.	Cratinus first with the <i>Πυτίνη</i> . Ameipsias second with the <i>Κόννος</i> ; Aristophanes third with the <i>πρώται Νεφέλαι</i> .	The year's truce with Lacedæmon—Alcibiades begins to act in public affairs.
422	89.3.	Aristophanis <i>Σφήκες</i> & <i>αἱ δεύτεραι Νεφέλαι</i> .	Brasidas and Cleon killed at Amphipolis.—Cratinus dies.
421	89.4.	Eupolidis <i>Μαρικᾶς</i> et <i>Κόλακες</i> .	Truce for fifty years with Lacedæmon.
420	90.1.	Eupolidis <i>Ἀυτόλοκος</i> et <i>Ἀστράτευτοι</i> , Pherecratis <i>Ἄγριοι</i> .	Treaty with the Argives.
419	90.2.	Aristophanis <i>Εἰρήνη</i> .	Thirteenth year of the war.
416	91.1.	Agathon gains the tragic prize.	Capture of Melos.
415	91.2.	Xenocles first; Euripides second, with his <i>Τρωές</i> , <i>Ἀλεξάνδρος</i> , <i>Παλαμήδης</i> , and <i>Σίσυφος</i> .	Archippus, the comic poet, gains his single prize—Expedition to Sicily.
414	91.3.	Aristophanis <i>Ἀμφιάραος</i> ( <i>εἰς Δήναια</i> .)	
414	91.3.	Ameipsias first; Aristophanes second with the <i>Ὀρνίθες</i> ; Phrynichus third ( <i>εἰς ἄστυ</i> ).	
413	91.4.	Hegemonis <i>Γιγαντομαχία</i> —first who introduced parody on the stage.	Destruction of the Athenian army before Syracuse.
412	92.1.	Euripidis <i>Ἀνδρομέδα</i> .	Lesbos, Chios, and Erythræ revolt.
411	92.2.	Aristophanis <i>Λυσιστράτη</i> and <i>Θεομοφοριάζουσαι</i> .	The 400 at Athens.
409	92.4.	Sophocles first with the <i>Φιλοκτήτης</i> .	
408	93.1.	Euripidis <i>Ὀρέστης</i> —Aristophanis <i>Πλοῦτος</i> .	Birth of Antiphanes, a poet of the middle comedy.
406	93.3.	Euripides dies, æt. 75—Expense of the dramatic exhibitions divided between two Choragi.	Arginusæ—Dionysius becomes master of Syracuse—Philistus, the Sicilian historian.
405	93.4.	Sophocles dies, æt. 90—before the Lænean festival.	Cægorotamos—Conon.
405	93.4.	Aristophanis <i>Βάτραχοι</i> , first; Phrynichi <i>Μούσαι</i> , second; Platonis <i>Κλεοφῶν</i> , third.	The Thirty at Athens.
404	94.1.	Sannyrion flourished.	
401	94.3.	Sophocles <i>Ἰοιδίπους ἐπὶ Κολώνῳ</i> , exhibited by his grandson Sophocles, son of Ariston, who first exhibited in his own name, B. C. 396, gained twelve victories.	Xenophon with Cyrus—Ctesias, the historian—Plato—Telestes gains a dithyrambic prize.
398	95.2.	Astydamas, a tragic writer, exhibits.	Philoxenus, Timotheus and Telestes, dithyrambic poets, flourished.

B.C.	Olym.	The Drama.	Contemporary Persons and Events.
393	96.4.	Xenarchus, the Mimographus in the Court of Dionysius, during the Rhegian war.	
392	97.1.	Aristophanis <i>Ἐκκλησιάζουσαι</i> .	Agésilau8 —Plato the comic poet.
388	98.1.	Aristophanis <i>Παῦτο8 β'</i> —now only one prize for comedy—expense of tragedy also retrenched. Two tragic χορηγίαι between B. C. 394 and 388, cost 5000 drachmæ—in B.C. 410, one cost 3000.	
387	98.2.	Antiphanes begins to exhibit, æt. 20.	Peace of Antalcidas.
386	98.3.	Theopompus, last poet of the old comedy.	
376	101.1.	Eubulus, Araros, son of Aristophanes, and Anaxandrides, comic poets, writers of middle comedy.	
372	102.1.	Astydamas, the younger, gains the first prize in tragedy.	
368	103.1.	Aphareus, the tragedian, exhibits.	
367	103.2.	Dionysius gains the tragic prize with the <i>Λύτρα Ἐκτορο8</i> .	
356	106.1.	Alexis, the comic poet.	Alexander born—Dionysius expelled—Timotheus, the musician, dies.
352	105.1.	Theodectes of Phaselis, the tragic poet.	
350	105.3.	Demosthenes χορηγὸ8.	
249	105.4.	From a passage in Demosthenes it appears there are still three annual festivals of Bacchus, at which Dramatic pieces were presented— <i>τὰ ἐν Πείραισι</i> , <i>τὰ Δήναια</i> — <i>τὰ ἐν Ἄστει</i> —at this time the expense of tragic exhibitions less than that of the χορὸ8 ἀνδρῶν.	
348	106.1.	Heraclides, the comic poet.	Demosthenes against Midias—Philip and the Olynthian war.
342	109.3.	Birth of Menander—lived 51 years.	Timoleon at Syracuse—Isocrates—Aristotle.
237	110.4.	Lycurgus, the orator, restored the credit of comic exhibitions at the Leænan festival, and enacted honors for the three great tragic poets.	
336	111.1.	Amphis, the comic poet, still exhibits, viz. the <i>Κουρί8</i> .	Philip assassinated.
335	111.2.	Philippides, the comedian, one of the six selected as standards of the new comedy.	
333	111.4.	Theodectes was dead when Alexander visited Phaselis, where he honored his memory.	
332	112.1.	Stephanus, the comic poet.	Siege of Tyre.

B.C.	Olym.	The Drama.	Contemporary persons and Events.
330	112.3.	Philemon exhibits, a little earlier than Menander—lived 97 years.	Darius slain.
327	113.2.	'Αγὴν, δράμα σατυρικόν, exhibited in Alexander's camp, on the banks of the Hydaspes, after the revolt of Harpalus.	
324	114.1.	Timocles still exhibits—ridicules the leading orators for taking bribes from Harpalus.	Alexander dies—Demosthenes dies, B.C. 322.
321	114.4.	Menandri 'Οργή—with which he was successful, æt. 21.	
320	115.1.	Diphilus of Sinope.	
316	116.1.	Alexidis 'Ιπποζ.	
307	118.1.	Demetrius, the comic poet.	Epicurus—Agathocles.
304	119.1.	Archedippus, Philippides, Anaxippus, comic poets, flourished—Philippides ridiculed the honors paid to Demetrius Poliorcetes, through the influence of Stratoles the demagogue.	
291	122.2.	Death of Menander.	Arccsilaus.
289	122.4.	Posidippus begins to exhibit, the last writer of new comedy. Rhinthon flourished.	
283	124.2.	Sopater of Paphos still continues to exhibit comedy, flourished more than forty years.	
280	125.1.	Sotades.‡	War with Pyrrhus.
230	137.3.	Macho the comedian.	
200	145.1.	Apollodorus the Carystian.	Plautus dies.

## CHAPTER IV.

### MISCELLANEOUS OBSERVATIONS.

1. THE *Œdipus Rex* and *Philoctètes* of Sophocles have been most admired by modern critics, the former for the artificial complication of the plot, the latter for the masterly delineation of character; but each of his tragedies is resplendent with its own peculiar excellence. In the *Antigone*, we have heroism exhibited in the most purely feminine character; in the *Ajax*, the manly sense of honor in all its strength; in the *Trachinian women*, the female levity of *Dejanira* is beautifully atoned for by her death, and the sufferings of *Hercules* are worthily depicted; the *Electra* is distinguished by energy and pathos; and the *Œdipus at Colonus* by a touching mildness and peacefulness. Schlegel prefers the last, because it is most expressive of the personal character of Sophocles.

2. The difference between the characters of *Æschylus* and Sophocles is strikingly seen in the *Eumenides*, and the *Œdipus at Colonus*, as these two pieces were composed with similar intentions; in both, the object is to set forth the glory of Athens, as the holy habitation of Justice and Humanity; in the patriotic and free-spirited *Æschylus*, this is effected by a judicial procedure; in the pious Sophocles, by a religious one, even the death-devotion of *Œdipus*; the *Furies* are very prominent in the *Eumenides*, in the

Œdipus they are kept in the back-ground, and only mentioned by euphemistic designations.

3. The *Antigone* and *Ajax* of Sophocles refer to the sacred rites of the dead and the importance of burial; in the former, the whole action turns upon this; in the latter, this alone gives a satisfactory conclusion to the piece.

4. The *Trachinian women* is the most imperfect of the plays of Sophocles.

5. Schools of Dramatic Art were formed at Athens, the pupils in which used to assist their masters in composing their plays; thus Euripides was assisted by Cephisophon.

6. Sophocles mourned for the death of Euripides, and on the exhibition of one of his plays, shortly after that event, did not allow his actors the usual ornament of the wreath.

7. Euripides abolished the essence of Tragedy; that essence consisted in the prevalence of the idea of Destiny, in the ideality of representation, and the significance of the chorus. In Euripides, Destiny is seldom the invisible spirit of the Poetry, in his hands it degenerates into chance. The mutual subordination of ideal elevation, character, and passion, which we find observed by Sophocles, and also in the sculpture of the Greeks, he has exactly reversed; to him passion is the most important, then he thinks of character, then occasionally he seeks to add grandeur and dignity, though he frequently makes his characters needlessly vile, for instance, his *Menelaus* in the *Orestes*; and thus Sophocles said that "he himself formed men as they ought to be, Euripides as they are." The Chorus, in his treatment of it, becomes for the most part, an extra-essential ornament; its odes are often quite episodic, without reference to the action, with more glitter than sublimity. He fre-

quently made use of the Parabasis, or address of the chorus to the audience, a privilege enjoyed only by the old Comedians, and in so doing, so much forgot himself, that in the Danaïdes, he made the chorus, consisting of women, use grammatical inflexions which belong only to the male sex.

8. In the accompanying music he adopted all the innovations of Timotheus, and chose tunes which were most suitable to the softness of his poetry; in the same manner he proceeded in his treatment of the metres; his versification is luxuriant, and flows over into anomaly; and the same dissolute and unmanly character reveals itself in the rhythms of his choral odes.

9. His object is always to be touching, and for this he not only violates propriety, but sacrifices the connexion of his piece; with much parade of moral apothegms, the scope of his pieces, and the impression which they produce are sometimes very immoral; thus his praise of riches in the mouth of Bellerophon, "if Aphrodite be glittering as gold, she well deserves the love of mortals"—this, as also the blasphemous language he makes Ixion use, he justified by saying they were both punished at the end of the piece; his verse, ἡ γλῶσσ' ὁμώμοχ', ἡ δὲ φρήν ἀνώμοτος, expresses the "reservatio mentalis" of the casuists; and another verse of his, "for sovereignty's sake it is worth while to do wrong," was frequently in the mouth of Cæsar. Whilst he was the first to give importance to female characters, by making the wild passion of a Medea, and a Phædra, the main subject of a Drama, he is notorious for his hatred of females. As he varied with much caprice from the commonly received mythology, there was a necessity for explaining this variation in his Prologues, which makes the opening of his plays very monotonous; the alternation of single verse and verse



he carries to an immoderate length ; and by the introduction of long speeches, he sought to make his poetry entertaining to the Athenians, by its resemblance to their favorite occupation of pleading or hearing causes ; hence Quintilian recommends him to the young orator. In the familiar tone of some of his speeches, and in his approximation to the ludicrous, as, for instance, in his description of the voracity of Hercules, he is a forerunner of the new comedy, the principal writers of which, Menander and Philemon, admired him much, whilst Aristophanes on the other hand as much despised him ; he is, however, excellent when the subject leads mainly to pathos, and when the pathos itself calls for moral beauty ; whilst inferior to Sophocles and *Æschylus*, he is superior to those who followed him. The relative merits of the three Poets may be seen by comparing their three plays which are extant on the same subject, the avenging murder of Clytæmnestra by Orestes, viz. the *Choëphoroi* of *Æschylus*, the *Electra* of Sophocles, and the *Electra* of Euripides ; the *Electra* of Sophocles is decidedly the best of the three ; that of Euripides is the worst even of his own extant plays.

10. The *Hippolytus* is the best of Euripides' plays ; the *Bacchæ* holds the second place ; the *Alcestis* is the most moral. In the *Hecuba* and *Hercules furens* there are two wholly distinct actions carried on throughout each play ; in nine out of his eighteen tragedies a God must descend to untie the knot ; such pictures of universal woe, of the fall of flourishing families and states from the greatest majesty into the deepest distress, as those presented in the *Troades*, has probably obtained for Euripides from Aristotle, the name of the most tragic of poets. In his works we have three instances of women sacrificed, who become affecting

from their self-devotion, Iphigenia, Polyxena, and Macaria; the voluntary death of Alcestis and Evadne belong, in some measure, to the same class. The most amusing of all tragedies, and more like a comedy, is his *Helena*; it is founded on the idea that Helen was left in Egypt, whilst the Greeks and Trojans fought for a phantom; the *Rhesus* is disputed to be his, but it would seem to belong to Euripides, from the accurate description given in it of the starry heavens; the chief value of his *Cyclops* is its rarity, it being the only Satyric Drama extant.

11. Agathon was the first who forsook mythology, as the material of the Drama, and wrote Tragedies with purely fictitious names (one of which was called the *Flower*); which formed a transition to the newer Comedy.

12. The Tragedies of the Alexandrine literati (if we may judge from the *Alexandra* of Lycophron, the only one extant) were very wretched.

13. The old Comedy is the thorough antithesis to Tragedy—the parody of Tragedy, not merely of single passages, but of the whole form of Tragic Poetry, even of the music, dance, and scenery. Tragedy is the highest earnestness of Poetry, and so directs the mental powers to one end; Comedy is altogether sportive, and so consists in the seeming absence of purpose; in Tragedy, the monarchical constitution is in force; Comedy, on the contrary, is democratic poetry; in Tragedy, the animal nature of man is subordinate to the spiritual; in Comedy, the spiritual to the animal; Tragedy loves harmonious unity; Comedy lives in chaotic confusion. Whilst the modern Comedy never rises above private and family life, the old Comedy was political throughout, and therefore the Chorus, as representing the public, was essential to it; the Chorus also serves to

complete the parody on the tragic form, and contributes to the expression of festal mirth. The most remarkable peculiarity of the comic chorus is the parabasis, or address from the chorus to the spectators in the name of the Poet, and without the least reference to the subject of the Play; the parabasis is at variance with the essence of dramatic representation, for, according to this, the Poet ought to disappear behind his characters, and these ought also to speak and act as though there were no spectators; its invention was probably occasioned by the circumstance, that the Comedians had not the abundant materials of the Tragedians for filling up the intervals during which the stage was empty, by odes full of sympathy and enthusiasm. The object of Tragic and Comic Poetry may be thus expressed: Tragedy, by painful emotions, elevates us to the most dignified views of human nature; Comedy calls forth the most unrestrained mirth from a degrading contemplation of human nature. Tragedy, being quite exhausted, died a natural death; Comedy a violent one, being robbed by a sovereign decree of its unbounded freedom; it flourished as long, and no longer than Athenian freedom.

14. The old Comedy being the intoxication of Poetry, the Bacchanalia of mirth, we may see why the Dramatic art was dedicated to Bacchus. The language of Aristophanes is pure Attic; he observes the laws of metre no less strictly than the Tragedians; he at first exhibited his Comedies in another person's name, and first appeared in his own character in his "Knights," in which he attacked Cleon; with the exception of this attack on Cleon, and of those on Euripides, his other plays are not directed against individuals; his "Birds" is the most purposeless of all his plays, and therefore one of the most delightful; he declares

his "Clouds" to be his most elaborate composition, and yet it was twice unsuccessful; he changes the scene in his "Peace" and in his "Frogs," even whilst the actors are on the stage; the "Wasps" is the weakest of his plays; of his plays, the "Knights" is most in the style of Cratinus, the "Birds" in that of Eupolis.

15. The peculiarity of the Middle Comedy is made by some to consist in the abstinence from personal satire, and from the introduction of real persons; though in many of the plays of Aristophanes the personages are fictitious, and there is no personal satire; by others, in the omission of the Chorus; perhaps, however, an accidental circumstance led to the omission of the Chorus; it was a great expense to furnish the Chorus, when then Comedy ceased to be political, and was confined to private life, and thus lost its festal dignity, and was degraded into a mere amusement, the Poet no longer found any rich patrons who would furnish the Chorus. Platonius makes the Middle Comedy to be a parody of all serious poetry, whether epic or tragic, and gives as instances the *Cæolosicon* of Aristophanes, and the *Ulysses* of Cratinus; but parody was much used by the authors of the old Comedy. The truth is, there may have been many intermediate degrees between the Old and New Comedy, but a transition from one species to another does not itself constitute a species.

16. Euripides lowered the tone of Tragic Poetry from its ideal elevation, and came nearer to common reality, both in the characters and the dialogue; he also aimed at conveying useful instruction on the proper conduct of civil and domestic life; he was the forerunner of the New Comedy; apothegms of Euripides are even ascribed to Menander and *vice versa*. The New Comedy borrows a touch of earnestness

from Tragedy ; it is a mixture of sport and earnest ; the place of Destiny in Tragedy is, in the New Comedy, occupied by Chance ; its morality is the morality of prudence ; the old Comedy is fantastic, purposeless, and resolves itself into nothing ; the new Comedy has in common with Tragedy a formal complication, and unravelling of the plot ; like Tragedy, it connects the incidents as cause and effect, except that it takes the law of this connexion, as it exists in experience, whereas in Tragedy, it is referred to an idea ; Tragedy moves in an ideal world ; the old Comedy in a fantastic ; the new Comedy is a true picture of existing manners, a strict copy of reality.

17. Versification would not seem to be essential to Comedy ; that the Greeks wrote Comedy always in verse would seem the result of accident, sciz. from the great extent of their stage, in which, verse, from its more emphatic delivery, was more audible ; but the Mimes of Sophron, which were pictures of real life, in dialogues, were written in prose, and even in the versified Comedy, the language must, in its choice and combination of words, be, not at all, or very little, removed from that of common conversation.

18. The new Comedy, being a composite species formed out of tragic and comic, poetic and prosaic elements, may include a variety of subordinate species, according as one or the other element preponderates in them ; if the Poet plays in sportive humour with his own inventions, the result is a farce ; if he confines himself to the ludicrous in situations and characters, avoiding all serious matter, we have a pure comedy ; in proportion as the earnest tone prevails, it assumes the character of the instructive or affecting comedy ; and from this but a step remains to the tragedy of common life ; thus, there are many touching passages in Terence, particularly the first scene of the *Heautontimorumenos*.

19. A distinction is made between plays of character and plays of intrigue; a good comedy must always be both, otherwise it will either want intrinsic value or interest; sometimes the one, sometimes the other may preponderate. In the characters of Comedy, there prevails either the Comic of observation, or the knowingly and confessedly Comic; the former prevails in the finer Comedy, the latter in low Comedy or farce; there is also a third, viz. the Comic of caprice.

20. The morality of Tragedy is the morality of motives, the only genuine morality; that of Comedy is the morality of prudence or utility.

21. Although the new Comedy flourished only in the short interval between the end of the Peloponnesian war, and Alexander's first successors, the stock of plays certainly extended to a thousand; of these, only a few fragments remain in the original language; and in the Latin, twenty translations of Greek originals by Plautus, and six by Terence. The fragments are distinguished in versification and language by extreme purity, polish, and accuracy; the Latin Comedians, on the contrary, are careless in their metre; and their language, at least that of Plautus, wants cultivation and polish.

22. The Epicurean Philosophy was best suited to Comedy, the Stoic Philosophy to Tragedy; thus Menander greatly admired Epicurus.

23. As the Greek stage lay under the open sky, and showed little or nothing of the interior of the houses, (except through the aid of the encyclema,) it necessarily had the street for its scene. The chief disadvantage of this arrangement was the restriction of the female characters of the drama; the exclusion of the unmarried and virtuous

women was inevitable, by reason of the retired life led by the female sex in Greece.

24. The *Cocalus* of Aristophanes, his last play, was in every respect similar, and a prelude, as it were, to the plays of Menander.

25. Whilst the new Comedy was a closer resemblance of real nature than the old, the masks of the new Comedy deviated more widely from nature than those of the old; loss of liberty was the occasion of this. Partial masks, covering a part only of the face, and which must have had a very ludicrous effect, were used in Comedy.

26. The ancient Tragedy and the older Comedy are now unattainable—cannot be imitated; the new Comedy may be surpassed.

27. A pestilence and not taste occasioned the introduction of theatrical entertainments into Rome; the *Histriones*, who were merely dancers, they borrowed from Etruria; their oldest spoken Dramas, the *Atellane*\* Fables, they borrowed from the *Oscans*, the original inhabitants of Italy; these Dramas were also called *Saturæ*, or medleys; Livius Andronicus, a Greek by birth, more than five hundred years after the building of the city, introduced Tragedy and the newer Comedy; the old, from its nature, being incapable of being transplanted. The Romans showed more genius for Comedy than for Tragedy.

28. Noble Roman youths exhibited performances similar to the *Atellane* Fables, hence the regular actors in those Dramas were exempted from the disgrace attached to other actors, and also enjoyed an immunity from military service.

29. The Romans had also their *Mimes*; the Greek *Mimes* were dialogues written in prose, and not intended for the

\* From Atella, a town of the *Osci*.

stage; those of the Romans were composed in verse, were exhibited, and often delivered extempore; the most famous in this department were Laberius,\* a knight, who was compelled by Julius Cæsar to act publicly in his own Mimes, and Syrus, the freedman of Laberius; Horace disparages the Mimes of Laberius.

30. The regular Comedy of the Romans was mostly *palliata*, that is, was exhibited in the Grecian costume, and represented Grecian manners; such were the Comedies of Plautus and Terence: they had also a *Comœdia togata*, so called from the Roman garb, which was used in it; Afranius is mentioned as the most famous author in this way; nothing of these Comedies remains, and it is uncertain whether they were original Comedies, or only Grecian Comedies, remodelled to Roman manners; the latter is more probable.

31. The management of the borrowed Greek Tragedy was much disarranged by the circumstance, that the Chorus had no place in the orchestra, but on the stage: Livius Andronicus also, in the Monodies, or those lyric parts which were to be sung by a single person, and not by the Chorus, separated the song from the Mimetic dance, so that the latter alone was left to the actor, the song being performed by a boy stationed beside the flute-player; hence arose their pantomimes, the art of which attained to great perfection in the times of Augustus; in this art, Pylades, Bathyllus, and Roscius were famous; Roscius frequently played without a mask, which the Greeks never did.

\* Laberius, in a prologue, which is still extant, complains touchingly of the disgrace thus inflicted on him. Though Cæsar gave him a large sum of money, and invested him anew with the equestrian rank, which he lost by appearing as an actor, yet he avenged himself for the prologue, by awarding the prize against Laberius to Syrus, his former slave.



32. In the Tragic literature of the Romans, two epochs may be distinguished; the older epoch of Livius Andronicus, Nævius, and Ennius, also of Pacuvius and Attius, both which last flourished awhile later than Plautus and Terence; and the polished epoch of the Augustan age. The former produced none but translators of Greek works; the latter, original authors of Tragedy, one of the chief of whom was Asinius Pollio.

33. Only one specimen of the talents of the Romans for Tragedy has come down to us, viz. the ten Tragedies which pass under the name of Seneca, though most probably not composed by him; they are very wretched productions, and never take a higher flight from the anapæsts, than to a sapphic or choriambic verse, the monotonous reiteration of which is very disagreeable.

34. The modern division into acts, which was unknown to the Greek Tragedians, was occasioned by the omission of the chorus in the newer Comedy.

35. The presence of the Chorus in Tragedy, officiating as no part of the *Dramatis Personæ*, but merely as spectators, involved this inconsistency, that when a deed of violence was to be acted, the chorus, instead of interfering to prevent the atrocity to which the perpetrator had made them privy, could only, by the rules of the theatre, exhaust their sorrow and surprise in lyric verses; Bentley ridicules this in his farce called the *Wishes*.

36. It was during the representation of a play composed by Hegemon, that the Athenians received intelligence of the defeat of their army at Syracuse; spreading their mantles before their faces, they commanded the representation to proceed, and, thus veiled, attended till it was concluded.

37. The Grecian Drama never lost its original devotional

character; when the audience were assembled, they underwent a religious lustration, and the Archons paid their public adoration to Bacchus; the subjects of their Dramas were frequently religious; nor can we, should we disconnect it from religion, account for the emotions and terror excited by the apparition of the Furies in the *Eumenides* of Æschylus; to prevent the recurrence of such tragical consequences, the magistrates passed a decree limiting the number of the chorus. The Drama being religious, the actor wore a mask and dress exactly representing the God or Hero he personified; this gave the appearance of reality to their performances. Moderns go to the theatre to be amused, to see and hear and admire the actor himself, rather than the character he sustains.

38. Aristophanes is called the Father of Comedy. He resembles Rabelais in personal invective, indecent jests, and fanciful fictions; his Comedy of the *Birds* may have suggested to Swift the idea of *Gulliver's Travels*.

39. By order of the oligarchy which ruled Athens, after the Peloponnesian war, Anaxandrides, a comic writer, was capitally punished, for parodying a line of Euripides, so as to infer a slight of the government; he was starved to death. The use of the chorus was also prohibited to Comic Authors, as *their* stanzas chiefly contained the offensive satire.

40. We can better enjoy the Tragedies than the Comedies of the ancients; the circumstances which excite sublime or terrific sensations are the same in all ages and countries; the force of Comic wit and humour much depends on time, circumstance, and manners.

41. St. Paul is said to have borrowed a moral sentiment from Menander, viz.—“evil communications corrupt good manners.”

42. The diminution in the size of the theatre, and the proximity of the audience in the orchestra to the actors, occasioned the disuse of the mask on the Roman stage: that the Roman theatres were small, appears from the fact of two theatres being placed back to back, and then wheeled round, with their audiences, so as to form an amphitheatre, in which the games of the circus succeeded the play; actors were held in honor by the Greeks, in contempt by the Romans; this may have arisen from their confounding plays with the games of the circus, which were performed by gladiators and slaves; also from their contempt for Grecian literature and for foreigners of every description, as appears from the fact, that the Roman youth, who performed the *Fabulæ Atellanæ*—the farces of Italian\* origin, were not rendered infamous by doing so. Some few actors rose to eminence at Rome, as Roscius, and Paris who was put to death by Domitian.

43. The Trochaic tetrameter was originally the metre of the Greek Drama, as best suited to the saltatorial genius of the Poem at that time; but when the dialogue was formed, the Iambic was used, being most colloquial; as is clear from our common conversation falling frequently into Iambic verse: A.P. 79; as, however, the Trochaic measure was still occasionally admitted even in serious tragedy, particularly in Euripides, we might suppose it would be still more frequently used in the Satyric drama, an improved form of the old Trochaic Tragedy, with its chorus of dancing Satyrs; it is therefore remarkable, that in the Cyclops, the only Satyric drama extant, written also by Euripides, not a single trochaic tetrameter is to be found. The plays in which

\* It is remarkable, that the Etruscan term for actor, *histrion*, has survived in living languages even to the most recent times.

the greatest number of Trochaic lines are to be found, are the *Persæ* of Æschylus, and the *Iphigenia in Aulide* of Euripides.

44. The union of superhuman beauty with human truth, and of interior freedom with exterior necessity, forms the essence of Greek Tragedy.

45. Not only the Drama, but all Poetry, and all the fine Arts, as Painting, Sculpture, Architecture, &c. &c. are the results of idol worship, of that principle, which degraded men into the worshippers of the works of their own hands. This principle is generally called the love of imitation; it might rather be stated as that desire to express the abstract in the concrete, that wish to render the conceivable perceivable, which is the characteristic of an uneducated mind. The first abstract idea which presented itself to the mind was the idea of God; unable to entertain the abstract notion of divinity, they called in the aid of art to bring under the controul of their senses the object of their thoughts; the divinity thus anthropomorphized would need a dwelling place, hence the early improvements in architecture; his worshippers would then attempt some outward expression of veneration, hence poetry arose; the same feeling would suggest an imitation of the imagined sufferings or gladness of their Deity, and to this we owe the mimic dances of ancient Hellas, and the first beginnings of the Drama. And hence it is that the fine arts attained to the highest excellence in those countries in which idolatry and polytheism have most prevailed, and were generally neglected by those ancient nations, whose religion was monotheism; so much so, that when Solomon wished to build a temple, he was obliged to call in the aid of his idolatrous neighbours, (1 Kings vii. 13,) and probably there was some connexion

between Solomon's patronage of the arts and his subsequent idolatry. The Hindu Drama was also derived from, and formed a part of the religious ceremonies of Hindostan.

46. In every Attic Tragedy there are two distinct parts, viz.—a set of choral songs, written in the Doric dialect, including almost every variety of metre; and dialogues written in the ordinary language of the country, and confined to staid and uniform measures: these parts had different origins and sprung up in different countries.

47. In the earliest times of Greece, it was customary among the Doric states, viz. the Cretans, Spartans, &c. for the whole population of a city to offer thanksgivings to the Gods by singing hymns and dancing in the public places; (hence perhaps the derivation of *χορός*, viz. from *χωρός*). The maintenance of military discipline was the principal object of the Dorian legislators, hence these hymns and dances were of a martial nature; the God they worshipped was a God of war, of music, and of civil government; a Dorian political Deity; his name *Ἀπόλλων*, (*i. e.*) *Ἀπέλλων*, the defender; the inventor of the lyre, the original accompaniment of choral poetry; and whose oracle at Delphi (the injunctions of which were called *θίμιστες*, or ordinances,) was the regulator of all the Dorian law systems.

48. This intimate connexion of religion and war among the Dorians is shown by a corresponding identity between their chorus and their army; they were drawn up in the same order, and the different parts in each were distinguished by the same names. Good dancers and good fighters were synonymous terms; those whose station was in the rear of the battle-array, or of the chorus, were in either case called *ψιλῆς*, from not being so well dressed as those

in the front-row ; and the evolutions of the one body were known by the same name as the figures of the other. It was owing to this conviction of the importance of musical harmony, that the Dorians termed the constitution of a state—an order or regulative principle, (*κόσμος*).

49. Music and dancing being thus first cultivated by the Dorian states, it follows that the introduction of choral poetry into Greece is due to them ; this is also evident from the fact, that the Doric dialect is preserved in the lyric poetry of the other Grecian tribes ; now the lyric poetry of the Greeks was not an offspring of the epos, but of the choral songs, and if the lyric poetry of the Æolians and Ionians was always (with the exception perhaps of Corinna's Bœotian choruses) written in the Doric dialect, the choral poetry, of which it was a modification, must have been Dorian also. With regard to Athens, it is evident that choruses were not instituted there, until the Athenians had recognized the Dorian oracle at Delphi, for some old Delphian oracles are extant, particularly enjoining these Doric rites, which could hardly have been necessary, had they existed at Athens from the first.

50. All dancing in ancient times was either gymnastic or mimetic ; it was gymnastic when intended merely as an exercise, or as a preparation for certain exercises (and this was originally the nature of the Doric choruses) ; it was mimetic when it was designed to express some mental feeling, or to represent by corresponding gestures the words of the accompanying choral song : to the former species of mimic dances may be referred the Nomes and the Pæans,\*

\* The Pæan became Bacchic in the end, and was sometimes mixed up with the Dithyramb.

to the latter, the Hyporcheme. The Pyrrhic and Gymnopædian dances belong to the second class of gymnastic dances: for in them an outward object only is imitated, and that too by way of preparation for the objects of imitation; the Pyrrhic dance was peculiarly Lacedæmonian, as was also the Gymnopædia, a festival celebrated by the Spartans in honor of Apollo. The Pyrrich dance, also originally connected with the worship of Apollo, like the other genuine Dorian music, and also played to with the lyre, was in later times, like the Castoreum\* and other embateria, played to the flute, and is spoken of in connexion with the rites of Jupiter in Crete, and with those of the Dioscuri in Laconia; this is easily accounted for: the Dorians always adopted, in some measure, the religion of the countries which they conquered; they found in Crete a native Jupiter, whom they received into their creed, in Sparta national Achæan Deities, Castor and Pollux, whom they made the sons of Jupiter, and considered as the leaders of their armies. Now this was the function of their national God, Apollo; and when they transferred his office to the Gods of the country, it was natural enough that they should transfer along with it the corresponding songs and dances. The lyre was the original accompaniment in the Cretan and Spartan marches, and the flute was substituted only because its notes were shriller and more piercing; and the substitution of the flute for the lyre in the Pyrrhic dances was the natural consequence of the relation subsisting between them and the military evolutions of the Dorians. The Gymnopædian and the Pyrrhic were then Dorian gymnastic dances, but, though not, strictly speaking, mimetic, they

\* The Castoreum was only the accompaniment of the Pyrrhic dance.

yet had some elements so nearly approaching to mimicry, that in the end they became Dionysian, and therefore, mimic dances, and in this case they were connected, in form, with the Hyporcheme, which was, as its name implies, a dance expressing by gestures the words of the accompanying poem, and therefore strictly a mimetic dance. The Hyporcheme was of great antiquity; it is alluded to by Homer in the description of the shield of Achilles, where a Cretan dance is described, in which young men and maidens are moving and singing in chorus, holding one another by the wrists, while two dancers lead off the song and move actively in the midst. The word used to express the function of these actors (ἑξάρχοντες), and the name given to them (κυβιστητήρ), shew that they were hyporchematic dancers. This branch of choral poetry being Cretan, was also connected originally with the worship of Apollo, though subsequently introduced into the worship of Bacchus by Pratinas, and into that of Minerva by Bacchylides. These three sorts of choral dances had each its representative in the dramatic poetry of a later age, as has been before stated; the pyrrhic corresponding to the satyric, or σίκιννις, both being rapid; the gymnopædic to the tragic or ἐμμέλεια, both being solemn; and the hyporchematic to the comic or κόρδαξ, both being merry.

This similarity, combined with the evidence given above of the employment of these three dances in the worship of Bacchus, shews that in them we are to look for the *origin* of the *lyric* element of the Attic drama; it may next be inquired how the worship of Bacchus was introduced into the Dorian states, and how choruses instituted in honor of Apollo came to be used in the celebration of religious rites consecrated to another Deity.



51. The Dorians, an essentially warlike people, were not likely to invent an elementary worship, which is the usual idolatry of tillers of the soil; it therefore, at first sight, appears strange, that Apollo, their national deity, should be so often represented as the god of the Sun, and, therefore, the chief of a system of elementary worship. The fact, however, may easily be explained. The Dorians, as before stated, were used to incorporate with their own the religion of a conquered country; examples of this have been given; another is the Hyacinthia, an ancient festival connected with the elementary worship of the Ægidæ, of which Apollo was made the object; now the Dorians worshipped along with Apollo, a female form of that god, called by the same name (but with a different termination) and invested with the same attributes; this may have arisen from the division of the nation being originally two-fold, for they were not always *τριχῆες*, but at first consisted only of the two branches of the family of Ægimius, the Dymanes, and the Pamphylians; and the Heracleids were not till afterwards incorporated among them. In the elementary worship of the Pelasgians and Achæans, there were also two divinities similarly related; these were the Sun and the Moon, worshipped under the names of Ἥλιος and Σελήνη, (related names, like *ŷλη* and *Sylva*,) and by the Pelasgian old-inhabitants of Italy, as well under names connected with the Greek, viz. *Sol* and *Se* (*luna*), as under the names *Janus* or *Dianus*, and *Diana*. (Ἐκατος and Ἐκάτη were also their names.) In Greece, however, the original names of these divinities early fell into disuse, and were rather applied to the natural objects themselves, than to the deities whom they were supposed to typify, and *Bacchus* or *Dionysus* was adopted as a new name for the Sun-god, and *Deo* or *Demeter*

for the goddess of the Moon. That the origin of these deities was ungreecian cannot be doubted; their worship was probably derived from Thrace, or from Tyre, or most probably from Egypt. Connected in many of their attributes with the old elementary worship of the Pelasgians, they were at length blended and confused with the gods of the country. Dionysus was the wine-god; Deo, the fertile earth from which the vine sprung up; how natural then, was the transition from the god of the vine to the sun to whose influence its growth was owing; but if he ascended from earth to heaven, it was necessary that his sister deity should go with him, and so Demeter was translated to the Moon, and ruled amid the lights of night. Indeed, Bacchus himself is sometimes represented as a night-god, and in Sophocles he is invoked as the choragus of the fire-breathing stars; thus Bacchus and Demeter were the representatives of those two heavenly bodies, by which the husbandmen measured the returning seasons, and as such are invoked by Virgil at the commencement of the Georgics; they also represented the earth and its productions; and were, in the third place, the presiding deities of the under-world. This also may be easily explained. The Greeks were wont to consider the cause of any thing, as also in some measure the cause of its contrary; thus Apollo was the cause and the preventer of sudden death; Mars caused and cured the madness of Ajax; Bacchus, the bright and merry God, is also the superintendent of the orphic or black rites; the God of life and light, he is also the God of death, and the ruling power in the nether regions.

It was to be expected that mimicry should enter largely into the worship of Bacchus, and the mirror which was given to him by Vulcan, was probably an emblem of the

mimetic character of his worship. A religion which looks upon the Sun and Moon as visible representatives of invisible deities is essentially imitative in all its rites. If the Sun, and the ever-revolving lights were fit emblems of a deity, the circling dance round the blazing altar was an obvious copy of the original symbols, and an equally apt representation. The Sun-god when he roamed the earth, was properly attended by the Sileni, the deities presiding over running streams; the goddess of the Moon by the Naiades, the corresponding female divinities; and sometimes the two bands united to form one merry train. To these Sileni were added the Satyrs, a mixture of man and goat, different from, though sometimes confounded with, the Sileni; for while the Sileni were real divinities, the Satyrs were only the deified representations of the original worshippers, who assumed as their dress the skin of the goat, which they had sacrificed as a welcome offering to their Wine-god. Such was the religion of Bacchus when it found its way into Greece, and doubtless it was soon incorporated with that of the Sun-god, and the mixed religion became prevalent both within and without the Peloponnesus. The Dorians, then, having a pair of deities corresponding in many respects with these objects of elementary worship, which they found established in most of the countries they subdued, naturally adapted their own religion to the similar one already subsisting. The dances of Bacchus in their original character resembled those of Apollo, for they were also military: and perhaps the occasional gymnastic nature of the former may be considered as a reason for the acceptance of this religion by the warlike Dorians, in addition to the approximation to mimicry in the Apollonian dances already adverted to.

52. The earliest species of choral poetry connected with the worship of Bacchus was the Dithyramb; a derivation of *διθύραμβος* has been given, viz. from *δίς*, and *θύρα*; the quantity of the first syllable has been objected: the answer to the objection, viz. that this deviation from the quantity of *δίς* arose from the necessities of the trochaic verse, is not sufficient, unless it can be shewn, not only that the metre of the dithyramb itself was trochaic, (which is far from certain,) but also that it was necessary to introduce the name of the poem into the poem itself. Blomfield thinks there is an etymological connexion between the words *ἴαμβος*, *θρίαμβος*, and *διθύραμβος*, (which is probably the case,) and that they are corruptions of Egyptian words (which is not so certain). It may be derived from *Δι*, a contraction of *Διί*, and *θύρσος*, the thyrsus, or ivy-encircled wand; *θύρσος* is another form of *θρίασος*, a collection of leaves, from *θρία*, fig-leaves; from the form *θρίασος*, *θρίαμβος* may be derived. The\* original subject of the dithyramb was the birth of Bacchus; if then it can be shewn that the thyrsus and the thrium were emblems of his birth, this derivation will be rendered probable. An old legend says that the palace of Thebes being burnt by lightning, the infant Bacchus was preserved by being enveloped in the ivy which grew around the columns (*κίονας*), hence Bacchus was called *Περικιόνιος* by the Thebans. The Thyrsus then was probably a rude representation of Bacchus Pericionius; the cone was the head, the spear the ivy-enveloped body of the infant God. Another interpretation of the thyrsus was, that its cone represented the heart of Bacchus fixed upon

\* According to Plato, the name of the song expressed as much, *Διονύσου γένεσις διθύραμβος λεγόμενος.*

a spear point; this may explain the first syllable of the word διθύραμβος, for, τὴν τοῦ ἀμβλώματος καρδίαν ἤνεγκε Παλλὰς τῷ Διῖ. Eustath. p. 84. With regard to the thrium it may be remarked, that the thyrsi in Zoega have no ivy round the spear shaft, but the heads are actual thria, *i. e.* something wrapt up in leaves; it is said that the leaves of the thrium were properly three; the caduceus of Hermes or Bacchus was also called τριπέτηλος. The Dithyramb is also called κισσόφορος by Simonides of Ceos. Some derive θρίαμβος from Θριαῖ, prophetic maids, others from θριαῖ, the pebbles used in divination.

53. The music of the Dithyramb was Phrygian, therefore stirring and rapid, and the flute its original accompaniment.

54. Whilst the Dithyramb was adopted by the Dorians as a connecting link between the old religion and their own, a more primitive form of the worship still subsisted, *viz.* the Phallic processions, the rural celebration of the vintage; while the Comedy of the Greeks arose from this, Tragedy sprang up from the more solemn festivities of the Dithyramb.

55. The lyrical Drama coincided with the Dithyramb in confining its narrations to the history of Bacchus; though after a time the lays of other Heroes were introduced in his stead; thus Adrastus was the subject of lyrical tragedies at Sicyon in very early times, and that town laid claim, and, according to Themistius, not without some justice, to the invention of dramatic poetry: Epigenes the Sicyonian is mentioned as the first of a series of sixteen dramatic poets, ending with Thespis. It was also, like the Dithyramb, danced by the Cyclic chorus; it substituted, however, the lyre for the flute, and staid measures and regular action for

the wild and impassioned movements of the older form of Bacchic poetry. The\* lyrical Drama had no actors; it was merely a lyrical chorus; in what then did the *dramatic* element consist? The Dithyrambic chorus itself was always mimetic, even from the first, and this mimic element did not arise from the introduction of Satyrs into it by Arion, which was only a change of the persons, not of the functions of the Dithyrambic Chorus; what feature then so much distinguished the Dithyrambic from all other *mimic* choruses, that a modification of it could be called a lyrical *Drama*? Aristotle answers the question; he tells us that Tragedy was derived ἀπο τῶν ἐξαρχόντων τὸν διθύραμβον; from the exarchi or coryphæi of the Dithyramb, who recited the ode in the first person, whilst the chorus danced around the blazing altar to the tune of his song; the body of the dithyramb was not written in any regular measure, but, like all other odes, in lines of different length, and therefore bore no resemblance to the dialogue of the Attic Tragedy; the exarchus, however, recited in trochaic metre, one of the ordinary measures of the dialogue, and it is in this sense that Aristotle refers to the exarchi of the Dithyramb the origination of Tragedy.

57. There are several significations of the Exarchus; he was either the best *dancer*, who led off the dance, as in the passage of Homer quoted before; or the best *musician*, who, before the song began, played a voluntary or prelude, which was called by the same name as the leading-dance of the exarchus in the choral dance; or he was the *chief mourner*,

\* It was always, at least that of Stesichorus, written in antistrophics: his name, which was originally Tisias, would seem to point to a *standing chorus*.

who struck himself the first blow, and the others followed, or if the lamentations were in the form of a *Threnus*, he recited the words of the song of mourning, which the others accompanied with appropriate lamentations; or the *Coryphæus* of the Dithyrambic chorus.

58. The Inscriptions found at Orchomenus have been mentioned before: in the games mentioned in them, we find, first of all, trumpeters and a herald, who began the games contending with one another; these are followed by the Epic poet, together with the Rhapsodist who recited his poem; then we have the flute-player and harper with the persons who sang to these instruments respectively; then Tragedians and Comedians; then Tragedians and Comedians with actors; from this it is plain, that when Tragedians and Comedians merely are mentioned, we are not to understand a play, but only a song; as soon as an actor is mentioned, we are to understand by Tragedy and Comedy a dramatic entertainment: for a long time Tragedians and Comedians alone appeared in the Charitiesia at Orchomenus, that is, a lyrical Tragedy and Comedy existed there long before the dramatical, and it is only in later times we find there the dramatical Tragedy and Comedy and Satyric drama, which originated from and belonged to the people of Attica alone.

59. In addition to the choruses, which, together with the accompanying lyrical poetry, originated from the Dorians, another species of entertainment, peculiar to the Ionian race, (for it first sprung up in the Ionian colonies,) existed in Greece from the very earliest times. This was the recitation of poems by wandering minstrels, called *ῥαψωδοὶ*, a name probably derived from the staff (*ῥάβδος*) or branch (*ἔρνος*) of laurel or myrtle, which was the symbol of their

office, and ᾠδὴ a song ; from ἔρνος they were called ἄρνωδοί, quasi ἔρνωδοί ; (though other derivations of ῥαψωδός and ἄρνωδός are given ; ) this staff was called αἴσακος, the æsacus, διὰ τὸ ἄδειν τὸν δεξιόμενον. Seated in some conspicuous situation, and holding this staff in the right hand, the rhapsodes chanted in slow *recitativo*, and either with or without a musical\* accompaniment, larger or smaller portions of the national epic poetry, which took its rise in the Ionian states ; their recitations, however, were not long confined to the Epos ; it was soon succeeded, but not displaced, by the gnomic and didactic poetry of Hesiod ; these poems were recited in the same way as the Epos, and Hesiod himself was a rhapsode. The gnomic poetry being by its nature a near approach to the common language of every-day life, the musical accompaniment of the Epos was laid aside as inappropriate for this ; at the same time, the old hexameter metre was dropped, and the iambic verse (which certainly existed in very early times, and was better adapted for the expression of moral maxims,) was formed from it by the deduction of one time. Aristotle tells us that Homer used this metre in his Margites, but probably, as it is stated by Hephæstion, he mixed it up with dactylic verses, as is the case in the Epodes of Horace. Archilochus, who is generally esteemed the inventor, is first heard of in the year 708, B.C., and Simonides of Amorgus, who was, according to others, the first iambic poet, is placed by Suidas 490 years after the Trojan æra. (693, B.C.) These iambic verses

\* The rhapsode, as such, could hardly have accompanied himself, as one of his hands would be occupied by his rod ; hence, Stesandrus, who sang the Homeric battles to the cithara at Delphi, could hardly be called a rhapsode. Terpander was the first who set the Homeric Poems to regular tunes.



were, like their predecessors, written for recitation; for though the poems of Archilochus were most probably committed to writing, yet the means of multiplying manuscripts in his time must have been exceedingly scanty, and if his opportunities of becoming known had been limited to the number of his readers, he could hardly have acquired his great reputation as a poet; his poems, therefore, and those of Simonides were promulgated by recitation; and as they could not be sufficiently diversified in time and rhythm to form a musical entertainment, it is probable that the recitation of their pieces, even if they were monologues, must have been a near approach to theatric declamation. This view of the case is not without some evidence; Clearchus tells us, that "Simonides the Zacynthian recited (*ἰρράψῳδει*) some of the poems of Archilochus, sitting on an arm-chair in the theatres;" and Lysanias tells us, that "Mnasion, the rhapsode, in the public exhibitions *acted* some of the iambics of Simonides"; (*ὑποκρίνεσθαι*, this word is very often used of the rhapsode; it is also applied to the recitation of the Ionic prose of Herodotus, which may be considered as a still more modern form of the Epos). Solon, too, who lived many years after these two poets, and was also a gnomic poet and a writer of iambics, on one occasion committed to memory some of his own elegiacs, and recited them from the herald's bema. It is also very probable that the gnomes of Theognis were recited. The calling of the rhapsodes became a trade, and a very profitable one; consequently their numbers increased, till on great occasions many of them were present, and recited different parts alternately, and with great emulation; in the case of an epic poem, like the Iliad, this was at once a near approach to the theatrical dialogue, for if one recited the speech of

Achilles in the first book, and another that of Agamemnon, they doubtless did their parts with all the action of stage-players. It is remarkable that the old iambic poems are often addressed in the second person singular; these fragments then, were probably taken from speeches forming parts of moral dialogues, like the mimes of Sophron, from which Plato\* borrowed the form of his dialogues; for on the supposition they were recited, there is no other way of accounting for the fact. At all events it is quite certain, that these old iambic poems were the models which the Athenian tragedians proposed to themselves for their dialogues; (this is expressly stated by Plutarch, whose words convey the idea of a rhythmical recitation by the exarchus, followed by a musical performance by the chorus;) they were written in the same metre, the same moral tone pervaded both, and, in many instances, the dramatists have borrowed not only the ideas, but the very words of their predecessors.

The rhapsode was not only the forerunner of the actor, but he was himself an actor (*ὑποκριτής*), and it is more than probable that the names of the actors, *πρωταγωνιστής*, &c. were derived from the names of the rhapsodes who recited in succession. If, therefore, the difference between the lyric Tragedy of the Dorians and the regular Tragedy of the Athenians consisted in this, that the one had actors (*ὑποκριταὶ*) and the other had none, we must look for the origin of the complete and perfect Attic drama in the union of the rhapsodes with the chorus: returning to the discussion on the word *ἐξάρχων* in section 56, we may remember that the leader of the Dithyramb used the trochaic

\* Plato is said to have had Sophron under his pillow when he died.

tetrameter, which is a lengthened form of the iambic trimeter; if this was the metre always used by the exarchus of the Dithyramb, and we collect from Aristotle that it was, for certainly the Dithyramb itself was not written in any regular metre—the exarchus was to all intents and purposes, either an *æcedus* or a rhapsode, and therefore an actor, in the Greek sense of the word, even though he carried on no dialogue. We may now perceive the full truth of Aristotle's statement, that Tragedy arose from the *exarchi* of the Dithyramb. The Dithyramb was a mixture of recitation and chorus song; and therefore readily suggested an union of the epic and gnomic elements, which had been for centuries approximating to a dialogue-form, with the old Dionysian goat-song, which had already assumed the form of a lyric tragedy. The two parts were ripe for a more intimate connexion; each of them had within itself the seeds of an unborn drama, and they only needed blending in order to be complete. This union was effected by *Thespis* in the time of *Pisistratus*.

This account varies a little from that given in Chapter 2, where it was stated that the Dithyramb was the source of the chorus, and the Satyric chorus the source of the dialogue; here the Dithyramb in its two-fold character of recitation and song, is stated to be the source of both; they may, however, be reconciled by the circumstance, that the Dithyramb in the improved form which it received from *Arion* was performed by a chorus of satyrs.

60. The worship of *Bacchus* was probably the religion of the oldest inhabitants of *Attica*, who, on the invasion of the country by the *Ionians*, were reduced, like the native *Laconians*, to the inferior situation of *περίουκοι*, and cultivated the soil for their conquerors. In the quadripartite, or, *ac-*

According to some, tripartite division of the people of Attica, they formed the tribe of the Ægicores or goat-herds, who worshipped Dionysus with the sacrifice of goats. Their religion, at first despised, was afterwards adopted by, and they themselves raised to an equality with, the other tribes. This is indicated by the freedom of slaves at the Dionysian festivals, by the reference of the origin of their religion to the town Eleutheræ, and by the marriage of the king Archon's wife to Bacchus. It was natural, therefore, that the Ægicores should ascribe their freedom from political disabilities to their tutelary God, whom they therefore called Ἐλεύθερος; and in later times, when all the inhabitants of Attica were on a footing of equality, the God Bacchus was still looked upon as the patron of democracy. When the Athenians recognized the supremacy of the Delphian oracle, the Dorian choral worship was introduced into Attica, and was applied to the old Dionysian religion of the country with the sanction of the oracle; thus the Dithyramb found its way into Attica, and most probably, the Dorian lyric Drama, perhaps with certain modifications, accompanied its parent. The recitations by rhapsodes were a peculiarly Ionian entertainment, and, therefore, were common in Attica from the very earliest times; at Brauron, in particular, the Iliad was chanted by rhapsodes; now the Brauronia was a festival of Bacchus, and at this festival, we are told by Clearchus, the rhapsodes came forward in succession and recited in honor of Bacchus; thus by a combination of these particulars a connexion is at once established between the worship of Bacchus and the rhapsodic recitations.

61. At the time the Thespian tragedy arose, the people of Attica were divided into three parties; the Παιδαῖοι, or

the landed aristocracy of the interior, who were for an oligarchy; the Πάραλοι, or inhabitants of the coast, who were headed by Megacles, and were for a mixture of oligarchy and democracy; and the Διάκριοι or Ὑπεράκριοι, the highlanders, who were for a democracy, and were led by Pisistratus, son of Hippocrates; he was of the family of the Codrids, born at Philaïdæ, near Brauron, and therefore by birth a Diacrian; also related to Solon, who had taken from the Eupatrids some of their exclusive privileges, and had established a timocracy in place of the previously existing aristocracy. Pisistratus, having possessed himself of sovereign power, was expelled by the other factions, but was soon recalled by Megacles, who gave him his daughter in marriage. The manner of his return is of great importance in reference to the present subject: a beautiful woman, named Phya, was dressed as Minerva, and placed in a chariot; heralds went before her, who told the people to receive with good-will Pisistratus, whom Athena herself was bringing back from exile to her own Acropolis. The parties to this proceeding were; first, Megacles, an Alemæonid, and therefore connected with the worship of Bacchus; moreover, he was the father of the Alemæon, whose son Megacles married Agarista, daughter of Cleisthenes of Sicyon, and had by her Cleisthenes, the Athenian demagogue, who is said to have imitated his maternal grandfather in some of the reforms which he introduced into the Athenian constitution, particularly, in his abolition of the Homeric rhapsodes, and his restitution of the Tragic choruses to Bacchus. Is it not probable that Megacles the elder was not indifferent to the policy of the father of his grandson's wife in this respect? The other party was Pisistratus, born near Brauron, where rhapsodic recitations

were connected with the worship of Bacchus; the strong hold of his party was the Tetrapolis, which contained the town of Oenoë, which was mainly instrumental in introducing the worship of Bacchus into Attica; his party included the Ægicores (who have been considered by some as identical with the Diacrians), and these were the original worshippers of Bacchus; finally, there was a mask of Bacchus at Athens, which was said to be a portrait of Pisis-tratus; so that on the whole, he was deeply interested in the establishment of the rites of the Ægicores as a part of the state religion. As Phya, being a garland seller, must have been well known, she could not have passed herself off on the Athenians as a goddess; it is therefore evident, that the ceremony attending the return of Pisis-tratus was, to all intents and purposes, a dramatic representation, of the same kind with that part of the *Eumenides* of Æschylus, in which Athena is introduced in a chariot, recommending to the Athenians the maintenance of the Arcopagus.

Thespis, the contemporary of Pisistratus, generally esteemed the inventor of Greek Tragedy, was born at Icarus, a Diacrian deme, at the beginning of the sixth century B. C. His birth-place derived its name from the father of Erigone, had always been a seat of the religion of Bacchus, and the origin of the Athenian Tragedy and Comedy has been confidently referred to the drunken festivals of the place: indeed the name itself may probably point to the old mimetic exhibitions which were common there. (The improvements of Thespis have been mentioned in Chapter 2.) It appears, then, that he was a contemporary of Pisis-tratus and Solon; he was a Diacrian, and consequently a partizan of the former; but the latter was violently op-

posed to him : he was an Icarian, and therefore by his birth a worshipper of Bacchus ; he was an ὑποκριτής, and from the subjects of his recitations (as appears from the titles of his Dramas) a rhapsode ; here we again have the union of Dionysian rites with rhapsodical recitations which we have discovered in the Brauronian festival. Whilst he carried on a dialogue (by means of its coryphæus) with the chorus, which stood on the steps of the thymele, that he might be equally elevated, he was placed upon a table (ἐλείος), which was thus the predecessor of the stage. The waggon of Thespis, of which Horace writes, probably arose from some confusion between this standing-place for the actor and the waggon of Susarion. Themistius tells us that he invented a *prologue* and a *rhesis*. The former must have been the proœmium which he spoke as exarchus of the Dithyramb ; the latter the dialogue between himself and the chorus ; lastly, there is every reason to believe that he did not confine his representations to his native deme, but exhibited at Athens. From a comparison of these particulars respecting Thespis with the circumstances attending the return of Pisistratus, it appears, that a near approximation to the perfect form of the Greek Drama took place in the time of Pisistratus ; all those concerned in bringing it about were Diacrians, or connected with the worship of Bacchus ; the innovations were either the results or the concomitants of an assumption of political power by a caste of the inhabitants of Attica, whose tutelary God was Bacchus ; and were in substance nothing but an union of the old choral worship of Bacchus, with an offshoot of the rhapsodical recitations of the old epœists.

62. The formation of the Epos was the peculiar property of the Ionians, of Lyric poetry that of the Dorians ; so long

as tragedy or the tragic choruses existed in the Peloponnese, they were of a lyrical nature ; in this form, with the Doric dialect and a lyrical accompaniment, they were transplanted into Attica ; and here, Thespis, an Athenian, and so standing in the middle between the proper Ionians and the Dorians, first joined to them the Ionic element of narration, which, if not quite Ionic, had and maintained a relationship with the Ionic, even in the language. It may be remarked, that all the old iambic poets wrote strictly in the Ionic dialect.

63. Pisistratus naturally encouraged the religion of his own people, the Diacrians ; nor was it strange that Solon, who thought he had given the lower orders power enough, should oppose the adoption of their worship as a part of the religion of the state ; for in those days the religion and the privileges of a caste rose and fell together. It may, however, seem strange, that Pisistratus, who, in most cases, adopted the policy of the Sicyonian Cleisthenes, should encourage the rhapsodes, whom Cleisthenes sedulously put down on account of the predilection of the aristocracy for the Epos. We must then remember that Pisistratus was a Codrid, and therefore a Neleid, even bearing the name of the son of Nestor, his ancestor ; he was also born in the deme Philaidæ, which derived its name from Philæus, one of the sons of Ajax, and thus he reckoned Ajax also among his ancestors ; he must then have valued the poems which described the wisdom and valour of his ancestors ; by introducing also into the Homeric Poems some encomiums on the Athenians, he added to his popularity ; it was his wish also, as far as possible, to conciliate his kinsman Solon, who greatly encouraged the rhapsodes, and was himself one of those writers of gnomie poetry, who were



the successors of the Epopœists, and from whose writings the Attic Tragedians modelled their dialogue. May not these motives have induced him to unite the old Epic element with the rites of the Dionysian religion? May not such a combination have been suggested by his early recollections of the Brauronia? Did the genius of the Icarian plan the innovation and carry it into effect? or, is the name Thespis a mere figment derived from the common epithet of the Homeric minstrel? But whatever cause may be assigned for the union of the rhapsody with the cyclic chorus, it certainly took place in the time of Pisistratus. It was not, however, exactly the Homeric rhapsody that was combined with the dithyramb; (that was recited by itself at the Panathenæa;) the Homeric metre was not so well suited for dialogue as the Iambic; recitations of gnomic verses in this metre were already common; the Thespian rhapsode then spoke in Iambics, and though Aristotle says that Tragedy was originally extemporaneous, (*αὐτοσχεδιαστική*,) the Tragedies of Thespis were certainly not so, if, as Donatus says, they were committed to writing. Bentley's attempt to prove the spuriousness of the lines quoted from Thespis by Plutarch and Julius Pollux, is very like begging the question. He *assumes*, without proof, that the plays of Thespis were satirical and ludicrous, and then because some lines quoted by Plutarch have a serious tone, he concludes they could not have been written by him; similarly, because the play from which Pollux quotes was clearly, from its title, a tragedy, he at once denies its genuineness; the two other quotations, especially that from Plutarch, have internal evidence in their favour; the latter is pervaded by the same spirit which we see in the gnomic Iambics of Simonides the elder, whom Thespis probably imitated; the forgeries of

Heraclides Ponticus are themselves no slight proof of the originally serious character of the Thespian Drama ; nor can any argument against the tragic character of Thespis be derived from the lines at the end of the Wasps of Aristophanes ; for *ὀρχεῖσθαι* is used to signify acting in general ; thus Telestes, Æschylus' actor, is said to have expressed by dancing the character of Eteocles, in the Sept. contra Theb. With regard to the statement of Suidas that Phrynichus was the first who introduced women on the stage, it is no reason for concluding that Thespis never wrote a Tragedy called Alcestis, for he might have handled the subject, so as not to introduce Alcestis herself. The fact is, that the choral plays, from which the Thespian drama was formed, were satyrical, for the Dithyramb, as improved by Arion, was performed by a chorus of Satyrs, and most probably Thespis was a Satyric Poet before he became a Tragedian in the more modern sense of the word. Of course, there could be no theatrical contests in the days of Thespis ; but the dithyrambic contests were important enough to induce Pisistratus to build a temple, in which the victorious choragi might offer up their tripods, a practice which the victors with the tragic chorus subsequently adopted.

64. It is generally stated that there were only three kinds of Greek plays, viz. : Tragedy, Comedy, and the Satyrical Drama ; the Satyrical Drama was, however, properly a subdivision of Tragedy, of which, as well as of Comedy, there were also other subdivisions, which shall be stated.

65. The word Tragedy—*τραγωδία*, is derived from *τράγος* and *ὠδή* ; some reasons for this derivation have been given before ; another may be added ; *τράγος* is a synonyme for *σάτυρος*. Hesych. the goat-eared attendant of Dionysus, is

called by the name of the animal which he resembled, just as the shepherd was called by the name of the animal, which he tended, and whose skin formed his clothing; thus the word Tityrus signifies, according to Servius, the leading ram of the flock, according to others, a goat, and some have supposed it to be another form of Satyrus. *Τραγωδία*, then, in this sense, is not the song, of which a goat was the prize, but a song accompanied by a dance performed by persons in the guise of Satyrs, consequently a satyric dance; and it has been already shown how Tragedy arose from such performances. At first then, Tragedy and the Satyric Drama were one and the same. When, however, the Tragedy of Thespis was established, and Comedy not yet introduced, the common people missed the merriment of the country satyrs, and complained that the plays had nothing to do with Bacchus; the prevalence of this feeling at length induced Pratinas of Phlius, to restore the Tragic Chorus to the Satyrs, and to write Dramas, which were the same in form and materials with the Tragedy, but the choruses of which were composed of Satyrs, and the dances pyrrhic instead of gymnopædic: thus the Satyric Drama was only a subdivision of Tragedy, written always by Tragedians, and seldom acted but along with Tragedies; it has been plausibly conjectured that the Satyric Drama was originally acted before the Tragedy.

66. The Greek Comedy was originally a country festival, the celebration of the vintage, when the rustics went from village to village, some in carts, who uttered the abusive speeches, with which the Tragedy of Thespis has been, perhaps unjustly, saddled, others on foot, who bore aloft the Phallic emblem, and invoked in songs Phales the comrade of Bacchus: hence, Aristotle derived *κωμωδία* from *κώμη*, a

village, and  $\psi\delta\eta$ . It may, however, and perhaps more correctly, be derived from  $\kappa\omega\mu\omicron\varsigma$  and  $\psi\delta\eta$ .  $\kappa\omega\mu\omicron\varsigma$  signifies a revel continued after supper; hence a band of those revellers, who, after supper, rambled through the streets to the sound of the flute or lyre, and with torches in their hands; in a secondary sense, it signifies a song sung either by a convivial party, or at the Bacchic feasts, or by a procession in honor of a victor at the public games; and by a still farther transition, it is used for a song in general; and a peculiar flute tune, together with its corresponding dance, was known by this name. It is not in its secondary sense of "song" that  $\kappa\omega\mu\omega\delta\iota\alpha$  is derived from  $\kappa\omega\mu\omicron\varsigma$ , but in the second sense, viz. that "of a band of revellers;" thus the Bacchic reveller was called a  $\kappa\omega\mu\omega\delta\omicron\varsigma$ , sciz. a comus-singer, according to the analogy of  $\tau\rho\alpha\gamma\omega\delta\omicron\varsigma$ ,  $\iota\lambda\alpha\rho\omega\delta\omicron\varsigma$ , &c. in which the first part of the compound refers to the performer, the second to the song; and as  $\tau\rho\alpha\gamma\omega\delta\iota\alpha$  signifies a song of satyrs, so  $\kappa\omega\mu\omega\delta\iota\alpha$  means a song of the comus. This view of the case is confirmed by the epithet  $\xi\gamma\kappa\omega\mu\omicron\varsigma$ , which Dicæopolis applies to Phales as the companion of Bacchus. *Acharn.* 263.

67. The Phallic processions, from which the old Comedy arose, were in early times allowed in all cities; probably, however, they soon became more common in the country, which was their natural abode; and if Scheidner is right in his conjecture that there were two sorts of Phallic processions, the one public, the other private, most probably the latter never found their way into the great towns. Pasquinades of the coarsest kind formed the principal part of these rural exhibitions, and this probably was the reason why Comedy was established at Athens in the time of

Pericles ; for the demagogues\* could think of no better way of safely attacking their political opponents than by introducing into the city the favourite country sports of the lower orders, and then, and not till then, did the performance of Comedies, like that of Tragedies, become a public concern. The Comic Chorus was originally unprovided with masks, but rubbed their faces over with wine- lees as a substitute, hence a Comedian is also called *τρογγυδός* : masks were not always used even in the time of Aristophanes, who acted the part of Cleon without one ; in later times, however, it was considered disreputable to go in any comus without a mask.

68. The Tragedy and Comedy of the Greeks are quite distinct, and had an entirely different origin. Plato considers Comedy to be the generic name for all dramatic exhibitions which tend to excite laughter, while Tragedy is an imitation of the noblest life, that is, of the actions of gods and heroes. Aristotle's definition (which shall be given in his Poetics) is more perfect : he makes the distinction, which Plato leaves to be inferred, between the objects of tragic and comic imitation, and adds to it the constituent characteristic of Tragedy, namely, that it effects by means of pity and terror the purgation of such passions. There is one particular which he has not stated, which however is due rather to the origin of Greek Tragedy than to its essence, viz. the necessity for a previous acquaintance on the part of the audience with the plot of the Tragedy ; this it is which chiefly distinguishes the Tragedies of Sophocles from those of Shakspeare. Hurd's definition of Tragedy

\* It is remarkable that Comedy thus introduced by the demagogues, was afterwards turned against themselves ; as, for instance, by Aristophanes against Cleon.

is a mere copy of Aristotle's; Schiller thus defines it: "That art which proposes to itself, as its especial object, the pleasure resulting from compassion."

69. If all the prominent characters in the true Tragedy were gods or heroes, it follows that the *Περσαὶ* of Æschylus, and the *Μιλήτου ἄλωσις* and *Φοίνισσαι* of Phrynichus were not Tragedies in the truest sense, and must be referred to the class of Histories, which exist in all countries where the Drama is much cultivated, as a subordinate species of Tragedy: the other Tragedies may be called myths or fables, and bear the same relation to the true stories as the *Ἔπος* bears to the history of Herodotus.

70. In the course of time Tragi-comedy sprung up under the fostering care of Euripides, which was probably the forerunner of the *ἰλαροτραγωδίαι* of Rhinthon, Sopatrus, Sciras and Blæsus. One old specimen of this kind of play remains in the *Ἄλκηστις* of Euripides, which was performed as the Satyrical Drama of a Tragic Trilogy, 438, B. C. and probably the *Orestes* was another of the same sort. It resembled the regular Tragedy in its outward form, but contained some comic characters, and always had a happy termination.

71. A Play called *Εἰλωτες οἱ ἐπὶ Ταυνάρῳ*, the chorus of which consisted of Helots dressed in goatskins, has been called by Herodian a satyrical Drama; however from its being ascribed by Athenæus to the Comedian Eupolis, and from the purely comic and criticising tone of one of the fragments, it was more probably a regular comedy with a political reference, not unlike the *Λακεδαίμονες* of the same author.

72. The Comedy of the Greeks is divided into three species, or rather three successive variations in form, viz.

The Old, the Middle, and the New. The Old was the result of a successful attempt to give to the waggon-jests of the country comus a particular and a political bias; its essence was personal satire, not merely the satire of description, the abuse of words; but the satire of representation; upon this stock Aristophanes grafted his own Pantagruelism, which has in every age since the days of its reproducer Rabelais found a representative—Cervantes, Swift, Voltaire, Sterne, Quevedo, Jean Paul, &c. &c. It is difficult to draw a line of demarcation between the *writers* of the Old and the Middle Comedy; thus Aristophanes perhaps was both; but as to the *Comedies themselves*, we may conclude on the authority of Platonius, that the Middle Comedy was a form of the old, and differed from it in three particulars: it had no chorus, and therefore no parabasis—this arose from the inability of the impoverished state to furnish the comic poets with choragi:\* living characters were not introduced on the stage—this was owing to the want of energy produced by the temporary subversion of the democracy: as a consequence of both these circumstances, the objects of its ridicule were literary rather than political. The Old Comedy is the Comedy of *Caricature*; the Middle, that of *Criticism*; the former may be compared to the Lampoon, the latter to the Review. The New Comedy commenced in the time of Alexander; we may see in Plautus and Terence, who translated the Greek writers of this class, satisfactory specimens of the nature of

\* The law, τοῦ μὴ ὄνομαστί κωμῶδειν τινά, passed about 404, B.C. during the government of the Thirty, simply forbade the introduction of any individual on the stage *by name as one of the dramatis personæ*; it might be evaded by identifying the person by the mask, dress, &c. &c.

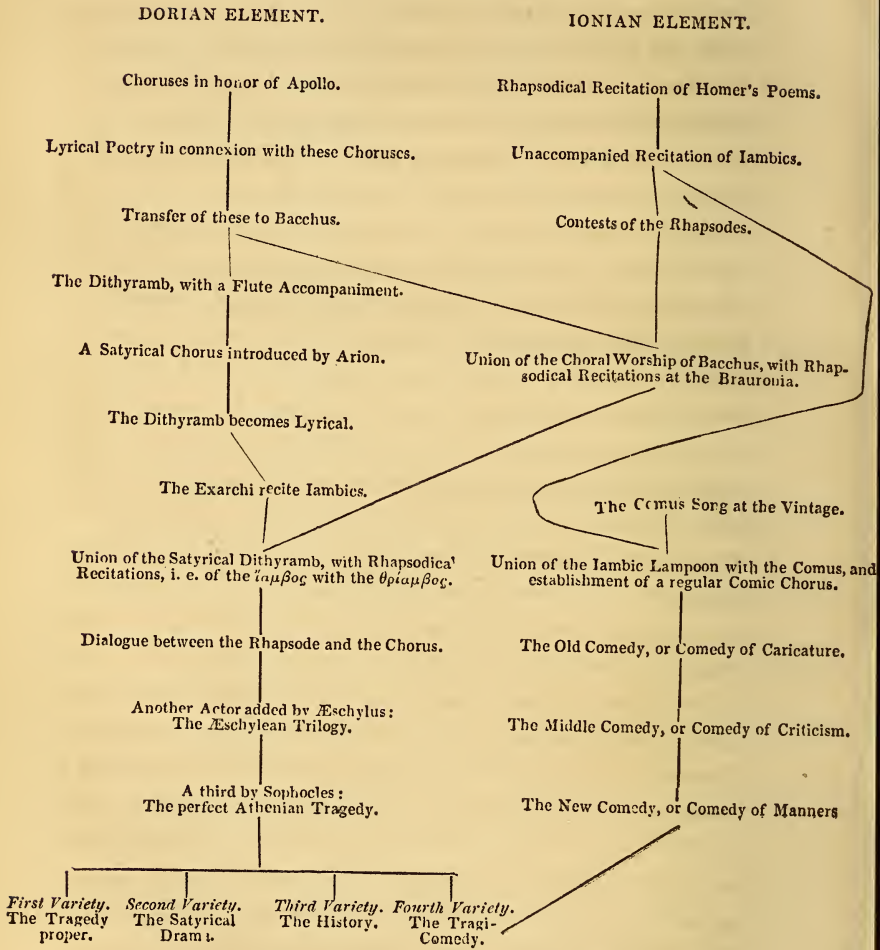
this branch of Comedy ; it corresponded, as nearly as possible, to our own Comic Drama, especially to that of Farquhar and Congreve, which Charles Lamb calls the Comedy of *Manners*, and Hurd the Comedy of *Character*. It probably arose from an union of the style and tone of the Euripidean Dialogue, with the subjects and characters of the later form of the Middle Comedy.

The subjoined general view of the rise and progress of the proper Greek Drama may assist the student.





73. TABLE OF DRAMATIC CLASSIFICATION.



74. The improvements which are due to Æschylus are so many proofs of his anti-democratical spirit. This aristocratical spirit, and departure from his original reverence for the religion of Bacchus, which was so beloved by the common people, was occasioned by his military connexion with the Dorians, and the love which he then acquired for the Dorian character and institutions. In all his innovations there appears a wish to diminish the choral or Bacchic element of the Tragedy, and to aggrandize the other part, by connecting it with the old Homeric Epos, the darling of the Aristocracy; and it was owing to this that he borrowed so little from the Attic traditions, or from the Heracleia or Theseis, of which Sophocles and Euripides so freely availed themselves; (though in style and representation, Sophocles was still more Homeric than Æschylus;) his breaking up the dithyrambic chorus of fifty men, which the state gave him as the basis of his Tragedy, into subordinate choruses, one or more of which he employed in each play of his trilogy, is another proof of his willingness to abandon all reference to the worship of Bacchus. His improvement of the costume was a part of the same plan, by departing from the dresses worn in the Bacchic processions; and perhaps the invention of the Trilogy was a part of his attempt to make the λόγος, or theatrical declamation (spoken from the λογεῖον) the principal part in his Tragedy. This may be shewn thus: the invention of a πρόλογος and a ῥήσις, attributed to Thespis, points to two entrances only of the Thespian actor; the τριλογία, in its old sense, may have been originally a πρόλογος, and two λόγοι or ῥήσεις instead of one; consequently, an increase of business for the ὑποκριτής. Now, when Æschylus had added a second actor, each of these λόγοι became a διάλογος or δρᾶμα, and

if he had the intentions attributed to him, he would naturally expand each of these *διάλογοι* into a complete play, and break up the chorus into three parts, assigning one to each dialogue, and subordinating the whole chorus to the action of the piece. This view is favored by the analogy, that as the *πρόλογος* of Thespis was subordinate to the *ῥῆσις*, so the first play in a trilogy of Æschylus was subordinate to, and had a prophetic reference to the second, the third was little more than a finale, whilst all the stirring interest was concentrated in the second: this principle is the key to his trilogies.

75. The leading distinction between the Æschylean Tragedy, and the Homeric Epos, is, that the latter contains an uninterrupted series of events, whereas the former exhibits the events in detached groups.

76. As the trilogies were acted early in the year, it is probable that the night began to close in before the last piece and the satirical drama were over; this may account for Prometheus, the fire-kindler, (which was probably a torch-race,) being the satirical drama of the Perseis; for the torch-procession at the end of the Eumenides; and for the conflagration at the end of the Troades.

77. Æschylus sometimes nearly quotes the words of Solon, whose maxims were engraven on his memory. His Poems abound with military, political, and nautical terms, betokening his mode of life; he often alludes to Zeus Soter, the God of Mariners; and though he had not much relish for the Dionysian rites, he was strongly attached to the Dorian idolatry, on which Pythagoras founded his more spiritual and philosophical system of religion.

78. When Cimon and his colleagues awarded the prize from Æschylus to Sophocles, the decision did not imply any

disregard of the Æschylean Tragedy on the part of the Athenians; the contest was not between two individual works of art, but between two species or ages of art. The Triptolemus was probably one of Sophocles' plays on that occasion; for Pliny says, (H.N. 18.7.) Sophoclis Triptolemus ante mortem Alexandri annis fere, 145. But Alexander died 323, B.C. and  $323 + 145 = 468$ , the year in which the contest took place; the subject of this play, an old national legend, would be in favour of Sophocles, whilst the anti-popular politics of Æschylus would weigh against him.

79. According to one account, an image of a Siren was placed over the tomb of Sophocles, according to another, a bronze swallow. Ister informs us, that the Athenians decreed him an annual sacrifice. He wrote, besides Tragedies, an Elegy, Pæans, and a Prose work on the Chorus, against Thespis and Chœrilus: only seven of his tragedies are extant, but an ingenious attempt has lately been made by Gruppe to shew that the Rhesus, which is generally attributed to Euripides, was the first of the plays of Sophocles.

80. Aristophanes of Byzantium tells us that one hundred and thirty plays were ascribed to Sophocles, of which one hundred and thirteen were genuine, seventeen being spurious; as we have a list of one hundred and fourteen names of dramas attributed to Sophocles, of which ninety-eight are quoted more than once as his, it is very probable that the statement of Aristophanes is correct. From the names it would appear that about twenty-seven were satirical dramas, this would give twenty-seven tetralogies, or one hundred and eight plays, and there would remain five single plays to satisfy the statement of Suidas, that he contended

with drama against drama. It is very likely that the custom of contending with single plays, which Sophocles thus occasionally adopted, arose from his having given to each of the plays in his trilogies an individual and independent completeness, which the connected plays of an Æschylean trilogy did not possess. The Tragedy of Sophocles was not generically different from that of Æschylus; it bore the same relation to it that a single statue bears to a connected group: for when he added a third actor to the two of Æschylus, he gave so great a preponderance to the dialogue, that the chorus, or the base on which the three plays stood, was unable any longer to support them; in giving each of them a separate pedestal, he rendered them independent, and destroyed the necessary connexion which before subsisted between them; so that it became from thenceforth a matter of choice with the poet, whether he represented with trilogies or with separate plays.

81. Though the private character of Sophocles is stained with many blemishes; his Tragedies are full of the strongest recommendations of religion and morality; to characterize the man and his works in one word, *calmness* is the prominent feature in his life and writings: in his politics an easy indifference to men and measures; (thus in his earlier days he supported Pericles and the popular party, in his later, Peisander and the aristocratical;) in his private life, contentment and good nature; in his Tragedies, a total absence of wild enthusiasm; are the manifestations of this calmness and rest of mind.

82. The infidelity of his two wives may have occasioned the misogynism, for which Euripides was notorious; this also may have partly occasioned his exile to Macedonia; besides this, he was very intimate with Socrates and Alci-

biades, the former of whom assisted him in his Tragedies, and when Alcibiades won the chariot-race at Olympia, Euripides wrote a song in honour of his victory. Now even at the time of Euripides' exile, Socrates was becoming unpopular, and Alcibiades was a condemned exile, perhaps, then, Euripides wisely withdrew from a country where his philosophical as well as his political sentiments exposed him to continual danger. Sophocles received many invitations from foreign courts, but loved Athens too well to accept them.

83. The talent of Euripides for rhetorical display has, in all ages, rendered him a greater favorite than either Æschylus or Sophocles; it is this which made the invention of tragi-comedy by him so natural and so easy; which recommended him to Menander as the model for the dialogue of his new Comedy, and to Quintilian as an author to be studied by young orators and advocates; and to the learned of the middle ages, who mistook scholastic subtleties for eloquence, and minute distinctions for science. How he became so unlike his two great predecessors is easily explained. The connexion between the actors of Æschylus and Sophocles, and the Homeric rhapsodes has been stated; the rhapsodes were succeeded by a class of men called sophists; since then Euripides was nursed in the lap of sophistry, was the pupil and friend of the most eminent of the sophists, and to all intents a sophist himself, it was natural that he should turn the rhapsodical element of the Greek Drama into a sophistical one. But was not Euripides assisted in Dramas by Socrates, and does not Plato represent Socrates as the great enemy of the Sophists? This is true, and yet Socrates was himself a sophist, though the best of them, and no disagreements are so implacable as

those between persons who follow the same trade with different objects in view.

84. In his political opinions Euripides was attached to Alcibiades and the war-party, and was opposed to Aristophanes, and to the best interests of Athens. He was united with Alcibiades and the sophist Gorgias, in urging the disastrous expedition to Sicily; for he wrote the trilogy to which the Troades belonged in the beginning of the year 415, B.C. in which that expedition started, clearly with a view to encourage the Athenians to the war, by reminding them of the success of a similar expedition; and most probably Aristophanes wrote the "Birds" in the following year, to ridicule the whole plan and its authors.

85. Were it not for the exceeding beauty of many of his choruses, and for the proof which he occasionally exhibits of really tragic power, Euripides might be considered only a second-rate poet; fifteen of his Tragedies, or sixteen, if the Rhesus be his, two Tragi-comedies, viz. the Orestes and the Alcestis, and a Satyrical drama, the Cyclops, have come down to us.

86. From the first exhibition of Epicharmus to the last of Posidippus, the first and last of the Greek Comedians, is a period of two hundred and fifty years: and between those two poets one hundred and four authors are enumerated, who are all said to have written Comedy. The claims of some of these, however, to the rank of Comedians are very doubtful, and two of them, Sophron and his son Xenarchus, were mimographers, and as such, were not only not Comedians, but hardly Dramatists at all.

87. Epicharmus, the son of Helothales, whom Theocritus calls the inventor of Comedy, and who, according to Plato, bore the same relation to Comedy that Homer did



to Tragedy, was a native of Cos, and went to Sicily with Cadmus, the son of Scythes. Besides being a Comic Poet, and a Pythagorean, he was also a physician, which has been considered an additional proof of his Coan origin; his Comedies were partly parodies of mythological subjects, and as such, not very different from the dialogue of the satyirical Drama; partly political, and so may have furnished a model for the dialogue of the Athenian Comedy: he must have made some advance towards the Comedy of Character, if the *Menæchmi* of Plautus was founded on one of his plays. It seems probable that he had choruses in his Comedies from the title of one of them, the *Κωμῳασταί*. Aristotle charges him with using false antitheses.

88. Cratinus, the son of Callimedes, was born at Athens, B.C. 519; he was a very bold satirist, and so popular, that his choruses were sung at every banquet by the *comus* of revellers; in imitation of Sophocles he increased the number of comic actors to three.

89. Phrynichus, the Comic Poet, was attacked by Hermippus, another Comedian, for being a plagiarist, and was ridiculed by Aristophanes in his *Βάρραχοι* for his custom of introducing grumbling slaves on the stage.

90. Different countries are assigned to Aristophanes as his birth-place, viz., Rhodes, Egypt, Naucratis, Ægina; this confusion may have arisen from the action brought against him by Cleon, with a view to deprive him of his civic rights. The very charge proves the contrary, for Cleon attempts to prove that he was not the son of Philip-pus, his reputed father, but the illegitimate offspring of his mother, and some person who was not an Athenian citizen. His nominal parents are thus tacitly admitted to have been citizens, and as Cleon failed to prove his charge, he must

have been one also ; his efforts for the good of Athens, his ridicule of those who did not belong to the old Athenian *φρατρίαι*, his purely Attic language, all prove him to be an Athenian ; with regard to the statement that he was a Rhodian, he was often confounded with Antiphanes, who was one ; the notion that he was an Egyptian may have arisen from his many allusions to that people and their customs ; when Heliodorus states that he was from Naucratis, he may be alluding to some commercial residence of his ancestors in that city ; his Æginetan origin has been presumed from a passage in the "Acharnians," which, however, refers to Callistratus, who was the nominal author of the play, and not to Aristophanes. A method of ascertaining the date of his birth before given placed it B.C. 456 ; his first Comedy, the "Banqueters," in which he exposed the injurious effects of sophistry on education, was exhibited in 427, B.C., and if, as the Scholiast on the *Ranæ* says, he was then but a youth, or about seventeen, he must have been born about 444, B.C. The "Babylonians" and "Acharnians," were exhibited 426, B.C., both under the name of Callistratus ; the former was an attack on the demagogues, for which Cleon brought an action against Callistratus ; the latter is the earliest of his Comedies which has come down to us entire. When the "Clouds," the most beautiful of his plays, was first exhibited, 423, B.C. the plays of Cratinus and Ameipsias, his competitors, gained the first and second prizes. In the "Wasps," which was brought out in the name of Philonides, at the Lenæa, 422, B.C. he ridicules the love of litigation, so prevalent at Athens. The subject of the "Peace," as well as of the "Acharnians," is the evils of the Peloponnesian war. The "Birds" came out at the great Dionysia, under the name

Callistratus ; it is one of the most wonderful compositions in any language, and was designed, as also the "Amphiaraus," exhibited in the same year, to ridicule the Euripidean trilogy, which came out the year before. The "Lysistrata," which appeared in the name of Callistratus, is a recommendation of peace. The "Thesmophoriazuse" is an attack on Euripides. The object of the "Ecclesiazuse," and of the "Plutus," is to divert the Athenians from the prevalent adoption of Dorian manners. The two last Comedies which he wrote were called the *Æolosicon* and *Cocalus* ; they were brought out by Araros, one of his sons, and both belonged to the second variety of Comedy, viz. that of Criticism. The former was a parody and criticism of the *Æolus* of Euripides ; the name is a compound of the name of Euripides' tragic hero, and Sicon, a celebrated cook ; and for this reason, the whole Comedy was full of cooking terms : the latter was a criticism of a tragedy whose hero was *Cocalus*, the fabulous king of Sicily, who slew *Minos* ; it was so near an approach to the third variety of Comedy, that *Philemon* was able to bring it again on the stage with very few alterations. The names of forty-four Comedies ascribed to *Aristophanes* are recorded.

91. *Menander* imitated *Euripides* ; his Comedies differed from the tragi-comedies of that poet only in the absence of mythical subjects and a chorus. He was a good rhetorician, and *Quintilian*, who recommends him as a model for orators, attributes to him some orations published under the name of *Charisius* : the mode of his death is alluded to by *Ovid*,

" *Comicus ut mediis periit dum nabat in undis,*"

a statue was erected to his memory in the Theatre at Athens.

92. As Plautus borrowed his *Casina* from the *Κληρούμενοι* of Diphilus, so Terence tells us that he introduced into the *Adelphi* a literal translation of part of his *Συναποθνήσκοντες*. Diphilus wrote prologues to his Dramas, which were like the prologues of the Latin Comedians, though they were originally borrowed (like all the new Comedy) from the Tragedies of Euripides.

93. The Greek Comedy properly ended with Posidippus, but there are some writers of a later date called Comedians: Rhinthon of Tarentum is called a Comedian by Suidas, but his plays seem to have been rather *phly-acographies*, or tragi-comedies; Sopater of Paphos was a writer of the same kind; and Sotades of Crete, who lived about 280, B.C. and wrote in the Ionic dialect. Macho wrote Comedies at Alexandria about 230, B.C., he was the instructor of Aristophanes of Byzantium. Apollodorus of Carystus was a contemporary of Macho; he is often confounded with Apollodorus of Gela, from whom Terence borrowed his *Hecyra* and *Phormio*.

94. It has been stated in Chapter 3, that there were but three Dionysian festivals; some authors separate the *Δηναῖα* from the *Ανθεστήρια*, and thus make four, held in the sixth, seventh, eighth, and ninth months of the Attic year, viz.—The *τὰ κατ' ἀγροῦς*, the festival of the vintage, held in Poseideon, the sixth month. The *τὰ Δηναῖα*, held in Gameleon, the seventh month, which corresponded to the Ionian month Lenæon, and to part of January and February; it was also a vintage festival, but differed from the former, which was held in the country, in being confined to the Lenæon, a place in Athens, where the first wine-press (*ληνός*) was erected. The *τὰ Ανθεστήρια*, or *τὰ ἐν Δίμναις*, held on the eleventh, twelfth, and thirteenth days of Anthesterion; this

was not a vintage festival ; the new wine was drawn from the cask on the first day of the feast, and tasted on the second ; on the third day much banqueting went on ; on the Choes, or second day, each citizen had a separate cup, a custom which arose, according to the tradition, from the presence of Orestes at the feast, before he had been duly purified ; it has been thought, however, to refer to a difference of castes among the worshippers at the time of the adoption of the Dionysian rites in the city ; the Anthesteria are called by Thucydides, the more ancient festival of Bacchus. The *τὰ ἐν ἄσσει* held between the eighth and eighteenth of Elaphebolion. At the first, second, and fourth of these festivals, theatrical exhibitions took place : the exhibitions at the country Dionysia were generally of old pieces ; there is no instance of a play being acted on those occasions for the first time ; at the Lenæa and great Dionysia, both Tragedies and Comedies were performed ; at the latter, the Tragedies, at least, were always new pieces ; it is probable that repetitions were allowed at the Lenæa, as well as at the country Dionysia. The month Elaphebolion may have been selected for the representation of new Tragedies, because Athens was then full of the dependent allies, who came at that time to pay the tributes, whereas the Athenians alone were present at the Lenæa ; hence Æschines reproaches Demosthenes with not being satisfied with the applause of his fellow-citizens, since he must have the crown decreed him proclaimed at the great Dionysia, when all Greece was present. It does not clearly appear that there were any theatrical exhibitions at the Anthesteria ; it is probable that the Tragedians read to a select audience at the Anthesteria, the Tragedies which they had composed for the festival in the following month,

or, perhaps, the contests took place then, and the intervening month was employed in perfecting the actors and chorus in their parts.

95. Choruses were originally composed of the whole population; in process of time, the duties of this branch of worship devolved upon a few, and ultimately upon one, called the Choragus, who bore the whole expense; he was considered as the religious representative of the whole people, and was said to do the state's work for it (*λειτουργεῖν*\*), hence his person and the ornaments which he procured for the occasion were sacred. The Choragia, the Gymnasiarchy, the Feasting of the Tribes, and the Architheoria, belonged to the class of regularly recurring state burthens (*ἐγκύκλιοι λειτουργίαι*), to which all persons whose property exceeded three talents were liable. It was the business of the choragus to provide the chorus for all plays, whether tragic or comic, and also for the lyric choruses of men and boys, Pyrrichists, Cyclian dancers, and others; being selected by the managers of his tribe (*ἐπιμεληταὶ φυλῆς*) for the choragy which had come round to it, his first duty, after collecting his chorus, was to provide and pay a teacher (*χοροδιδάσκαλος*), who instructed them in the songs, dances, &c. The choragi drew lots for the first choice of teachers; they were allowed to press children for the chorus, if their parents refused to give them; they lodged and maintained the chorus till the time of performance, and supplied the singers with such aliments as strengthened their voice. The actors were the representatives not of the people but of the poet, hence the choragus had nothing to do with them; if he had paid for them, the dramatic choruses would have been more

\* Hence the word "Liturgy,"

expensive than the chorus of men, &c. &c. whereas they were less so ; besides, the actors were not allotted to the choragi, but to the poets, and were, therefore, paid either by these or by the state. The choragus attended to the chorus, and the poet to the actors ; on the day of trial they united their efforts, and endeavoured to gain the prize by a combination of the best-taught actors and best dressed and trained chorus ; hence the beauty of the poem in itself did not always insure success. The successful choragus received a tripod ; this he was at the expense of consecrating, and sometimes built the monument on which it was placed ; thus the monument of Lysicrates, still at Athens, was surmounted by a tripod ; from the inscriptions on these monuments, the didascalie were probably compiled ; the choragus in Comedy consecrated the equipments of his chorus ; the successful poet was crowned with ivy, as also his choragus and performers, and, as we see from Plato's "Banquet," he commemorated his victory with a feast.

96. If we would not confound the *manner* of representation of the Ancient with that of the Modern Drama, we must recollect the military origin of the chorus, its employment in the worship of Bacchus, the successive adoption of the lyre and the flute as accompaniments, the nature of the cyclic chorus, and the invention of Stesichorus. We must also remember that the actor was originally a rhapsode who succeeded the exarchus of the dithyramb, that he was the representative of the poet who was the original exarchus, and as such, a narrator, that he acted in a huge theatre at a great distance from the spectators, and that he often had to sustain more than one part in the same piece. The first remark, with regard to the chorus, will explain the order and manner in which the

chorus made their entry : the chorus was supposed to be a lochus of soldiers in battle-array ; in the dithyrambic or cyclic chorus of fifty, this military arrangement was not practicable ; but when the original choral elements had become more deeply inrooted in the worship of Bacchus, and the three principal Apollonian dances were transferred to the worship of that God, the dramatic choruses became, like them, quadrangular, and were arranged in military rank and file. The number of the tragic chorus for the whole trilogy appears to have been fifty ; the comic chorus consisted of twenty-four ; the chorus of the tetralogy was broken into four sub-choruses, two of fifteen, one of twelve, and a satyric chorus of eight ; (this arrangement differs somewhat from that given before from Müller ; ) when the chorus of fifteen entered in ranks three abreast, it was said to be divided *κατὰ ζυγά* ; when it was distributed into three files of five, it was said to be *κατὰ στοίχους* ; the same military origin explains why the Anapæstic metre was generally, if not always, adopted for the opening choral song ; for this metre was also used in the Greek marching songs. The muster of the chorus round the Thymele shows that the chorus was Bacchic as well as military ; the mixture of lyric and flute music points to the same union of two worships ; and in the strophic and anti-strophic form of most of the choral odes, we discern the traces of the lyric tragedies of Stesichorus. Again, with regard to the actor ; when we remember that he was but the successor of the exarchus, who in the improvements of Thespis spoke a *πρόλογος* before the chorus came on the stage, and held a *ῥῆσις*, or dialogue, with them after they had sung their choral song, we shall see why there was always a soliloquy or a dialogue, in the first pieces of the more perfect tra-



gedies, before the chorus came on. His connexion with the rhapsode is also a reason for the narrative character of the speeches and dialogues, and for the general absence of the abrupt and vehement conversations which are so common in modern plays. Another peculiarity which distinguished the Grecian from the modern manner of acting, was the probable neglect of every thing like *by-play*, and *making points*, which are so effective on the stage. The distance at which the spectators were placed would prevent them from seeing those little movements, and hearing those low tones which have made the fortune of many a modern actor. The mask too precluded all attempts at varied expression, and probably nothing more was expected from the performer than was looked for from his predecessor the rhapsode—namely, good recitation.

97. The three principal kinds of poetry in general are the *epic*, *lyric*, and *dramatic*. All the other subordinate species are either deducible from one of these, or may be explained as a mixture of them. It is remarkable that in epic and lyric poetry, no such divergence into two contrasted species has taken place, as that in the Drama, of Tragedy and Comedy. It is true, the ludicrous epopee (as it is called) has been erected by some into a proper species, but it is in fact an accidental variety, a mere parody of the epos, and consists in applying to insignificant circumstances that solemn staidness of development, which prevails in the proper epopee, and which seems to be appropriate only to grand subjects. In lyric poetry there are gradations, as the song, the ode, the elegy, but no proper contrast.

The spirit of the epic poem, as it appears in its father Homer, is clear, transparent collectedness of mind. The

Epos is a quiet representation of a march of events. The Poet narrates either serious or cheerful incidents, but he narrates them with equanimity of spirit, and withholds them, as already past, at a certain remoteness from the view.

The lyric poem is the musical expression of mental emotions by means of speech. The essence of the musical tone or affection of mind is when we seek to retain an excitement, be it in itself joyful or sorrowful, with complacency, nay, to perpetuate it in the soul.

The dramatic poet, in common with the epic, deals with exterior incidents, but then he exhibits them as actual and present. In so doing, he lays claim to our sympathy, in common with the lyric poet, but he is not so easily satisfied as the latter, and insists upon affecting us with joy or sorrow in a far more immediate degree and manner. Standing in close proximity to real life, and seeking to transform his figments into its realities, the equanimity of the epic poet would in him be indifference; he must decidedly avouch himself a partisan of one or other of the leading views of human life, and must constrain his hearers also to come over to his party.

98. Tragic and Comic are related to each other as *earnest* and *sport*; earnest belongs more to our moral, sport to our animal nature; earnest, in its most extended sense, is the direction of the mental powers to an object or purpose; as earnest, carried to the highest degree, is the essence of Tragedy, so sport is of Comedy. The elder Comedy of the Greeks was altogether sportive, and thereby formed the most complete contrast to their Tragedy.

99. The best means of winning one's way into the spirit of the Greeks, without acquaintance with their language, is

the *study of the antiques*, which, if not in the originals, at least in the casts, now so common, are in some degree accessible to all. All intelligent artists, nay, all men of feeling, bow with entranced veneration to the master-works of ancient sculpture. Two of the best keys to open to us into this sanctuary of the beautiful, are "Winkelmann's History of Art," and "the Travels of Anacharsis the younger."

100. The three famous Unities, which have given rise to a whole Iliad of battles among the Critics, are Unity of Action, of Time, and of Place. The French Critics particularly lay great stress upon these Unities. The validity of the first is admitted by all; its meaning is not so easily ascertained. Aristotle has been enlisted, without ceremony, to lend his name to these three Unities, and yet it is only of the Unity of Action that he speaks at any length, while he merely throws out a vague hint about the Unity of Time, and says not a word about the Unity of Place. It has been remarked before that the Greek Dramatists did not scrupulously observe those of Time and Place. Aristotle handles Unity of Action in a very imperfect way: he says that Tragedy is the imitation of a perfect and entire action having a certain magnitude or extension; that the greater the extent, provided it be perspicuous, the more beautiful it is; that a whole or entire action is that which has a beginning, a middle, and an end, and that thus the exhibited events must be connected as cause and effect. It may be remarked, that these expressions are favourable to Shakspeare and other romantic dramatists who have taken into a single picture a more comprehensive sphere of life, characters, and events, than are to be found in the simple Greek Tragedy, and have also observed unity and perspicuity. Aristotle understands by action merely something that is

going on ; now, action, properly considered, is a procedure dependent on the will of man ; its Unity consists in the tendency towards a single end ; to its completeness belongs all that intervenes between the first resolve and the execution of the deed ; but there may be a plurality of subordinate actions in the Drama ; Corneille felt this difficulty, when he said, “ I assume that unity of Action in Comedy consists in unity of intrigue, and in Tragedy, in unity of danger ; but I do not mean to assert that there may not be several dangers, and several intrigues,” &c. &c.

The distinction here assumed between tragic and comic unity is quite unessential, for the manner of putting the play together is not influenced by the circumstance that the incidents in tragedy are serious, and in comedy not so ; Unity of Action may be better defined : “ a continuity of feeling or interest—a pervading emotion, an object, and a design, which, on its development, leaves on the mind a sense of completeness.”

On the Unity of Time Aristotle merely says, “ Tragedy endeavours as much as possible to restrict itself to a single revolution of the sun ;” here, however, he does not lay down a precept, but only mentions a peculiarity in the Greek examples, which he had before him. Examples have been given of violation of this unity of time, or identity of the imaginary with the material time ; and that it was frequently observed, arose from the presence of the chorus ; where the chorus leaves the stage, the regular progress of time is interrupted, thus, in the *Eumenides* of *Æschylus*, the whole space of time which *Orestes* needed for going from *Delphi* to *Athens* is omitted ; and between the three plays of a trilogy, which were intended to compose a whole, considerable gaps of time often occur ; the moderns, in the division

of their plays into acts, have found a convenient means of extending the compass of the imaginary time without incongruity.

Aristotle says nothing on the Unity of Place; the ancients did not observe it invariably, only in general; thus in the *Eumenides* and *Ajax* it is violated; its observance arose from the presence of the chorus, who must first be got rid of before there could be any change of place, and from the difficulty of moving their scenery. The objection to the violation of the Unities of time and place is, that it would wrest the illusion of reality from us; calculated verisimilarities, however, do not contribute one iota towards that illusion; that demand of illusion in the literal sense, pushed to the extreme, would make all poetical form an impossibility, for we know that the persons represented did not speak our language, that passionate grief does not express itself in verse, and so forth. Theatrical illusion is a state of waking dreaminess, to which we voluntarily surrender ourselves; to produce it, poet and actor must powerfully captivate the mind, and then the imagination passes lightly over the times and spaces which are presupposed and intimated, but which are omitted as being marked by nothing note-worthy, to fix itself solely on the decisive moments and prominent places. Voltaire derives the Unity of Place and Time from the Unity of Action; thus, he says, "there must be Unity of Place, for a single action cannot be in progress in several places at once;" he forgot that there may be a number of subordinate actions, and what should hinder these from proceeding in several places? "The Unity of Time," continues Voltaire, "is naturally connected with the two first. If the Poet represents a conspiracy, and extends the action to fourteen days, he must

give me an account of all that passes in these fourteen days." Certainly, of all that belongs to the matter in hand : but all the rest he passes by in silence, and it never enters into any one's head to wish to have such an account.

Next to the structure of the ancient theatres, which naturally led to the apparent continuity of time and fixity of place, the general observance of these unities was favored by the nature of the materials on which the Greek Dramatists had to work. These materials were mythology, which in itself was fiction, and the treatment of which, in the hands of preceding poets, had collected into continuous and perspicuous masses, what, in reality, was broken and scattered about in various ways. Moreover, the heroic age, which they depicted, was at once very simple in its manners and marvellous in its incidents, and thus everything of its own accord went straight to the mark of a tragic decision.

But the principal cause of the difference, in this respect, between the ancient and modern Dramatists, lies in the plastic spirit of the antique, and the picturesque spirit of romantic poetry. Sculpture directs our attention exclusively to the group which it sets before us, and indicates as slightly as possible the external circumstances ; Painting, on the contrary, delights to exhibit not only the principal figures, but the detail of the surrounding scenery, and all the secondary circumstances ; hence in the Dramatic art of the ancients, the external circumstances of place and time are in some measure annihilated, while in the romantic drama their alternations serve to adorn its more varied pictures.

## CHAPTER V.

ARISTOTLE'S TREATISE ON POETRY,

(*Twining's Translation.*)

My design is to treat of Poetry in general, and of its several species—to inquire, what is the proper *effect* of each—what construction of a *fable*, or *plan*, is essential to a good poem—of *what*, and *how many*, parts, each species consists; with whatever else belongs to the same subject; which I shall consider in the order that most naturally presents itself.

Epic poetry, tragedy, comedy, dithyrambics, as also, for the most part, the music of the flute, and of the lyre—all these are, in the most general view of them, *Imitations* (*οὔσαι μίμησις τὸ σύνολον*); differing, however, from each other in *three* respects, according to the different *means*, the different *objects*, or the different *manner*, of their imitation.

For as men, some through art, and some through habit, imitate various objects, by means of *colour* and *figure*, and others again, by *voice*; so with respect to the arts above-mentioned, *rhythm*, *words*, and *melody* (*ῥυθμὸς, λόγος, ἁρμονία*), are the different *means* by which, either single, or variously combined, they all produce their imitation.

For example: in the imitations of the flute, and the lyre, and of any other instruments capable of producing a simi-

lar effect—as the *syrix*, or pipe—*melody* and *rhythm* only are employed. In those of dance, *rhythm* alone, without *melody*; for there are dancers who, by rhythm applied to gesture, express manners, passions, and actions.

The *Epopœia* imitates by *words alone*, or by *verse*; and that verse may be either composed of various metres, or confined, according to the practice hitherto established, to a single species. For we should otherwise have no *general* name, which would comprehend the *Mimes* of Sophron and Xenarchus, and the *Socratic dialogues*; or poems in iambic, elegiac, or other metres, in which the *epic* species of imitation may be conveyed. Custom, indeed, connecting the *poetry* or *making* with the *metre*, has denominated some *elegiac poets*, i. e. *makers* of *elegiac verse*; others, *epic poets*, i. e. *makers* of *hexameter verse*; thus distinguishing poets, not according to the nature of their *imitation*, but according to that of their *metre* only. For even they who compose treatises of medicine, or natural philosophy, in *verse*, are denominated *Poets*: yet Homer and Empedocles have nothing in common, except their *metre*; the former, therefore, justly merits the name of *Poet*; while the other should rather be called a *Physiologist* than a *Poet*.

So, also, though any one should chuse to convey his imitation in every kind of metre, promiscuously, as Chæremon has done in his *Centaur*, which is a medley of all sorts of verse, it would not immediately follow, that, on *that* account merely, he was entitled to the name of *Poet*.—But of this enough.

There are, again, other species of poetry, which make use of *all* the *means* of imitation, *rhythm*, *melody*, and *verse*. Such are the *dithyrambic*, that of *nomes*, *tragedy*, and *comedy*: with this difference, however, that, in some of these,



they are employed *all together*, in others, *separately*. And such are the differences of these arts, with respect to the *means* by which they imitate.

II.—But, as the *objects* of imitation are the actions of *men* (ἐπεὶ δὲ μιμοῦνται οἱ μιμούμενοι πράττοντας), and these men must of necessity be either good or bad (for on this does *character* principally depend; the *manners* being in *all* men most strongly marked by virtue and vice), it follows, that we can only represent men, either as *better* than they actually are, or *worse*, or exactly *as* they are: just as, in *painting*, the pictures of *Polygnotus* were above the common level of nature; those of *Pauson*, below it; those of *Dionysius*, faithful *likenesses*.

Now it is evident that each of the imitations above-mentioned will admit of these differences, and become a different kind of imitation, as it imitates *objects* that differ in this respect. This may be the case with *dancing*; with the music of the flute, and of the lyre; and also, with the poetry which employs *words*, or *verse*, only, without *melody* or *rhythm*: thus, *Homer* has drawn men *superior* to what they are; *Cleophon*, *as* they are; *Hegemon* the Thasian, the inventor of parodies, and *Nicochares*, the author of the *Deiadi*, *worse* than they are.

So, again, with respect to *dithyrambics* and *nomes*: in these, too, the imitation may be as different as that of the Persians by *Timotheus*, and the Cyclops by *Philoxenus*.

*Tragedy* also, and *Comedy*, are distinguished in the same manner; the aim of *Comedy* being to exhibit men *worse* than we find them, that of *Tragedy*, *better*.

III.—There remains the *third* difference—that of the *manner* in which each of these objects may be imitated. For the poet, imitating the *same object*, and by the *same*

*means*, may do it either in *narration*—and that, again, either personating other characters, as Homer does, or, in his own person throughout, without change.—or, he may imitate by representing all his characters as real, and employed in the very *action* itself.

These, then, are the three differences by which all imitation is distinguished; those of the *means*, the *object*, and the *manner* (ἐν οἷς τε, καὶ ἂ, καὶ ὡς): so that *Sophocles* is, in one respect, an imitator of the same kind with *Homer*, as elevated characters are the *objects* of both; in another respect, of the same kind with *Aristophanes*, as both imitate in the *way* of action; whence, according to some, the application of the term *drama* [*i. e. action*] to such poems. Upon this it is, that the *Dorians* ground their claim to the invention both of Tragedy and Comedy. For Comedy is claimed by the Megarians; both by those of Greece, who contend that it took its rise in their popular government; and by those of Sicily, among whom the poet *Epicharmus* flourished long before *Chionides* and *Magnes*; and Tragedy, also, is claimed by some of the Dorians of Peloponnesus.—In support of these claims they argue from the *words* themselves. They allege, that the Doric word for a *village* is Κώμη, the Attic, Δῆμος; and that *Comedians* were so called, not from κωμάζειν—to *revel*—but from their strolling about the κώμαι, or *villages*, before they were tolerated in the city. They say, farther, that *to do*, or *act*, they express by the word δράν; the Athenians by πράττειν.

And thus much as to the differences of imitation (μίμησις) how *many*, and *what* they are.

IV.—Poetry, in general, seems to have derived its origin from two *causes*, each of them *natural*.

1. To *Imitate* is instinctive in man from his infancy. By

this he is distinguished from other animals, that he is, of all, the most imitative, and through this instinct receives his earliest education. All men, likewise, naturally receive pleasure from imitation. This is evident from what we experience in viewing the works of imitative art; for in them we contemplate with pleasure, and with the more pleasure, the more exactly they are imitated, such objects as, if real, we could not see without pain—as the figures of the meanest and most disgusting animals, dead bodies, and the like. And the reason of this is, that to *learn* is a natural pleasure, not confined to philosophers, but common to all men; with this difference only, that the multitude partake of it in a more transient and compendious manner. Hence the pleasure they receive from a picture: in viewing it they *learn*, they *infer*, they *discover*, what every object is: that *this*, for instance, is such a particular man, &c. For if we suppose the object represented to be something which the spectator had never seen, in that case his pleasure will not arise from the *imitation*, but from the workmanship, the colours, or some such cause.

Imitation, then, being thus natural to us; and, 2dly, *Melody* and *Rhythm* being also natural, (for as to *metre*, it is plainly a *species* of rhythm,) those persons, in whom, originally, these propensities were the strongest, were naturally led to rude and extemporaneous attempts, which, gradually improved, gave birth to Poetry.

But this Poetry, following the different *characters* of its authors, naturally divided itself into *two* different *kinds*. They, who were of a grave and lofty spirit, chose for their imitation the actions and adventures of *elevated* characters; while Poets of a *lighter* turn, represented those of the

*vicious* and *contemptible*. And these composed, originally, *Satires*; as the former did *Hymns* and *Encomia*.

Of the *lighter* kind, we have no poem anterior to the time of Homer, though many such, in all probability, there were; but *from* his time, we have: as, his *Margites*, and others of the same species in which the Iambic was introduced as the most proper measure; and hence, indeed, the name of *Iambic*, because it was the measure in which they used to *satirize* each other (*ιαυβιζειν*).

And thus these old poets were divided into two classes—those who used the *heroic*, and those who used the *iambic* verse.

And as, in the *serious* kind, Homer alone may be said to deserve the name of *poet*, not only on account of his other excellencies, but also of the *dramatic* spirit of his imitations; so was he likewise the first who suggested the idea of *Comedy*, by substituting *ridicule* for *invective*, and giving that ridicule a *dramatic* cast: for his *Margites* bears the same analogy to *Comedy*, as his *Iliad* and *Odyssey* to *Tragedy*. But when *Tragedy* and *Comedy* had once made their appearance, succeeding Poets, according to the turn of their genius, attached themselves to the one or the other of these new species. The *lighter* sort, instead of *Iambic*, became *Comic* poets; the *graver*, *Tragic*, instead of *Heroic*: and that on account of the superior dignity and higher estimation of these latter *forms* (*σχήματα*) of Poetry.

Whether *Tragedy* has now, with respect to its constituent parts, received the utmost improvement of which it is capable, considered both in itself, and relatively to the theatre, is a question that belongs not to this place.

Both *Tragedy*, then, and *Comedy*, having originated in a rude and unpremeditated manner—the first from the leaders

in the *Dithyrambic* hymns, the other from those *Phallic* songs, which, in many cities, remain still in use,—each advanced gradually towards perfection, by such successive improvements as were most obvious.

Tragedy, after various changes, (*πολλὰς μεταβολὰς μεταβαλοῦσα ἢ τραγωδία*) reposed at length in the completion of its proper form. *Æschylus* first added a second actor: he also abridged the chorus, and made the dialogue the principal part of tragedy. *Sophocles* increased the number of actors to three, and added the decoration of painted scenery. It was also late before Tragedy threw aside the short and simple *fable*, and ludicrous *language* of its satyric origin, and attained its proper magnitude and dignity. The *Iambic* measure was then first adopted: for, originally, the *Trochaic tetrameter* was made use of, as better suited to the satyric and saltatorial genius of the poem at that time (*διὰ τὸ σατυρικὴν καὶ ὀρχηστικωτέραν εἶναι τὴν ποίησιν*); but when the dialogue was formed, nature itself pointed out the proper metre. For the *iambic* is, of all metres, the most colloquial (*μάλιστα γὰρ λεκτικὸν ἔστι*); as appears evidently from this fact, that our common conversation frequently falls into *iambic* verse; seldom into *hexameter*, and only when we depart from the usual *melody* of speech. *Episodes* were also multiplied, and every other part of the drama successively improved and polished.

But of this enough: to enter into a minute detail would perhaps be a task of some length.

V.—Comedy, as was said before, is an imitation of bad characters: bad, not with respect to every sort of vice, but to the *ridiculous* only, as being a *species* of turpitude or deformity; since it may be defined to be—a *fault* or *deformity* of such sort as is neither *painful* nor *destructive* (*τὸ γὰρ*

γελοῖον ἔστιν ἀμαρτημά τι—καὶ οὐ φθαρτικόν). A ridiculous face, for example, is something ugly and distorted, but not so as to cause *pain*.

The successive improvements of Tragedy, and the respective authors of them, have not escaped our knowledge; but those of Comedy, from the little attention that was paid to it in its origin, remain in obscurity. For it was not till late, that Comedy was authorised by the magistrate, and carried on at the public expense: it was, at first, a private and voluntary exhibition. From the time, indeed, when it began to acquire some degree of form, its poets have been recorded; but who first introduced masks, or prologues, or augmented the number of actors—these, and other particulars of the same kind, are unknown.

*Epicharmus* and *Phormis* were the first who *invented* comic fables. This improvement, therefore, is of *Sicilian* origin. But, of *Athenian* poets, *Crates* was the first who abandoned the *Iambic* form of comedy, and made use of *invented* and *general* stories, or fables.

*Epic* poetry agrees so far with *Tragic*, as it is an imitation of *great characters* and *actions*, by *means* of *words*; but in this it differs, that it makes use of only one kind of metre throughout, and that it is *narrative*. It also differs in *length*: for Tragedy endeavours, as far as possible, to confine its action with the limits of a single revolution of the sun, or nearly so; but the time of *Epic* action is indefinite. This, however, at first was equally the case with Tragedy itself.

Of their constituent *parts*, some are common to both, some peculiar to Tragedy. He, therefore, who is a judge of the beauties and defects of Tragedy, is, of course, equally a judge with respect to those of *Epic* poetry: for all the

parts of the Epic poem are to be found in Tragedy: *not* all those of Tragedy in the Epic poem.

VI.—Of the species of poetry which imitates in *hexameters*, and of *Comedy*, we shall speak hereafter. Let us now consider *Tragedy*; collecting, first, from what has been already said, its true and essential definition. Tragedy, then, is an imitation of an *action* that is *important, entire*, and of a proper *magnitude*—by *language* embellished and rendered *pleasurable*, but by different *means*, in different parts—in the *way*, not of *narration*, but of *action*—effecting, through *pity and terror*, the *correction and refinement* of such passions. (Ἔστιν οὖν τραγωδία μίμησις πράξεως σπουδαίας καὶ τελείας, μέγεθος ἔχούσης ἠδυσμένῳ λόγῳ, χωρὶς ἐκάστου τῶν εἰδῶν ἐν τοῖς μορίοις, δρώντων, καὶ οὐ δι' ἀπαγγελίας, δι' ἐλίου καὶ φόβου περαίνουσα τὴν τῶν τοιούτων παθημάτων κάθαρσιν.)

By *pleasurable language*, I mean a language that has the embellishments of rhythm, melody, and metre; and I add, by *different means in different parts*, because in some parts metre alone is employed, in others, melody.

Now as Tragedy imitates by *acting*, the *decoration*, in the first place, must necessarily be *one* of its parts: then the *melopœia* (or *music*), and the *diction*; for these last include the *means* of tragic imitation. By *diction* I mean the metrical composition. The meaning of *melopœia* is obvious to every one.

Again: Tragedy being an imitation of an action, and the persons employed in that action being necessarily characterized by their *manners* and their *sentiments*, since it is from *these* that actions themselves derive their character, it follows, that there must also be *manners* and *sentiments*, as the two *causes* of actions, and, consequently, of the

happiness or unhappiness of all men. The *imitation of the action* is the *fable*: for by *fable* I now mean the *texture of incidents*, or the *plot*. By *manners*, I mean, whatever marks the *characters* of the persons. By *sentiments*, whatever they *say*, whether proving any thing, or delivering a general sentiment, &c.

Hence, all Tragedy, must necessarily contain *six* parts, which, together, constitute its peculiar character or *quality*; fable, manners, diction, sentiments, decoration, and music, (μῦθος, καὶ ἦθῆ, καὶ λέξεις, καὶ διάνοια, καὶ ὄψεις, καὶ μελοποιΐα.) Of these parts, two relate to the *means*, one to the *manner*, and three to the *object* of imitation. And these are all. These *specific parts* have been employed by most poets, and are to be found in (almost) every tragedy.

But of all these parts the most important is the *combination of incidents*, or the *fable*: because Tragedy is an imitation, not of *men*, but of *actions*,—of life, of happiness, and unhappiness: for happiness consists in action, and the supreme good itself, the very *end* of life, is action of a certain kind,—not *quality*. Now the *manners* of men constitute only their *quality* or *characters*; but it is by their *actions* that they are *happy*, or the contrary. Tragedy, therefore, does not imitate action, *for the sake* of imitating manners, but in the imitation of action, that of manners is of course involved. So that the *action* and the *fable* are the *end* of Tragedy; and in every thing the *end* is of principal importance.

Again—Tragedy cannot subsist without *action*; without *manners* it may: the tragedies of most modern poets have this defect; a defect common, indeed, among poets in general. As among painters also, this is the case with Zeuxis, compared with Polygnotus: the latter excels in the



expression of the *manners*; there is no such expression in the pictures of Zeuxis.

Farther; suppose any one to string together a number of speeches, in which the manners are strongly marked, the language and the sentiments well turned; this will not be sufficient to produce the proper effect of Tragedy: that end will much rather be answered by a piece, defective in each of those particulars, but furnished with a proper fable and contexture of incidents. Just as in painting, the most brilliant colours spread at random, and without design, will give far less pleasure than the simplest outline of a *figure*.

Add to this, that those parts of Tragedy, by means of which it becomes most interesting and affecting, are parts of the *fable*; I mean *revolutions* and *discoveries*.

As a farther proof, adventurers in tragic writing are sooner able to arrive at excellence in the language, and the manners, than in the construction of a plot; as appears from almost all our earlier poets. The *fable*, then, is the principal part, the *soul*, as it were, of Tragedy; and the *manners* are next in rank; Tragedy being an imitation of an *action*, and *through that*, principally, of the *agents*.

In the *third* place stand the *sentiments*. To this part it belongs to *say* such things as are *true* and *proper*; which, in the dialogue, depends on the *political* and *rhetorical* arts; for the ancients made their characters speak in the style of political and popular eloquence; but now the rhetorical manner prevails.

The *manners* are whatever manifests the *disposition* of the speaker. There are speeches, therefore, which are without manners, or character; as not containing any thing by which the *propensities* or *aversions* of the person who delivers them can be known. The *sentiments* comprehend *whatever*

is said; whether *proving* any thing, affirmatively, or negatively, or expressing some *general reflection*, &c.

*Fourth*, in order, is the *diction*—the *expression* of the *sentiments* by *words*; the power and effect of which is the same, whether in verse or prose.

Of the remaining two parts, the *music* stands next; of all the pleasurable accompaniments and embellishments of Tragedy, the most delightful.

The *decoration* has also a great effect, but, of all the parts, is most foreign to the art. For the power of Tragedy is felt without representation, and actors; and the beauty of the decorations depends more on the art of the mechanic, than on that of the poet.

VII.—These things being thus adjusted, let us go on to examine in what manner the *Fable* should be constructed, since this is the first, and most important part of Tragedy.

Now we have defined Tragedy to be an imitation of an action that is *complete*, and *entire*; and that has also a certain *magnitude*; for a thing may be *entire*, and a *whole*, and yet not be of any *magnitude*.

1. By *entire*, I mean that which has a *beginning*, a *middle*, and an *end*. A *beginning* is that which does not, necessarily, suppose any thing before it, but which requires something to follow it. An *end*, on the contrary, is that which supposes something to precede it, either necessarily or probably; but which nothing is required to follow. A *middle* is that which both supposes something to precede, and requires something to follow. The poet, therefore, who would construct his fable properly, is not at liberty to begin, or end, where he pleases, but must conform to these definitions.

2. Again: whatever is beautiful, whether it be an animal, or any other thing composed of different parts, must not

only have those parts arranged in a certain manner, but must also be of a certain *magnitude*; for beauty consists in *magnitude* and *order*. Hence it is that no very minute animal can be beautiful; the eye comprehends the whole too instantaneously to distinguish and compare the parts;—neither, on the contrary, can one of a prodigious size be beautiful; because, as all its parts cannot be seen at once, the *whole*, the *unity* of object, is lost to the spectator; as it would be, for example, if he were surveying an animal of many miles in length. As, therefore, in animals and other objects, a certain *magnitude* is requisite, but that magnitude must be such as to present a whole *easily comprehended by the eye*; so, in the fable, a certain *length* is requisite, but that length must be such as to present a whole *easily comprehended by the memory*.

With respect to the measure of this length—if referred to actual representation in the dramatic contests, it is a matter foreign to the art itself: for if a hundred tragedies were to be exhibited in concurrence, the length of each performance must be regulated by the hour-glass; a practice of which, it is said, there have formerly been instances. But if we determine this measure by the nature of the thing itself, the more extensive the fable, consistently with the clear and easy comprehension of the whole, the more beautiful will it be, with respect to *magnitude*.—In general, we may say, that an action is sufficiently extended, when it is long enough to admit of a change of fortune from happy to unhappy, or the reverse, brought about by a succession, necessary or probable, of *well-connected* incidents.

VIII.—A *fable* is not *one*, as some conceive, merely because the *hero* of it is *one*. For numberless events happen to one man, many of which are such as cannot be connected

into *one event*; and so, likewise, there are many actions of one man which cannot be connected into any *one action*. Hence appears the mistake of all those poets who have composed *Herculeids*, *Theseids*, and other poems of that kind. They conclude, that because *Hercules* was one, so also must be the fable of which he is the subject. But Homer, among his many other excellencies, seems also to have been perfectly aware of this mistake, either from art or genius. For when he composed his *Odyssey*, he did not introduce all the events of his hero's life, such, for instance, as the wound he received upon Parnassus—his feigned madness when the Grecian army was assembling, &c.—events, not connected, either by necessary or probable *consequence*, with each other; but he comprehended those only which have relation to *one action*; for such we call that of the *Odyssey*.—And in the same manner he composed his *Iliad*.

As, therefore, in other mimetic arts, *one* imitation is an imitation of *one thing*, so here, the fable, being an imitation of an action, should be an imitation of an action that is *one* and *entire*; the parts of it being so connected, that if any one of them be either transposed, or taken away, the *whole* will be destroyed or changed: for whatever may be *either* retained, or omitted, without making any sensible difference, is not properly a *part*.

IX.—It appears, farther, from what has been said, that it is not the poet's province to relate such things as have actually happened, but such as *might* have happened—such as are *possible*, according either to probable or necessary consequence. For it is not by writing in *verse* or *prose*, that the historian and the poet are distinguished: the work of *Herodotus* might be versified; but it would still be a species of history, no less with metre, than without. They are dis-

tinguished by this, that the one relates what *has* been, the other what *might* be. On this account, poetry is a more philosophical, and a more excellent thing than history; for poetry is chiefly conversant about *general* truth; history about *particular*. In what manner, for example, any person of a certain character would speak, or act, probably, or necessarily—this is *general*; and this is the object of poetry, even while it makes use of *particular names*. But what *Alcibiades* did, or what happened to *him*—this is *particular* truth.

With respect to Comedy, this is now become obvious; for here, the poet, when he has formed his plot of *probable* incidents, gives to his characters whatever names he pleases; and is not, like the iambic poets, particular, and personal.

Tragedy, indeed, retains the use of real names; and the reason is, that, what we are disposed to believe, we must think *possible*: now what has never actually happened, we are not apt to regard as possible; but what *has* been is unquestionably so, or it could not have been at all. There are, however, some tragedies, in which one or two of the names are historical, and the rest feigned: there are even some, in which none of the names are historical; such is Agatho's tragedy called the *The Flower*, for in that all is invention, both incidents and names; and yet it pleases. It is by no means, therefore, essential, that a poet should confine himself to the known and established subjects of tragedy. Such a restraint would, indeed, be ridiculous; since even those subjects that are known, are known, comparatively, but to few, and yet are interesting to all.

From all this it is manifest, that a poet should be a *poet*, or *maker of fables*, rather than of *verses*; since it is *imitation* that constitutes the poet, and of this imitation *actions* are

the object : nor is he the less a poet, though the incidents of his fable should chance to be such as have actually happened ; for nothing hinders, but that some *true* events may possess that *probability*, the invention of which entitles him to the name of *poet*.

Of *simple* fables or actions the *episodic* are the worst. I call that an *episodic fable* (ἐπεισοδιώδη μῦθον), the *episodes* of which follow each other without any *probable* or *necessary* connexion ; a fault into which bad poets are betrayed by their want of skill, and good poets by the players : for in order to accommodate their pieces to the purposes of rival performers in the dramatic contests, they spin out the action beyond their powers, and are thus frequently forced to break the connexion and continuity of its parts.

But Tragedy is an imitation, not only of a *complete* action, but also of an action exciting *pity* and *terror*. Now that purpose is best answered by such events as are not only *unexpected*, but *unexpected consequences of each other*: for, by this means they will have more of the *wonderful*, than if they appeared to be the effects of chance ; since we find, that among events merely casual, those are the most wonderful and striking which *seem* to imply design : as when, for instance, the statue of *Mitys* at Argos killed the very man who had murdered *Mitys*, by falling down upon him as he was surveying it ; events of this kind not having the appearance of *accident*. It follows, then, that such fables as are formed on these principles must be the best.

X.—Fables are of two sorts, *simple* and *complicated* (Εἰσὶ δὲ τῶν μῦθων οἱ μὲν ἀπλοῖ, οἱ δὲ πεπλεγμένοι) ; for so also are the *actions* themselves of which they are imitations. An action (having the *continuity* and *unity* prescribed) I call *simple*, when its catastrophe is produced *without* either

*revolution* or *discovery*; *complicated*, when *with* one, or both. And these should arise from the structure of the fable itself, so as to be the natural consequences, necessary or probable, of what has preceded in the action. For there is a wide difference between incidents that follow *from*, and incidents that follow only *after*, each other.

XI.—A *revolution* (περιπέτεια), is a change into the reverse of what is expected from the circumstances of the action; and that, produced, as we have said, by *probable* or *necessary consequence*.

Thus, in the *Œdipus Tyrannus*, the messenger, meaning to make Œdipus happy, and to relieve him from the dread he was under with respect to his mother, by making known to him his real birth, produces an effect directly contrary to his intention. Thus, also, in the tragedy of *Lynceus*—Lynceus is led to suffer death, Danaus follows to inflict it; but the event resulting from the course of the incidents is, that Danaus is killed, and Lynceus saved.

A *discovery* (ἀναγνώρισις), as, indeed, the word implies, is a *change from unknown to known*, happening between those characters whose happiness, or unhappiness, forms the catastrophe of the drama, and terminating in friendship or enmity.

The best sort of discovery is that which is accompanied by a *revolution*, as in the *Œdipus*.

There are also other discoveries; for inanimate things of any kind may be recognized in the same manner; and we may discover whether such a particular thing was, or was not, done by such a person: but the discovery most appropriated to the *fable* and the *action* is that above defined; because such discoveries and revolutions must excite either *pity* or *terror*; and Tragedy we have defined to be an imi-

tation of *pitiable* and *terrible* actions : and because, also, by them the event, *happy* or *unhappy*, is produced.

Now discoveries, being *relative* things, are sometimes of *one* of the persons only, the *other* being already known ; and sometimes they are *reciprocal* : thus, *Iphigenia* is discovered to *Orestes* by the letter which she charges him to deliver, and *Orestes* is obliged, by other means, to make himself known to her. These then are *two* parts of the fable—*revolution* and *discovery*. There is yet a third, which we denominate *disasters* (πάθος). The two former have been explained. *Disasters* comprehend all *painful* or *destructive* actions ; the exhibition of death, bodily anguish, wounds, and every thing of that kind.

XII.—The parts of Tragedy which are necessary to constitute its *quality*, have been already enumerated. Its *parts* of *quantity*—the *distinct* parts into which it is *divided*—are these : *prologue*, *episode*, *exode*, and *chorus* ; which last is also divided into the *parode*, and the *stasimon*. These are common to all tragedies. The *commoi* are found in *some* only.

The *prologue* is all that part of a Tragedy which precedes the *parode* of the chorus.

The *episode*, all that part which is included between *entire choral odes*. The *exode*, that part which has *no choral ode* after it.

Of the *choral* part, the *parode* is the first *speech* of the *whole chorus* : the *stasimon* includes all those *choral odes* that are without *anapæsts* and *trochees*.

The *commos* is a general lamentation of the *chorus* and the *actors together* (Κόμμος δὲ, θρῆνος κοινὸς χοροῦ καὶ ἀπὸ σκηνῆς). Such are the separate parts into which Tragedy is *divided*. Its parts of *quality* were before explained.



XIII.—The order of the subject leads us to consider, in the next place, what the poet should *aim* at, and what *avoid*, in the construction of his fable ; and by what means the *purpose* of Tragedy may be best effected.

Now since it is requisite to the perfection of a tragedy, that its plot should be of the *complicated*, not of the *simple* kind, and that it should imitate such actions as excite *terror* and *pity* (this being the peculiar property of the tragic imitation), it follows evidently, in the first place, that the change from prosperity to adversity should not be represented as happening to a *virtuous* character ; for this raises disgust, rather than terror or compassion. Neither should the contrary change from adversity to prosperity be exhibited in a *vicious* character : this, of all plans, is the most opposite to the genius of Tragedy, having no one property that it ought to have ; for it is neither gratifying in a moral view, nor *affecting*, nor *terrible*. Nor, again, should the fall of a *very bad* man from prosperous to adverse fortune be represented : because, though such a subject may be pleasing from its moral tendency, it will produce neither pity nor terror. For our *pity* is excited by misfortunes *undeservedly* suffered, and our *terror* by some *resemblance* between the sufferer and ourselves. Neither of these effects will, therefore, be produced by such an event.

There remains then for our choice the character *between* these extremes ; that of a person neither eminently virtuous or just, nor yet involved in misfortune by deliberate vice, or villainy, but by some error of human frailty : and this person should, also, be some one of high fame and flourishing prosperity. For example, *Œdipus*, *Thyestes*, or other illustrious men of such families.

Hence it appears, that, to be well constructed, a fable,

contrary to the opinion of some, should be *single*, rather than *double*; that the change of fortune should not be from adverse to prosperous, but the reverse; and that it should be the consequence, not of vice, but of some great frailty, in a character such as has been described, or *better* rather than *worse*.

These principles are confirmed by experience; for poets formerly admitted almost any story into the number of tragic subjects; but now, the subjects of the best tragedies are confined to a few families—to *Alcmæon*, *Œdipus*, *Orestes*, *Meleager*, *Thyestes*, *Telephus*, and others, the sufferers, or the authors, of some terrible calamity.

The most perfect tragedy, then, according to the principles of the art, is of this construction. Whence appears the mistake of those critics who censure Euripides for this practice in his tragedies, many of which terminate unhappily; for this, as we have shewn, is right. And, as the strongest proof of it, we find that upon the stage, and in the dramatic contests, such tragedies, if they succeed, have always the most tragic *effect*: and Euripides, though in other respects faulty in the conduct of his subjects, seems clearly to be the most *tragic* of all poets.

I place in the *second* rank that kind of fable to which some assign the *first*; that which is of a *double* construction, like the *Odyssey*, and also ends in two opposite events, to the *good*, and to the *bad*, characters. That this passes for the best, is owing to the weakness of the spectators, to whose wishes the poets accommodate their productions. This kind of pleasure, however, is not the *proper* pleasure of Tragedy, but belongs rather to Comedy; for there, if even the bitterest enemies, like *Orestes*, and *Ægisthus*, are introduced, they quit the scene at last in perfect friendship, and no blood is shed on either side.

XIV.—Terror and pity may be raised by the *decoration*—the mere *spectacle* ; but they may also arise from the circumstances of the *action* itself ; which is far preferable, and shews a superior poet. For the fable should be so constructed, that, without the assistance of the sight, its incidents may excite horror and commiseration in those who *hear* them only : an effect which every one, who hears the fable of the *Ædipus*, must experience. But to produce this effect by means of the decoration, discovers want of art in the poet ; who must also be supplied by the public with an expensive apparatus.

As to those poets who make use of the decoration in order to produce, not the *terrible*, but the *marvellous* only, *their* purpose has nothing in common with that of tragedy ; for we are not to seek for every sort of pleasure from tragedy, but for that only which is *proper* to the species.

Since, therefore, it is the business of the tragic poet to give that pleasure, which arises from pity and terror, through *imitation*, it is evident, that he ought to produce that effect by the circumstances of the *action itself*.

Let us, then, see of what *kind* those incidents are, which appear most terrible or piteous.

Now, such actions must, of necessity, happen between persons who are either friends, or enemies, or indifferent to each other. If an enemy kills, or purposes to kill, an enemy, in neither case is any commiseration raised in us, beyond what necessarily arises from the nature of the action itself.

The case is the same, when the persons are neither friends nor enemies. But when such disasters happen between friends—when, for instance, the brother kills, or is going to kill, his brother, the son his father, the mother her son, or the reverse,—these, and others of a similar kind, are the

proper incidents for the poet's choice. The received tragic subjects, therefore, he is not at liberty *essentially* to alter; *Clytæmnestra* must die by the hand of *Orestes*, and *Eriphyle* by that of *Alcmæon*: but it is his province to invent other subjects, and to make a skilful use of those which he finds already established. What I mean by a skilful use, I proceed to explain.

The atrocious action may be perpetrated knowingly and intentionally, as was usual with the earlier poets; and as Euripides, also, has represented *Medea* destroying her children.

It may, likewise, be perpetrated by those who are ignorant, at the time, of the connexion between them and the injured person, which they afterwards discover; like *Œdipus*, in Sophocles. There, indeed, the action itself does not make a part of the drama: the *Alcmæon* of *Astydamas*, and *Telegonus* in the *Ulysses Wounded*, furnish instances *within* the tragedy. There is yet a *third* way, where a person upon the point of perpetrating, through ignorance, some dreadful deed, is prevented by a sudden discovery.

Beside these, there is no other proper way. For the action must of necessity be either *done* or *not done*, and that, either *with knowledge*, or *without*: but of all these ways, that of being ready to execute, knowingly, and yet *not* executing, is the worst; for this is, at the same time, shocking, and yet not tragic, because it exhibits no disastrous event. It is, therefore, never, or very rarely, made use of. The attempt of *Hæmon* to kill *Creon*, in the *Antigone*, is an example.

Next to this, is the actual execution of the purpose.

To execute, through ignorance, and afterwards to discover, is better: for thus the shocking atrociousness is avoided, and at the same time, the discovery is striking.

But the best of all these ways is the last. Thus, in the Tragedy of *Cresphontes*, *Merope*, in the very act of putting her son to death, discovers him, and is prevented. In the *Iphigenia*, the sister, in the same manner, discovers her brother; and in the *Helle*, the son discovers his mother, at the instant when he was going to betray her.

On this account it is, that the subjects of Tragedy, as before remarked, are confined to a small number of families. For it was not to *art*, but to *fortune*, that poets applied themselves to find incidents of this nature. Hence the necessity of having recourse to those families in which such calamities have happened. Of the plot, or fable, and its requisites, enough has now been said.

XV.—With respect to the *Manners*, four things are to be attended to by the poet.

*First*, and principally, they should be *good* (χρηστὰ). Now *manners*, or *character*, belong, as we have said before, to any speech or action that manifests a certain *disposition*; and they are bad, or good, as the disposition manifested is bad, or good. This goodness of manners may be found in persons of every description; the manners of a woman, or of a slave, may be good; though, in general, women are, perhaps, rather bad than good, and slaves altogether bad.

The *second* requisite, is *propriety*, (τὰ ἀρμόττοντα). There is a manly character of bravery and fierceness, which cannot, with propriety, be given to a woman.

The *third* requisite is *resemblance* (τὸ ὅμοιον): for this is a different thing from their being *good* and *proper*, as above described.

The *fourth*, is *uniformity* (τὸ ὁμαλόν); for even though the model of the poet's imitation be some person of ununiform manners, still that person must be represented as *uniformly ununiform*. (ὁμαλῶς ἀνώμαλον δεῖ εἶναι.)

We have an example of manners *unnecessarily bad*, in the character of *Menelaus* in the tragedy of *Orestes*; of *improper* and *unbecoming* manners, in the lamentation of *Ulysses* in *Scylla*, and in the speech of *Melanippe*: of *ununiform* manners, in the *Iphigenia* at *Aulis*; for there, the *Iphigenia*, who supplicates for life, has no resemblance to the *Iphigenia* of the conclusion.

In the manners, as in the fable, the poet should always aim, either at what is *necessary*, or what is *probable*; so that *such* a character shall appear to speak or act necessarily, or probably, in *such* a manner, and *this* event to be the necessary or probable consequence of *that*.—Hence it is evident, that the *development* also of a fable should arise out of the fable itself, and not depend upon *machinery*, as in the *Medea*, or in the incidents relative to the return of the Greeks, in the *Iliad*. The proper application of machinery is to such circumstances as are extraneous to the Drama; such, as either happened *before* the time of the action, and could not, by human means, be known; or, are to happen *after*, and require to be foretold: for to the gods we attribute the knowledge of all things. But nothing *improbable* should be admitted in the incidents of the fable; or, if it cannot be avoided, it should, at least, be confined to such as are *without* the tragedy itself; as in the *Œdipus* of Sophocles.

Since Tragedy is an imitation of *what is best*, we should follow the example of skilful portrait-painters; who, while they express the peculiar lineaments, and produce a likeness, at the same time improve upon the original. And thus, too, the poet, when he imitates the manners of *passionate* men (or of *indolent*, or any other of a similar kind), should draw an example approaching rather to a good, than to a hard and ferocious character: as *Achilles* is drawn, by Agatho,

and by Homer. These things the poet should keep in view ; and, besides these, whatever relates to those senses which have a necessary connection with poetry : for here, also, he may often err. But of this enough has been said in the treatises already published.

XVI.—What is meant by a *Discovery*, has already been explained. Its *kinds* are the following.

*First*, the most inartificial of all, and to which, from poverty of invention, the generality of poets have recourse—is the discovery by *visible signs*, (ἡ διὰ σημείων). Of these signs, some are *natural* ; as the lance with which the family of the *earthborn Thebans* were marked : others are *adventitious* ; (ἐπίκτητα) and of these, some are corporal, as scars ; some external, as necklaces, bracelets, &c. or the little boat by which the discovery is made in the tragedy of *Tyro*. Even these, however, may be employed with more or less skill. The discovery of *Ulysses*, for example, to his nurse, by means of his scar, is very different from his discovery, by the same means, to the herdsmen. For all those discoveries, in which the sign is produced by way of proof, are inartificial. Those which, like that in the *Washing of Ulysses* happen *suddenly* and *casually*, are better.

*Secondly*,—Discoveries *invented*, at pleasure, by the poet, and on that account, still inartificial. For example ; in the *Iphigenia*, *Orestes*, after having discovered his sister, discovers himself to her. She, indeed, is discovered by the letter ; but *Orestes*, by [verbal *proofs* :] and these are such as the poet chooses to make him produce, not such as arise from the *circumstances* of the *fable*. This kind of discovery, therefore, borders upon the fault of that first mentioned : for some of the things from which those proofs are drawn are even such as might have been actually produced as visible signs.

Another instance, is the discovery by the sound of the shuttle in the *Tereus* of Sophocles.

*Thirdly*.—The discovery occasioned by *memory* ; (ἡ διὰ μνήμης) as, when some recollection is excited by the view of a particular object. Thus, in the *Cyprians* of *Dicæogenes*, a discovery is produced by tears shed at the sight of a picture : and thus, in the *Tale of Alcinous*, Ulysses, listening to the bard, recollects, weeps, and is discovered.

*Fourthly*.—The discovery occasioned by *reasoning* or *inference* ; (ἡ ἐκ συλλογισμοῦ) such as that in the *Choëphoræ* : “The person, who is arrived, resembles me—no one resembles me but Orestes—it must be he !” And that of *Polyides* the sophist, in his *Iphigenia* ; for the conclusion of Orestes was natural—“It had been his *sister’s* lot to be sacrificed, and it was now his *own* !” That, also, in the *Thydeus* of *Theodectes*—“He came to find his son, and he himself must perish !” And thus the daughters of *Phineus*, in the tragedy denominated from them, viewing the place to which they were led, infer their fate—“there they were to die, for there they were exposed !” There is also a compound sort of discovery, arising from *false inference* in the audience, as in *Ulysses the False Messenger* : he asserts, that he shall know the bow, which he had not seen ; the audience falsely infer, that a discovery by that means will follow.

But, of all discoveries, the *best* is that which arises from the *action itself*, and in which a *striking* effect is produced by *probable* incidents. Such is that in the *Ædipus* of Sophocles, and that in the *Iphigenia* ; for nothing is more natural than her desire of conveying the letter. Such discoveries are the best, because they alone are effected without the help of *invented proofs*, or bracelets, &c. Next to these, are the discoveries by *inference*.



XVII.—The poet, both when he plans, and when he writes, his tragedy, should put himself, as much as possible, in the place of a spectator; for, by this means *seeing* every thing distinctly, as if present at the action, he will discern what is proper, and no inconsistencies will escape him. The fault objected to *Carcinus* is a proof of this. Amphiarus had left the temple: this the poet, for want of conceiving the action to pass before his eyes, overlooked; but in the representation, the audience were disgusted, and the piece condemned.

In composing, the poet should even, as much as possible, be an *actor*: for, by natural sympathy, *they* are most persuasive and affecting, who are under the influence of actual passion. We share the agitation of those who appear to be truly agitated—the anger of those who appear to be truly angry.

Hence it is that poetry demands either great natural quickness of parts, or an enthusiasm allied to madness. By the first of these, we mould ourselves with facility to the imitation of every form; by the other, transported out of ourselves, we *become* what we *imagine*.

When the poet invents a subject, he should first draw a *general* sketch of it, and afterwards give it the detail of its episodes, and extend it. The general argument, for instance, of the *Iphigenia* should be considered in this way—“A virgin, on the point of being sacrificed, is imperceptibly conveyed away from the altar, and transported to another country, where it was the custom to sacrifice all strangers to Diana. Of these rites she is appointed priestess. It happens, some time after, that her brother arrives there.” But *why*?—because an oracle had commanded him, for some reason exterior to the general plan. *For what purpose*? This also is exterior to the plan. “He arrives, is

seized, and, at the instant that he is going to be sacrificed, the discovery is made.”—And this may be either in the way of *Euripides*, or like that of *Polyides*, by the natural reflection of *Orestes*, that “it was his fate also, as it had been his sister’s, to be sacrificed:” by which exclamation he is saved.

After this, the poet, when he has given names to his characters, should proceed to the episodes of his action; and he must take care that these belong *properly* to the subject; like that of the madness of *Orestes*, which occasions his being taken, and his escape by means of the ablution. In dramatic poetry the episodes are short; but in the epic, they are the means of drawing out the poem to its proper length. The *general* story of the *Odyssey*, for example, lies in a small compass: “A certain man is supposed to be absent from his own country for many years—he is persecuted by *Neptune*, deprived of all his companions, and left alone. At home his affairs are in disorder—the suitors of his wife dissipating his wealth, and plotting the destruction of his son. Tossed by many tempests, he at length arrives, and, making himself known to some of his family, attacks his enemies, destroys them, and remains himself in safety.” This is the *essential*; the rest is *episode*.

XVIII.—Every tragedy consists of two parts—the *complication*, (δέσις,) and the *development*, (λύσις). The complication is often formed by incidents supposed *prior* to the action, and by a part, also, of those that are *within* the action; the rest form the development. I call *complication*, all that is between the beginning of the piece, and the last part, where the change of fortune commences:—*development*, all between the beginning of that change, and the conclusion. Thus, in the *Lynceus* of *Theodectes*, the events an-

tecedent to the action, and the seizure of the child, constitute the *complication*: the *development* is from the accusation of murder to the end.

There are four *kinds* of Tragedy, deducible from so many *parts*, which have been mentioned. One kind is the *complicated*, (πεπλεγμένη) where all depends on *revolution* and *discovery*: another is the *disastrous*, (παθητική) such as those on the subject of *Ajax* or *Ixion*: another, the *moral*, (ἠθική) as the *Phthiotides* and the *Peleus*: and, fourthly, the *simple*, (οἶον) such as the *Phorcides*, the *Prometheus*, and all those tragedies, the scene of which is laid in the infernal regions.

It should be the poet's aim to make himself master of all these manners; of as many of them, at least, as possible, and those the best: especially, considering the captious criticism to which, in these days, he is exposed. For the public, having now seen different poets excel in each of these different kinds, expect every *single* poet to unite in himself, and to surpass, the peculiar excellencies of them *all*.

One tragedy may justly be considered as the same with another, or different, not according as the subjects, but rather according as the complication and development are the same or different. Many poets, when they have *complicated* well, *develope* badly. They should endeavour to deserve equal applause in both.

We must also be attentive to what has been often mentioned, and not construct a *tragedy* upon an *epic* plan. By an *epic* plan, I mean a fable composed of *many fables*; as if any one, for instance, should take the entire fable of the *Iliad* for the subject of a tragedy. In the *epic* poem, the length of the whole admits of a proper magnitude in the parts; but in the *Drama*, the effect of such a plan is far

different from what is expected. As a proof of this, those poets, who have formed the *whole* of the destruction of Troy into a tragedy, instead of confining themselves (as *Euripides*, but not *Æschylus*, has done, in the story of *Niobe*,) to a *part*, have either been condemned in the representation, or have contended without success. Even *Agatho* has failed on this account, and on this only; for in *revolutions*, and in actions, also, of the *simple* kind, these poets succeed wonderfully in what they aim at; and that is, the union of *tragic effect* with *moral tendency*: as when, for example, a character of great wisdom, but without integrity, is deceived, like *Sisyphus*; or a brave, but unjust man, conquered. Such events, as *Agatho* says, are probable, “as it is probable, in general, that many things should happen contrary to probability.”

The chorus should be considered as one of the persons in the Drama; should be a *part* of the *whole*, and a sharer in the action: not as in *Euripides*, but as in *Sophocles*. As for other poets—their choral songs have no more connexion with their subject than with that of any other tragedy: and hence, they are now become detached pieces, inserted at pleasure: a practice introduced by *Agatho*. Yet where is the difference between this arbitrary insertion of an *ode*, and the transposition of a *speech*, or even of a whole *episode*, from one tragedy to another?

XIX.—Of the other parts of Tragedy enough has now been said. We are next to consider the *diction* and the *sentiments*.

For what concerns the *sentiments* we refer to the principles laid down in the books on *Rhetoric*; for to *that* subject they more properly belong. The *sentiments* include *whatever is the object of speech*; as, for instance, to prove, to confute,

to move the passions—pity, terror, anger, and the like; to amplify, or to diminish. But it is evident, that, with respect to the things themselves also, when the poet would make them appear pitiable, or terrible, or great, or probable, he must draw from the same sources; with this difference only, that in the *drama* these things must appear to be such, without being *shewn* to be such; whereas, in *oratory* they must be *made* to appear so by the speaker, and in consequence of what he *says*: otherwise, what need of an orator, if they already appear so, in *themselves*, and not through his eloquence?

With respect to *diction*, one part of its theory is that which treats of the *figures of speech*; such as *commanding*, *entreating*, *relating*, *menacing*, *interrogating*, *answering*, and the like. But this belongs, properly, to the art of *acting*, and to the professed masters of that kind. The *poet's* knowledge or ignorance of these things cannot any way materially affect the credit of his art. For who will suppose there is any justice in the cavil of *Protagoras*—that in the words, “the wrath, O goddess, sing,” the poet, where he intended a *prayer*, had expressed a *command*: for he insists, that to say, *do this*, or *do it not*, is to *command*. This subject, therefore, we pass over, as belonging to an art distinct from that of poetry.

XX.—To *all diction* belong the following parts: the *letter*, the *syllable*, the *conjunction*, the *noun*, the *verb*, the *article*, the *case*, the *discourse* or *speech*.

1. A *letter* is an indivisible sound, yet not *all* such sounds are letters, but those only that are capable of forming an *intelligible sound*. For there are indivisible sounds of brute creatures; but no *such* sounds are called *letters*. Letters are of three kinds—*vowels*, *semivowels*, and *mutes*. The

*vowel* is that which has a distinct sound *without* articulation; as A or O. The *semivowel*, that which has a distinct sound *with* articulation, as S and R. The *mute*, that which, with articulation, has yet no sound by itself; but joined with one of those letters that have some sound, becomes audible, as G and D. These all differ from each other as they are produced by some different configurations, and in different parts of the mouth; as they are aspirated or smooth, long or short; as their tone is *acute*, *grave*, or *intermediate*: the detail of all which is the business of the *metrical* treatises.

2. A *syllable* is a sound without signification, composed of a mute and a vowel; for GR, without A, is not a syllable; with A, as GRA, it is. But these differences, also, are the subject of the metrical art.

3. A *conjunction* is a sound without signification, \* \* \* \* of such a nature, as, out of *several* sounds, each of them significant, to form *one* significant sound.

4. An *article* is a sound without signification, which marks the *beginning* or the *end* of a sentence, or *distinguishes*, as when we say, *the* word φημι, *the* word περι, &c. \* \* \* \* \*

5. A *noun* is a sound composed of other sounds; significant, without expression of *time*, and of which no part is *by itself significant*: for even in *double* words the parts are not taken in the sense that *separately* belongs to them. Thus, in the word *Theodorus*, *dorus* is not significant.

6. A *verb* is a sound composed of other sounds; significant, with expression of *time*, and of which, as of the noun, no part is *by itself significant*. Thus, in the words *man*, *white*, indication of *time* is not included; in the words, *he walks*, *we walked*, &c. it is included; the one expressing the *present* time, the other the *past*.

7. *Cases* belong to nouns and verbs. Some cases express

*relation*; as *of*, *to*, and the like: others *number*, as *man*, or *men*, &c. Others relate to *action* or *pronunciation*; as those of *interrogation*, of *command*, &c. for ἐβασίσε; [*did he go?*] and βασιζε, [*go,*] are verbal *cases* of that kind.

8. *Discourses*, or *speech*, is a sound significant, composed of other sounds, some of which are significant *by themselves*: for *all* discourse is not composed of verbs and nouns: the definition of man, for instance. Discourse or speech may subsist without a *verb*: some significant part, however, it *must* contain; significant, as the word *Cleon* is, in “*Cleon walks.*”

A *discourse* or *speech* is *one* in two senses; either as it *signifies one thing*, or *several things made one by conjunction*. Thus the *Iliad* is *one* by *conjunction*: the definition of man, by *signifying one thing*.

XXI.—Of words some are *single*, by which I mean, composed of parts not significant, and some *double*; of which last some have one part significant, and the other not significant; and some, both parts significant. A word may also be *triple*, *quadruple*, &c. like many of those used by the *Megaliotæ*, as *Hermocæixanthus*. Every word is either *common*, or *foreign*, or *metaphorical*, or *ornamental*, or *invented*, or *extended*, or *contracted*, or *altered*.

By *common* words I mean such as are in general and established *use*. By *foreign*, such as belong to a different language: so that the same word may evidently be both *common* and *foreign*, though not to the same people. The word σιγυνον, to the Cyprians is *common*, to us *foreign*.

A *metaphorical* word is a word transferred from its *proper sense*; either from *genus* to *species*, or from *species* to *genus*, or from *one species* to *another*, or in the way of *analogy*.

1. From *genus* to *species* : as,

Secure in yonder port my vessel *stands*.

For *to be at anchor* is one *species* of *standing* or being *fixed*.

2. From *species* to *genus* : as,

..... To *Ulysses*,

A *thousand* generous deeds we owe.....

For *a thousand* is a certain *definite many*, which is here used for *many* in *general*.

3. From *one species* to *another* : as,

Χαλκῷ ἀπο ψυχὴν ἀρυσας.

And,

Ταμ' ἀτειρεῖ χαλκῷ.

For here the poet uses *ταμειν*, *to cut off*, instead of *ἀρυσαι*, *to draw forth*, and *ἀρυσαι* instead of *ταμειν*; each being a *species* of *taking away*.

4. In the way of *analogy*—when, of four terms, the *second* bears the same relation to the *first*, as the *fourth* to the *third*; in which case the *fourth* may be substituted for the *second*, and the *second* for the *fourth*. And sometimes the *proper* term is also introduced, besides its *relative* term.

Thus a *cup* bears the same relation to *Bacchus*, as a *shield* to *Mars*. A shield, therefore, may be called *the cup of Mars*, and a cup *the shield of Bacchus*. Again—evening being to day, what old age is to life, the evening may be called *the old age of the day*, and old age, *the evening of life*; or as *Empedocles* has expressed it, “Life’s setting sun.” It sometimes happens, that there is no *proper* analogous term, answering to the term *borrowed*; which yet may be used in the same manner as if there were. For instance—to *sow* is the term appropriated to the action of dispersing seed upon the earth; but the dispersion of rays from the sun is expressed by no appropriated term; it is, however, with re-



spect to the *sun's light*, what *sowing* is with respect to *seed*. Hence the poet's expression of the sun—

..... *Sowing* abroad,  
His heaven-created flame.

There is, also, *another* way of using this kind of metaphor, by adding to the borrowed word a negation of some of those qualities which belong to it in its *proper* sense : as if, instead of calling a shield *the cup of Mars*, we should call it *the wineless cup*.

An *invented* word is a word never before used by any one, but coined by the poet himself, for such it appears there are ; as ἔρνυται for κέρατα, *horns*, or ἀρητηρ, for ἱερευς, a *priest*.

A word is *extended* when for the proper vowel a longer is substituted, or a syllable is inserted. A word is *contracted* when some part of it is retrenched. Thus ποληος for πολεος, and Πηληιαδεω for Πηλειαδου, are extended words : contracted, such as κρι, and δω, and ὀψ : e. g.

..... μια γινεται ἀμφοτερων ὀψ.

An *altered* word is a word of which *part* remains in its usual state, and *part* is of the poet's making : as in

Δεξιτερον κατα μαζον.

δεξιτερος is for δεξιος.

Farther—*nouns* are divided into *masculine*, *feminine*, and *neuter*. The *masculine* are those which end in ν, ρ, σ, or in some letter compounded of σ and a *mute* ; these are two, ψ and ξ. The *feminine*, are those which end in the vowels *always long*, as η, or ω ; or in α of the *doubtful* vowels : so that the masculine and the feminine terminations are equal in number ; for as to ψ and ξ, they are the same with terminations in σ. No noun ends in a mute or short vowel. There are but three ending in ι ; μελι, κομμι, πεπερι : five ending in υ ; πωυ, ναυυ, γονυ, δορυ, ἄστυ.

The *neuter* terminate in these two last mentioned vowels, and in  $\nu$  and  $\sigma$ .

XXII.—The excellence of diction consists in being *perspicuous* without being *mean*. The most perspicuous is that which is composed of *common* words, but at the same time it is *mean*. Such is the poetry of *Cleophon*, and that of *Sthenelus*. That language, on the contrary, is elevated, and remote from the vulgar idiom, which employs *unusual* words: by *unusual* I mean *foreign*, *metaphorical*, *extended*—all, in short, that are not *common* words. Yet, should a poet compose his diction entirely of such words, the result would be either an enigma, or a barbarous jargon: an enigma if composed of *metaphors*, a barbarous jargon if composed of *foreign* words. For the essence of an enigma consists in *putting together things apparently inconsistent and impossible, and at the same time saying nothing but what is true*. Now this cannot be effected by the mere *arrangement* of the words; by the *metaphorical use* of them it may, as in this enigma—

A man I once beheld, [and wondering view'd,  
Who, on another, brass with fire had *glew'd*.

With respect to *barbarism*, it arises from the use of *foreign* words. A judicious intermixture is therefore requisite.

Thus the *foreign* word, the *metaphorical*, the *ornamental*, and the other species before mentioned, will raise the language above the vulgar idiom, and *common* words will give it perspicuity. But nothing contributes more considerably to produce clearness, without vulgarity, of diction, than *extensions*, *contractions*, and *alterations*, of words: for here the variation from the proper form, being *unusual*, will give *elevation* to the expression; and at the same time, what is

retained of *usual* speech will give it *clearness*. It is without reason, therefore, that some critics have censured these modes of speech, and ridiculed the poet for the use of them; as old *Euclid* did, objecting, that “versification would be an easy business, if it were permitted to lengthen words at pleasure;” and then giving a burlesque example of that sort of diction: as,

\* \* \* \* \*  
\* \* \* \* \*

Undoubtedly, when these licences appear to be thus *purposefully* used, the thing becomes ridiculous. In the employment of *all* the species of *unusual* words, moderation is necessary: for metaphors, foreign words, or any of the others, improperly used, and with a *design* to be ridiculous, would produce the same effect. But how great a difference is made by a *proper* and temperate use of such words, may be seen in *heroic* verse. Let any one only substitute *common* words in the place of the metaphorical, the foreign, and others of the same kind, and he will be convinced of the truth of what I say. For example: the same iambic verse occurs in *Æschylus* and in *Euripides*; but by means of a single alteration—the substitution of a *foreign* for a *common* and *usual* word, one of these verses appears beautiful, the other ordinary. For *Æschylus*, in his *Philoctetes*, says

Φαγεδαίνα, ἡ μου σαρκαὶ ἐσθίει ποδός—

The cank'rous wound that *eats* my flesh.

But *Euripides*, instead of ἐσθίει [*eats*] uses θοίναται.

The same difference will appear, if in this verse,

Νυν δὲ μ' ἔων ὀλιγὸς τε καὶ οὐτιδανὸς καὶ ἄκικνος,

<sup>1</sup> The examples are omitted, on account of the great corruption of the text.

we substitute *common* words, and say—

Νυν δε μ' ἔων μικρος τε και ἀσθενικος και ἀειδης.

So, again, should we for the following—

Διφρον ἀεικελιον καταθεις, ὀλιγην τε τραπέζαν—

substitute this—

Διφρον μοχθηρον καταθεις, μικραν τε τραπέζαν,

Or change Ἴδιονες βοοωσιν—The cliffs *rebellow*—to Ἴδιονες  
κραζουσιν—The cliffs *resound*.

*Ariphrades*, also, endeavoured to throw ridicule upon the tragic poets, for making use of such expressions as no one would think of using in common speech : as, *δωματων ἀπο*, instead of *ἀπο δωματων* : and *σεθεν*, and *ἐγω δε νιν*, and *Ἀχιλλεως περι*, instead of *περι Ἀχιλλεως*, &c. Now it is precisely owing to their being *not* in common use, that such expressions have the effect of giving elevation to the diction. But this he did not know.

To employ with propriety any of these modes of speech—the double words, the foreign, &c. is a great excellence ; but the greatest of all is to be happy in the use of *metaphor* ; for it is this alone which cannot be acquired, and which, consisting in a quick discernment of *resemblances*, is a certain mark of genius.

‡ Of the different kinds of words the *double* are best suited to dithyrambic poetry, the *foreign* to heroic, the *metaphorical* to iambic. In heroic poetry, indeed, they have *all* their place ; but to iambic verse, which is, as much as may be, an imitation of common speech, those words which are used in common speech are best adapted ; and such are the *common*, the *metaphorical*, and the *ornamental*.

Concerning Tragedy, and the imitation by action, enough has now been said.

XXIII.—With respect to that species of poetry which

imitates by *narration*, and in *hexameter* verse, it is obvious that the *fable* ought to be dramatically constructed, like that of Tragedy: and that it should have for its subject *one entire* and *perfect action*, having a *beginning*, a *middle*, and an *end*; so that, forming, like an animal, a *complete whole*, it may afford its *proper* pleasure: widely differing, in its construction, from history, which necessarily treats, not of *one action*, but of *one time*, and of *all* the events that happened to one person, or to many, during that time; events, the *relation* of which to each other is merely casual. For, as the naval action at Salamis, and the battle with the Carthaginians in Sicily, were events of *the same time*, unconnected by any relation to a *common end* or *purpose*; so also, in *successive* events, we sometimes see one thing *follow* another, without being *connected* to it by such relation. And this is the practice of the generality of *poets*. Even in this, therefore, as we have before observed, the superiority of Homer's genius is apparent, that he did not attempt to bring the *whole* war, though an *entire* action with *beginning* and *end*, into his poem. It would have been too vast an object, and not *easily comprehended in one view*: or, had he forced it into a moderate compass, it would have been perplexed by its variety. Instead of this, selecting one *part* only of the war, he has, from the rest, introduced many episodes—such as the *catalogue of the ships*, and others—by which he has diversified his poem. Other poets take for their subject the actions of *one person* or of *one period of time*, or an action which, though *one*, is composed of too many parts. Thus the author of the *Cypriacs*, and of the *Little Iliad*. Hence it is, that the *Iliad* and the *Odyssey* each of them furnish matter for one tragedy, or two, at most; but from the *Cypriacs* many may be taken, and from

the *Little Iliad* more than eight; as, *The Contest for the Armour*, *Philoctetes*, *Neoptolemus*, *Eurypylus*, *The Vagrant*, *The Spartan Women*, *The Fall of Troy*, *The Return of the Fleet*, *Sinon*, and *The Trojan Women*.

Again—the *epic* poem must also agree with the *tragic*, as to its *kinds*: it must be *simple* or *complicated*, *moral* or *disastrous*. Its *parts* also, setting aside music and decoration, are the same; for it requires *revolutions*, *discoveries*, and *disasters*; and it must be furnished with proper *sentiments* and *diction*: of *all* which Homer gave both the first, and the most perfect example. Thus, of his two poems, the *Iliad* is of the *simple* and *disastrous* kind; the *Odyssey*, *complicated* (for it abounds throughout with discoveries,) and *moral*. Add to this, that in *language* and *sentiments* he has surpassed all poets.

The *epic* poem *differs* from tragedy, in the *length* of its plan, and in its *metre*.

With respect to *length*, a sufficient measure has already been assigned. It should be such as to admit of our *comprehending at one view the beginning and the end*: and this would be the case, if the *epic* poem were reduced from its ancient length, so as not to exceed that of such a number of tragedies, as are performed successively at one hearing. But there is a circumstance in the nature of *epic* poetry which affords it peculiar latitude in the extension of its plan. It is not in the power of tragedy to imitate several different actions performed at the *same time*; it can imitate only that *one* which occupies the stage, and in which the actors are employed. But the *epic* imitation, being *narrative*, admits of many such simultaneous incidents, properly related to the subject, which swell the poem to a considerable size. And this gives it a great advantage, both in point of *mag-*

*nificence*, and also as it enables the poet to relieve his hearer, and *diversify* his work, by a variety of *dissimilar* episodes : for it is to the satiety naturally arising from similarity that tragedies frequently owe their ill success.

With respect to *metre*, the heroic is established by experience as the most proper ; so that, should any one compose a *narrative* poem in any other, or in a variety of metres, he would be thought guilty of a great impropriety. For the heroic is the gravest and most majestic of all measures ; and hence it is, that it peculiarly admits the use of *foreign* and *metaphorical* expressions ; for in this respect also, the *narrative* imitation is abundant and various beyond the rest. But the Iambic and Trochaic have more *motion* ; the latter being adapted to *dance*, the other to *action* and *business*. To *mix* these different metres, as *Chæremon* has done, would be still more absurd. No one, therefore, has ever attempted to compose a poem of an extended plan in any other than heroic verse ; nature itself, as we before observed, pointing out the proper choice.

Among the many just claims of Homer to our praise, this is one—that he is the only poet who seems to have understood what part in his poem it was proper for him to take *himself*. The poet, in his own person, should speak as little as possible ; for he is not then the *imitator*. But other poets, ambitious to figure throughout themselves, *imitate* but little, and seldom. Homer, after a few preparatory lines, immediately introduces a man, a woman, or some other character ; for all have their *character*—no where are the *manners* neglected.

The *surprising* is necessary in *Tragedy* ; but the *epic* poem goes farther, and admits even the *improbable* and *incredible*, from which the highest degree of the surprising re-

sults, because, there, the action is not *seen*. The circumstances, for example, of the pursuit of Hector by Achilles, are such, as, upon the stage, would appear ridiculous ;—the Grecian army standing still, and taking no part in the pursuit, and Achilles making signs to them, by the motion of his head, not to interfere. But in the epic poem this escapes our notice. Now the *wonderful* always pleases ; as is evident from the additions which men always make in relating any thing, in order to gratify the hearers.

It is from Homer principally that other poets have learned the art of *feigning well*. It consists in a sort of *sophism*. When *one thing* is observed to be constantly accompanied or followed by *another*, men are apt to conclude, that if the latter *is*, or *has happened*, the former must also *be*, or must *have happened*. But this is an error. \* \* \* \* For, knowing the *latter* to be true, the mind is betrayed into the false inference, that the *first* is true also.

The poet should prefer *impossibilities* which *appear probable*, to such things as, though *possible*, appear *improbable*. Far from producing a plan made up of improbable incidents, he should, if possible, admit no one circumstance of that kind ; or, if he does, it should be *exterior* to the *action* itself, like the ignorance of *Ædipus* concerning the manner in which *Laius* died ; not *within* the drama, like the narrative of what happened at the Pythian games, in the *Electra* ; or, in *The Mysians*, the man who travels from Tegea to Mysia without speaking. To say, that *without* these circumstances the fable would have been destroyed, is a ridiculous excuse : the poet should take care, from the first, not to construct his fable in that manner. If, however, any thing of this kind has been admitted, and yet is made to pass under some colour of probability, it may be allowed,



though even in itself *absurd*. Thus, in the *Odyssey*, the improbable account of the manner in which *Ulysses* was landed upon the shore of Ithaca is such as, in the hands of an ordinary poet, would evidently have been intolerable: but here the absurdity is concealed under the various beauties, of other kinds, with which the poet has embellished it.

The diction should be most laboured in the *idle* parts of the poem—those in which neither *manners* nor *sentiments* prevail; for the manners and the sentiments are only obscured by too splendid a diction.

XXV.—With respect to *critical objections*, and the *answers* to them, the *number* and *nature* of the different *sources* from which they may be drawn will be clearly understood, if we consider them in the following manner.

1. The poet, being an *imitator*, like the painter or any other artist of that kind, must necessarily, when he imitates, have in view one of these *three* objects: he must represent things, *such as they were, or are*; or *such as they are said to be, and believed to be*; or *such as they should be*.

2. Again—all this he is to express in *words*, either *common*, or *foreign* and *metaphorical*—or varied by some of those many *modifications* and peculiarities of language which are the privilege of poets.

3. To this we must add, that *what is right* in the *poetic* art, is a distinct consideration from *what is right* in the *political*, or any *other* art. The faults of *poetry* are of two kinds, *essential* and *accidental*. If the poet has undertaken to *imitate* without talents for imitation, his poetry will be *essentially* faulty. But if he is right in applying himself to poetic imitation, yet in imitating is occasionally wrong—as if a horse, for example, were represented moving both his right legs at once; or, if he has committed *mistakes*, or

described things *impossible*, with respect to *other arts*, that of physic, for instance, or any other—all *such* faults, whatever they may be, are not *essential*, but *accidental* faults, in the poetry.

To the foregoing considerations, then, we must have recourse, in order to obviate the doubts and objections of the critics.

For, in the *first* place, suppose the poet to have represented things *impossible* with respect to some *other art*; this is certainly a fault. Yet it may be an *excusable* fault, provided the *end* of the *poet's* art be more effectually obtained by it; that is, according to what has already been said of that *end*, if by this means, that, or any other part of the poem is made to produce a more *striking effect*. The pursuit of Hector is an instance. If, indeed, this end might as well, or nearly as well, have been attained, without departing from the principles of the particular art in question, the fault, in that case, could not be justified, since faults of *every* kind should, if possible, be avoided.

Still we are to consider, farther, whether a fault be in things *essential* to the poetic art, or foreign and *incidental* to it: for it is a far more pardonable fault to be ignorant, for instance, that a hind has no horns, than to *paint* one *badly*.

Farther—If it be objected to the poet, that he has not represented things conformably to *truth*, he may answer, that he has represented them as they *should* be. This was the answer of *Sophocles*—that “he drew mankind such as they *should* be; *Euripides*, such as they *are*.” And this is the proper answer.

But if the poet has represented things in neither of these ways, he may answer, that he has represented them as they

are *said* and *believed* to be. Of this kind are the poetical descriptions of the gods. It cannot, perhaps, be said that they are either what is *best*, or what is *true*; but, as *Xenophanes* says, opinions "taken up at random;" these are things, however, not "*clearly known*."

Again—What the poet has exhibited is, perhaps, not what is *best*, but it is the *fact*; as in the passage about the arms of the sleeping soldiers :

..... *fixed upright in the earth*  
Their spears stood by.....

For such was the custom at that time, as it is now among the Illyrians.

In order to judge whether what is *said*, or *done*, by any character, be *well* or *ill*, we are not to consider that speech or action *alone*, whether *in itself* it be *good* or *bad*, but also *by whom* it is spoken or done, *to whom*, at what *time*, in what *manner*, or for what *end*—whether, for instance, in order to obtain some greater good, or to avoid some greater evil.

For the solution of *some* objections, we must have recourse 1. to the *diction*.—For example :

ὄρνας μὲν πρῶτον.....

"On mules and dogs th' infection first began.—*Pope*.

This may be defended by saying, that the poet has, perhaps, used the word *ὄρνας* in its *foreign* acceptation of *sentinels*, not in its *proper* sense, of *mules*.

So also in the passage where it is said of *Dolon*—

..... Εἶδος μὲν ἔην κακός.....

... Of form unhappy.....

The meaning is, not, that his *person* was *deformed*, but, that his *face* was *ugly*; for the Cretans use the word *εὐειδες*—"well-formed"—to express a beautiful *face*.

Again—

Ζωροτερον δε κεραιρε.....

Here, the meaning is not, “mix it *strong*,” as for intemperate drinkers; but, “mix it *quickly*.”

2. The following passages may be defended by *metaphor*—

“Now pleasing sleep had seal’d each mortal eye;

“Stretch’d in the tents the Grecian leaders lie;

“Th’immortals *slumber’d* on their thrones above.”—*Pope*.

Again—

“When on the Trojan plain his anxious *eye*

“Watchful he *fix’d*.”.....

And—

Αὐλων συριγγωνθ’ ὀμαδον ...

.....

For, *all*, is put *metaphorically*, instead of *many*; *all* being a *species* of *many*. Here also—

..... “The Bear *alone*,

“Still shines exalted in th’ ethereal plain,

“Nor bathes his flaming forehead in the main.”—*Pope*.

*Alone*, is metaphorical: the most *remarkable* thing in any kind, we speak of as the *only* one.

We may have recourse also,

3. To *accent*: as the following passage—

Διδομεν δε οἱ εὐχος ἀρεσθαι...

And this—το μεν οὐ καταπυθεται ὀμβρω—were defended by *Hippias* of Thasos.

4. To *punctuation*; as in the passage of *Empedocles*:—

Αἰψα δε θνητ’ ἐφουοντο τα πριν μαθον ἀθανατ’ εἶναι,

Ζωρα τε τα πριν ἄκρητα .....

..... things, before *immortal*,

*Mortal* became, and *mix’d* before, *unmix’d*.

5. To *ambiguity*; as in—παρωχηκεν δε πλεων νυξ—where the word *πλεων* is ambiguous.

6. To *customary speech*: thus, wine mixed with water, or whatever is *poured out* to drink as wine, is called οἶνος—*wine*: hence, *Ganymede* is said—Διὶ οἶνοχοεῦειν—to “pour the wine to Jove:” though wine is not the liquor of the Gods. This, however, may also be defended by metaphor.

Thus, again, artificers in *iron* are called χαλκεῖς, literally *braziers*. Of this *kind* is the expression of the poet—  
Κνημῖς νεοτευκτοῦ κασσιτεροῖο.

7. When a word, in any passage, appears to express a *contradiction*, we must consider, in how many *different senses* it may there be taken. Here, for instance—

... τῆ ρ' ἔσχετο χαλκεὸν ἔγχος—

“There *stuck* the lance.”—*Pope*,

the meaning is, was *stopped* only, or *repelled*.

Of *how many different senses* a word is capable, may best be discovered by considering the different senses that are *opposed* to it.

We may also say, with *Glauco*, that some critics, first take things for granted without foundation, and then argue from these previous decisions of their own; and, having once pronounced their judgment, condemn, as an *inconsistence*, whatever is contrary to their preconceived *opinion*. Of this kind is the cavil of the critics concerning *Icarius*. Taking it for granted that he was a Lacedæmonian, they thence infer the absurdity of supposing *Telemachus* not to have seen him when he went to Lacedæmon. But, perhaps, what the Cephaleuans say may be the truth. They assert, that the wife of *Ulysses* was of their country, and that the name of her father was not *Icarius*, but *Icadius*. The objection itself, therefore, is probably founded on a mistake.

The *impossible*, in general, is to be justified by referring, either to the end of *poetry* itself, or to what is *best*, or to *opinion*.

For, with respect to *poetry*, impossibilities, rendered *probable*, are preferable to things *improbable*, though *possible*.

With respect also to what is *best*, the imitations of poetry should resemble the paintings of Zeuxis: the example should be more perfect than nature.

To *opinion*, or what is commonly *said to be*, may be referred even such things as are *improbable* and *absurd*; and it may also be said, that events of that kind are, sometimes, not really improbable; since, "it is probable, that many things should happen contrary to probability."

When things are said, which appear to be *contradictory*, we must examine them as we do in logical confutation: whether the *same thing* be spoken of; whether in the *same respect*, and in the *same sense*. \* \* \* \* \*

*Improbability*, and *vicious manners*, when excused by no necessity, are just objects of critical censure. Such is the improbability in the *Ægeus* of *Euripides*, and the vicious character of Menelaus in his *Orestes*.

Thus, the sources from which the critics draw their *objections* are five: they object to things as *impossible*, or *improbable*, or of *immoral tendency*, or *contradictory*, or *contrary to technical accuracy*. The *answers*, which are *twelve* in number, may be deduced from what has been said.

XXVI.—It may be inquired, farther, which of the two imitations, the *epic*, or the *tragic*, deserves the preference.

If that, which is the least *vulgar* or *popular* of the two, be the best, and that be such, which is calculated for the better sort of spectators—the imitation, which extends to every circumstance, must, evidently, be the most vulgar, or popular; for there, the imitators have recourse to every kind of motion and gesticulation, as if the audience, without

the aid of action, were incapable of understanding them ; like bad flute-players, who whirl themselves round, when they would imitate the motion of the discus, and pull the Coryphæus, when *Scylla* is the subject. Such is Tragedy. It may also be compared to what the modern *actors* are in the estimation of their predecessors ; for, *Myniscus* used to call *Callippides*, on account of his intemperate action, the *ape* : and *Tyndarus* was censured on the same account. What these performers are with respect to their predecessors, the tragic imitation, when entire, is to the epic. The latter, then, it is urged, addresses itself to hearers of the better sort, to whom the addition of gesture is superfluous ; but Tragedy is for *the people* ; and being therefore the most vulgar kind of imitation, is evidently the inferior.

But now, in the *first* place, this censure falls, not upon the *poet's* art, but upon that of the *actor* ; for the gesticulation may be equally laboured in the recitation of an epic poem, as it was by *Sosistratus* ; and in singing, as by *Mnasitheus* the *Opuntian*.

Again—All gesticulation is not to be condemned, since even all *dancing* is not ; but such only as is unbecoming—such as was objected to *Callippides*, and is now objected to others, whose gestures resemble those of immodest women.

Farther—Tragedy, as well as the epic, is capable of producing its effect, even without action ; we can judge of it perfectly by *reading*. If, then, in *other* respects, Tragedy be superior, it is sufficient that the fault here objected is not *essential* to it.

Tragedy has the *advantage* in the following respects. It possesses all that is possessed by the epic ; it *might* even adopt its metre ; and to this it makes no inconsiderable

addition, in the music and the decoration ; by the latter of which, the illusion is heightened, and the pleasure, arising from the action, is rendered more sensible and striking.

It has the advantage of greater clearness and distinctness of impression, as well *in reading* , as in representation.

It has also that, of attaining the end of its imitation in a shorter compass : for the effect is more pleasurable, when produced by a short and close series of impressions, than when weakened by diffusion through a long extent of time ; as the *Œdipus* of Sophocles, for example, would be, if it were drawn out to the length of the *Iliad*. Farther : there is less *unity* in all epic imitation ; as appears from this—that any epic poem will furnish matter for *several* tragedies. For, supposing the poet to choose a fable *strictly one*, the consequence must be, either, that his poem, if proportionably contracted, will appear curtailed and defective, or, if extended to the usual length, will become weak, and, as it were, *diluted*. If, on the other hand, we suppose him to employ *several* fables—that is, a fable composed of *several actions*—his imitation is no longer *strictly one*. The *Iliad*, for example, and the *Odyssey* contain many such subordinate parts, each of which has a certain magnitude, and unity, of its own ; yet is the construction of those poems as perfect, and as nearly approaching to the imitation of a single action, as possible.

If, then, *Tragedy* be superior to the Epic in all these respects, and also in the peculiar *end* at which it aims (for, each species ought to afford, not *any* sort of pleasure indiscriminately, but such only as has been pointed out), it evidently follows, that Tragedy, as it attains more effectually the end of the *art itself*, must deserve the preference.



And thus much concerning tragic and epic poetry in *general*, and their several *species*—the *number* and the *differences* of their *parts*—the causes of their *beauties* and their *defects*—the *censures* of critics, and the principles on which they are to be *answered*.

## CHAPTER VI.

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### SECTION. I.

#### *Greek Prosody.*

1. A SHORT or doubtful vowel before two consonants or a double letter, in the same or different words, is generally long. The exceptions to this rule take place when the latter consonant is a liquid. In Epic Poetry, they occur only in proper names, and in those words, which could not be used in any other position. In Pastoral, Elegiac, and Epigrammatic verse, the syllable is more frequently short. In Dramatic poetry, the following rules may be observed:

A short vowel before a *soft* or *aspirate* mute followed by a liquid, and before a *middle* mute followed by  $\rho$ , remains short. In Tragedy, the syllable, if not final, is often long, and it is, even then, long in Sophocles,  $\text{\OEd. Tyr. } \epsilon\nu \delta\nu\epsilon\iota\rho\alpha\sigma\bar{\iota} \beta\rho\sigma\omega\nu$ .

A short vowel before a *middle* mute followed by  $\lambda$ ,  $\mu$ , or  $\nu$ , lengthens the syllable in all Dramatic Poetry. The reason of this difference between Heroic and Dramatic Poetry may be this. In the grave, majestic cadence of Heroic verse, Spondees are frequent; but the Iambs and Tribrauchs of the language of the stage require short syllables. Hence the doubtful vowel in  $\phi\theta\acute{\alpha}\nu\omega$ ,  $\phi\theta\acute{\iota}\nu\omega$ ,  $\tau\acute{\iota}\nu\omega$ , &c. is long in Homer, and short in Iambic Metre. It is remarkable that

the short syllable prevails, in proportion as the style approaches to that of conversation. When the syllable is lengthened before two consonants, the vowel in pronunciation assumes one or both of them, as  $\tau\bar{\epsilon}\kappa\text{-}\nu\text{ον}$ , or,  $\tau\bar{\epsilon}\kappa\text{-}\text{ον}$ ; when the syllable remains short, the vowel concludes it, as  $\tau\check{\epsilon}\text{-}\kappa\text{νον}$ . So in Latin the first syllable in *Atlas*, &c. is sometimes short, because it is pronounced *A-tlas*. When the vowel is followed by two consonants, the latter of which is not a liquid, or by two liquids, the syllable is long in every species of poetry. Hence, if we find  $\delta\check{\epsilon}$   $\Sigma\kappa\acute{\alpha}\mu\alpha\text{νδρον}$ ,  $\text{παρ}\acute{\alpha}$   $\sigma\text{ταθμ}\check{\omega}$ , we must observe that  $\text{Κ}\acute{\alpha}\mu\alpha\text{νδρον}$  was the ancient form, and that some MSS. have  $\text{παρ}\acute{\alpha}$   $\sigma\text{ταθμ}\check{\omega}$ .

2. A short vowel is sometimes made long, in Heroic verse, before a single consonant, particularly before a liquid, and before  $\rho$ , which seem to have the property of doubling themselves in pronunciation; this principally occurs in the *cæsura*, and may be accounted for by the *ictus*. A short syllable is often made long when the next word begins with a digamated vowel, as  $\text{ο}\bar{\varsigma}$   $\text{ο}\bar{\iota}$ , for  $\text{Foi}$ . A short vowel is said sometimes to be made long by the force of the accent: thus Homer has made the penultima in  $\text{Ἰλίου}$  long. In other instances, perhaps, the same cause has shortened a long syllable, as  $\xi\omega\varsigma$   $\epsilon\gamma\omega$   $\text{περ}\bar{\iota}$ , where the last syllable in  $\xi\omega\varsigma$  seems to be short on account of the elevation of the voice on the first, although that elevation does not naturally lengthen the syllable.

3. When three short syllables come together, it is necessary for the sake of the measure in Heroic verse, that one\* should be made long, as  $\text{Πρ}\bar{\iota}\alpha\mu\acute{\iota}\delta\eta\varsigma$ . Thus  $\Theta\upsilon$  is short in  $\text{Συγ}\acute{\alpha}\tau\eta\rho$ , and long in  $\text{Συγ}\alpha\tau\acute{\epsilon}\rho\epsilon\varsigma$ ; so also though *A* priva-

\* Generally the first, and that too in the metrical *arsis*.

tive is generally short, it is lengthened in some words of more than three syllables: as, ἀθάνατος.

4. A vowel is made short before another, but not necessarily, as among the Latins, if the vowel is doubtful: as, πολὺαῖξ.

5. A vowel before another does not suffer elision, as in Latin, at the end of a word, unless an apostrophe is substituted. The vowels cut off by apostrophe are α, ε, ι, ο, and the diphthongs αι and οι; but περι and πρὸ never, and datives of the third declension, and μοι and σοι, seldom, lose their final vowel. The elision of diphthongs takes place in verbs only: instances of this are to be found only in the fragments of the new Comedy.

6. A long vowel, or a diphthong, is generally shortened at the end, and sometimes at the beginning, of a word, before a vowel; as οἴκῳ ἐν, ποιῆι, so also in Latin, Peliō Ossam, servant tē amice, Virg. Si mē amas, Hor. The long vowel or diphthong may be considered as consisting of two short vowels. If the latter is supposed to suffer elision, the former will of course remain short; as, οἴκο' ἐν. If the final vowel or diphthong has the arsis, it remains long. The Greek Dramatic\* writers never admit in Iambic and Trochaic metres the *hiatus*, occasioned by a vowel or diphthong at the end of one word being shortened before the commencing vowel of the next; except in exclamations; as, ᾠ οὔτος; Epic writers admit the hiatus occasioned by a long vowel before another in arsis as well as in thesis, also in those words which do not admit of elision, as τί ἐστιν, under which head may be classed genitives ending in αο and οιο. The Roman Poets, to whose language the apostrophe

\* The ancient Greek Epic Poets appear to make hiatuses oftener than they really do, because they used the digamma.

is unknown, approve of the hiatus in scarcely any besides long syllables, and even those long syllables are open in dactylic numbers only: necessarily, when a short syllable follows, so that synizesis cannot take place, as, “Lamentis gemituque et fœmineo ululatu:” not necessarily, when the following syllable, being long, allows of synizesis, as, “Nereidum matri et Neptuno Ægeο,” or where, when a long syllable follows, the open syllable is made short, as, “Insulæ Ionio in magno.” A hiatus in a short syllable is very rare; nor is it excusable, except where the punctuation occasions a pause, as in Virgil. *Æn.* 1, 405. *Ecl.* 2, 53.

7. A syllable formed by contraction or crasis, is long; as, ὄφιες, ὄφις. Crasis, used principally by Attic writers, is made by those, or nearly those words only, which coalesce in the sense also, as one notion or idea, whence the most frequent crasis is in the article and noun, as, ἄνθρω, τοῦργον, also in some particles, as, τὰν, for τοὶ ἄν. It is more unusual in a pronoun and verb, as, ἄχω from ἄ ἔχω. It is to be understood in general, that the long vowels *a, η, ω*, easily dissolve in crasis with a short initial one, which is almost only *ε*; as does the diphthong *ου*, which appears to be nothing but a substitute for a vowel which wanted a proper character among the Greeks. Καὶ makes a crasis with all vowels and diphthongs: seldom, however, with *ι*, and Porson observes, that it is not united with ἀεὶ, or with εῖ, except in compound words.

8. Two successive vowels, forming two syllables, even in different words, frequently coalesce in poetry; thus Σεὸς becomes a monosyllable, χρυσέω a dissyllable, ἦ οὐκ are pronounced as one syllable; this union, which is called Synizesis, or Synecphonesis, is most used in genitives ending in *εως* and *ων*, as πόλεως, πόλεων. In epic poetry, the two vowels pronounced

together are even made short before another vowel following, but scarcely any where except in the second syllable of a dactyl: as, δένδρεω ἐφεζόμενοι. The correction of two short vowels conjoined by synecphonesis is very uncommon; Pindar, however, appears to have made θεός, as a monosyllable, short. A synecphonesis of the letter *υ* with another vowel following it is rather uncommon, although used in datives, as νέκυι. Of *ι* too and a following vowel the synecphonesis is rare: as καρδίας. so in Latin, abietibus; the synecphonesis in the *ι* of the dative singular of the third declension is remarkable: as that letter cannot be there elided, it is pronounced together with a following vowel: as, ἀστέρι ὀπωρινῷ ἐναλίγκιον. That synecphonesis cannot take place in datives plural is apparent from their assuming the *υ* ἐφέλκυστικὸν before a vowel: and the *ι* in those datives cannot be elided in the Attic dialect.

9. With the ancient Epic Poets the *accent* had great power both in lengthening syllables on which it was placed, and in shortening those which it either followed or preceded; as, Αἰὸλου, ἐπιῖ, ἀγείρωμεν, ἕως ὁ ταῦθ'. (as stated before.)

10. The Cæsura, and the Arsis, or elevation of the voice, otherwise called the metrical Ictus, have the effect of lengthening short syllables.

11. Punctuation, since it requires a stop and pause of the voice, occasions sometimes a short final syllable in certain kinds of verses, as dochmiac, to be made long. This takes place chiefly after compellation or address, exclamation, and interrogation: and that too among the Roman dramatic writers even in Trochaic numbers. Punctuation also serves in some places to excuse hiatus.

12. Words compounded and derived follow the quantity

of their primitives; as, *ἄτιμος* from *τιμή*. Ἄρι, ἐρι, βρι, δυς, ζα, are short in composition.

Παν in the beginning of compound words is short: as, *πάναχαιῶν*; ὕς, σῦς, and πῦρ are short in composition: as, *σῦβώτης*; A privative is generally short.

13. The Doric *a* for *η* or *ου* is long; the Æolic *a* is short; as, *νύμφᾶ φίλη*; A is long before *μα* in verbals derived from the first person of the perfect passive: as, *δράμα*; nouns in *ων* lengthen the penultima; as, *Μαχᾶων*: neuters in *ων* shorten it; as, *δρέπανον*: A is long in most proper names in *ατης* and *ατις*: as, *Εὐφράτης*; also in some proper names of the feminine gender in *αις*; as, *Ναῖς*; but masculines have the penult. short, as, *Τανᾶις*; it is long in numerals: as, *τριᾶκόσιος*: short in patronymics in *αδης*, as *Πηληϊᾶδης*; also in adverbs in *ακις* and *ακι*: as, *πόλλᾶκις*: also in diminutives in *αδιον*, *ακιον*, *αριον*, *ατιον*, as, *δοράτιον*, except those from long primitives: as, *θωράκιον*.

14. Patronymics and other nouns in *ινη* are generally long: as, *Νηρινη*, *δωτινη*, except *εἰλαπῖνη*, and fem. adj. from masculines in *υος*, as *κερδῖνη*. Also nouns in *ιτης* and *ιτις*, as, *πολιτης*, *πολιτις*, except some verbals, as, *κρίτης*. I is generally short in diminutives in *ιον* and *ιδιον*, as, *κουρίδιον*, except *ιματίδιον*, *ἀργυρίδιον*, &c. The latter are formed from the diminutives *ιμάτιον*, *ἀργύριον*, and are by Attic crasis for *ιματίδιον*, &c. It is short also in adjectives in *υος*: as, *ἀνθρώπυος*, &c. except *ὀρθρινός*, *ὀπωρινός*, which however are also found with the penult short. Also in derivatives in *ισις* and *ιτος*: as, *κρίσις*, *ἄφθιτος*, &c. in *υκος* and *υμος*: as, *πρακτικός*, *νόστιμος*, &c. also in patronymics in *ιδης*: as, *Νεστοριδης*, &c. diminutives in *ιδευς*, as, *Λυκιδεύς*; in *ιλος*; as, *ναύτιλος*, &c. Comparatives in *ων* are short in Homer, long in Attic writers. Nouns in *ων*, increasing

short in the genitive, lengthen the penult. as Ἀμφίων, &c. increasing long, shorten it : as, Δευκαλίων ; the penult. is common in Κρονίων, Ὀρίων.

15. The penult. of verbals in *σις* is short ; as, λῦσις ; also of polysyllable nouns in *υνη*, and of some in *υτης*, as, γηθοσῦνη, βραδῦτης : also of diminutives in *υλος*, as, μίκκῦλος : in most adj. in *υνος* and *υρος* ; as, πίσῦνος, βλοσῦρός, &c. except ἰσχῦρος, &c.—Υ is long in verbals ending in *υμα*, *υμος*, *υτηρ*, *υτωρ* ; as, λῦμα : generally also in *υτος*, *υτης*, and *υτις* ; as, πρεσβῦτης, except some derived from preterites, as, λῦτος, δῦτος, θῦτος, φῦτος, &c. and their compounds.

16. *Penultima of tenses of verbs.* Verbs in *αω* have the penult. of the present short ; except *ικάνω* and *κιχάνω*. Verbs in *ω* generally have the penult. of the present long. Verbs in *ιω*, as *φθινω*, have the penult. of the present long in Homer, short in the Attic tragic writers. Verbs in *υνω*, *υρω*, and *υχω*, generally have the penult. of the present long ; as, *ἰθῦνω* : but verbs derived from the futures of these are short ; as, *κῦρέω*. The reduplication of verbs in *μι* is short ; as, *δίδωμι*. Υ is short in polysyllable verbs in *υμι* ; except in the singular of the present active, and the third person plural ; as, *ζεύγνυμι*, *ζεγγνῦσι* ; but in dissyllables it is long throughout ; as, *δῦθι*, *ἐδῦτην*. Verbs of the fourth conjugation, particularly those in *νω* and *ρω*, have the doubtful vowel before the liquid generally long in the presents and imperfects, and in the first aorists active and middle, and short in the futures and second aorists. The quantity of all tenses generally remains the same as in the tense, from which they are formed ; as, *κρῖνω*, *ἔκρῖνον*, *κρῖνῶ*, *κέκρῖκα*. If the first future is long by position only, the penultima of the perfect is short, as, *γράφω*, *γέγραφα*.



The perfect middle generally follows the quantity of the second aorist, as, ἔτυπον, τίτυπα; but some retain the long vowel of the present; as, πέπρᾶγα, κέκρᾶγα, κέκρῖγα, τέτρῖγα, ἔρρῖγα, βέβρῖθα, πέφρῖκα, μέμῦκα, &c. In the Attic reduplication the penultima is short, as, ὀρώρῡχα. The doubtful vowels before σι are always long, as, τετύφᾶσι, τεθνᾶσι, δεικνῡσι. In the first aorist participle, ασα is long, as, τύψᾶσα. In the first future, α, ι, and υ, followed by σω, are short, as, γελᾶω, γελᾷσω, νομίζω, νομῖσω; but ασω is long from verbs in αω preceded by a vowel, or in ραω, as, θεᾶσω, δρᾶσω; ισω and υσω are long from verbs in ω pure, as, τίω, τῖσω; but short in ἀνύσω, βλύσω, κύσω, μεθύσω, μύσω, πτύσω, τανύσω.

17. *Penultima of nouns and adjectives increasing in the genitive.* A is short, as, σώματος; except in nouns in αν, ᾶνος, as, τιτᾶν, τιτᾶνος, (except τάλᾶνος and μέλᾶνος.) The Doric genitive, as, Ατρεῖδᾶο, μουσαῶων; and the following words, κέρας, κρᾶς, φρέαρ, ψᾶρ, βλάξ, Θραξ, Ξώραξ, ἰέραξ, κόρδαξ, πάσσαξ, ρᾶξ, στόμφαξ, σύρφαξ, φέναξ, φόρταξ, κνώδαξ, and all in αξ pure, as, οἶαξ. Homer makes the penult. of κέρατος short, the Attic writers long. So also he makes the α in καλός long; the Attic and Doric poets short. I is short, as, ἔρις, ἔριδος; except in words of two terminations, as, δελφῖν, δελφῖς, δελφῖνος. Monosyllables, as, θῖς, θῖνος; but Δῖς, θριξ, στιξ, τῖς, λιψ, νιψ, are short. Nouns making ιθος, as, ὄρνις, ὄρνιθος, and those making ιδος, if their penult. is long, as, κνημῖς, κνημῖδος; also nouns in ιξ, ιγος or ικος, as, μαστιξ, φοίνιξ; and sometimes nouns in ια, ιη, as, αἰκῖα, ὑπεροπλῖη, &c. Υ is short, as, πῦρ, πῦρός; except in words of two terminations, as, φόρκυν and φόρκυς, with βόμβυξ, γῦψ, κήρυξ, δοίδυξ, κόκκυξ, and γρῦψ. Thus, a doubtful vowel, in the last syllable of the

nominative, generally retains its quantity in the penult. of the other cases; as, γίγᾱς, γίγᾱσι; ἀψῖς, ἰδος, ἰσι, &c. The doubtful vowels before *σι* are long in the dative plural, when the dative singular is long by position, as, τύψᾱσι.

18. *Quantity of the last syllable.* A, I, Y, final are short; as, τέτυψᾱ, τίθημι, δάκρυ: but words in *δα*, *ρα*, *θα*, and *a* pure, have the *a* long, with the following exceptions, ἡλιθᾱ, ἄγκυρᾱ, ἄκανθᾱ, Κέρκυρᾱ, γέφυρᾱ, ὄλυρᾱ, σκολόπενδρᾱ, σφύρᾱ, τανάγρᾱ; compounds of μετρῶ, as, γεωμέτρᾱ; *ρα* preceded by a diphthong, as, μοῖρᾱ, (except αὔρᾱ, λαύρᾱ, πλεύρᾱ, σαύρᾱ;) verbals in τρια, as, ψάλτρια; derivatives from adjectives in ης, as, ἀλήθειᾱ; διᾱ, πότνια, ἴᾱ, μῖᾱ, ἱέριᾱ, ἀγγελίᾱ, κώδειᾱ, νάπειᾱ, βασιλειᾱ. Duals of the first declension have the *a* long, as, μουσᾱ; also oxytons of the first declension, as, χαρά; accusatives in *a* from nouns in ες, generally in the Attic dialect; vocatives from proper names in ας, as, Πάλλᾱ; the Doric *a*, as, παγᾱ for πηγῆ; but the Æolic *a* is short, and hence the Latin nominative in *a* is short; the word εὐλάκα has the *a* long. The names of the letters have *i* long, as, ξῖ, πῖ, as also the word κρι; contracted words, as, μήτῖ for μήτι; the Attic paragoge, as, ταυτῖ, οὔτοσῖ, except the dative plural, as, σοῖσῖ. The imperfect, second aorist, and imperative of verbs in υμι, have *υ* long, as, ἔφυ, ὄμνυ; vocatives from υς, as, μῦ; the names of letters, as, μῦ, with γρύ; ἀντικρὺ is generally lengthened by the arsis.

19. AN, IN, YN final are short, with the following exceptions—*Av* long: words circumflexed, as πᾱν. Oxytons masculine, as Τιτᾱν. These adverbs, ἄγαν, εὖαν, λίαν, πέραν. The accusative of the first declension, whose nominative is long, as, φιλιαν. *Iv* long: words of two terminations, as, δελφῖν and δελφίς; ἡμῖν and ὑμῖν, when circum-

flexed on the last ; τιν, Doric for σοι ; κόνιν, πρὶν is sometimes long in Homer ; nouns in ω, ινος, as, ῥηγμίν. Υν long : words of two terminations, as, φόρκυν, and φόρκυς ; accusatives from υς long, as, ὄφρυν ; the imperfect and second aorist of verbs in υμι, as, ἐδείκνυν ; together with μῶν and νῶν ; but when νυν is an enclitic, it is generally short, as, τοί νῦν.

20. AP, ΥP final are short, except κᾶρ, ψᾶρ, φρέᾶρ, πῦρ.

21. AΣ, ΙΣ, ΥΣ final are short : except Aς long ; nominatives of participles, as τύψας ; all cases of the first declension, as ταμίας, μούσας, (but the Doric accusative is short, as νῦμφας ; ) plural accusatives in ας, from the long α in the accusative singular of nouns in ες, as ἰππέας ; nouns in ας, αντος, as Αῖας ; with μέλας and τάλας. Ις long : words of two terminations, as, δελφίς and δελφίν ; hyperdissyllables, with two short syllables before the last, as, κᾶλᾶμῖς ; nouns in ις increasing long, as, κνημῖς ; with κίς, κίος ; ὄρις, which makes ὄριος and ὄρινθος, has the termination common. Υς long : words of two terminations, as, φόρκυς and φόρκυν ; monosyllables, as, μῦς ; with κώμυς ; oxytons making the genitive in ος pure, as, πληθύς, but these are sometimes short ; imperfects, second aorists, and participles of verbs in υμι, as, ἔφυς, ζευγνῦς.

## SECTION II.

*Greek Metres.*

1. A long syllable consists of two times ; two short syllables are considered equal to one long.

2. Metre, in its most extensive sense, means an arrangement of syllables and feet in verse, according to certain rules ; and applies not only to an entire verse, but to part of a verse, or any number of verses. But a metre, in a specific sense, means either a foot, or the union of two feet ; it is applied to two feet, because the person who beat time during the dramatic recitations raised his foot but once for each pair of feet pronounced.

Rhythm respects the *time* only, and is a general name expressing the proportion that subsists between the parts of time employed in the pronunciation of different feet ; the least division of which is that which is employed in the pronunciation of a short syllable. This is Quintilian's sense. The term is sometimes used in a more comprehensive sense, and is synonymous with *harmony*. Metre respects both the *time* and *order* of the syllables. The Rhythm of a Dactyl and Anapaest is the same, the Metre different. The distinction is similar to that of Combinations and Permutations in Arithmetic.

3. A foot consists of two or more syllables, connected and arranged according to established rules, and forming

part of a verse. A verse\* is a certain number of connected feet, forming a line of poetry ; it is derived from “Vertere,” because at the close of each line, the reader necessarily turns to the beginning of another. Scanning† is the dividing of a verse into the feet of which it is composed, and the assigning of their proper quantity to the constituent syllables in each foot. A certain number of connected syllables is called a foot, because by the aid of these feet, the voice steps along through the verse in a measured pace. The metaphor is taken from dancing, which by Simonides was called silent poetry, and poetry speaking dance ; a poetical foot has also been compared to a bar in music.

4. Table of Feet.

Pyrrich	- - }	Two times,	{ From the Pyrrhic dance—a lively movement	υ υ	
Iambus	- - }	Three times,	{ From <i>ἰάπτω</i> , to abuse. Archilocus used it in satire	υ -	
Trochee	- - }			{ From <i>τρέχειν</i> , to run—also called Choree, from its use in the chorus	- υ
Tribrach	- - }			{ So called from its quantity	- υ υ υ
Spondee	- - }	Four times,	{ Because used <i>ἐν ταῖς σπονδαῖς</i>	- - -	
Anapæst	- - }			{ From <i>ἀναπαίειν</i> , being struck contrary to the dactyl	- υ υ -
Dactyl	- - }			{ From <i>δάκτυλος</i> , a finger	- υ υ υ
Amphibrachys	- - }			{ Also called Scolius, from its use in Scolia or catches	υ - υ
Proceleusmaticus	- - }		{ From <i>προκέλευσμα</i> , the word of command	υ υ υ υ	
Cretic or Amphimacer	- - }	Five times,	{ Because invented or used by the Cretans	- υ -	
Bacchius	- - }			{ Used in Dithyrambic Hymns, in honor of Bacchus	υ - -
Antibacchius	- - }			{ Or Palimbacchius, the converse of the Bacchius	- - υ
1st Pæon	- - }			{ So called from their use in the Pæonic Hymns.	- υ υ υ
2nd Pæon	- - }				υ - υ υ
3rd Pæon	- - }	υ υ - υ			
4th Pæon	- - }	υ υ υ -			

\* The Greek term for verse is *στίχος*, a rank, or row, on account of the arrangement of the words ; hence *ἡμιστίχιον*, a hemistich, or half a verse, and *δίστιχον*, a distich, &c.

† From “Scandere,” to climb.

Molossus	-	-	}		{	From the Molossi, who used it	-	-	-	
Choriambus	-	-	}		{	Compounded of a choree and an iambus	-	∪	∪	-
Antispast	-	-	}		{	From drawing opposite to a Choriambus	∪	-	-	∪
Ionic a Majore	-	-	}	Six times,	{	The favorite foot of the Ionians	-	-	∪	∪
Ionic a Minore	-	-	}		{	Ditto	∪	∪	-	-
Diiambus	-	-	}		{	The Iambic Syzygy	-	-	∪	-
Ditrochæus	-	-	}		{	The Trochaic Syzygy	-	-	-	∪
1st Epitrit	-	-	}		{	The Epitrits are so called because they have three long syllables, and τριτόν a third short one, ἐπι in addition.	∪	-	-	-
2nd Epitrit	-	-	}	Seven times,	{		-	∪	-	-
3rd Epitrit	-	-	}		{		-	-	∪	-
4th Epitrit	-	-	}		{		-	-	-	∪
Dispondeus	-	-			Eight times,	Two Spondees	-	-	-	-

5. Though it might be supposed, that all feet in which the number of times is equal, are isochronous, and therefore capable of being used for each other, yet it is not so; an Iambus, for instance, cannot be substituted for a Trochee. Those feet only are considered isochronous, in which the isochronism is similarly posited. Thus—

$\begin{array}{c} \cup \\ | \\ - \\ | \\ \cup \end{array} \begin{array}{c} - \\ | \\ - \\ | \\ \cup \end{array} \begin{array}{c} \cup \\ | \\ - \\ | \\ \cup \end{array} \begin{array}{c} - \\ | \\ - \\ | \\ \cup \end{array}$ 
are
 $\begin{array}{c} \cup \\ | \\ - \\ | \\ \cup \end{array} \begin{array}{c} - \\ | \\ - \\ | \\ \cup \end{array} \begin{array}{c} \cup \\ | \\ - \\ | \\ \cup \end{array} \begin{array}{c} - \\ | \\ - \\ | \\ \cup \end{array}$ 
are

isochronous; not.

6. Verses are termed Monometer, Dimeter, Trimeter, &c. as they consist respectively of one, two, or three metres. In Anapaestic, Iambic, and Trochaic verse, a metre consists of two feet; in other species of verse, one foot constitutes a metre. In Anapaestic, Iambic, and Trochaic verse therefore, a Monometer contains two feet, a Dimeter four feet, &c.; in the other species, a Monometer contains only one foot, a Dimeter two, &c. As a general rule, it may be said, that when the predominant foot (the foot from which the metre derives its name,) consists of four times, we scan either with or without

Dipodiæ ; (thus Dactylics are scanned without, Anapæstics with Dipodiæ ;) if of less than four times, always with Dipodiæ ; if of more, always without them. Thus Iambics and Trochaics always with Dipodiæ, but Choriambics, Antispastics, &c. always without them.

7. A Metre, in its signification of two feet, is otherwise called Syzygy (*συζυγία*), or Dipodia. By some, the term Syzygy is applied to the combination of two simple but unequal feet, as a Trochee and Iambus ; the term Dipodia to the combination of two simple and equal feet, as two Iambi ; it is then otherwise called Tautopodia : most usually, however, the combination of two disyllabic feet is called a Dipodia, and that of two trisyllabic, or of a disyllabic and trisyllabic, a Syzygy.

8. The metrical Ictus, occurring twice in each Dipodia, seems to have struck the ear in pairs, being more strongly marked in the one place than in the other. Accordingly, each pair was once marked by the percussion of the musician's foot : "Pede ter percusso" is Horace's phrase when speaking of the Iambic Trimeter.

9. Verses are denominated Acatalectic, Catalectic, Brachycatalectic, Hypercatalectic or Hypermeter, and Acephalous.\*

An Acatalectic verse, derived from a priv. and *καταλήγειν*, to cease or stop, is one which contains its exact number of feet and syllables.

A Catalectic verse, derived from *καταλήγειν*, to cease, is one which is deficient by a syllable, or in some cases by

\* Thus the *complete* name of every verse necessarily consists of *three* terms—the first referring to the *species*, the second to the *number of metres*, the third to the *apothesis* or *ending* ; for instance, an Iambic Trimeter Acatalectic.

two. Thus in Dactylics, a verse ending with a Trochee would be termed Catalectic on a disyllable, and if it wanted two syllables, it would be Catalectic on one syllable. It is a general law of Catalectics, that the foot before the Catalectic syllable should be pure, i. e. be the foot from which the metre is named. The last metre of a Catalectic verse, especially in Trochaics and Iambics, is called *Κατακλείς*.

A Brachycatalectic verse, from *βραχύς*, short, and *καταλήγειν*, is a verse which is deficient by a whole foot.

An Hypercatalectic, (from *ὑπὲρ* and *καταλήγειν*), or Hypermeter, (from *ὑπὲρ* and *μέτρον*, a measure,) is a verse which is redundant either by a syllable or an entire foot.

An Acephalous verse, (from a priv. and *κεφαλή*, a head,) is a verse which wants a syllable or more at the beginning.

10. A part of a verse in which the metres are complete, or which consists of entire syzygies, is called *κῶλον*; that in which they are incomplete, or which does not consist of entire syzygies, is called *κόμμα*.

11. A composition in verse, which consists of only one kind of metre, is called by grammarians, *carmen μονόκωλον*, (from *μόνος*, solus, and *κῶλον*, membrum;) if it contain two kinds of metre, it is termed *δίκωλον*; if three, *τρίκωλον*; if four, *τετράκωλον*. So again, if it consist of independent verses, which form no stanza, it is called *μονόστροφον*, (*μόνος*, and *στροφή*, versus;) if it consist of stanzas, containing each two verses, it is termed *δίστροφον*; if of stanzas of three verses, *τρίστροφον*; if of stanzas of four verses, *τετράστροφον*.

12. Where a verse of a given species consists of two feet and a half, it is called a *penthemimer*, as consisting of five half-feet; if of three feet and a half, a *hepthemimer*, as consist-



ing of seven half-feet ; if of one whole metre and a half, it is called *hemiholius*, as being the half of a whole Trimeter.

13. Cæsura, called by the Greeks *τομή*, signifies either a division in the feet of a verse, whereby a foot is divided between two words, or a division in a line, by which a line is divided into two commas or colons. Of the former, there are three species, viz. *the syllabic*,\* in which the first part of the divided foot consists of the last syllable of a word ; *the trochaic*, in which the first part of the divided foot consists of a trochee, either part of a word, or an entire word ; and *the monosyllabic*, in which the first syllable of the divided foot is a monosyllable. Of the latter there are four species, viz. *the triemimeral*, occurring at the third half foot ; the *penthemimeral*, at the fifth ; the *heptemimeral*, at the seventh ; and the *ennemimeral*, at the ninth half foot.

14. Synapheia signifies such a connexion between verses, that the last syllable cannot be considered common, i. e. that a short final syllable cannot be considered as long, nor a long one as short. This connexion likewise does not allow an hiatus between two vowels, one of the vowels being at the end of one line, and the other at the commencement of the subsequent. The most remarkable instances of such a connexion are Anapæstics and Ionics a minore, but as a general rule it may be laid down, that it occurs in all Dimeters.

15. A stronger notation, or marking of some one time, is called the Ictus. According to Bentley and Hermann, that time in which the Ictus is, is called the arsis, and those times which are without the ictus, the thesis, also the *debilis*

\* The syllabic cæsura is also called masculine, and the trochaic feminine.

*positio*; because in those syllables at which the musician *struck* the ground with his foot, the actor *elevated* his voice. Foster, and some others, deducing the terms from the fall and rise of the foot or hand, call that thesis which Bentley calls *arsis*, and that *arsis* which he calls thesis. Hare thinks that the Ictus is the measurement by the motion of the finger or foot of the whole time, which is occupied in pronouncing an entire foot, and that the *arsis* and thesis are the two parts of the Ictus. Bentley's opinion is to be preferred. According to Dawes, in Iambic metres, the Ictus falls on the last syllable of the Iambus, Spondee, and Anapæst, and on the middle of the Tribraçh and Dactyl—in Trochaic metres, on the first syllable of each foot—in Anapæstic metres, on the last of the Anapæst and Spondee, and on the penultima of the Dactyl, and the Proceleusmaticus. Dunbar places the Ictus, in Iambic verse, on the last of an Iambus, Spondee, and Anapæst, on the first of a Dactyl, and not any on the Tribraçh. In Trochaic verse, on the first of a Trochee, Spondee, and Dactyl, and the last of an Anapæst. In Anapæstic verse, on the last of an Anapæst, and on the first of a Spondee and Dactyl. Dunbar thinks that Dawes confounded the Ictus and the Accent, two things totally distinct. He says the Tribraçh can have no Ictus or lengthened tone on any one of its syllables, nor the Dactyl and Anapæst on any of their short syllables. The Anapæstic verse so nearly resembles the Hexameter, that with the exception of the Anapæst itself, it requires the lengthened tone on the first, both of a Spondee and Dactyl, as in the Hexameter.

The Anacrusis is that part of the series which is neither *arsis* nor thesis, but is independent of the ictus, preceding and introducing it. This term is borrowed from the

ancient music, it is derived from ἀνακρούω, “canendi initium facere,” and expresses very well the idea assigned to it of a prelude time, that which is antecedent to the regularly ictuated series, as the introductory chant was to the regular harmony. It has the nature of a thesis.

16. Metre, as “an arrangement of feet and syllables according to certain laws,” differs (as was observed in sect. 2.) from rhythm in this, that it refers to both *time* and *order*, whilst rhythm refers merely to *time*. There are nine principal species of metre, \*deriving their names from the predominant foot in each, viz. Iambic, Trochaic, Anapaestic, Dactylic, Choriambic, Antispastic, Ionic a majore, Ionic a minore, Pæonic. There are also Cretics, Bacchiacs, &c. &c.

#### 17. *Iambic Metre.*

The most noted of Iambic verse is the Trimeter Acatalectic, which the Latins call Senarius. Grammarians mention four forms of it: *Pure Iambic*, in which all the feet are Iambi; *Tragic*, remarkable for the alternate spondees; *Comic*, full of trisyllabic feet; *Satiric*, between the Tragic and the Comic. The old writers, Archilochus, Solon, Simonides, &c. wrote in pure Iambic. The tragic writers, from the necessity of lessening the labor of composing under such restrictions, introduced certain licenses; first, the admission of a spondee into the uneven places;

\* The causes which have given rise to other names, instead of the proper name of the species, are chiefly three: 1. The invention or frequent use of any species by a particular poet, in which case it is called after his name, as Glyconic after Glycon, Sotadic after Sotades; 2. Its being used in some particular civil or religious ceremony, as the Versus Prosodiacus; 3. Its having been appropriated to some particular subject or sentiment, as the Versus Parœmiacus.

secondly, the substitution of a tribrach for an iambus in the first, second, third, fourth, and fifth feet; thirdly, the resolution of the spondee in the first foot into a dactyl or anapæst, in the third into a dactyl only, but in the fifth into neither. Thus a tragic senarius admits an iambus into any place except the sixth; a spondee into the first, third, and fifth; a dactyl into the first and third; and an anapæst into the first alone, except in the case of proper names, when an anapæst is admissible into any of the first five feet. The anapæst in the first foot, in the more ancient tragedy, to the time of the 89th Olympiad, could not consist of \*several words, nor be produced by the augment in verbs; afterwards it might; and up to the same time an anapæst was admitted in those proper names only, which it was impossible otherwise to adapt to the verse; after that Olympiad, it was admitted even in those names, which by a different collocation, or a different orthography, might have been brought into the verse, without the necessity of an anapæst. The restriction of the anapæst to the first foot applies to the choric, as well as to the diverbial trimeters. The initial anapæst of the trimeter is hardly perceptible in its effect on the verse; in shorter iambic verses it produces a livelier movement. The initial anapæst should be comprehended in one word, except where the line begins either with an article, or with a preposition, followed immediately by its case. The anapæst of the proper name should also be comprised in one word. Elmsley considers that the names of places similarly formed

▪ The reason of this is given by Hermann: it would argue much unskilfulness on the part of the poet not to be able so to distribute these words as to avoid the anapæst. He, contrary to Porson's canon, holds that the augment was omitted, and thus an iambus formed.

had the same license as proper names, but is doubtful with respect to patronymics. He has also observed that the plays of Æschylus afford only one instance of the anapæst of the proper name. In two cases he introduced a proper name by substituting a choriambus for the first dipodia, but these passages have been corrected by Blomfield. The following is a

*Scale of the Iambic Trimeter Acatalectic.*

1	2	Cas. 3	Cas. 4	5	6	Proper Name.
∪ -	∪ -	∪	∪	∪ -	∪ -	
∪ ∪ ∪	∪ ∪ ∪	∪ ∪	∪	∪ ∪ ∪	∪ -	
- - -		- -		- -	∪ -	
- ∪ ∪		- ∪			∪ -	
∪ - -		∪			∪ -	
∪ - -	∪ ∪ -	∪	∪	∪ ∪ -	∪ -	

18. The process by which Porson infers the inadmissibility of an anapæst beyond the first foot is this: If true with respect to the third, it must be so with respect to the fifth; for the fifth does not even admit of a dactyl, to which the third has no antipathy; therefore *a fortiori*, if the latter refuses admittance to an anapæst, the former must also. But the instances in which an anapæst is found in the third place are so few in number, and either require or admit of emendation, (as Porson has shewn by collecting and criticising them,) that no doubt can remain on that point. The second and fourth feet, being more pure in their nature, must of course be subject to the same restrictions.

19. As the anapæst of the proper name should be contained in the same word, so also the two short syllables of the anapæst were generally inclosed between two long syl-

lables in that word, and they were slurred over, or very rapidly pronounced, as though they formed but one syllable, thus, Ἀντιγόνης was pronounced Ἀντ'γόνης; the same mode of pronunciation was used in the anapæsts of common words in \*comic verse.

20. The reason assigned for the non-admission of anapæsts into the third foot is, that by injuring the cæsura, it would render the verse *δύσμουσον*; and for the exclusion of the dactyl from the fifth, that it would confound the termination of the iambic with that of a lame hexameter.

21. The tragic poets do not often admit more than two trisyllabic feet into the same verse, never more than three. The second syllable of a tribrach or of a dactyl ought not to be either a monosyllable which is incapable of beginning a verse, or the last syllable of a word.

22. From the rules concerning the admitted feet, it is evident that no word is admissible into a tragic senarius which has two short syllables between two long, nor can more than three long syllables be consecutive; the difficulty is avoided in the case of proper names, either by using a choriambus instead of the first dipodia, or by making the first long syllable terminate one foot, and then having an anapæst as the next foot.

23. Porson has observed that the second and third feet are seldom comprehended in one word, and that the third and fourth feet seldom consist of entire words, or parts of words, and are never comprehended in the †same word.

24. The last syllable in each verse appears to be indif-

\* This accounts for their admission into every foot but the last in comic verse.

† Otherwise both the penthemimeral and hepthemimeral cæsurae would be excluded.

ferently short or long ; and even where one line ends with a short vowel, a vowel is often found at the beginning of the next. Sometimes, however, one verse with its final vowel elided passes by scansion into the next ; the case is thus restricted by Porson—"Vocalis in fine versus elidi non potest, nisi syllaba longa præcedat."

25. An iambic verse has two principal cæsuras ; \*the penthemimeral, and the hepthemimeral ; the former dividing the third, the latter the fourth foot. Of the first cæsura there are four kinds ;

(1) When the first syllable of the third foot is a short syllable ; as,

Κίνδυνος ἔσχε | δορὶ πεσεῖν Ἑλληνικῶ. Hec. 5.

(2) When a short syllable after elision :

Πατὴρ ἴν' εἴ ποτ' | Ἰλίου τείχη πέσοι. Hec. 11.

(3) When it is a long syllable :

Λιπῶν ἴν' Αἴδης | χωρὶς ὄκισται θεῶν. Hec. 2.

(4) When it is a long syllable after elision :

Καὶ τεύξεται τοῦδ' | οὐδ' ἀδώρητος φίλων. Hec. 42.

Of the second cæsura there are eight kinds :

(1) When it occurs at the end of a word of two or more syllables without elision :

Ἔκω νεκρῶν κευθμῶνα | καὶ σκότου πύλας. Hec. 1.

(2) With elision :

Πολλῶν λόγων ἐνρήμαθ' | ὥστε μὴ θανεῖν. Hec. 248.

(3) When the short syllable is an enclitic :

Κεῖνη γὰρ ὤλεσέν νιν | εἰς Τροίαν τ' ἄγει. Hec. 266.

(4) When not an enclitic, but a word which cannot begin a sentence :

Τύμβον δὲ βουλόμην ἂν | ἀξιούμενον. Hec. 319.

\* The penthemimeral occurs about four times as often as the hepthemimeral.

(5) When the word refers to what has preceded, but might begin a sentence:

Ἐπεὶ πατήρ οὗτος σός | ὄν θρηνεῖς ἀεί. Soph. Electr. 520.

(6) When, in the same case, the short syllable is formed by elision:

Ἄλλ' οὐτ' ἐμοὶ καλὸν τόδ' | ἔστιν οὔτε σοί. Phil. 1288.

(7) When there is a pause or break in the sense after the third foot, succeeded by a monosyllable, without elision:

Ἄλλ' ὄν πόλις στυγεῖ, σὺ | τιμήσεις τάφω. Sep. Cont. Theb. 1040.

(8) Under the same circumstances, with elision:

Ὅταν γὰρ εὔ φρονῆς, τόθ' | ἠγήσει σὺ νῦν. Soph. Electr. 1027.

In the two last cases, the rhythm is less pleasant; but, as Hermann remarks, it is adapted to solemn and impassioned language.

26. The *Quasi-Cæsura* is another division of the senarius, which takes place either when a word suffers elision at the end of the third foot, or when γ', δ', μ', σ', τ', are subjoined to that foot; as,

κεντεῖτε μὴ φείδεσθ' | ἐγὼ ἴτερον Πάριν. Hec. 387.

γυναιξὶ παρθένοις τ' | ἀπόβλεπτος μέτα. Hec. 355.

In these cases there is either a suspension of the sense, or of the continuous flow of the verse, which tends to obviate the labour of recitation that would otherwise take place.

27. The *Cæsural Pause* is a division in the fifth foot, which is thus explained by Porson: \**“If a senarius end*

\* Porson gives this rule incorrectly: the fifth foot could not be a tribrach, and at the same time form part of the concluding word supposed to be a cretic; the word *tribrach* should be omitted.



in a word which forms a cretic, and a word of more than one syllable precede, the fifth foot must be an iambus or a tribrach." The rule holds good if the cretic is resolved into a trochee and a long syllable, or into a long syllable and an iambus, provided the long syllable be an article or preposition, or any word\* which relates more to what follows than to what precedes. This canon is thus expressed by Elmsley: "The first syllable of the fifth foot of a Senarius must be short, if it ends a word of two or more syllables, unless the second syllable of the same foot is a monosyllable, which is incapable of beginning a verse." It is thus expressed by Gaisford, "The Tragic writers seldom or never neglected the pause; that is, they seldom or never divide a spondee in the fifth place between two hyper-monosyllabic words." The following are examples of this rule:

κρύπτοντα χεῖρα καὶ πρόσωπον ἔμπαλιν: and not τοῦμπαλιν. Hec. 343.

κῆδος δὲ τοῦμόν καὶ σὸν οὐκέτ' ἐστὶ δῆ: Or. 1079.

καλῶς μὲν εἶπας, θύγατερ, ἀλλὰ τῷ καλῷ. Hec. 382.

But this canon does not apply when the second syllable of the fifth foot, (viz. the monosyllable before the iambus,) is connected with what precedes, as being a word which cannot begin a verse, (such are *ἄν*, *αὔ*, *γάρ*, *δέ*, *δή*, *μὲν*, *μὴν*, *οὔν*,) or an enclitic, except pronouns when emphatic; as,

σπεύδωμεν, ἐγκονῶμεν ἡγοῦ μοι | γέρον. Hec. 505.

but this verse, καὶ γῆς φίλης ὄχθοισι κρυφθῶ καὶ τάφῳ, is faulty, because καὶ is a monosyllable capable of beginning a verse.

It is to be remarked, that in all the examples, where *ἄν* (which most frequently occurs in this position) forms the

\* Under this head of monosyllables, are embraced *τίς*, *πῶς*, when interrogative, with *ὧς*, *οὔ*, *καί*, and the like.

second syllable of the spondee, it immediately follows its verb, which always suffers elision. The three following are only apparent exceptions: (1) Where the compounds of εἶς, as οὐδέϊς, μηδέϊς, are written as one word, when they should be written as two; as, ἀμφότερον ἀπολειφθὲν γὰρ οὐδὲν θάτερον, Phœn. 775, where οὐδὲν should be οὐδ' ἓν; that they should be thus written is evident, from the particle ἄν being often interposed between them, and from the trisyllabic forms, οὐδὲ εἶς and μηδὲ εἶς, having come into use towards the close of the Aristophanic period. (2)\* Where the dative cases of σὺ and ἐγὼ are written as spondees; thus, ὑμῖν, ἡμῖν; whereas, they should be written, ἡμῖν, ὑμῖν, or ἦμιν, ὕμιν; as Sophocles, to whose plays the remark applies, uses these pronouns as trochees; as, ἦ νοῦς ἔνεστιν οὐτίς ὑμῖν ἐγγενῆς, Electr. 1328, here ὑμῖν would be inadmissible. (3) Where the first syllable is prevented from being short by the initial consonants of the cretic; as, ἡμεῖς μὲν οὖν ἔωμεν, οὐδὲ ψαύομεν, Hec. 717; but here there is not only no pause in the sense, but the concluding words form a quinquesyllabic termination, οὐδεψαύομεν, and the spondee is as unobjectionable as if λυμαντήριος, or any other such word, concluded the line.

Dissyllables, in which the vowel of the second syllable of the fifth foot is elided, are considered as monosyllables, as,

ὀποῖα κισσὸς δρυὸς, ὄπως τῆσδ' | ἔξομαι. Hec. 398.

† This canon is as applicable to those verses in which the first syllable of the fifth foot is a monosyllable, which cannot begin a verse, as to those in which it terminates a word

\* Sophocles *alone* of the tragedians, shortened the last syllable in ἡμῖν and ὑμῖν.

† Hence this verse is wrong—τίνας λόγους ἐροῦσιν· ἐν γὰρ τῷ μαθεῖν : for γὰρ read δὲ. Cœd. C. 115.

of two or more syllables. It may be laid down as a general rule, that the first syllable of the fifth foot must be short, if followed by the slightest pause or break in the sense.

Elmsley remarks, that he has discovered no violation of Porson's canon in the fragments of Simonides and the other early iambic poets, from whom the tragedians probably derived it.

Thus it appears that there are only three cases in which the fifth foot may be a spondee :

(1) When both syllables are contained in the same word.

(2) When the first syllable of the fifth foot is a monosyllable which is capable of beginning a verse, and which is not disjoined from the following syllable by any pause in the sense.

(3) When the second syllable is a monosyllable, which, by being incapable of beginning a sentence or a verse, is in some measure united to the preceding syllable.

Of these three cases there are several varieties; the following are varieties of the first case, when both syllables are contained in the same word :

(1) When the spondee is one word.

(2) When the fourth and fifth, or part of the fourth and fifth, are contained in the same word.

(3) When the fifth and sixth, or the fifth and part of the sixth, are contained in the same word

Of the second case there are also three varieties :

(1) When the cretic, which the monosyllable precedes, is formed by one word.

(2) When the cretic is formed of a monosyllable and an iambus; and of this there are two cases, viz. when the monosyllable is capable of beginning a verse, and when it is not.

(3) When the cretic is formed of a trochee and a syllable.

Of the third case there are two varieties :

(1) When the first syllable is the final of an hypermonosyllabic word.

(2) When the first syllable is a monosyllabic word ; of this there are two cases, viz. when that syllable is capable of beginning a verse, and when it is not.

Examples of all these varieties may easily be found in the plays.

Hermann makes three exceptions to Porson's canon on the cæsural pause, viz. when the subject requires a more moliminous and difficult movement in the numbers, as, Ἄτλας ὁ χαλκίοισι νότοις οὐρανόν, Eurip. Ion. i. ; in the case of a proper name, as, νωμῶν, ὃ τ' ἐσθλὸς Ἀριόμαρδος, Σάρδειςιν : Pers. 321 ; and when the hepthemimeral cæsura occurs.

28. The tragic writers never admit that structure of the words which divides the line into three entire iambic dipodies, like the artificial verse preserved by Athenæus, and attributed to Castorion of Soli, viz. σὲ τὸν βόλοισ | νιφοκτύποις | δυσχείμερον. Such verses are destitute of all variety. Castorion is said to have composed an entire poem of such verses.

29. Hermann contends, in opposition to Porson, that the second and third feet, and also the third and fourth, may be comprised in one word, the harshness of such a rhythm being well adapted to some subjects. On some occasions, he thinks that harshness is taken off by another cæsura ; in other cases there is no cæsura, as he thinks verses entirely destitute of cæsuras are frequent, namely those, the several feet of which are contained in separate words.

30. The tragedians might omit the augment in passages

formed upon the model of epic poetry, such as narrations of messengers, which are termed *ρήσεις ἀγγελικαί*, hence some verses have been rid of anapaests, which vitiated them; they also occasionally used *χρῆν* for *ἐχρῆν*, and always *ἄνωγα*, *καθεζόμεν*, *καθέμην*, and *καθεῦδον*; except in these cases, the Attic writers never dropped the augment.

31. \*Porson has observed, that the particles *τε* and *γε* cannot be admitted in a senarius as the second syllable of a trisyllabic foot; the same particles also cannot stand as the first syllable in trochaic verse.

32. In the later tragedy, the use of the tribrach is much more frequent, and there is altogether a greater negligence in the numbers; so that even the tribrach, which is in place of a trochee, is not, according to ancient usage, comprised in one word, or at least in a preposition and noun, as *διὰ μάχης*, but is allowed to be formed from several words.

33. According to Hermann, iambic numbers differ from trochaic, only in having an anacrusis; he therefore scans the iambic trimeter as if it were trochaic, viz. by cutting off a syllable at the beginning, and then forming two trochaic dipodiae, followed by a cretic. Dawes scans the part as far as the penthemimeral cæsuræ as iambic, and the remainder as trochaic.

34. The following species of iambic verse are to be found in the choruses of tragedy, viz. the *monometer*, whose use is very rare among all poets; it occurs, however, in systems

\* This rule may be thus extended:—In *tragic* iambics, the second syllable of a tribrach or of a dactyl, ought not to be either a monosyllable, which is incapable of beginning a verse, as, *ἄν*, *γάρ*, *δέ*, *μὲν*, *τε*, *τις*, &c. or the last syllable of a word. This rule is not strictly observed by the *comic* writers.

of dimeters oftener than elsewhere: *the monometer hypercatalectic, or penthemimer*; *the dimeter brachy-catalectic (Euripidean)*; *the dimeter catalectic, or hepthemimer (Anacreontic)*; *the dimeter acatalectic (Archilochian or Aristophanian)*; this species was used by lyric poets and comedians, as well as by tragedians; when tragedians use systems of this kind, they are accustomed to conclude them with a verse of another species; this species is used by Horace, Epod. iii. 12. *The dimeter hypercatalectic (Alcaic)*, used also by Horace, Od. i. 37, 15; *the trimeter brachy-catalectic (Alcmanic)*; *the trimeter catalectic (Hipponactean)*, used also by Horace, Od. ii. 18.

35. The comic trimeter admits anapæsts into every place but the sixth, and a dactyl into the fifth, with this restriction, that a tribrach or dactyl immediately before an anapæst is inadmissible; cæsuras are neglected, and a spondee admitted into the fifth place without restrictions, or any regard to the law of the cretic termination, and even when a dactyl occupies the fifth place, the modes of concluding the verse which actually occur are those most directly unlike to the tragic conclusion. The true constitution of the comic senarius was first discerned by Dawes; the reason he assigns against the concurrence of a dactyl and anapæst is, the interval of four syllables from ictus to ictus which it would produce, when the lawful extent of that interval can only be three. On the trochaic scale of scansion, viz. by placing a cretic before the trimeter, the redundancy of a syllable in the vulgar text is instantly discovered, thus the following line is defective; *αὐτὸς, κακίων ἐγένετο μητέρα, κτανών*; Orest. 499. The trochaic scale instantly detects the redundant syllable, *αλλα νυν αυτος κακιων εγενετο μητερα κτανων*; the line is corrected thus by Porson, *αὐτὸς κακίων μητέρ' ἐγένετο κτανών*,

36. In the tragic trimeter the ictus occurs on the second syllable of the iambus and spondee, on the middle syllable of the tribrach and dactyl, and on the last syllable of the anapæst. As the structure of the iambic trimeter is decidedly trochaic, the correspondency between it and a certain portion of the trochaic tetrameter may be advantageously employed to illustrate the common properties of both; thus, to any trimeter, (except those very few with initial anapæsts) let the cretic beginning  $\delta\eta\lambda\alpha\delta\eta$  or  $\acute{\alpha}\lambda\lambda\acute{\alpha} \nu\bar{\nu}$  be prefixed, and every nicety of ictuation, more clear as it is and more easily apprehended in trochaic verse, will be immediately identified in iambic; the correspondency of the iambic trimeter with that portion of the trochaic tetrameter is then only quite perfect, when the former verse has the pen-themimeral cæsuræ. In the comic trimeter, as in the tragic, the \*ictus occurs on the last syllable of the iambus, spondee, and anapæst, and on the middle syllable of the dactyl and tribrach.

37. The iambic tetrameter catalectic, peculiar to comedy, consists of eight feet all but a syllable, or may be considered as two dimeters, of which the first is complete in the technical measure; the second is one syllable short of it. This tetrameter line, the most harmonious of iambic verses, is said to have its second dimeter catalectic to its first: the same mode of speaking prevails as to trochaic and anapæstic tetrameters. According to Porson it differs in two respects from the comic senarius; 1st, that the fourth foot must be an iambus or tribrach; 2nd, that the

\* Dunbar makes the ictus fall on the last of the iambus, spondee, and anapæst, on the first of the dactyl, and not at all on the tribrach. He says, that the middle syllable of the dactyl and tribrach, being short, cannot be pronounced with a lengthened tone.

sixth foot admits an anapæst: but the foot preceding the catalectic syllable must be an iambus, except in the case of a proper name, when an anapæst is allowed; which license is also conceded to the fourth foot; Elmsley contends that Porson is mistaken in restricting this license to the case of proper names, and argues successfully for the admission (but very rarely) of an anapæst of a common word in the fourth foot. In the resolved or trisyllabic feet one restriction obtains; that a dactyl or tribrach cannot precede an iambus, a rule which even in the freer construction of the trimeter is always strictly observed from its essential necessity. The cæsura generally takes place at the end of the fourth foot.

The following is a table of scansion of the iambic tetrameter catalectic.

1	2	3	4	5	6	7	8
υ - υ -	υ -	υ - υ -	υ -	υ - υ -	υ -	υ - υ	υ
υυυ	υυυ	υυυ	υυυ	υυυ	υυυ		
- -		- -		- -			
-υυ		-υυ		-υυ			
υυ- υυ-		υυ-		υυ- υυ-			
		Elmsley	υυ-	recipit.			
		Proprii	υυ-	nominis.		υυ-	

From the first appearance of this table, it might be supposed that the varieties of this verse would be exceedingly numerous; Elmsley, however, assigns two reasons for the actual number of these varieties being comparatively small: 1st, all the trisyllabic feet which are admissible into comic iambs are employed with much greater moderation in the catalectic tetrameters than in the common trimeters; 2nd, the comic poets admit anapæsts more willingly and frequently into 1st, 3rd, and 5th places, than into 2nd, 4th,



and 6th of the tetrameter. The structure of the tetrameter catalectic generally agrees with the scansion, and divides the verse into two dimeters; in the *Plutus* those lines which have this division are to those lines which divide the verse in the middle of a word or after an article, &c. nearly as four to one; and very often the verse is even so constructed as to give a succession of iambic dipodias separately heard. As the tetrameter of comedy admits no feet but those which are found, and with more frequency, in the trimeter, the ictuation on the feet in each verse is the same. The Latins call this verse *septenarius* and *comicus quadratus*, and would have it to be asynartete.

38. Aristophanes occasionally introduces a very elegant species of verse, which may be mentioned here, because it differs from the tetrameter iambic, only in having a cretic or pæon in the room of the third dipodia, and because it is frequently corrupted into a tetrameter iambic by the insertion of a syllable after the first hemistich. In technical language it is an asynartete, composed of a dimeter iambic and an ithyphallic. It is called *Εὐριπίδειον τεσσαρεσκαίδε-κασύλλαβον* by Hephæstion, who has given the following specimen of it.

‘Εῶς ἀνίχ’ ἰππότας | ἐξέλαμψεν ἀστήρ.

Twenty-five of these verses occur together in the *Wasps* of Aristophanes.

39. In dimeter iambics, the comic poets, with the exception of the catalectic dipodia, appear to admit anapæsts into every place, but more frequently into the first and third, than into the second and fourth. They frequently employ systems of dimeters, terminated by a catalectic verse, and connected in one unbroken tenor of numbers, so that not only may words be divided in the ends of the

verses, but even the hiatus and the doubtful syllable are excluded, and the last arsis may be resolved ; these systems are also found in Plautus.

40. The comic poets did not divide words between two verses, except jocularly ; the Greeks never admitted a spondee into an even place of an iambic verse ; i. e. into the 2nd, 4th, and 6th ; the Latins often into the 2nd and 4th, but never into the 6th.

41. The lame or halting trimeter, called by the Greeks *σκάζων*, as also Hipponactean, from Hipponax, a writer of iambics, has this peculiarity, that its last dipodia consists of an antispastus. The tragedians abstained altogether from this metre, nor did the comedians use it, unless perhaps with allusion to the iambic writers.

42. The iambic tetrameter acatalectic, called Boiscus from its inventor Boiscus, is not used by the Greek tragedians and comedians. It is used by Greek iambic writers, and by the Latin dramatists, who call it *octonarius*.

43. The *satiric* trimeter preserves for the most part the gravity of tragedy ; but as the species of drama in which it is used unites mirth with gravity, it was allowable to employ the anapæst sometimes, not only in the first foot, and that too an anapæst consisting of several words, but in the middle of a verse also, and in any word. The Cyclops affords some examples.

44. The following are examples of the different species of iambic verse used in the choruses of tragedy.

Agam. 187. Monom. acat. βροῦτων | ἄλαϊ.

Hec. 913. Monom. hypercat. or penthem. χρῦσεῶν | ἔνοπ | τρων.

Hec. 1066. Dim. brachycat. τεκνῶν | ἔμων | φῦλαξ.

Hec. 936. Dim. catal. or hephthemim. ἄλασ | τῶρων | τις οἶ | ζυς.

Or. 150. Dim. hypercat. ἄρρεμαῖς | ἰθι· λῶ | γὺν ἀπὸ | δῶς  
 ἔφ' ὄ | τι. Hor. Od. 1. 37. 15.

Phœn. 348. Trim. brachycat. ζῦγεν | τᾶ παῖδ | ὄ ποῖ |  
 ὄν ᾶ | δῶνᾶν.

Phœn. 1771. Trim. catal. χᾶρῖν ᾶ | χᾶρῖσ | τὸν εἶς | θῆ-  
 οῦς | διδοῦ | σα. Hor. Od. 2. 18.

45. *Trochaic Metre.*

The species of Trochaic Metre which is most used in the Greek tragedies is the Tetrameter Catalectic, the original metre of the dialogue. It consists of eight feet all but a syllable, or may be considered as made up of two dimeters, of which the second is catalectic to the first. The trochaic, unlike the iambic, admits equivalent feet into the even places, whilst it reserves for itself, or its isochronous foot, the tribrach, the odd. The tribrach is admitted into any place; the spondee and anapæst into the second, fourth, and sixth, but the dactyl is excluded, except in the case of proper names, and even then cannot enter the fourth or seventh places. The cæsura falls after the second dipodia, which should terminate a word, and that word should not be an article or a preposition belonging in syntax to the second dimeter, as there should be a distinct pause in the sense. The following is a scale of this metre :

1	2	3	4	5	6	7	8
-v	-v	-v	-v	-v	-v	-v	-
vuv	vuv	vuv	vuv	vuv	vuv	vuv	
	--		--		--		
	vv-		vv-		vv-		
-vv	-vv	-vv		-vv	-vv		

Proper  
Name.

46. The dactyl of a proper name is admitted chiefly where its two short syllables are inclosed between two longs in the same word ; very rarely where the word begins with

them ; under other circumstances, never. Elmsley confines the dactyl to one word, and corrects the only three lines in which it appears divided between two words.

47. If a spondee or anapæst occur in the sixth place, it should not be followed by a tribrach in the seventh ; for if this were allowed, then a dactyl should be admissible into the fifth place of a senarius ; this will appear at once by removing a cretic from the beginning.

48. \*If a cretic, or a first or fourth pæon, be taken away from the beginning of a trochaic tetrameter catalectic, there remains a trimeter iambic catalectic (otherwise called a trochaic senarian), which has two peculiarities :— First, that an anapæst is inadmissible even in the first foot, for were it admitted, a dactyl might be admitted into the second of a trochaic tetrameter catalectic ; and secondly, that it has always the penthemimeral cæsura ; indeed the break there is as decisive as if the verse were divided into two lines. †So that not only is it inadmissible for a compound word to be broken, but not even an article or a preposition is suffered to terminate the fourth foot. The rule respecting the pause is also scrupulously observed.

49. If the first dipodia consist of an entire word or words, and so as to be followed by a slight break of the sense, and so that the second foot is not divided between two words, the second foot is generally a trochee, may be a tribrach, but cannot be a spondee or anapæst ; this nicety of structure was first discovered by Porson.

50. There is a rule with regard to the sixth foot of this

\* A cretic, when the verse commences with two trochees, or with a trochee followed by a spondee ; a first pæon, when the first dipode ends with a tribrach ; a fourth pæon, when it commences with one.

† This strictness is not observed in the iambic senary.

species of metre, similar to that regarding the cæsural pause in the trimeter iambic. If then a verse be concluded by one word forming the cretic termination, or by more words than one to that amount united in meaning, so that after the sixth foot, that portion of sense and sound is separately received, then the sixth cannot be a spondee or anapæst, but must be either a trochee or tribrach; a spondee, however, is admissible, if its second long syllable be in the middle of a word, or be a monosyllable more connected with what follows than with what precedes. The varieties of this are similar to those already noticed on the cæsural pause. The cases then in which the sixth foot may be a spondee, are—first, when both syllables are contained in the initial or medial syllables of the same word; if, however, the two syllables of the sixth foot form one word, it must be a trochee, unless followed by a monosyllable incapable of beginning a sentence or verse; likewise if the fifth and sixth feet form one word, or the word concludes with the sixth foot, the sixth foot must be a trochee, unless under similar circumstances of the consecutive syllable. Secondly, when the spondee is divided between two hypermonosyllabic words. Thirdly, between a monosyllable and an hypermonosyllabic word. Fourthly, between a hypermonosyllabic word and a monosyllable; of this case there are two varieties, viz.—when the monosyllable is capable of beginning a verse, and when it is not; in this latter variety the spondee is inadmissible, unless that monosyllable be followed by an enclitic, or any word incapable of beginning a sentence or verse. Fifthly, between two monosyllables; of this also there are two varieties, viz.—when the second monosyllable is capable of beginning a verse, and when it is incapable: in this latter case the

spondee cannot be admitted, unless that monosyllable be followed by another incapable of beginning a sentence or verse. Though it appears to be legitimate to have the sixth foot a spondee, although one word, before an enclitic, or a monosyllable incapable of beginning a verse, yet there seems to be no instance in which it is not a trochee.

51. It is to this origin that the law, concerning the cæsural pause in the iambic trimeter, should be ascribed. For in a trochaic tetrameter catalectic, there are three natural divisions :—

- u - u | - u - u | - u - u | - u - :

Of these, the second gives us the penthemimeral cæsura in the iambic, the last the cæsural pause ; and thus the same law which applies to the catalectic part of the trochaic tetrameter catalectic, must also apply to the comma in the iambic, resulting from the penthemimeral cæsura. Therefore, in whatever cases the sixth foot of the trochaic cannot be a spondee, in the same the fifth foot of the iambic cannot be a spondee. This likewise shows us the reason of Hermann's observation regarding those lines, in which the hepthemimeral cæsura occurs, to which the Porsonian canon should not be applied. Let us now consider the first division :—Porson's canon, viz. that if the first dipodia consist of an entire word or words, followed by a slight break of the sense, the second foot is a trochee, and may be a tribrach, must be confined to those cases in which the second foot is not divided between two words, viz. when it is a separate word, or *perhaps* when formed of the final syllables of a word ; otherwise violations of the canon may be found. Now this is but a particular application of a general rule, for in no place of a trochaic tetrameter cata-

lectic but the fourth, can a separate word form a spondee; nor in any other than the second and fourth, can the concluding syllables of a word form a spondee. A spondee, therefore, is admissible into the sixth place, only when divided between two words, or formed of the beginning or middle of a word, and all separate dissyllabic or trisyllabic words, unless in the fourth place, are respectively trochees or tribrachs. Thus, if the second or sixth foot be a separate word, it must be a trochee or tribrach. The spondee, therefore, of the second foot, appears to be restricted almost as much as that of the sixth. In the fourth place, the spondee is unrestricted; the instances of dissyllabic words in that place being spondees, are very numerous.

52. Resolutions of long syllables are more frequent in the first foot of each dipodia, than in the second, because remission in the force of the rhythm is more agreeable than intension. The later tragedy, which took its rise about the 89th Olympiad, was not only more negligent about rhythm in general, but immoderate also in resolutions, so that it even admitted dissyllabic words into a tribrach. The more ancient did not indulge themselves in this, except in prepositions, and certain other words closely connected.

53. The comic tetrameter trochaic, like the tragic, may be considered as a common trimeter iambic, with a cretic or pæon prefixed, but this trochaic senarius admits, though rarely, a dactyl in the fifth place, and a spondee in that place subject to no restrictions; thus the comic tetrameter agrees in scansion with the tragic, except that the spondee in the sixth sometimes precedes the tribrach in the seventh, and the rules regarding the cæsura after the second dipodia, and the divisions which sometimes take

place after the first dipodia, or before the final cretic, are disregarded. The comic agrees with the tragic in excluding dactyls, except in the case of proper names. In three verses, Aristophanes has twice introduced a proper name by means of a choriambus, and once by an ionic a minore, in the place of the regular trochaic dipodia. The Latins, who term this verse *quadratus* and *septenarius*, use frequent resolutions, and admit into all places, except in the last dipodia, a spondee, an anapæst, and even a dactyl.

54. The trochaic tetrameter acatalectic is not used by the Greek dramatic poets; it is used by the Latin dramatic writers, who call it *octonarius*.

55. The lame trochaic tetrameter catalectic is peculiar to Iambic writers; it is so called, because it ends, not in an iambus, as the common tetrameter does, but in a trochee.

56. The trochaic pentameter catalectic, called *ὑπέρμετρον*, because it exceeds thirty times, which metricians contend ought not to be exceeded, is not used by either the Greek or Latin dramatic poets.

57. The trimeter hypercatalectic is used in Greek tragedy; it is also called Sapphic; ἤλθον | εἰς δό | μους, ἴν' | αὖθ' ἔ | καστά | σοι λέ | γω. Or. 1397.

58. The trimeter acatalectic. Bentley affirms that this metre is unknown to tragedy and comedy. Gaisford adduces two instances (as he thinks) from Sophocles, but Hermann says they belong to epitrites.

59. Trimeter catalectic (Sotadic); κᾶτθᾶ | νεῖ, κᾶ | κῶς σ' ᾶ | πῶκτεῖ | νεῖ πῶ | σις. Or. 1466.

60. Trimeter brachycatalectic (Sapphic); ᾠ τῆ | κνῶν, τῆ | κνῶν τᾶ | λαῖνᾶς | μᾶτρῶς. Hec. 688.

61. Dimeter hypercatalectic (Bacchildean); ᾠς ἔ | γῆμ' ὄ | τῶξῶ | τᾶς Πᾶ | ρῖς. Or. 1408.



62. Dimeter acatalectic (Alcmanic) ;  $\pi\bar{o}i\ \tau\rho\acute{\alpha}\ | \ \pi\bar{\omega}\mu\bar{\alpha}i\ |$  ;  
 $\pi\bar{o}i\ \pi\bar{o}\ | \ \rho\epsilon\bar{\upsilon}\theta\bar{\omega}$ . Hec. 1082.

63. Dimeter catalectic, hepthemimer (Euripidean) ;  $\tau\bar{\omega}\nu$   
 $\acute{\alpha}\ | \ \pi\bar{o}\rho\theta\eta\ | \ \tau\bar{\omega}\nu\ \pi\bar{o}\ | \ \lambda\bar{i}\zeta$ . Hec. 894. So in Horace, non  
 e | bur ne | que aure | um.

64. Dimeter brachycatalectic (Ithyphallic or Hemiholius) ;  $\delta\bar{\alpha}\kappa\tau\upsilon\ | \ \lambda\bar{o}\bar{i}\zeta\ \epsilon\ | \ \lambda\bar{i}\sigma\sigma\epsilon\ |$  . Or. 1430.

65. Monometer hypercatalectic, or penthemimer ;  $\pi\bar{i}$   
 $\pi\bar{o}\tau' \acute{\alpha}\nu\ | \ \bar{a}\sigma\tau\epsilon\ | \ \nu\epsilon\bar{i}\zeta$ . Hec. 183.

66. Monometer acatalectic, or basis trochaica ;  $\bar{a}\sigma\tau\epsilon\ |$   
 $\nu\bar{\alpha}\kappa\tau\acute{o}\zeta$ .

Trochaic monometers are usually found in systems ; which, as in most other numbers, so in the trochaic also, it is the custom, especially of comedians, to form of dimeters. These systems are continued in one unbroken tenor, concluded by a catalectic verse, or by one of a different species ; on which account there is no place for hiatus at the end of each verse, nor is it held necessary to conclude a verse with an entire word, but the whole system is as one verse.

67. The ictus in trochaic verse, both in tragedy and comedy, falls on the first syllable of the trochee, and of its equivalent tribrach ; also on the first syllable of the trochaic spondee, and of its equivalent anapæst. Dunbar makes it fall on the first of the trochee, spondee, and dactyl, and on the last of the anapæst.

#### 68. *Anapæstic Metre.*

Anapæsts are a metre, from their nature, adapted to accompany a firm vigorous step. The equality, in respect of quantity, between the arsis and thesis in this metre, between the stronger and the weaker portion of the rhythmical beat, gives it a staid and measured character. The reason why the arsis follows the thesis is, because by

the natural law of the human pace, in advancing a step, the stronger foot remains stationary, in order to propel the body: when the impulse is given, the foot follows after it, and does this with the more weight and force, the more the body is accustomed to depend for its motion on that foot principally. For this reason the march-songs of the Greeks were in general anapæstic; and agreeably with this arrangement, it is found, that wherever anapæsts occur in Greek tragedy, they accompany a steady pacing or march. This may be proved to be the case, almost without exception. It is in anapæsts that the chorus sings at its entrance, at its exit, and when it moves towards a person or accompanies him. Every where they remind us of those marches or battle-songs of the old Dorians (*ἐμβατήριοι παιᾶνες*), the very acclamation in which (*ἐλλεῦ ἔλλεῦ*), accorded with the anapæstic rhythm in which they were composed. In those long series of anapæstic systems, which we find at the beginning of the Persians, Suppliants, and Agamemnon of Æschylus, we may perhaps see the original form of the Parodos, strictly so called; that is to say, of the entrance of the chorus into the orchestra, drawn up in regular form by rank and file.

69. There are two kinds of Anapæstic verses, one, which proceeding by dipodiæ, has the full measure of the arsis, whence it admits a spondee, a dactyl, and a proceleusmatic rarely; the other, of the anapæstics, called *cyclii*, which has a disproportionate arsis, does not proceed by dipodiæ, does not admit a dactyl, admits an iambus in the first place, and is without cæsure.

70. Of those which proceed by dipodiæ, the acatalectic monometer is often met with; it is frequent in systems of dimeters, where it is called an anapæstic base. Synesius has written three hymns in this metre.

71. The dimeter acatalectic is the measure most frequently used. The regular systems, which not unfrequently occur, consist of dimeters acatalectic, mixed with monometers acatalectic, and dimeters catalectic; the admissible feet are the anapæst, dactyl, and spondee, which may enter any place; but in the dimeter catalectic, it is better to have the anapæst before the catalectic syllable. Sometimes, a proceleusmaticus is found in anapæstic verse, but never in legitimate systems. The cæsura almost always falls after the first dipodia; however, there are instances in which it does not fall so, but on the short syllable which begins the second dipodia. The dimeter catalectic is called parœmiac, from *παροιμία*, a proverb, as that was the metre in which they were sometimes composed.

72. Scale of the Anapæstic Dimeter Acatalectic :

1	2	3	4
υυ-	υυ-	υυ-	υυ-
-υυ	-υυ	-υυ	-υυ
--	--	--	--

Scale of the Parœmiac, or Dimeter Catalectic :

υυ-	υυ-	υυ-	-
-υυ	-υυ		
--	--		

Scale of the Anapæstic Base, or Monometer Acatalectic :

υυ-	υυ-
-υυ	-υυ
--	--

73. The anapæstic systems, peculiar to the dramatic poets, are sometimes antistrophic, sometimes not; written

sometimes in the Doric dialect, sometimes in the common, sometimes in both promiscuously. Those systems are legitimate which are concluded with a parœmiac, and in which each dipodia is terminated with a word. The illegitimate systems are for the most part written in the Doric dialect.

74. In dimeters, a dactyl is very seldom placed before an anapæst, lest there should be a concourse of four short syllables: this never occurs in the same dipodia. In tetrameter anapæstics, no genuine instance of this license occurs. In both kinds of anapæstic verse, dactyls are admitted with much greater moderation into the *second* than into the *first* place of the dipodia. The anapæstic dipodia may be composed of a tribrach and an anapæst, for the purpose of admitting a proper name, which could not otherwise be introduced into the verse.

In the predominant or anapæstic dipodia, the anapæst and spondee are combined without any restriction. In the occasional or dactylic dipodia, the dactyl most usually precedes its own spondee; sometimes the dactyl is paired with itself; very rarely, and perhaps not agreeably, in the dactylic dipodia, the spondee is found to precede the dactyl. It was mentioned that a dactyl is seldom placed before an anapæst; this combination is not often found even between one dimeter and another, it is very rare where one dipodia closes with a dactyl and the next begins with an anapæst, and never occurs in the same dipodia.

75. The first dipodia generally ends with a word; this, however, is not always the case, and of such verses as want that division those are the most frequent, and the most pleasing also, which have the first dipodia after an anapæst (sometimes after a spondee) overflowing into the

second, with the movement anapæstic throughout: as, *περὺγων ἐρετμοῖσιν ἐρεσσόμενοι*. *Agam.* 52.

76. The *Synapheia* (*συνάφεια*), that property of the anapæstic system, which Bentley first observed, is neither more nor less than *continuous scansion*: that is, scansion continued with strict exactness from the first syllable to the very last, but not including the last itself, as that syllable, and only that in the whole system, may be long or short indifferently. The *synapheia* is also observed in dimeter iambics, dimeter trochaics, ionics a minore, and dactylic tetrameters.

77. In this species of verse one hiatus alone is permitted, in the case of a final diphthong or long vowel, so placed as to form a short syllable; as, *ποθέουσαι ἰδεῖν ἀριζυγίαν*. *Pers.* 548.

78. When the monometer or anapæstic base occurs, it generally precedes the parœmiac; it is seldom found at the commencement of a system. The parœmiac generally occurs at the end of a system, but it is often met with before the end, and then the sentence generally concludes with it; a dactyl seldom occurs in the first place of a parœmiac, and never before an anapæst in the second. In the common dimeter those dipodias form the most pleasing verse which end in entire words; but this law does not equally obtain in the parœmiac, which then comes most agreeably to the ear when it forms the latter hemistich of the dactylic hexameter.

79. Elmsley remarks that the rhythm is violated, when the three last syllables of a word, which are capable of standing in the verse as an anapæst, are divided between a dactyl and the following foot, since it thus becomes rather dactylic than anapæstic.

80. There are four circumstances which excuse an hiatus, and a short syllable in place of a long one at the end of a line, viz. exclamation, address, change of person, and the end of a sentence.

81. It happens very rarely that a word is made to reach beyond a verse by one short syllable. The shortest systems appear to consist of one dimeter and a paræmiac. In reciting verses which contain several dactyls, it is necessary to beware, lest by giving the ictus to the first syllable of a dactyl instead of the second, which ought to have it, they be converted into dactylic. When the systems are anti-strophic, foot does not answer to foot, but yet the division of the metres is usually alike.

82. The illegitimate systems differ from the legitimate in these five respects. First, *in measure*, for they not only admit a proceleusmatic, but have sometimes nearly whole verses constructed of proceleusmatics: in other places the verses consist almost wholly of spondees. Secondly, *in the cæsure*, which is not only allowed to be neglected, but is often neglected on purpose. Thirdly, *in continuity*, for they are sometimes either connected with other numbers, or are interrupted by them. Fourthly, *in the use of the paræmiac*, for it may even begin a sentence, and many of those verses are often put in uninterrupted succession. Fifthly, *in the catalexis*, for they have no certain manner of conclusion, but are terminated, sometimes by one paræmiac, sometimes by more, at other times by none, and at others even by different numbers.

83. The dimeter, having the elevations resolved, was by some called the *Aristophanean proceleusmatic tetrameter*; but by the better skilled, anapæstic; as, *τίς ὄρεα βαθύκομα τὰδ' ἐπέστυτο βροτῶν.*

84. Those *spondiac verses*, among which several successive catalectic verses are inserted, are, as being grave and suited to sorrow, employed principally by the tragedians, and mostly as antistrophic. Neglect of the *cæsura* is peculiar to these. Although these catalectic verses have the last syllable doubtful, yet it is commonly contrived that it may be long. If ever a hypercatalectic monometer occurs joined with these verses, it appears more probable that it is a dochmiac.

85. The laws respecting dimeter anapæstics are in general accurately observed by comic writers. Aristophanes has, in two or three instances, neglected the rule of making each dipodia end with a word.

86. The anapæstic tetrameter acatalectic was used by the Latins only. The tetrameter catalectic, (anapæsticus Aristophanicus,) peculiar to comedy, was used by both Greeks and Romans. It may be considered as made up of two dimeters, of which the second is catalectic to the first. In the three first places, besides an anapæst and spondee, a dactyl is used; so also in the fifth, but not in the fourth or sixth; the proceleusmatic is excluded; *cæsuras* are accurately observed, subject to the same restrictions as in the tragic trochaic, even so far, that they must not take place after a preposition or an article; a dactyl immediately before an anapæst is unlawful; so also when prefixed to an ionic a minore at the end of a verse. The rule of making each dipodia end with a word is sometimes violated; yet in this case, supposing the second foot a dactyl and the third a spondee, the last syllable of the dactyl cannot commence a word, whose quantity is either an iambus or bacchius. The most frequent license is that in which a long vowel or a diphthong is shortened before a vowel, but

Aristophanes, (who from his frequent use of this verse has given it his name,) rarely lengthens a vowel before a mute and a liquid, except when he introduces a passage from Homer or other authors, or in the case of a proper name. Dactyls are admitted much more sparingly into the second than into the first place of the dipodia. In the twelve hundred tetrameter anapæstics of Aristophanes, only nineteen examples occur of a dactyl in second, the only *second* place of a dipodia which it can occupy; in thirteen of those verses the preceding foot is also a dactyl; in the remaining six of those verses four have the dactyl after a spondee; of all those nineteen verses one only is destitute of the cæsure after the first dipodia. The transition from anapæstic movement to dactylic, and vice versa is very rare. Those lines are most harmonious which exhibit, besides the one necessary division after the first dimeter, that after the first dipodia also; of one hundred and ten verses of the *Plutus*, one hundred and four observe both division, of the remaining six, three differ only by having the dactyl in quinto, and the other three, though wanting the division after the first dipodia, yet present the continuous flow of anapæstic movement throughout.

87. The logæedic anapæstics are cyclian, generally terminated with a bacchee.

88. Besides the dimeter acatalectic, parœmiac, and base, the following varieties are used in Greek tragedy:

Monometer hypercatalectic or penthemimer: δῶρι δῆ | δῶρι πῆρ | σᾱν. *Hec.* 897.

Dimeter brachycatalectic: κρῖνῆ | τρῖσσᾶς || μᾶκᾶρῶν. *Hec.* 641.

Dimeter hypercatalectic: οὔθ' ὄπᾶ | ρᾶ τῶν Αχῆ || ρῶντᾶ θῆ | ὄς ἄνᾶσ || σων. *Soph. El.* 184.



89. The following may serve as a short specimen of an anapæstic system with all its usual parts :

Ἄλλά σ' ὁ Μαΐας πομπᾶτος ἄναξ  
 πελάσειε δόμοις.  
 ὦν τ' ἐπίνοιαν σπεύδεις κατέχων,  
 πράξιαις, ἐπεὶ γεννᾶιος ἀνὴρ,  
 Αἰγεῦ, παρ' ἔμοι δεδόκησαι. Med. 757.

90. The \*ictus metricus, according to Dawes, falls on the last syllable of the anapæst and spondee, and on the middle syllable of the dactyl ; according to Tate, on the last syllable of the anapæst and its companion spondee, and on the first syllable of the dactyl and its accompanying spondee. Tate's opinion is to be preferred.

91. *Dactylic Metre.*

The ancient writers on rhythm call trochaic rhythm *διπλάσιον*, dactylic, *ἴσον*, because in the former a double time is set together or compared with a single one, in the latter a double with a double, that is an equal with an equal. But not all dactylic numbers have this comparison ; for in some, as in the heroic verse, and cyclian anapæsts, (Hermann classes anapæstic among dactylic, and iambic among trochaic numbers,) the long syllable which is in arsis, is accounted *ἄλογος*, i. e. irrationalis, (disproportionate,) as being somewhat shorter than a double time ; and on this account the arsis in these kinds is not resolved into two syllables, whereas in the other kinds it is often so resolved. In most dactylic verses a dactyl and spondee

\* Dunbar makes the ictus fall on the last of the anapæst, and on the first of the spondee and dactyl. He thinks this verse so similar to hexameter, that, with the exception of the anapæst itself, it has the ictus similarly placed.

alone are used ; in a few and seldom, a \*proceleusmatic or anapæst, which feet seem to be admissible in those dactylics only, whose arsis has not the irrational measure. Wherefore, the resolution of the arsis is excluded from the heroic verse, and elegiac pentameter, and from other kinds, chiefly the logacædic. And on the whole, this resolution, if any where found, is mostly of a doubtful nature, except in a proper name.

92. In dactylic metre one foot constitutes a metre ; the catalexis of dactylics is two-fold ; on one syllable, and on two syllables ; as,

-υυ,-υυ,- ; -υυ,-υυ,-ῡ ;

Acatalectic verses, except in systems, in which the numbers are continued, are ended with a dactyl, not a spondee, lest they should appear to be catalectic on two syllables. Those lines which terminate with a spondee (or a trochee, which amounts to the same thing, on account of the ἀδιαφορία, or the capability of considering the last syllable common) are generally called catalectic on a dissyllable. Hermann speaking of the hexameter of the tragedians, says, "Nam nec trochæo finitur, sed dactylo vel spondeo:" but Maltby remarks, that Hermann is mistaken in this. Vid. Æsch. supp. 73. Agam. 134, 147, 150, 151.

93. The following species of dactylic metre are in use. Monom. hypercat. Οἰδῖπὺ | δᾶ.

94. Dim. cat. on two syllables, called Adonic, τοῖσδ' ὄμῳ | φῶνῳν. Ag. 166. in this verse a dactyl is not changed into a spondee ; it is used in concluding the sapphic stanza in Horace. Sappho wrote whole poems in Adonics.

\* It would seem that the anapæst and proceleusmatic should be contracted into a spondee and dactyl.

95. Dim. acat.  $\tau\bar{\iota}\varsigma$  δ' ἐπὶ | τῦμβῖϑς : οῦ δεῖσ | ἦνϑρᾶ : it is found for the most part in systems combined with tetrameters.

96. Trim. cat. on one syllable ; Ἄρτῆμι | δῶς τῆ θῆ | ᾠς. Hec. 462. ; the spondee is admissible into the first place. It is used by Horace, "arboribusque comæ;" Od. 4. 7.

97. Trim. cat. on two syllables ; πῶλλᾶ γᾶρ | ὦστ' ἄκᾶ | μᾶντῶς ; when this verse has a spondee in the first foot, care must be taken not to confound it with the Pherecratean verse, as in Æsch. Ag. 108. ἀλκᾶ σύμφυτος αἰών. A spondee will scarcely be found in the second foot.

98. Trimeter acat. Ζεῦξῶμαι | ἄρμαῖ | πῶλοῦς ; Hec. 467. The spondee is admissible into the first and third places. Hermann says, he does not remember to have found a trimeter and pentameter, which end in a dactyl, and are therefore to be accounted openly acatalectic. If trimeters are found in systems, it is attributable to a faulty distribution of the verses : two verses of this kind should be conjoined into one hexameter.

99. Tetrameter cat. on one syllable ; ὦ πῶλυ | κλαῦτῆ φῖ | λοῖσῖ θᾶ | νῶν ; Pers. 680. Dunbar excludes the spondee from the third place ; Heath admits it.

100. Tetram. cat. on two syllables ; φαῖνῶμῆ | νῶν κᾶκῶν | οἰκᾶδ' ᾶ | γῆσθαῖ. Archilochus wrote epodes, and Anacreon whole poems in this verse.

101. Tetram. acat. δεξῖᾶ | μῆν, κᾶτᾶ | μῶμφᾶ δῆ | φᾶσ-μᾶτᾶ ; Ag. 143. Dunbar excludes the spondee from the fourth place, but Hermann admits it into every place. The dramatic poets use the tetram. acat. both separately, so that, on account of the doubtful last syllable, a cretic also might be put in the end, and in systems, in which the final syllable not being common, the last foot must be a dactyl

or a spondee. The lyric poets, as Alcman, composed whole strophes in this metre. The dramatists in their antistrophics carefully assimilate all the feet, so that a dactyl may answer to a dactyl, and a spondee to a spondee. The catalexis of the systems is sometimes dactylic on two syllables; at other times they subjoin a verse of another kind to dactylic numbers; they admit acatalectic dimeters and hexameters into systems of tetrameters. The following are instances of the dactylic tetrameter in Horace: "Certus enim promisit Apollo;" "Mensorem cohibent Archyta."

102. Pentameter cat. on one syllable; τῶν μῆγά | λῶν Δᾶνά | ὦν ὑπό | κληζόμε | ναυ. Aj. 224.

103. Pent. cat. on two syllables: χαῖρ᾽ ἄ | νᾶξ ἔτ᾽ | ρῆ ζᾶθῆ | ᾗς μάκρο | ἦβας; this verse is called Simmies, because used by Simmias.

104. The elegiac pentameter, similar to the Latin, but admits a trisyllabic word at the end; as, θῦμόν ᾗ | πῶπνεί | ὄντ' | ἄλκμόν | ἐν κόνι | ἦ. Some have thought that the elegiac pentameter is composed of two dactyls, a spondee, and two anapæsts. The cæsure, which must be inviolably in the third arsis, removes all doubt that it is composed of two dactylic πενθημιμερῆ; but it is not asynartete, for the third arsis, in which is the cæsure, neither admits a hiatus, except such as in the dactylic poetry of the Greeks is accounted no hiatus, nor a doubtful syllable; so that it happens very seldom indeed that a short syllable in that place is made long by virtue of the cæsure and arsis. Nothing but the necessity of a proper name, and that too a compound one, can excuse neglect of the cæsure. Elision obstructs not the cæsure. Spondees are admitted in the first part, but not in the second, because the numbers at their conclusion ought to run more freely and easily, instead of being retarded by the

sluggishness of spondees. A verse of which every foot is a separate word is inelegant. The first part of the verse is more elegant when a dactyl precedes a spondee, than when a spondee precedes a dactyl. Of all verses one terminated by a trisyllable is the least approved, one terminated by a word of four or five syllables is esteemed better, but the best verse is one ending in a word of two syllables, the feet ending in the middle of words. If the last syllable be by nature short, care is taken that it may be terminated by a consonant, because it is thus more easily lengthened; if terminated by a short vowel, it is not elegant. This verse is usually subjoined to the heroic hexameter, thus making the most ancient kind of strophes, having the name of *elegies*. It has been once used in tragedy; Eurip. *Androm.* 103. sqq. On account of the equality of its numbers the elegiac pentameter cannot well be often repeated alone; it is thus repeated by Virgil in that sportive effusion, "*sic vos non vobis.*" In this verse the Romans surpassed the Greeks in elegance, chiefly by apt disposition of words, especially in the latter part. In the pentameter a syllabic cæsure generally takes place at the penthemimeric, and a trochaic in the foot preceding the final syllable in the second hemistich. There is sometimes a monosyllabic cæsure at the penthemimeris, when the preceding word is a monosyllable. The trochaic cæsure is sometimes neglected in the foot preceding the final syllable, and the verse is concluded by a word of four or more syllables. A sentence is generally completed in each distich. A monosyllable is seldom found at the end of a pentameter or hexameter, unless it is elided or preceded by another monosyllable.

105. Hexameter cat. on two syllables; of which there are two species; the one is the heroic; the other is used by

the tragedians, and differs from the heroic in proceeding by dipodiæ; it consequently has not that cæsura which is usual in the heroic. The heroic is so called, because in this verse the deeds of heroes were celebrated. The first four feet may be dactyls or spondees, the fifth generally a dactyl, the sixth always a spondee, the last syllable being considered common: in the fifth foot a spondee is sometimes admitted, when the verse is termed spondaic. \*This is of all metres the most ancient and celebrated, and from its endless variety may be repeated for ever without disagreeableness, and be adapted to the expression of the most different things. Four cæsuras are mentioned by metricians, *πενθημιμερῆς, κατὰ τρίτον τροχαῖον, ἑφθημιμερῆς, τετραποδία βουκολική*, viz.—

1st,    — — — — — | — — — — —

2nd,    — — — — — | — — — — —

3rd,    — — — — — | — — — — —

4th,    — — — — — | — — — — —

Of these the most in use are the two first; the third, which is more vehement, is not so frequent; the bucolic is almost always employed by the Greek bucolic writers, but at the same time accompanied by one of the two first, and where it appears suitable, is often admitted by other poets also. Several cæsuras are often made in one verse, and the excellence of a long poem appears in a well-managed variety of cæsuras. Of these, such as are in arsis are more masculine, and except where the softness and effeminacy of the subject rejected them, were universally preferred till the time of Nonnus. To Nonnus and the succeeding poets,

\* The dactylic hexameter "Panditur interea domus omnipotentis Olympi," becomes anapæstic trimeter catalectic, by taking away one syllable: "Patet interea domus omnipotentis Olympi."

those softer or more feminine cæsuras which are made in a trochee, by leaving the last syllable of a dactyl in the following word, were more agreeable, joined with frequent use of dactyls, by which a great volubility of numbers is produced. Since a cæsura may be made thrice in every foot, if the feet be dactyls, the number of all the cæsuras is sixteen. Homer has allowed himself a trochee for a spondee in some few passages, and that in the first and fourth feet, *Il.* β. 731, ο. 554: *Od.* κ. 493, μ. 267. Since a pause is made at the end of every verse, the poets preferred those forms of words which might end a verse with a long syllable; on that account they both added the paragoge *ν*, and chose to put *εἶναι, αἰεῖ*, in the end of a verse, rather than *ἔμμεν, αἰέν*. The Greeks always end a heroic verse with a whole word; whence many words are curtailed in ancient poetry, as, *δῶ, κρῖ*. In bucolic or pastoral hexameters, the verses of most frequent occurrence are those in which the fourth foot is a dactyl ending a word, or in which the bucolic cæsura occurs. The hexameter *μείουρος*, is that in which the last foot is a pyrrich or iambus; this metre is, on the whole, inelegant; but rather less so when the cæsura is made at the end of the fourth foot. The syllabic cæsura may take place in an hexameter at the triemimeris, penthemimeris, hepthemimeris, and sometimes at the ennehimeris. The trochaic cæsura may take place in either of the first five feet of a verse, but two successive trochaics must not occur in the second and third, or in the third and fourth feet. The syllabic and monosyllabic cæsuras are seldom introduced after the fourth foot, but the trochaic often occurs at the ennehimeris, and generally conduces to the harmony of the line; the cæsura is not so frequently omitted at the penthemimeris as it is in the other

feet; and when it is omitted in the third, it always occurs in the fourth, and generally in the second foot. When there is but one cæsure in a verse, it is generally in the third foot, sometimes in the fourth, but never in the second. The elegance of hexameters is increased when each line through several successive verses is begun with one or more words, connected in sense with the preceding line; when one word only is thus carried on to the next verse, it is mostly either a dactyl, or a polysyllable of sufficient length to complete the first foot, and leave a cæsure; it is seldom or never a monosyllable only, and unless the word is remarkably emphatic, it is not often a spondee. A hexameter frequently ends in a dissyllable or trisyllable, but very seldom in a polysyllable; a spondaic hexameter commonly ends in a polysyllable, sometimes in a trisyllable, and always has its fourth foot a dactyl.

106. The acatalectic hexameter is used by the tragedians in systems of tetrameters, and sometimes separately. The lyric poets of the middle age, Alcman, Stesichorus, &c. used also heptameters catalectic on one and on two syllables, also octameters catalectic on one and on two syllables, the latter of which is probably the union of two tetrameters.

107. Those verses are called *Logædics* which commence with dactyls and end in trochees; they are so called, because they appear to hold a middle station between song and common speech; spondees are not admissible; those terminated by two trochees are termed *Alcaic*.

108. Pure dactyls preceded by a foot of two syllables (otherwise called a base), are called *Æolics*.

109. *Choriambic Metre*.

A choriambus consists of two short syllables between two long; of the latter the first is sometimes resolved into two



short, the last seldom. Instances are very rare in which the two short syllables are contracted into one long, so that a molossus might stand for a choriambus, and this contraction occurs only among the tragic poets. A choriambic verse sometimes begins with an iambic syzygy, as,  $\pi\check{\epsilon}\phi\rho\bar{\iota}\kappa\check{\alpha}$   $\tau\bar{\alpha}\nu$  ||  $\bar{\omega}\lambda\check{\epsilon}\sigma\check{\iota}\bar{\omega}\bar{\iota}$ — $\kappa\omicron\nu$ . S. c. Th. 717, and generally ends with one, either complete or catalectic; it also sometimes ends with a trochaic syzygy. An iambic syzygy may be substituted for the choriambus in any place, according to Hermann; according to Brunck, with this restriction, “ut in secundâ sede sit choriambus, si ultra dimetrum excrescit; in alterutrâ vero, si sit dimeter.” The catalexis of choriambic verse is various; the close is made very seldom indeed by the choriambus itself; the most usual catalexis is the logæedic; next, that which is made on two dactyls; that which is made with a cretic is more rare; the most rare of all that with a trochee; that with an iambic or trochaic syzygy is more common.

110. Monometer acatalectic; this is a choriambus, as,  $\bar{\omega}$   $\mu\omicron\check{\iota}$   $\check{\epsilon}\gamma\bar{\omega}$ . Hec. 1039.

111. Monom. hypercat. or penthem. This contains a choriambus and a syllable; it is the same that in dactylics was called an Adonic; it may likewise be called an antispastic monometer, as,  $\tau\bar{\alpha}\nu\delta\check{\epsilon}$   $\gamma\check{\upsilon}\nu\bar{\alpha}\bar{\iota}$  |  $\kappa\bar{\omega}\nu$ . Hec. 1053.

112. Dim. brachycat. consists of a choriambus, and an iambus or spondee, as,  $\bar{\alpha}\lambda\check{\iota}\check{\omicron}\varsigma$   $a\bar{\nu}$  |  $\gamma\bar{\alpha}\zeta\epsilon\bar{\iota}$ , Hec. 634; we often meet with lines which might be referred to this, but which from their situation near antispastics, should more properly be called dochmiacs, or antispastic monom. hypercat.

113. Dimeter cat. or hepthem. This is formed of a choriambus and a catalectic trochaic or iambic syzygy; it may also be considered a logæedic, composed of a dactylic

monometer and a trochaic dipodia; in this point of view it occurs sometimes among the dramatic poets, repeated in systems, resolutions being rarely admitted. It is sometimes better to consider verses which have this form, as dochmiacs hypercatalectic; the following are examples:— $\pi\bar{o}\rho\theta\mu\ddot{o}\nu$   $\acute{\alpha}\acute{\iota}\xi$  |  $\bar{\omega}$   $\tau\acute{\alpha}\lambda\acute{\alpha}\varsigma$ , Hec. 1088.  $\chi\epsilon\bar{\iota}\mu\acute{\alpha}\tau\ddot{o}\varsigma$   $\bar{\alpha}\lambda$  |  $\lambda\ddot{o}$   $\mu\eta\chi\acute{\alpha}\rho$ , Ag. 192. So in Horace, “Lydia, dic per omnes.”

114. Dim. acat. This, when pure, is formed of two choriambi; as,  $\bar{\alpha}\mu\phi\bar{\iota}$   $\kappa\lambda\acute{\alpha}\delta\omicron\iota\varsigma$  |  $\bar{\epsilon}\zeta\ddot{o}\mu\acute{\epsilon}\nu\bar{\alpha}$  |, Phoen. 1532; an iambic dipodia may be substituted for either. Hermann gives an instance, in which the choriambus is followed by a trochaic dipodia; acatalectic dimeters occur in systems concluded with catalectic dimeters; acat. dimeters, when the first syllable is cut off, resemble ionics a minore, and may easily be confounded with them, especially when verses of both kinds are conjoined. There is another form of the acat. dim. in which an antispast is used in either the first or second places; when used in the first with a choriambus in the second, it is called a *Glyconic Polyschematistic*; those verses also get this name which are composed of a diiambus and choriambus, but why not refer them to dimeters acat.? If a ditrochee precede it, we may consider it as used for the ionic a majore, and call the line Prosodiac.

115. Dim. hypercat. as,  $\tau\bar{\alpha}\nu$   $\ddot{o}$   $\mu\epsilon\gamma\acute{\alpha}\varsigma$  |  $\mu\bar{\nu}\theta\ddot{o}\varsigma$   $\acute{\alpha}\acute{\epsilon}\xi$  |  $\epsilon\bar{\iota}$  : Soph. Aj. 226.

116. Trim. brachycat. as,  $\pi\ddot{o}\lambda\bar{\iota}\ddot{o}\nu$   $\acute{\alpha}\phi\acute{\alpha}\nu\acute{\epsilon}\varsigma$  |  $\bar{\alpha}\bar{\iota}\theta\acute{\epsilon}\rho\ddot{o}\varsigma$   $\epsilon\bar{\iota}\delta$  |  $\bar{\omega}\lambda\ddot{o}\nu$ , Eur. Ph. 1559. This form consists of two choriambi, and an iambus or spondeæ. According to Hermann, an iambic dipodia may be substituted for either choriambus. Brunck's canon limits the use of the iambic dipodia to the first place.

117. Trim. cat. This consists of two choriambi, and a

catalectic iambic dipodia ; of course the iambic dipodia may be substituted for the first choriambus, as, σὺ δ' ἔκ μὲν οἶ | κῶν πατρῴων | ἔπλευσᾶς | . Med. 431.

118. Trim. acat. When pure, this contains three choriambi, but the iambic dipodia is admissible ; as, νῦν τῆλεσαῖ | τᾶς περὶθῦ | μοῦς κᾶρᾶς | . S. c. Th. 721.

119. Tetram. cat. as, ἄ νῆοτᾶς | μοὶ φίλον ἄχ | θὸς τὸ δ᾿ ἔ γῆ | ρᾶς αἰεῖ | , Herc. F. 639. In this species, Anacreon has put a diiambus in the second place ; and if that were kept constantly pure, this verse might seem to be constructed of two logacædics.

120. Tetram. acat. is used by Anacreon, a choriambus and diiambus being put promiscuously, except that in the end there is always a diiambus.

121. The later form only of tragedy appears to have used resolutions, as, τῆς ἄρ' ὑμῖναῖ | ὄς δ᾿ ἄ λῶ | τοῦ Λιβύος. Eur. Iph. A. 1036.

122. Choriambic verses are met with beginning with an *anacrusis*, i. e. a time or times forming a kind of introduction or prelude to the numbers, which the ictus afterwards begins, as, σπ' | ἀνδρὸς Ἀχᾶ | οῦ θεῶθεν | : S. c. Th. 313.

123. A verse composed of an amphibrachys (or palimbacchius), and choriambus is common, as, πῶμπᾶ Δῖ | ὄς ξενίῳ : Ag. 725.

124. Horace has put a trochaic dipodia before choriambi, and has chosen to make the last syllable of it always long, whereas it is probable, that among the Greeks it was doubtful. Od. i. 8.

Tē dēōs ō | ro, Sybarin | cur properas | amando | .

The use of the choriambic metre is unfrequent among the Roman comedians ; some choriambic verses, however, are found in Plautus, and even in Terence.

125. The most in use are choriambics with a base, which the ignorance of ancient metricians ranked amongst antispastic verses; but if they were antispastic, they could never begin with a trochee or pyrrhic, and they would have the last syllable of each antispast doubtful. The Latin grammarians perceived the error. The Æolic lyrics alone admitted even a pyrrhic in the base; the comedians and the later tragedians ventured to put in the base even trisyllabic feet, the tribrach, anapæst, dactyl.

126. The shortest of these verses has one choriambus;  $\nu\bar{\nu}\nu \dot{\epsilon}\nu$  |  $\pi\omicron\iota\omicron\nu\acute{o}\mu\omicron\iota\varsigma$ . Suppl. 42.

127. Next to that is the hypercatalectic, which is called *Pherecratean*; as, S. 'c. Th. 282.  $\tau\omicron\iota \mu\grave{\epsilon}\nu$  |  $\gamma\grave{\alpha}\rho \pi\omicron\tau\grave{\iota} \pi\acute{\upsilon}\rho$  |  $\gamma\omicron\upsilon\varsigma$ ; grato Pyrrha sub antro. Hor.

128. Then the *Glyconic*, which has a logacædic order; as, "cui flavam religas comam." The latter tragedy admits a spondee in the end instead of an iambus, so that in antistrophics a spondee may answer to an iambus; generally, however, an iambus answers to an iambus, and a spondee to a spondee; it also admits resolutions of either the first or last, or both first and last syllables of the choriambus, in both Glyconic and Pherecratean verse; a trochee also is sometimes admitted at the end.

129. The most in use is the *hypercatalectic dimeter*;  $\omicron\upsilon\delta' \omicron\iota\kappa$  |  $\tau\rho\acute{\alpha}\varsigma \gamma\acute{o}\omicron\nu \acute{\omicron}\rho$  |  $\nu\iota\theta\omicron\varsigma \acute{\alpha}\eta$  |  $\delta\omicron\upsilon\varsigma$ . Aj. 628. Sophocles has used the *brachycatalectic trimeter*;  $\acute{\alpha}\lambda\lambda' \acute{\alpha}$  |  $\mu\omicron\iota\rho\iota\delta\iota\acute{\alpha}$  |  $\tau\iota\varsigma \delta\acute{\upsilon}\nu\alpha\sigma\iota\varsigma$  |  $\delta\epsilon\iota\nu\acute{\alpha}$ . Antig. 951. Also the *trimeter hypercatalectic*;  $\acute{\alpha}\lambda\lambda\omicron\nu$  |  $\delta' \omicron\upsilon\tau\iota\nu' \acute{\epsilon}\gamma\omega\gamma'$  |  $\omicron\iota\delta\alpha \kappa\lambda\acute{\upsilon}\omega\nu$  |  $\omicron\upsilon\delta' \acute{\epsilon}\sigma\iota\delta\omicron\nu$  |  $\mu\omicron\iota\omicron\rho\alpha$ . Phil. 681.

130. Choriambic systems also are found beginning with a base, in which Molossi are admitted, to which in the antistrophe Molossi and sometimes choriambi correspond.

131. Horace has used many choriambics with a base, always putting a spondee in the base, except I. 15, 24, 36.

Teūcēr | et Sthenelus | potens  
Ignīs | Iliacas | domos.

In the first of these examples, however, the best editions read *Teucer te*, &c.; and Bentley, *Teucerque et*; in the second, *Pergameas* has been substituted for *Iliacas* on the authority of Mss.

He also makes a cæsura at the end of each choriambus, except the last; as,

Mæce | nas atavis | edite re | gibus,

Nullam, | Vare, sacrâ | vite prius | severis ar | borem.  
Once only, and that in a compound word, he has neglected the cæsura, viz. I. 18, 16:

Arcanique fides prodiga perlucidior vitro :

Alcæus and Theocritus were careless of such matters; as,

μηδέν ἄλλο φυτεύσης πρότερον δένδρεον ἀμπέλω ;

In this they have been followed by Catullus.

132. The *choriambic* metre, called *polyschematist*, or anomalous, seems not to be such in reality; it consists of a choriambus, an iambic dipodia, a choriambus, and an amphibrachys or bacchee. Except disregard of the cæsura, the comedians kept these numbers so pure, that they did not even put a spondee in the beginning of the iambic dipodia, nor did they admit resolutions; as,

Σίμαλον εἶδον ἐν χορῶ, πηκτίδ' ἔχουτα καλήν. Anacreon.

133. When any foot of four syllables, except the ionics and pæons, is united with a choriambus, the verse is called *Epichoriambic*; as,

μήποτ' ὦ δέσ | ποιν' ἐπ' ἐμοὶ | . Med. 632.

καὶ θεῶν παῖ | δεσ μακάρων | . Med. 821.

Gaisford refers these to the Glyconic polyschematistic. The

sapphic is a species of epichoriambic, consisting of a ditrochee, or the second epitrite, a choriambus, and a bacchee; as,

Jam satis ter,ris nivis at que diræ  
 Grandinis mi,sit Pater ac, rubente  
 Dexterâ sa,cras jacula,tus arces  
 Terruit ur,bem.

*Antispastic Metre.*

134. An antispast consists of an iambus and a trochee, (∪-|-∪). To lessen the labor of composition, in the first part of the foot any variety of the iambus, in the second, any variety of the trochee, is admitted; hence we get the following kinds of antispast:

1	2
∪-	-∪
∪∪∪	∪∪∪
--	--
∪∪-	∪∪-
-∪∪	-∪∪

Instead of an antispast, an iambic or trochaic syzygy is occasionally used; these likewise may be represented by the different forms resulting from the union of their equivalents; in other words, the diiambus may be represented by the various compositions of

∪-	∪-
∪∪∪	∪∪∪
--	--
∪∪-	∪∪-
-∪∪	-∪∪

And the ditrochee by those of

-∪	-∪
∪∪∪	∪∪∪
--	--
∪∪-	∪∪-

The following scale then represents the varieties of the pure antispastic mon meter acatalectic.

1.	υ-	-υ	5.	υυυ	-υ	9.	--	-υ
2.	υ-	υυυ	6.	υυυ	υυυ	10.	--	υυυ
3.	υ-	--	7.	υυυ	--	11.	--	--
4.	υ-	υυ-	8.	υυυ	υυ-	12.	--	υυ-
	13.	υυ-	-υ	17.	-υυ	-υ		
	14.	υυ-	υυυ	18.	-υυ	υυυ		
	15.	υυ-	--	19.	-υυ	--		
	16.	υυ-	υυ-	20.	-υυ	υυ-		

135. Burney calls those lines which contain iambic, or trochaic dipodiae, impure antispasts. Hermann condemns the ancient metricians for having referred to antispastic numbers several species of verse which are not antispastic; such as choriambics with a base; a glyconean joined with a pherecratean; a phalæcean, &c. &c. He excludes the iambic and trochaic syzygy, also the anapæst from the first part, as well as the dactyl from the second part of the antispast; in fact, if all the varieties of antispast above-mentioned be admitted, there is scarcely any verse which may not become antispastic. Choriambics with a base are much more agreeable and smooth than antispastics.

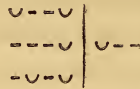
136. Antisp. monom. ὦ πότνι' Ἡρα: ὦ φίλ' Ἀπολλων: S. c. Th. 141, 147. In all antispastic verses, the prior arsis is oftener resolved than the posterior, which, being near the end, should be stiller. An antispastic verse rarely ends in an antispast.

137. Antisp. dim. brachycat. ἔμοι χρῆν ξῦμ | φῶρᾶν: Hec. 627.

138. Antisp. dim. cat. This consists of two metres, the first acatalectic, the latter catalectic. It is likewise called

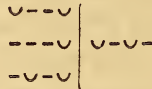
pherecratean, but then there are restrictions of the varieties of the antispast; its second foot is a bacchius.

Scale of Pherecratean.

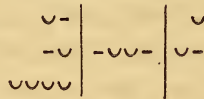


Dim. cat. αἰῶνα φίλωσ | ἐτίμα : Agam. 238. Pherecratean.  
 αὔρα ποντι | ἀσ αὔρα : Hec. 444. Hermann refers this verse to the choriambic metre, with a base; he scans the above line thus, αὔρα | ποντιάσ αὔ | ρα :

139. Dim. acat. This is formed of two antispasts; it is called glyconic, when it assumes any of the following forms, admitting in the second place only an iambic syzygy.



According to its commencement, it is called glyconic with an iambus, spondee, or trochee: Hermann considers this, also, as a choriambic with a base; thus—



Dim. acat. νόμον ἀνόμον, οἶ | ἄ τις ξοῦθα : Agam. 1111.

Glyconic. ἱππεῦσαντος, | ἐν οὔρανῳ : Phœn. 219.

140. Dim. hyper. (Hipponactean.) This differs from the preceding only in having an additional final syllable.  
 ἔμοι χρῆν πῆ | μὲν γένεσ | θαῖ. Hec. 628.

141. Trim. brachycat. This is formed of two antispasts, admitting all the varieties, and a half antispast; τᾶλαιναῖ  
 τᾶ | λαῖναῖ, κόραῖ | Φρῦγῶν : Hec. 1046. It is called Praxillean.



142. Trim. cat. (Phalæcian, or hendecasyllable.) This differs from the preceding only in having an additional final syllable. Hermann considers it as a choriambic hendecasyllabic: *φασίν Ἄπι | δανὸν γύας | λιπαίνειν*: Hec. 453, according to Hermann, *φασίν | Ἄπιδανὸν | γύας λιπαί | νειν*.

143. Trimeter. acat. (Alcmanic.) This is composed of three antispasts, which admit all the varieties. Burney, as he admits the diiambus to represent the antispast, refers to this species those iambic trimeters acat. which sometimes occur interspersed through the choral odes. *τίς οἶδεν; ἦ | τοι θεῖόν ἐσ | τι μὴ ψύθος*: Ag. 462. Euripides appears to have used a trimeter in the Herc. Fur. 919, followed by a verse composed of two dochmii:

λέγῃ, τινᾶ τροπῶν | ἔσῃτῳ θεῶθεν | ἐπὶ μελλᾶθρᾷ κᾶ-  
-κᾶ τᾶδε, τλημόνᾳς | τῆ παιδῶν τῦχᾶς | .

144. In addition to these forms, Burney mentions the trim. hyper. tetram cat. and tetram. acat. which admit all the varieties; but, as they very seldom occur, and scarcely ever where it is not better to alter them, we may safely neglect them.

145. Among the tragedians chiefly, the antispastic is often associated with other numbers, mostly iambic and trochaic. Of these, the iambic are not such as proceed by dipodiae, but of another kind, allied to antispastics: this kind, because it consists of shorter orders, and therefore admits a doubtful syllable even into those places from which it is excluded in dipodiae, whence arises a broken and feeble movement, may be called *ischiorrhogic* iambics, (from *ἰσχὺς* and *ρήγνυμι*), a term transferred to these from the Hippo-nactean trimeter, to which it was applied by grammarians.

146. *Dochmiacs* are the kind of antispastics most in use; a *dochmius* consists of an antispast and a long syllable (υ- - υ-); therefore a simple dochmiac is the same as an

antispastic monom. hypercat.  $\theta\acute{\epsilon}\omega\nu \bar{\eta} \theta\acute{\epsilon}\alpha\nu$ . The scholiast of Æschylus calls these numbers  $\rho\acute{\upsilon}\theta\mu\acute{\omicron}\nu \acute{\omicron}\kappa\acute{\tau}\acute{\alpha}\sigma\eta\mu\omicron\nu$ , because they have eight times. The antispast admits all the varieties above mentioned, and the syllable is capable of resolution, except at the end of a system of dochmiacs.

147. Dochmiac hypercat. This contains one syllable more than the preceding species, it is otherwise called antispastic dim. cat. It is usually heptasyllabic, particularly at the end of strophes, and the ante-penultimate is always short,  $\epsilon\check{\upsilon} \pi\rho\alpha\pi\acute{\iota}\delta\omega\nu \lambda\alpha \mid \chi\acute{\omicron}\nu \mid \tau\alpha$ . Ag. 371.

148. Dochmiac dim. This is formed of two single dochmiacs united; a pure dochmiac dim. is not of frequent occurrence; the following are examples:— $\acute{\alpha}\kappa\omicron\upsilon\bar{\epsilon}\acute{\iota}\varsigma \beta\acute{\upsilon}\lambda\bar{\alpha}\nu \mid \acute{\alpha}\kappa\omicron\upsilon\bar{\epsilon}\acute{\iota}\varsigma \tau\acute{\epsilon}\kappa\nu\bar{\omega}\nu \mid$ : Med. 1270:  $\delta\acute{\iota}\kappa\bar{\alpha} \kappa\bar{\alpha}\acute{\iota} \theta\acute{\epsilon}\omicron\bar{\iota} \mid \sigma\acute{\iota}\nu \omicron\bar{\upsilon} \xi\bar{\upsilon}\mu\pi\acute{\iota}\gamma\nu\bar{\epsilon}\acute{\iota} \mid$ : Hec. 1013. Other varieties of the dimeter dochmiac may be found in the chorus in Æsch. S. c. Th. 79, ed. Blomf. also in Hec. 681, 684, 688, 689, 690, 693, 702, 703, 707, 708, 709. The dimeters do not always consist of separate dochmii, as appears from one of the examples given above.

149. Dochmiac dim. hyper. This sometimes has only the former dochmiac hypercatalectic, sometimes only the latter, sometimes both; as,

$\acute{\alpha}\phi\epsilon\rho\tau\omicron\nu \phi\acute{\iota}\lambda\omicron\iota \mid \sigma\acute{\iota}\nu \mid \delta\upsilon\sigma\acute{\iota}\alpha\tau\omicron\nu \mid \acute{\alpha}\lambda \mid \kappa\acute{\alpha} \delta' \mid$ : Agam. 1027.

150. Dochmiacs are usually joined in systems running out in uninterrupted numbers, and generally with two dochmii comprehended in one verse; hence, both a doubtful syllable and hiatus are excluded from the end of every dochmius, in the middle of the system, (except on certain conditions, which shall be mentioned); but a resolution of the last syllable is legitimate. There are thirty-two variations of the dochmius. The conditions on which an hiatus

and a short syllable for a long, are admitted at the end of a dochmius in the middle of a system, are, firstly, in interjections; secondly, in vocative cases; thirdly, in repetitions of the same word, either before or after the repetition; fourthly, when the person is changed; fifthly, on account of a proper name following; and in all these cases by reason of the pause that is made in the recitation. But when a doubtful syllable or hiatus occurs in the end, we must often beware of believing several systems to be only one; for since they do not use to have a catalexis, the end of a system can frequently be ascertained by nothing but the sense and punctuation.

151. The final long syllable of the dochmius is often resolved into two short; as, *καῖᾶγῆ, καῖᾶγῆ, προῦσιθ', | ἄρῆ-  
μᾶς, ἄρῆμᾶς ἴθι*: Eur. Or. 149.

152. When in the dochmiac dim. the dochmius does not finish with a whole word, the word is so divided, that it may terminate either in the first syllable of the second dochmius, or the penultimate of the first; and in the antistrophic verses the same division as that in the strophic is for the most part observed; even when long syllables are resolved, the first dochmius often ends in the first syllable of a word.

153. Dochmiacs are found having a disyllabic anacrusis in the first foot, also, others having one in the last, to both of which species the antistrophic verses correspond.

154. Dochmiacs are often augmented at the beginning, sometimes by merely one arsis, sometimes by one iambus, sometimes by two iambs, sometimes by an amphibrachys, sometimes by a ditrochee, which generally ends in a long syllable; sometimes a ditrochee follows a dochmius; sometimes dochmiac and antispastic metres are united in one

verse ; often an iambic dimeter, or trimeter, is coupled with dochmii, sometimes so as to cohere with them in the same numbers, at other times so as not to cohere ; sometimes a bacchee is added at the end to either hypercatalectic, or common dochmii, the bacchee being, in fact, part of a dochmius. The cretic, either pure or resolved, and the first or fourth pæon, which is a resolution of the cretic, sometimes precede, and sometimes follow, dochmii ; a transition is often made from dactylic numbers to dochmiac, and usually in such a manner, that the dochmiac begin with a dactyl ; dactyls ending in an arsis often precede dochmiacs ; a spondee sometimes precedes a dochmiac, sometimes is inserted among dochmii. Two, three, four, or five short syllables sometimes precede a dochmiac, and sometimes are placed in the midst of dochmiacs : two short syllables seem to be a resolution of a mere arsis, three of an iambus or trochee, four of a dactyl or amphibrachys, five of a cretic. To account for these short syllables, also for the consociation of the spondee, dactyl, &c. &c., with dochmiacs, recourse must be had to what musicians term *paracataloge* ; which seems to have been that kind of singing, or chanting, which we now call recitative, and which, as it has a more lax contexture of numbers, is aptly expressed, at one time by the uncertain tripping of these short syllables, at another by the slow relaxation of dochmiac numbers into a spondiac conclusion, at another by the unsteady movement of a dactyl, or trochee, before dochmiacs.

155. Of the Latin poets Plautus only, and he but seldom, appears to have used dochmiac verses.

156. *Ionic a majore* (---υυ).

An ionic verse a majore admits a trochaic syzygy promiscuously with its proper foot, the second pæon into the first

place, and a molossus\* into the second place of a trimeter whole or catalectic. The long syllables may be resolved, and the final short syllable is common. When the deficiency of time in one foot is compensated by the redundancy of the following, an *ἀνάκλασις* is said to take place, and the verse is called *ἀνακλάμενος*. Thus, when the second pæon is joined to the second or third epitrite, there is an *ἀνάκλασις*, for they taken together are equal in time to two ionics a majore.

--υυ	--υυ
υ--υυ	-υ--
υ--υυ	--υ-

If the three remaining pæons, or the second pæon, in any place but the first; or, if an iambic syzygy, or an epitrite be found in the same verse with an ionic foot a majore, the verse is then termed epionic a majore.

There is no instance of a pure ionic at the end of a verse, but it ends with -- or -υ.

157. Hermann makes the ionic foot a majore to consist of an arsis and a dactyl  $\acute{\text{—}} | \acute{\text{—}}\text{υ}\text{υ}$ ; he admits two trochees not cohering in one periodic order,  $\acute{\text{—}}\text{υ} | \acute{\text{—}}\text{υ}$ , but excludes the second pæon from the first place; he says, if several ionics a majore are in one verse, each should stand separate and independent, not having the numbers continuous; for otherwise, they would be changed into choriambi, thus,  $\acute{\text{—}} | \acute{\text{—}}\text{υ}\text{υ} | \acute{\text{—}} | \acute{\text{—}}\text{υ}\text{υ} | \acute{\text{—}} | \acute{\text{—}}\text{υ}\text{υ}$  would become  $- | \acute{\text{—}}\text{υ}\text{υ} - | \acute{\text{—}}\text{υ}\text{υ} - | \acute{\text{—}}\text{υ}\text{υ}$ ; from this it came to pass, that in each ionic the last syllable was doubtful, which in choriambics ought to have a fixed and certain measure. The various resolutions of the ionic foot and of the trochaic syzygy produce twenty-eight forms; but all these were not used.

\* The molossus is generally followed by a trochaic syzygy, which prevents the concurrence of too many long syllables.

158. Monom. hypercat. or penthem.  $\pi\tau\bar{\omega}\sigma\sigma\bar{o}\upsilon\sigma\bar{i}\ \mu\check{\upsilon} \mid \chi\bar{\omega}\nu$ ; Hec. 1048. This might be scanned as an anapaestic monometer.

159. Dim. brachycat. (Hipponactean).  $\kappa\alpha\bar{i}\ \sigma\bar{\omega}\phi\rho\bar{\rho}\nu\check{\alpha} \mid \pi\bar{\omega}\lambda\bar{o}\bar{i}\varsigma$ ; Phoen 182.

160. Dim. cat.  $\eta\ \Pi\bar{\alpha}\lambda\lambda\check{\alpha}\delta\check{o}\varsigma \mid \bar{\epsilon}\nu\ \pi\bar{o}\lambda\bar{\epsilon}\bar{i}$ . Hec. 465. This is called Cleomachean.

161. Dim. acat.  $\tau\bar{\omega}\ \delta\bar{o}\nu\lambda\bar{o}\sigma\check{\upsilon} \mid \nu\bar{o}\varsigma\ \pi\rho\bar{o}\varsigma\ \bar{o}\bar{i}\kappa\bar{o}\nu \mid$ ; Hec. 448.

162. Dim. hypercat.  $\nu\bar{\nu}\ \delta' \bar{o}\bar{\upsilon}\tau\bar{o}\varsigma\ \check{\alpha} \mid \nu\bar{\epsilon}\bar{i}\tau\bar{\alpha}\bar{i}\ \sigma\bar{\tau}\check{\upsilon}\gamma\bar{\epsilon} \mid \rho\omega$ ; Ajax. 1232.

163. Trim. brachycat. (Praxilleean).  $\bar{o}\bar{i}\kappa\rho\bar{\alpha}\nu\ \beta\bar{i}\check{\upsilon} \mid \tau\bar{\alpha}\nu\ \check{\epsilon}\chi\bar{o}\bar{\upsilon}\sigma\check{\alpha}\nu \mid \bar{o}\bar{i}\kappa\bar{o}\bar{i}\varsigma$ ; Hec. 456.

164. Trim. acat.  $\tau\bar{\alpha}\nu\ \bar{o}\bar{\upsilon}\theta' \check{\upsilon}\pi\nu\bar{o}\varsigma \mid \bar{a}\bar{i}\rho\bar{\epsilon}\bar{i}\ \pi\bar{o}\theta' \check{o} \mid \pi\bar{\alpha}\nu\tau\bar{o}\gamma\bar{\eta}\text{-}\rho\bar{\omega}\varsigma$ ; Antig. 614. This, according to Hermann, may be choriambic.

165. Tetram. brachycat. (Sotadic), consists of three ionics and a trochee. This is the most noted of ionic verses; it was constructed for recitation only, and not for song;  $\bar{a}\nu\ \chi\rho\bar{\upsilon}\sigma\bar{o}\phi\bar{o}\rho\bar{\eta}\varsigma\ \tau\bar{o}\bar{\upsilon}\tau\bar{o}\ \tau\check{\upsilon}\chi\bar{\eta}\varsigma\ \bar{\epsilon}\sigma\bar{\tau}\bar{i}\nu\ \check{\epsilon}\pi\bar{\alpha}\rho\bar{\mu}\check{\alpha}$ .

166. Among the Latins, Terentianus Maurus made elegant ionics; Plautus, also, used them, and, as it seems, not only the sotadic, but other shorter. He put a molossus in the first place of the sotadic, and, what was not lawful to the Greeks, resolved the arsis of the last trochee. The Greek comedians, (and much less the tragedians), used not the sotadic verse.

167. *Ionic a minore* (∪∪--).

An ionic verse a minore admits an iambic syzygy promiscuously; and begins sometimes with the third pæon, sometimes with a molossus,\* which is admitted in the odd places.

\* The molossus is preceded by an iambic syzygy, to prevent the concurrence of too many long syllables.

Resolutions of the long syllable are allowed. When the second or third pæon is followed by the second epitrite, there is of course an *ἀνάκλασις*. The choruses in Euripides's *Bacchæ* are principally in this metre. It is once used by Horace in *Od.* iii. 12, "*Miserarum est,*" &c. An epionic verse a minore is constituted by intermixing with the ionic foot, a trochaic syzygy, an epitrite, the second or fourth pæon, or the third in any place but the first.

168. Hermann makes an ionic a minore foot to consist of an anapæst, and an arsis,  $\cup\cup\text{—} | \text{—}$ ; each foot has its own separate numbers, and is not connected continuously with other feet, because they would otherwise run into choriambi; thus  $\cup\cup\text{—} | \text{—} | \cup\cup\text{—} | \text{—}$  would become  $\cup\cup\text{—} | \text{—}\cup\cup\text{—} | \text{—}$ ; to vary the numbers, two iambs are employed, the arsis being changed into one of them, and the following anapæst into the other, so that the times may remain the same,

$$\begin{array}{c} \cup\cup\text{—} | \text{—} | \cup\cup\text{—} | \text{—} \\ \cup\cup\text{—} | \text{—} | \cup\text{—} | \text{—} \end{array}$$

This method is termed *ἀνάκλασις*, and the verses themselves *ἀνακλώμενοι*, because the change in the numbers is not made in one ionic foot, but in two, the end of the one and the beginning of the other being changed.

169. The Æolic lyrics appear to have made these verses chiefly of pure ionic feet; but the Ionic lyrics to have both used the anaclasis, and to have resolved the first arsis in it, and sometimes to have put in a molossus; the dramatic poets took a middle course—the tragedians rather following the Æolians, the comedians the Ionians. The ionic a minore verse, unlike the majore, is often pure in the Greek plays. Timocreon, Sappho, Alcæus, and Aleman, wrote whole poems in ionics.

170. Monom. *hypæthem.* or penthem.  $\mu\check{\epsilon}\lambda\check{\epsilon}\acute{\alpha}\varsigma \mu\bar{\alpha}\tau\rho \mid \check{\omicron}\varsigma :$   
Hec. 185.

171. Dim. cat. or hepthem.  $\check{\epsilon}\lambda\acute{\alpha}\tau\acute{\alpha}\varsigma \bar{\alpha}\kappa\rho \mid \check{\omicron}\kappa\check{\omicron}\mu\omicron\iota\varsigma.$  Phœn.  
1531. Burney, speaking of this metre, says, the first foot is pure and complete, admitting, however, the resolution of the long syllable; in the latter place a molossus seems to be admitted, deficient by the last syllable, and of this foot either long syllable may be resolved,

$$\begin{array}{c|c} \cup\cup-- & -- \\ \cup\cup-- & \cup\cup- \\ \cup\cup-- & -\cup\cup \end{array}$$

172. Dim. acat.  $\pi\check{\alpha}\check{\rho}\acute{\alpha}\kappa\lambda\iota\nu\omicron\varsigma' \mid \check{\epsilon}\pi\check{\epsilon}\kappa\rho\bar{\alpha}\nu\bar{\epsilon}\nu :$  Ag. 721.

173. Dim. hypercat.  $\check{\iota}\check{\epsilon}\rho\acute{\alpha}\varsigma \chi\bar{\omega} \mid \rho\bar{\alpha}\varsigma \acute{\alpha}\pi\bar{\omicron}\rho\theta\eta \mid \tau\omicron\bar{\upsilon} \tau' :$   
Med. 822.

174. Trim. brachycat.  $\delta\check{\iota}\check{\epsilon}\delta\check{\iota}\phi\rho\bar{\epsilon}\bar{\upsilon} \mid \sigma\check{\epsilon} \text{M}\bar{\upsilon}\rho\tau\check{\iota}\lambda\omicron\bar{\upsilon} \mid \phi\check{\omicron}\nu\check{\omicron}\nu.$   
Orest. 984.

175. Trim. acat.  $\mu\check{\omicron}\nu\acute{\alpha}\delta' \text{a}\bar{\iota}\bar{\omega} \mid \nu\acute{\alpha} \delta\check{\iota}\bar{\alpha}\xi\omicron\bar{\upsilon} \mid \sigma\acute{\alpha} \tau\check{\omicron}\nu \bar{\alpha}\bar{\epsilon}\bar{\iota}.$   
Phœn. 1537.

176. Tetram. cat.  $\tau\check{\omicron} \gamma\check{\epsilon} \mu\bar{\eta}\nu \xi\bar{\epsilon}\bar{\iota} \mid \nu\check{\iota}\acute{\alpha} \delta\omicron\bar{\upsilon}\sigma\bar{\alpha}\varsigma \mid \lambda\check{\omicron}\gamma\check{\omicron}\varsigma$   
 $\bar{\omega}\sigma\pi\bar{\epsilon}\rho \mid \lambda\check{\epsilon}\gamma\check{\epsilon}\tau\bar{\alpha}\bar{\iota}.$  This species was used by Phrynicius the tragedian, and also by Phrynicius the comedian.

177. The tragedians often made systems of ionic a minore verses, employing the anaclasis in the end only either of the whole strophe, or of a part; of all examples the most satisfactory is in Æsch. Suppl. 1025.

178. Anacreontic verse is a species of ionic, of which there are two sorts, one with an iambic or monosyllabic anacrusis, the other with an anapæstic anacrusis. Galliambic verse is composed of two anacreontics, of which the last is catalectic. It was much used by Catullus, who generally employed the anaclasis, and in the latter portion joined with the anaclasis a resolution of the second arsis.



179. *Pæonic metre.*

\*A pæonic verse admits any foot of the same time as a pæon, i. e. any foot of *five* times, viz. : the four pæons, a cretic, a bacchius, a palimbacchius, and a tribrach and pyrrhic jointly. The tragedians, however, do not use all the above ; of the pæons, the first and fourth are found most constantly, (but never in the same verse), the first less so than the fourth ; the palimbacchius and the third pæon are very seldom found, even in comedy. The construction of the verse is most perfect (as also in anapæstic metre), when each metre ends with a word. Some pæonics are constructed with an iambic, others with an anapæstic anacrusis. The catalexis is made on three syllables, on two, and on one.

180. Most metricians regarding the measure only of cretic and bacchiac numbers, refer them to the pæonic kind ; for one long syllable joined to three short generates the four pæons, and by the contraction of two of these short syllables into one long, the cretic, bacchius and palimbacchius are formed. Hermann considers them as distinct species, and assigns good reasons for doing so.

181. Dim. brachycat. ὄμῳγάμῳς | κῦρεῖ. Phœn. 137. Most examples of this might be better referred to dochmiacs.

182. Dim. cat. χάλκῳδῆτα | τ' ἔμβῳλα. Phœn. 113.

183. Dim. acat. δῖοῖχῳμέθ' | οῖχῳμέθα. Orest. 179.

184. Dim. hypercat. πᾶρά Σῖμουνητ | ἰοῖς ὄχε | τοῖς. Orest. 799.

185. Trim. brachycat. κατᾶβῳστρῦ | χῳς ὄμμασί | γῳργῳς. Phœn. 146.

\* The alternate mixture of fourth pæon and bacchius constitutes the most harmonious pæonic verse. The first pæon is chiefly intermixed with cretics, being never found at the end of a verse. Those verses are harsh in which pæons of different sorts occur.

186. Trim. cat. βαλοῖμι χροῦ | νῶ φῦγάδᾶ | μέλῃον. Phoen. 169.

187. Trim. acat. τὸ δ᾿ε κάλως | κτάμενον, ᾠ | μέγα ναιῶν Choëph. 804.

188. Tetram. catalectic on three syllables. ᾠ πολλί φῖ | λῆ Κῆροῖπος | αὐτοφῦες | Ἄτικῆ. Arist. Vesp. 1275. This is chiefly found in comedy; the last foot may be a dactyl or cretic.

189. Pentam. cat. on three syllables: πᾶντ' ἀγάθα | δῆ γέγονεν | ἀνδράσιν ἔ | μῆς ἀπὸ σὺν | οὔσιᾶς. This has been used by Theopompus.

190. Pæonics cat. on two syllables, and having an iambic anacrusis, are rarely met with. Aristophanes has some examples in Lysistr. 781.

191. Hermann says, that resolutions of the arsis, though allowed in pæonic numbers, are seldom used, and, that no contraction of the thesis can be admitted without destruction\* of the pæonic numbers. He admits those only to be pæonics which are pure, and those, in which cretics are mixed, he calls cretics.

#### 192. *Cretics.*

According to Hermann, a cretic is nothing but a catalectic trochaic dipodia, which consists of arsis, thesis, and arsis again; and since this order is periodic, the thesis cannot be doubtful, but consists always and necessarily of one short syllable only; each arsis may be resolved, whence it comes to pass, that both the first and fourth pæon, and even five short syllables may be put for the cretic. When several cretic feet are conjoined in one verse, no one coheres with another in a periodic order, and the last syllable of the last foot is doubtful, and cannot be resolved, except in systems,

\* By the introduction of a new arsis.

in which the last foot of the verses, unless it be the last of the whole system, is subject to the same law as each intermediate foot. Resolutions render the cretic so like pæons, that it cannot be distinguished from them except in that the pæons (not admitting a contraction of the thesis) are wholly averse to the cretic. And, in truth, the numbers of the two kinds are most different, for the pæons have only one arsis joined with a thesis of three short syllables, whereas cretics have an arsis on each side of one thesis of one syllable; wherefore a pæon, which is truly a pæon, is very different from that pæon which is produced by resolution of a cretic; for the latter has, like the cretic itself, two elevations and a thesis of one time, the former one elevation, and a thesis of three times; besides, cretics do not cohere among themselves in periodic orders, whereas pæons always do, and that, for the most part, in dipodia, after the manner of trochaic numbers. Wherefore it must be laid down that all verses, in which a cretic is found mixed with pæons, are cretic verses, but, that such as consist of pure pæons, are either pæonic or may be so; for the cretic, since it cannot be put for a pæon, is always an indication of numbers not pæonic, whereas a pæon, which can be put for a cretic, remains in itself ambiguous, whether it be in reality a pæon, or a resolution of a cretic. Cretics are used by lyric poets, tragedians and comedians; the first pæons, a very lively kind of numbers, by the comedians principally; the fourth pæons, which have great vehemence, chiefly by the tragedians. Since the cretic foot is by itself a catalectic order, cretic verses are mostly terminated by that same foot, and have no other catalexis; some, however, are found terminated by a single trochee, and these may be called catalectic; or by a trochaic dipodia, and these may be called

hypercatalectic. Resolution is much more frequent in the second arsis of each foot, than in the first, which seems attributable to that confusion with pæonic numbers, which has been mentioned above: the resolution of each arsis is extremely uncommon.

193. Dimeter cretics are very much used both in tragedy and comedy, and commonly conjoined in systems, so that the last syllable of the verses is neither doubtful, nor admits an hiatus, and may be resolved. In these systems a monometer too is assumed.

φρόντισον  
καὶ γενοῦ | πανδίκως  
εὐσεβῆς | πρὸξενος·  
τὰν φυγάδα | μὴ προδῶς  
τὰν ἔκαθεν | ἔκβολαῖς  
δυσθείοις | ὀρμέναν. Æsch. suppl. 425.

The antisystems mostly correspond in every foot, and resolutions are employed in the same places; for the most part, also, of every two feet the first rather than the last is a pæon.

194. Trim. acat. μνησιπή | μων πόνοσ | καὶ παρ̄ ᾶ—. Agam. 173.

ναῦς ὄπως | ποντίοις | πείσμασιν | . Hec. 1063.

195. Tetram. acat. μάτερ ὦ | πότνια | κλυθι νυμ | φᾶν ἄβρᾶν. used by Simmias.

196. Hexam. cat. (Alemanian). Ἄφροδι | τα μὲν οὐκ | ἔστι μάρ | γος δ' Ἐρωσ | οἷα παῖς | παῖσδει. Ale.

197. Cretics are found beginning with an iambic anaerucsis; διὰ δὲ θέλλα σπάσαι. Eurip. Sup. 830. Care must be taken not to confound these with dochmiacs preceded by an iambus; those are to be accounted dochmiacs with an iambic anaerucsis, which are so inserted in the midst of dochmiacs, that no doubt can be had about the numbers.

198. Cretics are used by the Roman dramatists, with the same license as to prosody as the rest of the metres; hence they use a molossus for a cretic, as, "Aút solutós sinat, quós argento émerit." Plaut.

They mostly used the tetrameter, either acat. or cat., and often joined with it other numbers, as the trochaic hypercat. monom., and that either by intermingling one or more of such verses with cretics, -or by compounding verses of a cretic dimeter and that trochaic verse. Aristophanes had led the way. Ran. 1358.

#### 199. *Bacchiacs.*

The ancient metricians referred bacchiac numbers to the pæonic kind, as having arisen from the contraction of the second or fourth pæon. Hermann, on account of the iambic anacrusis, has joined them with trochaic numbers, though in reality they are spondiac with an iambic anacrusis; for the numbers of the amphibrachys, if repeated, were displeasing on account of their too great weakness; wherefore, to give them strength, they changed the trochee into a spondee. The palimbacchiac numbers are not much better. Both were used but seldom by the Greeks. Bacchiac dimeters, trimeters, and tetrameters are to be found; but they might be all referred to dochmiacs hypercatalectic.

Dim. ἀποστᾶ | σα κλισμοῦ | . Orest. 1439.

Tetram. τίς ἀχῶ, | τίς ὀδμὰ | προσέπτα | μ' ἀφεγγίης | . Prom. 115.

200. The Roman tragedians and comedians made great use of bacchiacs, sometimes continuing them in systems, sometimes inserting a dimeter in the midst of tetrameters, sometimes intermixing cretics, sometimes using catalectic bacchiacs, having the last foot an iambus.

201. *Versus Prosodiacus.*

This appellation is given to a verse in which choriambics are mixed with ionics, molossi, or pæons. It is so called, ὅτι ἐν ταῖς ἰορταῖς, ἐν αἷς πρόσοδοι ἐγένοντο, τοιοῦτοις μέτροις ἐχρῶντο.

Dim. acat.  $\bar{a}$  δε λῖνὸν | ἠλάκάτῃ | . Orest. 1429.

Dim. hypercat. μὸλπᾶν δ' ἄπῶ | καὶ χῶρῶποι | ὦν. Hec. 905.

Trim. catal. λαῖνέοις | Ἀμφιῖονός | ὀργᾶνοις | . Orest. 114.

Trim. hypercat. μέγαλᾶ δε | τῖς δυνᾶμις | δι' ἀλᾶστῶ | ρῶν. Or. 1562.

202. *Polyschematistic Verses* (πολὸν σχῆμα).

This name is given to verses in which there are irregular feet. The most remarkable species are the Glyconic and Pherecratean, which have been mentioned before. The Priapeian verse consists of a glyconic and pherecratean joined in one. The Eupolidean verse, peculiar to comedians, consists of a glyconic, having a choriambus in the end, and another like member, in which is a cretic instead of a choriambus. The Cratinean metre differs from the Eupolidean in the first portion only, in which it has a choriambus and an iambic dipodia.

203. *Versus Asynarteti*, (a priv. et συναρτάω, connecto).

Verses in which dissimilar species are united are so called. In these the coherence of language may be either continued unbroken, or interrupted by hiatus and the doubtful syllable.\*

A verse of this kind, in which a trochaic syzygy is followed by an iambic syzygy, or vice versa, is termed *periodicus*.

Troch. syz. + iamb. syz. δεῖνᾶ δεῖνᾶ | πῆπὸνθᾶμῆν. Hec. 1080. Periodic.

\* Hence they are also called "Seminexi," half connected.

Troch. syz. + Iamb. penthem. ἐνθᾶ̄ προῶ̄τῶ̄ | γόν̄ος̄ τῆ̄ φοῖ̄ |  
νῖξ, Hec. 457.

Troch. syz. + Iamb. dim. cat. φᾶ̄σῖν | ᾿Ᾱπῖ̄ | δᾶ̄νῶ̄ν |  
γῦ̄ās | λῑπαῖ̄ | νεῖν. Hec. 453.

Iamb. syz. + Troch. syz. μῶ̄λοῖ̄μῖ̄ τᾶν | οὔ̄ρᾱνοῦ̄ καῖ̄. Or.  
971. Periodic.

Iamb. monom. + Troch. monom. hypercat. πῆ̄ρᾱν | θί̄γεῖν  
| τ᾿ ὠ̄λεῖ | ναῖ̄ς τῆ̄κ | νοῦ̄. Phoen. 307.

Iamb. monom. + Troch. ithyph. στρᾱτῆ̄ | λᾱτῶ̄ν | Ἐ̄λλᾱ |  
δῶ̄ς πῶ̄τ᾿ | ὄν̄τῶ̄ν. Or. 960.

Iamb. monom. + Troch. dim. cat. πῦ̄ρῶ̄ | θεν̄ εἰ̄ξ | Ἴ̄λῑ |  
οὔ̄ φῖ̄ | λοῖ̄σῖ̄ | πῆ̄μ. Ag. 428.

Iamb. monom. + Troch. dim. ἔ̄βᾱς | ἔ̄βᾱς | ὦ̄ πτῆ̄ | ροῦ̄σ-  
σᾱ | γᾶ̄ς λῶ̄ | χεῦ̄μᾱ. Phoen. 1033.

Dactylic. penthem. + Iamb. penthem. ε̄λθ᾿ ἔ̄πι | κοῦ̄ρῶ̄ν  
ἔ̄ | μοῖ̄ς | φί̄λοῖ̄ | σῖ̄ πᾶ̄ν | τῶ̄ς. Or. 1292.

Iamb. penth. + Dactyl. penth., called Iambelegus; ἠ̄ τῶ̄ν |  
πᾶ̄ροῖ̄ | θεν̄ | εὔ̄γενῆ̄ | τᾶν̄ ἔ̄τῃ̄—ρος. Phoen. 1525.

Dactyl. dim. + Anap. monom. αἰ̄λῖν̄ον̄, αἰ̄λῖν̄ον̄ | ἀ̄ρχᾶ̄ν  
θᾶ̄νᾱτοῦ̄. Eur. Or. 1404.

Dact. dim. + Troch. ithyphallic. ἠ̄ μᾱτρο̄κτῶ̄ν̄ον̄ | αἰ̄μᾱ  
χεῖ̄ροῖ̄ θε̄σθαῖ̄. Or. 824.

Anap. monom. + Iamb. penthem. ἐ̄πί̄δε̄μνῖ̄ον̄ ὦ̄ς | πῆ̄σοῖ̄μ᾿  
ἔ̄ς εὔ̄νᾱν. Hec. 915.

Iambic penth. + Anap. monom. κτῦ̄πῆ̄σῆ̄ κρᾶ̄τᾶ̄ | με̄λεῶ̄ν  
πλᾶ̄γᾶ̄ν. Or. 1471.

Dact. + Troch. has been considered under the appella-  
tion of logæedic.

Troch. monom. + Anap. monom. αἰ̄θε̄ρ᾿ ἄ̄μπτᾶ̄ | με̄νῶ̄ς  
οὔ̄ρᾱνῖ̄ον̄. Hec. 1083.

Anap. monom. + Troch. monom. θῦ̄γᾱτῆ̄ρ Δῖ̄ος̄ εὔ̄ | ὦ̄πᾶ̄  
πῆ̄μφῶ̄ν. Œd. T. 198.

Cretic. monom. + Troch. penth. οὐκ ἔφα | τις θεοῦς βροτῶν.  
Agam. 361.

Troch. dipenthemimer. μιξοπαρθενός | δαῖνον τῆρας.  
Phcen. 1037.

The following are instances of asynartete verses from Horace.

Dact. tetram. + Troch. dim. brachycat. "Solvitur acris  
hyems gratâ vice | veris et Favoni."

In this verse Horace abstains from the license of the doubtful syllable and hiatus.

Dact. trim. cat. + Iamb. dim. "Scribere versiculos |  
amore perculsum gravi."

In this verse the final syllable of the dactylic part is common, and elision is sometimes neglected.

Iamb. dim. + Dact. trim. cat. "Occasionem de die | dum-  
que virent genua."

The same license occurs in this verse, which is the last reversed.

Archilochus is said to have been the inventor of asynartete verses.

Among the asynartete may be reckoned the *Saturnian* verse, which was the only one used by the most ancient Roman poets; in it both inscriptions and poems were written. Livius Andronicus translated the *Odyssey* in this metre, and in it Nævius wrote the first Punic war. It is composed of an iamb. dim. cat. and a troch. dim. brachycat. as, "Dābūnt mālūm Mētēlli | Nāviō pōētæ." The last of the Romans who used this metre was Varro in his satires.

204. *Concrete* numbers are those which are so mixed, that the weaker precede the stronger, and in which, consequently, a new arsis takes place. The arsis of the posterior must be stronger than that of the anterior, because it must be



augmented with a new force for generating an order, which is greater than that order which it would otherwise have produced. There are two principal kinds of concrete numbers; the one increased from the dactylic kind to the pæonic, the other from the trochaic to the spondiac.

205. A *system* is a coherence of continuous numbers formed of connected verses. A *strophe*, numbers composed of verses however consociated. A system and a strophe, therefore, agree in both consisting of many verses; they differ in this, that whereas in a system the verses are connected, and cohere in one continuity of numbers, in a strophe it is not necessary that they should be connected; but they may be connected, or unconnected, or half connected, or partly connected, partly unconnected, partly half connected. If all are connected in one continuity, the strophe consists of one system, and differs not from a system; hence it follows, that a strophe may contain several systems, but not a system, also, several strophes. Both every system and every strophe are to be finished with the whole of the voice; but the verses contained in a system need not be finished with the whole of the voice; those contained in a strophe ought, then only, to be finished with the voice itself, when they are unconnected.

206. The kinds of *strophes* are four. The first, and most ancient, consisted of two verses, the one longer, the other shorter; of these, the most ancient is the elegiac poem: the anterior verse was called  $\pi\rho\omega\phi\delta\delta\varsigma$ , the posterior  $\epsilon\pi\omega\delta\delta\varsigma$ . The second kind of strophes is that used by the Æolic poets, Alcæus, Sappho, and among the Ionic poets by Anacreon. This is short, and ordinarily composed of four verses alike in numbers; the poems of these authors being mostly monostrophic. In the third kind of strophes there is a greater

variety of numbers, and a more artificial composition ; more verses, than was before the custom, being joined in one strophe ; this kind was cultivated by Aleman, Stesichorus, &c. The fourth kind comprises those strophes, in which, because they were sung by choruses, the greatest art and variety, both of metres and of musical modulations, was employed ; such are the strophes of Pindar, Simonides, and the tragedians : Pindar and Simonides generally made two strophes in the same metres, and a third, or epode, in a different metre, and continued the same succession in the same metres throughout the whole poem, in this manner : A.A.B. A.A.B. The tragedians rarely employed epodes, and commonly only one in the end of the song ; and they usually make only two strophes in the same metre ; thus, A.A.B.B.Γ.Γ.Δ.Δ.E.

When the words *ἐπιὸδός* and *προὸδός* are applied to single verses, they are in the masculine gender ; when to several verses, in the feminine.

207. The fourth kind of strophes was used in the more perfect lyric poetry, and in tragedy, for expressing the more serious and vehement emotions of mind. Its numbers have partly a severe grandeur and magnificence, partly a varied inequality and rapidity ; and both the grandeur and variety are perceived, not only in the nature of the numbers, for they are either slow and severe, or quick and brisk, but, also, in their proportional relations ; for they are either equally divided, or short members are intermingled with long. Such strophes are usually long, and consist not so much of verses, as of systems having various numbers. There are three classes of them, the Doric, Æolic, and Lydian, so called from the harmony or music used for each. The Doric are grave in numbers, equal in the proportion of their members, and commonly consist of epitrites, tempered by

dactylic numbers, and cretic, some forms too of trochees, iambs, and antispasts being admitted. The Æolic are vehement in their numbers, have their members unequal, and are remarkable for their multitude of short syllables; the chief in this kind are dithyrambics. The Lydian hold a middle rank; they have neither so much gravity as the Doric, nor so much briskness as the Æolic.

208. Metricians divide poems with respect to repetitions of numbers into two kinds, which are called *κατὰ στίχον*, and *κατὰ σύστημα* or *συστηματικά*. Those *κατὰ στίχον* are such as are composed of verses only, consisting throughout of one kind of metre, as the Iliad of Homer; those *κατὰ σύστημα* such as are composed of systems or strophes. When these kinds are so conjoined in one poem, that part is written *κατὰ στίχον*, and part *κατὰ σύστημα*, such poems are called *μικτὰ γενικὰ*, as tragedies, and the ancient comedies; and when they may be taken indifferently to be written either *κατὰ στίχον*, or *κατὰ σύστημα*, they are called *κοινὰ γενικὰ*, as many of the Anacreontic poems, which may appear to be composed either of verses only, or of strophes. Those which are written *κατὰ στίχον* are divided into *μικτὰ*, which have different verses in different parts, as the comedies of Menander had, and *ἄμικτα*, which have the same kind of verses in every part, as epic poems. Of the *συστηματικά* there are six classes:

1. *κατὰ σχέσιν*. 2. *ἀπολελυμένα*. 3. *ἄτακτα*. 4. *ἕξ ὁμοίων*. 5. *μικτὰ*. 6. *κοινὰ*.

(1) Those *κατὰ σχέσιν* are such as have corresponding systems, i. e. in which the same system is repeated.

(2) *Ἀπολελυμένα* are those composed without any certain rule, in which the arrangement is arbitrary, depending on the fancy of the poet; they are either *ἄστροφα*, consisting

of certain metres alone, or *στροφικὰ*, consisting of strophes. The *ἄστροφα* comprehend *ἐπιφωνήματα*, or exclamations, as *φευ, ιώ*; *ἐθύμνια*, which consist of certain words, as, *Ἰήϊε Παιῖν*; these, when not in the end, but in the middle of a strophe, are called *μεσύμνια*; and *ἐπιφθεγματικά*, such as have the length of a whole verse. The *στροφικὰ* are either *μονόστροφα* or *πολύστροφα*; the *μονόστροφα* are such as consist of one strophe only; if the length of these exceeds that of a strophe, and yet they cannot be divided into several strophes, they are then called *ἄτμητα*; the *πολύστροφα* are such as consist of several strophes; if they have dissimilar strophes, they are called *ἀνομοιόστροφα*, if similar, *παρομοιόστροφα*; and of these the *ἀνομοιόστροφα*, if they contain only two strophes, are called *ἐτερόστροφα*.

(3) *ἄτακτα* consist of verses determinate indeed, but intermingled at pleasure, and without repetition; the Margites of Homer was thus written. This whole species ought to have been ranked under the genus *κατὰ στίχον*.

(4) *Τὰ ἐξ ὁμοίων* also do not properly belong to this division, since in them the kind of metre, and not the relative parts of systems, is regarded. For this name is applied to those which run out without interruption, in one kind of foot or numbers, (i. e.) those usually called systems, as of Anapæsts, Ionics, &c. They are either *ἀπεριόριστα*, which form one system of similar verses, or *κατὰ περιορισμούς ἀνίσους*, which consist of several systems of the same kind, but differing in length, as in the parodi of tragedies many anapæstic systems of different lengths occur; thus A.B.Γ.Δ.E.

(5) *μικτὰ* are formed of different systematic kinds conjoined, such, e. g. as are partly *κατὰ σχέσιν*, and partly *ἀπολελυμένα*.

(6) *κοινὰ* are those which may seem to be of one or ano-

ther kind indifferently, as Hor. Carm. iii. 12., which to an unskilful person will seem to be *ἕξ ὁμοίων*, to a skilful one *κατὰ σχέσιν*.

Of those called *κατὰ σχέσιν* there are these species :

(1) *μονοστροφικά*, in which the same strophe is still repeated once or more ; A.A.A. as frequently in lyric poetry ; or A.A. as frequently in the choral odes : when repeated but once, it is called *ἀντιστροφικόν*.

(2) *ἔπωδικά*, in which a dissimilar combination of verses is added to similar systems ; when at the end, they are *ἔπωδικά*, properly so called, in this form A.A.B., which is called *τριάς ἔπωδική* ; or in this, A.A.A.B., which is called *τετράς* ; or in this, A.A.A.A.B., which is called *πεντάς* ; of which the most in use is the *τριάς* : when at the beginning, *προωδικά* ; when in the middle, *μεσωδικά* ; when different at the beginning and end, *περιωδικά* ; when similar, *παλινωδικά* ; thus,

A.A.B. Epodica. A.B.A. Mesodica. B.A.A. Proodica.

B.A.A.Γ. Periodica. B.A.A.B. Palinodica.

Strophe.	}	Epodica.	Strophe.	}	Mesodica.	Epodus.	}	Proodica.	
Antistrophe.			Epodus.			Strophe.			Strophe.
Epodus.			Antistrophe.			Antistrophe.			Antistrophe.
	}	Periodica.		}	Palinodica.		}		
Epodus. 1.			Strophe.			Strophe.		Strophe.	
Strophe.			Epodus.			Epodus.		Epodus.	
Antistrophe.			Epodus. 2.			Antistrophe.		Antistrophe.	

(3) *κατὰ περικοπήν ἀνομοιομερῆ*, in which after one series of systems, dissimilar to each other, another series follows, each respectively similar to each of the preceding species. A.B.Γ.Δ., A.B.Γ.Δ.

(4) *ἀντιθετικά*, where the first of a combination corresponds with the last, the second with the penultimate, and so forth. Hermann classes the *ἀντιθετικά* under *παλινωδικά*, which he says are then called *ἀντιθετικά*, when single verses,

and not strophes, correspond to each other in that manner, as, *a.β.γ.γ.β.a.*

(5) *μικτὰ κατὰ σχέσιν*, in which some of the preceding species are conjoined, as epodic and mesodic, thus, *A.B.A.Γ.* or palinodic and mesodic, as, *A.B.Γ.Δ.Γ.B.A.*

(6) *κοινὰ κατὰ σχέσιν*, which may, according to different divisions, be referred to different species; thus, those called *κατὰ περικοπὴν ἀνομοιομερῆ*, *A.B.A.B.* become *μονοστροφικά Γ.Γ.* by joining *A.B.* in one strophe *Γ*.

There are none of these kinds of which there remain not many examples even now, but the most uncommon are the *τετράς* and *πεντάς ἐπωδική*. The most in use is the *τριάς*, as in the greatest part of the poems of Pindar and Simonides. The *μονοστροφικά* were used chiefly in the poetry of the more ancient lyrics, who were followed by the Roman poets. Those lyrics wrote many poems, also, *κατὰ στίχον*, of which the shortest form is perhaps that which Sappho constructed of Adonic verses. Aleman joined two forms of monostrophic poetry in one poem; to seven strophes of the same metre subjoining seven others in a different metre but all alike.

The tragedians put, for the most part, in their choral songs, two strophes only in the same metre, then two others in a different metre, and so on. Sometimes they add to these one epode, either at the end or in the middle of the song; without an epode, thus, *a.a.β.β.γ.γ.δ.δ.*, with an epode, thus, *a.a.β.β.γ.γ.δ.δ.ε.*, or *a.a.β.γ.γ.δ.δ.*

209. So much did the tragedians delight in the equal proportion and correspondence of parts, that they employed them even in the *diverbia* or dialogue, when such equality and counterbalancing of speech were not excluded by some vehement emotion of the mind. These colloquies are

usually so disposed, that each person recites one verse; and for the most part, to obviate the tiresomeness of equality, a speech of some length both introduces and concludes the dialogue, as *Agam. v. 276*; sometimes each person recites two verses, as *Eumen. v. 714*; sometimes one person has always one verse, and another always two, as *Prometh. v. 39*; sometimes each person now pronounces two verses, now one, as *Œdip. R. v. 543*; &c. &c. &c.

210. In the ancient comedy, the *parabasis*, which is an address of the chorus to the spectators, is particularly remarkable; a parabasis, which is entire, consists of seven parts, viz. *κομμάτιον, παράβασις, μακρόν, στροφή, ἐπίρρημα, ἀντίστροφος, ἀντεπίρρημα*, the three first of its parts being unequal, and the other four answering to one another alternately, in this manner:

- α. κομμάτιον.
- β. παράβασις.
- γ. μακρόν.
- δ. στροφή.
- ε. ἐπίρρημα.
- δ. ἀντίστροφος.
- ε. ἀντεπίρρημα.

The first three parts, and the *ἐπίρρημα* and *ἀντεπίρρημα*, are recited by the coryphæus.

The *Κομμάτιον* is a song composed of dimeter, or tetrameter anapæstics, not having antistrophes.

The *Παράβασις* consists mostly of anapæstic tetrameters, though sometimes of another metre; but is always composed *κατὰ στίχον*, i. e. in the same verse still repeated.

The *Μακρόν* commonly consists of anapæstic dimeters, and is such, that it ought to be recited *ἄπνευστι*, i. e. in one breath; on which account it is also called *πνῖγος*.

The *Στροφή*, which is also called *ᾠδὴ*, is a song written in melic verses, to which, when the *ἐπιῶρημα* has been recited, the *ἀντίστροφος*, called also *ἀντωδὴ*, answers in the same metres.

The *Ἐπιῶρημα* consists usually of trochaic tetrameters, which the coryphæus recites when the strophe has been sung. To this, when the antistrophe has been sung, the *ἀντεπιῶρημα* answers in the same number of verses of the same metre.

Great diversity is found in the use of the parabasis; for some comedies have none, as the *Plutus*; others two, as the *Nubes*; in some the parabasis is entire, as the *Nubes*, v. 510; in others some of the parts are wanting.

Other parts of comedies also, and those sometimes very long ones, have often a conformation like that of the parabasis, the parts answering to one another.

211. The parodus and stasimum have been described before; as the stasimum excludes anapæsts and trochees, so also from the parodus, anapæsts, trochees, and iambi are excluded, (since they are not sung by the chorus, but recited by the coryphæus); they also have this in common, that they are antistrophic; moreover, the strophe is followed immediately by the antistrophe, and the strophes differ from one another, thus, *a.a.β.β.γ.γ.* The proodus seems not to have been used in either kind: the epode is not necessary. The parodus differs from the stasimum in the use of the epode; for the stasima have no epode except at the end of the whole song, and it may be the same in the parodus, but the parodi have sometimes an epode in the middle.

212. The duple and triple division of the chorus have been mentioned; a quadruple division, also, may be imagined; for either all was sung by the whole chorus, or all



by parts of the chorus, or parts of the chorus sang the strophes, and the whole chorus the epode, or the whole chorus the strophes, and part of the chorus the epode; but the chorus was often divided into a still greater number of parts; nay, sometimes even every one of fifteen singers sang separately, as in the *parodus* in the *Sept. ad Theb.*

213. What the distribution of the chorus in each passage was, may be collected, either from the subject, according as it is suited either to the whole or to a part; or from the disposition of the strophes, thus, when an epode occurs in the middle of the *parodus*, it would seem that the chorus, being at first divided into separate parts, began by singing strophes, antistrophes, and an epode; and afterwards, when collected into one body, other strophes, which may truly be called the *parodus* of the whole chorus; or, lastly, from the numbers, a change in the numbers betokening a change in the disposition of the chorus.

214. Besides the *parodus* and *stasima*, other songs, also, of the chorus occur, by which tragedies are sometimes concluded; these resemble the *parodus* more than the *stasima*, they consist of antistrophics, and are sung by parts of the chorus. Sometimes both the tragedians and comedians employ another kind of song consisting of one strophe, the antistrophe of which follows not immediately, but after some verses of the actors, and occasionally after the intervention of a considerable part of the play. Such strophes are sometimes longer, as in the *Philoct.* v. 391 and 507; sometimes shorter, composed for the most part of *dochniacs*, as in *Sept. ad Theb.*; they were sung by parts of, and not by the whole chorus.

215. In tragedy the song of the chorus very seldom consists of a solitary strophe, without any antistrophe, and

never, except upon occasion of some unusual commotion of mind, as in the *Trachin.* v. 205; this song was sung by parts only of the chorus. Those songs also were sung by parts of the chorus, in which each antistrophe does not follow its own strophe; but the disposition of the antistrophics is more artificial, as in the *Chœp.* v. 781, where the order of the strophes is this:

α. β. α. γ. μεσωδός. γ. δ. β. δ.

216. That artificial copulation of strophes, on which the dramatists bestowed such wonderful pains, is peculiar to those songs, which are sung either by the actors *alone*, and which are called τὰ ἀπὸ σκηνηῆς; or which are divided between the actors and chorus, called κόμμοι; or which are sung by certain parts alternately of the chorus alone. The τὰ ἀπὸ σκηνηῆς are sometimes ἀπολελυμένα, but more frequently antistrophics artificially disposed. It is seldom that the chorus alone, divided into parts, has the antistrophics involved in an artificial order.

217. The following canon is generally observed by Æschylus and Sophocles, more accurately by Euripides, viz.: when the third foot of the *tragic senarius*\* is contained in one word, and the verse is at the same time divisible into two equal hemistichs, the second hemistich for the most part is either preceded by an elision, or begins with a word which cannot begin a verse; as ἄν, γὰρ, δὲ, μὲν, and all enclitics. This rule applies not only to those cases, in which the third foot is an entire word, or part of a word, in the strictest sense, but also to those in which it is composed of two particles, which, on account of their frequent union, are commonly represented as one word; such are δῆπου, εἴπερ, καίτοι,

\* Lyric senarii are not taken into account; in these the canon is less generally observed.

ὄστις, τοιγάρ, τοίνυν, &c. &c. The following are instances of this canon :

Εἰς τάσδε γὰρ βλέψασ' | ἐπηξάμην τάδε. Suppl. 8.

Ἔνεστι συγγνώμην | δὲ τῷδ' ἔχειν χρεών. Suppl. 251.

In the fourteen tragedies of Sophocles and Æschylus, this canon is violated more than thrice as often as in the seventeen tragedies of Euripides.

218. The following canons are given by Dawes :

(1) A short vowel before either the soft mutes π, κ, τ, or the aspirates, φ, χ, θ, followed by any liquid ; as also, before the middle mutes β, γ, δ, followed by ρ, always closes a short syllable, that is, remains short.

(2) A short vowel before the middle mutes β, γ, δ, followed by any liquid except ρ, always closes a long syllable.

(3) It is peculiar to the Attic speech, always to impart the force of a double consonant to words, which, as they are at present written, begin with ρ. Monk limits the application of the third rule to those cases in which the syllable preceding ρ is *in ictu*.

The first of these rules Dawes meant to apply to the comic poets, the second both to the comic and tragic. The third expresses the usage of the Attics in general. Porson perceived that Dawes' rules, though general, were not universal. He himself says, that a short vowel before a mute and liquid, though seldom lengthened, is most frequently so in un-compounded words, as, τέκνον ; much more rarely in a compound word, if the short vowel terminate the first part, as, πολύχρυσος ; equally seldom lengthened in augments, as, ἐπέκλωσεν ; still more rarely where a preposition is joined to a verb, as, ἀπότροποι. To these canons, also, there are many exceptions. Dunbar explains both Dawes' and Porson's canons, and their exceptions, by the ictus. The

following are his conclusions from a deduction of several examples :

(1) In iambic verse the Attic poets never lengthened a short vowel before the mutes and liquids, with the exception of βλ, γλ, γμ, γν, δμ, δν,\* unless they formed the *second syllable* of the foot, when the harmony of the verse required the vowel to be pronounced with a lengthened tone, as,

Ἄλλ' ἐν πέτροισι πέτρον ἐκτριβῶν μόλις. Soph. Phil. 297.

This principle can be extended to the doubtful vowels in certain words, when unsupported by mutes and liquids; thus, the *i* in *ιατρὸς*, the *A* in Ἄρης, the *a* in ἀεὶ, the *a* in the accusative<sup>‡</sup> of such nouns as βασιλεὺς, are short or long, according as they occur in the first or last syllable of an iambus. Several prosodians have observed that a short vowel in iambic verse is sometimes lengthened before the inceptive<sup>†</sup> ρ, because the pronunciation of that letter seems to retard the sound of the vowel; there are, however, several examples in which ρ has no such power, when a short vowel precedes it in the first syllable of the foot. The ictus metricus affords the true solution of the difficulty. Dawes' first rule was intended to apply to the comic poets alone; it is, however, violated by them also, though not so frequently as by the tragic poets. The ictus affords the solution

\* The Greek poets almost universally lengthened a short vowel before these mutes and liquids; the few exceptions may be remedied by transposition of the words.

† If the inceptive ρ has this power, ρ should also have it in compound words, in which, however, they inconsistently double the ρ, as περιρῥύτου; they similarly err in inserting a sigma in such words as βουλόμισθα, inasmuch as the Greeks particularly exclude from before consonants the hissing sound of sigma; thus they wrote σοφώτερος for σοφότερος; so also Euripides was ridiculed for this line, Ἔσωσα δ' ὡς ἴσασιν Ἑλλήνων ὕσοι.

in both cases. The natural quantity of the short vowels is more frequently preserved in comedy, both in consequence of the less solemn and stately nature of its language, and because the comic poets were less restrained in the use of the tribrach, dactyl, and anapæst, which enabled them to bring the tone of their language nearer to that of varied and genteel conversation. There is a singular instance of the power of the ictus in a curious line of the *Plutus* of Aristophanes, viz. :

ὐ ὐ | ὐ ὐ | ὐ ὐ | ὐ ὐ | ὐ ὐ | ὐ ὐ.

Also another in his *Equites*, viz. :

μῦ μῦ | μῦ μῦ | μῦ μῦ | μῦ μῦ | μῦ μῦ | μῦ μῦ | .

(2) In trochaic verse the *first syllable* of the trochee requires to be pronounced with a lengthened tone, whether that syllable be naturally short, or whether it consist of a short vowel before any of the mutes and liquids. The Attic poets, however, applied this power of the ictus more sparingly in trochaic than in iambic verse, and only resorted to it when the versification compelled them. They seldom used it except in the following words, *πατρός, ὄκνος, μακρός, τέκνον, δάκρυ, ὄχλος, πέπλος*. The same violation of the orthography of the language, arising from ignorance of the power of the ictus, is found in trochaic as well as in iambic verse.

(3) In anapæstic verse (which derives its origin from the hexameter), the ictus has the same power in lengthening the last syllable of the anapæst, and the first of the dactyl and spondee, when otherwise they would be short.

Dunbar's observations on the ictus, and the rules he has established thereon, though they may seem at first sight to account for a few anomalies only, really comprehend some of the fundamental principles of criticism on poetry both

ancient and modern. They not only show in what the harmony of the versification consists, but become the safeguards of the language itself, by clearing it of all those useless additional letters, which deform its beauty and simplicity, and by making the practice of the ancients themselves, not the fluctuating opinions of the moderns, our guides and instructors in examining and imitating their works.

219. On *syllabic quantity*, and on its differences in heroic and dramatic verse.

(1) By *syllabic quantity* is here meant the quantity of a syllable under these circumstances: the vowel, being unquestionably short, precedes a pair of consonants of such a nature, that it may anywhere be pronounced either distinctly apart from them, or in combination with the first of the two. If the vowel be pronounced apart from those consonants, as in  $\pi\epsilon\tau\rho\alpha\varsigma$ , that syllable is said to be *short* by *nature*; if in combination with the first of those consonants, as in  $\pi\epsilon\tau\rho\alpha\varsigma$ , the syllable is then said to be *long* by *position*.

(2) The subjoined list comprises all the pairs of consonants which may *begin* a word, and also *permit* a short vowel within the same word to form a short syllable.

i.  $\pi\rho, \kappa\rho, \tau\rho : \phi\rho, \chi\rho, \theta\rho : \beta\rho, \gamma\rho, \delta\rho$ . ii.  $\pi\lambda, \kappa\lambda, \tau\lambda : \phi\lambda, \chi\lambda, \theta\lambda$ . iii.  $\pi\nu, \kappa\nu : \chi\nu, \theta\nu$ . iv.  $\tau\mu$ .

The only remaining pairs,  $\beta\lambda, \gamma\lambda : \delta\mu$ : and  $\mu\nu$ , which are at once *initial*, and in a very few cases *permissive*, may, on account of that rarity, be passed over for the present. But the following pairs,  $\kappa\mu : \chi\mu, \theta\mu : \tau\nu : \phi\nu$ , though not *initial*, yet within the same word are *permissive*.

(3) More than twenty other combinations of consonants, (along with  $\zeta, \xi, \psi$ ), though qualified to be *initial*, are foreign to the purpose, as never being *permissive* also; these combinations may be called *non-permissive*, and for this

reason, that neither within the same word, nor between one word and another, (of verse at least) do they permit a preceding short vowel to be pronounced distinctly apart: it seems to be coupled with them always by an irresistible attraction.

(4) The difference of syllabic quantity in heroic and dramatic verse, may be seen from a comparison of Aristophanes and Homer. Homer seldom allows a short vowel to form a short syllable before any of those permissive pairs just detailed, and only before some few of them; and such correptions within the same word are more uncommon than between one word and another. Aristophanes (with very few exceptions in anapæstic verse), never allows a short vowel *cum ictu* to form a long syllable with any permissive pair, even within the same word. Homer, on the other hand, not only in the same word *cum ictu*, but in the same word *extra ictum*, and even between two words in the same *debilis positio*, makes the syllable long. A. 345, H. 189. Even the loose vowel of the augment, when it precedes  $\pi\lambda$ ,  $\kappa\lambda$ ,  $\kappa\rho$ ,  $\tau\rho$ , &c. initial of the verb, not only *cum ictu*, but even *extra ictum*, he makes to form a long syllable. A. 46, 309. No dissyllabic word like  $\pi\alpha\tau\rho\delta\varsigma$ ,  $\tau\acute{\epsilon}\kappa\nu\omicron\nu$ , &c., which can have the first syllable long, is ever found with it otherwise in Homer; in Aristophanes those first syllables are constantly shortened. In a word, in Homer, whatever can be long is very seldom short; in Aristophanes, whatever can be short is never found long.

(5) If we compare the syllabic quantity in comedy and tragedy, it will appear, that Aristophanes, even in the same word, and where the *ictus* might be available, never makes a long syllable; Euripides, who excludes the prolongation even *cum ictu* between one word and another, within the

same word readily allows it. In Euripides, even those dissyllabic words τέκνον, &c., wherever, from its position, the syllable is decisively long or short, exhibit that syllable *thrice short* to *one* case of *long*. The prolongation of the augment, or of a short vowel in a compound word before a mute and liquid, though not altogether avoided, is exceedingly rare in Euripides.

One great cause of the many mistakes about syllabic quantity seems to be involved in that false position of S. Clarke's, (ad Il. B. 537), that a short vowel preceding *any* two consonants with which a syllable can be commenced, may form a short syllable. Dawes was the first who improved this department of prosody; Porson followed up his improvement, and Dunbar still farther, as appears from last section.

220. The tragic writers in iambic, trochaic, and anapæstic verse, never admit *περι* before a vowel, either in the same, or in different words.

221. The Doric dialect is occasionally used in anapæstic verse.

222, *Οισρός* is always a dissyllable with the Attics: *θεός-μη ού-ή ού*, are mostly monosyllables.



## CHAPTER VII.

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### SECTION I.

ANALYSIS OF HERMANN'S TREATISE ON THE DOCTRINE OF METRES.

1. THE poetry of the Greeks was adapted either to singing or recitation; the construction of their verses informs us of the numbers which they made use of in the latter; but much doubt exists whether they observed the same law in the former, or introduced a different style of numbers suited to the diversity of modes that constituted their harmony. It appears by no means improbable, that modulation influenced very much the numbers of the verse; as we find from Plutarch's Treatise "*De Musicá*," chapters 23, 28, that feet of a particular rhythm were invented to suit each harmony, according as it was introduced. No persuasion, however, as to the matter of fact, can be of much avail, unless we knew in what particular verses this took place; as also, when, on what condition, and in what manner it did so, points concerning which we cannot arrive at any certain information in consequence of our sources of knowledge being so few, and of the acquaintance we possess with the musical rhythms of any collection of verses extant, being so extremely imperfect. We know that epic poetry was

connected very closely with the science of music during the period that the poetry of the Greeks was developed in its several forms, but it has unfortunately happened, that the writers who have come down to our times, and have treated of the elements of harmony, have left untouched those parts of their subject, an acquaintance with which would have been of essential service to us, viz. : the rhythmopœia and the melopœia, or the doctrine of rhythm, and the science of modulation. In consequence of this omission, we know scarcely any thing more than this, that the first of the doctrines above-mentioned was essentially distinct from the science of metres—that rhythm appertained to music and singing, metres to poetry. We are left, therefore, very much to ourselves in forming our estimate of number, or indeed any conception of what it consisted in ; the chief origin of which difficulty is mainly attributable to this, that the grammarians considered metre alone without reference to number, and in their elucidation of it adopted the mode of measuring verses, as far as it could be done, by repetitions of the same foot. Hermann, in treating of this subject, makes use of a comparison to express his sense of so preposterous a mode of proceeding ; he looks upon orders as being to verse what members are to the human body, and accordingly he asserts, that we might as well hope to derive our knowledge of the constitution of that body from an account of its stature, as seek to understand the nature of verse by a resolution of it into feet of three or four syllables.

Bentley was among the first to perceive the inadequacy of the method in use among the grammarians, and in his Treatise on the Terentian Metres laid down his views on the subject with much clearness and precision, contenting himself, however, with little more than barely hinting at the

rhythmical doctrine. Brunck also paid attention to the doctrine of numbers, to the neglect, in a great measure, of the older guides. Hermann, Porson, Gaisford, and Seidler, have largely contributed to the advancement of Greek learning in this, as well as in other departments. Hermann's efforts are directed throughout to a restoration of what he conceives to have been the primary basis of Greek versification, viz. : the doctrine of number or rhythm, to which he considers that of times and feet—prominent parts in the old metrical systems—as subordinate. This he regards as two-fold, namely, in detached words, as well as in assemblages of words, constituting whole verses or clauses ; and the chief artifice in versification he conceives to be the association of these two in a consistent union and harmony. This introduces, as is evident, a new species of scansion into metrical combinations, and one to which it is most important to students of Greek composition to attend, as it will save them from degenerating into mere servile copyists of long and short quantities, and thus producing verses, which present any thing but the character of those after which they profess to be modelled. We pass from these preliminary notices to the analysis of Hermann's Treatise, which is intituled “ The Elements of the Doctrine or Science of Metres.”

2. *Metre* is a series of syllables which has *rhythm* or *numbers*. *Numbers* are a fitly disposed succession of *times*. To this, in space, *symmetry* answers, which is a fitly disposed continuity of spaces. So that to numbers times and their succession are proper ; to symmetry, spaces and their continuity. To both *order* is common, which is an arrangement made according to some law.

3. That law must necessarily be *objective* not *subjective* ;

*formal*, not *material*; *innate*, not *empirical*; it must be objective, i. e. founded in the very nature of succession and continuity; because a subjective law, i. e. one depending on the perception of observers, could not, since it would be inconsistent with itself, be even accounted a law; it must be formal, i. e. apparent in the times and spaces only; not material, or founded in the things themselves which succeed one another, or which are comprehended in continuity of place, as in sounds or bodies; because in rhythm and symmetry, what is regarded is, not the things themselves which succeed one another, or are conjoined, but, by what law they succeed one another, or are conjoined; lastly, it must be innate in us, i. e. defined and certain *a priori*; because it is known, not by being learnt, but of itself; for were it empirical, i. e. made by any one, it would be known only to those who had learned it, and might be both altered and abrogated.

4. The objective cause of succession is *efficiency*; the objective cause of continuity is *coherence*; rhythm, therefore, or numbers, is a *series of causes and effects*, or, *an image of efficiency represented by times*; symmetry is a *series of coherent parts*, or, *an image of coherence represented by spaces*; but no image of efficiency, or of coherence, can appear expressed in the times and spaces themselves, except in times and spaces disposed in that proportion which subsists either between causes and effects, or between parts conjoined by coherence. Now, that proportion depends on *equality*, for cause is equal to effect, and coherent parts of space compose the whole; numbers, therefore, are *efficiency represented by equality of times*, and symmetry is *coherence expressed by equality of spaces*. The universal nature of numbers and symmetry being thus defined, when we speak of particular

numbers and symmetrical figures, numbers are *an image of a series of effects, expressed by equality of times*; and symmetry *an image of a series of coherent parts, expressed by equality of spaces.*

5. From this definition of number, the following inferences are deduced: first, that its primary law is equality of times; secondly, that number cannot be said, in its abstract meaning, to have either beginning or end, inasmuch as no cause can be assigned as being the first, nor any effect as the last; thirdly, that it admits of both in a relative sense, inasmuch as experience teaches us, that in the series of effects of which number is the representation, in the same manner as in figures, something absolute and complete in its nature exists, which circumscribes each within certain limits, signifying in number an end and a beginning, as in the descriptions of space, that there is neither deficiency nor excess.

Now whatever produces change in, or defines, such a series in number and description in figures, by being super-added thereto, must be accounted absolute, that is, the first cause of change in time, and the rule of the constitution of boundaries in space. But if any absolute cause is found in numbers, it must of necessity be one which appears as a cause only, and not as an effect also. Now a cause, which is a cause only, is nothing else than a force effecting somewhat. An absolute cause, therefore, in numbers, must be contained in the expression of some force which may begin some series of times. And that, by which such force is expressed, cannot but consist in a stronger notation, or marking of some one time; and this is called the *ictus*. The *ictus*, then, is a greater force in marking some one time, and indicating the absolute cause of a series of times.

Again, the absolute part in symmetry is the *centre*, or that point which in any figure is common to all the parts, and this from the circumstance of its defining these parts, but not being defined by them in turn.

6. An absolute cause is then the beginning of rhythm or numbers; an absolute part the middle of symmetrical figure; but the end of numbers, and the bounds of figure, cannot be defined by notions taken from the nature itself of numbers and of symmetry, because they are wholly matters of experience. There are, however, two kinds both of numbers and of symmetrical figures, the one simple, as in numbers the following,  $\acute{\cup}$ ,  $\acute{\cup}\acute{\cup}$ ,  $\acute{\cup}\acute{\cup}\acute{\cup}$ ; (which consists of a homogeneous series of times, the first of which is ictuated, and which presents no iteration, excepting that of the simple times), in symmetrical figures, a circle, a square: the other compounded of an iteration of the same numbers or figure; as in numbers the following,  $\acute{\cup}-\acute{\cup}$  |  $\acute{\cup}-\acute{\cup}$  |  $\acute{\cup}-\acute{\cup}$  |  $\acute{\cup}-\acute{\cup}$  |; (which is measured by dipodes), in figures, the interchanges of pyramids, columns, trees, disposed according to certain proportions. In all these an empirical or arbitrary rule is perceived, one part being taken as a model or prescript. Whence, if the last part be dissimilar, somewhat is thought in one case to be deficient, in another case to be redundant.

7. That time in which the ictus is, Hermann, after the example of Bentley, calls *the arsis*, and those times, which are without the ictus, the *thesis*. The ictus, which is a mark or indication of an absolute cause, may take place even in a series already commenced, as  $\acute{\cup}\acute{\cup}$ . When this happens, that time in which is the ictus, is accounted, because of its coherence with the preceding time, to be produced from that time, and so far forth is without ictus, and is a thetical time; but the same time, by the accession of

an absolute force, of which the ictus is the indication, becomes an arsis as well, and the cause and beginning of the following times; in the same manner as when a body in motion is driven by a new force, that force does not originate the motion, but increases the motion already originated. Now the time, or times, which precede the arsis, are evidently parts of a series infinite from its beginning. Those times Hermann calls *anacrusis*, a term borrowed from the ancient music, because they are, as it were, a kind of introduction, or prelude, to the numbers which the ictus afterwards begins, as the introductory chant was to the regular harmony. After the same manner, among figures some may be marked which are not bounded on either side by any lines, and are therefore infinite. Further, the anacrusis has the nature of a thesis, i. e. a time produced not from an absolute cause, but from other preceding times. For it is to be assumed, that other times have preceded, since, not being produced from an absolute cause, it must necessarily have been produced from other causes preceding it *in infinitum*. But when we say, that times are *produced* from times, we so speak for the sake of brevity, transferring an expression from causes and effects to times, which are the images of them.

8. Numbers are either *unlimited*, consisting wholly of thetical times, which kind of numbers, because it wants variety, is not used in arts which employ numbers: or *limited*, being those which have arsis, and which have, therefore, a beginning and an end. This latter kind of numbers we call an *order*. Orders are either *simple*, which consist either of arsis alone, as  $\dot{\cup}$ , or of both arsis and thesis,  $\dot{\cup}\cup$ ,  $\dot{\cup}\cup\cup$ ; or *periodic*, which are composed of several orders comprised in one rhythm, or number, i. e. produced from

one common cause. For as in a succession of single times, so also in a succession of whole orders, the series of causes and effects can be represented without transgression of the law of equality, so that, as in simple orders single times are equal to one another, in periodic orders the orders themselves may be equal to one another, as  $\acute{\circ}\circ$ ,  $\acute{\circ}\circ$ ,  $\acute{\circ}\circ\circ$ ,  $\acute{\circ}\circ\circ$ .

9. As the arsis is distinguished from the thesis by a greater force, indicating the absolute cause, so, also, the first arsis of periodic orders, as containing the absolute cause of every following arsis, is stronger than they; for each following arsis is absolute with respect to that order, or those orders which proceed from it, but not absolute with respect to the preceding arsis, whereof it is itself an effect. This is the fundamental law in periodical orders. Hence it comes to pass, that the arsis may effect some change in the order of which it is itself the commencement, and that order, as far as it depends on its own arsis, is exempt from the law of equality which has been mentioned. Now that force may refrain or express itself, and then we call the orders *diminished*; as  $\acute{\circ}\circ\circ$ ,  $\acute{\circ}\circ\circ\circ$ : of which kind are those termed catalectic and logacedic. In these the arsis, which changes the condition of the orders, although it is not stronger than the first arsis, nor can be stronger, as being produced from it, nevertheless could not even refrain itself without some peculiar effort of resistance. Hence, whoever observes attentively will easily perceive, that the arsis of periodic orders, which changes the condition of these orders, is, although not stronger, yet endowed with a peculiar force, as the last arsis in these numbers  $\acute{\circ}\circ\circ\text{---}\acute{\circ}\circ\text{---}$ ,  $\acute{\circ}\circ\circ\text{---}\acute{\circ}\circ\text{---}\acute{\circ}$ , and the third in this  $\acute{\circ}\circ\circ\text{---}\acute{\circ}\circ\text{---}\acute{\circ}\text{---}\acute{\circ}$ .

10. The force of the arsis in periodic orders may increase also; but when this happens, that arsis which is stronger



than the preceding, and generates from itself a greater order, is nothing but a new absolute cause, and not produced from a preceding arsis, falling upon the secondary arsis of the foregoing order ; in this manner,

○○○  
○○○

by the conjunction of which orders the following rhythm is produced, ○○○○ ; which evidently cannot be altered without giving a more forcible expression to the second arsis, as being not produced by that which precedes : e. g.

Rex Olympie cœlicola. ′○○′○○′○○.

On the contrary, by inversion of the orders, the force of each arsis is diminished, as being produced by one arsis :

Pinifer Olympus et Ossa, ′○○○-○○-○.

These periodic orders, in which a new arsis takes place, are called *concrete* numbers. In those periodic orders, which have equal or diminished orders, we mark with the ictus the first arsis only ; but in concrete orders the new arsis also. It must be observed, however, that the following disposition of numbers,

′○○′○○′○○

may be taken in two ways ; for it is either a periodic order, of concrete numbers,

-○-  
-○--  
-○○○

in which the two first orders proceed beyond their thesis, or it is composed of simple orders not cohering, ′○, ′○○, ′○○○.

11. The times of orders which are in thesis must all be necessarily equal, because they represent a series of causes and effects unbroken by any foreign accession. And so,

also, are the times of the anacrusis; for that differs from the thesis, only in having no arsis before it. Should it happen, therefore, that any inequality should occur between these respective times, it will be necessary to form an arsis of the one of greatest length either next before, or next after the time on which the ictuation takes place. A time in arsis cannot be shorter than the times of the anacrusis, because the arsis, following the anacrusis, is a part of that series, of which the anacrusis too is a part; the following rhythm, therefore, would be faulty,  $- \acute{ } \grave{ } :$  but these are correct,  $\acute{ } \acute{ } , - \acute{ } .$  Neither can the arsis be shorter than the thetical times; for, being the cause of these times, it cannot be shorter than its effects; wherefore this rhythm  $\acute{ } -$  is faulty, but these are regular  $\acute{ } \acute{ } , \acute{ } -$ . But there is no incompatibility in the arsis being greater than the anacrusis; for the arsis, in respect of its being produced by an absolute cause, is exempt from the law of equality, provided that, in respect of its being an effect of preceding times, it be not less than they; these numbers, therefore, are just,  $\acute{ } \acute{ } , \acute{ } \acute{ } \acute{ } .$  Nor is there any incompatibility in the arsis being greater than the thetical times; for it may be so constituted as to produce the thesis not by its entire self, but by some part only of itself; and that part must indispensably be equal to the thetical times, in this manner,

$$\begin{array}{c} \acute{ } \acute{ } , \acute{ } \acute{ } \acute{ } , \acute{ } \acute{ } \acute{ } \acute{ } \\ \acute{ } \acute{ } | \acute{ } \acute{ } | \acute{ } \acute{ } | \end{array}$$

So a superstructure cannot be supported by a foundation too small for it, but by one greater than necessary it may.

12. From the consideration of times in their abstract nature, we proceed to that in their relation to each other, and hence results the idea of *measure*, which is the comparison of times, or the relative proportion of syllables, with-

out rhythm or numbers. Metricians use only two measures; the single, or short, called by the Greeks χρόνος and σημεῖον, by the Latins *tempus* and *mora*; and the double, or long, which is compounded of two short. The ancient musicians used a quadruple and an octuple measure also. Modern music has many measures.

13. A *Foot* is a certain composition of times, without regard to the rhythm or numbers in it. There are four disyllabic, eight trisyllabic, and sixteen quadrisyllabic feet; they are the same as those given by other prosodians.

14. A *doubtful* measure, called in Greek ἀδιάφορος, is one which may be indifferently either long or short. There is also another measure, called in Latin *irrationalis*, in Greek ἄλογος (disproportionate), which is shorter than a long, and longer than a short; it is used in some dactylic numbers, and also in the iambics and trochaics of comedians.

15. Numbers are in their own nature unchangeable; for they cannot contain within themselves a cause for their being other than what they are. If, then, any numbers are interchanged, it is done at the will of those who use them; not, however, in an arbitrary way, but according to a certain rule, which is two-fold, one part respecting the measure, and the other the conformation of the number; it is this, the numbers commuted ought to be both *equal*, i. e. consist of the same number of times; and *similar*, i. e. such as may appear to effect the same thing with a moderate variation.

16. This permutation is made in five ways. First, by *the introduction of irrational times*. This seems to be done in some trochaic numbers, admitting a disyllabic instead of a monosyllabic thesis, or anacrusis, such as are the trime-



subordination of the thetic times to the arsis, the arsis must be transferred to the long syllable ; from this, by contracting the anacrusis, results a system of spondees, or by resolving the ictuated times we convert the metre into the proceleusmatic.

19. Fourthly, *by transposition of a time* ; which mostly takes place in choriambic and ionic numbers, which, in like manner as the anapæstic, are classed by Hermann under the general name of dactylic. It consists in cutting off a part of the thesis or anacrusis, and prefixing it, in the one case, to the arsis as an anacrusis, in the other, as a thesis ; in this manner,

$$\begin{array}{ccc} \acute{u}u & \acute{u}u & \acute{u}|uu- \\ u\acute{u} & u|\acute{u} & u\acute{u}|u\acute{u} \end{array}$$

whence, the doubtful times being marked, the numbers will appear thus,

$\acute{u}uu-$	Choriambi.
$\bar{u}\acute{u}-$	
$\acute{u} \acute{u}uu$	Ionic a majori.
$\acute{u} \bar{u}\acute{u}$	
$uu\acute{u} \acute{u}uu \acute{u}$	Ionic a minori.
$uu\acute{u} \bar{u}\acute{u} \acute{u}$	

This change amounts, both in choriambics and ionics, (respect being had to the syllables alone), to a substitution of the amphibrach for the dactyl, which may assume the form of the palimbacchius also, when it is considered that a monosyllable anacrusis, as also the end of the order, are of doubtful quantity. This position is exemplified by a dimeter ionic a minori ; this measure consists of four ictuated times, with the short ones preceding each as anacrusis ; if now we retrench from the anacrusis that precedes the third arsis one of its times, and prefix it to the second arsis, by preserving its quantity we introduce an amphibrach into the

middle of the line, and by augmenting it one time more, a palimbacchius.

20. Fifthly, *by transposition of part of the numbers*; this is peculiar to those species of polyschematistic verses, termed Glyconeian and Pherecratean, and such as are derived from them. We may select for illustration of this a dimeter choriambic, consisting of a choriambus and an iambic dipodia; the concluding number of this being prefixed to the choriambus produces the ordinary form of the glyconic, or a verse consisting of iambus, choriambus, iambus, admitting also the variety of the trochee in the first seat. A farther transposition, namely, of the concluding iambus, produces a line composed of a ditrochee and a choriambus, which admits of a similar variety, viz.: the iambus in the first seat; the second preserves the trochee invariable on account of the choriambus that comes after. Thus,

$$\begin{array}{c} \acute{v}v-|v\acute{v}\acute{v} \\ \dots|-\acute{v}v-|v- \\ \dots|-\acute{v}|-\acute{v}v- \end{array}$$

Both these metres are classed by Dr. Maltby under the head of antispastic, the glyconeian being acatalectic.

21. A *verse* is a number composed of one or more orders. Grammarians have assigned the limits within which the extent of each should be comprised, viz.: three and six syzygies. Parts of verses, if they consist of entire syzygies, are called κῶλα, if not of entire syzygies, κόμματα. The numbers of every verse are continuous: the continuity of the language, therefore, ought not to be broken by an allowable hiatus, or by admission of a doubtful syllable into an undue place.

22. *Asymartete* verses are those whose parts are conjoined at the pleasure of the poet, the continuity of the words being

sometimes preserved, sometimes neglected, the hiatus and doubtful syllable being admitted. This definition differs from that of Heath, who, although he had defined asynartetes to be verses consisting of two or more shorter ones, so joined together as to form one, denied the license of the adiaiphorous syllable to any excepting the closing member—thus subjecting them to the same law with other species of verse, in which a perfect continuity of number is found.

23. Hermann advances two other objections to the metrical nomenclature of the grammarians. The first respects the verses called *polyschematisti*, which he defines to be such as admit of various forms by a transposition of a part of their numbers, (sec. 20). The grammarians applied the term to such also as allowed of a change in number, but fell into the error of a too exclusive regard to the system of syzygies, which they had themselves originated, a consequence of which was, that they frequently referred verses of the most discordant character to some one genus variously modified by the license of the poets.

24. The second objection concerns the *μέτρα κατ' ἀντιπάθειαν μικτά*. This denomination he conceives to have been frequently misapplied, in consequence also of too exclusive a consideration of the syzygies; since, if number be taken into account, it frequently happens, that verses which are usually ranked under this class present no antipathia whatever. The rule in such cases is, to resolve the verses into their orders, not into their syzygies, and to denominate them from the result. An example or two will place this in a clearer light. The species of metre termed the Epionicum a majore, or Alcaicum hendecasyllabum, is regarded by Dr. Maltby and others as *μικτόν κατ' ἀντιπάθειαν*, from its containing a diiambus connected with a choriambus; but

Hermann proposes a resolution into two orders, in the first of which the commencing syllable is the anacrusis to a trochaic number, while the second is dactylic. This, as is manifest, restores the rhythm. Another example is the Sapphic, or Epichoriambicum hendecasyllabum. This Hephæstion terminates with a foot of three syllables, which by adiphoria may be either a bacchius or an amphibrachys, the rhythm of which is plainly repugnant to the choriambus that forms the intermediate measure. Hermann, however, separates it into two periodical orders, the first of which is a trochaic syzygy, with the fourth syllable doubtful, and the second a dactylic. The parity of number is in this way clearly restored, and coincides with that which results from the ordinary scansion of the sapphic. This measure is also classed by Dr. Maltby under the head of those *κατ' ἀντιπάθειαν*, and is resolved by him in the same way with Hephæstion, with this difference alone, that he admits the long syllable at the close of the first syzygy, or in other words, the variety of the second epitrite. This latter is the one invariably preferred by Horace; but Catullus allows himself in these instances the license of a ditrochee, as also of a neglect of the penthemimeral cæsura, which Horace is very strict in observing. Catullus, indeed, appears to have conformed more scrupulously than Horace to the Greek models in this description of metre. In composing verses in this metre, we should never introduce a division of a word between two of the hendecasyllabic verses, however this may appear allowable from it so frequently taking place between the third and the penthemimer choriambic, (or adonic), that follows. That it does so may be accounted for by the closeness of the connexion that subsists between them. Again, the penthemimeral cæsura requires not to be observed with



great strictness, nor the termination of the first syzygy with a long syllable. Those who model their verses according to the Horatian measure, confine themselves within unnecessarily narrow limits.

25. The *epiploke* is a metrical artifice which consists in an iteration of the same feet, and such as by alternately adding and subtracting part thereof exhibit the same numbers. Of this grammarians have specified three principal sorts. The first consisted of a series of iambs, and was made to assume the trochaic measure by the addition of a long syllable to, or its subduction from, the beginning: this was called the *epiploke* *τρίσημος δυαδική*. The second, or *τετράσημος δυαδική*, was the name given to a combination of dactyls, to the commencement of which if two times be added, or from it two subtracted, the number becomes anapestic. The denomination *δυαδική* arose from the circumstance of two kinds of numbers resulting from this change; but supposing a number to be given presenting a combination of trochees and iambs alternately, we may form by the continual subduction and addition of a syllable the following numbers: ionic a minore, antispastic, and ionic a majore, which give us, in conjunction with the original measure, four species. The combination is from this circumstance called *ἑξάσημος τετραδική*. Hermann extends this doctrine of the *epiploke* to pæonic and cretic verses, contrary to the opinion of the Scholiast on Hephæstion, and illustrates his position by its application to two dimeters, one composed of pæons *primi generis*, and the other of cretics: the measures that result are pæons *quarti generis*, and bacchii.

26. *Catalexis* signifies the detraction of one or more times from the end of a verse. The manner in which verses end is termed *ἀπόθεσις*. With relation to this, lines are

denominated acatalectic, catalectic, brachycatalectic, and hypercatalectic. The meaning of these terms has been given; it may be remarked, however, that the first two and the last are applied to verses whether scanned by dipodiæ or otherwise, while the third implies a resolution of the verse into dipodiæ. It has been mentioned that, in dactyls, verses may be catalectic and hypercatalectic εἰς συλλαβὴν, or εἰς δισύλλαβον, according as the truncated foot is deficient by two times or one, or according as the verse is redundant by one or two syllables. In pæonic verses, however, we may have a catalexis on a trisyllable, as also an hypercatalexis. These, however, were not recognised by the old metrical writers, who reckoned a verse of the pæonic kind, which was catalectic on a trisyllable, as hypercatalectic, with the last foot an amphimacer.

27. A *system* is a collection of verses joined in an uninterrupted succession, which is governed by the same rules as those by which orders are assembled into a verse.

28. Since music\* admits not only more than two measures, but a greater variation of numbers than the metrical art, which regards the recitation only of verses, the numbers of verses must unavoidably be changed by singing. And the evidences of the changes so effected, are, on account of the want of testimonies of writers on the point, collected from the conformation itself of metres, which present certain difficulties otherwise inexplicable. Hitherto a threefold conjunction of musical with metrical numbers has been discovered, viz. : *by measure greater than metrical, by pause, by paracataloge.*

\* The musicians every now and then accelerated or retarded the measure of times; which proceeding was called ἀγωγή: whence the same foot was in one place much shorter, in another much slower.

29. A *measure greater than metrical* is exhibited in the feet called *orthius* and *semantus trochee*; both of which consisted of two long syllables, the one of four, the other of eight times; the shorter part being the first in the *orthius*, and the last in the *semantus trochee*; hence, the latter, as its name indicates, resembles a trochee, the former an iambus.

30. A *pause* is sometimes made in the middle of a musical rhythm; and this, since it causes the admission both of an hiatus and of a doubtful syllable, requires that the verse should end in the same place.

31. *Paracataloge* is a relaxation of rhythm approaching to the loose numbers of common conversation; this by modern musicians is called *recitative*. It is perceived in two particulars; in the remission of celerity in the end of certain numbers, as dochmiac and glyconeian, whence these receive a spondee in the place of the concluding iambus: and next in the resolution of the whole rhythm; which is effected by the adjection of several short syllables to certain numbers, as to dochmiac numbers.

32. Language of itself has numbers or rhythm; because without rhythm neither could syllables be joined in words, nor words be joined in sentences, and distinguished one from another; its indication in the former being accent, and in the latter, intension or remission of the voice: wherefore, language included in verses is so to be regulated, that its rhythm may agree with that of the verses, and that the one may not destroy the other. The three instruments by which this is effected are *cæsura*, *the doubtful syllable*, and *prosody*.

33. *Cæsura*, or *incisure*, called by the Greeks *τομή*, is that place in a verse in which some order is ended. Properly,

therefore, a verse has just so many cæsuras as it has orders, except that the end of the last order, which is at the same time the end of the whole verse, cannot, it is evident, be called a cæsura. A verse being expressed in words, the cæsura signifies the end of a rhythm in the words, coinciding with the end of a metrical order; and usually it is not the termination of any one metrical order that is understood by the term, but the termination, by the end of a sentence or word, of some one order whereof the end deserves particular notice. Now, if even in the middle of a verse the rhythm of the words ought to end together with the metrical rhythm, it is evident, that the observation of the same rule is still more requisite at the conclusion of a whole verse; it is fit, therefore, that a verse should end in a whole word.

34. In addition to this there is yet another way of marking the cæsura, viz. : by the termination of a sentence or clause : this results from pronunciation marking not only single words, but also assemblages of connected words; thus in the line,

πόντῳ μὲν τὰ πρῶτα κορύσσεται, αὐτὰρ ἔπειτα, Hom.

the place of the cæsura is marked by the pause which takes place after the verb.

35. Hermann regards the elision of a syllable as interfering neither in Greek nor Latin verse with the cæsura, and for this reason, that the word should be looked upon as terminating with the syllable that precedes the elided one. He, also, regards the species denominated by Porson *quasi-cæsura*, as a cæsura in the strictest sense, and this in consequence of the pause which will be found invariably to take place in the cases to which Porson limits it: but he excludes this elision from the end of the verse, unless in cases when the sense of the passage sanctions an intimate connexion of it

with the following, that is, unless there is an approach to the law of anapaestic verse termed *συνάφεια*. He also applies the principle of the pause to the verse (1402) of the *Philoctetes*, viz. :

Εἰ δοκεῖ στείχωμεν. ὦ γυναιῖον εἰρηκῶς ἔπος :

which Porson regarded as the only violation of his canon, "that in the trochaic senarius obtained by taking away a cretic from the beginning of a catalectic tetrameter trochaic, the penthemimeral cæsura is always observed." Hermann, however, denies that it is a violation of this canon, as it is distributed between two speakers, and has the law of its orders, or in other words, its cæsural construction, modified by the full pause that separates the numbers of the second dipodia.

36. The species of cæsura enumerated by Hermann are the *necessary*, *unnecessary*, *mutable*, *immutable*, and *adscititious*.

37. A *necessary* cæsura is one which requires a pause so considerable, that it cannot be neglected without sacrifice of the whole rhythm: when this cæsura happens to be neglected, at least care is taken that there may be some excuse for it in a compound word. An *unnecessary* cæsura is one which may be neglected without subversion of the metrical rhythm. The necessary cæsura may be illustrated by reference to the elegiac pentameter, in which, if the stop be made either before or after the cæsural syllable, the remaining portion of the verse will present an anapaestic number, one irreconcilable with the preceding part.

38. The cæsura is *immutable*, when the orders into which it resolves the verse cannot be disposed in any way but one; and *mutable*, when they may be marked out in more ways than one. In the sapphic verse, *ποικιλῶρον', ἀθάναρ'*

Ἄφροδίτα, the elisions mark the orders: these, as is manifest, cannot be other than they are, and therefore is its cæsura termed immutable. The cæsura is also immutable in the elegiac pentameter. But when any species of verse is proposed which admits of several dispositions as to order, such as the heroic hexameter, or the iambic trimeter, the cæsura therein is termed mutable; thus we may terminate the first of the three orders into which the senary may be resolved, in the fourth and eighth half-feet, or in the fifth and ninth, or in the fourth and ninth, or, lastly, in the fifth and eighth. It is clear, that in the first of these instances, the metrical scansion, and that relative to number, coincide; in the second we have an instance of two cæsurae, the penthemimeral and the ennemimeral; in the third, the last of these alone occurs; in the fourth, the penthemimeral.

39. An *adscititious* cæsura is one which introduces a new rhythm, but one reconcileable with the proper rhythm of the verse; as in heroic verse, when the last syllable, which is in thesis, is, by a monosyllable endued with a certain force or emphasis, changed into arsis: as,

γαῖαν ὁμοῦ καὶ πόντον ὀρώρει δ' οὐρανόθεν νόξ. Hom.

*Sternitur, exanimisque tremens procumbit humi bos.* Virg.

*Parturiunt montes, nascetur ridiculus mus.* Hor.

Another kind of *adscititious* cæsura is that, by which a section or division being made, either a little before the close of a verse, or a little after the beginning of a following verse, the remaining part of the first verse in the one case is made continuous with the following verse, and the initial part of the following verse, in the other case, with the foregoing verse; as may be seen in CEd. R. 29, and CEd. Col. 1164.

40. The second instrument by which the rhythm of the

words is adapted to the rhythm of the verse, is the *syllable of doubtful quantity*. A *doubtful syllable*, ἀδιάφορος, is one whose measure may be either long or short indifferently: it is evident, however, that since with respect to numbers no measure is doubtful, this whole doctrine has reference to the words, of which at one time some long syllable is reckoned short, at another some short syllable long; these syllables had, therefore, a two fold quantity, absolute and relative, the last of which was determined by the number of the verse, and was wholly independent of the first. This substitution of short syllables for long, or conversely, can be effected in those places only of the numbers, in which faultiness of measure may easily escape unobserved: such places are two; first, *the anacrusis consisting of one short syllable*; in which the irregularity offends not for three reasons: it is preceded by nothing with which it may be compared, and thus in the absence of a rule, or criterion, we are not offended at the substitution of a long for a short syllable; it consists not of a multiplicity of parts, whereof one might serve to define and regulate the other; and, it is immediately succeeded by the arsis, which, by reason of the ictus, is wholly dissimilar in its effects and properties: second, *the last syllable of orders*, whether it be arsis or thesis; which being followed by nothing that can determine its length, we are not offended if a long one is put for a short, or a short for a long, since it is absolutely necessary that there should be a pause at the end. These principles serve to explain the ambiguity of quantity (ἀδιαφορία) in iambic verses, Doric epitrites, and the parts of asynartetes. The commencing syllable in the first of these is the anacrusis to the arsis which follows, the fifth syllable may be the termination of an order, and so also may the ninth: in these places, there-

fore, a long syllable is admissible, although the law of the number requires a short; and this, in the instance of the senary, is the common rule with respect to the admission of the spondee into the uneven seats. The irregularity to which Hermann adverts in the case of Doric epitrites, (a species of verse in which these feet occurred in connection with dactylic numbers, and so called because adapted to the Doric mode), consists in the admission of a syllable of short quantity into the end of the order, followed by a different number, and which, by the regular constitution of the foot, should be long: this syllable is, as is manifest, in thesis; but the same rule applies to the last syllable of every verse, whether it be in arsis or in thesis, provided the number terminates with the verse. It extends also to the parts of asynartetes, because these are composed of numbers which succeed each other in no regular series.

41. With regard to the last syllable of orders, the following rules are to be observed; first, the doubtful syllable finds no place in the midst of a periodic order, even though it may terminate one of the minor orders of which the periodic order is composed, in consequence of its proceeding in one continued number, and depending on one arsis alone, viz., the first: but at the conclusion of it, the pause which takes place renders an ambiguity of measure more readily admissible, as nothing occurs there to define it with accuracy. This is illustrated in the cases of final iambic and trochaic dipodiae, ithyphallic, and eupolidean verses. The last syllables in the first of these are doubtful, but not so those which occur in the middle of the order. The ithyphallic, which consists of three trochees following each other in continued periodic order, and is not in consequence resolvable into dipodiae, has, for this reason, its sixth, not its fourth,



syllable doubtful; and on the contrary, the eupolidean, which exhibits orders composed of single trochees, admits this ambiguity of measure into the last syllables of these feet severally.

42. The second rule with regard to these extreme syllables is, that certain doubtful syllables are found only at the end of a verse; and the final syllable of a verse, which is at the same time the final one of a word, is doubtful on all accounts, both the metrical and the verbal numbers ending in it: some are found in the middle of a verse also, and these either in the end only of a word, or in the middle also. In the middle of a verse, and the middle of a word, the anacrusis, or last thesis of trochaic numbers, and the last thesis of numbers consisting of Doric epitrites are doubtful. The arsis of dactylic orders, and the spondiac thesis of the fourth foot in heroic verse, admit the doubtful syllable in the middle of a verse, but only in the end of a word;

as, ἐκπέρσαι Πριάμοιο πόλιν, εὖ δ' οἰκαδ' ἰκέσθαι.

αἰδοῖός τέ μοι ἔσσι, φίλε ἔκνρῆ, δεινός τε.

and, τῆ δ' ἐπὶ μὲν Γοργῶ βλοσυρῶπις ἐστεφάνωτο. Hom. The arsis of dactylic orders does so both by virtue of its own force, and on account of the conclusion of the numbers which are in the word itself; the thesis, on account of the very strong cæsura in that place; both the metrical numbers, and those of the word, ending together. In trochaic numbers the arsis does not admit the doubtful syllable, both because it is weaker, and because these numbers, which admit of many resolutions, would be embarrassed by it. Homer has seldom allowed even the spondiac thesis to be doubtful in the middle of words.

43. A doubtful syllable, which by the law of the numbers is to be reckoned short, cannot be resolved into two short

syllables ; because, when it is long, by the law of the numbers it is not long, but is to be reckoned short : for it is preposterous that a long syllable, which does not pass for a long one, should be equal to two short syllables.

44. *Prosody* has been defined “*Lex et ratio acuendi, vel deprimendi, aut circumflectendi syllabas,*” and in this relation to accent it has been received by the ancient writers on the subject ; thus Quintilian speaks of *accentus* as corresponding to the Greek *προσῳδία*. The view which Hermann takes of it is less limited, since, regarding it as the third instrument by which the numbers of language are adapted to metrical numbers, he comprises under the denomination all the artifices by which it effects this adaptation : they are, *the convenience of the metre, accentuation of words, intension of the voice, and punctuation.*

45. *The convenience of the metre* lies in *elongation and correption* of syllables on account of the metre, *hiatus, elision, crasis, and synizesis.*

46. Among the Greeks *elongation* on account of the metre is much more frequent than *correption*. It is most used in heroic verse, and chiefly in words abounding with short syllables, which cannot otherwise be adapted to the metre. For the most part it is only the first syllable of these words that is made long, and that, too, in the metrical arsis, both by the force of the metrical arsis itself, and because the beginning of a word has an arsis of the numbers which are in the word itself. Such are the words *ἐπίτονος, ἀπονέεσθαι, ἀθάνατος*, which last word has thence acquired among the Attics a regular and legitimate elongation of the first syllable. So in compound words, too, not any syllable, but either the first of a posterior word, as in *ἐξαπονέεσθαι*, or the last of an anterior one, is made long in a metrical

arsis, the conclusion of the numbers which are in the word, and the force of the metrical arsis, assisting the elongation, as Iliad τ. 35, Odys. κ. 169. Although in these examples, perhaps the digamma, or the duplication of the liquid letter, much in use among epic poets, contributed somewhat to the facility of the elongation.

We have seen that Dunbar extends this doctrine of the arsis, not confining it to first syllables of words, or to compound words, but extending it to the dactylic ictuations wherever they may be found.

This production of syllables “ob commoditatem metri,” Hermann extends to the tragic metres, limiting it, however, to proper names. He arranges the elongations which are due to the force of the consonants under four heads, viz.: the doubling of liquids; the cases in which a mute is followed by a liquid; those in which a consonant is inserted for the purpose of sustaining the short vowel; and those in which the sustaining power is exerted by the letter ρ. The first two were practised by the older epic poets, and from them the second passed to the writers of iambs: the third accounts for such forms as *νώνυμος*, *ἀπάλαμνος*, &c.: the fourth has been given by Dawes as his third canon. Dawes grounded this canon on the facility with which the letter ρ admitted of the pronunciation of the digamma before it: this accompaniment he conceives to have invariably taken place in certain words, and to have originated the long quantity in the preceding short vowel, which metrical writers usually explain by the doubling the ρ; thus *frango* is derived from *ῥήσσω*, &c.

47. *Corrections* are, for the most part, owing to necessity, both in proper names which could not otherwise enter the metre, as *Ἀθήναθεν*, or in a syllable preceding a proper

name, as οἱ δὲ Ζάκυνθον, and in other necessary words, as before σκέπαρον, or they are made by the extrusion of a letter, as in τύπανον, or by some peculiarity of dialect, as in the word ἐσλός in the Doric, or lastly, before two consonants also less favorable to correption, as before βλ, γλ, μν.

48. Two kinds of recitation were used by the Latins; the one guided chiefly by the accents of words, and the ordinary pronunciation, which kind was employed by the ancient actors; the other formed upon the Greek model, having been introduced first by Ennius into epic poetry, afterwards in the Augustan age into almost every sort of poetry. The former theatrical recitation abounds with correptions, and pays no regard to position, whence *ille, atque, juventutis*, and a great many other words are pronounced with vowels shortened before two consonants. They even shorten long vowels, when the last is elided, as, *cōncede huc, sécede huc*.

49. The concurrence of vowels or diphthongs, one of which ends, and the other begins, two consecutive words, each retaining its proper force in pronunciation, is termed *hiatus*. The laws which regulate the use of the hiatus, are, according to Hermann, the following:

1. The lyric poets, whenever they introduced it into trochaic numbers, caused it in most instances to fall upon the arsis, and on a long syllable. When they admitted it in the thesis, they placed it at the end of a number, in order that the least possible violation of the rhythm should take place; this was effected by means of the pause. 2. The writers of iambs (such as Archilochus) admitted it but seldom, and when they did, caused it to fall upon the arsis. In the trochaic thesis, it was requisite, in order to its admission, that the vowel on which it fell should be incapable of

elision. 3. The tragic writers observed the first of these laws, but selected for the purpose vowels of sufficient length, and diphthongs; and in particular cases, such as resolutions of the trochaic numbers, used it in a short syllable *in thesis*, the reason of which is stated by Hermann to be the approximation of those numbers to the dactylic. 4. In dactylic and anapæstic metres, and in the melic parts of their dramas more particularly, the tragic poets admitted the hiatus on a long vowel or diphthong when shortened. This license Hermann extends to cases of production in arsis, and it occurs in the anapæstic, more especially if there be a change of person. This is an extension of Porson's rule, "Sicubi hiatus tragici relinquunt, tum vocalem vel diphthongum necessario corripiunt."

50. The tragic writers never use  $\tau\acute{\iota}$ , or  $\upsilon\tau\iota$ , before words beginning with a vowel or diphthong; nor do they use  $\pi\epsilon\rho\grave{\iota}$  in trimeter iambic or trochaic verses, or in legitimate anapæstic systems, before a vowel, whether in the same or in different words. In the melic systems they admit it, in some few instances, in composition with an adjective or an adverb, but never with a verb or a substantive; and should a case at any time occur, in which it was necessary to use  $\pi\epsilon\rho\grave{\iota}$  in connexion with a pure word, they guarded against the hiatus, by interposing one or more words between the compounds, by tmesis. This canon does not extend to the comic writers, or to the satyric dramas.

51. On the subject of *elision* the following rules are laid down:

1. The terminating  $\iota$  of the dative singular and plural of the third declension is never elided by the Attics, though other poets have departed from their practice. 2. The  $\iota$  of  $\pi\epsilon\rho\grave{\iota}$  is never elided, excepting by the Æolic, or the Æolo-

Doric writers. 3. Elision never takes place in the terminating vowel *o* of the Ionic and Doric forms of the genitive singular, in the first and second declensions respectively. 4. As regards diphthongs, the tragic writers used occasionally either synizesis, or elision, in case of a long vowel or a diphthong following, with which a convenient synizesis might be formed. In the particular instance of *οἴμοι*, the diphthong is elided only in case of *ω* following. Erfurdt maintains that the tragic writers never admitted of the elision of diphthongs; in the case of the comic writers, the diphthong *ai*, when short, is elided in the first and third persons of verbs, and in the infinitive moods. The epic writers follow the same rule, but in the latter case more rarely. The lyric poets follow their example. The later tragedy objects not to the elision of *ai*. With respect to diphthongs in general it may be stated, that the Attic poets never tolerated their elision before a short vowel.

52. *Crasis* is that particular species of contraction that takes place when a word ending with a diphthong, or a vowel, coalesces with the following one that begins in a similar manner, as, *κᾶτα* for *καὶ εἶτα*. Properly speaking, there are three distinct operations to be considered in effecting such unions, viz. : *crasis*, *thlipsis*, and *synæresis*, all of which may be exemplified from the example given. The *crasis* forms of the two vowels, *a* and *ε*, one, viz. *a*. The *thlipsis* excludes the *ι* of *καὶ*; and the *synæresis* forms the improper diphthong with *a* and the second *ι*, viz. of *εἶτα*. *Crasis* is used by Attic writers more than any others, but only in associations of certain words; for a *crasis* is made by those or nearly those words only, which coalesce in the sense also, as one notion or idea. Whence the most frequent *crasis* is in the article and noun, as, *ἄνῆρ, ὄνμοι, τοῦργον*;

also in some particles, as τᾶν, τᾶρα, for τοῖ ᾶν, τοῖ ᾶρα. It is more unusual in a pronoun and verb, as, ᾶ"χω, for ᾶ ἔχω. It is found also in a verb and pronoun, as, γενησομάγῳ, for γενήσομαι ἐγῶ, which, although it occurs in Iphig. Aul. 1406. is properly a form peculiar to comedians, who contract the first person of the future, of the passive termination, with other nouns also, as περιψομάπελθοντα. Further it is to be understood in general, that the long vowels α, η, ω, easily dissolve in crasis with a short initial one, which is almost only ε; as does the diphthong ου, which appears to be nothing but a succedaneum for a vowel which wanted a proper character among the Greeks. But the same contraction is not made in those also which are properly diphthongs, except in those futures, as, γενησομάγῳ. But καὶ makes a crasis with all vowels and diphthongs; seldomer, however, with ι. And Porson has observed, that it is not united by crasis with ἀεὶ, or with εὔ, except in compound words.

53. *Synizesis* or *synecphonesis* consists in the pronunciation of two vowels together, but not so as to unite them in a diphthong; it thus differs from crasis in its effecting unions of syllables without contraction, as δεινδρέω, which in Homer becomes a word of two syllables. Porson denied the existence of this figure in any case excepting that of the vowel ε, and even then, its generality. Hermann labours to prove, that its operation extends to other vowels besides ε, though he acknowledges that it occurs most frequently in that letter, in consequence of the rapidity with which it is pronounced. He asserts that the synecphonesis of ἦ οὔ, μὴ οὔ, μὴ ὤραισιν, μὴ εἰδέναι, and ἐπεὶ οὔ, is usual and established among the Attics. He also asserts from Æschylus the synizesis of α and ι; from Homer that of υ with ε, ο, and ω; from Sopho-

cles that of *v* with *oi* ; from Æschylus, Sophocles, and Euripides, that of *i* with *a*, as also with other vowels, when it terminates the dative singular of the third declension.

54. *Accent* is defined to be *the arsis of the number which is peculiar to words themselves*, and since a syllable may be produced if placed in *ictu*, that is, in a mutable arsis, the production may certainly also take place in that which is subject to no change. The seat of this production varies, therefore, according to that of the accent, viz.: from the last syllable to the antepenultimate. In final syllables the production takes place as in *cæsuræ*, at least with but few exceptions, as, Il. ε, 358. In penults, if the last syllable be long, the accentuated one is in *thesis*, as in Il. ι, 73 ; but if short, the production is as frequently to be attributed to the power of the *ictus*, the *digamma*, or the duplication of the consonant, as to the accent. In antepenults, if the penult be short, the syllable is placed in *ictu*, and if long, it becomes *thetic*, and in most instances closes an order of the verse. The examples of the correction of syllables brought forward by Hermann, are as follow :

1. Oxytones of three syllables, such as *ἐπειή*, in which the correction takes place in consequence of the closing accent.

2. Such words as *βούλεται*, *ἀγείρωμεν*, for *βούληται*, *ἀγείρωμεν*, in which he conceives it to be due to the accent which goes before.

3. Those words in which the final syllable is shortened in consequence of the word being *paroxytone*, as, *ἔως*, in Il. α, 193.

55. In the commencement of speech, and when we wish to speak with significancy, we are accustomed to raise the voice ; hence in the first arsis of an heroic verse, *the intension of the voice* has sometimes the effect of lengthening a



short syllable ; as in Il. δ, 155. ε, 359. χ, 379. ψ, 2. On a similar principle an elongation is made in proper names of weight or importance : Æsch. S. ad Th. 494. 553.

56. *Punctuation*, as has been observed in chap. 6, sometimes lengthens short final syllables.

57. *Simple metres* are those which proceed in one kind of numbers. And since all numbers are contained either in arsis alone, or have a thesis of times either equal in measure to the arsis, or less, it appears that there are *three* kinds of numbers ; the first of *arsis alone* ; the second of *equal times*, which are pyrrhichiac numbers, tribrachic, proceleusmatic, spondiac, molossic ; the third of *unequal times*, which are trochaic numbers, dactylic, pæonic : which have so much variety and sweetness, that they are of all numbers the most in use.

58. *Bare arsis* is seldom employed ; and indeed a metre composed of nothing but arsis, would be inelegant and harsh. Yet something of the kind is found in a *base*. So we call a rhythm composed of a double arsis, which is used in the commencement of certain numbers beginning with an arsis, as some dactylic, choriambic, and logæedic numbers. It may thus be explained why the base is always found before an arsis, and never before an anacrusis. Those who take a standing leap, with their feet joined, to clear a rope, first jump twice for the purpose of collecting their force, and then make the main leap : the base resembles those two preparatory jumps ; the arsis, the main leap. Now let a person, after so jumping twice, step with one foot to take a spring, and then endeavour to make the main leap by the impulse of the other foot against the ground : he will immediately perceive, that by the step so made to take a spring, (which step represents the anacrusis) he has lost all

the force before gained by the double jump, and thus has frustrated the design of it.

That a base consists of a double arsis is known from this circumstance, that both syllables have an uncertain measure; for if only one of the two had an arsis, there ought, according to the law of numbers, to be a certain relative proportion of measures: but if both are in arsis, they are both legitimately doubtful, because each of the two is at once the beginning and the end of the numbers; whence all disyllabic feet are admitted indiscriminately; viz.:  $\acute{\cup}\acute{\cup}$ ;  $\acute{\acute{\cup}}$ ;  $\acute{\acute{\cup}}$ ;  $\acute{\acute{\cup}}$ ; at least by the Æolic lyric poets, as Sappho, &c. But the lyric poetry of the Dorians, which tragedy and comedy follow, excluded the pyrrhic; as *they*, therefore, chose to have the one or the other arsis necessarily long, this long arsis might consentaneously be resolved into two short; hence there is place also for an anapæst, a dactyl, and a tribrach, though these feet are seldom used.

59. Numbers occur, though rarely, composed of *only short*, or *only long times*; chiefly of short. But such numbers, at least most of them, appear to have arisen from resolutions or contractions of numbers having unequal times; so that no certain forms of them can be constituted, which are not identical with such as are comprehended in numbers of unequal times. In these numbers a suitable pronounciation must be attended to; from which it is for the most part easily collected, whether they belong to trochees, or iambics, or anapæsts, or dochmiacs, in which kind the resolution of all long syllables is extremely common. Spondiac numbers commonly belong to anapæsts; the molossic are not used, although mentioned by Marius Victorinus.

60. Numbers of *unequal times* are trochaic, dactylic, and pæonic. Of each there are *five* species, viz.:

## Trochaic numbers.

		' - - -	Trochaic.
∪		' - -	Iambic.
		' - -	Cretic.
∪		' - -	Antispastic.
∪		' - -	Bacchiac.

## Dactylic numbers.

		' - - - -	Dactylic.
∪ ∪		' - - -	Anapæstic.
		' - - -	Choriambic.
		' - - -	Ionic a majore.
∪ ∪		' - -	Ionic a minore.

## Pæonic numbers.

		' - - - - -	First pæons.
∪ ∪ ∪		' - - - -	Fourth pæons.
		' - - - -	Strophi.
∪ ∪ ∪		' - -	Dasii.
-		' - - - -	Symplecti.

61. Metres which are not *simple* are divided into *mixed* and *compound*. The *mixed* are those which consist of different numbers blended and mingled together; the *compound*, those in which several numbers are joined in such a manner that one follows another separately. *Mixture* is twofold. 1. Several numbers or rhythms change their turns, so that one is put for another; of which, although each is of itself simple, yet the numbers formed of both, because they are neither the one nor the other, but a sort of changeable numbers, comprehending both, cannot be ranked either with the simple or the compound. These are the *polyschematisti* or *anomalous*. 2. The other mode of mixture is, when different numbers cohere in one order, which numbers, if the stronger precede the weaker, are called *diminished*; if the weaker precede the stronger, *concrete*. *Composition* also is

two-fold ; for it is effected either by *coherence*, called by the Greeks *συνάφεια*, which allows of nothing in the commissure of two parts which may break the continuity of language ; or *without any bond of connexion*, in which case the verses are *asynartete*, wherein language may be either continued or interrupted.

These various species have been already considered.

62. It may, however, be well to give more fully Hermann's reasons for considering trochaic and iambic verse to be identical.

1. The variety which is admitted into trochaic verse, viz. of spondees in the even places, and into iambic, of the same feet in the odd, may be accounted for on the same principle, whether the iambic verse be resolved into iambic dipodiæ, or, by considering the first syllable an anacrusis, into trochaic. For it has been already laid down as a principle, that, in a periodic order, only the monosyllable anacrusis and the end of the order can admit of the doubtful syllable. But on comparing these orders in the trochaic trimeter and the iambic, each being resolved into their own dipodiæ, it will appear that the end of each order in the former will occupy the same place with an anacrusis in the latter ; and on comparing a trochaic similarly resolved, with an iambic divided into trochaic orders, the termination of the orders will be found to be coincident, and consequently so will the places of the adiaphorous syllables. The reasoning here, therefore, amounts to this, that the variety in the measure can be satisfactorily accounted for on a common, or an analogous principle, supposing the two numbers, iambic and trochaic, to be essentially the same.

2. The next argument in confirmation of this doctrine is founded on an objection which is brought against it, viz. :

that the characteristics of the numbers differ from each other—that a greater latitude is allowed in the iambic than in the trochaic measure. In order to meet this, Hermann adduces the fact, that the trimeters of the comic writers have less restrictions imposed upon them than those of the tragic; and this he ascribes to the latter being most generally resolved into orders that exhibit a more completely developed trochaic number than the former, the orders of which most usually correspond with the dipodiæ. Now it was necessary to preserve a greater degree of equality in the trochaic measure for the three following reasons: there is a recurrence of the same order in each dipodia; there is no anacrusis to enhance the force of the number; and, the orders terminate *in thesi*, which is less marked than when the arsis defines the terminating point, as is the case in iambic verse. But in the latter, not only are there present both an anacrusis to mark the commencement of the order, and an arsis to mark its termination, but the trochaic number is only once exhibited in each order. The greater license, therefore, in iambic verse is to be explained, not by any intrinsic difference existing between the numbers, but by the presence of conditions which are referrible to the measure alone, and the less frequent iteration of the number which was subjected to the greatest restrictions.

This argument he regards as acquiring force from the circumstance, that certain licenses, which should be admitted into iambic verse according to the principles of the metrical writers, are not allowable in consequence of their repugnance to the trochaic number; and on the other hand, some which suit this latter are introduced into the former, though at variance with those principles. In proof of this he adduces the anapæst, and the proceleusmatic. The

former has been admitted into the first seat of the senary by the tragic writers, and this license the comic have extended to all seats but the last. Now, according to the system of scansion by feet it will appear, that the anapæst may succeed either the dactyl or the tribrach in a trimeter, which is contrary to the canon laid down by Dawes ; but by scanning the verse trochaically it will be at once perceived, that the conjunction here mentioned, and which might be allowed according to the principles of the grammatical writers, would involve the substitution of a proceleusmatic ictuated on the first syllable for a trochee, which never can be done.

Another principle of the grammarians was, that the proceleusmatic could not be substituted for the iambus. But here again let us have recourse to the trochaic scansion, and place the ictus on the third syllable of the proceleusmatic foot : we effect in this way a substitution of a tribrach ictuated on its first syllable for a trochee, which is quite legitimate, and in accordance with the practice of the Latin poets, with whom the introduction of the proceleusmatic for the iambus was very frequent.

These are the chief reasons assigned by Hermann in proof of the number of the iambic verse being trochaic, and which he owns his having adopted from Bentley. It may be remarked, that Porson seems to proceed in a similar way, forming the trimeter from the trochaic tetrameter, by subtracting the cretic foot or pæon from its commencement : but this is merely for the convenience it offered of stating certain laws of this species of trochaic metre, with reference to those which he had established before with respect to the senary.

## SECTION II.

PORSON'S PREFACE TO THE HECUBA, AND SUPPLEMENT, WITH  
HERMANN'S OBSERVATIONS THEREON.

1. PORSON'S preface to the Hecuba, and the supplement which was published some years after the preface, may be said to have marked an era in Greek criticism, by the satisfactory elucidation they afforded of certain points relating to *grammar* and *versification*, which were before involved in much uncertainty. The principal opponents of Porson's views were Wakefield and Hermann.

The canons which Porson lays down relating to *grammar* and *orthography* are the following :

(1.) The subscribed iota is to be rejected in all the cases in which *καὶ* forms a crasis with words beginning with a vowel, and retained only in those in which the crasis is formed with words beginning with a diphthong having an iota as its second vowel, as *κᾶτι* for *καὶ ἔτι*, *κᾶτα* for *καὶ εἶτα*.

(2.) The words *αἰεί*, *αἰετός*, *κλαίω*, *καίω*, are to be written with the simple vowel, thus, *αἰί*, *αετός*, &c.; and that vowel is common.

(3.) Brunck's rule respecting the second person of the future indicative of the passive voice, viz. : of terminating it in *ει*, not in *η*, is extended to the second person of the present.

(4.) The augment is never omitted in Attic Greek.

2. With regard to the first canon, he observes, that the more ancient manuscripts, viz. : those written before the

close of the thirteenth century, agree in rejecting the subscribed iota from the above mentioned class of compounds ; and the argument acquires force from this circumstance, that though there were two sects of grammarians, of which the one added it to datives and infinitives, as *μούσηι, δραῖν*, and the other did not, yet both agreed in the omission mentioned in the canon.

3. In defence of the second canon, he cites the instances of *ἰῶμαι, ἰατρόε, λίαν, &c.*, in which the initial vowel is common. He says that Valckenaer is mistaken when he says, that all the places of Euripides, in which the first syllable of *λίαν* is long, admit of easy emendation ; and in proof of this cites a correction of Valckenaer's, which introduces *τε* as the second syllable of a tribrach, whereas, as has been stated, *τε* and *γε* can never stand as the second syllable of a trisyllabic foot, in a senarius, nor as the first syllable of a trisyllabic foot in trochaic metre.

Hermann differs from Porson, and founds his opinion respecting the use of *αῑι* by the Attics, partly on the insufficiency of the passage cited by Pierson from Eustathius to prove the possibility of lengthening the first syllable of *αῑι*, and partly on positive argument. He denies that the quantity of this syllable entered at all into the contemplation of Eustathius, and asserts, that he was concerned with any thing else but proving that the iota was omitted by the Athenians in this, as well as in other words enumerated with it. His positive arguments are as follow : first, it is certain that the Attics used *πω̄* for *ποῑω* : but the tragic writers always produced its first syllable, and as they could not write *πω̄*, they expressed it with the diphthong, viz. : *πὸῑω*. He draws the same inference with respect to *αῑι* from analogy. Secondly, he cites a passage from an etymo-



logus quoted by Koenius on Gregorius, (*de dialectis*), in which express mention is made of the correction of the first syllable of ἀεὶ, and which he maintains would not have found place in the enumeration, had it been possible for it to be doubtful. To this, however, Porson replies in his Supplement, by restoring what he conceives to have been the true reading of the passage in question, viz. ; ἐκτεταμένον. Hermann quotes it συνεσταλμένον.

4. Porson defends the third canon on the ground of analogy, which requires the short vowel in the indicative, and the long in the subjunctive, the penults of the first and third persons being short in the former case, and long in the latter. To the canon itself Hermann advances no objection, but only to the argument by which it is supported. Instead of being *required* by analogy, he looks on it as *not repugnant* thereto; arguing thus: if τύπτῃ, which is derived from τύπτει, be changed into τύπτει, the alteration does not deprive the indicative of a vowel which is peculiar to it: but if τύπτῃ, the derivative of τύπτῃται, underwent the same change, the subjunctive would lose the vowel which analogy requires it should retain. The question, therefore, as it regards the indicative is, what analogy *permits*, not what it *demand*s: the subjunctive, on the contrary, allows of no alternative. Porson replies to this criticism, by merely remarking, that the Attics would certainly prefer the orthography which served for the distinction of moods, when in one of them they had the choice of both.

5. The fourth canon, which respects the non-omission of the augment in Attic Greek, is founded by Porson on the extreme paucity of the examples which occur of its rejection, and the greater number of these, viz. three, being found in the *Bacchæ* of Euripides, the text of which is in a most

corrupt state. In the supplement he afterwards modified his conclusion on this point, making an exception in the instance of *χοῆν*, which was used as well as *ἐχοῆν* on the Attic stage, by both tragic and comic writers. With regard to a few other words which *appear* to drop the augment, it may be said, that they cannot drop that which they never had. Thus, the Attics always say *ἄνωγα*, not *ἦνωγα*, but resume the augment in the pluperfect; similarly, to *καθεζόμενν*, *καθήμηνν*, *καθεῦδον*, the tragic writers do not prefix the augment; the comic prefix or omit indifferently. The Attics sometimes admit a double augment, as in *ἦνεσχόμενν*, *ἄνησχόμενν*, both of which are in use in tragic writers.

Hermann thus replies to Porson on this point. First, it is very improbable that the tragic poets, who borrowed so largely from the ancients, for instance, in the introduction of Doric forms into the choruses, and in certain cases even into the senary, should have refrained from their practice in the case of the augment, the omission of which might prove on occasion a matter of much convenience. Secondly, the rarer the instances are of undoubted omissions of the augment, the more we are bound to ascertain that this has not been done unadvisedly, or without regard to some fixed law or condition. Thirdly, he notices a certain inaccuracy of expression in Porson's announcement of this canon, who, while he holds the non-exclusion of the augment from tragic composition, as demanded by the genius of the Attic dialect, has forgotten that the same argument is not available in the case of the choric parts, which are composed in the Doric. He cites various instances confirmative of this from Sophocles, and Æschylus supplies not a few. As far as regards the senary he partly assents to the opinion of Porson; he holds the possibility of dispensing with it to be

undoubted, but limits it to those cases which could not be introduced into iambic verse accompanied with it, such as are words that exhibit in their augmented form an antispast, or other feet not in unison with that measure. This he confirms by several examples from Æschylus, Sophocles, and Euripides. But wherever the addition of the augment opposed no obstacle to the admission of the word into the verse, he holds it as certain that it was never dispensed with in the senary. A principle of emendation, which Hermann lays down, and applies to the present case, may be remarked; it was suggested by Porson's corrections of two passages, one in the *Hecuba*, (578.) and the other in the *Persæ*, (311.) and is this; as in each dipodia, the first arsis is more vehement in its ictuation, so in the third, it is to be preserved more especially in those words, the sense of which was to be conveyed with distinctness and emphasis to the hearer.

6. In the second and more important part of the preface, Porson investigates the *laws of iambic, trochaic, and anapæstic verse*. The process by which he infers the inadmissibility of an anapæst beyond the first foot has been stated in chap. 6. sect. 2. subsect. 18. He reasons, from an induction of particulars, with the view of establishing the point that this foot was inadmissible into the third seat of the trimeter; this induction is grounded on an examination of seven passages in Æschylus, and four in Sophocles, all appearing to contradict the canon, yet capable of being made consistent with it by easy emendation. These emendations are worth consideration on account of certain grammatical rules laid down by Porson.

The following are the verses, which seem to violate the canon.

- Æsch. Prom. 246. Καὶ μὴν φίλοις ἐλεινὸς εἰσορᾶν ἐγώ.  
 „ Agam. 664. Ἦρεικον· αἱ δὲ κερωτυπούμεναι βία.  
 „ Choëp. 421. Ἦκοψε κομμὸν Ἦρειον, εἴτε Κισσίας.  
 „ „ 654. Εἴπερ φιλόξενός ἐστιν Αἰγίσθου βία.  
 „ Eumen. 896. Πάσης ἀπήμον' οἰζύος· δέχου δὲ σύ.  
 „ Suppl. 800. Πρὸς ὃν νέφη δι' ὕδρηλά γίγνεται χιών.  
 „ In Plut. de Consol. p. 106. Ὅσπερ μέγιστον ἴαμα τῶν  
 πολλῶν κακῶν.  
 Soph. Ajac. 524. Οὐκ ἂν γένοιτό ποθ' οὔτος εὐγενῆς ἀνὴρ.  
 Œd. T. 248. Κακὸν κακῶς νιν ἄμοιρον ἐκτρίψαι βίον.  
 Philoct. 1288. Πῶς εἶπας ; οὐκ ἄρα δεύτερον δολοῦμεθα ;  
 In Hesych. Τὸν ἀντίπλαστον ἔχει νόμον κεκμηκότων.

7. The principle of his correction in the first example is the formation of adjectives in εἰνος from substantives in ος pure, namely, that the Attic writers never admitted ε before the diphthong, even in anapaestic or dactylic measure, where its admission would be very convenient. Thus from δέος is formed δεινός, from κλέος, κλεινός, from ἔλεος, ἐλεινός. These Attic forms have been changed into Ionic by ignorant transcribers, who were acquainted with scarcely any kind of metre but the Homeric. Thus the anapaest is removed from the third place by the substitution of ἐλεινός for ἐλεινός.

8. The principle of his emendation in the second passage is, that compounds of κέρασ do not admit ω, but either κέρασ is retained entire, which is the case before the labials β and φ : or sometimes the last syllable of the old genitive κέρεος is dropped, sometimes the last letter of the old nominative κέρος. The Attics, therefore, use κεράσβολος, κεραικῆς, κεροβάτης : similarly, by the substitution of κερωτυπούμεναι, a tribrach is introduced in place of the anapaest. The same

law of composition holds good in the case of κρέας also, thus we always find κρεοπώλης, not κρεωπώλης, &c. &c.

9. The third passage is corrected either by reading, with Blomfield, Ἔκοψ' Ἄρειον κομμὸν, &c. ; or, which connects the sentence better, Κομμὸν δ' ἔκοψ' Ἄρειον, &c.

10. The fourth passage is corrected by the substitution of φιλοξένη ἴστιν for φιλόξενός ἐστιν. Aldus and Robortellus had edited φιλόξεν' ἐστιν, but incorrectly, inasmuch as when elision occurs between two vowels, of which the former is long, it must fall on the latter, as a long\* vowel cannot be elided. The objection to this correction, viz. : that the Attics generally make adjectives of this kind, (derivatives and compounds, as ἀπόβλεπτος) of the same form in the masculine and feminine, is answered by proofs drawn from Theognis, Pindar, and Athenæus, that the ancients occasionally used the feminine termination.

11. The anapæst is removed from the fifth passage by rejecting the diæresis of οἰζύς, from which word the Attics always rejected it, as also from the two nouns, οἷς, οἰστός, and from the proper names Οἰκλής, Οἰλεύς.

12. With regard to the sixth passage, Porson adopts the reading of Aldus and Robortellus, viz. : νέφη δ' ὑδρηλά. As, however, the particle δὲ occurs in the preceding line, should the repetition of it be objected to, he observes that it is in opposition to what precedes, and has the force of ἀλλά. The meaning is : “ would that my habitation were fixed in

\* Hermann extends this to diphthongs, and thus asserts that οἱ ἐγώ, which frequently commence the trimeter, should be written οἱ γώ. He grounds this extension on the practice of the Attic poets, which was never to shorten diphthongs in iambic verses, nor tolerate hiatus, unless in the instance of a long and ictuated syllable, and even then only in epiphonemata.

the æther, *but* one where the watery clouds are converted into snow!" the chorus of Danaids thus restraining its wish, lest it should seem to aspire to the lot of the Gods. Porson, however, gives another correction, from which the particle is excluded, and which Scholefield adopts, viz.:  
 Πρὸς ὃν χιῶν ὑδρηλὰ γίγνεται νέφη.

13. In the seventh passage, read μέγ' ἔστ' ἴαμα, as Grotius has corrected it; or, "Ὅσπερ μέγιστον φάρμακον πολλῶν κακῶν, as, probably, the word ἴαμα belongs to a later age, and was unknown to the old tragic writers.

14. The eighth verse may be corrected by transposition in several ways:

Οὐκ ἂν ποθ' οὔτος εὐγενῆς γένοιτ' ἀνήρ.

Οὐκ ἂν γένοιτ' ἀνήρ ποθ' οὔτος εὐγενῆς.

Οὐκ ἂν γένοιθ' οὔτος ποτ' εὐγενῆς ἀνήρ.

But a MS. of Suidas in the library of Corpus Christi College, Oxford, removes every difficulty, by reading, with the exception of οὔπω for οὔποτε, a common error, Οὔποτε γένοιτ' ἂν οὔτος εὐγενῆς ἀνήρ. Hermann has produced from the *Codex Augustanus* another reading, viz.: Οὐκ ἂν γένοιτ' ἔθ' οὔτος εὐγενῆς ἀνήρ.

15. The ninth passage may be corrected by expunging, as Burton does, the pronominal enclitic *νιν*, which is not necessary to the sense; Porson, however, considers the pleonasm of *νιν*, so elegant, and so expressive of individuality, that he prefers retaining it, and introducing a tribrach instead of an anapæst, by reading ἄμορον. This pleonasm of *νιν* may be paralleled with that of *ὄγε* in Homer, the addition of which marks a more exact individuality than would have been the case without it; for instance, γ, 409.

16. In the tenth passage, for οὐκ ἄρα read ἄρ' οὐ, or erase the negative particle οὐκ. The former correction he

thinks nearer the truth, though in such interrogative formulæ the tragedians add or omit the negative indifferently, whereas in English it is necessarily retained.

17. The eleventh passage is corrected by reading νόμον  
ἔχει.

18. The license of introducing an anapæstic proper name into any seat of the senary, excepting the last, is converted by Porson into an argument, that they abstained from anapæsts in the third and fifth seats in all cases but that now mentioned ; for if these feet could legitimately be introduced into such places, they should have been distributed so as to avoid the even ones, whereas it is certain that proper names were admitted into all the seats both even and odd. The same conclusion also follows from the practice they observed of distributing the syllables of anapæstic or dactylic proper names over different feet, so as to avoid the obnoxious measures, at least in all cases where no absolute necessity existed for their admission into the verse.

19. Porson's argument for the exclusion of the anapæst from the fifth seat of the senary, as also the exception to his general rule, in the case of proper names, have been stated. His argument is this ; if it be excluded from the third, it must from the fifth, for the fifth does not even admit of a dactyl, to which the third has no antipathy ; therefore *a fortiori*, if the third rejects an anapæst, the fifth must also. Without essentially impugning his *doctrine* on these points, Hermann objects to the conclusiveness of the *argument* ; 1st, because it is founded on a presumed analogy between the anapæst and dactyl, which does not in fact subsist ; 2dly, because the constitution of iambic verse is still more adverse to the introduction of anapæsts into the third than into the fifth seat.

20. Hermann establishes the first of these points, by showing that any argument from the dactyl would prove too much, for the relation subsisting between the dactyl and tribrach in iambic verse is such as to make any conclusion respecting the anapæst from the former lead by necessary inference to a similar one with regard to it from the latter of those feet, which, considering their evident diversity, would be absurd. This relation between the dactyl and tribrach results from the adiaphorous nature of the first syllable of the former, by which it is possible to regard it as short; and is confirmed by the fact that whilst numerous examples occur both of dactyls and tribrachs in the third seat, no instance of the dactyl occurs in the fifth, and extremely few of the tribrach; and all these he easily corrects, confining, however, his corrections to the diverbial parts of the dramas, leaving untouched those trimeters which occur in the choruses, on the principle of their admitting a less restrained metre. This rareness of the occurrence of the tribrach in the fifth place strongly confirms the analogy between it and the dactyl, and more particularly so, as a similar reason can be assigned for their non-admission, which is, that in trimeters which exhibit a resolution of the arsis of the fifth foot, the concluding word is mostly one of four syllables. The rule in such cases generally is, that the last syllable of the preceding word should be short, and with this the introduction of a dactyl would be inconsistent.— This relation between the dactyl and tribrach is additionally confirmed by the consideration that the principle which excludes them from the fifth seat ceases in both instances to exert that power in the third. The voice, in recitation, being more vigorous at the commencement of the verse, admitted a resolution of the long syllable with greater fa-



eility than at the end, where, in consequence of its being weaker, it is much more difficult to augment the rapidity and force of the number. It is indeed a general rule, that, in all kinds of verse, much less license is allowed at the end than at the beginning in the interchange of long and short syllables.

That there is no analogy between the dactyl and anapæst is evident from this, that the dactyl is substituted for the spondee assimilated in time to the iambus, that is, with its first syllable adiphorous, and consequently capable of being accounted short; whereas the anapæst can never be substituted for the spondee, otherwise we should be forced to allow of the essentially long quantity of the first syllable of the spondee, and therefore that it never could be a representative of the corresponding one of the iambus; inasmuch as it could not be adiphorous, and so capable of being reckoned short, and at the same time be resolvable into two short syllables.

His second point, viz., that the constitution of iambic verse is still more adverse to the introduction of anapæsts into the third than into the fifth seat, he proves from the circumstance of the third seat being generally that of the cæsure, and thus an anapæst in that seat would introduce two short syllables into the verse instead of the cæsure, or, to express it in his own language, would close the first order of the trimeter with a resolution of the doubtful syllable.

21. Hermann considers the anapæst as the representative, not of the spondee, but of the base foot itself, or the iambus, with which, though it disagrees in absolute quantity (and thus is essentially repugnant to *tragic* verse, and is, with the exception of some special instances, excluded from it,) it may yet agree in rhythmical, or that which is relative to the

number of the verse ; and thus it is admissible into every seat of the senary but the last, as is proved by the practice of the comic poets, and, in particular instances, by that of the tragic also. Its exclusion from the last seat he attributes to a cause the opposite to what warrants its introduction into the remaining ones, namely, the weakened energy of the number, which would render the admission of any measure not in unison with it disagreeable to the ear, as well as unfit for enunciation. Thus it appears, that in this part of his metrical theory Hermann differs from Porson in three important respects : first, in regarding the anapæst as a substitute for the iambus and not for the spondee ; secondly, in rejecting the analogy of the dactyl, on which analogy Porson's argument is grounded ; thirdly, in esteeming the anapæst as admissible into all seats of the trimeter, excepting the last. Hephæstion also admits the anapæst into the third and fifth places.

22. With regard to the *doctrine itself*, Hermann's opinion is, that the anapæst is injurious "gravitati numerorum," by which he means the proper rhythmical character of the verse, and therefore, whilst there is not any absolute violation of the iambic metre in its admission, its introduction is only to be sanctioned by the necessity of the case, in words the use of which is unavoidable. These are, in the first place, proper names, and in the second, such classes of terms as contribute to the energy of expression, the rejection of which, therefore, would be too great a concession to the more rigid laws of versification. It is allowed, however, that examples of this license, though they occasionally occur, are exceedingly rare, in consequence of the richness of the language, which enabled the poet to select that amongst many synonyms which was best suited to the measure.

23. We have seen that Hermann differs from Porson with respect to the non-omission of the augment: thus he looks upon the initial anapæst, that results from the addition of the augment, as illegitimate, and decides that the augment should give place to the more regular structure of the verse. As he is at issue with Porson on this point, he lays down explicitly his heads of argument, which are, the more graceful march of the verse, the consent of the more ancient copies, the superior effect it imparts to the enunciation, and more especially, a comparison of those passages, in which, from synapheia taking place, the augment may be dispensed with by elision. The last is his principal argument; he concludes from the numerous cases in which the augmented word is preceded by a long vowel or diphthong in the verse immediately before, that this was a provision for eliding the augment, as in such cases the elision falls upon it, and hence, that the augment was dispensed with in those cases also, which admitted of no elision, that is, when a consonant ended the preceding verse.

24. In the case of proper names, the anapæst, according to Hermann, should not only be comprised within one name, but should have a long syllable going before it in that name, as *Ἀντιγόνη*, *Ἰφιγένεια*; were it distributed over two words, it would argue great unskilfulness on the part of the poet, who could not, by a proper disposition of them, avoid the injurious measure; were it composed of the first syllables of the name, it might have been avoided by placing a short syllable before, and thus introducing a tribrach; were a short syllable to precede it in the same name, that again is preceded either by a long or a short one, in the first of which cases nothing is more easy than to free the verse from the faulty measure, and, in the second, either a dactyl or a

tribrach must precede an anapæst; if either take place, according to Dawes' canon the law of the iambic trimeter would be violated.

25. The extension of the anapæst to other cases, besides proper names, is, though very rare, not unwarranted by examples, of which Hermann cites four, viz.: three from Æschylus, and one from Euripides. The reason he assigns for allowing the license in these cases is, that the trimeters occur in the midst of melic systems, and admit in consequence a greater freedom in the distribution of the numbers. This is demonstrated by the frequent occurrence of the tribrach in such verses, which makes it not improbable that the anapæst, a foot of like rapidity, may have been admitted also. But in the instances cited from Æschylus, there seems to be an additional reason, which may be termed a poetical necessity, that is, the obligation the writer was under to select among many words that were similar in meaning, and not wholly destructive of the regular metre, that which conveyed his sense with most emphasis, or was best adapted to the circumstances of the persons of the drama, even though the exacter rhythm of the verse were injured by it.

26. The three canons which Porson has laid down for his guidance in the arrangement of the choric systems, are, first, to reduce them, as far as it was possible, to those kinds of verse which are most frequently used by lyric poets; secondly, to prefer those arrangements which exhibit the most frequent recurrence of the same, or of similar species of verse; thirdly, to effect, as far as possible, an accurate correspondence between strophe and antistrophe. He adduces examples of this from the *Hecuba*, (931. 2. 5.) which are ionic a majore, each being composed of a

third epitrite and a choriambus with the base foot interposed.

27. On these canons Hermann animadverts. The consequence of observing the first would be, in very many instances, a corruption of passages which require no emendation whatever, by adjusting them to the standard of other metrical types, on the integrity of which no certain decision can be pronounced, in consequence of our possessing no certain knowledge, at least in the majority of instances, of the kinds of verses which were most in use amongst the lyric writers. As to the second canon, he objects to it categorically as quite useless, unless accompanied with others that may aid us in determining where the beginnings and endings of verses are to be placed. With respect to the metres of Euripides, which are much less regular than those of the other tragic writers, he thinks that his practice was defined by certain peculiarities, which it would be necessary to investigate before our attempting any arrangement of his melic systems. With regard to the third canon, Hermann lays it down as a principle, that antistrophes were absent from those parts of the drama in which action and emotion were predominant, whilst, on the contrary, those that exhibited the gentler orders of feeling were composed according to the laws of the antistrophica. He also expresses it as his opinion, that no passage of any length occurs in the tragic poets or Aristophanes, wherein melic metres appear, which is not written in antistrophic verses. Matthiæ charges Hermann with a violation of his own rule, in emending passages, for the purpose of reducing them to antistrophica, which present a display of the more vehement affections, and consequently should be exempted from antistrophic numbers.

28. Matthiæ also disapproves of a rule of emendation which Porson especially recommends as the safest to adopt, viz.: the transposition of words. Perhaps, in pronouncing this opinion, he refers to such changes as are of no benefit to the construction, or are purely arbitrary; as Porson assigns a very satisfactory reason for its adoption, viz.: the frequent mistakes of copyists in the arrangement of the parts of sentences.

29. With respect to the license which tragic writers allowed themselves in the use of *dialects*, Porson observes, that ionic forms are admissible, but those only of certain kinds, and rarely, such as, ξείνος, μῦθος, γούνατα, κῶρος, δουρί; that caution should be used in this particular, as the ignorance of transcribers introduced more from Homer; that, with respect to the Doric dialect, which is most usual in choruses, there is less difficulty, but no certainty; for no MSS., not even the best, are consistent in retaining the Doric forms in the melic portions of the drama; that his rule has been to restore them to the text, whenever any one MS. of respectability sanctioned it.

30. Hermann objects, with much reason, to any such compliance with the caprice of copyists as Porson's rule would authorize, and lays down the following canons for our guidance.

(1). In melic verses, dactylic, and dochmiac, the tragic writers always make use of the Doric dialect, but of a peculiar kind. This is observed in consequence of an injudicious admission of the forms of this dialect by critics, and from which those writers usually abstained.

(2). In the legitimate anapæstic systems, the use of the Doric dialect depends on their connexion with other verses in which that dialect is used, or the reverse. If these sys-

tems stand separate, and unconnected with parts of the drama to which that dialect is appropriated, the common language is to be preferred ; but if a close connexion subsist between them and such portions, the forms to be selected are the Doric.

(3). In the anapæstic systems which are considered not legitimate, that is, in which dimeter catalectic lines composed of spondees are the leading metres, the Doric dialect is always found. But the Attic is the one made use of in cases wherein but a few catalectic verses are interposed in a legitimate system.

(4). The rule with respect to iambic trimeters which occur combined with dochmiac, or other melic verses, varies in the same manner as that for the anapæstic metres. The common dialect prevails in them whenever they are allotted the prominent place, and form the basis of the dialogue : but in cases where these iambic lines are so combined with the melic parts as to form one whole with them, the Doric is the one preferred.

The general principle on which those rules of Hermann are founded is, that the presence of the Doric dialect in tragic compositions is to be accounted for by the excitements of the speakers, which are incidental to the several pieces, and which demand, in proportion to their intensity, a loftier and more unusual form of expression. In illustration of his rule respecting trimeters, he adduces the passage in the *Hecuba*, commencing at the 675th verse, in which they occur with melic lines interposed, namely, dochmiac, trochaic, &c. He considers Dorisms to be inadmissible into these, in consequence of their forming a principal part of the dialogue, and accordingly he replaces  $\delta\acute{\iota}\kappa\alpha$  in v. 706. by  $\delta\acute{\iota}\kappa\eta$ , as the reading appears in Cod. A. On the contrary

he admits them into those of the Trachiniæ, 823. 833. sqq. where the trimeters are subordinate to the melic parts, and form with them one system.



## CHAPTER VIII.

### EXCERPTA CRITICA.

#### I.

*Dawes' Eleven Canons: with Tate's Notes.*

1. “*ἂν* cannot be joined to *περιοῖδε*” [Miscell. Crit. p. ii. Ed. B. p. ii.]

The particle *ἂν*, giving the idea of a contingent or conditional event, goes with the past tenses only of the indicative mood; out of which number *περιοῖδε* is excluded, as being strictly what Clarke calls the present perfect tense. (Vid. ad Iliad. A. v. 37).

(1). *ἔτυπον ἂν*—*I should have been striking.*

(Sometimes translate, *I should have been stricken*).

(2). *ἔτεύφειν ἂν*—*I should have done striking.*

(3). *ἔτυψα* } *ἂν*—*I should have stricken.*  
*ἔτυπον* }

The same, *mutatis mutandis*, for the past tenses of *θνήσκω*.

2. “The word *ὄσω* and the like, when accompanied with *ἂν*, are construed with the subjunctive, not with the optative.” [M. C. p. 79. Ed. B. p. 82.]

The passage itself, from which this remark arises, may easily be found in the Anabasis of Xenophon. (Lib. I. 5. 9.)  
*Δῆλος ἦν ὁ Κῦρος σπεύδων πᾶσαν τὴν ὁδὸν—νομίζων, ὄσω*

μὲν ἂν θᾶπτον ἔλθοι, τοσοῦτῳ ἄπαρασκευαστοτέρῳ βασιλεῖ μαχεῖσθαι. κ. τ. λ.

By transposing ἂν, and by altering the future μαχεῖσθαι, which does not keep that particle's company, into μάχεσθαι, Dawes (with the approbation of Porson) has corrected the passage thus : νόμιζων ἂν, ὅσῳ μὲν θᾶπτον ἔλθοι, τ. α. β. μάχεσθαι—κ. τ. λ. The particle ἂν, thus posited, refers to the two infinitives μάχεσθαι and συναγείρεσθαι, and gives to both a future force.

(1). The position of ἂν, as above, with verbs of thinking followed by an infinitive mood to which it refers, is very common in Attic Greek ; and Dawes abundantly shows it from Xenophon.

(2). Ὅσῳ and similar words are much used with ἂν and the subjunctive mood, it is true ; but, according to circumstances which will explain themselves, they are used with the optative, and with the indicative also sometimes.

a. *Whatever part you shall have acted towards your parents, your children also will act towards you ; and with good reason.*

Οἷός περ ἂν περὶ τοὺς γονεῖς γένη, τοιοῦτοι καὶ οἱ σαυτοῦ παῖδες περὶ σὲ γενήσονται· εἰκότως.

β. *Act such a part towards your parents, as you could wish your own children to act towards yourself.*

Τοιοῦτος γίγνου περὶ τοὺς γονεῖς, οἷους ἂν εὔξαιο περὶ σεαυτὸν γίγνεσθαι τοὺς σαυτοῦ παῖδας.

γ. *There is not a man living whom he would have less thought of attacking than him.*

Οὐκ ἔστιν, ἐπ' ὄντινα ἂν ἤπτον, ἢ ἐπὶ τοῦτον, ἤλθεν.

Of the two passages which shall be given from Demosthenes, the first shows a syntax very common and legitimate in Attic prose ; while the second exhibits two instances, the one correct, the other, at least, suspicious.

Καὶ γὰρ οὗτος ἅπασι τούτοις, οἷς ἂν τις μέγαν αὐτὸν ἠγή-  
σαιτο,—ἔτ' ἐπισφαλεστέραν αὐτὴν [τὴν Μακεδονικὴν δύναμιν]  
κατεσκεύακεν ἑαυτῷ. Olynthiac. A. §. 5.

In the same section, *the subjects of Philip*, says the orator,  
λυποῦνται καὶ συνεχῶς ταλαιπωροῦσιν, οὔτ' ἐπὶ τοῖς ἔργοις,  
οὔτ' ἐπὶ τοῖς αὐτῶν ἰδίοις ἐώμενοι διατρίβειν, οὔθ' ὅς' ἂν  
πορίσωσιν, οὕτως ὅπως ἂν δύνωνται, ταῦτ' ἔχοντες διαθέσθαι,  
κεκλεισμένων τῶν ἐμπορίων τῶν ἐν τῇ χώρᾳ διὰ τὸν πόλεμον.  
Translate thus: *Nor able to dispose of such articles as they  
may produce, in the way they might otherwise have it in their  
power to do, on account of the war, &c. &c.*

And to preserve the Atticism, read—ὅπως ἂν δύναιντο.

(3). It is well known, that the following construction,  
*suppresso ἂν*, is favored by the tragic writers. [R. P. ad  
Orest. v. 141.] "Οπου δ' Ἀπόλλων σκαῖος ἦ, τίνες σοφοί;  
Electr. Eurip. v. 972. But this suppression of ἂν with the  
*optative* also deserves remark.

Οὐκ ἔστιν, ὅτῳ μείζονα μοῖραν

Νείμαιμ', ἦ σοι. Prom. Vinc. vv. 299. 300.

The following passages demand a separate consideration :

Ἐν σοὶ γὰρ ἔσμεν ἄνδρα δ' ὠφελεῖν, ἀφ' ὧν

Ἐχθοὶ τε καὶ δύναίτο, κάλλιστος πόνων. Œd. R. vv. 314. 5.

Εἰκῆ κράτιστον ζῆν, ὅπως δύναίτο τις. Ibid. v. 979.

And this, Ἄλλ' εἰ βούλει, ἔφη, ὦ πάππε, ἠδέως με θηρᾶν,  
ἄφες πάντας τοὺς κατ' ἐμὲ διώκειν καὶ διαγωνίζεσθαι, ὅπως  
ἕκαστος τὰ κράτιστα δύναίτο. Cyropædia.

3. "The Attic style requires either *ποῖ τις φύγη*, or  
*ποῖ τις ἂν φύγοι*. An optative verb following *ποῖ*, *πόθεν*,  
*ποῦ*, *πῶς*, and similar interrogative particles, requires  
ἂν; a subjunctive verb rejects it." [M. C. 207. Ed.  
B. 207.]

The meaning of Dawes will be best understood, perhaps, if

we take three ways of expressing nearly the same ideas by three different moods of the verb.

α. ποῖ τρέφομαι; *whither shall I betake myself?*

β. ποῖ τράπωμαι; *whither must I betake myself?*

γ. ποῖ τις ἂν τράποιτο; *whither should one betake himself?*

[M. C. 75. 341. Ed. B. 78. 333.]

(1). Under the class (β) may be placed,

Ἐγὼ δὲ τί ΠΟΙΩ: Plut. *But what must I do?*

Ἐγὼ σιωπῶ τῷδέ γ'; Ran. where Æschylus of Euripides,  
*Must I hold my tongue for this coxcomb?*

ὦς ὀξύθυμος! φέρε, τί σοί ΔΩ καταφαγεῖν;

*Well, what must I give you to eat?*

Dawes's account justly exhibits the first and second verbs thus used, not as of the present indicative serving instead of the future; "but of the subjunctive, which has often the force of a future, but is more properly to be referred in its own proper sense to ἵνα or χρὴ ἵνα understood."

(2). Σοφῶς κελεύεις. μὴ τρέσης μιάσματος

Τοῦμοῦ μετασχεῖν, ἀλλ' ἐλευθέρως θάνω. Herac. 558. 559.

"Θάνω is the subjunctive, as often elsewhere. Every one knows that the first person plural subjunctive often occurs in the sense of our *let us die*. More seldom, and yet not very seldom, the first person singular is used in the sense of our *let me die*. In Med. 1275, most of the Edd. properly give παρέλθω δόμους without an interrogation." P. Elmsley ad loc.

In Porson's Medea, the passage stands thus:

Παρέλθω δόμους; ἀρῆξαι φόνον

Δοκεῖ μοι τέκνοις

which would require to be translated with somewhat less force, thus: "*Shall I not enter the house?—I am resolved to save the children from murder.*"

4. Καὶ μὴν ὁπότε τι σκευάριον τοῦ δεσπότηου

Ἵφείλου, ἐγὼ σε λανθάνειν ἐποίουν ἀεὶ. Plut. 1139.

“ Iambics and trochaics do not allow of the hiatus in the second verse. Besides, ὁπότε Ἵφείλου, [*When you actually had stolen one specific thing,*] ἐποίουν ἀεὶ is a solecism. Read ‘Ἵφέλοι’, that is, ‘Ἵφέλοιο.’ [M. C. 216. Ed. B. 215, 6.]

Fielding and Young thus translate the passage fairly enough :

*Why, when you used to filch any vessel from your master, I always assisted you in concealing it, [the theft.]*

The nature of those circumstances which demand this usage of ὁπότε with the optative mood, if not sufficiently clear from the instance thus given, is determined by several other instances which Dawes has produced, of ὁπότε similarly employed.

Of εἶπου also in the same usage preceding the optative, with the *preterimperfect tense* of the *indicative* mood in the other member of the sentence, Dawes has given sufficient proof. [M. C. 256. Ed. B. 253.]

Ἄλλη δὲ κάλλη δωμάτων στρωφωμένη,  
ΕΙΠΟΥ φίλων ΒΛΕΨΕΙΕΝ οἰκετῶν δέμας,  
ΕΚΛΑΙΕΝ ἢ δύστηνος. Soph. Trach. 924.

*And wandering up and down the house, whenever she saw a favorite domestic, so oft the wretched dame would weep.*

The particle ἐπεὶ occurs in a similar construction. Καὶ οἱ μὲν ὄνοι, ἐπεὶ πλησιάζοι ὁ ἵππος, ταῦτὰ ἐποίουν. Xen. Anab. p. 45. *ex emendatione Porsoni; quem vide ad Eur. Phœn.* 412.

5. “ Verbs of the form of ἀείσοι are never used in an optative sense, or joined with *κεν* or *ἄν*; but are always put after past tenses in a future sense.

Ἐγὼ γὰρ ὦν μειράκιον ΗΠΕΙΔΗΣ' ὄτι  
 Εἰς τοὺς δικάϊους καὶ σοφοὺς καὶ κοσμίους  
 Μόνους ΒΑΔΙΟΙΜΗΝ.—Pl<sup>a</sup>. 88." [M. C. 103. Ed. B. 105.]  
*For I when a stripling threatened that I would visit the  
 honest, and wise, and respectable,—and no others.*

(1). If this *dictum* be true, and I have met with nothing to disprove it, all the other usages of the future optative must be struck off the roll without delay.

a. Ζήσοιτε: *fare ye well*. "For the future is not used in this construction."

β. μᾶλλον ἂν ἐσοίμην, is a form equally unknown to the Greeks.

(2). The future infinitive, it has been already remarked, keeps no company with the particle ἂν. The aversion to πρὶν preceding it in what is called *government*, seems pretty much the same. Elmsley (ad Iph. Aul. v. 1549.) has justly suggested, that πρὶν σπαραξέσθαι κόμας, is a solecism. The looser usage of the aorist infinitive with ἂν or without it, affords no excuse for breaking down the narrow fence of its neighbour.

(3). For the same reason, Elmsley, ad Iph. T. v. 937. appears to me justly to condemn κελουσθεὶς δράσειν as not legitimate Greek; while (ad Œd. R. v. 272.) he does not with equal decision second the scholiast, who, in reference to εὔχομαι in v. 269. writes thus—φθαρήναι δεῖ γράφειν, οὐ φθερεῖσθαι.

The syntax of the line

Ἄλλ' ὧδε προέθηκεν ἐλευθερίας ἀπολαύσειν  
 is condemned by Dawes, on the very same principle. "For neither can a future follow the word προέθηκεν." [M. C. iii. Ed. B. iii.]

(4). In the syntax of μέλλω, the infinitive mood following

it most usually occurs in the future tense, but not universally. The authority of Porson, ad Orest. v. 929. on v. 1594. μέλλω κτανεῖν, has pronounced, “that the aorist is properly put after the verb μέλλειν.” Elmsley, ad Heraclid. v. 710. gives his sentence thus on the subject: “Wherever γράφειν or γράψειν can be put by a slight alteration for γράφαι, I think the change should be made.”

6. “The optative, when joined with certain words, as ἵνα, ὄφρα, μὴ, can only be subjoined to preterite verbs, and answers to the Latin *Amarem*; the subjunctive on the other hand is subjoined only to verbs of a present or future tense, and answers to the Latin *Amem*.” [M. C. 85. 268. 321.]

Generally speaking, where a purpose, end, result, is denoted by the help of the particles, ἵνα, ὄφρα, μὴ, &c.

(1). If both the *action* and the *purpose* of it belong entirely to time past, the *purpose* is denoted by the optative mood only.

(2). If the *action* belong to time present or future, the *purpose* is denoted by the subjunctive and not otherwise, as, μανθάνω ἵνα διδάσκω.

Thus, it is right to say, ἐπορεύθη, ἵνα μάθοι,

And πορεύεται or πορεύσεται, ἵνα μάθῃ.

Yet a few remarks may be useful to assist the young scholar in distinguishing between real and apparent exceptions: for no one mistakes the following modes of syntax as legitimate:

φυλάττετε νῦν, ὅπως μὴ οἴχητο.

τότε γὰρ ἐφυλάττετε, ὅπως μὴ οἴχηται.

(1). Since the Greek aorist, like the Latin preterite, is not only taken in the narrative way, as ἔγραψα, *I wrote*, but sometimes also in the use of our present perfect, *I have*

written; it may in its latter usage be followed by the subjunctive.

(2). Since, in narrating past events, the Greek writers, particularly the tragics, often employ the present in one part, with the aorist in the other part of the sentence, as well as *vice versa*, we are not to wonder, if a syntax like the following be sometimes presented, with ὅστις, or with ἵνα.

Phœn. 47. κηρύσσει, [*revera*, ἐκήρυξεν] ὅστις μάθοι. κ. τ. λ.

“He proclaimed such a reward to any one, that *should* discover the meaning of the riddle.”

(3). If the verb denoting the principal act, while it is true of the present time which it directly expresses, be virtually true of the past also in its beginning and continuance, the leading verb may stand in the present tense, and yet the purpose be denoted by the optative mood.

(4). In passages where either syntax would be legitimate in other respects, some peculiarity of the case determines the choice at once.

Ἡ γὰρ νέους ἔρποντας εὐμενεῖ πέδῳ,  
 Ἄπαντα πανδοκοῦσα παιδείας ὄτλον,  
 Ἐθρέψατ', οἰκιστῆρας ἀσπιδηφόρους  
 Πιστοῦς, ὅπως γένοισθε πρὸς χρέος τόδε.

S. Theb. vv. 17-20.

There is nothing in vv. 19, 20. to condemn the reading *γένησθε*. “She *hath reared*, that you may become.” But in vv. 17, 18. the decision lies. “She *reared* you in tender and helpless infancy, that you *might* become one day her loyal guards.”

Blomfield gives an ingenious, and perhaps just, mode of settling the point in similar passages. “Say that the subjunctive was sometimes used of a thing past; still they never used the optative of a thing present.” Ad S. Theb.



7. “Οὐ μὴ are construed either with the future indicative or the second aorist subjunctive.” [M. C. 222=221.]

“Ὅπως, either with or without μὴ, is construed with the second aorist, active or middle, and with the first aorist passive.” [M. C. 228.]

“Οὐ with a subjunctive requires μὴ.” [M. C. 340.]

According to Dawes, then, the following forms of syntax are correct.

- (1). Οὐ μὴ δυσμενῆς ἔση φίλοις.
- (2). Ἄλλ' οὐποτ' ἐξ ἑμοῦγε μὴ μάθης τόδε.
- (3). Δέδοιχ' ὅπως μὴ τεύξομαι κακοδαίμονός.
- (4). Σκεπτέον, ὅπως τοῦτο μάθῃ.
- (5). Σκεπτέον, ὅπως μὴ αἰσθωνται ταῦτα.
- (6). Φύλαξαι, ὅπως μὴ τυφθῆς.

And the following forms, amongst others, are not legitimate :

- (7). Οὐ μὴ ληρήσης. Read, Οὐ μὴ ληρήσεις.
- (8). Ὅπως δὲ τοῦτο μὴ διδάξης μηδένα. Read, διδάξεις.
- (9). Ἄλλ' οὐτι μ' ἐκφύγητε λαιψηρῶ ποδί. Hec. 1038.

Read, Ἄλλ' οὐτι μὴ κφύγητε, “Dawesius sagaciter, licet minus recte.” R. P. With the great critic himself, therefore, read, Ἄλλ' οὐτι μὴ φύγητε.

That οὐ does not precede a verb of the subjunctive mood unless accompanied by μὴ, is true enough as an Attic canon. In the Ionic Greek of Homer, the other syntax is perfectly right, as *Iliad*. A. 262. Οὐ γάρ πω τοίους ἴδον ἀνέρας, οὐδὲ ἴδωμαι.

A very ingenious hint is started and ably defended by Elmsley, viz. “that when οὐ μὴ is prefixed to the future, a note of interrogation ought to be added.” He advances a similar hint on the particles οὐκ οὖν.

8. “The active μεθίημι is not construed with a genitive,

nor the middle *μεθίεμαι* with an accusative ;” but vice versa [M. C. 238.]

This one instance, acutely observed, belongs to that nice analogy, by which several other verbs in their active and middle uses are always distinguished.

(1). *μεθίημι σέ. ἀφίημι σέ. μεθίεμαι σοῦ. ἀφίεμαι σοῦ. I part—myself from you.*

(2). *ἔλαβον σέ. ἐλαβόμην σοῦ. I caught—myself at you.*

(3). *σίγα δ' ἔξομεν στόμα. βρετέων ἔχεσθαι. To hold—ourselves by the statues.*

(4). *βρόχους ἄπτειν. ἄψει πέπλων. You will fasten—yourself on my robes.*

(5). *ῥεξε τὴν κύλικα. οὐ παιδὸς ὀρέξατο. He stretched—himself for his son.*

9. “ If a woman, in speaking of herself, uses the plural, she uses also the masculine, and if she uses the masculine, she uses also the plural.” [M. C. 317.]

The strongest exception against this rule is in Hipp. 1107. Ed. Monk. Whoever will turn to the passage itself, and the note upon it in Monk's edition, will find that it is all a mere inadvertence of the poet, who either mistook himself at the moment for the Coryphæa, or hastily transferred from his *loci communes* a fine train of reflection, without considering in whose character it must be uttered.

10. “ In Iliad. Z. 479.

*Καί ποτέ τις εἶποι, ‘ Πατὴρ δ' ὄγε πολλὸν ἀμείνων,’  
Ἐκ πολέμου ἀνιόντα —*

the commentators make *ἀνιόντα* to depend on *ἰδὼν* understood, but it really depends on *εἶποι*, and the sentence is to be thus construed. “ And one shall hereafter say *of* him as he returns, or after he has returned.”

I will here add Aristoph. Nub. 1147 :

Καί μοι τὸν υἱόν, εἰ μεμάθηκε τὸν λόγον  
Ἐκεῖνον, εἶφ', ὃν ἀρτίως εἰσήγαγες :

“And tell me *concerning* your son, whether he has learnt.” Kuster is wrong in saying here that *υἱόν* is put for the nominative after the Attic form.” [M. C. 149.]

(1). This remark on what, for distinction's sake, should be called the *Accusativus de quo*, has a range of great usefulness, especially in the Attic poets. The following in Homer, *Iliad*. Z. 239. is rather unique :

Εἰρόμεναι παῖδάς τε, κασιγνήτους τε, ἕτας τε,  
Καὶ πόσιαις. “h. e. περὶ παίδων.” Heyne.

The Attics generally use the *Accusativus de quo*, with what is technically called an *indefinite sentence* after it, as in the passage quoted above from Aristophanes.

(2). But another syntax, less noticed, may be mentioned here, the *Accusativus rei vel facti*, where the governing verb would otherwise require the genitive case.

Μεῖζόν τι χρήζεις, παῖδας ἢ σεσωσμένους ; Phœn. 1226.  
—— ἐὰν θνήσκοντας ἢ τετρωμένους

Ἡύθησθε —— S. Theb. 228. 9.

“Do you desire a greater blessing, than that your sons should be alive? If you hear that any of ours are dying or wounded.”

Perhaps it may add some illustration to a matter not commonly remarked, if I refer to a correspondent class of expressions in the Latin language.

Spretæque injuria formæ. Æn. i.

Ob iram interfecti ab eo domini. Livy, 21. s. 2.

Injuria τοῦ formam spretam fuisse.

Iram ἕνεκα τοῦ interfectum fuisse ab eo dominum.

That is, not *injuria formæ*, not *iram domini*; which words taken alone would convey ideas very different from those intended by Virgil and Livy.

(3). Nor has it been duly noticed, that the neuter pronouns in Greek are favorable to a government in the accusative case, where the masculine or feminine would require the genitive. *μειζόν τι χρήσεις* affords an instance of what I wish to suggest.

11. *φησὶν δ' εἶναι πολλῶν ἀγαθῶν ἄξιος ὑμῖν ὁ ποιητής.*

“*Ἀγαθῶν ἄξιος ὑμῖν* is to me an unintelligible expression. Read *ἀτίος* for *ἄξιος*.” [M. C. 254.] This appears to be an error of Dawes. The following are instances of the construction :

‘*Ἡμῖν δ' Ἀχιλλεύς ἄξιος τιμῆς, γύναι.* Hec. 313.

“*Dignus Achilles, qui a nobis honorem accipiat.*”

— *ἄροισθε — κῦδος τοῖσδε πολίταις.* S. Theb. 304, 5.

Such is the happy emendation of Dr. Blomfield, who supports it by *Iliad* Δ. 95. *Πᾶσι δέ κε Τρώεσσι χάριν καὶ κῦδος ἄροιο.*

A similar passage occurs in the *Iliad*, 1. 303. vid. Heyn. in loc.

‘*Ὡς ἄξιος εἶη θανάτου τῇ πόλει.* Xenoph. Mem. ad init.

*Πόσου πρίωμαί σοι τὰ χοιρίδια; λέγε.* Acharn. 812.

‘*Ὠνήσομαί σοι.* Ibid. 815.

Vide also *Iliad*. B. 186. E. 115. X. 119.

In all these instances the proper rendering is, *at me, of me, at my hands*. It is a mode of speaking, to which the old English and the modern Scottish afford parallels in plenty.

(1). Shall we receive good *at the hand* of God? &c. Job. ii. 10.

(2). Ask *at* Moses and the Prophets. Logan. Sermons.

Before concluding, I would suggest, that from what has been stated above, Brunck's translation of the passage in

the *Electra* of Sophocles may derive some support. I am inclined to adopt it as right.

Τίτι γάρ ποτ' ἄν, ὦ φίλια γενέθλα,  
 πρόσφοραν ἀκούσαιμ' ἔπος,  
 τίτι φρονοῦντι καίρια ;

“*A quo enim unquam, cara progenies, audire possim aliquod conveniens mihi?*” [Mus. Crit. No. 4, pp. 519-535.]

## II.

*Porson's Critical Canons, from the Classical Journal,*  
vol. 31, p. 136-142.

1. THE tragic writers never use ρρ for ρσ, nor ττ for σσ. Thus they never said Χεῤῥόνησίαν for Χερσονησίαν, nor πράττω for πράσσω. 30. Hec. 8.

2. In systems of anapæsts they do not always use, nor do they always discard, the Doric dialect. Hec. 100.

3. They are partial to the introduction of the particle τοι in gnomes, or general reflections. Hec. 228.

4. The forms δύνε, δάμνε, in the 2nd pers. sing. pres. indic. from verbs in αμαι are more Attic than δύνη. &c. Hec. 253.

5. Dawes has too hastily asserted that no syllable can be made short by a scenic poet, in which the consonants βλ, γλ, γμ, γν, δμ, δν, concur. This rule, though generally true, is sometimes violated by Æschylus, Sophocles, and Aristophanes, but never by Euripides. Hec. 298.

6. The Homeric ἦδὲ is sometimes found in the tragic writers, contrary to the assertion of Valekenær, Phœn. 1683. See Herc. Fur. 30. Hec. 323.

7. The tragic writers loved the harsh and antiquated forms of words—they therefore preferred the first to the second aorist passive; and the second aorist passive is consequently very seldom used: ἀπηλλάγην sometimes occurs. Hec. 335.

8. The participle ὄν is seldom found in conjunction with another participle. Homer has ἐπιστάμενόν περ ἰόντα. Hec. 358.

9. Ὅπως and ὅπως μὴ are generally joined with the 2nd person of the fut. tense, sometimes with the third, seldom with the first: ὄρατέον ἐστὶ, or some similar expression, may be conceived as understood in this idiom; as Hec. 398.

10. Γε μὲν τοι: these three particles are very frequently met with together in Sophocles and Euripides: γέ τοί τι never. Hec. 598.

11. Νεκρὸς is masculine, when it signifies the corpse of either a male or a female. Where νεκρὸν occurs in the neuter gender, Bos would understand σῶμα. Hec. 665.

12. The accusative singular of Attic nouns in εὐς has the last syllable long. There are three exceptions to this rule in Euripides. Hec. 870. Electr. 599. 763. Also a vowel cannot be elided, unless it be short. Hec. 870.

13. Ποῦ denotes rest, ποῖ motion: πᾶ is used in both senses. Thus ποῦ στάσει, ποῖ δὲ βάσει; Phil. 833. Hec. 1062.

14. Instead of ἤδειμεν, ἤδειτε, ἤδεσαν, the Attics used the contracted forms, ἤσμεν, ἤστε, ἤσαν. Hec. 1094.

15. Several verbal adjectives, as ὑποπτος, πιστὸς, μεμπτὸς, ἀμφίπληκτος, and some others, are found with an active as well as passive signification. Hec. 1117.

16. The ancient Attic writers never used the neuter plural with a verb plural, except in case of animals. Hec. 1141.

17. The particle μὴ giving the sense of the imperative accompanies the 1st or 2nd aorists subjunctive, and the present imperative, but never the present subjunctive, or 2nd aorist imperative. There are some few instances of μὴ with the first aorist imperative. The Attic writers said,

μη μέμψη, μη κάμης, μη μέμφου ; sometimes, μη μέμψαι ; but never, μη μέμφη, μη κάμε. Hec. 1166.

18. The first syllable of *ισος* in the tragic and comic writers is always short : in composition it is sometimes long. Orest. 9.

19. The Attic writers preserved some Doric and some Ionic forms in their dialect ; thus they always said, Ἀθάνα, κυναγός, and not, Ἀθήνη, κυνηγός, &c. ; also μούνος, ξείνος, sometimes, instead of μόνος, ξένος. But though they had the form κυναγός and Ἀθάνα, they used κυνηγέτης and Ἀθηναία. Orest. 26.

20. In the formula of adjuration, πρὸς with a genitive case, the article with the noun is seldom omitted by the comic, and never expressed by the tragic writers. Orest. 92.

21. Adjectives, such as *μανιάς*, *ιάδος*, are of three genders, though they are less frequently used in the neuter ; *δρομάσι βλεφάροις*. Orest. 264.

22. *Τεκοῦσα* is never used by Euripides absolutely for *μήτηρ*. Orest. 285.

23. The active verb is often found instead of the middle, the personal pronoun being understood ; as, *καὶ νῦν ἀνακάλυπτ'*, and now uncover, sc. yourself. Orest. 288.

24. The tragic writers used the form in *αιρω*, not in *αινω* ; thus they said *ἐχθαίρω*, not *ἐχθαίνω*. But they used the form in *αινω* in preference to *vainω* ; thus they said *ισχαίνω*, not *ισχυαίνω*. Orest. 292.

25. *Θεός*, in the nominative and accusative singular, is not unfrequently a monosyllable, and very often in the other cases ; *ἄστειος* is also sometimes found as a dissyllable. Orest. 393.

26. The Attic writers made the penult. of comparatives in *ων* long ; the other dialects had it short. Orest. 499.



27. The *iota* of the dative singular is but rarely elided. Orest. 584.

28. When the discourse is hastily turned from one person to another, the noun is placed first, then the pronoun, and then the particle; as, Μενέλαε, σοὶ δὲ τὰδε λέγω. Orest. 614.

29. The different governments and usages of *δεῖ* and *χρή*: Homer only once used *δεῖ*, and then an infinitive mood is subjoined. Il. I. 337. He very frequently uses *χρή* with an infinitive, and with an accusative of the person and genitive of the thing; as also *χρεῶ* with the accusative and genitive. Euripides has once imitated this form: ἀλλὰ τίς χρεία σ' ἐμοῦ; Hec. 962. The Greeks in common said *δεῖ σοι τοῦδε*. Æschylus seems first to have altered this, by using the acc. of the person, and gen. of the thing, αὐτὸν γὰρ σε δεῖ Προμηθέως (Prom. 86.); and to have been followed by Euripides. The Attic poets never use *χρή* with a genitive: thus, ὄτου χρή, δεῖ λέγειν, is wrong, and should be altered to ὄτου δεῖ, χρή λέγειν. Orest. 659.

30. The enclitic copulative *τε* in the ancient Greek writers never follows a preposition, unless that preposition commences the member of a sentence. Thus they said, ἐν τε πόλεος ἀρχαῖς, or ἐν πόλεός τε ἀρχαῖς, but not πόλεος ἐν τ' ἀρχαῖς. Orest. 887.

31. Verbs denoting motion take after them an accusative of the instrument or member which is chiefly used; as, πᾶ πόδ' ἐπέξας, (Hec. 1071.) where πόδ' is put for πόδα, and not for ποδί. See above, No. 27. Orest. 1427.

32. The tragic writers seldom prefix the article to proper names, except for emphasis, or at the beginning of a sentence. Phœn. 145.

33. The tragic writers do not admit of an hiatus after *τί*,

thus they did not say *κἀγὼ τί οὐ δρῶν*, nor did they ask a question simply by *ὀποῖος*: wherever the question is asked, *ὀποῖος* must be written *ὀ ποῖος*, not *ὀποῖος*. Phœn. 892.

34. *Ἀντὸς* is frequently used absolutely for *μόνος*; and yet *αὐτὸς μόνος* is not a tautologous expression. Phœn. 1245.

35. The article forms a crasis with a word beginning with alpha, only when the alpha is short; thus, no tragic writer would say *τᾶθλα* for *τὰ ἄθλα*, because the penult. of *ἄθλον* is long, the word being contracted from *ἄεθλον*. Phœn. 1277.

36. The *noun* *ἀνία*, or *ἀνίη*, generally has its second syllable] long, but sometimes short, as in four instances adduced by Ruhnken. The *verb* *ἀνιάω*, or *ἀνιάζω*, in the epic poets, generally produces the second syllable. Aristophanes has the second syllable of *ἀνιῶ* thrice short, and once long. The second syllable of *ἀνιαρὸς* is always short in Euripides and Aristophanes, and long in Sophocles; but the third syllable is always long. Phœn. 1334.

37. *Καὶ πῶς*, and *πῶς καὶ*, have very different meanings: *καὶ πῶς* is used in asking a question which implies an objection or contradiction to the preceding remark; as, *καὶ πῶς γένοιτ' ἂν τῶνδε δυσπομώτερα*; where Creon's question is an implied affirmation, that the messenger's previous remark was not true. But *πῶς καὶ* asks some *additional* information; as, *πῶς καὶ πέπρακται διπτύχων παίδων φόνος*; in this latter sense *καὶ* follows the interrogatives *τίς*, *πῶς*, *ποῖ*, *ποῦ*, *ποῖος*. Sometimes between the interrogative and *καὶ*, *δὲ* is inserted. Phœn. 1373.

38. *Ἦς* is never used for *εἰς* or *πρὸς*, except in case of persons. Homer has the first instance of this Atticism. Od. P. 218.

Ὡς αἰεὶ τὸν ὁμοῖον ἄγει Θεὸς ὡς τὸν ὁμοῖον. Phœn. 1415.

39. The copulative καὶ never forms a crasis with εὔ, except in words compounded with εὔ : it never makes a crasis with αἰί. Phœn. 1422.

40. No iambic trimeter occurs in the tragic writers, which divides a spondee in the fifth foot, so that καὶ forms the second part of the foot : thus, there is no line like

Καὶ γῆς φίλης ὄχθοισι κρυφθῶ καὶ τάφῳ. Phœn. 1464.

41. Ἀλλὰ μὴν, καὶ μὴν, οὐδὲ μὴν, οὐ μὴν, are frequently found in a sentence, with the addition of the particle γε, but never except where another word is interposed : thus, Eur. Alope.

Οὐ μὴν σύ γ' ἡμᾶς τοὺς τεκόντας ἠδέσω. Phœn. 1638.

42. The quantity of the penult. of ἀνὴρ is no where long, except where it makes ἀνέρος in the genitive case : and as the tragic writers do not use the form ἀνέρος in iambic, trochaic, or anapæstic verse, the penult. of ἀνὴρ is in these metres always short. Phœn. 1670.

43. Porson writes ξυν instead of συν, both in and out of composition, where the metre and smoothness of numbers will permit ; but in iambic metre, not so as to introduce a spondee where there might be an iambus. Med. 11.

44. The tragic writers in iambic, trochaic, or legitimate anapæstic verse, never admit περὶ before a vowel, either in the same or different words. In the choral odes they rarely admit a verb, or substantive, of this kind of composition—very rarely an adjective or adverb. Med. 284.

45. The distinction between διδάσκω and διδάσκομαι is this :

The master διδάσκει (teaches) the boy : the father διδάσκειται causes his son to be taught ; though this distinction is not always observed by the poets. Med. 297.

46. A vowel at the end of a verse cannot be elided unless a long syllable precedes. Med. 510.

47. Μεθήμι in the active voice governs an accusative; in the middle, a genitive case: in the line

"Αγουσιν οὐ μεθεῖ' ἄν ἐκ γαίης ἐμέ :

the pronoun ἐμέ is the accusative after the participle ἄγουσι, not after μεθεῖο. The truth is, that, when two verbs governing different cases refer equally to the same noun, the Greeks, in order to avoid an inharmonious repetition of the proper name or pronoun, give it only once governed by one of the verbs, and omit it with the other. Med. 734.

48. The tragic writers never use the form in *ω* for that in *μι*—(thus they do not say ὀμνύω, but ὀμνυμι): the writers of the old comedy use it very seldom—those of the middle, oftener—those of the new, very often. Med. 744.

49. Ἄγιος and ἄγνός are sometimes interchanged in the earlier editions; but ἄγιος is very rarely used by the Attic—never by the tragic writers. Med. 750.

50. All compound adjectives ending in *ος* were anciently declined with three terminations: and after the feminine forms had gradually become obsolete, the poets and Attic writers recalled them, for the sake either of ornament or of variety. Med. 822.

51. From ἀείρω the ancients formed the future ἀίρω, or ἀερῶ, by contraction, αἶρῶ, or ἄρῶ, the penult. being long. But when they contracted ἀείρω itself into αἶρω, then they had a new future, ἄρῶ—the penult. being short. Med. 848.

52. The future form μεμνήσομαι (found in Homer, II. χ. 390.), is always used by the tragic writers—the form μνησθήσομαι is never used: the same remark is true of κекλήσο-

μαι and κληθήσομαι. But βληθήσομαι and βεβλήσομαι are met with indiscriminately. Med. 929.

53. The nominative forms, ἀμβλώψ and ἀμβλωπός, γοργώψ and γοργωπός, φλογώψ and φλογωπός, ἀδμής and ἀδμητος, ἄζυξ and ἄζυγος, νεοζύξ and νεόζυγος, εὐκράς and εὐκρατός, and such others, are both Attic. Med. 1363.

## III.

*Blomfield's Canons and Remarks, from the Classical Journal,*  
*vol. 37, p. 275, 39. 141.*

## PROMETHEUS VINCTUS.

1. The ancient Greek poets sometimes lengthened the *a* privative, and in *ἀθάνατος* always. 193.

2. Ἐυπιθής, not εὐπειθής, is the proper form in the tragic writers. It is formed from the second aorist, as εὐγενής, εὐσταλής, εὐλαβής, and many others. 341.

3. The Athenians were accustomed to estimate the nobility of a family by the number of horses which it kept for the Olympic games. 475.

4. Κνίσα, Κρίσα, Κρισαῖος, κονίσαλος, not κνίσσα, &c. is the proper orthography. It may be observed in general, that transcribers doubled the sigma, wherever it was possible without offending against quantity; as in Πάρνασος, Κασάνδρα, &c. See Gloss. 53. 505.

5. Αὐτὸς πρὸς αὐτοῦ, not πρὸς αὐτὸς αὐτοῦ. 787.

6. The Attic writers preserved the terminations of numbers in composition. Thus they said, πεντηκοντάπαις, πεντέμηνος, &c. 878.

7. The ancients when they quoted a proverb, the author of which was unknown, used to say, κατὰ τοὺς σοφοὺς, or ὡς λέγουσιν οἱ σοφοί, 913.

8. In the active voice, μέλειν signifies *curæ esse*, to be an object of care; in the middle voice only μέλεισθαι denotes *curare*, to take care. Gloss. 3.

9, Στέργω, *æquo animo fero*, to bear patiently, [or rather to be content with, to submit to]; in which sense ἀγαπάω is also used. Στέργω sometimes, though seldom, governs a dative case. Gloss. 11.

10. Πάγος, a hill; from the old word πάγω, *prango*, to build; because in the first ages men were accustomed to build their huts on the more elevated situations; whence, more anciently, πάγος was the same as the Latin *pagus*; the first syllable of which is long, being derived from the Æolic πάγω, sc. πήγω: the first of πάγος is now short, because the more recent Greeks formed it after their usual manner from the 2nd aorist of πήγνυμι. Gloss. 20.

11. The last syllable of πέρα is always long. Gloss. 30.

12. Διατόρος, or Διάτορος, perforating or perforated, according as it is paroxyton, or proparoxyton; it is used in both senses. Gloss. 76.

13. Κύκλος, a circle, an orb, is sometimes put simply for the sun. Philoct. 815. Gloss. 91.

14. Μυρία signifies πολλά, and is a metaphor taken from fluids; from μύρω, to flow. Gloss. 94.

15. Ταγός is one who arranges; a military word, from τάσσω. The first syllable is always long: but of ταγή and its compounds, short. Gloss. 96.

16. Ὀδμή, the ancient Attic form for ὄσμή. Photius and Thomas Magister call it Ionic; which is also true, for the Ionic and ancient Attic dialect were the same. Gloss. 115.

17. Ἐκπλήσσω, to drive out, is followed by an accusative either of the person or the thing. Gloss. 136.

18. Χάλαω, to loosen, is properly said of ship ropes. Gloss. 183.

19. Σπορέω, *sterno*, to spread, for which the Attics said σπόρουμι. Hence the Latin word *sterno*. Gloss. 198.

20. Δῆθεν, *scilicet*: this particle, generally joined with ὡς and a participle, adds somewhat of irony to the sentence in which it occurs. Sometimes it is found without ὡς, as Trach. 382. Gloss. 210.

21. Diminutives ending in υλος have something of blanchishment in them, as αἰμύλος from αἴμων; ἡδύλος from ἡδδς; μικκύλος from μίκκος, or μικρός; ἐρωτύλος from ἔρωος; ὀσμύλος, αἰσύλος, Αἰσχύλος, Χρεμύλος. The form seems to be Æolic, because it is preserved in Latin; as in the diminutives, parvulus, tremulus, globulus, and especially æmulus, which is in fact nothing more than the Greek word αἰμύλος. All the words of this kind are paroxyton, and short in the penult. Gloss. 214.

22. Adverbs, of whatever form, are not derived from the genitive, as grammarians suppose, but from the dative case of nouns. The greater part of those deduced from the dative plural end in ως (sc. οίς), some from the dative singular in ει or ι. Those which were formed from nouns ending in η or α, were anciently written with ει, since they were nothing else than datives, so written before the invention of the letters η and ω. Thus from βοῒ, gen. βοῒς, dat. βοῒ, arose αὐτοβοῒ. But the dative of nouns ending in ος was formerly thus formed: οἶκος, dat. οἶκοι, στρατός, dat. στρατοί; therefore all adverbs derived from words of this kind anciently ended in οι; which is evident from the adverbs οἶκοι, πεδοῖ, ἀρμουῖ, ἐνδοῖ, which still retain the old termination. Afterwards the ο was omitted, lest the adverb should be confounded with the nominative plural. Thus from ἄμαχος is formed ἀμαχί, not ἀμαχεῖ, from ἄνατος, ἀνατί, from ἀμάχητος, ἀμαχητί, from ἀστενακτος, ἀστενακτί, &c. The ancient form was frequently



corrupted by transcribers, because they were not aware that the final *ι* is sometimes long and sometimes short : short, as ἀμογητῖ, Iliad Δ. 636. μεγαλωστῖ, Σ. 26. μελεῖστῖ, Ω. 409. ἀστενακτῖ, Æschyl. ap. Athen. vii. p. 303. C. ἀωρῖ Aristoph. Eccles. 737. Theocrit. x. 40. xxiv. 38 : long, as ἀνδρωτῖ, Iliad. Ο. 226. ἀσπουδῖ, Ο. 476. ἀναιμωτῖ, Ρ. 363. ἀνουτητῖ, Χ. 371. μεταστοιχῖ, Ψ. 358. ἐγκυτῖ, Archilochus, Etym. Μ. p. 311. 40. (yet the last syllable of the same word is made short by Callimachus. Suid. v. ἐνχοφῶ,) ἀστακτῖ, Œ. C. 1646, ἀκροουχῖ, Meleager Brunck, Anal. i. p. 10. ἀκλαυτῖ, Callim. fr. ccccxviii. Gentile adverbs ending in *τι*, as Δωριστῖ, Φρυγιστῖ, &c. have the last syllable always short. Gloss. 216. [There is however a class of adverbs ending in *ως*, as διαφρόντως, πάντως, ὄντως, ἀσφαλῶς, ἀληθῶς, &c. which are more probably formed from the genitive than the dat. plural. See Dunbar's Article in the Class. Journ. vol. xiii. p. 75.]

23. Adjectives ending in *υς*, when compounded with another word, change the *υς* into *ης*, as μελαμβαθῆς, πτερυγικής, κυνοθαρής, &c. Gloss. 227.

24. Ἀνταμείβομαι, to requite, takes either a dative or a genitive case. Gloss. 231.

25. Νηλεῶς is formed from ἀνηλεῶς by aphæresis, not from the privative particle νη, which is not a Greek word. So there is νῆστις and ἀνηστις ; νήγρετος and ἀνηγρετος ; νήνεμος and ἀνήνεμος ; νηκουστέω and ἀνηκουστέω ; νήκεστον and ἀνήκεστον. Νηλεγῆς is used for ἀναλεγῆς, νηπενθῆς for ἀναπενθῆς, νημερτῆς for ἀναμερτῆς, (Hesych.) by eliding *α*, and changing *α* into *η* Ionicè. Ἀνάλιπος occurs Theocr. vi. 36. for which there is νήλιπος, Apoll. Rh. iii. 646. Gloss. 248.

26. Θᾶκος is the form used by the Attic poets : θωκος seems to be Ionic. Gloss. 288.

27. Μετὰ in composition signifies change or alteration. Gloss. 317.

28. Ζηλῶ σε, *invidendum te puto*; I think you enviable. This is a form of speaking which congratulates with some admiration. Μακαρίζω is frequently, ὀλβίζω but seldom, used in this sense. See Valcken. Theocr. Adoniaz. p. 415. Gloss. 338.

29. Παρὰ in composition very frequently conveys the idea of weakness or uselessness; as παρήγορος and παράτονος, Alcest. 400. Gloss. 371.

30. "Αἶς, *orcus*, the same as Αἶδης, but with the soft breathing; the Attics said αἶς, but Αἶδης, οἰστὸς, αἴσσω, &c. Gloss. 442.

31. Φύρω, *commisceo*, to mingle; the more recent form is φυράω, which occurs Theb. 48. Gloss. 459.

32. Ὑπαρ, *verum somnium*, a true dream; Hom. Od. T. 547. Οὐκ ὄναρ, ἀλλ' ὕπαρ ἐσθλὸν, ὃ καὶ τετελεσμένον ἔσται. Gloss. 495.

33. The first syllable of λιπαρέω is long, because it is formed from λιπαρής. Gloss. 529.

34. Ἀπύω, *pronuncio*, to utter, has the penult common. It is short, P. V. 613. Theb. 143. Pers. 123. Equit. 1023. It is long, Hec. 156. and Eur. Suppl. 800. Gloss. 613.

35. Words compounded with πλήσσω, as οἰστροπλήξ, are all oxyton, except ὕσπληξ. Gloss. 702.

36. Χρίπτω, *propinquo*, to approach. The most ancient mode of writing this word was Χρίπτω: in which μ was afterwards inserted for the sake of euphony. Gloss. 738.

37. Συλάω, *spolio*, to plunder, requires an accusative of the person, and an accusative or genitive (but more frequently an accusative) of the thing. Gloss. 786.

38. Χάριν θέσθαι, τίθεσθαι, and even θεῖναι, signifies to confer a favor. Gloss. 807.

39. Ἄπυρος, *ardentissimus*. In some words *a* is intensive, and is said by grammarians ἐπίτασιν δηλοῦν: so ἀδάκρυτος for πολυδάκρυτος, in Soph. Trachin. 106. Antig. 831. ἀξόλη ὕλη, Homer, Il. Δ. 135. ἄπυρος, in the sense of *sine igne*, is used, Agam. 71. Gloss. 905.

## PERS.E.

1. The tragic writers made the first syllable of ἴσος short; but in ἰσόθεος they necessarily lengthened the iota, in order that the word might be adapted to verse. The same thing took place in ἀθάνατος, ἀκάματος, ἀπαράμυθος. They said θεηφόρος, ἀσπιδηφόρος, ἐλαφηβόλος, and the like: rather than θεοφόρος, ἀσπιδοφόρος, ἐλαφοβόλος, for the same reason, viz. that the concurrence of four or more short syllables might be avoided. (81.)

2. Κυάνειον, according to Burney, is a trisyllable: but since κύανον is the name of a metal, κυάνειον is more correctly written κυανοῦν. Phrynichus, Χρῆ οὖν λέγειν χρυσᾶ, ἀργυρᾶ, κυανᾶ, τὸν Ἀττικίζοντα.—Χρυσοῦς λέγε' τὸ γὰρ χρύσεος Ἰακὸν, ὡσαύτως καὶ ἀργυροῦς, χαλκοῦς, κυανοῦς, καὶ ὁμοῖα. The first syllable of κυάνειος is always long in Homer; as also in Soph. Antig. 966. Eurip. Androm. 856. 1003, Tro. 1094. (83.)

3. An inhabitant of Syria was called Σῦρος; an inhabitant of the island of Syros (one of the Cyclades), Σύριος. (86.)

4. It is uncertain whether the tragic writers used the present imperative of γίγνομαι. (176.)

5. As often as πολλὸς is joined with an epithet, the particle καὶ intervenes, though it adds nothing to the sense. This remark is true of all the ancient Greek writers. (249.)

6. The more ancient Attic forms were κέλευσμα, γνωστός, κλαυστός, ἡμίκανστος, καταχύσματα, κροῦσμα; in the more modern, the sigma was dropped. (403.)

7. Δίψα, ης, is the more ancient, δίψος, εος, the more modern form. (490.)

8. The first syllable of ἀίω is *short*, Pers. 639. Agam. 55. **Æ. C.** 1767. Hec. 178.; and *long*, Eumen. 841. **Æ. C.** 304. Hec. 174. Vesp. 516. (639.)

9. The imperfect of ἀπόλλυμι is but seldom used by the tragic writers: Soph. Electr. 1360. ἀλλ' ἐμὲ Λόγοις ἀπόλλυς. **Æ. R.** 1454. ἴν' ἐξ ἐκείνων, οἳ μ' ἀπωλλύτην, θάνω. (658.)

10. From φάω is formed πιφάσκω, as from δάω, διδάσκω, from βάω, βιβάσκω, which should be replaced in Homer for the anomalous word βιβάσθω. But the Æolic form πιφαύσκω is more frequently found in Homer. (668.)

11. Ἰθύνω, not εὐθύνω, is the more ancient Homeric and poetic word; for the Attics used εὐθύνω, εὐθυνος, εὐθύνη, &c., only in political affairs: that ἰθὺς was the ancient Attic word is proved by the compounds ἰθυτενής, ἰθύφαλλος, ἰθαγενής. (779.)

12. The Greeks said Σαλαμινίδες and Σαλαμινιάδες, not Σαλαμινίδες; as also λειμωνίδες and λειμωνιάδες; κρηνίδες and κρηνιάδες. (965.)

13. Ἀφνέος, *opulentus*, wealthy: the more common form is ἀφνειός. Gloss. 3.

14. Πεδοστιβής, *terra incedens*, walking on the ground. This word frequently occurs in Euripides. Compounds in στιβής sometimes have a passive signification; as ἡλιοστιβής, P. V. 816, ἀστιβής, Theb. 857. Gloss. 132.

15. Ἐν ὑμῖν, *penes te sunt*, depend on you. The same meaning obtains, **Æ. R.** 314. Ἐν σοὶ γὰρ ἐσμέν. See also

Aj. Fl. 519. Phœniss. 1265. Iph. A. 1379. Helen. 1441. Gloss. 177.

16. Λέπαδνον, *averta*; Anglicè, a poitrel or breast-band, which performed the office of the collar with us. The word is formed from λεπάζω, *decortico*, to strip off the bark. Photius makes λέπαδνον and μασχαλιστήρ the same. Gloss. 166.

17. Σφαδάζω, *luctor*, to struggle; properly said of those who are in the agonies of death. Gloss. 199.

18. Φαῦλος and φλαῦρος are used in the same sense; but φαῦλος is more frequently applied to *persons*, and φλαῦρος to *things*. Their derivations are different. That is properly called φλαῦρον which is light, and of no weight. From its parent word φλέω, are derived φλέψ, φλέος, φλέδων, φλάω, φλέγω, φλύαξ, φλοιός, φλοιῖσβος, φλύω, φλυαρός, φλαῦρος; all of which have a notion of lightness and emptiness. Gloss. 222.

19. Ἄμῃν is, to scrape with the hand, sc. the sand, and to make level, from ἄμα: hence ἄμανρόν is, whatever is levelled with the ground. Of the same family are ἄμαθος, *arena*, the sand; and ἀμαθύνω, to erase, as letters written on the sand: likewise ἀμαλόν, plane, and ἀμαλδύνω, to render plane; and all of them perhaps ought to be aspirated. Gloss. 288.

20. The ancients only used the plural form δυσμαί, *occusus*, the setting, sc. of the sun, or the West. On the contrary, δύσις was always put in the singular. Gloss. 237.

21. The particle ζα is nothing else but the Æolic form of διὰ, which has an intensive force, like *per* in Latin. Thus Alcæus said ζάδηλον for διάδηλον: Sappho, ζαελεκσάμαν for διελεξάμην. Therefore we find ζάθεος, Ζαμενής, ζαπότης, Ζαφεγγής, Ζάχρυσος, Ζαχρῆος. Gloss. 321.

22. Ἔως, in the sense of *donec*, until, requires the aorist [indicative]. Sometimes, but seldom, it is followed by the aorist optative. But when it signifies *dum, quamdiu*, whilst, as long as, it requires the present or imperfect. Gloss. 432.

23. Νομίζεν signifies to believe in the existence of. He who believed in the gods was said absolutely θεοὺς νομίζεν or ἠγείσθαι. Gloss. 504,

24. Πίμπρημι, *incendo*, to burn. Perhaps the first  $\mu$  was inserted by the later Greeks; and the ancients wrote πίπρημι and πίπλημι, according to the usual form of verbs in  $\mu$ . Ἐμπίπρημι occurs in Aristot. Hist. Anim. v. 1. as also frequently in Herodotus,—ἐμπίπλημι, Homer, II.  $\Phi$ . 311. Nor is the quantity of the syllable any objection. See Erfurdt, Soph.  $\text{C}\text{E}$ . R. p. 414. Gloss. 815.

25. In the tragic writers the plural of ἐπιτίμιον is used, not the singular. Gloss. 828.

26. From the ancient word πνώ, the first syllable of which is long (and its perf. pass. frequently occurs in Homer), is formed πνύσκω, in the same way that γινώσκω is formed from γνώω. Gloss. 835.

27. Ἀνέχομαι, *sustineo*, to bear or endure, is joined with a participle. See Dr. Monk's Hipp. 354. Gloss. 843.

#### SEPTEM CONTRA THEBAS.

1. Ἐπὶ, in the sense of *contra*, is sometimes used with a dative case by Æschylus. See Sept. Theb. 711. Agam. 60. P. V. 1124. though with the genitive more generally. V. 1.

2. The article is frequently used for the relative: τοὺς for οὗς Pers. 43. τοῦπερ for οὐπερ ibid. 780. τόθεν for ὅθεν ibid. 780. τὴν for ἣν Agam. 644. &c. V. 37.

3. The tragic writers used the Ddric forms, *κυναγός*, *κυναγέω*, *κυναγέτης*, *λοχαγέτης*, *έβδομαγέτης*. V. 42.

4. Brunck and Schutz prefer as more Attic *πλεύμων* instead of *πνεύμων*, but the latter is the more recent Attic form. The grammarians indeed side with Brunck, but then it is well known that they derived their rules for the most part from Ælianus, Libanius, Aristides, and other sophists, sometimes from Lucian, more rarely from the historians or Plato, and very seldom indeed from the scenic poets. V. 61.

5. The Ionic *νηός* for *ναός* was not used in the iambic senary. V. 62.

6. *Εύχομαι* is frequently omitted before an infinitive mood. See Sept. Theb. 239. Choëph. 304. Eurip. Suppl. 3. V. 75.

7. *Τίω* has the first syllable common in Homer, but short in Æschylus and Aristophanes. The first syllable of *τίσω* is always long. V. 77.

8. The first syllable of *Ἄρης* is sometimes long, as in vv. 125. 336. 465.

9. Adjectives compounded of nouns in *ος* generally retain the termination *ος*; thus words compounded of *λόγος*, *τρόχος*, &c. in the tragic writers never end in *ας*; that termination being more modern and less agreeable to analogy. V. 109.

10. Some adjectives have the three terminations, *ειος*, *ιος*, *ικος*, as *ἵππειος*, *ἵππιος*, *ἵππικός*; *δούλειος*, *δούλιος*, *δουλικός*, &c. The first of these three forms is used only on account of the metre. V. 116.

11. The last syllable of *πότνια* is always short. V. 141.

12. The probable orthography of *χνόα* is *κνόα*. From *κνέω* is derived *κνοῦς* and *κνόα*, as from *ρέω*, *ροῦς* and *ρόα*; from *χέω*, *χοῦς* and *χόα*. V. 142.

13. Μὴ sometimes forms a crasis with εἰ and εἰς. V. 193.
14. The tragic writers never join δὲ and τε. V. 212.
15. The words Σὺ τοι are never construed except with the indicative. V. 220.
16. Οὐτι no where begins a sentence, unless μὴ, ποῦ, or πῶς follows, or when there is an interrogation, and then a word is always interposed between them. The formula ἀλλ' οὐτι is frequent at the head of a sentence. V. 222.
17. Νυν is always an enclitic when it is subjoined to the particle μή. V. 228.
18. Ἀπολέγω is a word unheard of by the tragic writers. V. 259.
19. The Attics wrote δῆϊος and δῆος, not δάϊος and δᾶος, as is clear from the compounds δηϊάλωτος, ἄδηος, and the verb δηῶ. Δάϊος, however, is the proper orthography, when it signifies ἄθλιος. V. 264.
20. Νέας is a monosyllable. V. 316.
21. Ὡς, in the sense of *adeo ut*, is only found with the infinitive. V. 361.
22. Ὑπέροπος, not ὑπέρομπος, is the form used by the tragic writers; for there is no passage in them where the metre requires the latter form; some where it rejects it. A later age, as it seems, inserted the μ. V. 387.
23. Ἄνοια, and similar compounds, very rarely produce the last syllable; in Æschylus never. V. 398.
24. Ἄ μὴ κράνοι θεός. In prayers of this kind the aorist is more usual than the present. V. 422.
25. Ἴεις in the tragic writers has the first syllable common, but oftener short. V. 489.
26. Τῷ is never put for τούτῳ with a substantive. V. 505.
27. Εἶθε γὰρ is scarcely Greek. *Utinam* is expressed by εἰ or εἰ γὰρ, never by εἶθε γὰρ. V. 563.



28. Πολέμαρχος, not Πολεμάρχας. That the Attics terminated compounds of this kind by χος may be inferred from the circumstance that their proper names were Ἰππαρχος, Νέαρχος, Κλέαρχος. V. 828.

29. In the Attic poets probably μέλαιοι in the vocative is always a dissyllable. V. 945.

30. Πρᾶγος is a more *tragic* word than πρᾶγμα. Gl. 2.

31. Words compounded of ρόθος were favorites with Æschylus, as πολύρροθος, ταχύρροθος, ἐπίρροθος, ἀλίρροθος, παλίρροθος, &c. Gl. 7.

32. From οἶμοι is derived οἰμῶζω, as from μῦ, μύζω; from ὦ, ὦζω; [from αἰ αἰ, αιάζω; from οἶ οἶ, οἶζω; from ἐλελεῦ, ἐλελίζω; from ὀτοτοῖ, ὀτοτύζω; from αὔ, αὔω and αὔτέω; from φεῦ, φεύζω; from εὔοἰ, εὔάζω]. Οἰμωγή is more frequently used than οἰμωγμα. Gl. 8.

33. When Ἐλλείπω signifies *deficio*, *absum*, it requires a genitive; when it signifies *omitto*, it is followed by an accusative. Gl. 10.

34. Πύργωμα is a *fortification*, or a collection of πύργοι: just as χαιτώμα and τρίχωμα are a collection of χαιται and τρίχες. Gl. 30.

35. Πανώλεθρος has both an active and a passive signification. Gl. 71.

36. The tragic writers use both λαός and its Attic form λεώς. Gl. 80.

37. Ἀμάχετος is used but rarely for ἄμαχος and ἀμάχητος. Gl. 85.

38. Λύκειος, an epithet of Apollo, is derived from λυκῆ, *diluculum*, whence the Latin *lux*. Gl. 134.

39. From the obsolete verb λήκω are derived the perfect λέλακα and the second aor. ἔλακον. Gl. 141.

40. Βρίθω sometimes, though rarely, has an active signi-

fication, "to load." It is more generally used intransitively, "to be heavy." Gl. 141.

41. The tragic writers frequently used nouns in *ας*, as *λιθάς*, a heap or shower of stones; *υφάς*, a shower of snow; *φυλλάς*, a heap of leaves, &c. Gl. 146.

42. *Στέγω*, *sustineo*, *non admitto*; is properly said of a ship which is *water-tight*. Gl. 202.

43. *Ἐκηλος* is formed from the obsolete verb *ἔκω*, *volo*: as from *σιγάω* or *σίγω*, *σιγηλός*; from *αἰσχύνω*, *αἰσχυντηλός*; from *ὑψι*, *ὑψηλός*; from *βεβάω*, *βεβηλός*. Gl. 224.

44. *Σαίνειν* is said of a dog who wags his tail and fawns: thence, to flatter. Gl. 379.

45. The penult. of *άλύω* is short in Homer, and long in other Greek poets. In the *Odyssey*, I. 398. *άλύων* has the penult long, which would lead to the supposition that the passage where it occurs was not Homer's, though it is quoted by an old grammarian in *Eustath.* II. Z. p. 654, 55. Gl. 387.

46. The Greeks used *θανατηφόρος*, *λαμπαδηφόρος*, *χθονιηφόρος*, and the like, instead of *θανατοφόρος*, &c. to avoid the concurrence of four short syllables. Gl. 415.

47. *Ἦ μὴν*, *certe*, is a formula of confirmation, used in case of an oath. Gl. 527.

48. Words ending in *ηστῆς* are very rare. Gl. 641.

49. *Στύγος*, *odium*, is frequently used by *Æschylus*, but very seldom by others. Gl. 650.

50. *Τρέω* is a Doric word, very seldom used by the tragic writers except in the aorist. Gl. 790.

51. Words compounded of *κότος* were favorites with *Æschylus*. Gl. 804.

52. *Ὀλολυγμός* is a *female* cry or shriek. Gl. 825.

53. Ἀλαλάζω strictly means, to raise the shout of triumph; sometimes simply *ejulo*. Gl. 951,

54. Ἀδελφίος no where occurs in the tragic writers except in the choral odes. Add. 537.

## AGAMEMNON.

1. Κλαίω, καίω, &c. were the more ancient Attic forms; for which, subsequent to the time of Æschylus, κλάω, κάω, &c. were used. V. 17,

2. Ἐάλωκα and ἦλωκα are both found in the best Greek writers; the former is more ancient; the latter, more modern Attic. V. 29.

3. It is doubtful whether χρῑμα, or χρίσμα, is the better form. From χρίω (the first syllable being always long) was deduced χριστός, as from χράομαι, χρηστός. But the substantive was χρῆμα; so from χρίω, χρῑμα; from κονίω, κόνιμα; from μηνίω, μήνιμα. V. 93.

4. Adjectives compounded of the dative δορι, or δουρι, retained the iota in composition, as δορίκτητος, δουριάλωτος, δορίληπτος, δουριπετής, δοριμανής, δοριθήρατος, δορίμαργος. But those which are formed from the accusative retain the υ, as δορυφόρος, δορυσσόος, δορυξόος, δορύκρανος. V. 115.

5. Diminutives of animals terminate in ιδεύς. V. 117.

6. Τοιοῦτον and τοσοῦτον are the Attic forms of the neuter gender; τοιοῦτο and τοσοῦτο the Ionic. V. 306.

7. The Attics said διακονεῖν rather than διηκονεῖν. V. 310.

8. Εὖ σέβειν θεούς, and εὐσεβεῖν εἰς θεούς differ: the former signifies, duly to worship the gods; the latter, to conduct oneself piously towards the gods: the latter cannot

have an accusative after it except with a preposition. V. 329.

9. The Attics used ἀλίσκομαι in the present, and adopted the other tenses from ἀλώω, whence also ἀναλώω. Wherefore the optative should be written ἀλώην, as βιώην, δάην, and the like. V. 331.

10. Ὅπως ἂν does not precede the optative, except in the sense of *quo maxime modo*. When ὅπως signifies *ut*, it requires the subjunctive with, or the optative without ἂν. V. 357.

11. Ἦτοι is not used by the tragic writers for *sane*, unless followed by ἄρα or ἄν. V. 462.

12. In solemn appeals, such as Hom. II. E. 116.

Εἰ ποτέ μοι καὶ πατρὶ φίλα φρονέουσα παρέστης  
Δηίῳ ἐν πολέμῳ, νῦν αὖτ' ἐμὲ φίλαι, Ἀθήνη.

Εἰ ποτε is more frequently used than εἰ που. V. 503.

13. Δρόσοι κατεψέκαζον, ἔμπεδον σίνος  
'Εσθημάτων, τιθέντες ἔνθηρόν τριχα.

Here the young scholar will remark that the masculine participle *τιθέντες* agrees with the feminine noun *δρόσοι*; of which anomaly perhaps no other instance can be found in the Attic poets, except in the case of animals. V. 544.

14. Πῶς ἂν with the optative frequently signifies *utinam* in Euripides, much more rarely in the other tragic writers, perhaps never in Æschylus. V. 605.

15. Γὰρ is frequently used in interrogative sentences [and may be translated by, what?]. V. 613.

16. Διαί, ἀπαί, and ὑπαί, occur in the Greek poets for the more common forms *διά*, *ἀπό*, and *ὑπό*. V. 865.

17. Θυραῖος is said of a person even in the feminine gender: *θυραία* of a thing in the same gender. V. 1022.

18. The penult. of *πληθυω* is short; of *πληθύνω*, long. V. 1341.

19. The primary meaning of *δίκη* was probably *likeness, similitude*: whence *δίκηλον*, *an image*; and *δίκην*, for *κατὰ δίκην*, *instar*, like. Gl. 3.

20. *Βοῦς ἐπὶ γλώσση* is a well-known proverb, and said of those who being bribed do not mention those things they ought to disclose, and then applied to others who through fear or dread of punishment dare not speak out freely. The origin of the proverb may probably have been derived from the custom among the ancients of holding in their mouth the coins which they received from the sale of their wares. A similar phrase occurs, *Æ. C. 1051. χρυσεία κλείς ἐπὶ γλώσση βέβακεν*. Gl. 35.

21. According as friendship, hospitality, an oath, [supplication,] companionship, or purification, was referred to, Jupiter was invoked by the title of *φίλιος*, *ξένιος* or *ἐφέστιος*, *ἕρκιος*, [*ικέσιος*,] *ἑταιρείος*, or *καθάρσιος*. Gl. 60.

22. Such expressions as *ἔστι δ' ὅπη νῦν ἔστι*, are used where a speaker alludes to an unpleasant subject, and thus briefly dismisses it. Gl. 66.

23. It was the custom of the poets, when they made use of a trope somewhat too bold, immediately to subjoin the epithet in order to limit and define its meaning. In the P. V. 828. *Æschylus* calls *Γρύπας*, *Ζηνὸς κύνας*; but he corrects the metaphor in some degree by adding *ἀκραγεῖς*, "dogs indeed, but not barking dogs." *Sept. Theb.* 64. he calls an army *κῦμα*, but adds *χερσαῖον*. *Ibid.* 82. dust is called a messenger, but *ἀναυδος*. *Ibid.* 856. he calls *Charon's boat* *θεωρίδα*; but immediately adds *τὴν ἀστιβῆ ἠπόλλωνι* to distinguish it from the true *θεωρίς*. Gl. 81.

24. The origin of *ὦ*, *εὐοί*, and similar exclamations, is

not to be sought in the Greek language, but in that of the nation, to which Greece owes its mythology, sc. the Egyptian. Gl. 144.

25. Πέρα is the dative of the obsolete πέρα, πέρας, πέρα, πέραν; and hence the reason why the last syllable is long. Gl. 183.

26. Ἀνδρῶν, γυναικειῶν, [παρθενῶν,] &c. were elliptic expressions originally for ἀνδρῶν, γυναικῶν, [παρθένων] (θάλαμος) whence the genitive came into use for the nominative. Gl. 235.

27. The participle of the perfect passive is frequently used actively, as πεπυσμένος, ἠκισμένος, ἐξηρασμένος, πεφραγμένος, ἐκκεκομισμένος, ἀνακεκομισμένος, ἀποδεδειγμένος. &c. Gl. 252,

28. Ἄριστον was the first meal which the ancients took in the morning, and generally about the third hour. Philemon, however, asserts that the meals were ἀκράτισμα, ἄριστον, ἐσπέρισμα, and δεῖπνον. Gl. 322.

29. Λόγχιμος, *ad hastam pertinens*. Similar forms are ἔχθιμος, ποίνιμος, δόκιμος, πόμπιμος, τροφιμος, ἀρπάγιμος, κάρπιμος, μόνιμος, παραμόνιμος, συναγώγιμος, ἄλκιμος, κάλλιμος, κύδιμος, ὠφέλιμος, αἰίδιμος. Verbal adjectives in ιμος are of a different class, as ἀλώσιμος, and have a certain middle signification between the active and passive. Gl. 395. and Gl. 9.

30. Ῥίμφα, *celeriter*, is derived from ῥίπτω, the Ionic form of ῥίπτω; whence ῥιμφάλειος and ῥιμφάρματος. With the same variety, the Ionians, i. e. the Hellenes, said χρίμιπτω for χρίπτω, and λάμψομαι for λήψομαι. Gl. 397.

31. In compounds from ὄρος, the Ionic form οὔρος is retained in ξύνουρος, ἄπουρος, πρόσουρος, τηλουρός, which is not the case in ὄμορος. Gl. 478.

32. Ἀναίνομαι, to deny, is joined with a participle of the person speaking. Gl. 566.

33. Adjectives masculine are sometimes found with feminine substantives, as Τύχη σωτήρ, χεῖρ πράκτωρ, πειθῶ θέλκτωρ. Gl. 647.

34. Γένεθλον is a word only used by the poets. Gl. 757.

35. It is doubtful whether the form χαίνω in the present is found in the more ancient Greek writers. Gl. 893.

36. "Solebant veteres ante cibum νίψασθαι manus, et post cibum ἀπονίψασθαι, teste Polluce, quem Stanleius advocavit." Gl. 1004.

37. Σφαγεῖον, the vessel which received the blood of victims. [Victima tamen, Troad. 742.] Gl. 1060.

38. Κέλομαι, though frequent in Homer, seldom occurs in the tragic writers. Gl. 1088.

39. Ἐποπτέω, *inspecto*, is a word frequently used by Æschylus, but not by the other tragic writers. Its proper signification, at least in Attic Greek, is to behold the mysteries. Gl. 1241.

40. Εὐμαρῆς, *facilis*, is formed from an old word μάρη, a hand; as from χεῖρ, εὐχερῆς. Gl. 1297.

41. Πάσσομαι, *vescor*, in which sense it is used only in the aorist and joined with an accusative or genitive. The simple form was πάω, whence πατέω, and *pasco*: πάσασθαι, *vesci*, has the first syllable *short*; πάσασθαι, *possidere*, has the first syllable *long*. Gl. 1380.

42. Ἔως, when it signifies *quamdiu*, and is joined to the perfect, or when with the present it signifies *dum*, does not take the particle ἄν: as often as it means *donec*, it requires ἄν and the subjunctive mood, or the optative without ἄν. Gl. 1410.

43. The plural number [when used for the singular] in-

creases the force of the sentence, whether it be sarcasm or panegyric. Gl. 1414.

44. There is frequent mention of stoning in the ancient writers ; which species of punishment was employed by the people when excited by sudden indignation, because stones always lay at hand. Gl. 1606.

45. Μογέω is an Homeric word, less frequently used by the tragic writers, with whom the more common word is μοχθέω. The primitive root was μόω (whence *moveo*, by an increase in the number of syllables, and the insertion of the digamma). Hence μοερός, μωρός, *mobilis*, (whence *ίώμωρος*, *έγγεσίμωρος*), μόγις, μόγος, μόχθος, &c. Gl. 1614.

46. Words ending in *ίτης* may be called *locals* ; as δωμά-  
τίτης, χωρίτης, έδρίτης, έσπερίτης, &c. Gl. 1640. 941. 47.

#### CHLOEPHORE.

1. It may be doubted whether the future of *ανάσσω* occurs at all in the Attic poets. V. 125.

2. *Ὅπως μὴ*, with the future indicative and with the aorist subjunctive, is correct, and therefore there can be no reason why both forms should not be used in the same sentence. V. 260.

3. The first syllable of *δαίζω* is common in *Æschylus*, after the example of *Homer*. V. 390.

4. The particles *καὶ δὴ* are perhaps never joined with the optative. V. 557.

5. The Greeks said, not *πολλὰ δεινά*, but *πολλὰ καὶ δεινά*. V. 578.

6. If *τίς ἂν ἀγκαλέσαιτο* ; (*Agam.* 989.) *τίς ἂν ταῦτα πίθοιτο* ; (*Theb.* 1068.) *τίς ἂν ἐΰξαιτο* ; (*Agam.* 1312.) &c. be right, *τίς λέγοι* ; cannot be correct. V. 586.



7. A short vowel before a mute with a liquid may be made long in the choral metres. V. 597.

8. Εἴκασα is the more ancient, ἤκασα the more modern Attic. V. 623.

9. Εἴεν' ἀκούω. The lengthening of a short syllable in this place cannot be defended, unless perhaps it was the usual form of the porter's answer; εἴεν' ἀκούω. V. 645.

10. When any one to a question πῶς so answers as to doubt of the question, the reply is made by ὕπως. The same rule applies to τίς, ποῖ, and the like. V. 755.

11. The particles ἀλλ' ἦ are used at the head of interrogative sentences. V. 762.

12. The tragic writers always used πύλη in the plural.

13. Φίλτατ' Αἰγίσθου βία. This is the only instance of the circumlocution, βία τινός, joined with an adjective masculine. [Most probably a comma should be placed after φίλτατ', and then there will be no necessity to have recourse to the σχῆμα πρὸς τὸ σημαινόμενον. V. 880.

14. Οὐ μὴ with the future indicative *forbids*, with the aorist subjunctive *denies*. V. 882.

15. The Greeks did not use αὐτὸν for ἐμαντὸν, though they said αὐτοὺς for ἡμᾶς αὐτούς. V. 1001.

16. Κατέρχομαι signifies to return, as an exile, into his country. Gl. 3.

17. The Greeks, when they attained to the age of puberty, used to cut off their hair, and consecrate it to Apollo *κουροτρόφος*, and to rivers. Theseus commenced the custom, for he consecrated to Delian Apollo the hair which he cut from the fore part of his head. Gl. 6.

18. Τίς is sometimes used for πᾶς τις, *unusquisque*. Gl. 53.

19. Φάσκω, *dictito*, differs from φημί, as βάσκω from βῆμι, διδράσκω from δρῆμι, γιγνώσκω from γνῶμι, [χάσκω from

χάω,] and the like. The termination σκω denotes repetition of the action. Gl. 87.

20. Τόξα in the plural almost always is put for a single bow in the tragic writers. Gl. 155.

21. Ἐκεῖ sometimes signifies, *apud inferos*. Gl. 353.

22. Æschylus was partial to words compounded of κάμνω, as δορικμῆς, ἀνδροκμῆς, &c. Gl. 359.

23. Feminine nouns ending in τρια are derived from masculines in ης, as πολεμιστρια from πολεμιστής, ἀγύρτρια from ἀγυρτής, φαιδρύντρια from φαιδρυντής. Gl. 418.

24. Χαίρειν is construed with a participle of the verb expressive of the action with which one is delighted. Gl. 442.

25. Οὔθαρ, *uber*, peculiar to the other animals; μαστὸς was applied to women. Gl. 526.

26. Ὅπλα denotes any kind of instruments. Gl. 537.

27. Ποδαπὸς, *cujas*, is formed from the ancient pronoun πὸς, and the substantive δάπος, the ground. Gl. 567.

28. Πίομαι is the ancient future for πίσομαι from πῖω. Aristophanes has πῖεται, the first syllable being long, Eq. 1286. 1398.. The more recent form is πιῶμαι. Theocritus, vii. 69. has the first syllable of πίομαι short. Gl. 570.

29. Κίω, *vado*, is an Homeric word, not used by Sophocles or Euripides; and from it is derived κινέω. Gl. 668.

30. Ὅπισθόπος, *pedissequa*, for ὀπισθόπους, as ἀελλόπος, Οἰδίπος, πουλύπος, for ἀελλόπους, Οἰδίπους, πολύπους. Gl. 701.

31. The Attics said with the Dorics δαψῆν and πεινῆν for δαψᾶν and πεινᾶν: but this did not extend to the third person singular of the present indicative [probably because there would have been a confusion between the indicative and subjunctive moods]. Gl. 744.

32. Ἄνω, *perficio*, has the penult long in the present, and short in the second aorist. Gl. 786.

33. Δνοφερὸς, *tenebricosus*. Except δνόφος, δνοπαλίζω, and δνόψ, no Greek word begins with δν. Gl. 797.

34. Eustathius, Π. Δ. 467. 44. derives ἔλεγχος from ἐλεῖν ἔγχος, because most subjects of dispute were decided by arms. This etymology is much more probable than another given in the same place, ἀπὸ τοῦ ἐλαῖν ἔγχος. For ἔλεγχος, the grasping of the spear to decide a dispute, was the same as the *proof by battle* with the Teutonic nations, and hence it signified any proof; and, by an easy transition, it denoted argument, reproof, insult. Gl. 838.

35. Of words ending in στερής, some have a passive signification, as πατροστερής, ὀμματοστερής, βιοστερής, ἡλιοστερής; and some an active, as ἀργυροστερής, ὀμματοστερής, (Eum. 933.) ἡλιοστερής (Æd. C. 314.) Gl. 989. and 247.

36. Names of winds ending in ίας are formed from other names. Gl. 1054.

## IV.

*Canons and Remarks*

*In the Hippolytus and Alcestis of Professor Monk,  
from the Classical Journal, vol. 37, p. 124.*

1. Κέκλημαι is frequently used by the tragic [and other] writers in the sense of εἰμί. Hipp. 2.

2. Πρεσβεύω sometimes signifies προτιμάω, to honor or respect. So Choëph. 486. τόνδε πρεσβεύσω τάφον. Hipp. 5.

3. Θησέως παῖς, Ἀμάζονος τόκος: this pleonasm, where in prose we should have said Θησέως καὶ Ἀμάζονος παῖς or τόκος, is not uncommon. See Dr. Blomfield's note P. V. 140. Hipp. 10.

4. Παίδευμα, as also λόχευμα, μίσημα, and other words of the same class, are used for persons. Moreover, the plural form παιδεύματα denotes only one individual, sc. Hippolytus, as in Soph. Philoct. 86. τεχνήματα, one cup, Hec. 269. προσφάγματα, one victim. Hipp. 11.

5. Πάλαι προκόψασ', οὐ πόνου πολλοῦ με δεῖ. Προκόψασ' is here a *nominativus pendens*; of which solcecism, or archaism, instances occur in Æsch. Suppl. 455. Choëp. 518. P. V. 209. Cæ. C. 1120. Phœn. 290. See Kuster. Aristoph. Plut. 277. and Gregor. Corinth. p. 33. Hipp. 23.

6. Προκόπτω signifies to advance; and is taken metaphorically from those who cut down wood and other obstacles in a road. Hipp. 23.

7. The future of αἰνέω is αἰνήσω in Homer, and αἰνέσω in the tragic writers. Hipp. 37.

8. Ἄρτεμιν τιμῶν θεῶν] Not θεῶν, as Aldus edited and Valckenaer preferred : ἡ θεὸς occurs frequently in the tragic writers in the sense of a goddess, but never when joined with the name of the goddess, as here. Hipp. 55.

9. Ἄξιόω sometimes occurs in the sense of *audeo*, to dare, as in Heracl. 950. Pers. 335. and elsewhere. Hipp. 74.

10. Ὅστις in the singular is frequently followed by and referred to a plural. See Antig. 718. 720. Androm. 180. Ran. 714. Hec. 359, 360. Il. Γ. 279. Hipp. 78.

11. Θαναμάζω signifies to pay homage to, or honor. Hipp. 105.

12. Πολλὰ χαιρεῖν φράσαι denotes, to bid good bye to; to quit; to reject; to discard. See Agam. 583. Acharn. 200. Hipp. 112.

13. Συγγνώμην ἔχειν signifies, (1) to grant pardon, and (2) to receive pardon or excuse. The former sense is the more frequent. (1) See Eur. Suppl. 252. Orest. 653. Soph. Electr. 400. (2) Phœn. 1009. Soph. Trach. 328. Hipp. 116.

14. The penult of Φάρος is generally *short* in the tragic writers, but always *long* in Homer. Æschylus has it *long*, Choëph. 9. Φάρεα is a dactyl in Iph. T. 1157. and Orest. 1434. Hipp. 125.

15. Ἄπλακεῖν, ἀπλακία, and ἀπλάκημα, should be always written in tragic verse without μ, as is manifested from the fact, that there are many places in which the metre *requires*, none where it *rejects* these forms. Hipp. 145.

16. The penult of γεραῖος, δέλαιος, ἕκταος, &c. is sometimes short. See Gaisford's Hephæst. p. 216. Hipp. 170.

17. Ἀρέσκω in Attic Greek requires either a dative or accusative case; but the latter seems to be the more legi-

timate construction. Mœris, p. 175. says, "Ἡρεσέ με, Ἄττικῶς ἤρεσέ μοι, Ἑλληνικῶς, καὶ κοινῶς. Hipp. 184.

18. The active voice of *συνάπτω* is sometimes used for the middle. See Phœn. 714. Heracl. 811. Pers. 888.

19. *Φίλος* in the poets has frequently the sense of *ἕμος*. Hipp. 199.

20. *Πρόπολος* signifies either a male or a female attendant; *ἀμφίπολος* only a female attendant. See Eustath. II. Γ. p. 394, 31 = 299, 1. Hipp. 200.

21. *Πῶς ἂν* denotes in almost all the tragedies of Euripides, *utinam*, I wish, or, oh that! but much more rarely in the other tragic writers. See however *Æ. R.* 765. *Aj.* Fl. 388. and *Philoct.* 794. Hipp. 208.

22. The iota at the end of the dative singular is very rarely elided by the tragic writers: perhaps there are not more than six instances of such elision in all the remains of Greek tragedy. Hipp. 221.

23. The last syllable of *κλιτὺς* is short in the tragic writers, but long in Homer. Hipp. 227.

24. *Παρακόπτειν φρένας* signifies to pervert the understanding; but *παρακόπτειν*, as also *παραπαίειν*, is more frequently used in a neutral sense, to be mad.

25. *Μαῖα* is said of a grandmother, a midwife, a nurse. The last sense is the more frequent meaning of it. Hipp. 243.

26. *Ὀδυνάω*, though used in Hipp. 247. does not occur in any other passage in the Greek tragedies.

27. The last syllable of *λίαν*, *ἄγαν*, *πέραν*, and *εὐάν*, is always long in the Attic poets. Hipp. 264.

28. *Ὅρῳ μὲν . . . ἄσημα δ' ἡμῖν*. The enallage or change from the first person singular to that of the plural, and versa vice, is very common in the Greek tragedies. Hipp. 268.

29. The neuter plural adjective is frequently used instead of the singular, ἄσημα for ἄσημον, ξύγγνωστα (Hec. 1089. Phœn 1008. Med. 491. 701. &c.) for ξύγγνωστον. Hipp. 269.

30. Ἄτη in the tragic writers is said of any calamity, but especially of some severe dispensation of Providence. Hipp. 276.

31. The prepositive article, ὁ, ἡ, τὸ, followed by μὲν, δὲ, γὰρ, is frequently used by the tragic writers in the sense of οὗτος and ἐκεῖνος. Even without these adjuncts, the article, though less frequently, possesses this signification. Hipp. 280.

32. Both the forms πλάνος and πλάνη occur in the tragic writers. In Æschylus the feminine form generally, perhaps invariably, is found, whereas Euripides always uses πλάνος: from whence it may be inferred, that the latter form prevailed after the time of Æschylus. Hipp. 283.

33. Εἶεν is an exclamation employed where the subject under discussion is abandoned, and a new topic of conversation started. Hipp. 297.

34. The verbs οἶδα, γινώσκω, μανθάνω, αἰσθάνομαι, &c. and their compounds, are joined to participles of the present, perfect, and future—seldom, and yet sometimes, to those of the aorist: as Ξύνοιδα σόφος ὦν. ἴσθι δύσποτμος γεγώς. See Trach. 741. Soph. Electr. 1200. Hipp. 304.

35. The tragic writers used the double forms, ἵππιος and ἵππειος, δούλιος and δούλειος, Βάκχιος and Βάκχειος, παρθένιος and παρθένειος. Hipp. 307. 1297.

36. Ἔρος and γέλος are the Æolic forms of the words Ἔρωσ and γέλωσ. The former is frequently used by Homer, (but only in the nominative and accusative cases), and by Euripides five times; in other Attic writers it is doubtful whether ἔρος occurs at all. Hipp. 337.

37. *Τί πάσχεις*; is an interrogation used by the Attic writers in the sense of the English exclamation, *what ails you?* Hipp. 340.

38. The verb *ἀνέχεται* is often joined to a participle, as *Μόνης γὰρ, οἶδα, σοῦ κλύων ἀνέξεται*. Pers. 835. See also Med. 38. Aj. Fl. 411. Soph. Electr. 1028. and Valek. Phcen. 550. Hipp. 354.

39. Ἄλλ' ὄμως are words frequently employed by Euripides at the end of an iambic senary, and often ridiculed by Aristophanes. Hipp. 358.

40. The Greeks said *πρὶν σε θανεῖν*, and *πρὶν ἂν σὺ θανῆς*; but not *πρὶν ἂν σε θανεῖν*. Hipp. 365.

41. In Attic Greek, instead of the dual feminine, the masculine is used, especially in articles and participles. See Hom. Il. Θ. 455. Hipp. 389.

42. The particle *ὥς* at the beginning of a sentence preceding an optative mood signifies, *utinam*, I wish, or, oh that! See Il. Σ. 107. Hipp. 409.

43. *Φαῦλος, μάταιος, ὀρφανός, στεῖρρός, γενναῖος, δίκαιος, μέλειος, βρύχιος*, and some other adjectives are declined, *ὁ καὶ ἡ φαῦλος, &c.*; and also *φαῦλος, η, ον*. Phil. 437.

44. The interposition of the words *πῶς δοκεῖς*; gives additional spirit to a narrative. See Hee. 1150. Ran. 53. Eccles. 399. Hipp. 448.

45. *Στέργειν* in the sense of *acquiescing*, is frequently found—for the most part with an accusative, sometimes with a dative case. Hipp. 460.

46. Ἄνθρωπος is used sometimes to denote *a woman*. See Theocr. Adoniaz. 106. and Valekenaer's note. *Homo* in Latin has the same meaning. Hipp. 474.

47. Examples of (1) the double comparative, such as *μᾶλλον ἀλγίων*, and (2) of the double superlative, such as *μέγιστον ἔχθιστος*, are frequent in the tragic writers. See



Hec. 381. Sept. Theb. 679. Æsch. Suppl. 287. Med. 1320. Alcest. 802. Hipp. 487.

48. The forms *ἐκλῆσα*, *κλῆδες*, *κλῆθρον*, for *ἐκλεισα*, *κλειδες*, *κλειθρον*, are of the more recent Attic, and introduced into the writings of the tragedians by grammarians. Hipp. 500.

49. A short vowel at the end of a preposition, preceding another word commencing with the letters *φρ*, remains short; but if that other word begins with *βλ*, the short vowel is made long. Hipp. 513.

50. The prepositive article *ὁ*, *ἡ*, *τὸ*, is frequently put for the relative *ὅς*, *ἣ*, *ὃ*, not only in Homer, but in the writings of the three tragedians. Hipp. 527.

51. *Πῶλος* was said by the Greeks of either a young unmarried man or woman. [The same remark applies to *σκυμνός*, *μόσχος*, and other names of the young of animals.] Hipp. 547.

52. The participle of the present tense [as also the present tense itself] denotes the *attempt* to effect the action contained in the verb. Hipp. 592.

53. In solemn adjurations and appeals, such as *ὦ πρός σε γονάτων*, the pronoun is always placed between the preposition and the noun which it governs; and the verb on which the pronoun depends, *ἄντομαι*, *ἰκνοῦμαι*, *ἰκετεύω*, or some similar word, is frequently omitted. Hipp. 603.

54. *Γαμβρός* seems to denote any relation by marriage; but in the tragic writers it generally signifies *a son-in-law*. Hipp. 631.

55. When the Greeks wished to express any thing future, on which something else was contingent, then they prefixed the conjunctions, *ἵνα*, *ὥς*, *ἄφρα*, &c. to the preterimperfect, aorists, or preterpluperfect tenses of the *indicative* mood, just as the case required. This construction must be care-

fully distinguished from the usage of ὥς, ἵνα, &c. with the subjunctive and optative moods. They could say, *χωρὴ πρόσπολον οὐ περᾶν*,—*ἴν' ἔχουσι μήτε . . .* i. e. that they *may* be able neither—. They could say, *οὐκ εἶων πρόσπολον περᾶν*,—*ἴν' ἔχοιεν μήτε . . .* i. e. that they might be able neither—. But it is a very different thing to say, *χωρῆν πρόσπολον οὐ περᾶν*—*ἴν' εἶχον μήτε . . .* in which case they would be able neither—. See *CE. R.* 1386. 1391. *P. V.* 158. 774. *Choëph.* 193. *Iph. T.* 354. *Pax.* 135. *Eccles.* 151. *Hipp.* 643.

56. Ἐς τε, signifying *as long as*, is construed with an indicative, ἔς τε ἂν with a subjunctive mood. *Hipp.* 655.

57. Εἰ ἂν no where occurs in the same member of a sentence, much less when joined to the indicative mood. *Hipp.* 679.

58. Πολλὰ πράσσειν is said of one who meddles with things not concerning him. There is a similar signification in the words *πολυπράγμων*, *πολυπραγμονεῖν*, *πολυπραγμοσύνη*—*περισσὰ πράσσειν*. *Hipp.* 785.

59. Θεωροὶ were persons who went to consult the oracles of the gods on any private or public affairs. *Hipp.* 792.

60. Πιθέως γῆρας is a periphrastic expression for “the aged Pittheus.” In designating persons, the tragic writers [and poets generally] frequently employ circumlocutions; and those chiefly which expressed some dignity or excellence, moral or personal. *Hipp.* 794.

61. Those who received favorable responses from the oracle at Delphi, used to return home crowned with laurel. See *CE. R.* 82. *Hipp.* 806.

62. Μάκιστος is used by the poets for μέγιστος, as μάστων is for μείζων. *Hipp.* 820.

63. — θέλει τι σημῆναι νέον; these *euphemisms*, in which κακὸν is understood, are very frequent in the tragic writers. Hipp. 860.

64. Σαίνειν is said of dogs, who wag their tails when they fawn on men. Hence σαίνειν and προσσαίνειν signify to fawn on, to please, to flatter. Hipp. 866.

65. Πρὸς in the sense of *besides*, with τοῦτοις understood, occurs frequently, as well in the tragic as in other writers. See Heracl. 642. Phoen. 619. 890. P. V. 73. Helen. 965. Hipp. 875.

66. Ἀντλέω and ἐξαντλέω are *properly* said of exhausting by means of an ἄντλος or pump; and metaphorically, of completing life. In the same sense the Latins used the derivative *exantlare*. Hipp. 902.

67. Νοσεῖν, in the tragic writers, is frequently said of those who labor under any evil, misfortune, or danger, [and may be rendered, “to be distressed.”] Hipp. 937.

68. Καπηλεύω denotes, to be an innkeeper; and thence, to derive gain by fraudulent means. See Dr. Blomf. Sept. Theb. 551. Hipp. 956, 7.

69. Τὰ φίλτατα is frequently used by Euripides to designate a parent, a husband, a wife, or children; and in general may be translated, the dearest objects or connexions. Hipp. 969.

70. The Attics form the crasis of ὁ αὐτὸς, ὁ ἀνὴρ, ὁ ἀναξ, ὁ ἀγὼν, ὁ ἀγαθός, ὁ ἕτερος, by αὐτὸς, ἀνὴρ, ἀναξ, ἀγὼν, &c. Hipp. 1005.

71. Ἄθικτος has both (1) an active and (2) a passive signification: (1) Not touching. See Œ. C. 1521. (so also ἄψανστος, Œ. R. 968.) (2) Not to be touched; hallowed. See Iph. T. 709. Agam. 380. The same remark will apply to ἄκλαυστος, ἀστένακτος. Hipp. 1006.

72. Οικεῖν οἶκον or δόμον in the tragic writers signifies, to be the master of a house or family. Hipp. 1014.

73. Χαίρων is said of one who is exempt from punishment, and may be rendered, *with impunity*. Κλάων is opposed to it, and may, in the second person, be rendered, *to your cost*. See C. R. 363. Antig. 759. Med. 399. Androm. 756. Hipp. 1098.

74. The Attics used the Doric form ἄραρε, not ἄρηρε: as also, besides the instances given by Porson, Orest. 26. (see *Class. Journ.* No. LXI. p. 137.) they said θᾶκος, and its compounds; γάπνορος, γαπετήης, γάπεδον, γάμορος, γάποτος, γάτομος, κάρανον and its compounds. Hipp. 1093.

75. The futures φεύξομαι and φευξοῦμαι were both used by the tragic writers. Hipp. 1096.

76. The ellipsis of the preposition σὺν is very common with the Greek writers, and especially when the dative of the pronoun αὐτῶς is added. See Il. Θ. 24. A. 698. Υ. 481. Hipp. 1184.

77. The Æolic and Doric form ἐκρυφθεν for ἐκρύφθησαν is very rarely used by the tragic writers. Hipp. 1242.

78. Χρεὼν in the sense of fate or necessity is indeclinable, and always requires the article in Euripides. Hipp. 1251.

79. The crases in the words ἢ εἰδέναι and μὴ εἰδέναι are not uncommon in the tragic writers; as also those in ἢ οὐ, μὴ οὐ: the crases μὴ αὐτῶς, Iph. T. 1010. ἢ οἰχόμεσθ', Soph. Trach. 84. ἢ εὐγένειαν, Eur. Electr. 1104. are more unusual. Hipp. 1331.

80. Χαίρω sometimes takes after it an accusative of the thing for which the rejoicing takes place; the figure is called an Oropism. Hipp. 1335.

81. The Greeks frequently used the aorist in a sense

little differing from the present, as εἶπον, Med. 274. ὑπεἶπον, Eur. Suppl. 1170. κατόκτειρα, Iph. A. 469. ὄμωξα, Med. 787. ἀπέπτυσσα, Hipp. 610. Hipp. 1403.

82. The present tenses, θιγγάνειν, ἐρυγγάνειν, φυγγάνειν, κιγχάνειν, λαγχάνειν, τυγχάνειν, δάκνειν (contracted from δαγκάνειν), λαμβάνειν, μανθάνειν, πυνθάνεσθαι, are derived from the aorists θιγεῖν, ἐρυγεῖν, φυγεῖν, κιχεῖν, λαχεῖν, τυχεῖν, δακεῖν, λαβεῖν, μαθεῖν, πυθέσθαι, by the insertion of the letters ν or μ. To these may be added ἀνδάνειν from ἀδεῖν. Hipp. 1442.

83. Καὶ never forms a crasis with, nor suffers elision before, ἦδη. Hipp. 1445.

84. The Greeks had four forms of the future with a passive signification, (1) τιμήσομαι, (2) βεβλήσομαι, (3) βληθήσομαι, (4) ἀπαλλαγήσομαι. The 4th form is not very frequent among the tragic writers. To the 1st form the Attics seem to have been partial: the following occur in the Greek tragedians: λέξομαι, τιμήσομαι, στερήσομαι, κηρύξομαι, ἀλώσομαι, ἔασομαι, μισήσομαι, στυγήσομαι, δηλώσομαι, βουλεύσομαι, ἐνέξομαι, ἄρξομαι, διδάξομαι, ἐπιτάξομαι, &c. Hipp. 1458.

85. οὗ δὴ χολωθεῖς]. Here ἔνεκα is understood. The cause of hatred is expressed by a genitive case without a preposition. See Orest. 741. Herc. F. 528. 1114. II. A. 429. II. 320. Φ. 457. Alcest. 5.

86. An accusative case is frequently placed in opposition with the *meaning* implied in the preceding sentence; as Orest. 1103. Ἐλένην κτάνωμεν, Μενέλεω λύπην πικράν. See Phœn. 351. Androm. 291. Herc. F. 59. 355. 427. Alcest. 7.

87. The preposition after verbs of motion *to* is frequently omitted. Alcest 8.

88. After verbs of rescuing, prohibiting, and denying, the negative *μη*, though generally expressed, is sometimes omitted; as *ὄν θανεῖν ἐρρύσάμην*. Alcest. 11.

89. The plural *τιμαὶ* is used in the sense of *attributes*, prerogatives. Alcest. 30.

90. The ancient Greek writers never joined the particle *ἄν* to the indicative mood of either the present or perfect. Alcest. 48.

91. *Ἱερὸς*, in the sense of consecrated or sacred to, requires a genitive case. Alcest. 75.

92. In anapaestic verse the penult of *μέλαθρον* is always short. Alcest. 77.

93. The interrogative *πόθεν* has the force of a negative. Alcest. 95.

94. In sentences where two nouns joined by a copulative are governed by the same preposition, the preposition is frequently found with the latter noun.

*Μέλλων δὲ πέμπειν μ' Οἰδίπου κλεινὸς γόνος  
Μαντεῖα σεμνὰ, Δοξίου τ' ἐπ' ἐσχάρας.*

Phœn. 290. See also Heracl. 755. Œ. R. 736. 761. Soph. Electr. 780. Sept. Theb. 1034.

95. The plural forms *κοίρανοι*, *ἄνακτες*, *βασιλεῖς*, *τύρανοι*, in the tragic writers, frequently express only one king, or the retinue of one king. Alcest. 132.

96. There are many active verbs which have their futures of the *middle*, and no where of the active form, at least among the Attic writers: thus, *ἀκούω*, *σιγῶ*, *σιωπῶ*, *ἄδω*, *βοῶ*, *ἁμαρτάνω*, *θνήσκω*, *πίπτω*, *κλάω*, *πλέω*, *πνέω*, have the futures *ἀκούσομαι*, *σιγήσομαι*, *σιωπήσομαι*, *ᾄσομαι*, *βοήσομαι*, *ἁμαρτήσομαι*, *θανοῦμαι*, *πεσοῦμαι*, *κλαύσομαι*, *πλεύσομαι*, *πνέσομαι*. Alcest. 158.

97. Οὐ never forms a crasis with οὔποτε so as to make οὔποτε. Alcest. 199.

98. In the choral odes the sigma is sometimes doubled ; as, Med. 832. ἀφυσσαμέναν, Eur. Suppl. 58. ὕσσον, Pers. 559. βαριδέσσι, Cæ. R. 1100. ὀρεσιβάτα, Trach. 636. μέσσαν, Aj. Fl. 185. τόσσον, 390. ὀλέσσαι, Philoct. 1163. πέλασσον. Sophocles uses the form μέσσοις twice in the iambic senary ; viz. Antig. 1223. 1236. Alcest. 234.

99. It is very doubtful whether the Attic writers ever used ρέζω in the present tense. Alcest. 272.

100. Τολμᾶν and the aorist τλῆναι signify, to endure, in spite of (1) *danger*, i. e. to have courage ; (2) *shame*, i. e. to have the impudence ; (3) *pride*, i. e. to deign, condescend, submit ; (4) *pain of mind*, i. e. to prevail on oneself ; (5) *pity*, i. e. to have the cruelty. Alcest. 285. The uses of *possum* are similar.

101. Ὅδε ἀνὴρ, for ἐγώ, is a well-known formula. The feminine form ἥδε and ἥδε γυνή, for ἐγώ, occurs also in Agam. 1447. and Trach. 305. Alcest. 341.

102. The tragic writers were partial to the use of νεοσσοὶ for *children*. See Androm. 442. Iph. A. 1248. Heracl. 240. Herc. F. 224. 982. Alcest. 414.

103. Ἀπειπεῖν with an accusative signifies, to renounce ; with a dative, to fail or faint. Alcest. 503.

104. With verbs of motion, the Greeks joined a future participle denoting the object. Alcest. 520.

105. The tragic writers allowed the omission of the augment in the choral odes. Alcest. 599.

106. Αἰθῆρ is found both in the masculine and feminine gender. Alcest. 610.

107. The penult of φθίνω and φθάνω is *long* in Homer, but always short in the Attic writers. Alcest. 638.

108. The tragic writers were partial to compounds, such as *αἰδόφρων*, *ἀλκίφρων*, *σιδηρόφρων*, &c. *Alcest.* 678.

109. *Θεὸς* is frequently said of the *sun*, and generally without the article. See *Orest.* 1023. *Eur. Suppl.* 208. *Med.* 353. *Alcest.* 738.

110. The chorus very rarely quits the stage after its first entrance till the conclusion of the tragedy. A few instances however occur where it does. *Alcest.* 762. *Aj. Fl.* 814. and *Eumen.* *Alcest.* 762.

111. The form *οἶδας*, for the common *οἶσθα*, is not very frequent. *Alcest.* 796.

112. Ἄλλὰ σοῦ τὸ μὴ φράσαι. This construction is expressive of indignation or admiration. See *Nub.* 818. *Aves* 5. *Ran.* 741. *Alcest.* 848.

113. The following are instances of verbs transitive governing a genitive case, *μέρος τι* being understood: *Alc.* 861. *Hec.* 614. *Herod.* iii. 11. *Alcest.* 861.

114. *Τῶν ὑπὸ γαίας*, not *γαῖαν*: the accusative in such expressions is then only used, when motion is denoted. *Alcest.* 921.

115. Several active verbs are used in a middle sense, the personal pronoun being understood; as *ρίψαι*, *Cycl.* 165. *κρύπτοντα*, *Phœn.* 1133. *κρύπτουσι*, *Soph. El.* 826. *πάλλων*, *Œ. R.* 153. *κατέσχον*, *Œ. R.* 782. *Alcest.* 922.

116. The Greeks said *νικᾶν μάχην*, *νικᾶν ἀγῶνα*, *νικᾶν ἄεθλον*. *Alcest.* 1048.

117. *Εἰ γὰρ* frequently occur in an optative signification; but in this usage there is a difference between the indicative and optative moods. *Εἰ γὰρ εἶχον* means, oh that I had! *εἰ γὰρ ἔχοιμι*, oh that I may have! *Alcest.* 1091.

118. The quantity of the enclitic *νυν* is sometimes long and sometimes short both in the tragic and comic writers. *Alcest.* 1096.



119. The *iota* at the end of the dative singular is sometimes, though seldom, elided by the Attic poets. *Alcest.* 1137.

120. The ancients were accustomed to attribute heavy reverses of fortune to the envy of the gods. See *Pers.* 367. *Orest.* 963. *Eur. Suppl.* 347. *Iph. A.* 1049. *Herod.* iii. 40. *Alcest.* 1154.

## V.

*Canons and Remarks*

*Collected from Elmsley, Porson, Dawes, Matthiæ, Major, &c.*

## 1. Πατρῶα καὶ μητρῶα πῆμαθ' ἀ'παθεῖς.

H. Stephens doubts how the *a* in ἀ'παθεῖς can be lengthened. It is made long in this place on account of the crasis of two short vowels, *a* and *ε*, coalescing into one long *a*; in the same manner as the *a* in τὰμὰ, for τὰ ἐμὰ, in ἄκων for ἀέκων, &c. &c. is lengthened. Elmsley in *Œdip. Col.* v. 1195.

2. When the article ends in a vowel, and the following word begins with a vowel, the first syllable of that word is not elided, but coalesces by crasis into one syllable with the article. Thus, for τοῦ ἐμοῦ, τὸνμοῦ should be written, and not τοῦ ἴμου. So also we should write τὰξερήματα, τὸνπιόντος, τὰμὰ, τὸμῶ, τῆμαντοῦ, not τὰ ἔξερήματα, τοῦ ἴπιοντος, τὰ ἴμα, τῶ ἴμῳ, τῆ ἴμαντοῦ. In every crasis of two syllables, the *iota* of the former syllable is elided; thus τὰν and τᾶρα, for τοὶ ἄν and τοὶ ἄρα. So also, for οἱ ἐμοὶ and αἱ ἐμαὶ, not οἱ ἴμοι and αἱ ἴμαι, but οὔμοι and ἀμαὶ should be written. Elmsley *Præfat.* in *Œdip. Tyr.* 10–11.

3. Nothing is more rare among the Attic poets than the elision of the vowel *ε* before ἄν; ἔγραψ' ἄν *scripsissem* is found more than ten times as often as ἔγραψ' ἄν *scripsisset*. *Elm. Med.* 416.

4. The diphthong cannot be elided in τοὶ, but it renders

the vowel long by crasis ; as, 'Υποστένοι μέντ' ἄν ὁ θρανίτης  
λεώς. This occurs especially in *τοι ἄρα* and *τοι ἄν*.

5. The Attics, according to Porson, do not omit the augment. In the melic portions, however, according to Monk, the augment may be omitted. The following rules on this point are given by Hermann in his *Præfat. ad Bacch.* pp. 50-55.

(1). A verb of consequence, in which the addition of the augment makes an anapæst, placed in the beginning of a verse, requires the augment added : as, ἐγένοντο Λήδα Θεστιάδι τρεῖς παρθένοι.

(2). A verb of consequence, in which the addition of the augment does not make an anapæst, placed in the beginning of a verse, may be without the augment : as σίγησε δ' αἰθήρ.

(3). The same kind of verb, if it begins a sentence, may want the augment in the middle of a verse : as, γυμνοῦντο δὲ πλευραὶ σπαραγμοῖς.

(4). A verb of less consequence, whether the addition of the augment makes an anapæst or not, placed in the beginning of a verse, if it is extended beyond the first foot, wants the augment : as, γοᾶτο θῶυξεν.

(5) The same kind of verb, if it does not reach beyond the first foot, as it would be inharmonious without the augment, is either avoided, or changed with another form.

6. When the first part of a sentence designates, not what has been done, but what ought to be done, the particles *ἵνα*, *ὥς*, *ὅπως*, take after them the indicative, provided the discourse be concerning a thing present or past ; for concerning a future event the subjunctive or optative is used. Elmsley in *Œdip. Tyr.* v. 1389.

7. Porson has remarked that the tragic writers have not

universally observed Dawes' well-known rule, viz. "that the optative with the particles ὡς, ἵνα, ὅπως, ὅφρα, μὴ, is subjoined only to verbs of a past signification; the subjunctive only to verbs of a present or future signification." Sometimes indeed, though a verb of the past time precedes, yet the effect, which was aimed at, is either present or future; and therefore the subjunctive is demanded. Monk. Hippol. 1294.

And, on the contrary, the optative in certain combinations is put after verbs of the present time, e. g. when the present (*historicum*) is put for the aorist, as in the Latin also, the conj. imperf. follows the present. Matth. Gr. Gr. S. 518.

8. Οὐ μενεῖς, with a note of interrogation, is the same as μένε; *will you not stay?* that is, *stay*; οὐ μὴ μενεῖς, *will you not not stay?* i. e. *will you not go away?* same as μὴ μένε. Οὐ μὴ μενεῖς is not to be confounded with οὐ μὴ μεῖνῃς; the former is the same as μὴ μένε, the latter the same as οὐ μενεῖς. Elmsley in Med. v. 1120.

9. Dawes says that the particles οὐ μὴ are construed either with the future indicative, or with the second aorist subjunctive. Elmsley says, that they may also be construed with the first aorist subjunctive. Οὐ μὴ with the future belongs to one who forbids, with the subjunctive to one who denies. Thus, οὐ μὴ γράψεις is equivalent to μὴ γράψε, but οὐ μὴ γράψῃς to οὐ γράψεις. Οὐ μὴ is construed with the future indicative either of the active or middle form. Elmsley in Œdip. Col. vv. 177. 1024.

10. The tragic writers frequently join πρὶν with the subjunctive, omitting ἄν, which is always required in familiar discourse. This is Porson's observation. They do not however use the subjunctive, unless the signification of deny-

ing, or of prohibiting, be in the former member. The same rule holds with regard to the optative. It may be remarked, that the infinitive is frequently used for the subjunctive, though the subjunctive is never used for the infinitive. Elmsley in *Med.* v. 221.

11. After an oath, such as, *νῆ Δία, νῆ τὸν Δία, μὰ Δία, οὐ μὰ Δία, νῆ τὸν Ἀπόλλω,* &c. the particle *γε* never follows, unless after the interposition of another word. Porson. *Adversaria.* p. 33.

12. It was usual for the Greeks, in an oath, to insert a word between the preposition and its case. Thus *Eurip.* in *Hippol.* v. 605.

*Ναὶ πρὸς σὲ τῆς σῆς δεξιᾶς εὐωλένου.*

And *Virgil*, imitating them. *Æn.* 4. 314. *Per ego has lacrymas.* Elmsley ad *Cæd.* Col. Addend. p. 361.

13. When a second person confirms or corrects the sentiment of a former, the particle *γε* follows after *δὲ*, another word being sometimes interposed, and sometimes not. Porson. *Orest.* 1234.

14. The conjunctions *καὶ* and *δὲ* do not occur in the same member of a sentence, in the writers of the tragic age. Porson. ad *Orest.* 614.

15. The Attics never conjoin *γέ τε, τέ γε, γε μὲν, ἀλλὰ μὴν.* Porson. ad *Med.* 863.

16. In tragic iambs, the second syllable of a tribrach, or of a dactyl, ought not to be either a monosyllable, which is incapable of beginning a verse, such as *ἄν, γὰρ, δὲ, μὲν, τε, τις,* or the last syllable of a word. Elmsley.

17. *Sophocles* alone shortened the second syllable in *ἡμῖν* and *ὕμῖν.* That he did forty-two times in the diverbial parts of all his plays. It is found long in seven verses, which Porson thinks require to be corrected. Elmsley

thinks it occurred by chance rather than by design, that he so seldom lengthened the last syllable. Euripides never shortened the last syllable of these pronouns. When it is shortened, they may be written either ἤμιν, ἕμιν, or ἡμίν, ὑμίν; the latter form is preferred by Brunck, and the more modern editors. Elmsley. Præf. ad CEd. Tyr. p. 10.

18. The verbs ἀπολαύω, ἀκούω, ᾄδω, &c. &c. want the first future active, but have the first future middle; on the contrary they want the first aorist middle, and have the first aorist active. Dawes.

19. The verb ἤκω signifies, not *venio*, but *veni*, or *adsum*. Dawes.

20. The middle verb λίπεσθαι does not admit an accusative after it. Dawes.

21. There is no second future active or middle in Greek. Τύπω and τύποιμι are the second aorist subjunctive and optative; τυποῦμαι is not to be found. The difference of the Ionic and Doric futures has occasioned the mistake. The Ionic futures terminate the active form in ᾄσω, εσω, εω, ἴσω, and οσω, and the middle in ᾄσομαι, εσομαι, εομαι, ἴσομαι and οσομαι; as, ἐλάσω, ἀγωνίσομαι, &c. which forms are adapted to dactylic verse, which the Ionians preferred: the Attics, after a short syllable, in place of ᾄσω, εσω, εω and οσω, write ω; for ᾄσομαι, ωμαι; for εσομαι, εομαι; for οσομαι, ουμαι; for ἴσω, ιω; and for ἴσομαι, ιουμαι; as ἐλῶ, ἀγωνιοῦμαι; which forms are adapted to iambs and trochaics, which the Attics preferred: after a long syllable no change was made; thus χορτάσω, ἀρπάσομαι, &c. &c. are common to both. Dawes.

22. Φυλάσσω, in the active voice, signifies *servare*, *custodire*; in the middle, *cavere*. Dawes.

23. The verbs οὐτάζω and βάλλω are more frequently

joined with only one accusative of the person ; as also the verb ἀκέομαι ; sometimes with two accusatives, one of the person, the other of the word ἔλκος ; but never with the dative. II. E. 361. Dawes.

24. The verb ἀριστάω, with all its family, always makes long the first syllable. Dawes.

25. In forming patronymics, the termination ος or ου of the genitive is changed, after a short syllable, into ιδης, after a long into ιαδης. Dawes.

26. Neither λείπειν, nor ἐκλείπειν, in the Attic writers, signifies *to be deficient* ; but ἐλλείπειν. Dawes.

27. Not the active verb ἀποδιδόναι, but the middle ἀποδιδόσθαι, signifies *to sell*. Dawes.

28. Not the active verb εὔρειν, but the middle εὔρεσθαι, denotes what is expressed by the Latin *nancisci, adipisci*. Dawes.

29. The first aorist active or middle of the verb εὔρισκω is not in use. Dawes.

30. The Attics express the Latin *quodlibet* by πᾶν, not by τὸ πᾶν. Dawes.

31. Ἐκκαλεῖν signifies *evocare* ; ἐκκαλεῖσθαι, *ad-se-evocare*. Dawes.

32. It was not lawful for the Attic poets to elide any diphthong, or to use the verb ἴδον without an augment, or to employ the verb ἔσεται at all. Dawes.

33. The Attics used no future active of the verb ὄμνυμι ; they used the middle ὁμοῦμαι. Dawes.

34. Though πένομαι in Homer, sometimes signifies *parare*, in the Attic writers it never signifies any thing but *pauperem esse* ; nor does it ever govern the accusative. Dawes.

35. The Attic writers never used δύω, always δύο. Dawes.

36. The pronoun ὅδε is generally used on the appearance

of a new character on the stage, and has the force of ὤδε or δεῦρο. Elmsley.

37. When φεῦ, εἶεν, ἔα, and similar interjections, are independent of the verse, I put a full stop after them; when they form part of the verse, a smaller one or none at all. Porson.

38. The vowel in ὄτι never suffers elision in the comic writers. Porson.

39. Εἶδης comes from εἶδω *video*, εἰδῆς from εἰδέω *scio*. Major.

40. Instead of the adjectives being considered, as in other languages, as epithets of the substantives, and put in the same case with them, in Greek the substantive is often considered as the whole, and the adjective as the part; and then the substantive is put in the genitive. The adjective has the gender of the substantive. The cases are very common in which the substantive is put with the adjective in the plural; as, ἀμέγαρα κακῶν, οἱ χρηστοὶ τῶν ἀνθρώπων. Matthiæ.

41. The particles καὶ μὴν are of constant occurrence in announcing the entrance of a new character; particularly in connexion with the remarks of the preceding speaker: and are usually put in the mouth of the chorus. Major.

42. The imperative is used not unfrequently by the Attic poets, in a dependent proposition after οἷσθ' ὄ; as, οἷσθ' οὔν ὁ δρᾶσον; the phrase seems to have arisen from a transposition, for δρᾶσον, οἷσθ' ὄ. Matth.

43. Adjectives which have an active sense, and are mostly derived from verbs active, or correspond to them, express their relation to an object, which with the verbs would be in the accusative, by the genitive; as, καρδίας δηκτῆρια, (δάκνειν τὴν καρδίαν) *that afflict the heart*. Matth.



44. Τῶν τεθνηκότων ἄλις. Hec. 278. Dawes has remarked that ἄλις is never construed with a genitive in Homer.

45. The Greek term φιλόπατρις was nearly synonymous with φιλόπολις, signifying merely attachment to a particular commonwealth, or more frequently only to a party in that commonwealth; to express the more liberal patriotism, extending to the whole nation, the Greeks used the term φιλέλλην. Mitford.

46. When the Greeks express a person by a circumlocution, they return as soon as possible to the person itself; thus Homer says βίη Ἡρακλείη, ὄσπερ. Porson.

47. Αὐτὸς without the article does not mean *idem*, but *ipse*; Stephens cites ὠτὸς, but I have edited αὐτὸς from the rule laid down by Dawes, and from analogy. Porson.

48. A negative frequently usurps the place of an interrogative; as in Hec. 296. εἴεν frequently precedes an interrogation. Porson.

49. The relative is frequently in the singular, when the antecedent is in the plural. This takes place when it refers not so much to a determinate person or thing, as to all of the species to which the preceding substantive belongs, or when a word of general import, as πᾶς, precedes. Hence also, in this case, ὅστις, or ὃς ἂν is commonly put. Vide II. II. 621. Hec. 359. Matth.

50. The future for the conjunctive is the regular construction after ὅπως, which indeed takes the present, the aor. 1. pass. and aor. 2. in the conjunctive, but instead of the aor. 1. act. and mid. requires the future, and this, whether it be governed by a verb preceding, or that ὄρα, *cave*, is omitted. In the passages where the aor. 1. conj. still remains after ὅπως, one or other of the MSS., or edi-

tions, generally has the future. But ὅπως ἄν, *that*, takes the conj. and aor. 1. act. Matth.

51. Εἶμι and its compounds have always a future signification, not only in the Attic writers, but also in Homer. II. A. 169. Dawes.

52. In Greek, the plural is often used for the singular, for the sake of greater emphasis, as in the Hec. 403. τοκεῦσιν, *the mother*. Matth.

53. When any one wishes to dissuade another from any thing by entreaties, μὴ σύ γε is very commonly used with the omission of the verb preceding. Hec. 408. Matth.

54. The Greeks always said χαίρω, and not χαίρομαι. Hence χαίρομαι for χαίρω is a solecism, to which they gave the name of *Datism*, from Datis, the Persian general, who, on the reduction of Naxos, made use of the following line : Ὡς ἦδομαι, καὶ τέρπομαι, καὶ χαίρομαι. Porson.

55. Λύω has the first syllable common in Homer; long in the tragic writers. The first syllable of καλός is long in Homer, common in Hesiod and Theocritus, and short in the tragic writers. Major.

56. If a woman, speaking of herself, uses the plural number, she also uses the masculine gender; if she uses the masculine gender, she also uses the plural number. Dawes.

57. The use of the article for the relative is frequent in Homer, and in Ionic and Doric writers; of Attic writers the tragedians only use it in this sense, not the comic and prose authors; and these only in the neuter and oblique cases. Matth.

58. Nouns masculine in ων make feminines in αινα; as, θεράπων, θεράπινα. Major.

59. The first aorist in Greek, and the perfect in Latin, frequently have the force of *soleo*. Hec. 596. Hor. Od. 1. 34. Major.

60. The word *πέπλος* is applicable both to the *ιμάτιον*, the outer loose and flowing garment ; and to the *χιτών*, the inner and close-fitting vest : but more peculiarly to the former, which the Lacedæmonian virgins alone wore. See Virg. *Æn.* 1. 315. In the festival of the *Παναθήναια*, the sacred *πέπλος* was carried to the citadel, and put upon Minerva's statue. This *πέπλος* was woven by a select number of virgins called *Ἐργαστικάι*, from *ἔργον*, work. On it were described the achievements of Minerva. Jupiter also, and the heroes, who were famous for valiant exploits, had their effigies in it ; whence men of true courage are said to be *ἄξιοι πέπλου*, i. e. worthy to be portrayed in Minerva's sacred garment. Potter.

61. In prohibitions with *μῆ*, or an adj. or adv. compounded with *μῆ*, the aor. is put in the conjunctive, and not the present. Hec. 959. Matth.

62. For *εἰς*, when it expresses a proper motion, *ὡς* is often put, generally with living objects, seldom with inanimate things. This usage probably arose from the circumstance of *ὡς* and *εἰς* being often joined. Matth.

63. In negative propositions, the conj. is used after *μῆ* or *οὐ μῆ* for the future, but only the conj. aor. 1. pas. or aor. 2. act. and mid. ; instead of the aor. 1. act. the future is used. Matth.

64. *ἦ* and *μῆ* before *οὐ* always form a crasis in iambic verse. Major.

65. The Attics frequently add *γε* after *καὶ μὴν*, *οὐ μὴν*, *καίτοι*, etc., but with something intervening. Porson.

66. The Attics sometimes use *μήπω* for *μήποτε*, by the figure *λιτότης*. *Καὶ* and *δέ* cannot stand in the same clause of a sentence. Porson.

## VI.

*A Sketch of the Principal Usages of the Middle Voice of the Greek verb, when its signification is strictly observed.*

---

QUI BENE DIVIDIT, BENE DOCET.

THE first four may be called usages of *reflexive*: the fifth the usage of *reciprocal* signification.

I. Where A does the act on himself, or on what belongs to himself, *i. e.* is the object of his own action.

1. Ἀπήγξατο, *he hanged himself,*

2. Ὠμιμωζεν δ' ὁ γέρων, κεφαλὴν δ' ὕγε κόψατο χερσίν.

Iliad. X. 33.

II. Where A does the act on some other object M, relatively to himself (in the sense of the dative case put acquisitively), and not for another person, B.

1. Α κατεστρέψατο τὸν Μῆδον.

*He made the Persian subject, or subdued him, to himself.*

Α κατέστρεψε τὸν Μῆδον τῷ Β. *res prorsus alia.*

2. To this usage belongs the following:

Κοινῇ ἀπωσάμενοι τὸν Βάρβαρον. Thucyd. i. 18, *et similia.*

III. Where A gets an act done for himself, or for those belonging him by B.

1. Of Chryses it is said, λυσόμενος θύγατρα, *to get his daughter released by Agamemnon, on the payment of a ransom, that is, briefly, to ransom his daughter.*

Whereas of Agamemnon it is said, Οὐδ' ἀπέλυσε θύγατρα, sc. τῷ Χρύση. He did not *grant* the release, he did not *release* her.

So too Chryses to the Greeks, Παῖδα δ' ἐμοὶ λύσατε φίλην.

To this head may be appended, διδάσασθαι τὸν υἱόν, *to get one's son instructed*. Euripides has said, with a double idiom, Medea, v. 297. παῖδας περισσῶς ἐκδιδάσκεσθαι σοφούς.

2. Δανείζω, *to give a loan, to lend*, as A to B.

Δανείζομαι, *to get a loan, to borrow*, as A from B.

So too in the epigram, χρήσας, *having lent*; χρησάμενος, *having borrowed*.

Ἄνερα τις λιπόγειον ὑπὲρ νότιοιο λιπαυγῆς

Ἦγε, πόδας χρήσας, ὄμματα χρησάμενος.

Again χρῆσαι, *to utter a response*; χρήσασθαι, *to seek a response, to consult an oracle*.

IV. Where, in such verbs as κόπτομαι, *lugeo*, σέομαι, τίλλομαι, &c. the direct action is done by A on himself; but an accusative or other case follows of B, whom that action farther regards.

1. . . . . εἶπερ ἂν αὐτὸν

Σεύονται ταχέεις τε κύνες, κ. τ. λ. Iliad. Γ. 25.

*Although fleet dogs stir themselves in pursuit of him.*

. . . . . Διωνύσοιο τιθήνας

Σεῦε . . . Z. 133. . . *res prorsus alia*.

Again,

Πρῶται τὸν γ' ἄλοχός τε φίλη καὶ πότνια μήτηρ

Τιλλέσθην. Ω. 710. 11.

*Tore their hair in mourning over him.*

But κείρομαι is differently used. Bion has κειράμενοι χαιρας ἐπ' Ἀδώνιδι, not Ἀδωνιν.

To this class belong φυλάττω and φυλάττομαι.

Φυλάξαι τὸν παῖδα.—φυλάξασθαι τὸν λέοντα,

And so too the following :

Ἦς εἰπὼν, οὗ παῖδος ὀρέξατο φαίδιμος Ἐκτωρ,  
*Stretched out his arms to receive his son.*

Thus far the *reflexive* uses : now the *reciprocal* use.

V. Where the action is reciprocal betwixt two persons, or parties, and A does to B what B does to A.

As in verbs of *contract, quarrel, war, reconciliation*, and the like :

Ἔως ἄν διαλυσόμεθα τὸν πόλεμον. Demosth. Philip. A. §. 6.—*Till we shall have put an end to the war in which we are engaged with Philip, by treaty mutually agreed upon.*

In a very different sense, as follows, is *διαλύσαι* used :  
 Παρήνει δὲ (Ἀλκιβιάδης) καὶ τῷ Τισσαφέρνῃ μὴ ἄγαν ἐπιείγεσθαι τὸν πόλεμον διαλύσαι. Thucyd. viii. §. 46.—*To be in no hurry to put an end to the war between the two conflicting parties in Greece.*

*Remark.*—Though on some occasions the active voice is used where the middle would be proper, that is, where the act is denoted without relation to the agent, though there does exist a middle verb so to denote it, yet where the two voices exist in actual use, the middle denoting the action relatively to the agent, as in No. II., is very seldom, if ever, in pure Attic used to denote the action when it regards another person. E. g. Ἰσάναί τρόπαιον *may* be said of an army who erect their own trophy ; for it is true, as far it goes—they do erect a trophy. But ἐστήσατο τρόπαιον *cannot* be said of him who erected a trophy for others, but ἔστησεν only.—*Mus. Crit.* No. 1. pp. 102—104.

VI. Verbum *τῆπτομαι* videtur ex tribus elementis conflatum eam primitus habuisse naturam, quam lingua Anglicana sic effert simpliciter, I STRIKE ME ; deinde in eum usum

abiise, ut significaret, I GET A BLOW, *i. e.* not GIVE ONE; denique sumpsisse vim pure passivam.

Hanc conjecturam confirmat Latinæ linguæ ratio; quæ apud poetas certe verba passiva cum vocibus vi mediâ præditis passim permutat.

Æn. I. 587. *scindit, se*, II. 39, *scinditur* :

II. 401. *conduntur*, IX. 39, *condunt, se* :

— 707. *imponere*, H. C. *impone, te*, &c.

*Glasgow Greek Grammar*, p. 59, 4th Ed. 1834. J. T.

Burnouf in his excellent French Grammar of the Greek tongue, at p. 268, has this very appropriate observation :

En Français meme, nous voyons le verbe réfléchi employé dans le sens passif: “ Les histoires ne *se liront* plus.” BOSUET, that is, *will not be read*.

VII. While the *middle* verbs, of ποιῶ and τίθημι, for instance, are requisite, to indicate the *taking* or *considering* of any object in such or such a light, &c. ; some other verbs, such as ἄγω, λαμβάνω, in the *active* form so called, are found with a similar acceptation.

Iph. Aul. 607.

Ὅρνιθα μὲν τὸδ' αἴσιον ποιούμεθα, κ. τ. λ.

*We take this as an auspicious omen, &c.*

Phœn. 872. Ὅϊωνδὸν ἐθέμην καλλίνικα σὰ στέφη.

*I consider as a good augury the victorious garland you wear.*

Antigone, 34. τὸ πρᾶγμα ἄγειν | οὐχ ὡς παρ' οὐδέεν.

Thucyd. B. §. 42. τὴν τῶν ἐναντίων τιμωρίαν ποθεινοτέραν αὐτῶν λαβόντες.—*Having regarded the humbling of their adversaries as a far more desirable object, &c.*

VIII. It is a distinction well deserving of remark, that while several verbs in ω are used of *matter* and actions connected with it, those in ομαι have the province of *mind* and its concerns instead.

Thus II. A. 607, 8. δῶμα—Ἡφαιστος ποίησεν.  
But Thucyd. B. §§. 42, 4.

ἀναβολὴν τοῦ δεινοῦ ἐποιήσατο.

*he thought of delaying or eluding the danger.*

So too, II. A. 433.

ἰστία μὲν στείλαντο, θέσαν δ' ἐν νηϊ μελαίνῃ.

Prom. V. 247. θνητοὺς δ' ἐν οἴκῳ προθέμενος.

IX. 1. The tenses (apparently, *originis vi*, whatever that be) most decidedly passive in use, are the two aorists and two futures passive so called.

2. While the first future middle frequently occurs (it is well known) with a passive use, the first aorist middle on the other hand hardly ever seems to lose its proper acceptation.

Thus, λέξει, *thou shalt be reckoned*; but never ἠρξάμην, *I was ruled*, nor ἐγράψατο, *it was written*.

3. The idea of a preterite middle with a *reflexive* signification is now rejected (Glasgow Greek Grammar, p. 65); and the separate form when it does exist, is more aptly designated second preterite or falso-medium.

When the tense of any verb is wanted to express that notion, the preterperfect passive is adopted, *de personá*; while its common use prevails more, *de re*.

II. A. 238, 9. . . . δικασπόλοι, οἳ τε θέμιστας  
πρὸς Διὸς εἰρύαται.

Δ. 248. . . . ἔνθά τε νῆες

εἰρύατ' εὐπρυμοι. i. e. εἰρύαται = εἰρύνται.

X. Verbs in the passive voice when indicating the affections of *mind*, or the facts of *motion*, are frequently so used without any reference to external cause, or agent whatsoever; that is, are not meant to signify any thing about action, or the *modus operandi*, but the effect or state only, as it regards the subject of the verb.



Thus, Il. A. 531. τώγ' ὡς βουλεύσαντε διέτμαγεν.

Hecuba, 1090. ποῖ τράπωμαι; ποῖ πορευθῶ;

Medea, 1241. μηδ' ἀναμνησθῆς τέκνων.

In other words, then, the passive form on occasions like these is employed, when the middle voice might naturally else be expected. Such, at any rate, is the best account we can give of this matter in particular.

But upon the whole, may we not generally remark, that the ways in which things take place, and the relations to one another, in which they require to be spoken of, seem to defy definition or number; while the voices of the verb (essential as that is to discourse), even in Greek amount to three at the most? No wonder it should happen, that words, only in a loose manner, often very rudely, hint, that some connexion exists betwixt certain ideas, without any pretence to mark the precise mode of it. The occasion is individual: the forms of language are universal. And yet to the context with its circumstances rightly apprehended and to the *vis-directrix* of common sense, the rest of the operation may very safely be left.

## VII.

*On the Greek Dialects,**From the Classical Journal, vol. 17, p. 84.*

THE Grecian dialects are, strictly speaking, three :

(1). The *Ionic*, spoken by the inhabitants of Attica, Achaia, and Ionia. [The Athenians and Achaians are called by Homer Ἴάονες. Ἴάονες is applied to the Athenians by Æschylus.]

(2). The *Doric*, spoken in the mountainous parts of Greece, particularly those in Peloponnesus.<sup>1</sup>

(3). The *Æolic*, which was the oldest, (and similar to the Doric), spoken by the Thessalians and Bœotians, who introduced it into the Peloponnesus.

(1). The *Ionic* was carried into Asia by Neleus, the son of Codrus—was there spoken in its original form—but in Attica changed into a more refined and elegant state, called the *Attic*—which, in fact, is nothing but contracted Ionic.

The Attic is divided into three classes :

<i>The Old.</i>	<i>The Middle.</i>	<i>The New.</i>
Under this,	Aristophanes,	Xenophon,
Thucydides,	Plato,	Menander,
Æschylus,		Philemon,
Sophocles,		Isocrates,
Euripides,		Demosthenes,
		Æschines,
		and the other orators.

The tragedians used an older cast of language than was employed by the Attics in their common writings. Hence we find the Ionic forms, *μοῦνος*, *ξείνος*, *δουρὶ*, *Οὔλυμπος*, &c. Æschylus, of the three tragedians, has the most of these forms; Euripides, the fewest. More of these are to be found in the choruses than in the dialogue.

The Attic, as we have said above, is a contracted kind of Ionic; because the Ionians delighted in the dactylic or heroic measure, while the Attics were more partial to the iambic and trochaic.

<i>Ionic.</i>	<i>Attic.</i>
ἔσω-όσω-άσω	ῶ
καλέσω	καλῶ
ὀμόσομαι	ὀμοῦμαι
ἔρέω	ἔρῶ
κομίσω	κομιῶ
ἐλάσω	ἐλῶ

In these cases  $\upsilon\upsilon-$  (*ἔρέω*) is cut down into the  $\upsilon-$  (*ἔρῶ*). But, when the antepenult is long by position, the Attics retain the Ionic form. So both Attics and Ionics say *χορτάσω*, *αἰδέσομαι*, &c. because it suits either the  $\upsilon-$ , or  $\upsilon\upsilon$ , or  $\upsilon\upsilon-$ .

<i>Ionic.</i>	<i>Attic.</i>
σημανέω	σημανῶ
φανέω	φανῶ
-άσομαι	-ῶμαι
-όσομαι	-οῦμαι
κολάσομαι	κολῶμαι

N. B. A short syllable precedes these contractions,

-ίσω -ίσομαι	-ιῶ ιοῦμαι
ὄνειδίσω ὄνειδίσομαι	ὄνειδιῶ ὄνειδιοῦμαι
φροντίσω	φροντιῶ

without reference to the preceding syllable, as in χορτάσω.

The Ionics discarded the augment—the Attics never, except in the case of χοῦν and ἐχοῦν, which are used promiscuously. [See Porson's Preface to the Hecuba.]

<i>Old Attic.</i>	<i>New Attic.</i>
ρσ and σσ	ρῶ and ττ
θάρσος	θράσος
θάλασσα	θάλαττα

The New Attics disliked the Σ. Hence Euripides is ridiculed for his *σιγματίσματα*,

ἔσωσά Σ', ὡς ἴσασιν Ἑλλήνων ὄσοι. Med. 475.

where the letter Σ is repeated *seven* times. Sophocles has a line where the letter Τ occurs *eight* times; which is not remarked by Aristotle. Porson observes, that there is in Euripides a line more remarkable than the one just quoted. It is this :

τὸ Σῶμα ΣώσαΣ, τοῦΣ λόγουΣ ΣώσειΣ ἐμούΣ.

Iph. Taur. 772.

Here the Σ is repeated *ten* times. In Sophocles, ὡΣ τὰΣ ἀδέλφαΣ τὰΣδε τὰΣ ἐμὰΣ χέραΣ. Œd. Rex. 1481. the letter occurs as often as in the passage given from the Medea. And so in Œd. Rex, 425.

[N. B. nomen σίγμα indeclinabile est.]

(2). The *Doric* became gradually refined to a degree of sweetness that no other dialect ever attained. [The Doric is to the Attic what the Scotch is to the English,—in songs, ballads, and the like.] The drama originated in the mountainous parts of Greece: hence a slight cast of the Doric remained in the choral odes,—only slight, when compared with Theocritus or Pindar; [perhaps, confined entirely to

the changing of  $\eta$  into  $a$ , and this too only under certain conditions.]

(3). The *Æolic* was carried over into Asia from Peloponnesus: from whence it spread among some of the islanders off the Asiatic coast, particularly Lesbos. Hence used by Sappho and Alcæus.

We learn that Homer was translated into *different* dialects. Hence has arisen the difficulty of accounting for his particular dialects, [all three remaining, in consequence, in some degree mixed.]

From the *Æolic* sprung the Latin. Evander emigrated into Italy before the Trojan war, and transported thither the language of Arcadia (the *Æolic*), which, mixed with the original Tuscan, (something like the Celtic), formed the basis of the Latin language.

The article was seldom, if ever, used by the earlier Greeks, as appears from Homer. [Yet  $\alpha\upsilon\tau\acute{\alpha}\rho$  'Ο  $\alpha\upsilon\theta\iota$   $\Theta\acute{\upsilon}\epsilon\sigma\tau'$  'A.  $\delta.$   $\phi.$  and several others in the passage about the sceptre.] Hence its disuse in the Latin language.

One of the principal advantages which the Greek language has over the Latin is in the article ;

$\delta$  ἡγεμῶν στρατοῦ,  
 ἡγεμῶν στρατοῦ,  
 $\delta$  ἡγεμῶν τοῦ στρατοῦ,  
 ἡγεμῶν τοῦ στρατοῦ,  
*the leader of an army,*  
*a leader of an army.*  
*the leader of the army,*  
*a leader of the army,*

all of which differ in meaning, but can only be represented in Latin by *dux exercitūs*.

The augment seems to have been seldom used by the earlier Greek writers, and therefore by those who wrote in

the Æolic dialect ; the reduplication often. This is another proof of the two languages being akin to each other. The Latins have *cēcīdi*,—*cēcīdi*,—*cucurri*, &c. Other characteristics are,

Æolic η into ǎ

Doric η into ā

Hence from <i>νύμφη</i>	<i>νύμφǎ</i>	<i>nymphǎ</i> ,
<i>φήμη</i>	<i>φǎμα</i>	<i>fāmǎ</i> .

Our account of the Æolic dialect arises principally from certain of the ancient grammarians, who possessed accounts of them from writings lost to us.

The Æolic is mostly destitute of aspirates : and the same is very nearly the case with the oldest Latin.

The three labials, three palatals, and three dentals are easily commutable. And so in English : for *mother*, Chaucer wrote *moder*, and for *murder*, Shakspeare and other English authors, *murther*.

Till the time of Simonides and Epicharmus, ε and ο were promiscuously used for η and ω ; for θ, τΗ ; for χ, κΗ ; for φ, πΗ ; for ξ, κσ ; for ζ, δσ ; and for ψ, πσ.

<i>Latin.</i>	<i>Greek.</i>
ambo,	ἄμφω
nebula,	νεφέλη
alibi	ἄλλοχι
guberno,	κυβερνῶ
angulus,	ἄγκυλον
Deus,	θεός
inde,	ἐνθεν
lateo,	ἐλαθον [λαθέω]
misceo,	ἔμισγον
fremo,	βρέμω
triumphus,	θρίαμβος
purpureus,	πορφύρεος.

The retention of the *F* in the Latin, shows the traces of the Æolic in that language. In some degree it supplied the place of the aspirate. It is expressed in Latin by *D*, sometimes by *S*.

<i>Latin.</i>	<i>Æolic.</i>
sylva,	Ἔϋλφη
ævum,	αἰφῶν
avernus,	ἄφορνος
boves,	βόφεις
divus,	δίφος
video,	φῖδον
viginti,	φικόντι (old form)
venter,	φέντερος
vestis,	φῆσθης
vesper,	φῆσπερος
ver,	(ἔαρ) φῆρ
vesta,	φῆστία

See *Dr. Valpy's Greek Grammar.*

Other forms are deduced by interchange of consonants, &c.

<i>Latin.</i>	<i>Greek.</i>
vulgus,	ὄχλος [ὄγλος, ὄλγος, Ἔλγος]
num,	μῶν
forma,	μορφῆ
lac,	γάλα
dulcis,	γλυκὺς
tener,	τερῆν
ab,	ἀπὸ
sub,	ὑπὸ
super,	ὑπὲρ
tunica,	χιτὼν
animus,	ἄνεμος <i>heart's blood.</i> )
mens,	μένος (used in Homer for

somnus,	Ἵπνος
veni,	ἦνθον (ἦλθον)
quattuor, [ <i>cattuor</i> , ut <i>cottidie pro quotidie.</i> ]	κέττορες, Æolic for τέσσαρες.
fallo,	σφάλλω
unus,	ἕνος
legunt,	λέγοντι (λέγουσι)
legimus,	λέγομεν
sunt,	(οὔσι, ἔοντι) ὄντι

*Principal* changes are :

Latin terminations.	from	Greek terminations.
us		ος
um		ον
am		αν



*Dialect of the Tragedians.**From the German of C. G. Haupt :*


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“VORSCHULE ZUM STUDIUM DER GRIECHISCHEN TRAGIKER.”

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## § 1. IN THE DIALOGUE.

As there are two leading elements in ancient tragedy, so there is a corresponding division in its dialect. The language of the lyrical portions is usually named the Doric. In the portion embracing the dialogue we should naturally expect to meet with the pure Attic dialect. Yet still we do not meet with the language of actual life, as it exists in Aristophanes ; nor, on the other hand, the language of the lyrical writers, but such as may rather be denominated the old Attic or the Epic language.

As the tragedians borrowed from the ancient epic poets not merely their subject-matter, but also their mode of expression and representing objects ; hence they used in the dialogue, 1. many epic words and forms of words, as, *ξείνος, αἰεῖ, μῶνος, κείνος, Θρηῆκες, μέσσοι, τόσσοι, πρόσσω, αὐτίς* and *αὐτε, ζόη, ἔρος, πολιήτης, κ. τ. λ.* 2. Epic forms of inflection ; in the *declensions*, as *ἔδρης, γούνατα, δουρὶ* and *δορὶ*, datives in *αἰσι, ἦσι, οἰσι*, also *τοκῆς, τοκῶν*, and resolutions, *νόον, εὔροον, εὐπετέος, ῥέεθρον* :—in the *conjugations*, as, *πολεύμενος, κίσσαι, δλέσσαι, &c.* 3. Epic quantities of words, *ἄθανατος, ἄκάματος, &c.* Doric forms of

words also occur : as ἄθάνα, δαρὸς, ἕκατι, κυναγός, ὀπαδός, δάϊος (*unlucky, disastrous*), νῖν, ναός, concerning which we shall speak more definitely in the dialect of the choruses.\*

FORM OF THE PROPER ATTIC DIALECT.

1. *Prosody in a wider sense, (Breathing, Quantity, Accent).*

Instead of ἄγος most MSS. have ἄγοσ, as also in the compounds ἀγηλατεῖν, ἀγηλάζειν, &c.; on the same ground Elmsley has erroneously written ἀθροίζω and ἀλύω. Concerning the Attic ἀνύτω, instead of ἀνύτω, Porson (*Phœniss.* 463,) and Hermann (*Elect.* 1443,) may be consulted. This word is Attic on account of the inserted τ, as in ἀρύτω. There is no doubt about the quantity of ἀλῶ in the tragedians; in Homer the middle syllable is always short, except *Odyss.* ix. 398, τὸν μὲν ἔπειτ' ἔρριψεν ἀπὸ ἕο χερσὶν ἀλύων. Concerning ἔλλος and ἔλλος, the reader may consult Loebek (*Aj.* 1284;) and Elmsley (*Æd. Col.* 1074,) concerning ἔρδω and ἔρδω. [He prefers the former orthography.] In such words as these the *spiritus asper* appears to have proceeded from the grammarians; for ancient and unadulterated MSS. of the tragedians as well as of Thucydides, Xenophon, &c., confirm the *lenis spiritus*. The word ἔρδειν might form an exception.

\* "Mea sententia, ita se res habet. Nemo ignorat, multas esse voces, quæ duas habeant formas; unam communem, etiam a comicis usurpatam; alteram poeticam, tragicorum propriam. Formæ communes, exempli gratia, sunt γόνατᾶ, δούλειος, ἐκεῖνος, μόνος, ξένος, ὄνομα, πλείων, φῶς, χεῖρες: poeticæ γόνατα, δούλιος, κείνος, μούνος, ξείνος, οἶνομα, πλέων, φῶς, χεῖρες. Formas poeticas satis multas in senariis usurpant tragici, sed ea lege, ut communis in eadem sede collocata metro adversetur."—Elmsley on Eur. Med. 88.

*Porson*, (on *Orest.* 64,) *Erfurdt*, (*Aj.* 1109,) and *Hermann* concur in denying that in a trimeter a short vowel can be used long before a mute *ante liquidam*, if the short belongs to one word and the consonants to another. On the lengthening of a short vowel before  $\beta\lambda$ ,  $\gamma\lambda$ ,  $\gamma\mu$ ,  $\gamma\nu$ ,  $\delta\mu$ ,  $\delta\nu$ , see *Porson* on *Hec.* 298, *Elmsl.* *Bacch.* 1307, *Herm.* *Antig.* 296.

*Seidler* (*Eur. Electr.* 1053,) has shown that  $\kappa\lambda$  can make position, whilst *Schneider* and *Wellauer* (*Æsch. Prom.* 609,) maintain that a mute before a liquid can make position generally in the trimeter as in the anapæstic and lyrical portions. Thus, for instance, we have *παρὰ κλαίουσι* (*Alc.* 558,)\* and the short vowel perhaps every where long before  $\gamma\nu$ . Others have limited the position to the case of a mute before  $\rho$ . That  $\rho$  can make the short syllable of the preceding word in the arsis long, we may take as an example, *μέγα ῥάκος* (*Æsch. in Prom.* 1023;) and though this instance recurs the most frequently, yet it is not the only one. The passages in which position is made by a mute before  $\lambda$  are sufficiently numerous. The ancients doubled the single liquids *pronuntiando, non scribendo* (*Heyne on Homer*). This law, which holds equally good for the Latin writers, is applied by the tragedians in the case of proper names: *Τελέυταντος*, *Ἰππομέδοντος*. (*Lobeck* on *Aj.* 210.) The Homeric *πτόλις*, *πτόλεμος*, occurs also in the tragedians, when the preceding short vowel must be made long.

The *a* in *καλός*, *φθάνω*, is short in the tragedians; it is long in *Ἄπιος*, also in *δάπεδον*† and *γέρα*, (in the epic writers short.) Finally, *ἄρα* instead of *ᾗρα*, which however

\* But *Monk* has edited: *αἰσχρὸν δὲ παρὰ κλάουσι θοινᾶσθαι φίλοις.*

† But see *Porson*, *Orest.* 324.

Hermann denies (*Præf. ad Œd. Col.*): “Ubi neque interrogationi neque exclamationi locus est, non est ferendum *ἄρα*; in aliis locis *ἄρα* v. *γ’ ἄρα* in *τ’ ἄρα* (i. e. *τοὶ ἄρα*) mutandum; ut in Hipp. 443, ubi videndus Monkius.”

The iota in *λίαν* is doubtful, as in *ἀνία*, (Porson, Phœn. 1374,) *ἰᾶσθαι*, *ἰαχῆ*, and their compounds. The iota in *ἴσος*, *φθίνω*, and *τίνω*, is long in Homer, short in the tragedians. The iota in the datives of *ἡμεῖς* and *ὕμεῖς* is often short, at least in Sophocles—in which case *ὕμιν*, *ἡμιν*, or *ἦμιν*, *ὕμιν* should be written. With this we may compare *νὸν* for *νῦν*. Whether the iota in comparatives in *ων* is sometimes used short in the tragedians, (as would seem the case in *ἦδιον*, Eur. Suppl. 1104,) may be very much doubted. The long *ι* in *ῥφικς*, *ῥφιν*, *κόνικς*, and *κόνιν*, is worthy of observation. [Blomf. Æsch. Prom. 1120.] The short *υ* in *δακρύω* in the present and imperfect, is doubtful, (see *Porson on Med.* 1218;) but less uncertain in *νηδῦν*. (Eur. *Androm.* 356, *Cycl.* 571.) It is usual to shorten the diphthongs of one and the same word before vowels in *ποιεῖν*, *τοιούτος*, *δειλαιος*, *γεραῖος*, *οἶος* (when the last syllable is long), *παλαιός*, κ. τ. λ. [Porson, Ph. 1319.]

2. *Letters—Consonants—Vowels.* The attempt to fasten on the tragedians whatever is of a pure Attic character, or approximates to it, has given rise to many alterations of the original text, as well as many controversies among the learned. Concerning *πνεύμων* and *πλεύμων*, *κνάπτω* and *γνάπτω*, *ξὺν* and *σὺν*, *μόλις* and *μόγις*, *εἰς* and *ἐς*, *πράσσω* and *πράττω*, *θαρσῶ* and *θαρρῶ*, *γιγνώσκω* and *γινώσκω*, *ἐλίσσω* and *εἰλίσσω*, *ἀπλακεῖν* and *ἀμπλακεῖν*, our decision can be regulated only by the authority of *Mss.*, and must rest on surer grounds than the preconceived notion, that whatever is pure Attic must at the same time be also

tragic. With respect to such forms (for instance *μόγισ*, *γνάμπτειν*) as have been considered of a more Attic character—a more accurate observation of Plato, Thucydides, Xenophon, and other contemporary writers has proved quite the reverse.

Porson and Elmsley have been equally erroneous in universally writing *ἀετός*, *κάω* and *κλάω*: Hermann's Preface to *Ajax*, p. 18. "Falli puto, qui, quod *κάειν*, *κλάειν*, *ἀετος* Attica esse accopimus, continuo tragicis hæc obtrudenda esse existimant." The same writer defends *πίθου* against the Atticizing *πίθου*, (*Electra*, 1003.) as others do *μικρός* against *σ μικρός*, &c. With respect to the Diæresis, we must observe *ἐλεινός* and *ἀίσσω*, for which we usually have *ἐλεινός* and *αἴσσω*; other words appear almost always contracted, as *οιζύς*. Elmsley writes *ποιὰ* instead of *πόα*; so also *ροια*, *στοια*, *χροια*, though not *πνοια*, but *πνοά*. In reference to *κλείω* (*κλήω*), *κλείθρον* (*κλήθρον*), and all their derivatives, the researches of Poppo would lead us to adopt the *η* generally, especially in the fluctuating *κεκλειμένος* (which in other passages is also written *κεκλημένος*) and *ἐκλείσθης*. The omission of the *ν* in *σφίν*, *πρόσθεν*, *ὑπερθεν*, &c., is doubted by Elmsley (*Med.* 393.); but see Matth. (*Androm.* p. 131. *Add.*)

3. *Substantives.* Along with *βασιλεῖς* (Nom. and Acc.) we have *βασιλῆς*, *ἰππῆς*; also the Doric *ναός*, Ionic *νηός*, with *πόλεως* and *πόλεος*, *ἄστεως* and *ἄστεος*; *Ἀπόλλωνα* and *Ἀπόλλω*, *Ἄρην*, *Ἄρη* and *Ἄρεα* (thus *Ἄρεος*); *γούνατα*, according to Porson also *γοῦνα*; *δορός*, *δορὶ*; *τὸ κρᾶτα* with *τὸν κρᾶτα*, Gen. *κρατός*, Pl. *κράτων*. On the tragic dative *δόρει*, see Herm. Aj. 1035. On the vocative *Οιδίπους*, Elmsl. *Ced. C.* 557. The accusative of words in *ευς* is *η* and *έα*; in the latter form we have sometimes the short *a*

in *φονεὺς*, *κεστρεὺς*, and some proper names. (Porson, *Hec.* 876.) The vocative of words in *ις* varies in the Mss., *Νέμεσις* and *Νέμεσι*, Porson, *Ph.* 187. The Mss. also fluctuate in Heteroclite and Heterogeneous nouns, between *πλάνη* and *πλάνος*, *δεσμοὶ* and *δεσμὰ*, *οἱ γύαι* and *αἱ γύαι*, *πλευραὶ* and *πλευρά*. It is certain that *ὄχοις*, *ὄχους*, *ὄσσων*, *ὄσσοις* occur only in this form, and *τὸ χρεῶν* only as indeclinable.

4. *Adjectives, Adverbs, Pronouns.* In reference to adjectives, those require the most particular attention which we meet with as common although they have three terminations. This is the case however with some in the ordinary language. We remark *ἡ στερῶδης*, *ἡ ὀρφανδης*, *ἡ γενναῖος*, *ἡ δίκαιος*, *ἔλευθερδης*, *θηλυς*, *ματαῖος*, *φαῦλος*, *μέλειος*, *βρύχιος*, *σκότιος*, the latter only in the chorus, (*Alc.* 125.) others more in the chorus than the dialogue, *ἄλιος*, *πατρῶος*, and the remarkable *τηλικοῦτος*. Concerning adjectives in *ας*, *αξ*, *ηρ*, *ωρ*, &c., as well as compound adjectives with a feminine form, Lobeck may be consulted. (*Aj. v.* 175. 323.) Many of the adjectives in *ιος*, *ειος*, *οιος*, compounded with the privative *α*, have already the feminine form in the ordinary prose. In the termination of verbal adjectives, the Mss. often fluctuate between *τος* and *στος*, for instance, *ἀδάμαστος* and *ἀδάματος*, *ἄκλαυτος* and *ἄκλαυστος*, *γνωτὸς* and *γνωστὸς*, *θεμιτὸς* and *θεμιστὸς*, &c. The decision is very difficult when nothing can be determined from the metre, or the preponderating number of *Mss.*

Among the forms of comparison we remark the comparative *ἡσυχώτερος*, and the superlatives *φίλιστος*, *προσώτατος*, *ἄγχιστος*, the adverbs *ξυνομωτάτως*, *πανύστατον* and *πανύστατα*. In reference to the termination of adverbs fluctuating between *ει* and *ι*, as *ἀμοχθει* and *ἀμοχθι*, see

Blomf. on Prom. 216. Among numeral words δύο, δύο, δυεῖν and δυοῖν are in use. Elms. Med. 1256. Of pronouns we adduce ἡστινος, ᾗτινι, ἔθεν, σέθεν (*Alc.* 52. 206.), νιν and σφε Acc. sing. and plur. σφι as dat. sing. (*ei*) Herm. Œd. C. 1487.

5. *Verbs.* If we have already found it difficult to distinguish with accuracy those irregular, or particularly frequent forms of inflection, which occur in the dialogue-portions of the tragedians, from those which are partly confined in some measure to the choruses, and are partly to be met with in other Attic writers;—the task now becomes altogether impracticable. We shall therefore content ourselves with collecting remarkable forms without every where indicating whether they occur in other places, or whether they merely occur in the lyrical portions.

*a. Augment.* In the Attic language the use of the augment is regular in the historical tenses. The epic poets frequently omit it. This is done even by the tragedians in the lyrical portions. [See Monk. *Alc.* 599.] But the opinions of learned men are very various as to how far this liberty of omission extends in the dialogue. According to *Seidler* the omission of the syllabic augment in the dialogue is confined to the narrations of messengers, which, being composed at first after the similitude of Epic poetry, obtained the same license. But *Reisig* (*Conject. in Aristoph. lib. i. p. 78, 79.*) limits it still further: “ubi res magna quædam et gravis aut admirabilis vel nova narratur; quæ et vocis intentione et gestuum motu auditorum animis inculcetur.” Others banish entirely the omission of the augment, considering the passages where it occurs, partly as corrupt, and partly as having received a crasis. The crasis is particularly urged by *Elmsley*, who distinguishes three cases where the

omission of the augment occurs: 1. in commissurâ duorum versuum, ubi per crasin tollitur: *Soph. Elect.* 714. ἀνω—'φορεῖθ'. 2. in quibus sine metri dispendio addi augmentum potest: *Pers.* 375. τροποῦτο, 487. κυκλοῦντο. 3. quæ neutrâ ratione augmentum admittunt, corrupta sunt. *Pers.* 313. ἐκ μιᾶς πέσον. *Ant.* 403. ἴδον (ιδών).

The principles which Hermann lays down for the omission of the augment are somewhat different; but, as they are contradicted by internal evidence, and, at the same time, leave many passages (where the augment is omitted) without illustration—we shall forbear stating them. The tragedians are rather guided in the omission of the augment, partly by the authority of the Epic poets, partly by an unconscious sentiment, partly by the necessity of the metre; and it would therefore be difficult to find out and prove any fixed laws by which they might be guided.

The temporal augment must be considered separately, as even the Attic prose writers regularly omit it in many words: for instance in εὐρίσκειν, and in very many words beginning with εὔ. For as the η did not exist in the ancient mode of writing, so ην appears to have arisen first in the new Attic dialect, being retained by later writers, and substituted by grammarians and transcribers for the proper εὔ. Yet here we must be careful to distinguish the words not compounded with the particle εὔ, or at least consisting of the particle εὔ, and a derived verb commencing with a consonant (εὐχεσθαι, ἐννάζεσθαι, and of the second species εὐτρεπίζειν, εὐτυχεῖν,) from those verbs compounded with εὔ, particularly with a vowel immediately preceding.

Many of the verbs of the first sort have the augment more frequently than they omit it; for instance εὐχομαι, *Soph. Trach.* 610. ἠῦγγυν, (166.) κατηύχετο, (*Antig.* 1336.)



ἐπηυξάμην, (*Eur. Hec.* 540.) ηὐξάμην, Elmsl. *Heracl.* 305. In like manner some verbs beginning with οἰ have seldom or never the augment, even not in pure prose, for instance, οἰνώ, οἴχομαι. According to Hermann, the augment is only exhibited by those verbs in οἰ, which are of seldom occurrence. Of the verbs which commence with εἰ (for instance εἰκάζω) neither this nor any other has the augment in the Mss. of the tragedians with regularity and certainty; nor even in Thucydides. (*Poppo de Elocut.* p. 236.)

It is an erroneous opinion, that the tragedians omitted the temporal augment on account of the metre (*Hermann Iph. T.* 53, ὕδραινον). We, however, remark particularly that the augment is wanting in χρῆν, ἄνωγα, καθεζόμην, καθήμην, καθεῦδον. From ἀναλίσκω we have ἀνάλωσα more frequently than ἀνήλωσα; the latter form is seldom to be met with in the prose writers. From ἀνέχομαι we have ἠνεσχόμην, ἠνεχόμην and ἀνεχόμην; ἐβουλόμην is more frequent than ἠβουλόμην. Finally we remark ἐξερυσάμην, ἔρεξα, ἐσώθη.

*b. Persons.* The Dual, as is the case with the Epic poets, fluctuates in the historical tenses between ην and ον.\* Elmsley denies that the first person of the dual in the passive in εθον is in use. The second person of the present and fut. pass. and middle fluctuates still more between εἰ and η. Except ὄψει, οἶει and βούλει, which regularly retain εἰ, the termination η in many passages of the tragedians is certain according to the Mss. But η and εἰ in the Mss. are so frequently commuted in cases, where the error is evident, that we must be careful not to follow them implicitly in this matter. Plato, Thucydides, &c. have mostly the

\* "Secundam personam dualem a tertia diversam non fuisse primus, ni fallor, monui ad *Aristoph. Ach.* 733;"—Elmsl. *Med.* 1041.

form in  $\epsilon\iota$ . The opinions of the learned therefore differ greatly upon the subject. The first person plural often terminates in  $\epsilon\sigma\theta\alpha$  instead of  $\epsilon\theta\alpha$ . Concerning the  $\nu$  paragogic at the end of the Senarius, consult Reisig. (*Præf. ad Comm. in Œd. Col.* xxiv.)

*c. Tenses. Present.* Concerning the present tenses in  $\theta\epsilon\iota\nu$  ( $\tau\epsilon\lambda\acute{\epsilon}\theta\epsilon\iota\nu$ ,  $\mu\iota\nu\acute{\upsilon}\theta\epsilon\iota\nu$ \*) Hermann may be consulted (*Œd. Col.* 1019.); and concerning  $\acute{\rho}\iota\pi\tau\acute{\epsilon}\iota\nu$  and  $\acute{\rho}\iota\pi\tau\epsilon\iota\nu$  (*jactare* and *jacere*) the same writer may be consulted. (*Aj.* 235.)† Along with the Attic  $\acute{\epsilon}\chi\theta\alpha\acute{\iota}\rho\epsilon\iota\nu$  we have also  $\acute{\epsilon}\chi\theta\rho\alpha\acute{\iota}\nu\epsilon\iota\nu$ , with  $\acute{\iota}\sigma\chi\alpha\acute{\iota}\nu\epsilon\iota\nu$  also  $\acute{\iota}\sigma\chi\upsilon\alpha\acute{\iota}\nu\epsilon\iota\nu$ , with  $\xi\nu\eta\eta\sigma\tau\epsilon\acute{\iota}\nu$  also  $\xi\nu\eta\eta\sigma\tau\epsilon\mu\acute{\epsilon}\iota\nu$ , with  $\omicron\acute{\chi}\epsilon\sigma\theta\alpha\iota$  also  $\omicron\acute{\iota}\chi\upsilon\epsilon\acute{\iota}\nu$ , with  $\lambda\alpha\nu\theta\acute{\alpha}\nu\omega$  also  $\lambda\acute{\eta}\theta\omega$ , with  $\acute{\pi}\acute{\epsilon}\tau\omicron\mu\alpha\iota$  also  $\acute{\pi}\omicron\tau\acute{\alpha}\omicron\mu\alpha\iota$ , (not  $\acute{\iota}\pi\tau\alpha\mu\alpha\iota$ ), &c. The imperatives have the Attic form in the last pers. Pl. Præs. Pass. and Mid.:  $\acute{\alpha}\phi\alpha\iota\rho\acute{\epsilon}\iota\sigma\theta\omega\nu$ ; the same in the active  $\gamma\epsilon\lambda\acute{\omega}\nu\tau\omega\nu$ . The form in  $\omega\sigma\alpha\nu$  is denied: v. Elmsley. (*Seidl. Iph. T.* 1480.)

*Future.* We may remark  $\acute{\omega}\theta\acute{\eta}\sigma\omega$  instead of  $\acute{\omega}\sigma\omega$ ; from  $\acute{\epsilon}\rho\chi\omicron\mu\alpha\iota$ ,  $\acute{\epsilon}\lambda\acute{\epsilon}\upsilon\sigma\omicron\mu\alpha\iota$ ; further from  $\acute{\alpha}\epsilon\acute{\iota}\rho\omega$ , or  $\acute{\alpha}\acute{\iota}\rho\omega$ , the future  $\acute{\alpha}\acute{\iota}\rho\acute{\omega}$ . We have the Attic future  $\sigma\kappa\epsilon\delta\acute{\alpha}$  (*Prom.* 25.);  $\acute{\pi}\epsilon\lambda\acute{\alpha}$  (*Œd. Col.* 1060.), but also  $\kappa\alpha\lambda\acute{\epsilon}\sigma\omega$ , &c. The Attic futures in  $\omicron\acute{\upsilon}\mu\epsilon\theta\alpha$  proceed generally from the transcribers, as  $\phi\epsilon\nu\xi\omicron\acute{\upsilon}\mu\epsilon\theta\alpha$ , for which Porson writes  $\phi\epsilon\nu\xi\acute{\omicron}\mu\epsilon\sigma\theta\alpha$  (*Or.* 1610.); so  $\acute{\pi}\epsilon\nu\sigma\omicron\acute{\upsilon}\mu\epsilon\theta\alpha$ , *ibid.* 1362. Concerning  $\acute{\alpha}\iota\nu\acute{\omega}$ ,  $\acute{\alpha}\rho\kappa\acute{\omega}$ , &c. see Brunck (*Œd. R.* 138. 232).

*Perfect:*  $\acute{\epsilon}\omicron\iota\kappa\alpha$ ,  $\acute{\epsilon}\omicron\iota\gamma\mu\epsilon\nu$ ,  $\acute{\epsilon}\acute{\iota}\xi\alpha\sigma\iota$ ;  $\acute{\alpha}\rho\acute{\alpha}\rho\alpha$ , Porson, *Or.* 1323. and the aorist  $\acute{\alpha}\rho\acute{\alpha}\rho\omicron\nu$  in lyric verse (*Herm. on Soph. El.* 144.) The Ionic perfect  $\acute{\omicron}\acute{\pi}\omega\pi\alpha$  occurs, *Antig.* 1127.;  $\omicron\acute{\delta}\alpha$  plusquam-perf.  $\acute{\eta}\delta\eta$ , but more commonly  $\acute{\eta}\delta\epsilon\iota\nu$ , plur.  $\acute{\eta}\sigma\mu\epsilon\nu$ ,  $\acute{\eta}\sigma\alpha\nu$ .

\* Elmsley writes  $\tau\epsilon\lambda\epsilon\theta\acute{\epsilon}\iota\nu$ ,  $\mu\iota\nu\upsilon\theta\acute{\epsilon}\iota\nu$ , &c. considering them as aorists: *Med.* 187. Hermann dissents from him, producing the pres.  $\mu\iota\nu\acute{\upsilon}\theta\omicron\upsilon\sigma\iota$ , from *Œd. C.* 692.

† On  $\acute{\pi}\acute{\iota}\tau\eta\epsilon\iota\nu$  and  $\acute{\pi}\iota\tau\eta\acute{\epsilon}\iota\nu$ , see Elmsl. *Heracl.* 150.

*Aorist.* We may remark: εἶπα, ἔπεσα, ἤνεγκα; the optative in αῖς, αι along with the Attic: πείσαις and πείσειας; in the passive and middle λυπηθεῖμεν, σωσαίαιτο, as also πυθοίαιτο in Aor. 2.; the infinitive middle ἤρασθαι, πτάσθαι and πλήσασθαι; and the participles πήσας from πάσχω, [a doubtful reading for πταίσας, in Æsch. Ag. 1637.] κείας and κίαντες from καίω. As the tragedians have generally a fondness for ancient and full-sounding forms, they generally prefer the Aor. 1. pass. to the otherwise more ordinary Aor. 2. Still we meet with ἀπηλλάγην, ἐζύγην, κρυβείς, ριφέντες, &c. [στερέντες, Hec. 621.] Besides, we have to remark the aor. 1, ἐδυνάσθην. In reference to the aor. 2, act. pass. and mid. we cite also ἔπιτονον, ἔκτυπον, &c. As ῥήματα ἀθυπότακτα, we may cite πορεῖν, ἐρέσθαι, and their compounds. Concerning other poetical aorists, as ἔρρυτο, ἀραρῶν, ἀπαφῶν, (see Buttm. 385, Obs. 7.)

*Verbs in μι.* Whether the contracted form in the present is to be met with in the tragedians, is a matter of controversy. Brunck has admitted it in many passages. According to the canon of Porson, Or. 141, ἐτίθει may be allowed in the imperfect, but not τιθεῖ in the present, for which τίθησι always occurs. Others approve of the contracted forms in the imperfect and present, where the MSS. have them; and from ἴημι they write the present ἰεῖς, ἰεῖ, the imperfect ἴεις, ἴει. Of the verbs in νμι there is even the first person present in νω, together with the participle in ὦν; although Porson maintains that this first took place in the newer comedy. The first person of the imperfect of εἰμι appears to have been generally ἦ, (thus also παρῆ, &c.); yet ἦν is found before a vowel (where even ἦ could not be read if the passages were corrupt,) four times in Euripides and three times in Aristophanes, (see Herm.

(Æd. R. ed. n. xii.) Concerning ἐμὲν, ἔσκε, ἔσσεται, see the interpreters on *Æsch. Pers.* 96, 614, *Soph. El.* 21, 818. We also remark ἐστάναι, ἐστῶς, ἐστήξω, and the imperatives τίθει, πίμπρη, ζῆ, ἄνα, ἴστασο, also ἴστω, ἴτων.

6. *Grammatical Figures.* By these we understand poetical liberties in the addition, or omission, or transposition of single letters and syllables, and particularly the freer use of the apostrophe in the dialogue-portions of the Greek tragedy as well as the lyrical.

*Crasis.* This figure is of very frequent and extensive use with the tragedians, particularly in the Articulus præpositivus and post-positivus, in καὶ and other particles. How it should be written in all cases, the learned are not agreed. *Synæphonesis*, is of no less frequent occurrence; for instance, in ἐγὼ οὐ, ἐγὼ εἰμι, ἦ οὐ, ἐπεὶ οὐ, μὴ οὐ, μὴ εἰδέναι, μὴ ὤραισι. &c. mostly in the dialogue.

*Synizesis* occurs for the most part only in the lyric portions; for instance, εο in θεός, νο in νέκυος, υω in Ἐρινύων, &c.

*Elision* (Apostrophe) does not take place (1) in τὶ, περὶ, ὅτι, (2) nor in the dative singular and plural of the third declension according to the usual opinion; see Hermann, however, on *Alcest.* 1123, (3) nor in the termination αι, except in the passive terminations, μαι,σαι,ται,σθαι: (4) usually only in οἶμοι before an ω, but not in, μοὶ σοί. Single exceptions however occur. Whether τοι can suffer elision, see *Buttmann* (Gram. p. 124,) and *Thiersch* (Gr. p. 426.)\*

*Aphæresis* is usual in κέλλω (instead of ὀκέλλω,) and in

\* “οὐτ’ ἄρα est οὐ τοι ἄρα, diphthongo οι, quæ elidi non potest, cum brevi vocali crasin efficiente: quod persæpe fit in Atticis poetis, præsertim in τοι ἄρα et τοι ἄν.” Monk Hipp. 448.

ὀδύρομαι and ἐθέλω, if θέλω and δύρομαι are not distinct verbs. *Syncope*, in στεῦνται, (*Pers.* 50;) ἐπαγχάσα, (*Agam.* 147,) ἀμβήση, (*Eur. Hec.* 1263,) καθανεῖν, ἴκμενος, (see *Buttmann on Philoct.* 494.). *Apocope*, κρεῖᾶ, (*Eurip. Cycl.* 126,) with a short ᾶ instead of κρεῖατα; ἄνα instead of ἄναξ and ἀνάστηθι, μᾶ and βᾶ only in the lyric portions, παρ, *Æsch. Suppl.* 556.

*Diaeresis* occurs in ὄτω, εὐρέϊ, ἀδα, and is particularly frequent in anapæsts. *Tmesis* in ὑπέρ—στένω, and in other verbs compounded with prepositions. Thus ἐν δὲ κλήσατε. *Epanthesis* in ἤλυθον, κενὸν for κενόν, εἶν and εἰνάλιος for ἐν, ἐνάλ., γούνα, &c. *Diplasiasmus* in ἄδδην, and adjectives in σος, for which σσος, μέσσος. *Metathesis* in κάρτιστος, ἔδρακον. *Paragoge* in the poetic forms, ἐνὶ, διαί.

## § 2.—IN THE CHORUS.

Though lyric poetry chiefly employed for its purposes the Doric dialect, and belonged in general to the Doric tribes; yet many lyrical writers employed it with great freedom, and exhibited a particular attachment for the epic forms. The Doric dialect appears the most limited in the choruses or the impassioned speeches of the Greek tragedy. In these the Doric expression extends chiefly to the use of *a* instead of *η*, and to some forms; *νιν*, Οἰδιπόδα for Οἰδιπόδου; and we no where meet with λέγομες, ἦνθεν, μελιδέμεν, Μῶσα or Μοῖσα, infinitive in *εν* and *ην*, accusative plural in *ως* and *ος*, &c.

Some Doricisms were generally common to the ancient language, and are to be met with in the more ancient prose-writers and in tragic dialogue: *δαρὸς*, *ἐκαβόλος*,

ἔκατι, λοχαγός, &c. ; and others existed already in the epic language: δάπεδον, θᾶκος. Besides these we also remark in the choruses the following Doric forms: Μενελάς, gen. Μενέλα, dat. Μενέλα. Thus Ἄϊδα, Πελία; the genitive Αἰακιδᾶν, Θηρᾶν, τᾶνδε γυναικᾶν, (see Porson, however, Hec. 1061;) accusative, εὐκλεᾶ; the vocative with the apocope: μᾶ instead of μᾶτερ, and βᾶ instead of βασιλεῦ, (*Æsch. Suppl.*), δᾶ for γῆ, (*Prom.* 567;) further, νᾶς, ναός, ναῖ and νᾶες, μάσσων instead of μείζων, ποτὶ instead of πρὸς, even in the Senarius. Finally, ἀνὰ with a dative instead of σὺν, ἐν for εἰς. In verbs: εἴσοιχνεῦσιν, ὑμνεῦσαι, ἀυτεῦν.

As Æolic forms in the choral odes, we may cite πεδάρσιος for μετάρσιος, πεδάοροι for μετέωροι, πεδαίχμιοι for μεταίχμιοι; (see Blomf. *Prom.* 277,) γνοφερὸς for δνοφερὸς, ἔταφεν for ἐτάφησαν, ἄγυρις for ἀγορὰ, &c. Many are at the same time epic, as ἀμὸς for ἐμὸς, not for ἡμέτερος, as in Homer. Other forms in the lyric portions are *Epic* or *Ionian*, particularly those with the double σ, as τόσσον, ὀλέσσας, κτίσσας, and the datives, μερόπεσσι, βαρίδεσσι, &c.; to which we may add the resolved forms, as Ἡρακλῆης, ἀδελφῆος, ῥέεθρον, ὕβρεος, εὐρέϊ, Νηρέος, πάθεα, βρετέων. Here we may cite also εὐῶσα, καὶ ἐπ' for κάπ', καὶ ἀκοντισταὶ, ἐλεεινὸς, πετεινὸς, ἀεικῆς, as well as φαεινὸς, which others consider lyric. We have Νερῆς, *Iphig. A.* 1061, and βασιλῆς, *Phœn.* 857. Finally, among the epic forms of inflection, we have still to notice the genitive in οιο instead of ου; the dative in αισι, ησι, and οισι; also νῆας, ἱερῆ, Ὀδυσσῆ, and others already mentioned. We have also ἐὸς and τεός; πλέα, πλέον; πολλὸν, πολέα, πολέσι, πολέων; μὴν, σέθεν, ἔθεν, &c.

Form of conjugation: θρεῦμαι, ἤλυθον, ἔπεο, εἴσεται, ἔσκε, ἐμέν. Epic words, as ἠδὲ, ἔμπης, (see Burgess *Eum.*

228. 403.) ὄσσοι, θέαινα, λῆμα. *Attic forms*—λεὼς with λαὼς, γέλων with γέλωτα; Ὀρνις for ὄρνιθας, ἀηδοῦς, δάκρυσι with δακρύοις, χρωτὸς with χροδός, πλέως with πλέος, μείζω, βούκερω, ὅτῳ, ὅτου, γνωρισῶμι, σμικρὸς with μικρός.

*Prosody.* We meet with ἀέλιος (ǎ), ἀνήρ with the long *a* :\* φάρος pl. φάρη for φᾶρος; but it is to be met with in the tragedians as well as in Homer with the long *a*; also φοιταλέος [Orest. 321.]; ἄτσω with the short *a*; in Homer it is always long; αἴω has the *a* doubtful in the tragedians. [Hec. 170. 174.] Again, we have ἀμὸς and ἀμός; ἴημι with the long and short *i*; and the quantity of the *v* varying in ὑάδες, ὕδατος, ἀπύων, ἀλύω, &c.; also χρῦσεος with the short *v*. [Elmsl. Med. 633.] Brunck on Orestes (201.) says, “*tertia in Ἀγαμέμνων corripitur potest in Melicis;*” and concerning πότμος with the first syllable long we refer to Seidler (de Vers. Doch. p. 106.) Concerning the lengthening and shortening of syllables by the insertion and reduplication or removal of letters, Hermann may be consulted, Metr. p. 45. As an instance of such a lengthening we may cite ἐλεδεμνάς (Sept. Theb. 83.), and of shortening χρυσόρυτος for χρυσόρρ. Soph. Antig. 940.

Greater freedom prevails in the chorus than in the senarius with respect to the shortening of diphthongs and long vowels; for instance, we meet with it even in κρυφαῖος, ἱκεταῖος, οἶος (even when the last syllable remains short), ναίει, δαίω, δειλαίω, αἰέν, and before the vowel of another word, Κάδμου ἐπώνυμον, αἰ, αἰ, &c. The long vowel is shortened in Ἀρηίων, ἱλαός, ξυνῆμι, Τρωϊκῶν, Τρωάδος, πατρώος, &c. and in separate words; ἐν νόσῳ εὐδρακίς.

*The noun and the adjective.* There prevails a still greater

\* See Scholef. on Phœn. 1670.

freedom in lyrical passages with respect to the feminine form of compound adjectives. Thus we have the old poetical forms ἀθανάτη, ἀταυρώτη, πολυκλαύτη, ἀκαμάτη, φιλοξένη, &c. See Elmsl. and Pors. Med. 822. Nouns appellative are sometimes used adjectively, as Ἑλλάδος στολῆς. Feminine adjectives are sometimes used as masculine, as τὶς Ἑλλὰς, ἢ τὶς βάρβαρος (Eur. Phœn. 1524.); even as neuter, δρομάσι βλεφάροις (Eur. Or. 835.); even in the nominative and accusative, σκάφος ὄλκας (Eur. Cycl. 503).

Here we may also cite the following remarkable passages: δρομάδες Φρύγες (Eur. Or. 1415.) and δρομάδι κώλῳ (Hel. 1317.)—ἐν πένητι σώματι (Eur. El. 372. in Senar.); also in Sophocles, ἀμφιπλήγι φασγάνῳ (Trach. 932.) The adjectives, which are generally connected only with substantives of the masculine gender, are to be met with in the tragedians also in feminines and neuters: Rhœs. 550. παιδοδέτωρ ἀηδονίς, Or. 1305. τὰν λειποπάτορα, Phœniss. 681. προμάτορος Ἰούς, Herc. Fur. 114. τέκεα ἀπάτορα. Of adjectives in ης, ητος, we adduce the following examples: ἀνδροκμῆς λοιγός, (Æsch. Suppl. 681.) and in Senar. τῆς πατροφόντου μητρὸς (Soph. Trach. 1127.) With respect to inflection, we may also notice ὦ μάκαρ παρθένε (Hel. 381.) and τύχας μάκαρος, (Iph. T. 616.) πνοαὶ νήστιδες, (Agam. 201.) δονακόχλοα Εὐρώταν, (Iph. T. 400.) ἐκηβόλῃσι χερσὶν (Ion 213.) In the lyrical portions, the tragedians take very great liberty in using adjectives as common which have only a feminine form. We also remark the adjectives in οῦς, οῦσσα, οῦν, particularly in the feminine πτεροῦσσα, αἰθαλοῦσσα, and ἅ θεσπέπεια πέτρα, (Cœd. T. 463.) πολυδένδρεσσι θαλάμαις (Bacch. 560.)

Poetical adjectives of rare occurrence, or a somewhat different inflection of the ordinary ones, are frequently resorted



to by the tragedians in lyrical passages. We merely cite in this place the vocative of μέγας in Æsch. (Sept. Theb. 824.) μεγάλε Ζεῦ, and the poetical form of adjectives in ης; for instance, τόλμῆς, ἀργᾶς (Doric for ἀργῆς, Agam. 116.); or in ης and ας for ος, as πολεμάρχας (Sept. Theb. 791.) The freedom and the boldness of Æschylus in the formation of new adjectives and verbs, has been illustrated by numerous examples in the annotations of the critics.

The juxtaposition of adjectives and substantives, as νᾶες ἄναες (Pers. 677.), μέγала μεγαληγόρων, (Sept. Theb. 539.) &c., is worthy of notice. Among the forms of comparison we also remark βέλτερος, βέλτατος, in Æsch.; μικρότερος, πλείους, in Sophocles.

*Pronouns*: ὑμῖς in Soph. Antig. 846.; νιν belongs exclusively to the tragedians. The reflective pronoun οὔ, οἷ, &c. stands as a pronoun of the third person for αὐτός in all the three genders; σφι as dative sing. and σφε as accusative sing. and plur. of all genders occurs in Senarii: σφε for ἐαυτόν. (Æsch. Sept. Theb. 615.) Τεός, τεή, τεόν, generally only in choruses: Soph. Antig. 604. Eur. Heracl. 914. ὄν for ἐόν—ἔων and ὦν. Τοῖσι from τίς in Soph. Trach. 984.

## CHAPTER IX.

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### EXAMINATION PAPERS.

1. DEFINE your notion of epic, lyric, and dramatic poetry? What species of composition is implied in the term lyrical tragedy? Mention the various meanings that have been derived from the etymology of the words *τραγωδία* and *τρυγωδία*? Which of these explanations is most conformable to analogy?

2. On what grounds, according to Aristotle, did the Dorians lay claim to the invention of tragedy and comedy? Point out the fallacy of the argument he mentions? In what Greek cities out of Attica were early advances made towards dramatic poetry? Where was any of its branches brought to its perfection earlier than at Athens? Explain the proverb *οὐδέ τι Στησιχόρου τρία γινώσκεις*? Mention the age, country, and inventions of Stesichorus, and the character of his poetry as described by the ancients?

3. Relate the principal Attic legends concerning the introduction of the worship of Bacchus into Athens? How did the oracles contribute to this end? By what means does the worship of Bacchus appear to have become connected with that of Apollo at Delphi, and with that of Ceres at Eleusis?

4. Enumerate the Attic Dionysia, and explain the origin of their particular names. In what Attic month, and at what season of the year, was each celebrated? To what division of the Greek nation did the month Lenæon belong? To what Attic month did it correspond? What is the origin of the name, and what inference may be drawn from it as to the place of the month in the calendar? Which was the most ancient of the Dionysia at Athens?

5. At which of the Dionysia were dramatic entertainments given? In which were the dithyrambic choruses exhibited? What were the peculiar regulations affecting the performances at each festival? In which were the *τραγωδοὶ καινοί*? What authority is there for believing, that women were admitted to these spectacles?

6. What were the denominations of the three actors, and what was the general name for the other characters in a play?

7. Give some examples to illustrate the different light in which actors were regarded by the Greeks and by the Romans. How is the fact to be explained? From what causes did the profession of an actor rise in importance in Greece, between the age of Æschylus and that of Demosthenes?

8. What part of the expense of the theatrical entertainments was defrayed by the Athenian government, and what by individuals? Mention the various duties and charges to which the *χορηγοὶ* were subject. With what powers did the law invest them in the execution of their office? Explain the origin and nature of the *θεωρικὸν*; the changes that took place in the distribution of it, and its political consequences. Who were the *θεατρῶναι* and *θεατροπῶλαι*?

9. Mention the various ways in which Greek tragedy was made to answer political purposes, and produce some illustrations from the extant plays. By what tragedian was the drama most frequently so applied? What arguments beside that of the Persæ were taken from events subsequent to the return of the Heracleids? How do you explain the saying attributed to Æschylus: τὰς αὐτοῦ τραγωδίας τεμάχη εἶναι τῶν Ὀμήρου μεγάλων δείπνων?

10. State the best attested dates of the birth and death of Æschylus. Enumerate his dramatic predecessors and contemporaries in the order of time. Mention the leading occurrences in his life, the honours paid to him after his death, the members of his family whose names are known, and the causes of their celebrity. Do his plays contain any intimation as to his political sentiments? What grounds have been assigned for the charge of impiety, said to have been brought against him? What reason is there for believing that he made more than one journey to Sicily? When did Hiero become king of Syracuse, and how long did his reign last?

11. What were the plays that made up the tetralogy to which the Persæ belonged? State the principal features of the legends connected with their names? What ground is there for supposing that the trilogy had a common title? In what manner may the argument of the Persæ have been connected with those of the other two pieces? What other poets wrote plays of the same name?

12. Define and exemplify the metrical terms, *arsis*, *thesis*, *basis*, *anacrusis*, *anacclasis*, *cæsuræ*, *prosodia*. What is meant by metres, κατ' ἀντιπάθειαν μικτά? What is an asynartetic verse?

13. In what cases are adverbs of time properly followed

by the indicative, in what by the subjunctive or the optative mood? When is the subjunctive, and when the optative required after a relative pronoun or adverb? Distinguish the different meanings of the following words, according to the difference of their accentuation: *αγη, βιος, βροτος, γαυλος, δημοσ, θερμοσ, θολοσ, καλοσ, κηρ, ληνοσ, λισ, νειοσ, νομοσ, τροποσ.*

14. Give the dates of the birth, and death, and first tragic victory of Sophocles. In what war was he engaged? What was its duration and event?

15. How long after the death of Sophocles and Euripides, did Aristophanes produce his *Ranæ*?

16. How far does Phrynichus appear to deserve the title of father of tragedy? Why was a fine imposed upon him for his *Μιλήτου ἄλωσις*? Where is the story related? What characters did he introduce?

17. What do you consider to be the object of epic and dramatic poetry? What the chief characteristic of Grecian tragedy?

18. How was the drama encouraged at Athens?

19. What is the controversy respecting the *Lenæa*?

20. What was the nature of the laws *περὶ τῶν θεωρικῶν*? When introduced, and with what object? How does Demosthenes allude to them?

21. Explain the terms *cæsura*, *quasi-cæsura*, and *pause*, in the iambic trimeter of the tragedians?

22. What proofs do we possess of the existence of a *τραγωδία* and *κωμωδία* in Greece, independent of the Attic stage? Mention the different derivations of the word *τραγωδία*, and explain the objections to which Bentley's is liable.

23. What is the meaning of *βοηλάτης διθύραμβοσ* in

Pindar? What was the prize in the dithyrambic contests? In what sense might Arion be said *τραγικοῦ τρόπου εὐρετῆς γένεσθαι*? State the principal objections to Bentley's assertion, that all the plays of Thespis were ludicrous, and that none of them were committed to writing.

24. Mention the most material points in which the construction of a Greek, and that of a Roman theatre differed. Distinguish between *ὀχήστρα* and *orchestra*, *πρόλογος* and *prologus*, *ἔξοδιον* and *exodium*. What is meant by *protasis* and *persona protatica* on the Roman stage? What instances of the latter occur in Euripides?

25. Explain the cause of the Doric dialect being used in the choruses of the Attic drama, and produce some parallel instances. How did the Doric dialect of the tragedians differ from that of Pindar?

26. What are the characters attributed by the ancients to the following *ἁρμονίαι*: ἡ Δωριστί, ἡ Ἰαστί, ἡ Αἰολιστί, ἡ Φρυγιστί?

27. Give a scheme and specimen of the Catullian Galliambic. How does it differ from the Saturnian of Nævius?

28. What is the difference between *πάτριος*, *πατρῷος*, *πατρικός*? between *δέδοικα μὴ θέλεις*, and *δέδοικα μὴ θέλῃς*? between *μὴ θέλων* and *μὴ οὐ θέλων*? between *πρὶν ποιεῖν*, *πρὶν ποιῆσαι*, and *πρὶν πεποιηκέναι*?

29. In what species of songs did comedy and tragedy respectively originate? Does there appear to have been any essential difference between tragedy and comedy before the time of Thespis? What was the nature of the ancient comedy, and to what kind of subjects do the plays of Epicharmus appear to have related? What was the distinction between the old, the middle, and the new comedy? To which class does that of Aristophanes belong?

30. What was the metre of the satyric songs according to Aristotle? Does the same measure prevail in that satyric drama which has come down to us?

31. Mention the several changes which tragedy underwent, and the different persons by whom the successive improvements were introduced.

32. In what estimation was Æschylus held by the Athenians? Was any encouragement given to those who after his death reproduced his dramas? Were they ever allowed to be brought forward at the tragic contests for the prize? What is Quintilian's statement on this subject?

33. Can you mention any play, or plays, of Æschylus, in which a greater number of Dorisms is observable than in his others? Do you conceive that this circumstance may be applied to determine the chronological order of the plays which remain to us?

34. Is ὅπως γένησθε legitimate? State Dawes' Canon respecting the use of ἵνα, ὄφρα, ὡς, &c. to denote a purpose.

35. Are there any pretensions to the invention of tragedy prior to Thespis? Define the date of its origin; and show how it bears upon the question of the authenticity of the Letters of Phalaris. What was the nature of Thespis's pieces? Is there any thing of the same kind to be found among the works of the three great tragedians? Author of the serious tragedy?

36. Enumerate and explain the chief parts and divisions of the Greek Theatre. To what festivals were dramatic exhibitions at first confined at Athens? To what were they afterwards added? What was the nature of the competitions of the tragedians? With what pieces did they contend? And how was the prize adjudged?

37. Who was the Κορυφαῖος? And whence is the word

derived? What was the expense of a tragic chorus? What was the office of the *Χοροδιδάσκαλος*?

38. What was the number of the chorus in the time of Sophocles? What is the common account given of the reduction of its number? Is there any thing in the character of Æschylus which makes that account probable or otherwise?

39. Define the *ἐπεισόδιον*, *πάροδος*, *ἔξοδος*, *στάσιμον*, *κόμμος*.

40. At what period did Sophocles live? What public office did he bear? At what age did he die? What is known of his general feelings and conduct towards Æschylus? Are any traces of a contrary feeling discernible in the writings of Euripides?

41. Arrange the plays of Sophocles in the chronological order of their subjects, and mention those of Æschylus and Euripides, which are written on the same subjects with any of them.

42. What catastrophe does Aristotle consider best for tragedy? Which of the three tragedians most generally accords with his opinion on this point?

43. What species of character does the same critic consider as best adapted for tragedy? Compare the character of Philoctetes, in this respect, with the Timon of Shakspeare?

44. Define the *Περιπέτεια* and *Ἀναγνώρισις*; and say if there be any example of either or both in the Philoctetes of Sophocles?

45. Explain the cæsuras of an iambic senarius—the rule relating to an anapæst in the case of a proper name—and that respecting a whole metre being included in a single word.



46. Define the *pause*; the *quasi-cæsura*; and the *metrical ictus*. Explain the six classes of the *συστηματικά*; also the six species of the *κατὰ σχέσιν*.

47. Give a general account of the usage of the tragedians in respect of the quantity of the second syllable of *άνία* and its derivatives. How do they scan *μη οὐ*? Is their practice invariable?

48. Mark the quantity of the former syllable in *λίαν*, *πικρὸς*, *μικρὸς*,—of *πᾶς*, and the latter syllable in *μέγας*, *τάλας*, *τάλαν*.

49. Accentuate *οὔτε* and *οὔδε*, and account for the difference. Mark the difference of accent, according to the different significations, in *πονηρός*, *θεαν*, *καλως*, *διδόμεν*; and of accent and breathing in *εις*, *απλοος*, *ην*, *ενι*.

50. Mention by what moods and tenses the particles *οὐ* *μη* are necessarily followed. Show generally the difference of construction between *χρη* and *δει*; and illustrate particularly the Attic usage of the latter word.

51. Distinguish between history, epic poetry, tragedy and comedy. In what do they agree? In what do they differ?

52. In tragedy what are the instruments, the manner, and the objects of imitation? In what order of importance does Aristotle place these last?

53. Was the law of the three unities a law of the Greek school? State your opinion, and with it examples, either confirming that opinion, or exceptions to it.—Did the Roman school admit the law? What modern school has most strictly conformed to it? State the inconveniences of a rigid adherence to the law. What does Corneille mean by *la liaison des scenes*?

54. In what manner, and by what funds was the Athe-

nian stage supported? What is the greatest amount on record of their theatrical expenses in one year? Were these funds ever infringed? What was the difficulty in infringing them? Give the meaning of the terms: *λειτουργία* *ἐγκύκλιοι*, *χορηγία*, *χορηγόν ἐνέγκειν*, *χορηγεῖν τραγωδοῖς*, *ἀντιχορηγοί*, *χοροδιδάσκαλοι*, *ἀρχιθεωρία*.

55. To whom do the Arundel marbles ascribe the invention of tragedy? Between what two events is the epoch of its invention placed? Approximate by this means to the date of the invention. Does the authority of Plutarch or of Plato coincide with the marbles? When, and under what king, were the Arundel marbles engraved? Why called Arundel? On what subjects are they most particular?

56. To whom has the invention of comedy been ascribed? What is the opinion of Theocritus? of Aristotle? Who is named by the Arundel marbles as the inventor? Which way does the etymology of certain scenic words lean? What is the reason that so little is known of the progress of comedy?

57. Explain the expressions, *οὐδὲν πρὸς τὸν Διόνυσον*, *Βάκχος ὅτε τριττὸν κατάγοι χορόν*, *ὥσπερ ἐξ ἀμάξης*, *γεφυρίζεις*, *πομπεύεις*.

58. Give an account of the regular anapæstic verse used by the tragedians. Is the anapæstic verse of Aristophanes subject to the same rules? Does Seneca observe the law of *συνάφεια*?

59. What other arts reached their perfection at Athens at the same time with tragedy? Mention the historians, poets, philosophers, statesmen, and artists of note, who were contemporary with Sophocles, and citizens of Athens.

60. Show the propriety of the Greek names for article, noun, pronoun, adjective, verb, adverb, conjunction, prepo-

sition. Do the Greek grammarians allow interjections as a separate class? Show the importance of the article in the terms τὸ πλοῖον, οἱ ἔνδεκα, ὁ ἄνθρωπος.

61. Σιγα receives four different accents. Give the meanings and quantities of the word so accentuated. Distinguish between οἶος and οἴος, εἶμι and εἰμί, νῦν and νυν, ὑμιν and ὑμίν. What rule does Porson lay down for the quantity of ἀνήρ? Give Clarke's rule for the quantity of the final syllable of accusatives of nouns in ες.

62. Whence did the error of a second future arise? Mention the different Ionic futures, both active and middle, which the Attic dialect contracted. Assign a reason for the difference of the futures of the two dialects. Will this reason apply to the termination ισω? Why are not Ionic and Attic futures always different?

63. When adverbs are derived from substantives, from which case are they derived? Show the manner of their formation. In the form ἀνοιμωκτὶ, ἀμαχεί, how do you ascertain whether the termination is εἰ or ι? What is the quantity of the final ι?

64. Is the augment elided in tragedy? Is a diphthong ever elided? Is αἰ elided in the case of the third persons, or the infinitives of verbs? State the opinions of Dawes, Tyrwhitt, and Lobeck.

65. When is it probable that the word τραγωδία was first used? What name, according to Bentley, was originally common to both tragedy and comedy?

66. To what regulations were the competitors for prizes subject in producing their dramas? Whence arose the necessity of Horace's precept? "*Nec quarta loqui persona laboret.*" What length of time is it probable that the audience were kept at one sitting?

67. What argument is used by Porson, and what by Elmsley, to prove that οὐδαίς was written οὐδ' εἶς by the Attics? Are there any examples of elisions at the end of iambic lines, and under what circumstances?

68. What is the quantity of a syllable consisting of a short vowel followed by a mute and liquid in Homer? what in tragic? what in comic verse?

69. What is Dawes's Canon respecting a syllable in which a short vowel precedes one of the middle consonants, β, γ, δ, followed by any of the liquids except ρ? Are there any cases in which the rule is violated?

70. What cases are commonly used absolutely? To what may the nominative absolute usually be referred? What distinction is made by Elmsley between the genitive and the accusative absolute? What difference is there between the genitive absolute with and without ὦς? Is the accusative absolute ever found without this particle?

71. State Dawes's Canon respecting the prolongation of a short vowel before ρ. Show where it is erroneous, and give the correct one. Does the same rule obtain in Homeric verse?

72. Where was Euripides born, in what Olympiad, and year before Christ? Give an accurate rule for converting dates before Christ into the corresponding periods of Olympiads, and the contrary.

73. Who was his philosophical preceptor? What other illustrious persons studied under the same master? Refer to some of the peculiar tenets in his writings, which he is supposed to have derived from this source.

74. Explain the parabasis of comedy; and say in what manner Euripides is supposed to have supplied its place.

75. What stage of the Attic dialect was in use at Athens

in the time of Euripides? How does his language vary from it, and why? Explain what is meant by the *Middle Attic*, and how far it is a distinct branch from both *Old* and *New*.

76. Explain the principle of attraction between the relative and its antecedent. State the utmost extent to which it is carried; and produce instances of the more unusual cases.

77. An interchange of sense sometimes takes place between the different voices of verbs. State what tenses, in each respectively, most frequently change their sense, and how?

78. What are Aristotle's rules respecting the ἦθη? Which of the characters in the *Orestes* of Euripides does he censure as faulty in this point, and on what ground?

79. What difference has been observed between the general character of the choric odes of Euripides, and those of the preceding tragedians?

80. What error have modern critics, as Dacier and Brumoy, fallen into, as to the division of the Greek tragedy into acts? What was the division of the Greek tragedy?

81. *Τραγωδία* and *τρυγωδία* were quite distinct? What was the satyric drama? By whom invented? Did the Roman *satira* correspond to the *σατυρικὴ* of the Greeks?

82. What was Bentley's opinion as to the primary signification of the word *κωμωδία*? The passage which he adduces to prove its meaning suggests a better etymology, which is almost established by a passage in Demosthenes.

83. Give some evidence of the estimation in which actors were held by the Athenians. The name of their most celebrated actor?

84. Who invented the signs of the accents? State the difference between accent and quantity. How is accent in-

fluenced by quantity? How does the leading syllable of the word serve to regulate the accent?

85. In general a long final syllable affects the accent; what are the exceptions to this law?

86. What deviation from the old Æolic usage is to be observed in the more recent dialects, with reference to the use of the accent?

87. How does the consideration of the dual number prove that the Æolic is the most ancient dialect of Greece?

88. What are the enclitics? Mention the principal of them. In what cases, generally, do they throw back the accent; and when not? In what cases does it happen that a word can have a double accent?

89. Give the different meaning of the following words according to the difference of accentuation, *παρα, αινος, ανα, νομος, ποτε, ομως, φως, ως*?

90. State the rules laid down by Dawes and Elmsley as to *ινα, οφρα*, &c.; when do they govern the indicative; when the optative; and when the subjunctive? What are the moods and tenses governed by *οπως*?

91. Derive the names *parœmiac, logacœdic, dochmiac, prosodiac*; and define these different metres.

92. What were the changes in the quantity of the penultimate of *καλός* at different periods? and what argument was thence derived by Clarke as to the date of Hesiod?

93. What feet are admissible into a pœonic line?

94. What variety does the hypercatalectic syllable of a dochmiac admit of? This is rendered probable by an usual licence allowed in ionics a majore.

95. Is there any way of admitting a proper name into a tragic senarian, when it contains an anapaest, besides that assigned by Porson?

96. Enumerate the cases in which the fifth foot of a sena-

rius may be a spondee. Porson's Canon concerning the fifth foot ?

97. Is any foot besides the equivalents of the anapæst ever admissible into an anapæstic line ?

98. What is the rule concerning the final syllable of dimeters, and how is this rule to be understood ?

99. There are two different acceptations of the words ἀρσις and θέσις ; which is the most received ?

100. In what manner does Hermann state that Sophocles usually avoided an anapæst in the beginning of a senarius, when the first word began with an anapæst ?

101. On what principle does Hermann get rid of such anapæsts as οἱ ἔγω ?

102. How does he explain the admissibility of the dactyl in preference to the anapæst into iambics ?

103. In what case does he think it unnecessary that the anapæst in the first place should be contained in one word ?

104. He reasons as to the anapæst differently from Porson ?

105. What illustrations of the laws of the iambic senarius does Porson derive from the trochaic tetrameter catalectic ?

106. In what sense was the word "imitation" applied by Aristotle ? Whence was his view chiefly derived ? What are the means of poetic imitation ?

107. Of the different species of poetic imitation, that by dramatic personation is more strictly applicable to poetry than imitation by fiction or description ?

108. Distinguish between the imitation produced by description, and that produced by fiction. How do mental objects admit of descriptive imitation ?

109. The Dorians claim both tragedy and comedy ; on

what grounds, respectively? The claim of the Megarians is supported by certain proverbial expressions, and by the testimony of Ecphantides?

110. Derive the words, *ὑποκρίτης*, *δράμα*, *κωμωδία*, *διθύραμβος*.

111. What change took place in the dithyrambic poetry after it became imitative; and give the reasons of the change?

112. What is meant by the *ἀναβόλαι* of the dithyrambic poets? What style of prose diction does Aristotle compare to the two styles of the dithyrambic poetry?

113. Poetry derives its origin from two causes? Distinguish rhythm from metre.

114. Mention some of the arguments used to show that Thespis was the author of tragedy. Mention others to whom tragedy has been ascribed. To whom is comedy ascribed?

115. To whom does Aristotle attribute the *primary* suggestion of both tragedy and comedy?

116. Who first introduced a female actor on the stage? Give the circumstances of the first dramatic victory of Sophocles.

117. Aristotle uses *ἐπεισόδιον* in two senses, each differing from the modern episode. What were the two parts of tragedy originally?

118. Give examples of *ἀναγνώρισις* and *περιπέτεια* from Shakspeare. What species of tragedy would you reduce Hamlet to? And what Othello? Mention the *δέσις* and *λύσις* in Macbeth, the Merchant of Venice, and Richard II.?

119. What was Dacier's error as to the Unities? State Johnson's arguments to show that the Unities of time and place are not essential to a just drama.



120. Distinguish *περιπέτεια* from *μετάβασις*; *λέξις* from *μέλος*; and the unity of the fable from its totality.

121. What, according to Aristotle, is the nature of poetry in general, and what of tragedy in particular? What is his expression for this latter object, and what meanings have been assigned to it? What is the most probable, and why?

122. Horace seems to differ from Aristotle, as to the general end of poetry, but this difference is only apparent?

123. From what causes does Aristotle derive poetry? How does he prove imitation to be productive of pleasure? He applies the same reasoning in his Rhetoric; how? What theories have been advanced to account for the pleasure we receive from the imitation of unpleasant objects, such as the distress in tragedy; give a sketch of the principles, and the objections to them.

124. In what sense does Aristotle make poetry and music imitative arts? What passages would you quote in support of that sense? What is the difference between *μιμῆσθαι* and *ποιεῖσθαι τὴν μίμησιν*?

125. How does the imitation of the drama differ from that of the epopee, dithyrambics, and nomes? State how nomes differ from dithyrambics. Why is *μέτρον* synonymous with *λόγος*? *μέλος* is twofold.

126. What species of composition were the mimes of Sophron and the dialogues of Socrates? How do you shew that the dialogues of Plato were regarded by the ancients as dramatic?

127. Tragedies are divided into four kinds; of which kind is the Prometheus? How is the third species distinguished from comedy?

128. Compare Horace's rule for the chorus with Aris-

totle's. "Officium virile," what? State the progress of the chorus?

129. How do the orator and the poet agree and differ? What is Aristotle's definition of the article, and Middleton's explanation?

130. How does Aristotle distribute the different sorts of words to the different species of poetry? What is his real opinion about the unities of fable, time, and place? What his rule about the comparative length of an epic, &c. drama?

131. What is Diogenes Laertius' statement about tetralogies? From what passage in Horace would tetralogies seem to have been in use on the Roman stage?

132. Aristotle seems to differ from Horace with regard to the subject of the drama? How does it appear, and how are they reconciled? Whether does he prefer the epic or the tragic?

133. When was the drama first exhibited at Rome? From whence taken? A remarkable proof of the popularity of the *Fabulæ Atellanæ*? What was the first permanent theatre at Rome? *Prætextatas, togatas, tabernarias*—Describe them.

134. What is the chronological order of the extant plays of Æschylus? Why is the *Persæ* supposed to be prior to the *Prometheus*? Under what censure does the fable of the *Prometheus* fall?

135. To what sect of philosophy was Æschylus attached? How is this apparent in his plays? What great comic writer belonged to the same school?

136. How do *ἀναδίδαξαι* and *διασκευάζειν* differ? Which does Blomfield apply to the *Persæ*, and which Boeck to the *Eumenides*? What were the *διδασκαλίαι*?

137. When was the first tetralogy represented, and when

the last? How many different choruses originally, and what were the respective prizes? Which remained, and what the number of performers in each?

138. Æschylus violates the unity of place? Sophocles that of time? What characters did Æschylus introduce into the drama? Who introduced the same into comedy?

139. What improvements does Aristotle assign to Æschylus? What does Horace? Why do they not assign the same?

140. The Latin language is supposed to be derived from the Greek; from what form of it, and how is this proved? What are the rules of Latin accentuation, and from what do they seem to be derived?

141. Enumerate some of the principal rules of Greek accentuation. State by whom the accentual marks were invented, and give the meaning of the following words as they vary in accent, viz.—ουκουν, νεος, νομος, πειθω, ωμος, η, πρωτοτοκος, αλλα, αγων, αληθες, βιος, θεα, θεων, λαος, μονη, μυριοι, ομως?

142. What does the mark of the grave accent imply. Has a word two accents at the same time? What is the accentuation of εστι? Give an instance of enclitics in English. Mention some of the differences of accentuation in the different dialects.

143. What is Porson's rule for the insertion of the augment in Attic Greek? Does he admit any exception? What is Elmsley's rule with regard to the number of trisyllabic feet in a senarius?

144. What is Dawes's rule about a short vowel meeting a middle consonant and a liquid? Mention Porson's modification of it. What is Elmsley's rule for the elision in the beginning of words, and Dawes's for the initial ρ? What is synapheia, and in what sorts of verse does it occur?

145. What are the parts of a tragedy *κατὰ ποίαν*? State their relative importance. How are tragedies divided *κατὰ τὸ πόσον*?

146. How do *μετάβασις*, *μεταβολή*, *περιπέτεια*, *παράβασις*, differ? How do a single and a simple fable differ?

147. To whom does Aristotle ascribe the invention of comedy? What was the nature of his pieces? A play modelled upon one of his remains? Who among the Athenians first wrote comedy? The inventor of the satyric drama?

148. What does Aristotle mean by applying the epithet *τραγικώτατος* to Euripides? On what grounds does Longinus praise Euripides for his style? How does Aristotle censure him?

149. From Phrynichus's introduction of female characters, Bentley argues against a common reading of the Arundel Marbles?

150. What was the first law against dramatic exhibitions, and how long did it continue? What changes took place in the Greek comedy? Mention the principal writers in each period?

151. Mention the names of the supposed inventors and perfecters of the several species of the drama, viz.—the tragic, comic, and satyric.

152. What remarkable circumstance synchronised with, and seems to have operated on the improvement of the drama? When was the first stone theatre erected, and why?

153. What are the different choruses mentioned by Lysias? How many composed each? What is the cyclic chorus? Does Bentley prefer *κυκλικός* or *κύκλιος*? What does Blomfield suppose the *χορός ἄνδρων* to have been?

154. The improvements of Æschylus we find in Phrynichus, and of Sophocles in Æschylus, why? The names of Æschylus's actors and scene-painters are preserved?

155. When, according to the Marbles, did the dramatic contests commence? At what season of the year, what months, and at what feasts were they held? Give the names and traditional reasons for the three days of the festival *ἐν λίμναις*.

156. Give the accurate meaning of the phrases and words *ἔξαροξαι, ἐπεισόδια, μετανάστασις, πεσεῖν τὰ ἰκρία, ὑποκριτής, θυμέλη, οὐδεν πρὸς Διόνυσον*.

157. Why, according to Schlegel, does tragedy please, notwithstanding that its subjects are frequently disagreeable? How does the same writer illustrate the difference between epic and tragic poetry?

158. Agamemnon is introduced by Æschylus in a chariot; mention what instances of gods occur to you as introduced by machinery? do you remember any other mortal introduced in a chariot?

159. What is the proper meaning of verbal adjectives in *τεος* and *τεον*? How are they formed and accented? Distinguish between *μήτε, μηδέ; οὔτε, οὐδέ; οὐκοῦν, οὐκ-οὐν; δία, διά?*

160. What are the distinctive features of the old, middle, and new comedy? Who was the first comic poet among the Athenians? Where was Aristophanes born, and at what period? How is this nearly fixed by the clouds?

161. When was the *Nubes* exhibited? What proof have we in the extant play that it was twice represented? How does it appear that it was not regarded as a personal attack by Socrates' friends?

162. How do the tragic and comic *senarius* differ? What

are the rules of the iambic tetrameter cat. as used by Aristophanes? How do tragic and comic tetrameter trochaics differ? What is Porson's observation as to the second foot of a tragic trochaic tetrameter?

163. What is the anapæstic measure peculiar to Aristophanes? What its rules, and what restriction as to cæsuras common to it with the trochaic tragic tetrameter?

164. How does Porson account for the apparent violations of prosody in Aristophanes, and what examples does he give?

165. Assign the respective origins of the chorus and dialogue of Greek tragedy, and state wherein the dithyrambic and phallic choruses differed essentially from the satyric.

166. Whether was the satyric or tragic drama the more ancient? By whom was the former devised, and to whom do we owe the successive improvements in the latter?

167. A third species of Grecian drama has been traced as existing at a remote period; among what people? How was it denominated, and what form of the modern drama did it resemble?

168. What magistrate presided at each of the dramatic festivals? How were the actors and choruses appointed? Who decided at the contests? What rewards were given originally? What in after time? Were they confined to the successful author?

169. How was the rank of the personages on the Grecian stage indicated, and the quarter from whence they were supposed to come?

170. Euripides has been censured on two grounds respecting the conduct of his dramas? Even in the dialogue he is at times chargeable as in his choruses.

171. How often might the chorus be introduced, and

what were the denominations of these several interludes?

172. What reason has been assigned by Hermann for the rules which Porson detected, respecting the admission of a spondee into the fifth place of a senarius?

173. From what principle does Hermann derive a reason for the admission of spondees into the odd places of iambic verse, and into the even places of trochaic?

174. From the same principle he shews why the ithyphallic verse differs from the analogy of other trochaic verses in this respect?

175. In anapæstic systems, is there any other indication of continuous scansion besides the synapheia? What is the only limitation of concurring feet in parœmiacs?

176. How do you account for the effect that  $\phi$  initial produces on a short vowel preceding it?

177. The choral odes in Sophocles may be divided, in reference to their subjects, into four classes, according to Heeren? Those of Æschylus into how many?

178. Show that the accenting of words is in general independent of their relative positions? What exception must be made to this rule in the case of prepositions and adverbs? specify the instances.

179. From what general rule regarding the acute accent, may we infer that the penultimate should be accented if the last syllable be naturally long, and that the ante-penultimate never can be circumflexed?

180. When does a contracted syllable admit the circumflex accent, and what are the exceptions to this rule?

181. What, according to Schlegel, is the peculiar character of the Greek tragedy, and what of the old Greek comedy?

182. Name the first and last writers of the middle and new comedy. Who first used invented and general subjects? Whence, according to Schlegel, the introduction of the parabasis into comedy, and not into tragedy?

183. What is the difference between ἐνεχυράζειν, ἐνεχυράζειν; νῦν, νύν; ἄρα, ἄρα; ἰδοῦ, ἰδοῦ; περιτυχεῖν, ἐπιτυχεῖν; ἀναμετρεῖσθαι, μετρεῖσθαι; καὶ πῶς, πῶς καί; διδόναι, ἀποδιδόναι.

184. What is Dawes' rules as to the tenses with which οὐ μὴ, ὅπως μὴ, may be connected? What is the difference of government between χρῆ and δεῖ? How do tragic and comic poets differ as to the use of περὶ before a vowel? Is ι paragogic shortened or lengthened?

185. What other god is said to have had similar choruses to those in honour of Bacchus? State the place and the authority?

186. What is Bentley's opinion about the word τραγωδία? What are the authorities against him, and how does he reply to them? Bentley's opinion partly confuted by the evidence of inscriptions more recently discovered: What are they, and how do you argue from them?

187. Prove that Schlegel's opinion upon the subject of Æschylus' visit to Sicily is inaccurate. How does Boeckh reconcile the several opinions? State his opinion as to the acting of the Eumenides.

188. What is the tetralogy of the Orestiad? When was it acted? Who is said to have first contended with single plays?

189. With what character of the modern drama is Clytæmnestra usually compared? How do the authors of these respective characters endeavour to soften the almost uniform ferocity of their heroines?



190. Under what restriction as to proper names, according to Elmsley, is the anapæst admissible into senarian verse? Does the same rule hold with regard to dactyls of proper names in the troch. tetram. cat.? When must the second foot of such a line always be a trochee?

191. What are the advantages and disadvantages of the chorus of the ancient drama? What instances have we in the modern drama of its successful revival?

192. What is the meaning of *κατὰ σχέσιμ, μονοστροφικά, ἐπωδικὰ κατὰ περικοπήν ἐξ ὁμοίων*? What is Canter's division of the choric odes?

193. Explain the phrases, *κατὰ ζυγά, κατὰ στοίχους, ἡμιχορία, διχορία, ἀντιχορία, τριχορία, μεσύχορος*.

194. What is the number of plays that have been attributed to Sophocles? Boeckh thinks the number greatly overrated—What are his arguments? State any counter-acting ones that may occur to you?

195. Mention the tenses of ἵστημι that have a transitive, and those that have an intransitive signification. What is the difference of μὴ before an indicative, and μή before a subjunctive mood? When may different moods be connected together?

196. Ἔσομαι differently derived by the Ionic and Attic poets? Give instances of the former from Homer. Whence arises the construction called *nominativus pendens*? When is the genitive absolute to be used?

197. Ὡς is sometimes put for εἰς—Mention the usual limitation, and give an example from Thucydides to the reverse, that is quoted by Matthiæ? Whence does this substitution arise?

198. What does the participle signify when put with καί? The future is sometimes put for the imperative—What is the construction?

199. Give the Doric and Ionic variations of the personal pronouns, and of the verb εἶμι. Write down the enclitics and atonics. When do enclitics retain, when lose, and when transfer their accents?

200. What is the rule for the accentuation of contracted syllables, and what for that of words whose last accented vowels have experienced elision?

201. State the general rules for accenting the penultimate or antepenultimate in Latin and in Greek, and wherein they differ. What are the cæsuras of an iambic senary?

202. What evidence is there in favour of the claims of the Megarians to the invention of comedy? What was the metre of the mimes of Sophron, and what Latin poet is said to have imitated them?

203. What was the nature of Homer's Margites? What is the source of our information on the subject? and what influence had it on comedy?

204. Give the names and order of the plays of Aristophanes before the "Clouds." What is the first extant, and what were his two last plays? What was the political scope of the "Knights," and of the "Acharnians?"

205. How was the change brought about from the old to the middle comedy? Quote the passage from the Art of Poetry, in which that change is described. What did Aristophanes compose in the style of the middle comedy?

206. The play of the "Clouds" has been considered as one of a tetralogy: What were the others, and the general scope of them? What was the probable occasion and subject of the *πυρίνη*?

207. What was the legal age for exhibiting a dramatic piece? How is this point doubtful?

208. The choral odes of Æschylus are divided into two classes, by a distinction which does not occur in Sophocles?

209. Mention the principal Doric dithyrambic poets, and their countries. What was the nature of the ancient choral poetry of Sicyon and of Ægina?

210. What was the *παλαία τραγωδία* of the Bœotian inscriptions, according to Boeckh? How is this distinguished from the scenic tragedy in the Orchomenian and Thespian inscriptions, respectively?

211. Distinguish the *ποιήτης*, *τραγωδός*, and *ὑποκριτής* from each other; and point out the difference in the mode in which the ancient inscriptions employ these words with respect to the new and old tragedy?

212. What praise does Quintilian confer on Euripides, as compared with Sophocles? What are the peculiar merits and defects of Euripides? What metre is called Euripidean?

213. What instance may be given of the chorus in Euripides allowing immoral acts? What immoral sentiment in one of his plays excited the indignation of the audience?

214. How was the ancient tragedy divided for the most part into five acts? What distinction was there in the names given to the choral songs in the tragedies?

215. General rule of the Pæonic system? What feet are *ordinarily* admissible into the epichoriambic, and what *κατ' ἀντιπάθειαν*? What is meant by the *ἀνακλώμενον*? What metres used by Horace may be referred to the antispastic class?

216. How does Hermann account for the mixture of cretic feet with dochmiacs? What rule does he lay down concerning the cæsura in dimeter anapæstics, occurring in

'regular systems? In such systems can a dactyl be followed by an anapæst?

217. Of the improvements in tragedy, which Horace asserts to have been introduced by Æschylus, some have been ascribed to an earlier tragedian?

218. Is there any thing in English dramatic literature corresponding with the construction of trilogies?

219. To what cause may be ascribed the confusion respecting the birth place of Aristophanes? This indictment of *ξενία* has been confounded with another accusation brought forward by the same person?

220. In what year did Aristophanes first exhibit in his own name, what was the object of the play then produced, and what success did it meet with?

221. How did the absence of the *παράβασις* become a distinguishing mark of the middle comedy? What were the component parts of a *παράβασις*? What was the number of the comic chorus?

222. During the period of the old comedy there was but one restriction upon the poets, which we know of with historical certainty?

223. What canon does Porson lay down respecting the use of such words as *ἔσοδον* by the comic writers? State the laws of the Aristophanic anapæstic metre. What licences are allowed in it?

224. Trace the gradual changes which the chorus underwent from its origin till its final extinction.

225. Which of the tenses is almost uniformly excluded from the Greek tragedians, and why?

226. Distinguish between *ὅπως ἂν* with the optative, and with the subjunctive; between *οὐ μὴ* with the future indicative, and with the aorist subjunctive.

227. There are five modes in which the permutation of numbers is effected. What does Hermann understand by irrational times?

228. How does he define polyschematistic verses? He reduces to this class verses which former metricians considered as antispastic.

229. What are the laws of the verse called Eupolidean polyschematistis? What rules apply both to the tragic and comic senarius?

230. A distinguished modern poet has made Agamemnon the subject of a tragedy, which, though nearly the same in its incidents, differs materially from that of Æschylus in the delineation of some of the dramatis personæ.

231. Hurd and Schlegel hold opposite opinions as to the effect produced upon the mind by the thought of a personal and actual reality in the catastrophe.

232. Müller does not admit the truth of Aristotle's assertion, that Epicharmus and Phormis first invented comic fables. He conjectures that comedy was transplanted from Megara to Syracuse. By whom, and at what time?

233. Of what nature does Bentley suppose the comedies of Susarion to have been? And how does he endeavour to prove the spuriousness of some iambic lines attributed to Susarion by Diomedes?

234. Süvern points out a close affinity between the play of the "Clouds," and that of the "Frogs." How is it inferred that Aristophanes commenced a second edition of the "Clouds," but never completed it? To what did he himself attribute its failure?

235. What were the opinions of ancient writers on the comparative merits of the three great tragedians; and how will you account for the peculiar difference of character observable in their compositions?

236. Of what number did the chorus consist, in its improved state? In what order was it arranged, and what part of the theatre did it occupy? Explain its use and importance.

237. What are the advantages and disadvantages of the chorus? And what other differences are observable between the Greek and English drama, as to plot, moral, passion, and character? Compare Æschylus with Shakspeare in the last mentioned particulars?

238. What kind of events and character of a hero is the most proper for tragedy, according to Aristotle, and for what reasons?

239. What are the characteristics of the Ionic and Attic dialects as to augments, and contractions? And what is the probable origin of them?

240. What is the difference between ἔρειν, λέγειν, γεγώνειν, and between ἦκω, ἔρχομαι, ἦλθον, εἶμι.

241. Into what feet of a senarius can anapæsts and dactyls be admitted? Does the rule hold with respect to proper names? Why cannot the third and fourth feet be included in the same word? In what cases only can the fifth foot of a tragic senarius be a spondee?

242. What is the *cæsura*? In a senarius, where must it fall to be most harmonious? How many kinds are there of this *cæsura*?

243. Explain the *quasi-cæsura*, and in what manner the harmony of lines is improved by it, where the *cæsura* is wanting; also the *pause*, and the reason for it. In lines which have neither *cæsura* nor *quasi-cæsura*, what may the omission be intended to denote?

244. Where a tribrach is admitted into any place, or an anapæst into the first place of a line, are these feet usually comprised in one word, or divided between different words?

245. State the rules for the construction of the trochaic tetrameter catalectic, and of the anapaestic tetrameter catalectic. In the former is an anapaest admitted? In what *even* feet of the latter is a dactyl admitted, and where it is admitted, what foot usually precedes it?

246. In what kind of metre originally were the satyric verses, and what is the reason given by Aristotle? Which of the extant plays contains most of this metre?

247. Who was the inventor of the regular satyric drama? How many of this species have been preserved, and what reason may be assigned for the number being small?

248. At what time of the year was the Athenian vintage? Does it correspond with the time of the festivals at which tragedies were acted?

249. Mention the regulations adopted with regard to the appointment of the judges, of the choruses, and of the actors; and the time allowed to each poet.

250. How often in the day was the theatre filled, and what number of people was it capable of containing? Explain the terms, ἔσκεινα, μέλος, ὕμνος, πάροδος, στάσιμον, κόμμος, διδάσκαλος τοῦ χοροῦ, δέσις, λύσις, ἀπεργασία, ἐπεισόδιον, ἔξοδος, μετάβασις, παράβασις.

251. Determine the usage of the tragic writers in the following particulars. (1). The omission of the augment. Mention some verbs which are singular in this respect, or in the formation of it. (2). The admission of an hiatus, and the quantity of the diphthong, if it be admitted: also the elision of vowels, or non-elision in any words and cases, and at the end of a line. (3). The duplication of σ, as in ἔσσομαι, μέσσοις. (4). The quantity of diphthongs in the middle of words, such as, οἶος, τοιοῦτος, ποῖος, γεραιός, &c. and the quantity of a *privativum*.

252. Compare the political and literary state of Athens in the time of Æschylus with that of England in the time of Shakespeare. What points of resemblance, and what of difference, may be observed in the style and genius of these poets?

253. Construct a Grecian theatre. Explain the meaning of the following terms: *Ληναῖον, διαζώματα, κέρκιδες, βουλευτικόν, ἐφηβικόν, ὄρχηστρα, θυμελή, δρόμος, παρόδοι, εισόδοι, σκηνή, λογεῖον, προσκήνιον, ὑποσκήνιον, παρασκήνια, βασιλείος, θεολογεῖον, αἶωραι, μηχανή, καταβλήματα, γέρανος, βροντεῖον, κεραυνοσκοπεῖον, σκοπή, τείχος, πύργος, φρυκτώριον, ἡμικύκλιον, στροφεῖον, ἡμιστροφεῖον, ἐκκύκλημα, χαρώνιοι κλίμακες, ἀναπίεσμα, αὐλαία, προεδρίαί, περιάκτοι, ὀκρίβας, προσώπειον, μορμολύκειον, γοργόνειον, βατραχεῖον, ἔμβατος, κόλπωμα, χιτῶν ποδηρής, σύρμα, χύστις, ἱμάτιον, ἔξωμις, διφθέρα, πεπλον, ὄγκος, μασχαλιστῆρες.*

254. Explain the terms *ἑμμέλεια, κόρδαξ, σίκιννις, ἡ πυρρίχη, ἡ γυμνοπαιδική, ἡ ὑπορχηματική*. Give the difference between the Doric, Ionic, Phrygian, and Mixo-Lybian modes.

255. Define *anastrophe, metaphor, trope, personification, simile, and allegory*.

256. To poets of what dialect is *synizesis* peculiar? and how is it limited in Homer?

257. What do you mean by *dialect*? Give a full account of the Greek dialects, the ages and principal writers in each, and the countries in which they prevailed.

258. Mention the different powers of the adverb *ἀν*, with the indicative and optative moods. What is the construction of *μὴ* with the imperative and subjunctive moods in a *prohibitory* sense?

259. How do you account for the two forms of the future



of *δοκέω*? Which is the more modern, and which the more poetical?

260. What plays, extant, lost, or of which fragments only remain, were written on subjects connected with *Œdipus* and his family by *Æschylus*, *Sophocles*, and *Euripides*?

261. How is the Doric dialect in the choruses to be accounted for? Give a list of words which retain the Doric form in the Attic dialogue.

262. What Ionic words are found in the tragedies, and how may their introduction be accounted for? Was the same licence in this respect allowed to the comedians?

263. What are the expressions for *utinam* in Greek? Give instances of the imitation of the Greek mode of expression from the Latin poets.

264. Give the rules, with the most material exceptions, for the quantity of the final syllable of feminine substantives ending in *a*.

265. What is the quantity of a short vowel followed by a soft, or aspirate mute, with any of the liquids *λ, μ, ν, ρ*, or by a middle mute with *ρ*, in poets of different ages? What rule may be given for its quantity in prose writers?

266. Give a brief summary of the most important critical discoveries of *Bentley*, *Dawes*, and *Porson*.

267. Shew from *Horace*, (1). Who was the inventor of iambic verse? (2). What is its peculiar fitness for dramatic poetry? (3). Why, and with what limitation, the spondee was admitted into it?

268. Give a chronological abstract of the events, which, during the lifetime of *Æschylus*, occurred in *Persia*, *Ionia*, *Greece* and *Italy*.

269. Institute a brief comparison between *Æschylus*,

Sophocles, and Euripides, in style, in sentiment, in management of plot, in the conduct of the drama, and in their choral odes.

270. What are the chief uses of the middle voice? Distinguish between *πράσσω* and *πράσσομαι*, *φράζω* and *φράζομαι*, *ἔρύω* and *ἔρύομαι*, *τίω* and *τίομαι*, *θέσθαι νόμον* and *θεῖναι νόμον*.

271. What are the general significations of verbal substantives in *τρον*, (as *κόμιστρον*), of adjectives in *τικός*, and of verbs in *σκω* and *σειω*? What Latin terminations correspond to the two last?

272. When is *πρὶν ἂν* with the subjunctive preferred to *πρὶν* with the infinitive? Can *ἂν* be joined with the indicative present?

273. Distinguish between *μῆχος* and *μῆκος*—*τέκμαρ*, *σύμβολον*, *σίμμιον*—*εὔ σίβειν*, *εὐσεβεῖν*—*χόλος*, *κότος*—*ικέτης*, *προστρόπαιος*—*πτωχός*, *πένης*—*ὄναρ*, *ὑπαρ*—*ὑπαιθρος*, *ὑπαίθριος*—*τροπαῖα*, *τροπαία*—*μητροκτόνος*, *μητρόκτονος*—*οὐδέ*, *οὔτε*—*μηδὲ*, *μήτε*—*διὰ*, *διά*—*ποῦ*, *ποῖ*, *πῆ*, *που*, *ποι*, *πη*.

274. The beacons which announced the destruction of Troy were stationed on the following mountains: Ida, Hermæus (in Lemnos), Athos, Macistus (in Eubœa), Messapius and Cithæron (in Bœotia), Ægiplanetus (in Megaris), Arachnæus (in Argolis). Draw such a map as will enable you to mark out the situations of these mountains; and in the same map place Troy, Tenedos, Athens, Thebes, Sparta, Mycenæ, Delphi, and Delos.

275. What was the motive of Æschylus for introducing Agamemnon on the stage in a chariot? How is Pallas brought on in the Eumenides, Oceanus in the Prometheus, and Hercules in the Philoctetes?

276. What is *λόγος* in the early Attic drama? What

should we infer from analogy to have been the original meaning of *τριλογία*? Could it have been applied in its primitive sense to any three plays of Sophocles? What is the earliest instance we find of the use of the word?

277. What was the ordinary number of the tragic and comic chorus? What is meant by *χοροὶ τετράγωνοι*? Describe the modes of entering, *κατὰ ζυγὰ*, and *κατὰ στοίχους*?

278. What tragedies remain from the Greek stage relating to the family of Agamemnon? Place them in the order of the circumstances on which they are founded, and mention the subject of each.

279. Give a short account of the plots of the *Electra* of Sophocles, the *Electra* of Euripides, and *Choëphoræ* of Æschylus; compare them, and shew in what respects the economy, beauties, and defects of each are characteristic of the genius of their several authors.

280. What was the court before which Sophocles is said to have recited one of his poems, (mentioning the occasion, and the poem)? When, and by whom, was that court founded? What peculiarities marked its sittings?

281. In what consists the superiority of the Greek language over the Latin? How do you account for the existence of the dual number in the Greek, and for its absence from the Latin tongue?

282. What are the respective meanings of *τυγχάνειν*, according as it is, or is not, followed by a participle? Distinguish accurately *ἔπομαι*, *μέτειμι*, *διώκω*, in their general usages.

283. Explain the usage of *πρὶν* with different moods. Distinguish between *πρὶν δειπνεῖν*, *πρὶν δειπνήσαι*, *πρὶν δεδειπνηκέναι*. Mention the distinction between *γαλήνη* and

νηνεία, βασιλεύς and τύραννος, θάρσος and θράσος, τάφος and κολώνη, θήκη and πυρά.

284. Define "a word," "a sentence." What is the most comprehensive distinction, 1. of sentences, 2. of words? What species of words do you include, severally, under each denomination? What are the origin and uses of the article *strictly so called*?

285. What are the several species of verbs? Define each. What is the proper idea of *present* time? What is the most natural division of tenses, in general?

286. With what exceptions did a century or a little more comprehend the golden age of Grecian literature? By what events on either side was that period bounded? State the same points in regard to Roman literature.

287. Βάκχος ὅτε τριπτὸν κατάγοι χορόν. Explain τριπτὸν χορόν, and mention what the three were. In what months were they celebrated? What were the Πιθουγία, Χόες, and Χύτροι? Which was the greatest feast? Who presided at it? Who at the others?

288. Schlegel characterizes the mimetic art among the ancients as *ideal* and *rhythmical*. Explain his meaning, and illustrate it as he has done by an appeal to their sculpture.

289. How were the expenses of exhibition and admission provided for? What was the admission money? How was the law regarding it rendered unalterable?

290. What is the most striking difference between the dress of the actors of the Greek theatre and our own? Why could not we adopt it?

291. Explain by Latin words the difference between ὅς, ὅσγε, ὅστις and ὅστε, and also of καὶ and τέ.

292. Mention instances of the great inconveniences to

which the ancient tragedians were subjected by the perpetual presence of the chorus.

293. Mention the difference between ὄσιος and δίκαιος, γνώμη and φρόνημα, ἱερὸν, ναὸς, τέμενος and σηκὸς, also θυμὸς, φρήν, νοῦς and ψυχή. What is the usual force of παρὰ in composition with verbs?

294. In what cases may the article be used as a pronoun in Attic Greek, (1). in poetry, (2). in prose?

295. Distinguish between χάριν and ἔνεκα—φαίνεται and δοκεῖ—τρίτος and τριταῖος—τάφος and τάφη—ἐλπις and δόξη—πάρθενος, νύμφη and γυνή—δουλεύω and δουλώ—θεὸς and δαίμων—πόλις and ἄστν—ξενὸς, φίλος and ἑταῖρος.

296. Explain the following idiomatic expressions: 1. νύμφην ἄνυμφον. 2. οἷσθ' οὖν ὃ δρᾶσον; 3. οὐ γὰρ οἶδα δεσπότης κεκτημένος. 4. περῶσα τυγχάνει. 5. τύχας σέθεν δι' οἴκτου ἔχω. 6. ἀλλὰ τίς χρεία σ' ἐμοῦ; 7. οὔτος, τί πάσχεις; 8. Ζῆ καὶ θανούσης ὄμμα συγκλείσει τὸ σόν. Which of these forms have been imitated by the Latin poets?

297. Explain the terms, προσωδία, ἐπίτασις, ἄνεσις, ὀξύτης, βαρύτης; and give the meaning of these terms in the Scholia, τὸ ἐξῆς, διὰ μέσου, ἀπὸ κοινοῦ, γράφεται πρὸς τὴν δοτικὴν, μετοχὴ ἀντὶ ῥήματος.

298. Give the quantity of the following feet: ionicus a majore, pæon secundus, epitritus tertius, proceleusmaticus, antispastus, choriambus, bacchius, creticus, molossus, anapæstus, iambus, trochæus, pyrrichus. Give also their derivations; and explain the terms, hephthemimer, hemiholius, and brachycatalectic.

299. Trace briefly the different variations in iambic metre from the time of the Iambographi to the age of Aristophanes, and show that they took place both in *manner* and

*extent* pretty nearly as might have been expected. Institute a brief comparison between the accounts of Aristotle and Horace respecting this metre.

300. Distinguish between *πτωχός* and *πένης*, *καιρός* and *χρόνος*, *γαμῆν* and *γαμῆσθαι*. When was *τύραννος* first used in a *bad* sense? What is Dawes's canon respecting a woman speaking of herself in the plural number? What is the effect of two negatives in Greek? What of *three*?

301. To what period does Porson refer the subscription of the iota? State the principle of the orthography observed by him in *κάτι*, *κῆτα*.

302. What is the measure of the verse termed *Εὐριπίδειον πεσσαρεσκαϊδεκασύλλαβον*? Give the rules of the comic tetrameter catalectic. Specify the licences and peculiarities of comic dimeter iambics.

303. Explain the analogy between an iambic senarius, and a catalectic tetrameter trochaic. In what case is the second foot of the latter required to be a trochee?

304. Specify the distinctions between tragic and comic metre, iambic and trochaic.

305. State the Aristophanic anapaestic. State also some of the licences admitted in this verse, and account for them.

306. Specify the Ionic forms used by the tragedians. Are *ἐς* and *εἰς* used indiscriminately by comic writers?

307. Prove by analogy that *ἐλεινός* is not an Attic word. How are the compounds of *κέρως*, *κρέας*, formed?

308. Which is the correct method of writing *γράμμ' ἐστι*, *χρεῖ' ἐστι*, or *γραμμή 'στι*, *χρεία 'στι*, and why?

309. When is a verse termed *ἀσυνάρτητος*? When logaedicus? When ithyphallic? When prosodiacus? When polyschematistus?

310. What feet are admissible in an Ionic verse a majore?

When is the verse termed Epionic? How is an Ionic verse a minore constituted? State the licences in both.

311. Explain the nature of choriambic metre. What is meant by an epichoriambic verse? How is an antispast composed? Hence deduce the various kinds of antispasts.

312. Define the dochmius. Of what does a Pherecratean verse consist? State the peculiarity in the Glyconeus. What feet are admissible in pæonic metre?

313. What is a Glyconeus polyschematistus? Define the Priapeian, Eupolidean, and Cratinean verse.

314. Distinguish between λαβεῖν and λαχεῖν γέρας, αἰτέω and ἔξαιτέω, πράσσεις κακῶς and ποιεῖς κακῶς, μαζὸς and μαστός, εἶδω and εἰδέω, ἴδης, εἶδης and εἰδῆς, φιλόπατρις, φιλόπολις and φιλέλλην, γεύω and γεύομαι, πρὸς τοῦτοις and πρὸς ταῦτα, ἀνύτω and ἀνύω, ἄπτω and ἄπτομαι, κηρῦξαι and κηρύξαι.

315. What is the construction of τυγχάνω, λαγχάνω, and κυρέω? State the construction of φθονέω, and give a parallel instance of *invideo* from Horace.

316. How are μέμνημαι, αἰσθάνομαι, and similar words construed with participles? Give analogous instances from Latin writers.

317. What cases does ἐκποδῶν take after it? What peculiar force frequently belongs to the pronoun ὄδε in the tragedians? Is ἠδὲ altogether a Homeric word?

318. Define the force of ποτε in interrogations. What Latin word corresponds to it? In what case are the tragedians partial to the particle τοι?

319. What is the rule respecting the use of the Doric dialect in anapaestics?

320. Which is the Attic form, Ἀχαιῖκός, or Ἀχαιῖκός? Does Homer say βίη Ἡρακληείη, ἥπερ, or ὅσπερ, and why?

321. What is the quantity of comparatives in *ων* in Attic and Ionic writers? Compare the usage of *θαυμάζω* and *miror*.

322. Explain the force of *μη σύ γε*. What meaning do *κοιμίζω* and *κοιμάω* sometimes convey? In what sense is *κέκλημαι* frequently understood?

323. Define the term *Datismus*. Compare the construction of *ἀλλάσσω* and *mutō*. Compare the usage of *ἵχνος* and *vestigium*.

324. To what figure is the expression *νύμφην ἄνυμφον* referred? Cite parallel instances from Greek, Latin, and English authors.

325. Give instances of a double superlative from Greek and Latin writers. Under what limitations is the article used for the pronoun relative?

326. In what case are the particles *ἀλλὰ γὰρ* of frequent occurrence? Notice the coincidence in the use of *sed enim*.

327. Give instances of the figure *anastrophe*. Also of that termed *ὑστερον πρότερον*. In what case do the old Attics use a plural verb with a neuter plural?

328. Illustrate the senses of *ἵνα* with the subjunctive, optative, and indicative. What tenses of the subjunctive are used in negative propositions after *μη* or *οὐ μή*?

329. Cite instances of *si* in Latin used as the Greek *εἰ* for *utinam*. What is the construction of the impersonals *δει*, *χρη*, and the substantives *χρεῶν*, *χρειῶν*, *χρεία*?

330. How does the quantity of *λύω*, of *καλός*, and of *φᾶρος*, or *φάρος*, differ in Homer and the tragedians? Define the figure *oxymoron*, and give instances.

331. Explain the force of *ἀεὶ* with a participle, as *ὁ ἀεὶ ξυντυχών*. Compare a similar use of *semper* in Cicero.

332. Which of the expressions *μη μέμφου*, *μη μέμφαι*, *μη*



μέμφη, μὴ μέμφη are correct? Give instances of the figure termed by Lesbonax τὸ σχῆμα Ἀττικόν.

333. What is the rule respecting the use of γε after καὶ μὴν, οὐ μὴν, καίτοι, &c. by the Attics? Enumerate the Doric forms used by the Attics.

334. Give the rule respecting the position of the proper name, the pronoun, and the particle δὲ, in transferring an address from one person to another.

335. Explain the difference in usage between ἐμοῦ, ἐμοί, ἐμὲ, and μου, μοι, με. In what cases are μὴ οὐ joined together in the same sentence?

336. What is the meaning and force of βούς and ἵππος in composition? Show the force of the particle ἄν when repeated in a sentence.

337. What are the different usages of the imperfect tense? What is the government of ὁ αὐτός? Give instances of *idem* having the same government in Latin.

338. Distinguish between ξυμφορὰ and ξυναλλαγὴ, κρατέω and ἄρχω, θεωρὸς and πρεσβύς, ἐκδημέω and ἀποδημέω, ἀκτὴ and θίς, ἦκω and ἔρχομαι, ἄπειμι and ἀπέρχομαι, ἀτεγκτος and ἀτελεύτητος, ἄληθες and ἀληθῆς in interrogative sentences, γνωτὸς and γνωστός, διατόρος and διάτορος, καὶ ποῖος and ποῖος καί, περόνη and πορπή.

339. What does the particle δὴ denote in interrogative sentences? Explain the difference between γράψας ἔχω and ἔγραψα.

340. What is the meaning of οὗτος when it denotes the person spoken to, and of ὅδε ἀνὴρ when it denotes the person speaking?

341. Give the different usages of the middle voice. Is the middle ever used for the active, and the active for the middle, where both voices exist? Give instances.

342. When is the particle ἄν joined with the subjunctive,

and when with the optative mood? What effect does ρ initial produce upon a short vowel preceding?

343. Explain the meaning of ἀκούω when joined with the adverbs κακῶς, εὔ, &c. and show by instances that *audio* was used in the same sense by the Latins.

344. What is the meaning of πρὸς with a genitive case? Explain the meaning of σοι and μοι when said to be redundant.

345. Explain the force of the prepositions in the words ἐπίκλημα, προσκεῖμαι, ἐκφαίνω, μεταπέμπω, περιποτάομαι, προπονέομαι, ἀνακίνησις, κατακτείνω, σύντομος.

346. What is the quantity of the penult. of the following words in Homer and the tragedians, ἴσος, φίλος, Ἄρης, ἀλίω, δακρύων (*lacrymarum*), δακρύων (*lacrymans*), φύω, αἰί: the quantity of the first syllable of ἴασις, ἴημι, θυγάτηρ, ἀθάνατος: and the last of μέγας and τάλας. Quote authorities.

347. In what cases may the article be omitted, and in what not, before the infinitive used as a noun?

348. Under what circumstances is ὡς used for εἰς in the Attic and in the Ionic dialect?

349. Distinguish between ἤκομεν μανθάνειν and ἤκομεν μαθησόμενοι, ὅπου and ὅποι, σώζω and ἐκσώζω, ὁδός and ὑδός, ἀλᾶσθαι and πλανᾶσθαι, ἄστυ and πόλις, οὐ μὴ λάβῃς and οὐ λήψει, εἰ θέμις and ἦ θέμις.

350. What is the general meaning and usage of verbal adjectives in μος? What is the signification of the article with an adverb?

351. What is the meaning of ἔχω with an adverb, or the accusative neuter of an adjective? Give the distinct meanings of φυλάσσω in the active and middle voices.

352. Under what circumstances may a short syllable be lengthened at the end of an anapæstic line?

353. Which of the following expressions is correct, and which solecistical,  $\text{ποῖ τις ἔλθῃ}$ ;  $\text{ποῖ τις ἂν ἔλθῃ}$ ;  $\text{ποῖ τις ἔλθοι}$ ;  $\text{ποῖ τις ἂν ἔλθοι}$ ;

354. In what tenses and persons is the subjunctive used, where we should regularly expect the imperative?

355. Of the forms  $\text{αὔθις}$  and  $\text{αὔτις}$ , which was used by Homer, and which by the Attic writers?

356. Under what circumstances has  $\text{οἶος}$  the sense of *possibilis*? What is the meaning of the future participle after verbs of motion?

357. Give the different meanings of  $\text{καὶ μὴν}$  in the tragic writers. What is the signification of  $\text{παρὰ}$  with the genitive, dative, and accusative, and what its primary sense?

358. Distinguish accurately between  $\text{φίλος}$ ,  $\text{ἑταῖρος}$ ,  $\text{ξένος}$ ,  $\text{πρόξενος}$ , and  $\text{δορύξενος}$ . What are the several meanings of  $\text{οὐ μὴ}$ , and  $\text{οὐ}$ ?

359. Under what circumstances is the article prefixed to an adjective in the tragic writers?

360. What is the quantity of the last syllable of accusatives in *a* from nominatives in  $\text{εως}$ ? Quote exceptions, if any.

361. Under what circumstances do nominatives or accusatives, put absolutely, generally occur?

362. When may the nominative plural masculine apply to *one woman*?

363. What is the quantity of the last syllable of adverbs ending in  $\text{ει}$  or  $\text{ι}$ . And which is the proper orthography?

364. What vowels and diphthongs form in scansion only one syllable with  $\text{οὐ}$ ? Quote instances.

365. Explain and illustrate the figure called *Oropism*. Whence and why was it so called?

366. Show the difference in meaning of the following

words in the active and middle voices : ἐκπέμπω, φυλάσσω, ῥύω, χράω, διδάσκω, φαίνω, πορεύω, ἄπτω, ἔχω, παύω.

367. What is the force of the prepositions in the composition of the following words : ἐξαιτέω, παραμείβομαι, προστίθημι, μεθίστημι, ἀνάτλημι, προφαίνω, κατέχω, ἐπεισπίπτω, ὑπερφέρω, προλαμβάνω, ἐξανέχω, παρασπάω, κατατίθεμαι, ἀφορμάω, συμβάλλω, μετέρχομαι, ἐξηγέομαι, προδίδωμι, ἐπιφωνέω, διακωλύω.

368. Under what restrictions may a plural noun be joined with a verb dual ?

369. When two verbs, or a verb and a participle, governing different cases, refer equally to the same noun, by which of them must the noun be governed ?

370. With what words do *μη* and *ἦ* form a crasis in scanning ? What is the accentuation of *μετα*, *ἐπι*, *παρα*, &c. when used for *μέτεστι*, *ἔπεστι*, &c. ?

371. What are the different forms of the future passive, according to Monk ? And what are the futures middle used passively, which occur in the tragic writers ?

372. Distinguish between *εἶργειν* and *εἴργειν* ; also between *ἔργον* and *πόνος* ; and give the Latin words corresponding to the two latter.

373. What is the rule for subjoining the *iota* when *καὶ* forms a crasis with another word ? When is *μη οὐ* used before an infinitive mood ?

374. What are the different forms and quantity of *αἶ* ? Explain and illustrate the usage of *ἀλλά γάρ*.

375. What is the quantity of the second syllable of *ἀνίω* and *ἀνιαρός* ? Also of the third of *ἀνιαρός* in the different Greek poets ?

376. What was the formula used by messengers in con-

cluding their narrations? How is *καὶ μὴν* with or without *ὅδε* used?

377. Is *ὡς* in Attic Greek ever used for *εἰς*, except in the case of animate objects?

378. What tenses of the middle voice have a strict medial signification?

379. What is the accentuation of disyllabic prepositions when placed between a substantive and the adjective belonging to it?

380. Can the iota of the dative case be elided? State the various opinions on this point, and the reasons for your own.

381. What moods with and without *ἄν* does *ἕως* require when it signifies "until?"

382. What is the meaning of *κλύω* with an adverb? Give instances of a similar usage of *audio*.

383. In what cases may a long vowel be elided? What is the Attic distinction between *δυσῖν* and *δυσῆν*?

384. What is the meaning of derivative adjectives ending in *ιμος*? Give instances of nouns *medicæ significationis*.

385. What is expressed by nouns ending in *τήριον*? What is the meaning of words in *θειν*?

386. In what different senses does *τυφλός* occur? Give instances of a similar usage of *cæcus*.

387. Show how the position of the accent alters the meaning of the following words: *θεα*, *ἄγων*, *καλων*, *ἄλλα*, *νεμω*, *νυν*, *εἶμι*, *βιος*, *δικαία*, *ἀνδρων*, *ἐπει*, *κρατος*, *εἶδος*, *σιγα*, *ὠμος*, *θυμος*, *εἰκων*.

388. State the difference between *βωμός* and *σηκός*; also between *τροφός* and *τροφέύς*.

389. Of the expressions *μὴ διάβαλλε*, *μὴ διαβάλλης*, and *μὴ διαβάλης*, which is the incorrect one?

390. Of the forms *δύνη*, *δύνα*, *δύναι*, which did Elmsley and Porson respectively prefer?

391. Give Hermann's definitions of *metre*, *rhythm*, *symmetry*, and *order*. The nature of the law of order?

392. Numbers are either *unlimited* or *limited*; orders are either *simple* or *periodic*; periodic orders are either *diminished* or *concrete*—Define each.

393. Hermann's definition of *measure*? What does he mean by *doubtful* measure? What by *disproportionate* measure?

394. The permutation of numbers is made in *five* different ways? What is the *Epiploke*? Its *three* species?

395. Hermann's definition of asynartete verses differs from that of Heath? He advances two other objections to the metrical nomenclature of the grammarians?

396. What is meant by *catalexis*, ἀπόθεσις, ἀγωγή? There is a *threefold* conjunction of musical with metrical numbers?

397. There are *three* instruments by which the rhythm of the words is adapted to the rhythm of the verse? Hermann's definition of *cæsura*? Species of *cæsura* according to Hermann?

398. The substitution of short syllables for long, or conversely, can be effected in only two places?

399. What *four* artifices, by which the numbers of language are adapted to metrical numbers, does Hermann rank under *prosody*?

400. The convenience of the metre lies in *elongation* and *correction* of syllables, *hiatus*, *elision*, *crasis*, and *synizesis*; give Hermann's views on each.

401. Metres are either *simple* or *not simple*; of the former there are *three* species? Of the latter there are

*two? Mixed metres are twofold? Compound metres are twofold?* Give Hermann's reasons for the identity of iambic and trochaic verse.

THE END.

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## ERRATA.

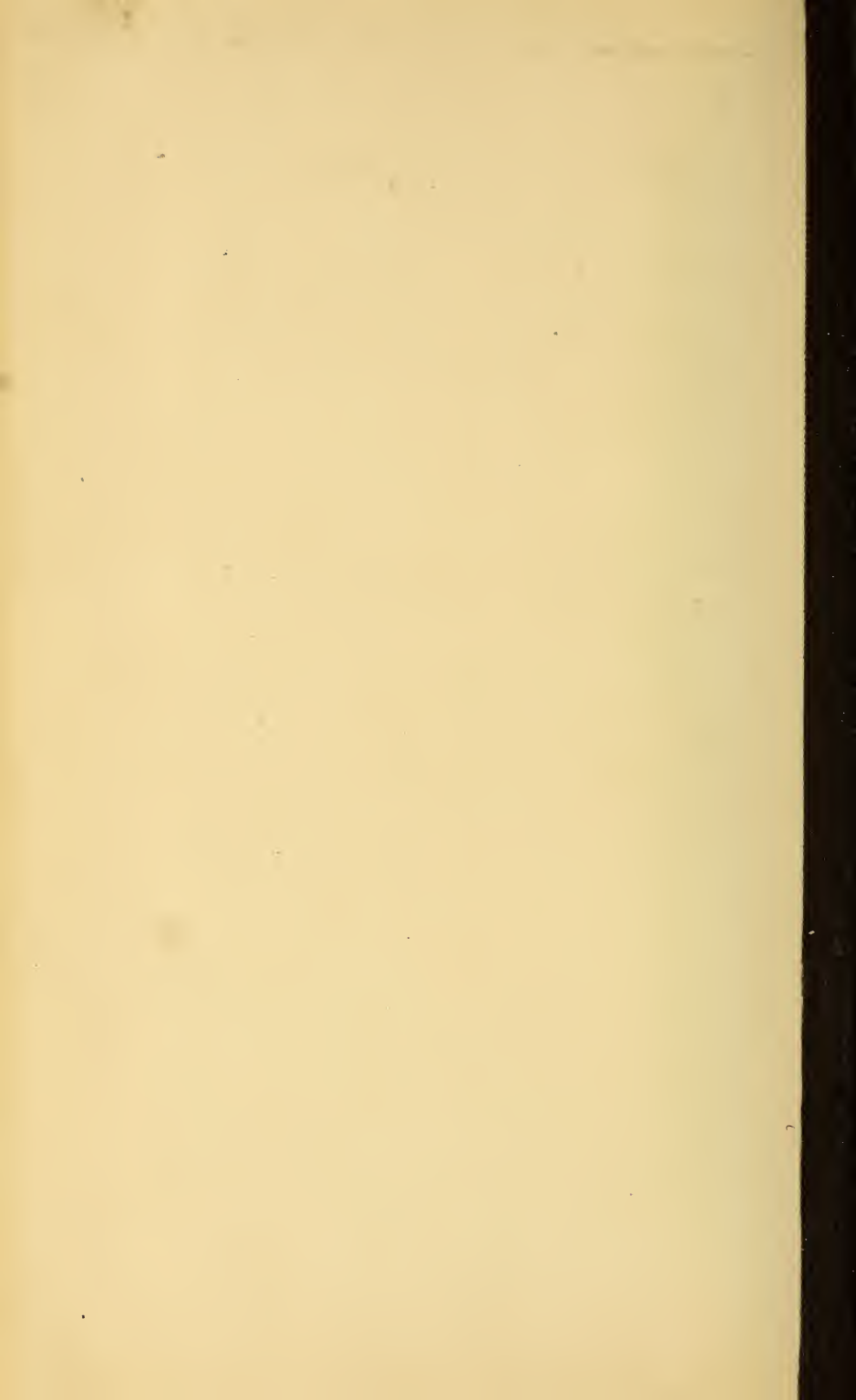
PAGE	LINE	
7	15 & 24	<i>For Phrynicus read Phrynichus.</i>
17	11	<i>For τραχεία read τραχέια.</i>
30	Last line	<i>For or read nor.</i>
81	12	<i>For there read there.</i>
90	8	<i>For αἰρεῖν read αἰρέϊν.</i>
136	35	<i>For Euripides read Euripidis.</i>
137	42	<i>For Sophocles read Sophoclis.</i>
142	25	<i>For month read mouth.</i>
192	Last line	<i>For name read name of.</i>
261	12	<i>For the read the.</i>
267	16	<i>For Archilocus read Archilochus.</i>
268	25	<i>For thre read three.</i>
317	2	<i>For mon meter read monometer.</i>
365	5	<i>For one read one.</i>
375	29	<i>For b read bc.</i>
417	20	<i>For Πύθνηται read Πύθνηται.</i>
421	17	<i>For πᾶ read πᾶ.</i>
443	1	<i>For κληθῶν read κληθῶν.</i>
474	17	<i>For τῶ read τῶ.</i>
507	2	<i>For optativ read optative.</i>

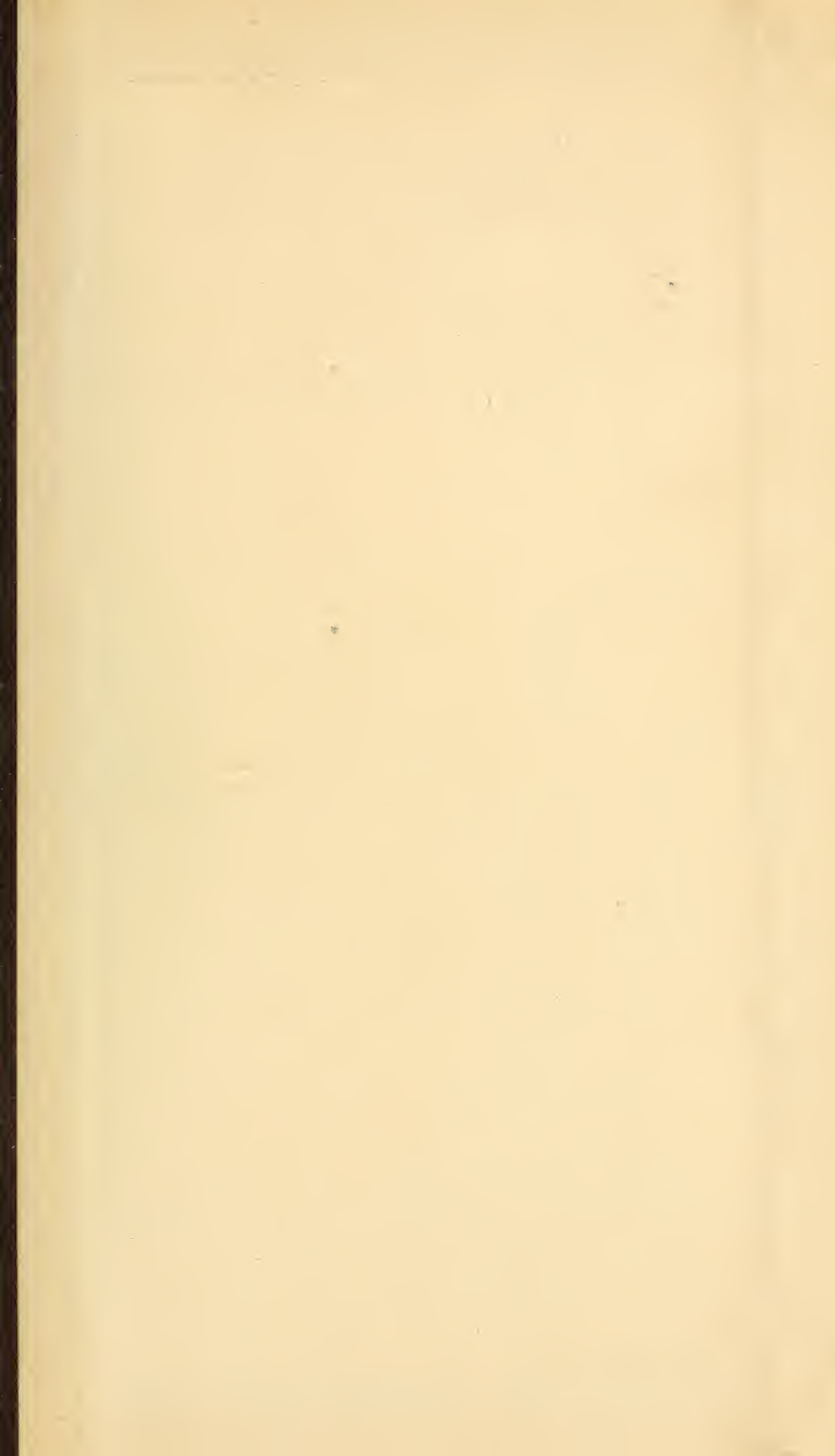












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